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The Chronicle of Digital (Media) Arts in Contemporary Indonesia: The Shifting of Focus Toward Society 5.0

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Abstract. This article describes the advances in the genealogy of digital media art in Indonesia. The evolution of digital art or works of digital art is inseparable from the growth of the art itself. This article chronologically describes the development of art in Indonesia, from the starting point of the advancement of art in the Dutch colonial era to digital art. The method used in this study is a digital meta-analysis with an exploratory qualitative approach—data collection technology by observing digital metadata to develop media and participatory art in the Indonesian art community. The result is technology-based art (digital art). This article is the essential concept and idea of today's digital artists, with works of art not just produced in the platform or digital format. Creating a work of art using the concept of digital thinking as a form of artistic appreciation is the basis for making a digital work of art. Digital media art is the foundation of thinking, thinking, and interaction. This modern society is shifting toward society 5.0. In conclusion, the development of the Indonesian digital art community resulted in an extraordinary digital revolution in Indonesia. By placing 'digital' and 'revolution' into a critical perspective. The digital artist community continues to produce technology-based artworks to communicate their work to the public by holding art exhibitions for Indonesian artists as a collective social movement with digital platforms.

Keywords. Digital Media Art, Contemporary Indonesia Art, Society 5.0

1. Introduction

The development of fine arts and performing arts in Indonesia has experienced significant development, especially communication and information technology support. Art performances and art exhibitions in digital format continue to grow. Young performing arts and fine arts artists in several areas such as Jakarta, Jogjakarta, Surabaya, and other cities in Indonesia have started to build visual art communities. These visual artists build and form

communities because they have the same interests, namely video art, performance art, and electronic-based music. Surabaya's new media arts center was formed in 2007¹.

The development of the concept of art has entered a new concept, namely media art. Media art itself in the art can be traditional and contemporary. The acceptance of the concept of media arts as a new media art form was supported by the National Art Education Association and its participation in developing core arts standards for Media Arts. In 2014 there was a revision of the 1994 standards on arts education (NCCAS, 2014 National Art Education Association), which includes media arts as the fifth art discipline along with dance, music, theater, and visual arts².

The description of media art as a unique medium of artistic expression can strengthen and integrate four traditional art forms (dance, music, performance/theater, and visual). They integrate the four traditional art forms by combining contemporary world technology with technological tools and skills. In today's arts education, media arts students simultaneously cultivate artistic abilities (art) and technological skills. Media artists use a fundamental understanding of analog and digital media to integrate digital technology with traditional forms of artistic expression³.

The National Endowment for the Arts defines that new media arts are all genres and forms that use electronic media, including film and technology (analog and digital; old and new). Electronic media as an artistic medium or a medium to expand artistic appreciation and awareness of any discipline⁴. This digital technology platform artwork project can be called digital art or digital art. Digital art is a work of art or practice that uses digital technology as an essential part of the creative process or presentation. Since the 1970s, various names have been used to describe the creative process of this art, including computer art and multimedia art.

Digital art itself is placed under an enormous scope with the term new media art.

After some initial resistance in the development of art, the impact of digital technology has changed art practices such as painting, drawing, sculpture, and music or sound. Meanwhile, modern forms, such as fine arts, digital installation art, and virtual reality, have become artistic practices recognized as artistic developments. The term digital artist describes an artist who uses digital technology to produce works of art. In an expanded sense, "digital art" is contemporary art that uses mass production methods or digital media⁵. This art form is created by artists with the help of computers and often modified by computer software. This development creates a subtle distinction between design and art. Digital art or digital art is the result of two forces, human creativity, and computer technology.

Its forms include strengthening or producing new forms of supervision from the leaders, political manipulation and suppression, commercialization to socio-religious causes that lead to digital hegemony or new hegemony in digital format. With the rapid development of information and communication technology, the downside of digital technology has emerged, namely a form of supervision from the authorities (economic, social and political). Manipulation of the social reality of the digital format is increasingly prevalent with the existence of incorrect information (HOAX) for political purposes, commercialization and socio-culture.

That is a hegemony form in digital format or Digital Hegemony. That is also experienced in the field of visual arts and media in Indonesia. The development of digital technology will not be separated from the social realities of society in the elements of work, culture, social interaction with an economic, political, and socio-cultural point of view. This

¹ Ida (2015), 83

social phenomenon is also interesting because digital artists do a resistance movement because of digital activities. Digital activity, referred to in this case, is all social activity (communication and social interaction) carried out in digital form and format. Interaction of communication with Internet media with social networks and digital artwork as a communication medium is one example of a digital activity or "Digital Activism."

