

ART SOCIAL FIELD STUDY

Map and Characteristics of Semarang Contemporary Art through Website

Muhammad Rahman Athian¹⁾, Syakir²⁾, Djuli Djatiparambudi³⁾, Eko Sugiarto⁴⁾

1) department of Art and Education Language and Art Faculty, UNNES

2) department of Art and Education Language and Art Faculty UNESA

3) department of Postgraduate Art and Education Language and Art Faculty UNNES

line 3-Semarang, Indonesia

athian@mail.unnes.ac.id

This research aims to identify contemporary art forms in Semarang through the social art scene, improve the quality and variety of contemporary art through websites, describe the process of creating artworks by contemporary artists in Semarang, and analyze artworks to help market and introduce them to the public. This will be achieved by conducting in-depth qualitative research to analyze trends, major players, and key issues in contemporary fine art in Semarang through websites and other online platforms, networking with artists, art galleries, art institutions, and other stakeholders in Semarang, designing appropriate research methods to analyze website content, collecting data from various online sources, and utilizing sentiment analysis tools, visual analysis techniques, and literature reviews. This research will be examined using the theory of art approach by Robert Atkins, Artworld Arthur Danto, George Dickie Institutional theory, Howard S Becker with social networking. Through the development of the website, artists will more easily document important artistic events and approaches in contemporary fine art in Semarang, which ultimately contributes to the enrichment of the concept of the social field of fine art and provides solutions to identify the characteristics of contemporary fine art in Semarang. This research proposal uses.

Keywords: Social, fine arts, map, characteristics, website.

Introduction

This study on the social terrain of Semarang art in contemporary Indonesian art is based on the data that the author has in www.berbisik.com about the artistic tendencies of Semarang art works in 2020-current; one of the developments in Semarang art since the important events of the second boom in Indonesian art in the 2000s discusses contemporary art that is unique to Indonesia (Pradipta & Soetisna Putri, 2021). This boom effect then gave significance to the proliferation of artistic practices in Indonesia, including in Semarang. (Rikrik Kusmara, 2019)

After the rise and fall of several drivers and their activities, such as ArtSem,

Smartfest, ROB, and Central Java Biennale 1 and 2, the issue of art in Semarang faded again with the great pandemic of 2019-2022. The fading of these activities was not followed by other more bombastic activities. However, this moment was utilized by artists to create art more massively on internet-based social media.

It was in 2022 until now that Semarang artists began to return to their work, to rebuild Semarang's social art scene, marked by several exhibitions and the emergence of galleries such as Semarang Contemporary Art Gallery, Tan Artspace, De Warisan Art and Curio, Oudetrap, Monodhuis, Soesman Kantoor, Creative Hub, and many other spaces.

Through several activities and uploads via social media, the author collected data to be organized into

Through several activities and uploads via social media, the author collects data to be later accommodated in a container www.berbisik.com so that all activities and approaches to art in Semarang are well documented. The first part is a technical step on how to document it, through the formulation; How is the technical process of making documentation in the form of a website?

In the final section, this paper will then attempt to assume the position of the idioms of Semarang's contemporary art works that emerged in the 2020s and tend to be different from the character of Semarang's art against the descriptions of the current state of art, through the formulation; What are the trends and characteristics of Semarang's art works today?

This research will then be dissected using the Artworld theory proposed by Danto, which implies a theory where artists, museums, collectors and art discourse can be said to be contributors to declaring an object to be a work of art, based on their knowledge of art theory, art history and the agreement itself. (Danto, 2023)

Meanwhile, Dickie explains about "defining art" that art is not only an agreement between art actors who understand art, but there must be a special institution that handles art. Furthermore, Dickie explained that the special institution is not an independent institution because in reality the definition of art comes from many social spheres of art such as art historians, art observers, mass media and so on. (Đorđević, 2016)

In short, the development of narrative aspects in Indonesian visual arts over time reflects a dynamic process of cultural exchange and adaptation. External influences from Hindu-Buddhist and Islamic cultures, among others, were not only adopted, but also creatively reinterpreted and integrated into local artistic traditions, resulting in a rich and unique narrative tapestry, which is uniquely Indonesian and can be connected to universal themes. (Acep Iwan Saidi, 2008)

Methodology

This research examines the social field of art and the characteristics of contemporary art in Semarang through the website. The approach used is qualitative, with the aim of obtaining "thick descriptions" of complex cultural phenomena (Geertz, 1973) This approach allows the researcher to focus on the details of the problem, in accordance with the views of (Miles & Huberman, 1994) who state that qualitative approaches provide an in-depth understanding of specific phenomena.

