



(MUDIMA)



The Transformation of Indonesian Action Art: From Awareness Art to Consciousness Art

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ABSTRACT

In the early stages of the development of the Indonesian contemporary art world over the past 30 years, there has been a widespread use of English terms that have not been adapted to Indonesian, leading to the issue of how to justify this medium. The terms "performance art" and "performing art" often become blurred in their boundaries and scope. "Performance art" in Indonesian is defined as "seni performa," while "performing art" is defined as "seni pertunjukan. However, performance art is often equated with performing art, even though they have distinct histories. The existence of similar media and mutual borrowing of symbols is what then occurs. In the course of its history, it also turns out that the equivalent phenomenon representing the meaning of performance art cannot be concluded solely, but rather the awareness that Nusantara ancestors do have a tendency to express their actions symbolically. Therefore, the author once again aligns the term performance art with action art due to the artistic consequences of this symbolic behavior. In this study, the author will describe the transformation of artistic motifs from Indonesian action art, which was initially thick with Western revolutionary traditions and then on its journey returned to ancestral spiritual traditions

INTRODUCTION

History of Symbolic Action in the Indonesian

Archipelago

Symbolic action is a response, action, or movement that carries a specific meaning or message intended to be symbolically conveyed to an entity, community, or target party. In the Indonesian archipelago and surrounding regions, symbolic action has existed since ancient times and has been an important part of social, political, and cultural struggles.

1. Pre-Colonial Period

During the kingdoms of the Indonesian archipelago, symbolic action was often carried out through traditional rituals and religious ceremonies. Symbols of royalty, such as royal insignia, traditional clothing, and distinctive weapons, complemented the meaning of religious rituals. For example, the use of the keris as a symbol of power and spiritual protection.

2. Colonial Period

During the Dutch and Portuguese colonial era, symbolic actions began to develop into forms of popular resistance against the colonizers. For example:

Traditional dances, music, and folk entertainment performances conveyed a message of resistance or social criticism, such as the Dolalak dance in Purworejo and the Adu Rampogan dance at the Surakarta Palace. For example, in 1839, a Javanese man named Bagus Jedik, his wife, Raden Lara, and a number of followers roamed the Solo area naked. Because their actions were considered disturbing, the leader and his wife were taken to Batavia to be treated as insane. These two men called themselves Gusti and Raden Nata Kusuma and pretended to possess supernatural powers to incite rebellion among the people (Ikhtisar, 1973: 46-47). The Palace and the Company 'Surakarta and Yogyakarta 1830-1870': p. 401. Then, around the same time, in the 19th century, there was a tradition of entertainment performances called Adu Rampogan. Semiotically, this activity can be read as

a combination of opportunistic politics and symbolic criticism of PB X from the Surakarta Palace.

In a historical review by writer Ivan Aulia Ahsan on Tirto.id, it was stated that Van Rhjin and subsequent residents who visited the Javanese palace did not understand the world of Javanese symbolism that surrounded the performance. The tiger versus buffalo fight was actually an allegory used by Javanese rulers to mock the Dutch. The tiger, agile and deadly, but with rapidly declining stamina, was considered the embodiment of the Dutch. Meanwhile, the buffalo was the best metaphor for the Javanese: slow but strong, gentle but powerful. And when pitted against a tiger, the cautious and steadfast buffalo would always win. There is no definitive explanation for why Dutch officials failed to grasp this Javanese complexity; perhaps in the 18th century, they had not yet delved deeply into the Javanese inner world, full of symbolism. Almost all residents who visited the Javanese palace were impressed by the Rampogan performance and felt honored to be treated to an exclusive spectacle presented only for Dutch guests.

However, how does the above explanation represent the background of the Balinese arts community? Therefore, the author prefers to use the term "action art" rather than "performance art" to distinguish the artists from the social field of visual arts, which differs from conventional performing arts, which, over time, will develop into "action art." Meanwhile, the term performance art has never actually taken root in the archipelago except for the history of its symbolic actions.

Action art has several unique theoretical explanations, action art distinguishes itself from other art media, especially when associated with the idea of time, performance art refers more to the specific idea of events that immediately disappear, and continue to change, within a limited period of time. Ephemeral as Evidence, works in which the political manipulations of "dissepearance". (Schneider: 2011). This typology is important to discuss, as mentioned by Daniela Beltrani in her

essay *The Power Of The Image From Performance Photography* (2014) which states that from the beginning it feels odd to place performance as a medium, if we already clearly believe that performance is something that is impermanent. It feels odd to position performance art as a medium,

because we understand that it is an event that immediately disappears, its nature is momentary. However, we can recontextualize the definition of medium in this case is about a paradigm that is different from the physical understanding of media.

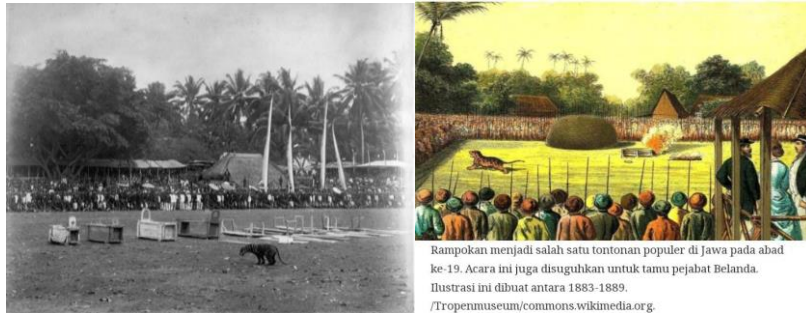


Figure 1. Adu Rampokan (Dragon Fighting) Show at the Surakarta Palace in the Early 18th Century