Resistance action appears in digital installation artworks exhibition as a new social movement by utilizing technology and digital media in Indonesia. The aims to show the public and the world the action of activist "protests" against the domination of world reality constructed in such a way with ideological interests, politics, and economics of the owners of power, capital, and certain social classes. The authors argue that these digital artworks do not only show the practices of digital technology, which has existed as a medium or "container" for new social movements in Indonesia. More, these digital practices have given birth to or developed a new form of resistance to hegemon².

Their work shows the identities of media arts activists and their systems. It gives rise to the birth of digital media artworks, which in the fifteen years until this research was conducted have developed dynamically and strengthened in several cities in Indonesia. In other words, digital media art has become an alternative medium, space, and outlet for the struggle against dominations carried out "quietly" through digital installation artworks, not through demonstrations or shouts that are common in confrontational social movements.

2. Materials and Methods

This article reveals and explores in depth the practices of the digital movement (digital activism) in Indonesia's digital media arts community with time periodically. The practices seen are models of anti-establishment movements and social criticism, including community networks, built, and content from the activities of digital media artists through their digital media artworks.

This research using the digital ethnography method analyzed and described how the development of media art and visual meaning in Indonesia as resistance behavior and activities carried out through digital artworks and efforts to build community networks as a form of collective activity against the establishment. Ethnography is a cultural study in anthropology and sociology. Efforts to develop this study continue to be carried out in other disciplines such as art and communication media along with digital practices⁷.

The production process of digital communication media works of art created by Indonesian digital artists becomes the following analysis material by using the ethnographic theory of communication⁸³, the digital communication media production process becomes the unit of analysis in this study. According to Hymes (1972), there are three units of analysis in communication ethnography research, namely:

- The situation communication situation is the context in which communication occurs
- The event, a communication activity, is a basic unit for descriptive purposes or describes the communication process that occurs
- Act, the act of communication, is generally a communication process characterized by a single interaction function, such as referential statements, requests, or orders. It may be verbal or nonverbal in nature.

² Kristiyono (2020): 26-35.

³ Saville-Troike (2008)

This research data collection technique with participatory observation and in-depth interviews. Researchers can see in detail how the Indonesian digital artist community opposes mainstream cultural ideas, namely culture, and popular ideas, through digital activism as a technology underground ⁹.

3. Results and Discussions

Modern art that occurs in Indonesia shows developments in two opposite directions. First, modern art totally and deliberately is not based on tradition or culture. This modern art goes through an exogenous process, which is created due to external forces or pressures. Modern art in Indonesia, which is exogenous, was created due to the dominance of western art. Second, modern art makes cultural traditions a reference for the creation of modern artworks. This modern art goes through an endogenous process. Art creations go through a process and come from within (internally), such as local traditions and culture.

Western art believes in a single pathway for the advancement of modern art, namely the mainstream. This single mainstream path that spreads throughout the world dominates Western colonialism or colonialization towards the East, including Indonesia. Modernity in Western art grows and develops as a reaction against the bourgeoisie. That is why modern artists create works and try to differentiate art practices from society. To alienate art praxis from society ¹⁰. Modern Western artists consider that the only way to save art from decadence and decline in social aspects such as morals, race, nation, religion, attitudes, and art of bourgeois society simultaneously makes art a unique place. Only for the escape from the world of bourgeois capitalist society. Art orientation solely for the sake of art itself.

Both prehistoric times had traditional works of art, as evidenced by the presence of relics in the form of traditional artworks such as hand-held axes (hunting tools), bracelets, necklaces, pottery, to paintings. In this prehistoric era, art was sacred, traditional, feudal, and open. The development of Indonesian art during the Neolithic (young stone) era was the first basis for Indonesian culture in the development of art. One example is pottery, which is Indonesian culture influenced by the Chinese at that time ¹¹.

Furthermore, the birth of Hindu-Buddhist culture in Indonesia also influenced the existence and development of Indonesian art. Various building arts, sculptures, and crafts were born during the Hindu-Buddhist culture in Indonesia. This era is the end of prehistoric times and the beginning of historical times. It can be proven by the existence of writings on archaeological findings in Indonesia. Relics of fine art during the Hindu-Buddhist era are inscriptions and temples. The inscription is a stone containing an inscription. The inscriptions tell of significant events such as religious ceremonies carried out by people in the kingdom.

