



PROCEEDING International Conference FKI-XI 2021



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“Indonesian Art Spirit: Cultural Ecosystem and Diversity”



Publisher



Sinar Ambu Press, ISBI Bandung
Bush Batu 01, No. 212, Bandung 40268
Phone: (022) 7304632 Fax: (022) 7303601
E-Mail: penerbitan@isbi.ac.id

9 9504 009 403 490 212 2



9 786236 857212



**Proceeding International Conference
Festival Kesenian Indonesia (FKI) XI 2021**

**Indonesian Art Spirit:
Cultural Ecosystem and Diversity**

ISBI Bandung

October 20th-21st, 2021



2021

Publisher:

Sunan Ambu Press

**Lembaga Penelitian dan Pengabdian Kepada Masyarakat (LPPM)
Institut Seni Budaya Indonesia (ISBI) Bandung**

Proceeding International Conference FKI-XI 2021
Indonesian Art Spirit: Cultural Ecosystem and Diversity

Editor: Nani Sriwardani

Diterbitkan pertama kali 2021
Cet. 1 Bandung: Sunan Ambu ISBI Press
iv+ 202 halaman 21 x 29,7 cm
ISBN : 978-623-6857-21-2

Cetakan Pertama - 1, 2021

Pracetak : Agus Cahyana & Nani Sriwardani
Desain Sampul : Agung Gumelar
Tata Letak Isi : Agung Gumelar

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Editor : Nani Sriwardani
Reviewer : Irma Rachminingsih

Penerbit Sunan Ambu Press. ISBI Bandung
Jalan Buah Batu No. 212 Bandung - Jawa Barat - Indonesia

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Bandung, Oktober 2021

Penerbit

TABLE OF CONTENTS

MINANGKABAU FOLKLORE IN THE ISLAM PERSPECTIVES Sri Rustiyanti	1
ANXIETY AND THE OTHER’S DESIRES IN <i>QUARANTINE TALES</i> Erina Adeline Tandian	7
THE IMAGE OF LEADER IN THE PORTRAIT PHOTOGRAPHY OF SRI SULTAN HAMENGKU BUWONO VII BY KASSIAN CEPHAS Muhammad Fajar Apriyanto	19
EXPLORING PANTOMIME AESTHETICS IN WEST SUMATRA Saaduddin	25
INDONESIAN GENERATIVE WOVEN MODELING AS DIGITAL RECONSTRUCTION OF CULTURAL HERITAGE ¹ Wanda Listiani, ² Sri Rustiyanti, ³ Fani Dila Sari, ⁴ IBG. Surya Peradantha	31
VIRTUALISATION OF LIYANGAN CULTURAL HERITAGE THROUGH 3D RECONSTRUCTIONS Samuel Gandang Gunanto ¹ , Mochammad Arifian Rohman ²	35
GLOBALISM AND THE ORGANIC MULTICULTURAL ECOSYSTEM OF THE ART COMMUNITYIN YOGYAKARTA I Gede Arya Sucitra	43
“SYI’IR TANPO WATON” MUSICAL ARRANGEMENT OF SHOLAWAT, A TREASURE TROVE OF TOLERANCE FOR DIVERSITY Eki Satria	55
PLANE AND COLOR DEVELOPMENT OF BALINESE ORNAMENT I Made Jayadi Waisnawa ¹ , I Wayan Balika Ika ²	63
TRADITIONAL JAVA KERIS: THE STRAIGHT AND THE CURTAIN Indro Baskoro	69
BODY AND <i>SINDHÍR</i> SONG THE DEVICE OF POLITICS OF ATTENTION IN TUBAN Rohmat Djoko Prakosa, Hotman Siahaan, Sri Rochana Widyastutieningrum	77
NATIONAL SEMINAR PAPERS PUPPETS FOR ADOLESCENT CHARACTER STRENGTHENING Junaidi ¹ , Bayu Aji Suseno ²	87