It is also said that the British official Sir Thomas Stamford Raffles was the one who was able to decipher the symbolism. In his legendary magnum opus, *The History of Java*, he described Rampokan as the Javanese's most beloved performance: "A national spectacle, the most beloved of all, is the fight between the buffalo and the tiger... Almost always the buffalo wins. And one can readily imagine that they (the Javanese) rejoice at the buffalo's victory." Raffles may not have been the first to decipher the Javanese symbolic world, but he was the first to write down the details in a systematic, readable, and understandable manner. He knew that the buffalo's victory was premeditated and embodied the ultimate hope for the Javanese court and its people. Although in reality, the Javanese kingdoms consistently lost to the Dutch for more than two centuries, at least they felt victorious in the symbolic world.

3. Independence and Post-Independence Period

After the proclamation of independence in 1945, symbolic actions continued to be used as a means of struggle and to convey aspirations, such as demonstrations involving wearing certain attire or carrying symbolic attributes, raising the national flag at various important moments, and cultural activities conveying messages of nationalism and national identity.

4. Modern Period

When the modern era arrived in Indonesia, and governments from the early to the post-modern era welcomed it with a national development agenda, symbolic actions remained relevant as a means of expressing social inequality, manifesting in various forms, such as student demonstrations with certain attributes, and theatrical performances such as masks, costumes, posters, and flags.



Figure 2. Symbolic Action from the Student of Universities Criticize the Govern Corrupted Official's Lifestyle Yang in the 1970's. (Doc: Gerilya Bisnis)



Figure 3. Protest Art by Artists (Christiawan and Iwan Wijono) Criticizing the Authoritarian New Order Government and An Action Art for 10 Years Tragedy of Trisakti. (Doc: Artist's Archive)

In addition, there are also communal art action from the community manifest through cultural festival activities and performative cultural performances as a means of preserving or “showing case” the identity and symbols of national character in the uniqueness of their region.

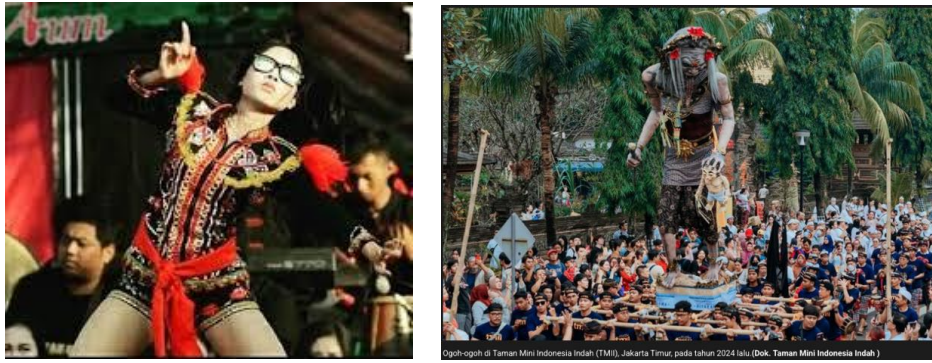


Figure 4. The Communal Art of Ogoh-Ogoh in Bali and Dolalak Dance in Trans Mode Purworejo As Part of the Ancestral Cultural Heritage Criticize the Dutch Colonialism (Doc Up to Down: Taman Mini Indonesia Indah and Pramutomo RM)

The Penetration of the Term “Performance Art” In Indonesia

Enin Supriyanto, in his book "After Activism: A Selection of Fine Art Essays 1994-2015" (2015), for example, observed that the term "performance art" was not entirely appropriate when written in Indonesian. This led to the emergence of the term "performance visual art" as a substitute for "performance art." Enin believes that "performance art" is more appropriate because it emphasizes the visual elements. In reality, visual art is a crucial element in every performance, and there is a conscious need to assess how each element of the performance presents its visual appeal.

Through historical context, Enin believes that the translation of "performance art" into "performing visual arts" arose from a desire to expand artistic exploration beyond the overly limited scope of fine art. Subsequent developments have seen a number of theater and dance artists, more dominant in the performance arena, join the creative process.

Performing visual arts were born out of a desire to expand the realm of creative exploration, which was perceived as too limited. This was further developed by a number of theater, music, and dance artists, who incorporated elements of performance into their creative process (i.e., performed), rather than simply exhibited (i.e., exhibited). (Supriyanto: 2015, 39).

Agung Hujatnikajenning wrote in his essay "From Rebellion to Entertainment" (2002) that performing arts are part of history, continuing the development of modern Indonesian art, distinguishing themselves from ritual. Ritual is a collective expression, while performing arts, like other art mediums, are manifestations and expressions of the individual. (Hujatnikajenning: 2002, 11)

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Performance studies views everything as a way of presenting oneself, whether in social practices or everyday communication, whether in clothing, hairstyles, perfume, shoes, or even gait, all within a single measure of performative decisions. Erving Goffman, in "The Presentation of Self in Everyday Life" (1959), saw all kinds of decisions about self-presentation before others as requiring role-playing and identity/agency. One of the primary focuses of performance studies is the body, both the everyday body and the body in the context of performance art. The body is a product of a constitution with political norms and values embedded within it. This is what makes the body, on the one hand, biological, and on the other, political, bound to history, race, gender, sex, and all the prejudices inscribed in the human body from birth. The body is both material and discursive, from the very beginning.