Apart from the inscriptions, the royal relics that developed during the Hindu-Buddhist era were temples. The temple is a relic of the Hindu-Buddhist era in Indonesia, which shows grandeur and grandeur. Because people in historical times (classical) built temples for religious or spiritual activities, it did not stop in historical times. The development of Indonesian art continued to develop during the period of Islamic history in Indonesia.

When Islam spread in Indonesia, various Indonesian arts appeared in architectural arts, crafts, decorative arts, and calligraphy. Islamic art is more sacred, traditional, and has an ethnic style. Where foreign arts also influence its development. Subsequent developments entered a new stage of Indonesian art. This new art in Indonesia is increasingly developing with workshops, painting, and performing arts, such as dance and theater. These art studios also support the journey of fine arts in Indonesia ¹².

Performing arts in Indonesia have also contributed significantly to the development of arts in Indonesia. Holt (1967) describes the development of art in Indonesia in his book entitled "Art in Indonesia: Continuities and Change," which was later translated by RM. Soedarsono in 2000 with the title "Tracing the Traces of Art Development in Indonesia." Holt discusses ancient motifs and the role of dance in Indonesian culture. Holt explained that acting and dance in Indonesia show that art is born from joy and utilizes skills. Dance and performing arts from ancient times enhance life individually and communally. Especially the religious aspect of the life of Indonesian society¹². The following explains the development of art in Indonesia in a periodical format from time to time.

3.1. *The Development of Art in Indonesia: Dutch Colonial Period*

The hegemony and domination of Western art in Indonesia began during the Dutch colonial period. Ruud Spruit, a fine arts researcher, estimates that around 1,200 European artists arrived during the Dutch colonial period 1816-1942. The arrival of these European artists impacted the European middle class as the holders of administrative and trade control in Indonesia. In 1902 the *Bataviasche Kunstkring* (The Batavian Art Circle) was founded, then *Bond van Nederlandsch-Indische Kunstkringen* (The Alliance of Art Circles of the Netherland East Indies) appeared in 1916.

Since then, several performing arts performances, art exhibitions, and art discussions have been held by the two art institutions. Art activities at that time were limited. Visitors and members allowed to attend these activities are limited to specific groups, preferably European people and a few indigenous elites (indigenous aristocrats). As an irony in itself, these art activities carry out many local shows that are only shown for these groups. It shows that cultural hegemony alienates art to society.

When European artists dominated the art world in Indonesia (Netherland East Indies), an indigenous artist from the Western classical style, Raden Saleh (1807-1880), had the opportunity to study painting in the Netherlands in 1929. Raden Saleh then traveled around Europe for twenty-two years. In Europe, Raden Saleh earned a reputation for his art on an international scale. Raden Saleh, also known as Prince of Java as an artist figure with an aristocratic style, is shown in his formal Javanese prince dress.

Raden Saleh's painting "Between Life and Death" symbolizes the struggle of the Indonesian people against the Dutch. This painting depicts a buffalo and lion fighting. The symbols of struggle visualized in the painting have been debated until now. It considers that the concept of "nationalism" had not yet appeared at that time (the Dutch colonial era).

Art criticism also appeared during the Dutch era. Sujoyono in 1937 dubbed European artists and Indonesian artists who made paintings with depictions of the exotic beauty of the archipelago from a Western perspective. Sujon called it Mooi Indie or Hindia Molek. Sujoyono said the Indies Molek artists had a "trinity" of mountains, rice fields, and trees in their paintings. This nickname was given to him because of the diversity of themes for Mooi Indie artists who were dominated by European artists¹³.

The difference between the natural world in Europe and the tropical nature in Indonesia, which is green, fascinates European artists. They only see something beautiful about Indonesia, the nation they colonized. It is something new, exotic from another world that cannot be found in this country. Exotic things such as local customs, "barbarian," "primitive" characters from the tribes in Indonesia are of particular concern and attract painters' interest in creating works of art.

