

# Unraveling Aesthetics Tapestry: Mapping the Artistic Styles of Young Contemporary Artist in Bandung

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Bandung thrives as a city deeply entrenched in its artistic progression, boasting a vibrant array of art institutions, galleries, collectives, and accolades in the axis of Indonesian contemporary art. Despite this flourishing landscape, the divergence of contemporary art from conventional aesthetics poses challenges in garnering public appreciation. Since the early 2000s, Bandung's contemporary art scene has witnessed a proliferation of innovative expressions influenced by recent aesthetic philosophies, notably postmodernism, and characterized by diverse aesthetic idioms. However, despite these progressive strides, a notable gap persists between contemporary art in Bandung and its local community. This study utilizes qualitative methodologies, including Focus Group Discussions (FGD) and visual analysis, to probe the aesthetic nuances within Bandung's contemporary art milieu. FGD sessions delve into aesthetic dialogues, institutional dynamics, and community perceptions, while visual analysis deciphers cultural symbols within socio-political contexts. The findings illuminate prevalent themes of parody, pastiche, kitsch, and cultural fusion, indicative of a profound exploration of Indonesian identity amidst the currents of globalization. Bandung young contemporary artists adeptly interweave traditional values with contemporary themes, infusing their works with tradition, religion, and locality elements. While defying rigid categorization, these creations unveil intriguing intersections deserving further scholarly inquiry. This research underscores Bandung's contemporary art scene as a complex and diverse tapestry shaped by historical, political, and social dynamics. It emphasizes the importance of discursive meaning and social processes within the artistic medium, shedding light on the intricate interplay between artistic innovation and socio-cultural contexts within Bandung's vibrant art landscape.

**Keyword :** *aesthetic, contemporary art, Bandung, artists.*

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## INTRODUCTION

Indonesian contemporary art is characterized by its dynamic engagement with societal, cultural, and political themes and its innovative approaches to traditional and modern artistic practices. (Kent, 2020) explained that Indonesian contemporary art has shifted its focus towards societal engagement and exploring traditional themes within modern contexts. One of the axis Indonesian contemporary art scenes is Bandung, marking its involvement in developing contemporary art with the presence of various art institutions, galleries, art collectives, and contemporary art awards. (Härkönen et al., 2018) Moreover, (Baker & Al-Abbas, 2020) find that those entities, such as institutions and collectives, provide resources, support, and platforms for artists to create and showcase their work, contributing to the growth and visibility of contemporary art.

As Bandung gained the name "Creative City" under Mayor Ridwan Kamil's reign, local creative industries' support became thorough (Yujin, 2017), influencing the vast development of contemporary art and marking its specific characteristic of Bandung contemporary art. Subsequently, Bandung is rife with the emergence of art galleries, whether institutional or independent. As (Chen, 2009) asserted, Galleries play a significant role in the development of contemporary art by serving as spaces for artists to exhibit their work and for art enthusiasts to engage with and appreciate contemporary artistic expressions. Bandung has played a role in the growth of contemporary art in Indonesia through these efforts. As a city, Bandung has a long history in the development of visual arts in Indonesia. Since higher art education emerged in Indonesia in the mid-1940s, Bandung has already demonstrated its position and significance. As stated by (Saidi et al., 2021), by receiving an infusion of Western modern art curriculum through Dutch ethical politics, the art scene in Bandung then appeared more modern and metropolitan, characterized by its abstract features. The nationalist spirit prevailing at that time often made Bandung feel marginalized.

Criticisms like Trisno Sumardjo "Bandung Mengabdi Laboratorium Bara" (1954), for example, continued to cast a shadow and somewhat hindered the exposure of Bandung's art activities within the national art scene. In the 1970s, the term "Mazhab Bandun" (Bandung School) coined by Soedarso Sp gained prominence and proved the distinctive position of Bandung's art within the broader context of Indonesian art. Bandung Formalism is a vital part of modern art in Bandung. Even though the West

influences it, it does not remember our traditional Nusantara art. Back then, it mixed Indonesian techniques with Western influences." "Bandung Formalis" was a shared spirit among its fans. This movement shaped modern art in Indonesia and still influences today's artists. Now, Bandung is a busy city that brings many things together. This makes talks and activities about contemporary art more critical. Especially young artists are talking about and making more art than before—not just in exhibitions but also in fairs and competitions where Bandung artists are active.

