

Indonesian Contemporary Art: A Local Genius Learning Perspective

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Abstract: Traditional Indonesian art needs to be studied more in depth, and developed in accordance with the circumstances and demands of the times. Art can not be separated from the culture that accompanies therein, the culture can not be separated from the man as the creator of culture, the idea of culture is a human being, man is creation of God. Humans create the culture for the sake of the man himself, among creatures of God's most perfect humans have a sense, initiative, creativity (work). The existence of traditional art as a source of inspiration for contemporary art. The research method used a descriptive, qualitative and historical approach. Researchers explain the entire visual data or data from interviews with users of social media and cultural communities qualitatively related to all aspects of research coverage. The method used was a phenomenology approach along with a content analysis, descriptive and qualitative technique. Aesthetic art local genius with a distinctive style that is mystical, magical, cosmic, and religious. Aspects of aesthetics that is so it becomes a sort of spirit, soul, taksu or essence in each embodiment traditional art symbols that can be drawn into a national contemporary art. Shape, form, or symbols that appear to be different, however, spirit, soul, or essence remains reveal the nature-oriented culture of mystical, magical, cosmic, and religious. The works of art in the past based on the awareness of both the depth of functionality, aesthetic and symbolic, mixed in a blend harmony.

Keywords: Indonesian contemporary art, local genius, learning.

1 INTRODUCTION

Traditional Indonesian art is one of the area's cultural result of the many arts that grew and developed in Indonesia. This is a legacy art Ancestor hereditary and still remain stable in certain areas, and even developed. Traditional Indonesian art which have characteristics and have the potential to be appointed as the art of the future, in addition contains a lot of religious values also have a distinctive and high artistic quality. Traditional Indonesian art needs to be studied more in depth, and developed in accordance with the circumstances and demands of the times. Art can not be separated from the culture that accompanies therein, the culture can not be separated from the man as the creator of culture, the idea of culture is a human being, man is divine creation [1][2] Certainly realized in the change and development of aesthetic, workers of art is unlikely to stop at a point short, he would seek and obtain but it is clear he will not be satisfied because it has a new problem to be the work of the newest, and most recently and even then will be followed by inventor newest anyway so an endless cycle, continued to connect up to the last level and taken off or otherwise become saturated for not looking anymore because he never succeeded absolute. Change is a necessity, the ever-changing culture, creativity arises because of new ideas different from before, how the cultural traditions of the new discoveries change the mindset-behavior change is a culture that must change all of God's creation changed.[3][4] The existence of such awareness enables the search for new values, and new ones are always arranged, conducted and applied at the same time is a sign of the possibility of the search for new values, and new ones are always arranged, conducted and applied at the same time is a sign of our chances of turning back from the old values (tradition) were arrested as a reference or source of inspiration for creating new arts, specialized in art, life has appeared since prehistoric times. Further development of art is influenced by several factors such as customs, religion and the natural state of the area, thus giving birth to contemporary art that has its own characteristics and different from the art available in other countries. [5][6] Contemporary art or contemporary art, the review period may contain various kinds of tendencies are still alive and still fighting for its existence. It can include decorative paintings, landscapes, abstract, or until the forms of new media art. However, contemporary art can be

reviewed as the tendency of forms of art that reveals various concepts and new visual forms. Thus contemporary art is regarded as an art with a new aesthetic paradigm. (Burhan, 2006: 276) In response to the symptoms that there is required a sepirit to love traditional art that will be a platform and a source of inspiration in the works of contemporary art.[7][8]

2. METHODOLOGY

The research method used a descriptive, qualitative and historical approach. Researchers explain the entire visual data or data from interviews with users of social media and cultural communities qualitatively related to all aspects of research coverage. The method used was a phenomenology approach along with a content analysis, descriptive and qualitative technique. There is some understanding of the phenomenology by Hursserl such as: (a) the subjective experience or fenomenologikal, (b) a study of consciousness from the perspective of a person's principal. (Budiasih, 2014: 45). The data analysis concludes that a phenomenological approach becomes an important part of exploring track trends in social media.