Intellectual figures and critical thinkers in the art world in Indonesia such as Sujoyono, Agus Jaya, Abdulsalam, and Rameli then formed PERSAGI (the Association of Indonesian Drawing Experts) on 23 October 1938. PERSAGI is an organization with a collective movement for teaching and learning, exchanging ideas and knowledge in painting. Art leaders and thinkers in this organization never emphasized technique in the process of creating works of art. They prioritize the outpouring of their souls on canvas (art media). Popular colors stick from the beginning in the mind and the work of art that is created. Their rejection of Mooi Indie, who prioritized technique and beauty in Western art, dominated and became a cultural hegemony at that time.

3.2. The Development of Art in Indonesia: The Japanese Occupation

The development of art in Indonesia is also shown as a struggle during the Japanese occupation period. The Keimin Bunka Shidoso group dominated art activities at this time. This group, which Japan initiated, carried a propaganda mission in the formation of the Greater East Asian empire¹⁴.

Founded by the Dai Nippon army and assisted by Indonesian artists such as Agus Jayasuminta, Otto Jaya, Subanto, Trubus, and Henk Nantung. On 16 April 1943, Japan established the PUTRA (Pusat Tenaga Rakyat - People's Power Center) organization with four group leaders: Ir. Soekarno, Moh. Hatta, KH. Dewantara and KH. Mas Mansyur. The purpose of this organization was Japanese propaganda to invite the Indonesian people to fight against the allies.

Artists who are members of and specifically handle painting in the organization are S. Sudjojono and Affandi. Apart from that, the painters who joined this organization included Hendra Gunawan, Sudarso, Barli, Wahdi, et al. resistance in the art world in Indonesia also occurred at that time.

3.3. The Development of Art in Indonesia: Old Order Era

The next period was the Academy period in 1950. This period carried out the development of fine arts in Indonesia through formal education. Formal education in the development of art in Indonesia was carried out at the Indonesian Academy of Fine Arts (ASRI) in 1948. In 1950, ASRI began to create formulas to produce artists and prospective fine arts teachers in Indonesia. Through formal education, fine arts in Indonesia continued to develop until the ITB Fine Arts program was opened in 1959 in Bandung. Continue to develop throughout Indonesia until now.

In 1974 a new group appeared in painting pioneered by Jim Supangkat, S. Prinka, Dee Eri Supria, et al. This group presented a new style in Indonesian painting influenced by Western modern art science. This group tries to break free from the existing limitations of art. This period can be called a new art period, with the concept of developing art, namely not distinguishing art disciplines, eliminating one's attitude in specializing in art creation (the process of creating art is not artist-oriented), new creativity, freeing oneself from established boundaries (anti-mainstream) and experimental¹⁵.

Disturbance and competition from time to time have formed and developed Indonesian art. The issue of technique and style, the theme of the painting is the folk theme against the landscape theme. Which at that time became the central theme in painting). In its development, Indonesian modern art finds its form. Cultural diversity and the nuances of the concept of modernity are at the same time rooted in the development of art in Indonesia¹⁶.

3.4. The Development of Art in Indonesia: New Order Era

At this time, the government of the Soeharto regime (New Order) and the art world in Indonesia constituted a dark history in the development of the Indonesian nation's art. Art developments often lead to conflicts. The authoritarian power exercised during the New Order era always limited the space for Indonesian artists to show their works of art. This art literature is not only aesthetically pleasing as in painting. Performing arts and literary arts also function as a social criticism of what is happening in society.

Several Indonesian artists who worked during this regime continued to experience intimidation, muggings and forced disbandment. Artists such as the poet W.S. Rendra, Ratna Sarumpaet, and Nano Riantiarno experienced and felt how hard it was to practice art. The reading of the poem entitled "The Student Meeting" by W.S. Rendra (Salemba Jakarta, December 1977) at a student meeting was considered to have provoked and incited students to oppose the authorities (government). Which ultimately made W.S. Rendra was arrested and held in a military detention center. After the incident, the Theater Bengkel W.S. Rendra often receives close supervision from government officials.

Theater Koma also experienced bans on performances. A theater that always performs critical, satirical, and scathing works of art. From 1980 to 1990, during the dark period for Teater Koma, the performance of "Sampek Engtay" was banned in Medan. The police also stopped the performance in Jakarta in 1990 on the 11th day of the performance. The performance "Opera Kecoa" was also banned from performing in Jakarta in the same year.

The development of art also saw upheaval and disturbance, especially in the period 1970-2000. The presence of critics and curators is a sign of the emergence of essential ideas in the development of art. Aminudin TH Siregar, in the discussion "Nuovo Ordine: What is New from the Art of 'That Era' the year 2015. He describes the new art field through various paintings in each era.