The immediate quality of the performance of events in the here and now, performance art therefore presents risks and accidents that cannot be modified and avoided (Schneider: 2011, 89-90). On the other hand, in the world of experimentation in the visual arts, a wave called conceptual art has also emerged. Conceptual art is a development in the visual arts stream that emphasizes more on ideas or concepts as the main prima donna behind the formal elements of the artwork itself, so that beauty can be enjoyed more beyond its visual appearance or physical form. In conceptual art, the work may not be in physical form, let alone a complex one, but rather in the form of text, documentation,

instructions, or even just a statement. A statement written on a nameplate can be considered a work of art if it conveys a certain idea that is considered new. Conceptual art has the nature of challenging conventional art that is considered established, artists often deliberately question what art is today, who determines the value of art, and how art interacts with society. Artists are free to use various media and methods, including photography, video, performance, installation, and writing.

The first example of a conceptual artist and artwork is Sol LeWitt. He said: "In conceptual art, the idea or concept is the most important aspect of the work." His work often takes the form of drawing instructions on the wall that anyone can realize in the mind of the viewer. The second is Joseph Kosuth – "One and Three Chairs." A physical chair, a photograph of a chair, and the definition of the word "chair" are displayed side by side, showing that art can be an exploration of meaning, not just the object but the subject itself. A chair can be said to have the meaning of "chair" because of the natural interpretation process that exists in the human mind ontologically. Conceptual art invites us to think. Rather than simply enjoying the beauty of form, we are invited to contemplate the meaning, ideas, and re-question an issue conveyed through the work. This art is not always easy to understand in one or two observations, but it is often thought-provoking.

Due to the close relationship between performing arts and the beginning of performance art, when accepted and recognized by the visual arts, the perception of the body in the early history of performance art in the West in the 1960s-1970s became the main medium to free the tradition of fine art from the conventional values of modern art and the hegemony of the high art market which tended to be exclusive. Dada and Fluxus artists offered their conceptual art by using the physiological body as a component of the medium of work. Works that were done directly for a certain duration so that they became real. These works were then called performance art, namely works that were difficult to

collect and inclusive according to the main thrust of the birth of performance art. The offer of performance art themes re-presented the potential of art in responding to social and humanitarian issues that at that time were often ignored by the Western art world.

The branching of the medium of action art from its beginnings was a consequence of the intersection of efforts to find a formal form of modern art, especially painting. Early figures of avant-garde experimentation in action art, referred to how the body that had previously been behind the artist's medium, such as painting, sculpture, ceramics and graphics, then the body became the material of ideas. According to its exploration later - the practice of action art using the body, ultimately became a form equivalent to the logic of the medium of painting, sculpture, ceramics and graphics. For example, the work of Yves Klein and painting.

Likewise, the spirit of resistance that was transmitted in Indonesia in the 2000s by using technological vehicles from the context of globalization, the term performance art 'performance art' was then widely known by Indonesian artists. The uncertain political and economic situation in Indonesia at that time, pre-reform until post-reform, became the reason for the rapid growth of performance art. The existence of similarities in the social situation in society and the initiative of artists who considered themselves agents of change made this performance art medium legitimately adopted as a new medium in the Indonesian art world, although similar liberation movements had emerged from the mid-80s, but the term used was still 'action art' or 'protest art' by art academies on the island of Java such as Bandung-Jakarta, Yogyakarta and Surakarta.

This action is also popularly called happening art, a fabricated event that seems to suddenly appear in front of the reality of the general public who are not ready to digest an event and are considered 'strange'. The founder of NIPAF (Nippon/Nagano Performance Art Festival) Seiji Shimodo in the 2000s once told an Indonesian female

artist, Arahmaiani, that the action she was doing was a performance art action. However, at that time the term performance art was not yet known but a spectrum of terms emerged that indicated itself as an artistic and conceptual performative action such as protest art, happening art, performance art or jeprut (which equates itself to butoh dance in the body art movement in Japan after the second world war). The Jeprut action is called so because the performers imitate movements similar to 'parengkel jahe' as jahe is ginger in Bahasa Indonesia.

Motives to Produce as Action Artist

During the author's observations over the past 10 years, several motifs have emerged that differentiate the formal or artistic form of a performance art work, supporting its main idea:

1. Body movement – Typically used to test the artist's physical endurance or to convey a message about perseverance or awareness. This method also frequently involves movements that represent symbolic narratives of everyday, domestic activities.
2. Site-Specific Happening Art – An attempt to create an action within the general public, who are typically unfamiliar with art events, but contextually, the site or location of the art action is important as part of the artist's symbolic narrative and concept.
3. Social Experiment – This method is often used by the advertising industry and is a form of performance art intentionally made "kitsch" to be more easily understood by the artist's target audience. This form of art often uses the term "social engagement," and as the name suggests, the interaction with the target audience needs to be as interactive as possible.
4. Adapting Traditional Rituals – This method is often used in the opening of a contemporary exhibition, borrowing and adding a twist to traditional art rituals. These rituals are given new titles if their form deviates from established norms. Even if traditional art is invited to perform while maintaining its authenticity, there's usually

a larger narrative they want to convey, such as the performance of the Bissu (Bissu) from South Sulawesi at the 2017 Jakarta Biennale, which represented the LGBT community in the modern society view.