THE VALUE BEHIND ART: WHAT IT ACTUALLY TELLS US Karine Wangsaputra	93
DOMESTIC TEXTILE CRAFTING: A STRATEGY FOR SURVIVE THE PANDEMIC Lusiana Limono	99
GROWING THE LOCAL CONSCIOUSNESS OF INTERIOR STUDENTS BY OBSERVING NATURE WISDOM Mahdi Nurcahyo	109
VISUAL PERSPECTIVE OF GENDER DISCRIMINATION ON THE DOCUMENTARY FILM “AMERTA NING SINAR” Ni Kadek Dwiyani	117
KECAK DANCE THAT IS A CREATIVE CULTURE TRANSFORMING INTO CREATIVE INDUSTRY: SYSTEMATIC LITERATURE REVIEW Listianingsih¹, Haryadi Sarjono²	125
THE LACK OF LOCAL CONTENT IN SOCIAL MEDIA, THE LOST OF LOCAL CULTURE Putri Khairina Masta	131
REFLECTION ON THE IMPACT OF COVID-19 ON LEARNING ACTIVITIES AT FSMR ISI YOGYAKARTA Retno Mustikawati	137
ONLINE DANCE PERFORMANCE: THE TAMAN SENI DAN BUDAYA ACEH PROGRAM IN THE NEW NORMAL ERA OF THE COVID-19 PANDEMIC Sabri Gusmail¹, Prasika Dewi Nugra²	143
COMMUNICATION STRATEGY OF “BANDUNG HERITAGE ORGANIZATION” IN PRESERVING CULTURAL HERITAGE IN BANDUNG CITY Enok Wartika	151
UTILIZATION GOOGLE SITE AS ONLINE LEARNING MEDIA IN PRACTICAL COURSES Setya Rahdiyati Kurnia Jatilinar	159
THE CHALLENGES AND OPPORTUNITIES OF IMPLEMENTING VIRTUAL TOURISM DURING THE COVID-19 PANDEMIC Yuliana	167

WADANTARA AS A FORM OF NUSANTARA'S MULTICULTURAL HERITAGE Ni Luh Sustiwati¹, I Gede Oka Surya Negara², Rano Sumarno³, Arthur Supardan Nalan⁴	173
THE DEVELOPMENT OF ANGKLUNG AS AN INTANGIBLE CULTURAL HERITAGE : SYSTEMATIC LITERATURE REVIEW Puji Lestari¹, Haryadi Sarjono²	183
LEARNING FINE ARTS WITH A DISCIPLINE APPROACH, FOR INCREASED CREATIVITY Indra Irawan	191



FKI·XI
BANDUNG 2021
INDONESIA ART SPIRIT
CULTURE ECOSYSTEM & DIVERSITY

GLOBALISM AND THE ORGANIC MULTICULTURAL ECOSYSTEM OF THE ART COMMUNITY IN YOGYAKARTA

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Abstract

The presence of global culture provides a positive-negative attraction in generating local cultural plurality. On the other hand, the 4.0 wave technological revolution affected economic, socio-cultural, political, and social relations systems. In this tension-pull situation, Diaspora Nusantara artists who live and creative process in Yogyakarta consciously create local genius in a multicultural dialectic event in public spaces to produce rich, distinct, and diverse aesthetic forms or formations in local-global identities. The purpose of this study is to provide a perspective in the collaboration of global and local cultures of the ethnic diaspora arts community in Yogyakarta, living together harmoniously, and interacting organically equally, supporting each other in the arts-culture space. This study uses a qualitative interdisciplinary approach through literature studies with a philosophical perspective of culture, namely the study of multiculturalism. The implications of multiculturalism study are a foundation in outlining the basis of the transformation of diaspora Nusantara culture with heterogeneous communities in Yogyakarta. Its achievement that the dialogical practice of diaspora artists' multicultural arts in Yogyakarta seeks to lift the noble value of the nation's equal and dignified cultural locality as the wisdom of an organic multicultural ecosystem in the life of the people of Yogyakarta, as a new institute on traditional-modern cultural arts that are accommodating to the changing times of globalization.

Keywords: Globalism, multicultural, diaspora, art community, fine arts, cultural ecosystem