This young artist has developed undoubtedly positive signals, as they indicate that contemporary art discourse in Bandung continues to evolve and grow. However, the paradigm of contemporary art, which only sometimes prioritizes aesthetics in its conventional definition, often hinders the public's appreciation. According to Prasiasa and Widari (2021), the postmodern era highlights the sharp distinction between reality and fantasy (simulacra), resulting in a belief in an objective reality. Unlike previous eras, postmodernism tends to dislike uniformity and prefers to embrace differences. Postmodernism also acknowledges that subjects and rationality are not singular or uniform.

Contemporary art in Bandung, especially since the early 2000s, has exhibited various innovations, referencing the most recent aesthetic thoughts, especially postmodernism and its diverse aesthetic idioms. As per the previous discussion, it is regrettable that the various innovations and progressive developments in contemporary art, which should be seen as positive, have resulted in a persistent gap between contemporary art in Bandung and its community. It still needs to be determined what makes appreciation of contemporary art lacking. However, research (Ottley & Hanna, 2018) shows that the public's perception of contemporary art is often influenced by economic and aesthetic considerations, potentially undervaluing its inherent cultural and social significance. From this study, this tendency to ascribe economic value to art can overshadow its broader cultural and social value, as exemplified by the focus on aesthetic or monetary value rather than art's diverse cultural and social contributions. Efforts are needed to make contemporary art from Bandung more accessible to the public. Acknowledging the risks in interpreting its diverse aesthetic discourse, this research aims to urgently document the dynamics of contemporary art development by young artists in Bandung.

Conducting a study on contemporary art aesthetics in Bandung, Indonesia, is supported by various

relevant references. (Dirgantoro, 2017) discusses the intersection of feminism and contemporary art in Indonesia, shedding light on the influence of feminist perspectives on the aesthetic trends in Indonesian art. (Anantadjaya et al., 2015), exploring the theoretical aspects of brand image, acceptance, and market opportunity for Indonesian contemporary artists, providing insights into the significance of image and acceptance in the Indonesian art scene. (Sadono & Pebrianti, 2022) delve into the visual interpretation of paintings themed on Sundanese traditional arts in Bandung, offering a specific focus on the visual aesthetics of traditional art in Indonesia (D. Lee, 2013, 2015), examine the aesthetic empowerment, urban citizenship, and naturalization of Indonesian graffiti, as well as the legibility and presence in Indonesian activist art, providing valuable insights into the contemporary art landscape and its aesthetic dimensions.

Furthermore, (Candra, 2020) presents a philosophical view on the art experience of the Indonesian people in the Industry 4.0 era, offering a comprehensive perspective on the evolving art landscape in Indonesia. Additionally, (Faisal et al., 2018) discuss the identity contestation of contemporary painting art in Makassar, contributing to understanding the diverse aesthetic influences and contestations within the Indonesian contemporary art scene. Based on this previous study, there is a gap in the study of aesthetics in contemporary art in Indonesia, precisely in Bandung. Meanwhile, Andryanto Rikrik Kusmara's (2019) research examines 23 contemporary Indonesian artists utilizing paper as their medium, summarizing its diverse uses and highlighting discourse development in Indonesian art, with a focus on technology, mediation of paper-based media values, preservation, conservation, and management.

This research aims to present Bandung contemporary art by young artists in a more public-friendly manner, emphasizing the importance of friendly and acceptable framing. Additionally, this mapping-based research is expected to inspire broader research initiatives in the future. Therefore, exploring and understanding the aesthetics of Bandung's contemporary art extends beyond local importance. In an interconnected world where artistic trends and influences transcend borders, the insights gained from this research can contribute to the global dialogue on contemporary art. Bandung can potentially emerge as a significant player in the international art scene, and mapping its aesthetics is vital in showcasing its distinctive contributions.