So, from all the discussions above, the author sees that there are differences in the symptoms

produced by or between visual action art as branch of performance art and performing arts:

Table 1. Chart of the Differences between Action Art and Performing Art

(Visual) Action Art	Performing Art Show
<ul style="list-style-type: none"> ● Based on a conceptual scenario ● Each iteration is different ● There is an ideology of medium and place ● Not acting, being yourself ● Generally takes place on a real stage. ● Breaks down the boundaries between the art object and the audience ● The primary goal may not be to perform an act for the audience, but rather to express oneself. 	<ul style="list-style-type: none"> ● Based on rehearsal dramaturgy ● Every repetition is precise ● Props and backdrops are used ● The art of portraying other people or situations. ● Generally found on conventional stages ● There is a clear boundary between the art object and the audience ● The primary goal is to create a performance for the audience. ● Generally found on a reality stage. ● Breaks down the boundaries between the art object and the audience ● The primary goal may not be to perform an action for the audience, but rather to express something.

(Source: Author)

The History of Protest Art in Indonesia

Despite the history of new media art in the West and its association with experimental art, Indonesia has indeed created its own history. According to an interview with a senior contemporary Indonesian artist, the term "experimental art" first emerged as a consequence of an art event called "Black December," which later gave birth to the Indonesian New Art Movement (Gerakan Seni Rupa Baru Indonesia or GSRB Indonesia). This movement is also believed to be the forerunner of Indonesian contemporary art.

Before 1975, art criticism in Indonesia was dominated by theories originating from the West, specifically Europe and America. Although in the practice of creating works, this modernist ideology was not implemented exactly as in the West, essentially all Western art concepts were used as the foundation for the development of Indonesian art. The clear dichotomous divisions between Western and non-Western, high and low, modern and traditional, center and periphery were all born from the concept of modernism. The medium of creation was also inseparable from the influence of modernism. Likewise, the world of education.

Curriculum practices in art education cannot deviate from the boundaries of modern art, namely painting, sculpture, and graphic art.

The first major exhibition of Indonesian painting, the precursor to the Jakarta Biennale, was held in 1974 at Taman Ismail Marzuki, Jakarta. Many young painters at the time took part with an approach that no longer followed the painting methods and techniques of their teachers and seniors. Their artistic creations rejected personal depth, the singularity of meaning, and the solitary nature of creation carried out by the artist's own hand, under the guise of abstract sublimity. The entire creative process that upholds aesthetic values that position the artist as an autonomous individual was rejected by presenting works that could no longer be identified as creative practices that no longer represented the aura of the artist's soul's subjectivity that radiated was no longer considered important.

The works that reflected this experimentation then received criticism from the jury. In the jury's statement it was stated that: "Efforts to play around with what is merely "new" and "strange" can be considered as an attempt to try, search, or just for fun, or evidence of a lack of ideas and creativity." Another criticism based on originality, the jury stated: "The jury members acknowledge that the influence of other arts is a natural cultural phenomenon in every place and era. Influence does not determine the level of creativity. On the contrary, the level of creativity is determined by attempts at imitation, especially attempts at imitation that are raw and without understanding. In relation to the above, absolute originality cannot be demanded. However, the importance of originality must be recognized, as long as it deepens or enriches meaning and experience." They further wrote: "In relation to the above, it must be immediately stated that long-known methods and tendencies of painting can still contribute valuable meaning and experience."

The jury's statement, which seemed to marginalize the young painters, was immediately

met with protest and the issuance of the "Black December 1974 Statement." This protest was supported by several artists outside the visual arts and cultural observer D.A. Peransi, who had written down the artists' thoughts. The core of their support stated that the establishment was no longer positive for the development of Indonesian visual arts because it resulted in an arrogant attitude that rejected differing views. Diversity in the visual arts is inevitable and legitimate because it reflects diverse attitudes to life and culture. Therefore, real experimentation is needed.

The creation of a work of art legitimately oriented towards all elements of life, namely social, political, economic, and cultural life. The "specialist" attitude in the visual arts, which tends to construct an "apathetic language" based on "avant-garde" attitudes constructed by images, should be discarded as far as possible: artists should retreat inward in search of the subtle (so as not to be understood by the public, since artists are part of the mystery of life?). Instead, they should believe in the "commonalities" inherent in humankind due to shared living environments. Believing in social issues that are important to discuss rather than personal sentiments. In this case, the richness of ideas is more important than the "master's" skills in working on the elements of form (Caption of the National Gallery Recipro(vocation) Exhibition: 2017).

The statement was signed by 13 artists and cultural figures, five of whom would later become some of the founders of the New Art Movement. These actors were: FX Harsono, Dadang Christanto, Jim Supangkat, Dede Eri Supria, Bernice, Gendut Riyanto, Priyanto Sunarto, Harris Purnama, Wienardi, Siti Adiyati Subangun, Oentarto H, Taufan S Ch, Sanento Yuliman, Rudi Indonesia, and Fendi Siregar.

However, the GSRB's militancy did not last forever. Several decades later, this group of young artists disbanded. Its members were busy pursuing other activities that could support their own livelihoods. Most worked in advertising companies,

some became writers, and so on. At that time, the art presented in the GSRB was not easily absorbed by the market, but it was monumental enough to constitute a form of "shock therapy." In the late 1970s, it could be said that the art market had not yet formed. The fine art market is dominated by elite collectors who can afford works by the masters (modern art). This situation has trapped GSRB exponents in the routine of creative industry jobs, such as working as designers or art directors in advertising or publishing.

After the disbandment of the GSRB, there was no major art activity, but it couldn't be said to be a vacuum either. The spirit of this movement began to spread to other young artists and academics, both in Yogyakarta, Bandung, and Jakarta. This was evident in the growing membership of the movement at each exhibition and the emergence of other

movements whose works drew on GSRB's forms. Subsequently, changes were made to the curriculum at ITB (Faculty of Fine Arts) and the Indonesian College of Fine Arts "ASRI" (now ISI, Faculty of Fine Arts and Design), introducing a new course: Experimentation (Art).