Abstrak

Kehadiran budaya global memberikan tarikan positif-negatif dalam membangkitkan pluralitas budaya lokal. Revolusi teknologi gelombang ke 4.0 memengaruhi sistem ekonomi, sosial budaya, politik dan relasi sosial. Dalam situasi tarikan-tegangan tersebut, seniman Diaspora Nusantara yang bermukim dan berproses kreatif di Yogyakarta secara sadar menciptakan *local genius* di dalam sebuah ajang dialektika multikultural di ruang publik, untuk menghasilkan bentuk atau formasi-formasi estetika yang kaya, berbeda dan beragam, dalam identitas lokal-global. Tujuan dari kajian ini, memberikan cara pandang dalam kolaborasi budaya global dan lokalitas komunitas seni diaspora etnis Nusantara di Yogyakarta, hidup bersama secara harmonis, dan berinteraksi secara organik setara, saling mendukung satu dengan yang lainnya dalam ruang seni-budaya. Kajian ini menggunakan pendekatan kualitatif interdisiplin melalui studi kepustakaan dengan perspektif filsafat kebudayaan yakni studi multikulturalisme. Implikasi rumusan studi multikulturalisme ini menjadi landasan dalam menguraikan dasar transformasi kebudayaan diaspora Nusantara dengan masyarakat heterogen di Yogyakarta. Capaiannya, bahwa praktik dialogis kesenian multikultur seniman diaspora di Yogyakarta, berupaya untuk mengangkat nilai luhur lokalitas budaya bangsa yang setara dan bermartabat sebagai kearifan ekosistem multikultur yang organik dalam kehidupan masyarakat Yogyakarta, sebagai sintesa baru atas seni budaya tradisional-modern yang akomodatif dengan perubahan zaman globalisasi.

Kata Kunci: Globalisme, multikultural, diaspora, komunitas seni, seni rupa, ekosistem budaya

INTRODUCTION

In an era of globalization, we should constantly be reminded that “identity is a social construct, dependent on time, place, and social context, and therefore fluid and unstable” [1, 13]. All Southeast Asian states today have one characteristic in common: none of them are based on homogeneous cultural traditions. In all these countries, members of different ethnic groups, who have their language and cultural heritage, live within theirs [2, 259]. The presence of global culture provides a positive-negative attraction in generating local cultural plurality. In this situation of tensions, the efforts of Diaspora Nusantara artists who live and creative process in Yogyakarta consciously create local *genius* in a cultural dialectic, to produce rich, different and, diverse aesthetic forms or formations can be seen as a strategy to stay alive by creating a space of value for the development of ‘local-global creativity’, responding to the on slaught’ universalism-global’. In Indonesian society, globalization has given birth to a new trend: the emergence of *multicultural*, hybrid culture without identity [3, 19]. With this reality, globalization for Indonesia’s multicultural society should be used as a positive opportunity to build a new awareness that is more *immunosuppressive*, namely restrengthening activity in differences [3, 113]. Because the threats from globalization are the emergence of friction and social, political, cultural, and economic conflicts.

The 4.0 wave technological revolution affecting economic, socio-cultural, and political systems essentially sociologically influenced social order and relations [4, 27]. Thus, the dynamics of the society in answering the challenge of disruption must seat humans as the subject of change itself. Traditional musicians, dancers, poets, painters, and playwrights—living bearers of a tremendous global heritage—are at the core of the

whole concept of human culture. As implementers of social identity, they simultaneously provide the foundation on which all forms of culture are built and are the primary engines for innovation and change. And as communication technologies transcend national boundaries, traditional cultures are constantly responding to new influences, creating adaptations and hybrids that will become the global culture of the future [5, 8].

The era of disruption of digital technology will give rise to the growth of culturally based creative industries. The ideas behind glocalization emphasize the importance of blending (hybridity) between local and global. Hybridity, in this sense, is embodied in a variety of new creative industry ideas based on culture [6, 5]. Exposing the dilemma of globalization, this article seeks to raise the question, “what does your community need to keep its culture vital and meaningful?” Culture cannot be placed as a nostalgic exclusivity that tends to be mystical and isolated from more modern space and time. This means that cultures and traditions should be open to contextualization, interpretation, and application in line with the dynamics of a particular era. It is certain that cultures move, interact, contradict, and exchange to other cultures [7, 65]. With this awareness, ethnic diaspora artists with their community groups in their organic communities in Yogyakarta must be able to create local *genius* through the path of art as a strategy so that local culture can actualize itself in a global context and, on the other hand, avoid the pitfalls of cultural homogenization influence. The process of cultural transformation is seen from the perspective of creativity shows that Nusantara humans are *homo creatio* (creative humans) who can combine local potential (internal culture) and global potential [8, 11]. This view is in line with the burgeoning spirit of postmodernism and lends support to the cultural diversity that is not tied to the domination of globalization. The purpose of

this study is to provide a perspective in the collaboration of global culture and local culture of the ethnic diaspora arts community in Yogyakarta to live together harmoniously and interact organically equally, supporting each other.

