

## **A Mapping of Bandung Contemporary Artist, Based on a Postmodern Paradigm of Creation Process: An exploration of the Impact of the Mapping to the Teaching Material, Course Creations and Methods of Arts**

Kiki Rizky Soetisna Putri<sup>1</sup>, Setiawan Sabana<sup>2</sup>

<sup>1</sup> *Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Jalan Ganesha 10, Bandung*

<sup>2</sup> *Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Jalan Ganesha 10, Bandung*  
kimungmung@gmail.com

### **Abstract**

Bandung artists have a considerable role in the development of art in Indonesia. Bandung artist shows a typical pattern creation process and differential in every generation. In the era of contemporary art, while categorization in art was collapsed, the Bandung artist shows its existence with fresh works. Each trace is summed up in the work of art that span a variety of styles and media. In addition to the strong influence of art school in Bandung, it produce artists who are not only proficient in the processing of the material but also excellent in concept. The method of this research is qualitative with postmodernism aesthetics and art creation process closure. The goal of this research is to mapping the art creation of Bandung based group of artists in the contemporary art paradigm, to be a reference of teaching materials on the subject of Art Creation Methode. Creative process of artists performed on an ongoing basis can be categorized as a method of work which if drawn further be understood as a process of scientific research. I hope that this research as a theoretical basis can added value in art education in Indonesia.

**Keywords** : Mapping, methoder, art creation, contemporary art.

### **1. Introduction**

Since the post-second world war, the art, and art history has changed radically. An epistemological change in perspective and understanding art. At the end of the 1950s in America, pop art, and conceptual art has shifting the domination of high -style modern art a la Greenberg. As quoted in the Theory and Documentation on Contemporary Art a Resource Book of Artist Writings, Greenberg writes:

*“The essence of Modernism lies... in the use of the characteristic methods of a dicipline to criticize the dicipline itself... What had to be exhibited and made explicit was that which was unique and irreducible not only in art in general but also in peculiar to itself, the effects peculiar and exclusive to itself.”* (Greenberg dalam Stiles, 1996:2)

Objectivity in modern art now been doubt, identity and subjectivity is no longer understood as a whole rather polymorphic, fragments, and without a clear center. Everything was well established in the modernism era as signs and symbols, later has been deconstructed by the posmodernism to be ambiguous, arbitrary, and capricious. Postmodernism sees all things, especially in a culture of connectivity, heterogeneity, the multicultural perspective on issues of gender, sexuality, class, and race. In the art world, the most significant thing of all this debate is

the expansion of media in art and a change in the fine arts category. Conventional media such as painting and sculpture into all forms of hybrid unthinkable media though. Automatically this categorization has not important anymore, the media became a tool to not be revealed significant form .

*“...: the human body in performance, invisible matter (gases), energy (telepathy), large scale projects, and earthworks in remote landscapes and urban centres, interventions in social and political institutions, and computer and other electronic works, including virtual reality.” (Stiles, 1996:3)*

Not only the media in art was experiencing a change expansion, but also the perspective of art and artists. Artists began to see a theoretical strategy as being as important as works of art.

## 2. Methods

This research will mapping work and creative process of contemporary Indonesian artists based in Bandung. The mapping will be including the ideas, concepts, and medium using techniques based on the paradigm of contemporary art. The mapping will be developed into a formula method in the art creation of contemporary art in Indonesia.

## 3. Conclusion

Since the post- World War II paradigm shift happening in the world of art, produce such changes in terminology in art practice as in the table below.

**Table 1.** Terminologies Shifting from Modern to Post-modern

<b>Modern Art</b>	<b>Post-Modern Art</b>
Painting	Post-painting Post-medium Post-conceptual
Exclusive Art	Material Culture and Everyday Life
Anti Technology	Art and Technology
On the Wall	Instalation and Space
	Proccess
	Performance Art
Significant Form	Concept
Male, white, and western domination	Cultural Politic

	Gender, difference, power
--	---------------------------

The terminology shifting will be the basic discourse of art creation and categorization practices of contemporary Indonesian artist's work, as represented in the table below.

<b>Category in Creation Prossess</b>	<b>The Artist</b>
Post-painting Post-medium Post-conceptual	- AbstraX - Rest-Art - Dikdik Sayahdikumullah - Radi Arwinda - Arin Sunaryo - Dikdik Sayahdikumullah - M. Zicco Albaiquni
Material Culture and Everyday Life	- Tissa Granicia - Erwin Windu - Wiyoga Muhardanto - Faisal Habibie - Budi Adi Nugroho
Art and Technology	- Deden Hendan Durahman - Duto Hardono - Erik Pauhrizi - Bagus Pandega - Tromarama
Instalation and Space	- Tisna Sanjaya
Prossess	- Handy Hermansyah
Performance Art	- Aliansyah Caniago
Concept	- Fajar Abadi
Cultural Politic	- Mufti Priyanka - Isa Perkasa

Gender, Difference, Power	<ul style="list-style-type: none"> <li>- Erika Ernawan</li> <li>- Octora Chan</li> <li>- Ay Tjoe Christine</li> </ul>

From above categorization we can see the tendency of young artists who active in the art world between the periode 2000-2014 in their creation methode of works of art. However, the diversity of the methods actually can be categorized into the terminology of contemporary art. It could be a reference in the teaching materials for the course of creating art in the contemporary art period froming.

## References

- [1] Goldblatt, D. *Aesthetics a Reader in Philosophy of the Arts*, Pearson, New Jersey, (1997)
- [2] Kocur, Z. *Theory in Contemporary Art Since 1985*, Blackwell, MaldenPerry, (2005)
- [3] Piliang, Y.A. *Hipersemiotika: Tafsir Cultural Studies Atas Matinya Makna*, Jalasutra, Yogyakarta, (2003)
- [4] Schwabsky, B. *Vitamin P: New Perspective in Painting*, Phaidon, New York, (2002)
- [5] Stecker, R. *Aesthetics and the Philosophy of Art*, Rowland and Littlefield, Maryland, (2010)
- [6] Stangos, N. *Concept of Modern Art: From Fauvis to Posmodern*, Thames and Hudson, London, (1981)
- [7] Styles, K. *Contemporary Art a Source of Artist Writing*, University of California, California, (1996)
- [8] Thorton, S. *Seven Days in the Art World*, Granta, London, (2008)
- [9] Wallis, B. *Art After Modernism: Rethinking Representation*, The Museum of Contemporary Art, New York, (1984)