3. RESULT AND DISCUSSION

Indonesian nation is rich with diverse cultural arts of local or tradition, which is very strong is a wealth for the nation. Reality shows that Indonesia is rich in art and culture, there are hundreds, perhaps thousands of art, culture, customs, habits that are native to Indonesia. But maybe there are still many who do not understand, this type of art, culture, customs, language and customs of what is included native Indonesia. And very few are willing and motivated to engage in activities that could be said (probably) not prestigious. Indeed, foreigners are very interested and want to examine issues related to the wealth of art and culture of Indonesia. Multicultural Arts in Traditional Traditional art, this phrase is often discussed in any occasion in a seminar, publicized through newspapers, television, radio and even in the world of education is directed to consider local content that is multicultural. If all walks of life are aware of the importance of considering the tradition, so that art and culture our nation has clear roots in facing the challenges of globalization. This kind of phenomenon is supposed to be very profitable for traditional art, if the discourse followed up with concrete action, so that

the traditional arts can bounce back in the midst of a foreign culture is so aggressively entered all of the joint global community life. Art is an art tradition that is typical of each region and in the community and have support in a given society. The existence of Indonesian arts and culture have a clear cultural identity have identity and cultural character very pluralistic, with reference to the existing cultural diversity proves that our society has a culture of production quality exceptional. Relegi functions magical prehistoric art featuring embodiment in sculpture, painting, craft, and garnish with a rich content of imagery and symbolic imagery. Symbolic of the continuity of the tradition of the art of cosmology as it appears in a variety of decorative and ornamental patra. The sacred art traditions are still preserved in the diversity of ethnic cultures with different trends expression style. From the continuity of the tradition of Indonesian art is formed of various kinds, types and styles of artistic expression in the days of the Hindu new, Yudoseputro (2008: 234). This country needs people who want to care about the past, present and future of this homeland. The reappearance of the local genius to advance the education is very good, hopefully not just as a mere discourse. Rebuild the local culture is very beneficial for children of our great-great-grandchildren later. The character of this nation must be parsed completely. See phenomena-phenomena such as field let us fight each of us to look back on a very local culture has the potential for great advances Indonesian nation. And it all will be even greater if the children want to preserve their nation as a whole art-culture. This all can be done in various ways, one of which is education. Education characterized by Indonesia. Education provided supplies for the nation's children to survive in any condition and age through the understanding of art and rich culture. This all can be done through education characterized by Indonesia. Education provided supplies for the nation's children to survive in any condition and age through the understanding of art and rich culture. Rich in messages of the importance of this nation's children to return to her original identity, namely Original Indonesia. This notion is reinforced also by the opinions Wahyudi Ruwiyanto (2002), which according to him- vision of national culture must contain the spirit of national integration, because in essence culture National is the accumulation of local culture spread in Indonesia. In the context of nation building, the term multicultural ideology has established a so-called multiculturalism. The concept of multiculturalism can not be equated with the concept of ethnic or cultural ethnic diversity that characterizes pluralistic society, because multiculturalism emphasizes cultural diversity in equality. Indonesian Contemporary Art Contemporary art is defined as art of the present, the style of art that questions concerning the concepts of art in the past, the modern art. So if modern art backdrop modern paradigm, the review period may contain various kinds of tendencies are still alive and still fighting for its existence. It can include decorative paintings, landscapes, abstract, or until the forms of new media art. However, contemporary art can be reviewed as the tendency of forms of art that reveals various concepts and new visual forms. Thus contemporary art is regarded as an art with a new aesthetic paradigm. (Burhan, 2006: 276). In Indonesian contemporary art began in the 1980s coincided with the Indonesian modern art that is entering its heyday during the year. Indonesian contemporary art is the culmination of global issues (ITB), national (ASRI), local (ITB and ASRI), plus camp Jakarta (IKJ).), Which is a mixture of these issues, especially