The study of this article uses a qualitative interdisciplinary approach through library *research* with philosophical reflection through the research path of cultural philosophy to explore the basic structure of each other's representation of cultural components, ideas, languages (visually), and the dynamics of the ecosystem of the diaspora artist art community in Yogyakarta. The next phase with descriptive study emphasizes socially awakened reality, the close relationship between the researcher and the subject under research, and the situation's pressures that make up a value-laden investigation [9, 89]. The focus on delving into the multicultural foundation of the diaspora art community cannot be separated from the term multiculturalism. As a multicultural study, the transformation of diaspora artists' art earlier needs to be restored to its basic construction. Bhiku Parekh conducted a comprehensive analysis of multiculturalism. In his studies, Parekh's main focus [10, 16-17]. Provides three categories of multicultural societies: (1) subcultural diversity, (2) diversity of perspectives, (3) communal diversity.

For this reason, a comprehensive perspective is needed through a multicultural perspective in the concept of Parekh [10, 25]. States that the theory of multicultural society will not offer coherent answers without developing a carefully considered approach of "the fundamentals, structure, dynamics, and role of culture" in human life [10, 25]. The implications proposed by Parekh are a foundation in outlining the basis of the cultural transformation of the archipelago diaspora with globalism, the structure of sensory practices, and strategies to face the dynamics of globalization and intercultural reality in Yogyakarta.

RESULT AND DISCUSSION

Considering Globalism

Entering the industrial revolution 4.0 in the postmodern era, now electronic and computerized technology and the entertainment industry are increasingly developing towards automation of their production processes and encouraging the growth of mass culture, a popular culture so that many changes the way of human life and give rise to consumerism, promote the emergence of pseudo-needs and make society live in a simulated world, tending to be individualistic, alienated and fragmented [11, 92]. It turns out that technology has succeeded in changing the face of the world. With all the changes in the dynamics of modernity that occur, until now, humans can still exist with various activities and the art world based on traditional culture. Sociologically, in every technological development, humans undergo the changes now known as disruption. This technological disruption changes all aspects of human life, resulting in structural changes in social order [4, 29].

Cultural change in traditional societies, namely the shift from a closed society to a more open one, from homogeneous values to pluralism values and social norms, is one of the impacts of globalization. Science and technology have fundamentally changed the world [12, 87]. Piliang (2018) states that globalization is a negotiation process, screening selection, selection, and combining different cultural elements to explore the culture. It is also where the internet, as part of today's digital era, physical contact will be replaced with communication in the digital world. The easier the information is obtained and the faster the growth of cultural globalization. Concerning the art of crossing-over, a shift in attention to artistic methodology and aesthetic sites has become prevalent throughout critical international relations theory following the aesthetic change' in the early 2000s. What critical HI (international relations) theorists

have done in this field is continue the politicization of cultural studies by linking aesthetic sites with a more extensive network of international relations (countries, markets, global institutions, world order, etc.) while showing how these cultural sites (back) are imaginary/discursive and material/real work of international politics [13, 23].

In this last era, the transformation process occurred at high speed in digital globalization through online internet media with all the sophistication of software and hardware. This gives rise to a fundamental change in the mental map (*habitus*). There is a symptom called disruption (*disruption*), a devastating shock that has a comprehensive and massive impact on the lives of the city and village people. Digital globalization can mobilize and organize the potentials everywhere, be united, and then move together. The transformation process with all these consequences inevitably needs a new strategy formulation based on cyber-technology and local content to create global excellence [8-11]. In contemporary civilization based on modern science and high technology, all nations in parts of the world are working hard to intervene in the roots of past cultures continuously, as did Japan, South Korea, China, and India. The intervention effort is an exploration, adaptation, and transformation strategy to innovate modern cultural products that have economic added value and cultural added value in contemporary art products.

Rapid cultural globalization must be anticipated by strengthening the national cultural identity. On the one hand, the influence of globalization turned out to have a negative impact on Indonesian culture. The norms contained in Indonesian culture are slowly starting to fade. On the other hand, the onslaught of technological invasions accompanied by the intrinsic values imposed on them has raised the issue of globalization and ultimately given rise to new values about world unity. Radhakrishnan, in his book *Eastern Religion*

and *Western Thought* (1924), states “for the first time in the history of humanity, the awareness of the unity of the world has struck us, like it is not, East and West have merged and never again the meaning between west and east there is no difference, or in other words, our culture integrates with foreign cultures[12-92]. Globalization can also unite different cultures to make a single. As Piliang (2018) mentioned, globalization can be seen as merging different cultures into a monoculture and strengthening local cultures. Globalization is a plurality in unity, a heterogeneity inhomogeneity, a uniformity in uniformity.