Fig.1. Painting "High Level" by S. Soedjojono (1975)
(source: <http://archive.ivaa-online.org/pelakuseni/s-sudjojono/page:14>)

The painting by S. Soedjojono entitled *High Level* in 1975 can depict the new art field. Soedjojono depicts a critic with a jenong forehead. The painting depicts a curator who seems able to explain the work more than the artist himself. The artist only stands beside his work without being able to explain his work. The painting also shows a collector who looks enthusiastically observing the work with wide eyes. The collector's wife is standing at the back, holding a fan and looking indifferent. Artwork exhibition guards, as well as journalists, are sitting watching the scene.

This painting depicts in detail this scene always in the opening of the National Gallery. This painting is a work of art that criticizes the condition of art in Indonesia, dominated by the economy. Only people who have material power economically can own works of art. Selected works of art that can be exhibited at the National Gallery and can be traded.



Fig.2. Painting "Olympia identity with mother and child" by Semsar Siahaan (1987)
(source: <http://okvideofestival.org/web/id/kebaruan-seni-rupa-di-orde-baru-2/>)

Another painting during this period is Semsar Siahaan's painting entitled "Olympia, Identity with Mother and Child" (1987). This painting shows a very complex art field. The battlefield at that time was complicated and full of intrigue. This painting criticizes tourism in Indonesia. The subject of this painting is complicated. A businessman depicted as a man in a tie, a bureaucrat depicted as a customary head, Indonesian culture depicted as a Balinese dancer.

Naked foreign women who are engrossed in bed are described as consumers of Indonesian tourism. Young coconut shells symbolize exoticism. Globalization and Western culture can be seen from the material of the bed. Military apparatus depicted in the form of a dog. Crowded Indonesian people are seen outside the mosquito nets.

The art field in question is an arena, war field, or what is called Art World¹⁷. The art field is an ecosystem in the development of art. A micro-ecosystem is an environment that affects the artist directly. Ecosystems such as art schools, museum institutions, collectors, critics, and art galleries. Meanwhile, the macro ecosystem is the environment in which artists live, such as social, political, economic, and ideological conditions¹⁸¹⁹.

Valuable lessons are learned from the long experience during the pre-reform 1998 period, relating to bans, bans, forced dissolution, and ideological hegemony of art. Of course, this can be a valuable experience and lesson in developing a democratic culture in Indonesia,

especially in the development of Indonesian arts. Cultural hegemony by the authorities on artistic activities in Indonesia shows that the central political culture of power does not tolerate new thinking, especially critical thinking.

3.5. The Development of Art in Indonesia: the Reformation Era until Present

When works of art must reflect the struggle of the lower social class (proletariat) in people's lives, the art genre is known as social realism. Social realism continues to be demonstrated in the development of art in Indonesia. When the past, communist political ideology dominated this period. Works of art are obliged to discuss the same thing. When the New Order declared development, the development ideology propaganda was forced into the nation's system. Until the social expression of the people is reflected in the propaganda artwork about development.

The Reformation era was a period of democracy that emerged freely in Indonesia. This democracy plays a role in the development of artworks in Indonesia. The common sense and critical ideas that were shackled during the Old and New Order periods were finally released. Indonesian artists who experienced micro and macro ecosystems during this periodical period created works of art that showed resistance and depicted the condition of Indonesia in two opposite poles, namely rulers against the people.

One example of the artist's artwork and the founder of the Taring Padi community, Yustoni Volunteero, held an art exhibition at the Cemeti Gallery, Yogyakarta. The art exhibition took place from 4 December 1998 to 15 January 1999. This black and white expression shows the contra situation during the Old Order and the New Order. According to Yustoni, it was a time when the lives of the Indonesian people were very diverse and colorful. His work exhibits a dichotomous expression. His creative ideas in creating works are based on the hegemonic relationship between the ruler and the ruled.



Fig. 3. Artworks "Statement Tanah Untuk Rakyat," Yustoni Volunteero, performance & installation (1999)

(Source: Arsip IVAA - <http://archive.ivaa-online.org/artworks/detail/5071>)



Fig. 4. Artworks Installation site-specific, video, drawing, documents, mural Yustoni Volunteero & SAKI, “Kampungku Uripku”
 (Source: <http://www.biennalejogja.org>)

The art movement that demolished the domination of mainstream art has been going on for a long time, and it is difficult to determine when it started. Critical debates and arguments about resistance to mainstream art hegemony have emerged since the independence era until now. Critical thoughts in fine arts or painting are stated by Irianto (2000) and Supangkat (2000). Resistance in the field of literary arts was sparked by Malna (1997 and 2000), Massardi (1972), and Toda (1984, 1977, and 1978). The performing arts sector is theater by Malna (2011) and dance by Kusumo (2001).