## RESEARCH METHODOLOGY

This research employs a qualitative approach to map the aesthetic style of young contemporary artists in Bandung. As explained by (Lewis, 2015) qualitative research thoroughly explores individuals' thoughts and emotions concerning aesthetics. Primary data for this research are collected through observations at several art galleries holding exhibitions, interviews, and focus group discussions (FGD) with relevant key players in the Bandung contemporary art scene. The research will collect secondary data from various online platforms. Visual archives from exhibition catalogues and artworks will be compiled, focusing on prominent young artists from the early 2000s, marking the Indonesian art "boom." This period reflects economic changes in the art world, characterized by interest and disinterest among young artists. We will map the data involving classification and categorization. After categorizing the data, the next step involves analyzing it using a theory developed by Gillian Rose. (Rose, 2001) visual analysis approach enables us to comprehend the artist's work from various perspectives. Rose's approach emphasizes the importance of visual culture and how individuals engage with and interpret visual images (Carroll et al., 2020). By employing this approach, researchers can gain "felt" knowledge and create meaningful connections, essential for understanding an artwork's aesthetic elements (Carroll et al., 2020). Rose's Visual Methodologies can also be seen as a resource for educating creative design, as it provides a conceptual mapping model that encompasses both traditional data visualization and artistically inclined visualization art (Moere, 2007). This model can be applied to analyze the aesthetic components of an artwork and understand how they contribute to the overall visual experience.

This interpretive method concentrates on three main sites: the production site, the image site, and the audience site. Within each site, some modalities describe how visual images convey meaning and interact with the viewer. Production modalities explore the technical aspects of image production, while representation modalities involve the analysis of visual content and understanding of cultural context. The social/receptive modality focuses on the way the viewer engages with and interprets the image, considering personal experiences, cultural background, and cultural representation.

## RESULT AND DISCUSSION

Based on FGD in October 2023, the Bandung contemporary art scene emerges as a dynamic fusion

of tradition and innovation, revealing a distinctive and evolving aesthetic. FGD is effective in obtaining data for this research due to the high relevance in its process, namely its interactive nature and the ability to capture diverse perspectives from various stakeholders; in this study, FGD involved critical players in the field of Bandung contemporary art and allowed participants to share their perspectives, experiences in their expertise, and interact, resulting in rife data ([Siddik et al., 2024](#)).



**Picture 1.** FGD Documentation (from Left to Right: Axel Ridzky, Bob Edrian Triadi, and Dwihandono Ahmad)

Source: (Researchers Doc, 2023)

The diverse perspectives of Kiki Rizky Soetisna Putri, Dwihandono Ahmad, Axel Ridzky, and Bob Edrian Triadi collectively weave a comprehensive narrative that underscores the richness and dynamism of Bandung contemporary art scene and its young artist as Kiki Rizky Soetisna Putri find that Bandung contemporary art scene aesthetically seamlessly integrating tradition, innovation, and global influences within. At the same time, Dwihandono Ahmad detailed an evaluation of Bandung's art scene, intertwining artistic identity with collaboration, ethics, and generational perspectives. Axel Ridzky gives his perspective on the departure from conventional boundaries, and his advocacy for the continued significance of painting offers a unique perspective. Moreover, Bob Edrian Triadi sheds light on the active contribution of Bandung artists to an evolving artistic landscape.

Incorporating sound, visual elements, and audience engagement reflects the city's commitment to breaking conventions.

Bandung contemporary art scene was influenced by internal factors like the monetary crisis of 1998 and external forces such as the Asian cultural resurgence. The 1998 monetary crisis marked the downfall of the new order regime of Soeharto due to economic pressure impacting Indonesians; in addition, there was racial discrimination towards Chinese Indonesians. While the 2000s brought economic benefits, challenges like artist alienation and market-oriented practices arose. This did not only happen in Indonesia; one study concluded that in the 2000s, the economy improved, and individuals and institutions had more resources to invest in cultural activities, including the arts ([R. Lee et al., 2020](#)). Indonesia's rapid economic progress and poverty reduction over the last two decades have likely provided a conducive environment for the growth of the arts sector ([Djamal et al., 2022](#)). On the FGD, the pivotal role of the Bandung Institute of Technology (ITB) was also mentioned. That is evident in synthesising Western and Indonesian elements, shaping the city's art aesthetic. Bandung's contemporary art scene stands out as a dynamic synthesis, navigating a complex landscape with historical roots, global influences, and institutional conditions that uniquely contribute to the evolving contemporary art landscape. Thus, young artists in Bandung contemporary art scene creatively blend traditional media with interdisciplinary strategies, pushing sky-high boundaries.

