

## **The Development of New Media Art in Indonesia**

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### **Abstract**

Art can not be separated from culture. Cultural changes in society will affect the development of art, either directly or indirectly. Conventional media has become an icon in the long history of art no longer able to accommodate the said artist expression and style appropriate to the demands of the times, until then the artists creatively started integrating the arts with other disciplines as part of the creation process. Art no longer play in its own territory, but began to collaborate with other disciplines, it is then triggered the development of new media art such as video art, kinetic art, sound art, web art, robotic art, and so forth.

New media art opens up the possibility for artists to come out of a long tradition that binds them. Now not just canvas and clay media only serve as a place for self-actualization, but a lot of media that can be used depending on the needs, goals and means of communication used for his artists. Indonesia did not escape from this. The development of contemporary art in this country positively squirming with many artists who later explored by using a medium that was originally located outside the arts. A search of new possibilities without loss of identity.

**Keywords:** *New media art, Innovation, Indonesian, Contemporary art*

### **1. Introduction**

Art can not be separated from the culture in a society. Shifts and cultural changes affecting the development of art, either directly or indirectly. Art is always looking for novelty value as part of the exploration, as if not satisfied with just being static in a certain point. An understanding, how to, processes, and media used by the artists is changing with the times and cultures that occur.

Along with the changes in the culture, a lot of things that then could not manifested in the works of art. Advances in technology, the development discourse and cultural issues in that later became the main base in the development of contemporary art also helped lead to the development of the art at the time. When the contemporary art began to spread and eliminate boundaries between high art and low art, many artists who then explore the new media that had never previously used in the art process. Thus came the various art movements to collaborate with various disciplines to bring a variety of art mediums such as digital art, installation art, kinetic art, robotic art, environmental art, and so forth. A new breakthrough when conventional media no longer able to represent all of the artist's ideas are then often referred to as new media art.

The development of new media art in the social field of art was spread very quickly. Present information technology factors and also the proximity of the medium used by artists to make art everyday new media easily accepted and appreciated by the public art throughout the corners of the world, including Indonesia. Although relatively new, the development of new

media art in Indonesia is quickly accepted and well appreciated, it is evident from the many exhibitions and the emergence of artists who use new media art exists as a their style.

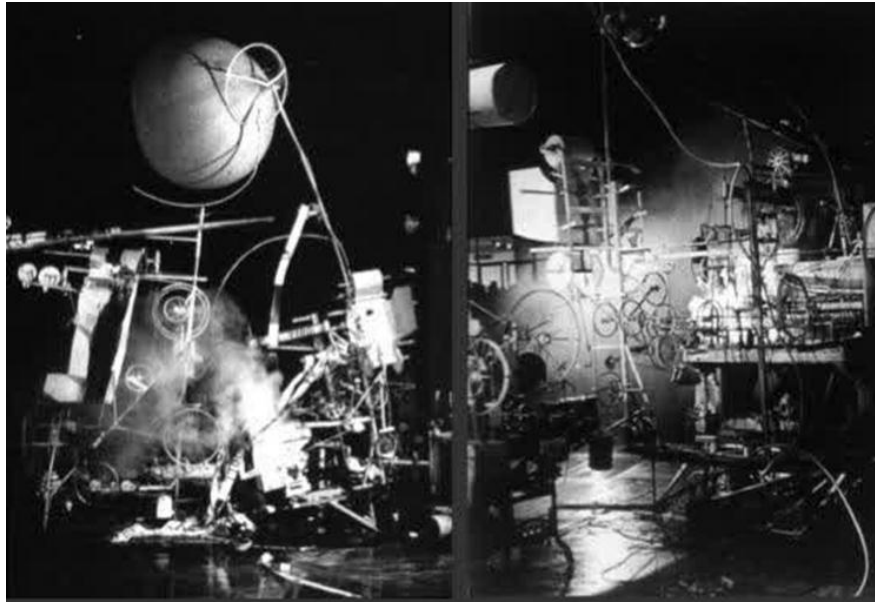
The development of new media art in Indonesia, which is the main attraction for the writer to track it down deeper, the extent to which the use of new media in the process of art from local artists. By reviewing the long history of the origin of the use of new media in the art to its use at the present time, indirectly we can map and record the progress that has occurred in the use of digital media as well as the issues raised as the identity of the workmanship. By knowing the strength and structure development in this country, we are able to draw conclusions about the local uniqueness mengkomparasikannya contained with the development of new media art in the western region.