Yogyakarta as Hybrid Cultural Ecosystem

Indonesia is a country that lives in the 21st century at once where tradition, modernity, post-modernity, superstition, mysticism, and others mingle in daily activities[14-10]. What happens throughout the various traditions mentioned above is dialogue. This dialogue then gave rise to several types of compromises of intermingling negotiations. As one of the multicultural entities with a “cultural identity” typical of hundreds of ethnic, cultural traditions in Indonesia, Yogyakarta culture has reached a phase of cultural diversity, artifacts to the content of views of philosophical values of its traditions. Javanese tradition as an artistic personality of Yogyakarta has become iconic and symbolic of cultural identity both artistically, ordinances of life, social relations, religiosity activities to the daily mindset of the community. Cultural democracy offers a different paradigm, a system of support for the culture of our diverse community that respects and celebrates each other, that gives a voice to many people who have historically been excluded from the public domain and who make no claims of superiority or special status. It assumes acceptance of fundamental differences. “Cultural democracy is based on the idea that diverse cultures should be treated equally in

our multicultural society” [5-17]. Cities like Daerah Istimewa Yogyakarta (DIY) succeed in bringing art to life in an organic, although seemingly unsystematic but therefore also always proven resistance [15-130].

The implementation of the principle of *Bhinneka Tunggal Ika* as a reinforcement of diversity and unity in multicultural Indonesia guarantees space for each region to design its order that suits local characteristics and needs. The actualization of this principle is demonstrated through institutional adoption of local government rooted in the development of community-based governance [16, 6]. Other aspects in the value system and power governance that characterize strong DIY is social capital in the form of community governance. In community governance, people move actively, independently, and together to achieve common goals. The essential element of community governance lies in solid social solidarity and mutual responsibility as a community. This social capital is a combination of social networks, the value of solidarity, and the trust formed in the community. Thus, community governance is a strong foundation of DIY society in the face of various social dynamics [16, 3].

Yogyakarta people who are increasingly diverse social structures are also experiencing changes that are faster than before. The people of Yogyakarta used to live with rural cultural patterns, and now it has turned into an urban society. Migration and modernization have been among the causes of change. At a substantial level, it is necessary to interpret the specialty of Yogyakarta, then from here, just fill it appropriately. Yogyakarta has various attributions, such as the city of struggle, the city of culture, the city of students or education, maybe also as a tourist city, and later a culinary city. All these attributions need to be placed in one dimension: culture as a *raison d'être* of the specialty of Yogyakarta Special Region. In

a broader context, it is interesting to note that DIY has become a node of managing the plurality of the inherent local identity of the Indonesian nation. Its central role as the axis of management of identity diversity is attached to the status of ‘student city, where DIY has played host to sons and daughters from all corners of the archipelago with a wide diversity of local identities from the region [16, 6]. In other words, from Yogyakarta is expected to emerge dynamics that cultivate Javanese traditions (Yogyakarta) while contributing to Indonesian culture [17-xiii].

There are regional cultures that live and develop in Yogyakarta as well as throughout Indonesia built by three dominant foundations, namely, religious values, solidarity values, and aesthetic values. The similarity of these three values should facilitate the process of adjustment and cultural intermingling supported by ethnic groups that are also very diverse. In addition to these three things, each community also has a formulation of customs whose contents are arranged based on the results of interactions and interpretations of local communities to have specific traits, so the mores are often referred to as local wisdom [18, 7]. Yogyakarta has the local wisdom of its people, who can accommodate the heterogeneity of migrants who grow massively. To build the ideal of public life and cultural space, it is expected that the Yogyakarta government and government will provide equal and conducive space for the development and intermingling of other ethnic locality traditions in Yogyakarta’s public spaces. From a cultural perspective, public space is expected to be a free and neutral zone in which the dynamics of citizens’ lives take place personally, free from the domination of state power, markets, and collectivism (communalism) which is excesses [17, xviii]. To that end, the idealization of public life is realized through the reality of people’s lives, seen in the process of personal interaction based on

cultural values. The characteristic of this kind of interaction is a person who has autonomy and independence as a cultural actor. Social interaction is characterized by a unique position in bargaining (negotiation) in the process of public discussion (public discussion) based on rationality and intelligence, not based on violence (physical or psychological strength), either personally or institutionally by the state or collectivism/communalism in society [17, xviii].