Looking at several conditions of the contemporary art scene in Bandung, it cannot be separated from global context and discourse in the context of art resulted in several aesthetic idioms marking the emergence of several aesthetic idioms considered to be the post-modernism idioms, namely, Pastiche, Camp, Kitch, Parody, and Schizophrenia. These idioms, explored by theorists like Fredric Jameson ([Godwin, 2019](#)) and ([Sontag, 2018](#)), will serve as foundational premises in our visual analysis. Pastiche involves imitating another work to pay homage or celebrate its characteristics. Camp appreciates artifice and extravagance with a humorous or ironic intent. Parody mocks or comments on an original work, often with comedic reinterpretation. Schizophrenia describes works with a disjointed quality, challenging conventional notions of coherence. Kitsch refers to art with poor taste, often exploring the boundaries between high and low culture or critiquing mass consumerism. These visual idioms are the foundational premises in all our visual samples.



The next question is the parameters related to ‘young artists in Bandung’ in this study. In this research, at least three parameters concerning young artists in Bandung have been established. Firstly, young are defined within the age range of 22, considering completing a bachelor’s degree as the initiation of their artistic career, up to age 35, when artists are deemed mature. For artists hailing from ‘Bandung,’ the context of higher art education becomes a crucial consideration, as the influence of the academy, schools of thought, and aesthetic tendencies taught there significantly impacts the works of young artists, particularly during their formative years. Furthermore, the specified constraints of the ‘Bandung Exhibition’ serve as another factor providing legitimizing functions for the ‘Bandung’ status ascribed to them.

Through the process of rigorous consideration, which involved conformity to the post-modern aesthetic, we decided to present four samples of artists and their works, namely Anggun Priambodo, J. A. Pramuhendra, Radi Arwinda, Christina Natalia and Ay Tjoe Christine. These artists and their artworks were prime examples and representable to be the works of Bandung contemporary art. Their artwork samples are being retrieved through several exhibition catalogues: Petisi Bandung 1, Petisi Bandung 2, and BACAA (Bandung Contemporary Art Awards) from the first to the latest (BACAA 1-BACAA 7). We identified the next segment’s cultural references, symbols, and signs. Subsequently, in the next segment, we conduct an initial analysis of the visual idioms incorporated by each artist.



**Figure 1.** Aggun Priambodo - SINEMA ELEKTRONIKA (2009), Video still image.

Source: (BACAA 1, Bandung Contemporary Art Awards 1 (2009))



**Figure 2.** J. Ariadhitya Pramuhendra, Holy Mass (2008), Charcoal on Canvas 150 x 700 cm.

Source: (Pramuhendra Studio, 2008)



**Figure 3.** Radi Arwinda, Maharaja Ngepet (2005), Acrylic on canvas, 200 x 150 cm.

Source: (Petisi Bandung 1 (2005))



**Figure 4.** Ay Tjoe Christine, Press (2005), 130x120cm, acrylic, pastel on canvas.

Source: (Petisi Bandung 1 (2005))



**Figure 5.** Christina Natalia, THE COSTUMIER #1 (2010), 110x140cm, acrylic on canvas

Source: (BACAA 1 (Bandung Contemporary Art Awards 1) (2010))

We use Gillian Rose's method to analyse visuals, exploring the intricate connections between production sites, image sites, and audience sites. Each artwork sample from various artists acts as a lens, helping us uncover the layers of meaning. Rose's approach enables us to reveal the narratives, contexts and influences that come together in these artworks' production, framing, and reception, unveiling the complex interplay of artistic expression and societal dynamics in exploring the artistic by Anggun Priambodo, J. Ariadhitya Pramuhendra, Radi Arwinda, Ay Tjoe Christine, Christina Natalia.