In Yogyakarta, this intense experimental art activity continues to this day and has become significant in this city of Indonesian artists. The participants, comprised of students who participated in the GSRB, were led by Bonyong Munni Ardhi, Haris Purnomo, Gendut Riyanto, Wienardi, Mohamad Cholid, Ronald Manulang, Dede Eri Supria, and several others. The relationship and discourse between several former GSRB members from Jakarta, Jogja and Bandung still continues several decades later.

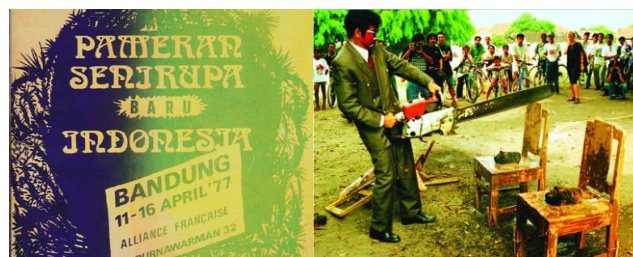


Figure 5. FX Harsono's work criticizing the regime and the GSRB Exhibition Poster (Doc: <https://www.artsy.net/artwork/fx-harsono-victim-destruction-i>)



Figure 6. Exhibition Situation of the New Art Movement and Ken Dedes' work 1975 by Jim Supangkat (Doc: tfr.news)

Based on what happened in Europe and America, and specifically in Asia in the 1970s, researcher and curator Thomas J. Berghuis wrote that it was time to see Asia as a field of practice with its own artistic ideas. He observed that the writing of

performance art history from the 1970s to the 1980s was always burdened with history with three canonical points of study: Europe, America, and Japan. Therefore, further questioning the history of performance art in Asia must be done, especially in

the dynamics of the 1990s. He saw the importance of postponing these similarities and examining specific expressions of performance within the Asian region.

Similar to the Futurist movement in Italy (1900) and Russian Performance (1920) in Europe, the action artists of the 1980s and 1990s in Asia were those who stood outside the tendency for conformity. Artists who reject practices in white cube galleries and black box theaters, make performance art an artistic and social action that directly meets in a unique experimental space, through the characteristics of their medium, performance artists reject the rules of universal art theory.

Berghuis sees the importance of the history of performance art in Asia, particularly in the dynamics of the 1990s. This is a crucial reading point, because during that decade, Asia in particular was experiencing a growing wave of contemporary art. He sees practices outside the mainstream of art history (Europe and America), particularly post-colonial (third world) and Anglo-Saxon regions, as emerging from the margins. In addition to historical writing outside the mainstream, there are also practices that utilize the concept of space. For Rosalyn, the concept of public space itself cannot be reduced to an empirically identifiable space; it is a site for the right to assert itself, where the identities of social groups and communities are formed and questioned.

This coincides with the moment when the history of performance art in Indonesia, as action art, began in the late 1980s, the late 1990s and early 2000s, a defining decade for the formation of performance art history in Indonesia. The momentum was timely amidst the strengthening of state authoritarianism. Throughout the 1990s in Indonesia, artists were busy, actively involved in the citizen movement to overthrow the Soeharto regime. It can be said that the artistic expressions that emerged during this period used more language symbols that tended to be clear as a tool to criticize the Soeharto government.

Returning to the issue of the body which is the theme of this performance art presentation. The bodies of performance art have long been occupied by the tradition of performance art due to historical circumstances. Now in the context of contemporary art, the form of performance art has seeped into other artistic disciplines, even those that are not included in the artistic discipline such as multimedia, technology, photography, videography, architecture, music, science, and even everyday life. Efforts that often arise are efforts to revive the spirit of liberation for the terminology of performance art itself in the context of contemporary art. This change occurred not without reason. In the late 1990s, there was a shift in the history of form, how artists such as: Marintan Sirait, Tisna Sanjaya, Arahmaiani, Dadang Christanto, Isa Perkasa, Moelyono to Heri Dono who used socio-political symbols in the 1990s, and artists in the early 2000s, such as Geber Modus Operandi, Garden Of The Blind Performance Fucktory in Yogyakarta - also Biosampler in Bandung who shifted the artistic orientation of performance art in the 1990s.

The Relational Aesthetic of Awareness Art

In the contemporary era, the discourse of empowering the audience or the community has given rise to several trends in methods and genres, such as "socially engaged arts," which fosters engagement through human interaction and social discourse. Socially engaged art aims to create social and/or political change through collaboration with individuals, communities, and institutions in participatory artmaking. The discipline values the process of creating a work more broadly, rather than simply exhibiting a finished product or object.

Then, also the birth of a method of "Community Arts", as a grassroots approach oriented to the community, often useful when members of local communities gather to express concerns or problems through this artistic practice, where artists are then involved and work together to present art that is not only aesthetically valuable but also has a dimension of sympathy and empathy for the crisis

and socio-political turmoil in a specific area. In the historical idea of participatory art, performance art then becomes an art medium that operates more politically or has more social ties, when compared to painting, sculpture or literature, because of its nature of being present together. Another author, Claire Bishop is a British art historian, critic, and Professor of Art History at The Graduate Center, CUNY, New York where she has taught since September 2008. Bishop is known as one of the central theorists of participation in the visual and performing arts. The relationship between art mediums and politics. In his book *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), he sees the relationship between art mediums and politics, and makes the wider community able to access art.