## **2. Material & Methods**

### **2.1 New Media Art History**

The history of new media art developed along with the invention of photography in the late 19th century. And discoveries of new media is moving fast at the end of the period of modern art, precisely in the 1920s until the 1950s. In this period, the kinetic motion and light widely explored as part of a work of art, such as the work of 'Lumia' (1919) by Thomas Wilfred which can be regarded as the beginning of new media art<sup>1</sup>.

Kinetic art is one part of the new media art was born around the beginning of the 20th century by the avant-gard such as Marcel Duchamp and Moholy-Nagy Loszlo. The term refers to the kinetic art from the Greek '*kinesis*' or '*kinetikos*' which means 'motion'. This naming is used to describe the works associated with the motion. The avant-garde is challenged to interpret the intent of the concept about actual motion, a different interpretation of the proposed represented motion by Futurism artists at that time. 'Kinetic' in this sense relates to the movement of material within a physical space, as understood in science. In the 1960s, kinetic art had an important phase in line with the transformation of culture in parts of Europe and America, the artists start exploring the machines and technology, turning it into an artistic composition that is free of the functions and rules of conventional mechanical. An effect of the spread of the postmodern, where the art of collaboration with the community aspects and various disciplines, expose yourself to art is growing, not only thematically but also develop materials and ideas as well as the loss of the gap between high art and low art very revered in the modern art period. The name Jean Tinguely was one of the pioneers in the field of kinetic art and new media art. Her work titled 'Homage to New York' (1960) became a breakthrough amid rampant use of conventional media.



**Figure 1.** *'Homage to New York'* (1960), Jean Tinguely  
 Source: [www.newmediarts.web44.net](http://www.newmediarts.web44.net), August 24, 2014, 13:45 pm

This period was also marked by the development of digital art, or also known as the computer art or multimedia art. In the 1950s, is thought to be the beginning of the artists and designers use mechanical devices and analog computer as a forerunner to the use of digital technology. Although its circulation was limited but did not prevent the artists to perform exploration, as done by Ben Laposky in 1952 in his work entitled *'Oscillon 40'* which uses an oscilloscope to manipulate electronic waves that appear in the small fluorescent screen. This wave never stops and is always moving on the overview screen, through photography Laposky able to capture the fleeting moments to be used as an object of art. In the midst of computer art movement that began in great demand by the artists, the digital medium also raises the video as art movement. Talking about video art can not be separated from how the development of the mass media in the era of 1960s, especially television. Television in those days did taste uniformity, viewing angle even thought through all sorts of impressions that were presented, so that the artists are afraid it can dull the imagination and inhibits creativity. To take the fight from the symptoms, the artists also perform a movement to make an impression by using a portable video camera handy to carry anywhere. This movement brings a new perception in art, where everyone can be involved directly and explore in greater depth with a director, cameraman, actor and audience. Quite often the video is considered as a new wave in the arts. Nam Jum Paik, Richard Sierra, and Joan Jonas is the first generation of artists who use and distribute the video as a medium of art.

The development of increasingly advanced technology and cultural development in the community spurred the emergence of new media into works of art are explored. The discovery of new technologies in the field of computers and complex mechanical machines did not escape the media to be used as a work. This phenomenon raises a variety of new media in the arts, such as

robotic art, web art, internet art, virtual art, interactive art, and so forth. With the increasing number of medium which can be used as a working medium, new media enthusiasts also increasing, especially when pop art explodes and able to embrace the art of almost all walks of life. Previous restrictions were gradually becoming so raw melt. Even if we look at the development of contemporary art today, tend to be difficult to define a work of art that are in the medium, due to the collaboration of the various mediums that done by the artists.