The development of art in Indonesia shows a very dynamic and diverse development. The art resistance movement continued to emerge and was born. Studies on art movements by Adnyana (2014), Cahyani (2014), Wijaya (2014), Andryana (2013), Arianto (2011, 2009), and Zuliani (2009) still cannot answer the critical question of why art resistance movements always appear²⁰.

3.6. Digital Art in Indonesia: Society 5.0

The development of digital art in Indonesia is creating works of art in digital media (visual, video, and audio) by groups of people in various cities in Indonesia. Creating works of art in a digital medium developed in the early 2000s, in line with the growing use of computer technology in Indonesia. The installation and performance of new media art by groups of modern artists is a form of self-expression and an expression of city life. Digital technology is fast becoming the core of life, work, culture, and identity in Indonesia. For a population with an average age of 28 and a rapidly growing urban middle class, Indonesians are using digital technology so that the world will always pay attention to it²¹.

Modernization and urbanization have rapidly changed urban life drastically. Modern society is increasingly developing under the logic of neoliberal capitalism. Here space and time are colonized and commoditized by capital. Economic anxiety, increasing time pressure,

increasing working hours, moral panic, and increasing inequality are the products of the neoliberal logic and policies that shape society²².

Finally, modern performing arts is a local inflection of cosmopolitan modernity such as spoken drama and experimental music. Some arts are promoted as markers of ethnic and national identity through schools, festivals, radio, television, subsidized studios ("sanggar"). The government's cultural watchdog, in this case, the Ministry of Education and Culture, ensures that no challenging content related to ethnicity, religion, race, and social relations is included in the show²³.

The development of social movements of the art community started in 2007 in Surabaya. Several young performing arts and fine arts artists have started to build an audio-visual arts community. This community consists of young video and performance artists to electronic musicians, or so-called Electronic Digital Music (EDM) who have the same interest in video art.

The development of the Indonesian Digital Art Community resulted in an extraordinary digital revolution in Indonesia. By placing 'digital' and 'revolution' into a critical perspective, it can be discussed how the contemporary art market, as an essential part of Indonesia's creative economy, has shifted interest from traditional media such as painting and sculpture to new media digital art.

Some artists and art collectors remain under commercial awareness due to the nature of their work, ideas, and interests. They are often involved in collaborative projects with local communities to creatively and critically address pressing social issues such as health care, politics, and security. The ideas and practices of these artists are not only products of the digital revolution but are built on a long history of social engagement in Indonesia's creative practices²⁴.

4. Conclusions

Art based on technology is a fundamental concept and mindset of digital artists today. The artwork that is produced is not only a platform or digital format. Creating works of art with the concept of digital thinking as a form of artist appreciation becomes the basis for creating digital artworks. Digital today is not just a media format or a physical form of technology such as material elements, sizes, and other technical data. Digital is the basis of modern society's thinking, ways of thinking, and acting to interact. Indonesian culture, which is very diverse, cultural, ethnic with various languages, is a dynamic uniqueness in developing a technological culture in Indonesia. Connectivity with diversity in Indonesia can create technology-based works of art that are very different from other nations. Digital artists carry out this digital art activity in Indonesia in the process of creating digital artworks.

Modern art occurring in Indonesia shows developments in two opposite directions. Modern art is totally and deliberately not based on tradition or culture. This modern art goes through an exogenous process, which is created due to hegemony and domination. Modern art in Indonesia, which is exogenous, was created because of the dominance of Western art. Other modern art uses cultural tradition as a reference for the creation of modern artworks. This modern art goes through an endogenous process. Art creations go through a process and come from within (internally), such as local traditions and culture. Digital art communities in Indonesia continue to grow and move. This community carries out art activities in digital format by becoming the pioneer of social movements collectively in the digital artist community in Indonesia. The digital artist community continues to produce technology-based artworks to communicate their work to the public by holding art exhibitions for young Indonesian artists as a collective social movement with digital platforms.

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