Thus, with the specialty of Yogyakarta, in the era of the XXI century, this has an example of a public space conducive to cultured life. Cultured life is not simply displayed in carnivals or festivals as entertainment. Activities are essential, but if they only serve as a tourist storefront, they can be fake because they are only made by designers or event organizers. Culture is much broader than storefronts concerning the process of creativity of artists who can only grow in supportive public spaces. On a more cultural level, local wisdom that is the foundation for DIY governance is the popular values manifested in the concept of *manunggaling kawulo gusti* and 'Throne for the People'. It shows that political and governmental power and resources should be used as much as possible for the benefit of the people, as reflected in Sultan Hamengku Buwono IX [16, 9].

Local wisdom is a philosophy of life and science and various life strategies in activities carried out by local communities to answer multiple problems in meeting their needs. The term in English is conceptualized as local wisdom or local knowledge or local genius (local intelligence). Local communities have the understanding, programs, activities, related implementations to maintain, improve, develop elements of their needs, taking into account the environment and human resources in their citizens. Departing from these understandings, local wisdom is specifically related to a particular culture (local culture) and reflects the

way of life of a particular community (local community). In other words, local wisdom dwells on local culture [19, 7].

In Javanese culture, several strong values are usually raised as themes of artistic works. Among the values include the principle of harmony, the focus of respect, the principle of *mamayu hayuning bawana*, *mamayu hayuning nation*, *adigang adigung adiguna* (arrogant attitude), *Aja dumeh* (do not be pretentious), *ngono yo ngono ning Ojo ngono* (so yes so but not so). Thus the understanding and embodiment of philosophical values that develop in the traditional society of Yogyakarta and through the expression of the latest artwork of the diaspora community presented certainly will not lose its identity. On the contrary, character-building on its own culture that is the foundation of art creation will open the gates of creativity competing in the aesthetic space of the contemporary art world.

The multicultural strategy of local genius diaspora's arts community in Yogyakarta

The Indonesian nation is known as a multi-ethnic, multicultural, multi-scripted, and multi-lingual nation. Every tribe in Indonesiasia, which numbers in the hundreds or even thousands, has a wealth of thoughts, attitudes, and behaviors in various forms of culture [19, 1]. This plural Indonesian society, because of the existence of various special activities and institutions where each culture is a source of value that allows the maintenance of establishment conditions in the lives of its supporting communities. Every cultural support society (culture bearers) tends to make its culture as a frame of reference for its life, which is at the same time to establish its identity as a special togetherness [19, 3].

Multiculturalism is often likened to the essential idea of ethnicity where "every safe person within his or her ethnic group competes with oth-

er ethnic groups in the hierarchy for resources". At the same time, each individual is "put into a pluralist space." Hall, however, supports the idea of "adjective multiculturalism" that reveals a cultural identity without an ideal, homogeneous, and original past [20, 171]. Today, during this intercultural era and global challenges, artwork can be interpreted as a practical strategy to develop Indonesia's meaning and cultural identity. Nusantara people face more complex and unpredictable cultural mounds. Culture is placed into mixed interactions between local cultures and others. Culture seems to be a cumulative experience and pattern of behavior that is interactive, fluid, and 'not frozen'. Sugiharto (2016) regards this as the ability to lead a particular situation into a new reintegration tendency toward culture's core values.

Conversely, it can undermine the core values of the culture itself [7, 57]. Here, efforts in developing practical strategies in understanding the meaning that can create and shape the ethnic, cultural identity of the archipelago in Yogyakarta are needed. It results from a form of Nusantara cultural identity essential in building an integrated and authentic self-conception. People in public life will be interconnected and need each other. Such relationships can be relationships between individuals with individuals, individuals with groups, or group relationships with groups. The local-global cultural approach is a strategy to respond to the times and realize that culture experiences a dynamic. The representation of diaspora artists in Yogyakarta can be a cultural identity in cross-marking diaspora culture's multicultural concept with Javanese culture and global culture as a dynamic creative processing space.