## 2.2 The Development of New Media Art in Indonesia

New media art in Indonesia was first developed in the 1970s. Precisely when a group calling itself Gerakan Seni Rupa Baru (GSRB) do exhibit the first time in 1975 in of obstruction exhibition titled "*Pasaraya Dunia Fantasi*" at Taman Ismail Marzuki. GSRB group fronted by Ris Purnomo, S. Prinka, Anyool Subroto, Satyagraha, Nyoman Nuarta, Pandu Sudewo, Dede Eri Supriya, Jim Supangkat, Siti Adiyati Subangun, FX Harsono, Nanik miRNA, Hardi, Wagiono. S, Agus Tjahjono, B. Munni Ardhi and Bachtiar Zainoel is a group of art students who oppose monopoly in the social field of art by a group of senior artists at that time. Senior artists at that time who is also a lecturer of this student group, has a strong influence in the development of modern art at the time and would likely curb new forms of art itself, it was the one that was later challenged by a group GSRB. Movement against the background by the events 'black december' at the end of 1974 is to explore the boundaries of art against the prevailing conventional. GSRB broke new ground in exploring the medium of thought and workmanship beyond painting, sculpture and graphics that are commonly used at that time. They explore everyday objects as art objects, as an attempt to question the nature of art. An expression of their embarrassment over the development of art that just want to explore the aesthetic without looking at reality. Exhibition Project I Pasar Raya Dunia Fantasi in 1987 are their claims to attempt to redefine the art back.



**Figure 2.** One of Works in Pasaraya Dunia Fantasi's Exhibition, GSRB  
 Source: <http://archive.ivaa-online.org>, August 24, 2014, 13:45 pm

<sup>i</sup> [www.newmediarts.web44.net](http://www.newmediarts.web44.net), August 24, 2014, 13:50 pm

Entering the period of the 1980s came the name of Krishna Murti which became one of the pioneers in the use of new media in art, especially media-based electronic media. Video art exhibition at Gallery R-66 Bandung in 1993 with a work entitled "*12 Hours in the Life of the Great Dancer Rai*", became a marker of growth of new media art in Indonesia. It can be said this is a form of Krishna's resistance against television cultures at that time. Krishna said television at the time, it has become a tool of political propaganda that is controlled and driven by the rulers, and the people can only be a consumer can only receive what appears and is present on the screen, that's when being an artist to criticize these symptoms.

Entering the 1990s until now, the development of new media art runs quite rapidly. The creative artists began to combine different variations of medium. The combination of digital prints and paintings, sculpture and video, and so forth are often encountered as the media used. The development of new media art, video art, especially in 2000 a warm conversation among practitioners of the art. Almost in all the community art, video art into a conversation that is often discussed, particularly among young art practitioners. In fact, the discussion appears in the form of a small book published by *ruangrupa* titled, *Absolute Versus*, magazines *Trolley* and *Carbon* review specifics about the development of video art. And this development extends to all regions in Indonesia, particularly in cities that are regarded as the basis of art. In Bandung, appearing Bandung Center of New Media Art (now known as the Common Room) fronted by Hariman Gustaff as a community that embodies art activities with video and other new media, there is again *Biosampler*, and also house process (which is now some personnel establish Platform3). In Yogyakarta, there are also several active community work by using video media combined with the installations and also on performance, such as *Geber Modus Operandi*, *Mes56* and *Garden of the Blind* (the forerunner of HONF)<sup>i</sup>. Although the use of new media is not enough to get recognition as a discipline in the country, especially in view of the academic, not discourage these young artists to intense work with this medium. Many new media artists who are present and exist in the social field Indonesian art, especially in the last decade. The names of the artists like Anggun Priambodo, Iwan Effendi, Jompot Kuswidananto, Prilla Tania, and several other artists names spelled as new media artists are busy filling exhibitions in this country. Many unique and strong local content in their works, to examine more in depth the authors will try to analyze the contents of the charge and the special uniqueness of their work force. Authors try to mangkaji some works from some of the artists, the work of Iwan Effendi and Papermoon Puppet Theatre, titled "*Finding Lunang*" and work Priambodo entitled "*Electronic Cinema*" (2011).

Iwan Effendi's and Papermoon Puppet Theatre's artwork, titled "*Finding Lunang*" contains the artist's criticism of Lunang legend, an area in West Sumatra are known for the triumph of coastal areas in the past, when compared with the condition of this country at the present time. Lunang time immemorial is one area that is developed for being the area crossing and the purpose of the petualan ocean from all over the world. One of the region at the center of world trade. Lunang is a representation of the archipelago as a nation ever glorious dignity and power. But now Lunang is a search for the maritime culture and became no longer feel foreign in