The research used a conventional qualitative format, starting with a problem statement, conceptual framework, research questions, methodology, data analysis, discussion, and conclusions). Data is collected through observation, interviews, document study, and recording.

The data obtained will be analyzed through the process of reduction, presentation, and verification. Data reduction is the selection and simplification of rough data from field notes. Data presentation is compiling information that allows drawing

conclusions. Drawing conclusions is done by looking for meaning, noting regularities, and testing the validity of the data.

The research was conducted in Semarang with respondents from students, laboratory managers, and lecturers. The focus of the research was to identify contemporary art forms in Semarang and improve the quality and variety of art through the website. The research lasted for one year in 2024.

Identification of artworks through the theory of progressiveness of artworks, which is used to identify artworks in terms of classification, cause and visual format. (Tong, 1990)

Finding and Discussion

The Technical Process of Making Documentation in The Form of A Website

Creating a website, such as berbisik.com, requires several steps that include planning, design, development, and launch. Here is a step-by-step guide to creating a berbisik.com website (Broad, 2013):

1. Planning

The purpose of www.berbisik.com is to provide data records in the form of a directory of artists and their approaches, a directory of art galleries with the types of works exhibited and an explanation of the social terrain of art through in-depth artist interviews. The target audience is the entire art ecosystem in Indonesia, whether it is critics, curators, artists, gallerists, art dealers, students, journalists, etc. Other directory websites prioritize contemporary art and rarely record events and exhibitions

that may or may not be national in scale. (Krstić, 2019)

2. Design and Development

The author deliberately uses [berbisik](http://berbisik.com) because it is an acronym for [BERSamaBIncang SenI Kini](http://BERSamaBIncangSenI Kini). Which means a platform or container formed to discuss several issues that exist in the art world, especially Semarang. This website uses Wordpress to support its performance, because Wordpress is quite easy to use and capable of restoring data if problems occur. We used HostGator hosting and found the domain.com to make the search easier due to the common nature of the domain. The yellow and black colors are deliberately reinforced to show contrast and give a clear effect to the readers.

3. Website Development

We divided the content into several parts; a) Semarang artist directory content b) directory of galleries in Semarang and their activities c) interviews with artists. All three have their own specifications. The content of the Semarang artist directory is used to record the approach to creating fine art by Semarang artists. This data can then be analyzed and developed to see how far and classified the works of Semarang artists are. The directory of galleries in Semarang and its data can show the extent of activities and issues raised in an art gallery. Third, interviews with artists can provide a more specific view of the methods and approaches of Semarang art, as well as the artist's work in Semarang. (Zulkifli, 2021)

4. Website Usage

The author created a poster on how to use the website to make it easier for users to operate the site. The first step is to open

your browser; google, firefox, opera, etc. and type in www.berbisik.com.

After exiting the home page of the website the second step is to observe the home page, all the latest data that we download will come out on the home page. If users are looking for more data, they can enter our sub-sub via the 3 menu lines (for smartphones) and click on the subtitles if using a PC. On the Artmap page there are 3 options, namely art spaces, and artists. While on the berbisik video there is a berbisik interview sub.



Figure 1. how to access berbisik.com

After exiting the home page of the website the second step is to observe the home page, all the latest data that we downloaded will come out on the home page. If users are looking for more data, they can enter our sub-sub via the 3 menu lines (for smartphones) and click on the subtitles if using a PC. On the Artmap page there are 3 options, namely art spaces, and artists. While on berbisik video there is a berbisik interview sub. Here are the views for PC and Smartphone.

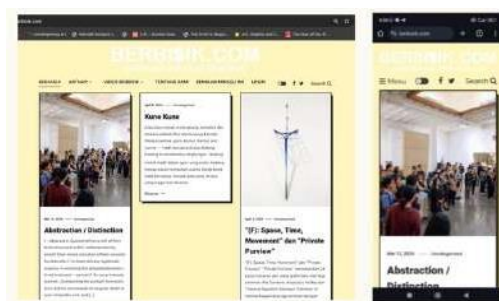


Figure 2. view the home and homepage of berbisik.com with PC or Smartphone

Next is the directory of art galleries in Semarang. Users can click on the artmap and then enter the art gallery sub. After that, a list of art galleries will appear based on classification, click on one of these galleries to enter and see what activities are made in the gallery. More details can be seen in the following image.