The Participatory Aspect of Awareness art

She also emphasized collective authorship (creation done collaboratively, not under the name of a single artist). Continuing what Boal and Rancière had written, Bishop observed that participatory art initially began with an anxiety about "spectatorship," how the audience was positioned as a passive audience, from a simple act where the audience was initially disturbed, with the aim of making the audience an integral part of a work.

As a case study, Claire Bishop critiqued the phenomenon of participatory performance art at that time, which contained several elements, such as: unstable (untested) works, the potential for displaying elements of pleasure and entertainment alone. Claire wanted to re-examine the meaning of the words "participation" and "collaboration" with

"interactive" and only "response," ultimately to how performance art was ultimately co-opted by the market.

Claire's specific critique was directed at a phenomenal work that was a hot topic in the art scene at the time, titled "Pad Thai," by artist Rirkrit Tiravanija, a Thai artist who had long lived in New York, Berlin, and Chiang Mai. Rirkrit transformed the gallery into a Pad Thai banquet: a type of Thai fusion curry, his home country. The fluid communication and intertwining of this shared eating ritual is what makes this work artistic.

Claire Bishop then stated that the aesthetic relationship created by contemporary artist Rirkrit Tiravanija is not fully emancipatory/activating, as follows: "The Curry Pad Thai is represented around the world, making the artist abstain." "How to establish relationship and involvement by then?" "He just 'uses' the audience by inputting 'lots of people' as his material list." "Antagonism: manipulating the audience to be the object of his work."

Claire has a reason for throwing out this criticism, she uses the theory formulated by Nicolas Bourriard about artworks that are "Relational Aesthetic" namely: "Relational art is entirely beholden to the contingencies of its environment and audience, moreover this audience is envisaged as a community rather than a one to one relationship between work of art and viewer, Relational art sets up situations in which viewers are not just addressed as a collective, social entity, but actually given the wherewithal to create community."

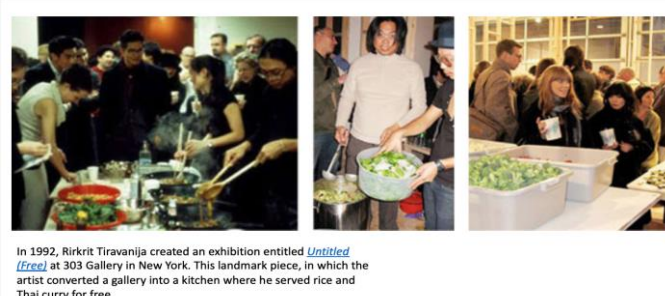


Figure 7. Rirkrit Tiravanija, Pad Thai (1990) at the Paula Allen Gallery in New York (Doc: ResearchGate)

There are several very important shifts in participatory art, namely:

1. A shift in understanding of the subject of art: From the artist as creator to the artist as artistic activator.
2. A shift in the understanding of the object of art: From the artwork as an object to the artwork as a social relationship.
3. A shift in the aesthetic approach: From the choice of artistic form based on formal-compositional considerations to the choice of artistic form as a manifestation of the socio-historical needs of society.

The actions justified in participatory art, at this level, involve actual control over the process, at least in part, by community members themselves. This process is divided into several stages, namely:

- 1) Partnership: Power over the work is shared equally between the community group and the creator/proposer of the work.

- 2) Delegated Power: This level requires that citizens have been given more power in the decision-making process, giving them a sense of ownership over the state of the community and the art project.

- 3) Citizen Control: This final level allows citizens to take full control of their community and their art work.

Meanwhile, an example of participatory work that was considered successful: Santiago Sierra, Santiago made a deal for anyone who dared to have a line tattooed on his back and received \$30. His work succeeded in raising public awareness about the issue of poverty, because it artistically employed those who were unemployed. His work was called provocative and touched on the ethical boundaries of exploitation, but succeeded in demonstrating how powerless certain groups in society are.



Figure 8. Photographic Work "250cm Line Tattooed On 6 Paid People", 1999 By Santiago Sierra (Doc: Sammlung.Staedelmuseum.De)

The question now is, is there a model of aesthetic work with a protagonist relationship in the works of Indonesian artists? It's interesting to consider not only Western literature but also participatory art in the Indonesian context. Claire Bishop posits the idea that the process of participatory production is a process of destroying social class inequalities. In her essay, "The Situation of Our Fine Arts and Engaged Art: MH Agus

Burhan, 1985," we see the context of violence in question more clearly in how the history of engaged art is rooted in direct physical revolution, and this revolution is reflected in the artists' works.

Within the historical notion of participatory art, performance art becomes a more politically engaged medium, possessing greater social ties than painting, sculpture, or literature, due to its communal nature. However, in MH Agus Burhan's own writing,

art that carries social weight and engagement can be achieved through any medium, without being limited to abstract, surreal, or experimental art. This is not only due to its form, but also to the medium chosen.

In his article on engaged art, M. Agus Burhan wrote an interesting note on participatory art, which is already deeply embedded in Indonesian art practice:

- 1) The relationship between the physical revolution, or what is known as the agenda of opposing Dutch colonialism, and the process of discovering art that is socially engaged.
- 2) The process of placing artists and audiences, who are both considered to be in a single, equal, and mutually connected social circle.
- 3) Artworks are not merely personal expressions but also possess social value and communication to society.

This is primarily because many recording practices in performance art still tend to prioritize the study of performance as a direct encounter with the audience: the public, the momentary relationship between the body and time, and the practice of action in the here and now, leaving the rest as merely a historical record of the past. Instead, this two-note study of the exhibition aims to document performance art as a specific and distinctive (and complex) practice, emphasizing that performance art is a medium that is not always tied to the body.