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<b>Artist</b>	<b>Anggun Priambodo (Fig. 1)</b>
<b>Production Sites</b>	Anggun Priambodo is inspired by Sintetron’s visual culture. Sintetron is a dramatic soap opera depicting real-life scenarios, aligning with FGD findings that underscore the influence of popular culture on Bandung’s contemporary art. Priambodo’s meticulous attention to detail is evident in portraying upper-class interiors and objects, reflecting FGD results that highlight the significance of historical elements and exploration of diverse media in contemporary art.
<b>Image Sites</b>	The artwork utilizes video still images resembling scenes from Indonesian sinetron, adding a playful twist. This reflects the emphasis on humour and satire in Bandung’s art aesthetic, as highlighted in the FGD results. The amusing resemblance to Indonesian sinetron in the artwork indicates the artist’s engagement with cultural context, aligning with the FGD results that underscore the significance of context and historical roots in Bandung’s art scene. Priambodo’s “SINEMA ELEKTRONIKA,” can be regarded as a post-modern parody, playfully imitating the visual culture of sinetron. Within this context, Priambodo intentionally incorporates elements from sinetron, including characters resembling those from real-life soap operas, and presents them in an upper-class interior. The deliberate resemblance to sinetron is a satirical commentary on the conventions and clichés of this popular media form.
<b>Audience Sites</b>	The artwork's parody nature, as discussed in the FGD, may elicit various audience responses, from amusement to critical reflection. This reflects the multifaceted nature of Bandung's contemporary art, as highlighted in the FGD discussions.
<b>Artist</b>	<b>J. Ariadhitya Pramuhendra (Fig. 2)</b>
<b>Production Sites</b>	Pramuhendra’s background and intentions, discussed in the FGD results, shape the production site analysis. His deliberate use of “The Last Supper” demonstrates awareness of art history and a purposeful reinterpretation of iconic imagery. The artistic techniques, employing charcoal on a 150 x 700 cm canvas, are crucial aspects of the production site, influencing audience interaction and contributing to the overall aesthetic.

<b>Image Sites</b>	In "Holy Mass," Pramuhendra transforms the central image into a primary visual focus, with his presence adding meaning and significance. The presence of human figures, including the artist himself, introduces self-referentiality, emphasizing the idiosyncratic nature of the artwork. This personalized approach and inserting the artist into the narrative add a layer of uniqueness. With its strategic arrangement of figures and negative space, the composition invites viewers into a dialogue with the original while providing a distinctive interpretation. The "Holy Mass," exemplifies pastiche in post-modern art by incorporating and appropriating the visual idiom of Leonardo da Vinci's "The Last Supper." Pastiche, a common practice among contemporary artists, involves borrowing elements from various sources and recontextualizing them within a new work. In this case, Pramuhendra's choice to reference a well-known and iconic image aligns with the post-modern tendency to engage with and reinterpret established cultural symbols. Creating new meanings and interpretations through appropriating "The Last Supper," "Holy Mass" prompts a dialogue between the old and the new, traditional and contemporary.
<b>Audience Sites</b>	Pramuhendra's blend of styles in "Holy Mass" prompts viewers to recognize the familiar and notice differences, highlighting the artist's role in the narrative. Understanding how Indonesians perceive religious symbols and renowned art, as discussed in the FGD, is vital. Viewers bring their cultural perspectives, which influence their interpretation of the artwork. By employing techniques like borrowing and referencing other art, the artwork engages in a broader conversation within the modern art landscape, fostering connections with ongoing artistic discussions.
<b>Artist</b>	<b>Radi Arwinda (Fig. 3)</b>
<b>Production Sites</b>	The FGD results highlighted the influence of traditional references and the importance of self-referential elements. Radi Arwinda's "Maharaja Ngepet" aligns with these findings, incorporating traditional Cirebon motifs and decorative elements. The artist's choice of utilizing traditional cultural elements within the artwork reflects a conscious decision to merge traditional Indonesian aesthetics with contemporary artistic expression.
<b>Image Sites</b>	In "Maharaja Ngepet", the amalgamation of traditional Cirebon motifs with pop culture, specifically Japanese anime, is evident. The FGD results emphasized the importance of self-referential appropriation. This artwork's fusion of traditional and popular culture suggests a deliberate effort to create a visually engaging and culturally layered narrative. The artwork's composition, symbols, and characters contribute to a unique visual language that resonates with local and global influences. "Maharaja Ngepet," is identified as "kitsch" in post-modern art due to its amalgamation of traditional Cirebon motifs and mythical creatures with Japanese anime, showcasing a blend of high and low cultural references. The piece exhibits decorative elements, intricate traditional motifs, and mythical creatures, aligning with the aesthetics commonly associated with kitsch. The artwork's self-referentiality underscores the artist's awareness of his role. At the same time, the combination of culturally significant Cirebon elements and contemporary Japanese anime exemplifies the blending of different cultural strata, a hallmark of kitsch—appealing to a broad audience and aligning with the populist nature of kitsch.
<b>Audience Sites</b>	"Maharaja Ngepet," blending traditional and contemporary elements, speaks to diverse audiences. The FGD results hinted at the challenge of bridging the gap between contemporary art and its community. In the case