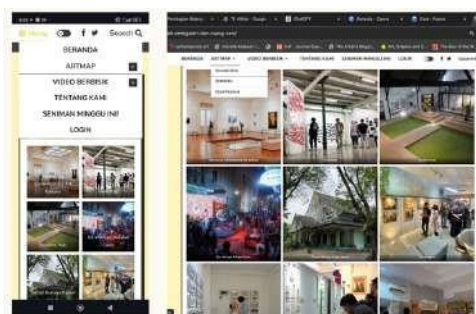


Figure 3. directory of art galleries in Semarang

The last is the artist directory. In this sub-directory, researchers enter the name and photo of the artist. Clicking on the artist's photo will lead to a discussion of each artwork created by the artist. This directory will provide accurate data on the artistic approach of each artist in Semarang. Through analysis and classification, it will be categorized into several groups, to get the maximum reading of Semarang's artworks.



Figure 4. Directory of fine arts artists in Semarang

The Trends and Characteristics of Semarang's Art Works Today

Berbisik.com website features a directory of Semarang artists with a total of 33 artists currently listed. All of them are artists who are actively creating art and actively attending and creating art exhibitions in Semarang between 2022-2024. This space is used to facilitate virtual communication between art activists in Semarang (Travis, 2019). Each artist in this directory has a profile page with their name and short biography: Get to know more about the journey and inspiration behind their artworks. Profile Photo: Features a portrait of the artist. Gallery of Works: A collection of recent works that showcase the uniqueness and beauty of their art. Contact Information: A way to contact the artist, whether for collaboration, purchasing works, or simply discussing art and Exhibition History: Art exhibitions that the artists have participated in, both in Semarang and in other cities.

The 33 artists are: 1) Dina Prasetya 2) Hary Laksono 3) Ari Kinjenk 4) Aryo Sunaryo 5) Hartono 6) Deny Apriyanto 7) Dony HW 8) Tatas Sehonon 9) Basuki 10) Andy Sueb 11) Mona Palma 12) Abdulloh 13) Singgih Adhi P 14) Atie Krisna 15) Ragil Adi W 16) Sholeh Ibnu 17) Harry Suryo 18) M Ridho Salafie 19) Kokoh Nugroho 20) Bagus Panuntun 21) Goenarso 22) Giovanni 23) Nugroho 24) Djoko Soesilo 25) Rudy Vouller 26) Tan Markaban 27) Nana 28) Kustiono 29) Gunawan 30) Agus Duck 31) Bangkit Sanjaya 32) Arif Hadinata 33) Yoyok Barokalah.

Art Approach

It can be classified that almost all fine art works by Semarang artists are paintings. Rarely do artists create installation or sculpture works. The author will classify them into genres first. From all the artists, it can be identified that there are 5 decorative artists, 6 surrealists, 7 naturalists, 2 expressionists, 1 streetart, 5 cartoons, 3 abstracts, 2 installations, 1 photography and 1 hyper realist.

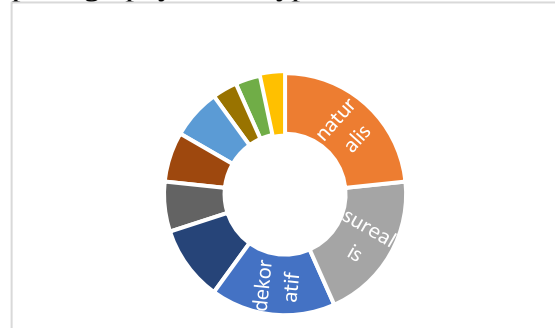


Figure 5. identification of Semarang fine art based on approach.

From the graph, it can be seen that Surrealism and Naturalism are the most preferred approaches. Looking further using Danto's artworld theory, there is a further understanding that all Semarang artists who are recognized have Surrealism and Naturalism approaches. When linked to Dickie's theory of art institutions, it can be reported that Semarang artists will only be recognized as artists if they have, (or at least understand) the techniques of Surrealism and Naturalism. It is evident that some artists who do not work in these styles are not considered worthy of being artists in Semarang.

Media Categories

The media used in art in Semarang is relatively monotonous, with almost all artists utilizing acrylic, oil and watercolor paints on canvas and paper. However, there are some artists who try to use other media

in their installations, such as wood, resin, paperboard, etc.