So we can connect this to the idea of remediation of performance when performance works shift into text and image formats, such as photographs, videos, diaries, or audio recordings.

Performance art is often still stored and categorized as merely dead art in photographic documentation within exhibitions. (Berghuis: 2006)

This research can also be seen from an understanding of how performance art undergoes two processes of change: first, performance art as part of a culture of ephemerality or Ephemeral Culture. In the first process, explained in the first paragraph, there are distinctive aspects, particularly how performance art as an action art distinguishes itself from other art mediums, particularly when linked to the notion of time, and refers more to specific ideas about events that quickly disappear and continue to change within a limited timeframe.

RESULT

Unlike the external or outward nature of consciousness-raising art, the author observes that consciousness-raising art is more inward-looking. In this phase, artists seek to explore how performance art plays a role in the process of change. Performance art, as a temporary or ephemeral medium, has the potential to be used as a means of transmitting spiritual energy that can leave an impression and transform a person's soul.

Performative art in Indonesia, like other forms of consciousness-raising art, tends to break out of its shell and pre-existing conventions. It is fluid and applicable to any discipline. Conversely, it can contain the essence of an old convention without negating it, allowing it to grow into a method for self-consciousness.



Figure 9. Joged Amerta Workshop by (the late) Suprpto Suryodarmo (Personal Doc)



Figure 10. Amerta Movement. (Doc: gelaran.id)

An example of an Indonesian performative conscious arts movement is the Surakarta-based Joged Amerta movement from Studio Lemah Putih Surakarta, founded by the late classical dance maestro Suprpto Suryodarmo and currently continued by his son, Galih Naga Seno.

Yunanto Sutyastomo, a journalist for Bentara Budaya Solo, once wrote that Suprpto Suryodarmo returned to Solo after the 1965 political events in Jakarta. Although he was studying engineering at the University of Indonesia at the time, he chose to return to his hometown. In Solo, Suprpto decided to pursue a career in the arts. His initial steps led him to Sasono Mulyo, which has been a center for the arts in Solo since 1969, with Gendon Humardani as his mentor. Sasono Mulyo houses two arts institutions: the Indonesian Karawitan Arts Academy (ASKI) and the Central Java Cultural Project (PKJT).

Yunanto stated that the young Suprpto chose to assist Gendon Humardani as secretary of the PKJT at Sasono Mulyo. Together with Gendon, Suprpto began his journey in the world of dance. Initially, he followed the style of other ASKI dancers. However, over time, Suprpto tried to explore different dance forms that were popular at the time. This exploration proved to be a long and challenging process, with Gendon, Suprpto's mentor, having difficulty accepting this creative pursuit. During this exploration, Suprpto drew inspiration from the movements of nature. These movements became the basis of his search, which later became known as Joget Amerta. Joget Amerta is not just a physical movement; it reflects the human

response to the surrounding environment. Starting from the body, Joget Amerta developed into a dance that depicts various situations. Joget Amerta always adapts to the environmental context, with movements that are not rigid or bound by certain patterns, but rather as an expression that frees oneself from norms.

After resigning as secretary of the PKJT, Suprpto Suryodarmo focused more on his relentless passion for creative exploration. Opportunities to hold dance workshops in Europe began to emerge more and more frequently, marking the beginning of regular workshops held annually in various European cities for decades. Although his work was better received in Europe than in Indonesia, Suprpto never forgot his roots. In the 1980s, he founded Padepokan Lemah Putih, a unique arts center. Located in Plesungan, Karanganyar, Padepokan Lemah Putih has a spacious area with various facilities for the Joget Amerta process, including a *pendapa* (a hall). A monthly event called *Macaning*, meaning "reading" in Indonesian, is held, where workshop participants are invited to interpret movements from the monthly performance. From Padepokan Lemah Putih, Suprpto strives to integrate the movements he has created into various arts and cultural activities.

At Padepokan Lemah Putih, Suprpto introduced his European students to the natural origins of Joget Amerta and the social life of Solo. These students often participated in special events and learned from local artists in Solo and the surrounding area. Joget Amerta appeared in public performances through Suprpto, appearing at events

to develop an awareness of how each ever-changing moment constantly recreates itself, influenced by one's position or transition within the flow. The Amerta Movement is actively studied and applied by dance and movement artists, musicians,

psychotherapists, art/music/drama therapists, installation artists, filmmakers, and educators in Java, Europe, Australia, and America.