Diaspora identity pinned to diaspora Nusantara artists is an identity that continuously produces and reproduces itself in a new manner, through transformation and difference. Stuart Hall identified the diaspora not marked by its cultural purity

but by recognizing the heterogeneity and diversity required, by the conception of 'identity that lives with and through hybridity. Furthermore, he asserted, "The diaspora experience as I intend it here is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of 'identity which lives with and through, not despite, difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference" [21, 235]. But only that they can do what everyone now has to do, which is to produce culture, produce a new culture from the old, produce a new culture from bringing together a diverse variety of other cultural traditions. That's what we all do, but migration and diaspora experiences highlight that process. So it's unpronounceable that any diaspora—no matter how much they are fixated by dreams or myths (and sometimes grim realities) to return to where it came from (which usually involves displacing the people who are now there) has to come to terms with the new conditions [20, 176].

This relationship leads to the logical consequence that understanding the arts is self-automatic, requiring a sense of space and time (socio-cultural aspects). Humans adapt through the cultural medium as they develop ways to do things according to the resources they find and also within the confines of the environment in which they live. This is following the basis of artistic creativity related to the context of art creation related to its creative atmosphere, according to Lubart in *Creativity Across Cultures: Creativity does not occur in a vacuum. When we examine a creative person, product, or process, we often ignore the environmental milieu. We decontextualize creativity. The environment, however, is always present and can have a profound effect on creative expression* [22, 339].

Diaspora artists living in Yogyakarta are relatively more productive than in other cities in Java. The artist community in Yogyakarta consists of

various backgrounds, such as ethnicity, gender, art media, art styles, and so on. The level of differentiation of the art community is higher to increase the level of competition between artists. The high level of competition between the art community and art institutions will encourage the productivity of contemporary artworks in Yogyakarta. Existential consciousness is nothing but self-building awareness, personality, or identity. Consciousness forms that identity is essentially a natural consciousness. As Stuart Hall and Jonathan Rutherford (1990) said, the conversation about identity is nothing but a discussion about lasting change. Identity is never perfect, always in the process, and always built from within. Identity is not something that has existed beyond time, place, history, and culture. Identity has a history, and like anything that has passed, it undergoes continuous transformation [23, 264]. Communities, Benedict Anderson, argues in *Imagined Communities* should be distinguished, not by their falsehoods/authenticities, but by the style in which they are imagined, allowing us to see and recognize different parts and our history, to establish those points of identification, positions we call in retrospect our 'cultural identity' [21, 237].

From a cultural perspective, the artwork comes in a contextual relationship with the space and time in the work is born. With this perspective, the birth of a work of art is always motivated by various problems that occur in society. Artists as a society will always be in direct contact with multiple issues, phenomena that develop in the surrounding environment. A work of art as an entity of the artist's expression can represent an abstract reality, but it can also be a "breakthrough" of that reality. Thus, art is not a direct medium of reality. Art is not merely an imitation of reality but a world with a new reality resulting from an artist's interpretation of the actual reality. Thus it takes knowledge and understanding related to local wisdom of cul-

tural traditions and the local artistic community. Wisdom means a person's ability to use his mind to respond to events, objects, or situations. Local, meanwhile, indicates the space of interaction in which the event or condition occurred. Thus, local wisdom is substantially a value and norm that applies in a society that is believed to be the truth and becomes a reference in acting and behaving daily. In other words, local wisdom is the ability to respond and empower the potential of the noble values of local culture. Therefore, according to Geertz [19, 7], local wisdom is a decisive entity of dignity and human dignity in its community.

Revealing the dilemma of globalization, Indonesian artists, both the diaspora of Bali, Sumatra, Tidore, NTT, Papua, and so on who process in Yogyakarta must be able to create local excellence (local genius) by exploring more deeply and personally related to local wisdom values in their traditional culture as a strategy, so that local culture can actualize itself in a global context and on the other hand avoiding the pitfalls of home influence. Cultural organization. The difference in the fundamental values of locality and visuality will be a solid and authentic identity in the global art world. This view is in line with the burgeoning spirit of postmodernism and lends support to the cultural diversity that is not tied to the domination of globalization. This understanding can bring together global culture and local culture to live together and interact in support of each other.