global. Nationalism, national identity, starting with the pioneers of modern art. Indonesian modern art history is still very short, which is about 60 years old, about the establishment of academies of fine arts, has reached the international association, so that global visual language which is used as orientasi. But they also realize the uniqueness of their local, so local art khaznah also be used as capital in the association of international artists. (Sumardjo, 2009: 140-143) existence has been started from the development of modern art in Indonesia with milestones Raden Saleh, then all the reforms are always associated with the pattern in mainstream Western, and further by the rapid globalization process. But other than that, there is always a movement that is diametrically of just following symptoms that occurred in the West. Identity search process that appears to nationalist sentiment always include local charges and traditions. (Burhan, 2006: 275). Artists contemporary art in Indonesia are still using the traditional spirit and many more young painters still much to cultivate the spirit of contemporary art with traditional. From the description above can be a straight line that the presence of contemporary art with the traditional spirit which is the art of the past, reflecting the activity of creation is based on the appreciation of the life of the universe, both to meet the needs of physical and non-physical. The works of art in the past based on the awareness of both the depth of functionality, aesthetic and symbolic, mixed in a blend harmony. Transformation and acculturation without compromising the existence of every generation, but rather blend into a relative herb extract and crochet thanks to the ability to associate various influences alternated but useful for the development of the nation homeland. This is so because the public's attention today appears centered on the corners of the economy as well as a measurement every effort called successful. For the presence of artifacts relics of the past there is a common thread with the results / works of contemporary art or contemporary art. The artists tried to bring new forms with traditional fine arts as a source of inspiration for his work. The reappearance of the local genius to advance the education is very good, hopefully not just as a mere discourse. Rebuild the local culture is very beneficial for children of our great-great-grandchildren later. The character of this nation must be parsed completely. Search to be. Do not even 'stolen' again by another nation, usually when it's events recognized by other nations for example, we took up a fuss recently about the property, but when it is quiet local culture would go unpunished on / off up to it. See the phenomena such as field let us fight each of us to look back on a very local culture has the potential to progress the Indonesian nation great! And it all will be even greater if the children want to preserve their nation as a whole art-culture. In Indonesia, the awareness to offer educational programs that are rooted in local culture has been pioneered by figures who have contributed to the education of this warrior hero educators realize that the colonial school system is not conducive to the cultivation of a sense of pride in their own culture. Therefore, they established a private school with a different philosophy. One among these is the Taman Siswa school. (Dewantara, 1930). Taman Siswa established by R.M. Soewadi Soerjaningrat which is popularly known as Ki Hadjar Dewantara. Ki Hadjar Dewantara greatly influenced by Rabindranath Tagore thoughts about national education. In Tamansiswa, drawing included in the curriculum and is considered an important program to instill cultural awareness of students. The idea of freedom for learners to express

themselves, inspiring educators in designing art activities of learners at the school. Method "experiments with various materials" which was introduced by a group of artists from the German Bauhaus, very influential on art education. According to the group, the artists in the field of art is very necessary to experiment with a variety of materials in order to hone their creativity. The influence of the Bauhaus group's ideas on art education in schools looks at the introduction of a variety of materials to be explored by students. Expression of visual learners are no longer confined to the media. Contemporary art of Indonesia, with the traditional spirit is very strong with diverse local cultural arts, cultural diversity is potential for the development of art is unique and at the same time implies uniqueness of each culture in each area. Local cultural wealth is not maximized in the dig, even though it had a prospect who uphold traditional oriental has its own characteristics that imply cultural values, physical environment Indonesia artists with contemporary works were very associate with the tradition of pluralism and its global outlook, the Indonesian art gets a greater opportunity to speak at various international forums. Adaptability to changes, it can be asserted media group identity. Contemporary art with traditional of spirit can be a means of appreciation that is sensitive to cultural differences. small communities, and the local potential pluralistic tradition. Through the introduction of the traditional fine arts are expected to respect and foster a sense of pride in their culture and the culture of others. To capitalize the knowledge and appreciation of the art of generating mutual respect and mutual maintain cultural diversity and cultural differences in our own people and foreign nations. Furthermore, through the introduction of multicultural art, the Indonesian nation capable of preserving unity is based on diversity

4. REFERENCES

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