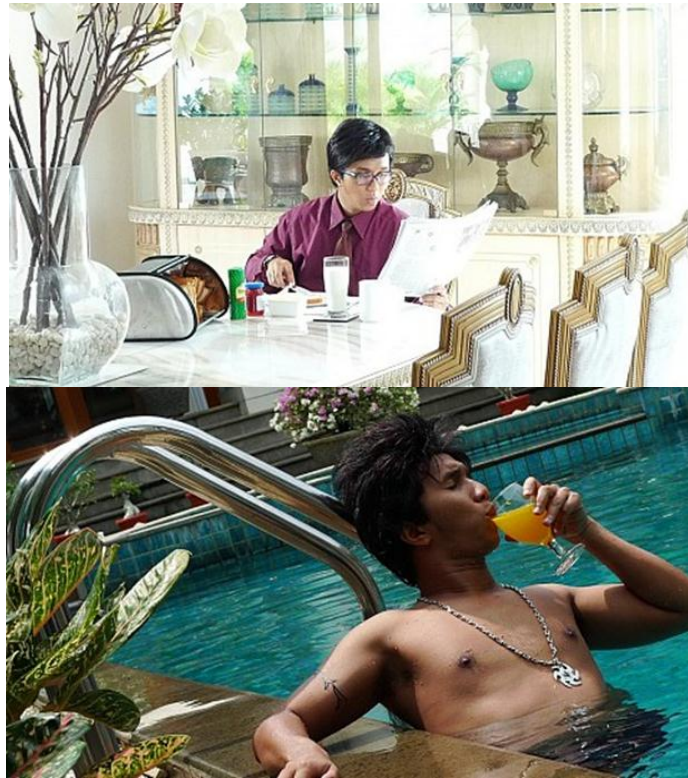
this land. This work is a form of criticism of the artist on the characteristics of the first strong national identity and pride to the entire world has now disappeared. Selection as a visual carousel used was perceived as an image of a form of entertainment media that once very popular but is now becoming obsolete, a personification of Lunang.



**Figure 3.** Installation of Carousel "*Finding Lunang*", Iwan Effendi and Papermoon Puppet Theatre

Source: <http://regional.kompasiana.com>, August 23, 2014, 15:23 pm

For comparison, the authors will compare it with the work that tends Anggun Priambodo's satirical comedy we will see a picture of the life of Indonesian society. As in his work entitled "*Electronic Cinema*" (2011) which became a winner in Bandung Contemporary Art Award (BaCAA) 2011, the young artist born in 1977 appreciators try to invite the community to review the propensity fond of soap operas on television, he described some of the characters that different, but the quality of the acting, the story charge, and a distinctive setting the scene in a soap opera but parodied in excess, as if to mock how things were not mixed in a slick and shallow impressed become favored by the people of this country. A critique is presented with very intelligent. This work requires a depiction that resembles impressions of a soap opera on television, the use of video is a must and the best option to execute him, it was difficult to get the sensation produced when executed with no moving media, such as painting, sculpture and photography. Charge of local content was very pronounced in this work, although the background retrieval workmanship is never an issue raised national tradition that is often expressed by other artists, but the theme of daily life that occurs identically in our society is a smart choice of the artist.



**Figure 4.** "Electronic Cinema", Anggun Priambodo 2011

Source: <http://indoartnow.com/artists/anggun-priambodo>, August 19, 2014, 12:15 pm

## 1. Conclusion

From the explanation above it can be said that the development of new media art in Indonesia run fast enough. It is characterized by the presence of many young artists who explore new media and new media art exhibitions intensity that is quite often in the last decade, which then builds a discourse about new media itself is in charge of a strong local content. Unlike conventional artworks previously that feels gives the distance to the appreciators, postmodern art is now mingle with the symptoms that occur in a community, retrieve, and involves the use of existing elements to create a daily distance that previously existed, to be biased and mingle with slowly, but wrapped in a strong rule of art.

Art new media present to complement the previous sections could not be achieved using conventional media. Not that it replaces, but it gives a new alternative that is able to maximize the process and execution of an artist's work, such as the quality of captured detail that is capable of rapidly through the medium of photography, body exploration through performance and also bring motion and voice through the medium of video. Novelty value in the work could be presented as authentic if the view of exploration and collaboration of new media, but the record is able to be packed well in the concept art.

Of the problems that exist in Indonesia is very different from the problems that exist in other parts of the world. Although the shell and the same central issue, but there is always a

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character or a particular issue which only occurs in this country. A special character that is a marker of identity, it was just how the artists to execute ideas about the typical issues into the proper display and able to be processed with a strong personal views, and so far, they are pretty intense work of art is able to do this challenge.

<sup>i</sup> <http://majalahcobra.com/blog/seni-video-2001-2011-sebuah-catatan-kecil.html>, August 25, 2014, 15:23 pm

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