At several art events held and involving diaspora artists, participatory art activism is contained through collective work in an open art community involving the collaboration of artists of different ethnicities or directly processing in the public room with heterogeneous Yogyakarta communities. Such flexibility and organic multicultural values are liberating between artists and society, where aesthetic values are limited to a group of elite artists and belong to society. Moreover, the

community is given space to contribute actively to help build a culture in the community, such as in happening art events, interfaith and ethnic arts festivals, to fine art exhibitions so that participatory collaboration occurs.

There are also moments of meeting ideas when exploring the creative process into actual work in participatory art. There is a need for equality among diaspora artists in the fabric of mutually respectful communication and high tolerance so that collaborative works can reach the point of harmony. There is no individual ego in the process, and the work that emerges is the work of collaboration, not the work of the individual. This is explained by Grant H. Kester, who saw participatory art as a dialogical practice, that the practice of art changes from when art has become an object, in which there is the practice of art creation as an available activity, there is an exchange of thoughts and a broader process of interactions. This dialogical practice is expressly interpreted as an act of advocacy to perform collaborative work that politically presents works of art that blur the line between community activities and the work's creator. Kester defines collaborative work as a reflection on the 'creator' status within the artist, challenging aesthetic ideas and the process of interaction between artist-works-public [11, 100]. Art produces a sensation, influence, and intensity to overcome problems, sometimes in line and related to the concept, the object of philosophical production, i.e., how philosophy handles issues. Thus, philosophy may have a place not so much in judging art (as aesthetics has tried to do) but in dealing with the same provocation or incitement to creation as the face of art through different ways and with other effects and consequences.

Biennale Jogja intensely implements cross-cultural and multicultural conceptions by collaborating with one or more countries or regions as partners by inviting artists from the area

to collaborate, work, exhibit, meet, and dialogue with artists, group groups, organizations of Indonesian arts and culture organizations in Yogyakarta. It is related to the topic of Nusantara ideas and the complexity of identity affirmation of various ethnic groups in Indonesia as well as those carried out by the organizers of Biennale Jogja XVI, Equator #6 2021, collaborating with multiple communities of art workers or artists in eastern Indonesia to process and share artistic practices in Yogyakarta. Biennale Jogja seeks to see the idea of Indonesian art not as a test of one whole concept but rather a diverse set of different rules tailored to a more specific local context. The regional context in the development of art indeed also then refers to the link of that practice with the history of society's socio-political shifts, conceptions of forms, and aesthetics that are manifestations of values and connectedness with nature, as well as other aspects that are indeed very different from each other [24, 11]. Interestingly it regularly cooperates organically and sustainably with various cross-cultural and ethnic communities, Papuan, Tidore, and NTT communities.

CONCLUSION

A broad view is essential for the ethnic diaspora of the archipelago with the realization that Indonesia is a multicultural nation and has a variety of local wisdom. It needs to be supported by attitudes of respecting plurality, building solidarity, and caring for relations between different parties.

The global era is characterized by the spread of fierce and intense competition in various fields, even pointing to widening social inequalities resulting from strengthening political, economic, social, cultural, and spirit religiosity pressures. Of course, it is realized that socio-cultural changes occur, the old and new elements of each other, coloring the birth of modern art. Suppose you want to transform the values of tradition in global life.

In that case, it means placing art as a medium of expression that carries the scope of being charged with the values of life according to the soul of the times and the communal characteristics of local wisdom. The activity of art creation in various communities does not mean giving space to the revitalization of the value of tradition in modern life alone but also provides opportunities to develop creative, innovative, and inventive activities, even with the content of the spirit and soul of the nation's culture in the global disruption. Diaspora artists in Yogyakarta, with various clashes that occur in the dialectical space of their creativity, also discover and give birth to something new, find a substitute for the spirit, spirit, aesthetic soul of the past in the new formulation.

Artwork and the movement of the diaspora art community as a marker of Indonesian cultural conditions that are transforming, adapting to the social reality of their time. Thus the dialogical practice of diaspora artists in Yogyakarta, the ideal to lift the noble value of the nation's equal and dignified cultural locality, is seen as the wisdom of the multicultural ecosystem that has colored the lives of Indonesian people, especially Yogyakarta, as stress. New traditional-modern cultural arts that are accommodative to the changing times of globalization. In this global disruption, artists are faced with a wave of devastating changes in the internet of *things*. They are expected to have awareness and willingness to follow the dynamics of the progress of science, technology, and information following the soul of their time.

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