Based on Danto's theory, in Semarang it is still agreed that artists still use conventional media such as acrylic paint on canvas or oil on canvas and watercolor on paper. Perhaps this is related to the institutional theory, if the artists in Semarang have an institution that is the dominant buyer/appreciator in Semarang, then as a whole the appreciator community of Semarang considers that works of art are canvas paintings with acrylic, oil or watercolor media.

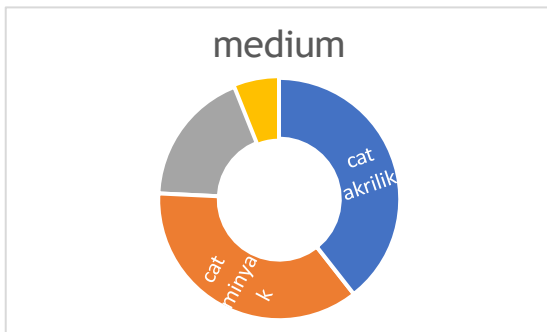


Figure 5. identification of Semarang fine art based on medium

Theme

Furthermore, the author tries to identify the themes raised by the artists. Through the data collected, it can be categorized that the dominant theme in art works in Semarang is the theme of daily life, as evidenced by this theme being explored by 15 artists, second is the spiritual theme of 8, third is the philosophical theme of 6, then the symbolic theme, aesthetics, etc. are more diverse, namely 4 artists. This can be read using Danto that almost all artworks are made using everyday themes, this theme is easy to appreciate because it requires minimal interpretation. When viewed from Dickie institutionally this theme can lead to anything, and is easy to apply.

Conclusion

The website berbisik.com lists the profiles of 33 artists active in Semarang between 2022-2024. Most of the artists produce paintings with Surrealism and Naturalism approaches. The dominant media used are acrylic, oil and watercolor paints on canvas and paper. The themes of the artworks are mostly daily life, spiritual, and philosophical.

This research identifies that contemporary artworks in Semarang tend to follow the trends of Surrealism and Naturalism, with the use of conventional media and themes that are easy to appreciate. The website www.berbisik.com becomes a documentation and analysis tool that helps introduce Semarang artworks to the wider public.

References

- Broad, J. (2013). System Development Life Cycle (SDLC). *Risk Management Framework*, 39–45.
<https://doi.org/10.1016/b978-1-59749-995-8.00005-3>
- Danto, A. (2023). The Artworld. In *A History of the Western Art Market: A Sourcebook of Writings on Artists, Dealers, and Markets*.
<https://doi.org/10.2307/2022937>
- Đorđević, M. (2016). Rethinking the Institutional Theory of George Dickie: The Art Circles. *AM Journal of Art and Media Studies*, 9.
<https://doi.org/10.25038/am.v0i9.122>
- Geertz, C. (1973). Thick description: Toward an interpretive theory of culture. In *Interpretation of Cultures* (pp. 3–30).
- Krstić, N. (2019). The relationship between website management and

- search engine optimisation.
Megatrend Revija, 16(2).
<https://doi.org/10.5937/megrev1902155k>
- Miles, M., & Huberman, M. (1994). Data management and analysis methods. *Handbook of Qualitative Research*, 428–444.
- Rikrik Kusmara, A. (2019). Karya-Karya Seni Rupa Kontemporer Indonesia Berbasis Media Kertas: Bentuk Dan Wacana. *Mudra Jurnal Seni Budaya*, 34(2).
<https://doi.org/10.31091/mudra.v34i2.710>
- Tong, D. (1990). ARTSPEAK: A GUIDE TO CONTEMPORARY IDEAS, MOVEMENTS, AND BUZZWORDS . Robert Atkins . *Art Documentation: Journal of the Art Libraries Society of North America*, 9(4).
<https://doi.org/10.1086/adx.9.4.27948283>
- Travis, S. (2019). Whiteness, Artist Identities, and Artworld Spaces. *Journal of Cultural Research in Art Education*, 36(3).
<https://doi.org/10.2458/jcrae.4812>
- Zulkifli, Z. (2021). Seni Rupa di Era Disrupsi: Dampak Teknologi dalam Medan Sosial Seni Rupa. *Gondang: Jurnal Seni Dan Budaya*, 5(1).
<https://doi.org/10.24114/gondang.v5i1.24964>