The Relational Aesthetic of Consciousness art

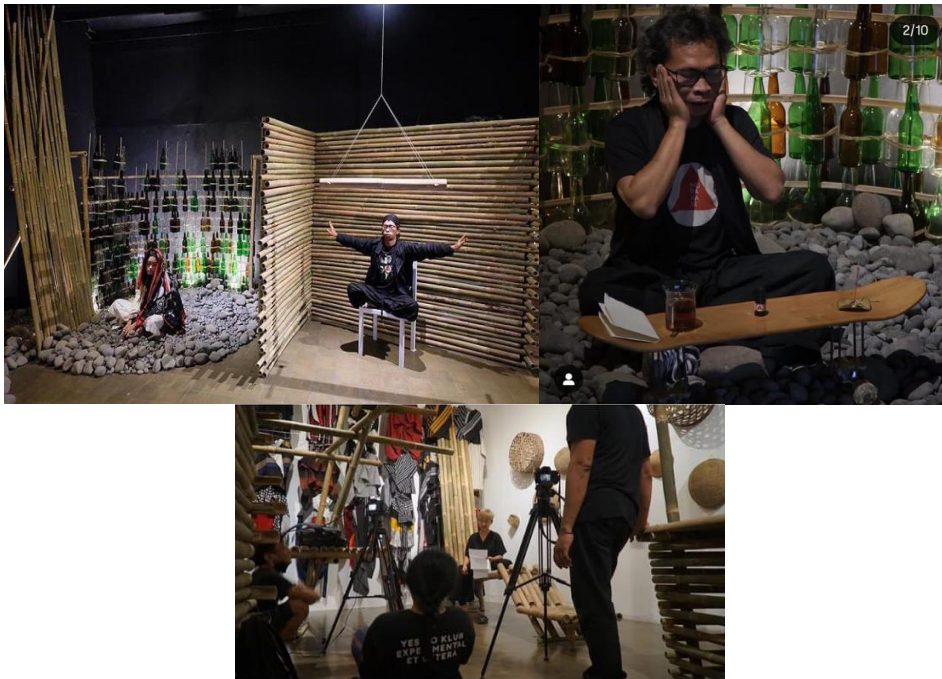


Figure 12. Ibadah Pusisi- Hening Cipta Murakabi, ArtJog 2020 (Doc: ArtJog)

Picture below is "Ibadah Pusisi- Hening Cipta Murakabi," from Murakabi Movement project at ArtJog 2020 with the theme Resilience featuring explorations of locality and natural sustainability by artists across fields, including poetry, as a response to the difficult conditions at that time with a spirit of resilience. Poetry, they interpret as a tool for reflection, a way back to oneself. Poetry is also a guide to delve deeper into the mysteries behind everyday events spiritually. This artwork invites participants to pause, be still, and reflect on the current conditions through poetry, meditation, and aromatherapy as a form of self-reflection and resilience in the midst of the pandemic. Their work explores themes such as (Javanese) locality and ancient environmental sustainability. The goal is to inspire and demonstrate community resilience amidst hardship, especially during the pandemic. The concept of "silent poetry" likely refers to the

form of participation or poetry devotional package offered at the event as a form of participant contribution and expression, rather than to specific poem titles.

Murakabi Movement itself was initiated by the Indieguerillas collective and Singgih S. Kartono in 2019. Murakabi (Javanese) means 'sufficient'. Meanwhile in one of the sessions, this workshop-themed action was led by Joko Pinurbo with poetry readings and Gunawan Maryanto in creating an atmosphere of silence. Participants were invited to participate in a collective contemplation session through poetry and silent rituals accompanied by special tools. Two ritual packages were available: the Incense Tool: containing fragrant tea, incense, and an incense base and the Essential Oil Tool containing fragrant tea and a blend of essential oils. Although the artist's tendency is oriented towards the concentration of universal spiritual energy, the

markers chosen to use are markers obtained from Javanese cultural assets. This activity emphasizes the importance of awareness, silence, and connection with nature and others as a form of spiritual resilience. Similar to other spiritual wellness practitioner activities, this action is offered with a dowry of IDR 360,000, so that participants are involved in getting a profound experience that combines art, meditation, and togetherness in facing difficult times.

Here we can see how action art in the contemporary era transformed from a revolutionary spirit to a spirit of evolution. There is a shift in the form of action from external rebellion due to dissatisfaction with the situation that occurs outside the artist or visual artist to internal improvement of the heart and mind within the artist as a spiritual being undergoing a human physical experience. In a spiritual context, the quality of silence that is successfully built within is what will be projected into the realm of reality and change how humans can respond to discomfort that is perceived by the world with light steps due to distance or non-attachment to destructive emotions such as anger.

Indieguerillas is a prominent and influential art collective based in Yogyakarta, Indonesia, known for its vibrant and experimental approach to contemporary art. The collective is recognized for its unique style that blends traditional Indonesian aesthetics with modern graphic design, street art, illustration, and digital culture. Founded in the early 2000s by duo husband and wife, Dyatmiko "Miko" Lancur Bawono (born at 1975, Kudus, Central Java), who were having his art background from Interior Design at the Visual Art Faculty, Indonesian Institute of the Arts (ISI) Yogyakarta and Santi Ariestyowanti, (born at 1977, Semarang). Studied Visual Communication Design at the Visual Art Faculty, ISI Yogyakarta.. Indieguerillas emerged from the creative underground scene of Yogyakarta, a city that has long been a hub for Indonesia's art and culture.

CONCLUSION

The emergence of performance (action) art in the West was heavily influenced by Dadaism and Fluxus, the cornerstones of postmodern ideas. By using the artist's body as the primary medium, performance art consistently strives to transcend the material within the artistic realm. Participatory action art is no longer bound by the conventions of a particular medium, distinguishing itself primarily from the interaction between the performer and the audience, rendering the boundaries of the stage and performer irrelevant. In participatory action art, the performer's status, whether as an artist or not, becomes less important. The themes of the art, similar to Dada's critical tendencies, often address local and global political constellations. The critique focuses not only on art but also highlights the surrounding social realities as agents of enlightenment. Action art's response to social issues continues to evolve, culminating in a process of artist experimentation that shifts from a personal aesthetic search to a cycle of inward inquiry through spiritual knowledge. The art of consciousness as one of the phenomena of contemporary art invites art connoisseurs to enter into an inner silence before reacting in showing partisanship between the right and left or any camps, which is often followed by polarization. This also can be explored by rediscovering the awakening wisdom of our ancestors.

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