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	of “Maharaja Ngepet,” the artist seems to navigate this challenge by creating a visually rich piece that invites multiple interpretations. The traditional references may engage local audiences, while the infusion of pop culture elements opens the artwork to a broader, potentially global, viewership.
<b>Artist</b>	<b>Ay Tjoe Christine (Fig. 4)</b>
<b>Production Sites</b>	In Ay Tjoe Christine artwork, the intention is evident—to break away from conventional cultural symbols, choosing a contemporary, abstract expression. The absence of a clear narrative and embrace of idiosyncrasy indicates a purposeful challenge to traditional artistic conventions. By using acrylic and pastel on canvas, the artist displays mastery in traditional techniques while introducing a contemporary twist to composition. The random placement of visual elements signifies a calculated departure from conventional structures, in line with post-modern tendencies. The minimal use of cultural symbols suggests a deliberate move away from traditional influences. The lack of a clear cultural narrative aligns with post-modern tendencies to reject overarching cultural norms.
<b>Image Sites</b>	“Press” prominently features visual abstraction, signalling a shift away from explicit cultural representation. The harmonious yet chaotic composition encourages subjective engagement, allowing viewers to construct individual meanings. The dynamic visual composition’s harmonious chaos challenges viewers to navigate through fragmented elements, aligning with the post-modern emphasis on multiple, subjective interpretations. The image site’s fragmented narrative mirrors the post-modern condition of information overload and conflicting perspectives. Viewers are prompted to participate in meaning construction, embracing a decentralized approach to narrative. “Press,” ventures into post-modern art by embracing a form of visual abstraction that eschews overt cultural symbols and references, emphasizing contemporary idiosyncrasy. Despite lacking a defined form, the composition achieves a harmonious balance within its seemingly chaotic arrangement of visual elements. This departure from conventional norms aligns with the post-modern tendency to break away from established artistic traditions and embrace a pluralistic approach. The artwork’s fragmented and randomized narrative, described metaphorically as “schizophrenia,” captures the post-modern condition of information overload and the coexistence of diverse perspectives. By challenging traditional conventions and celebrating the absence of a straightforward form, Ay Tjoe Christine invites viewers to construct their subjective meanings, reflecting the post-modern emphasis on individual experiences over grand, universal truths.
<b>Audience Sites</b>	The lack of a single narrative and explicit cultural symbols fosters diverse interpretations among viewers. The artwork’s decentralized nature resonates with the postmodern embrace of interpretive diversity. Viewers are encouraged to interact with the chaos depicted in the image site, echoing the postmodern rejection of rigid structures. The audience is invited to appreciate the artwork’s uniqueness and derive meaning without a predetermined form.
<b>Artist</b>	<b>Christina Natalia (Fig. 5)</b>
<b>Production Sites</b>	The artwork is crafted with acrylic on canvas, employing traditional artistic materials. While the artistic technique remains traditional, Disney’s visual style suggests a contemporary connection to mass media and technology. In line with insights from FGD, there is a visual resonance with Radi

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Arwinda's work, indicating a potential conversation or influence within the Bandung art scene. The artist's background influences from popular culture, and Disney may be shaped by exposure to global media through institutions. Market Dynamics: The use of Disney's Cinderella may be influenced by market dynamics, as widely recognized figures often hold commercial appeal. Art Market Trends: The artwork's visual irony and playfulness align with contemporary art trends, where artists frequently interact with and reinterpret popular culture.

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### Image Sites

Visual Similarity: The likeness to Radi Arwinda's work (see Figure. 3) suggests a shared visual language or an intentional artistic decision. As an icon, Cinderella adds meaning, connecting fantasy literature to contemporary contexts. The purposeful use of simple visuals and muted colours contribute to the ironic framing, challenging traditional aesthetic norms. The juxtaposition of Disney's iconic character in a commonplace setting enhances the depth of the image. The overall style embodies playful irony, characteristic of camp aesthetics that playfully defy seriousness through stylistic choices. By incorporating Disney's visual style references popular culture, Natalia blurs the lines between high and low art. While there is a visual similarity between Radi Arwinda's work and Christina Natalia's, differences emerge as Christina incorporates self-referential appropriation, mainly drawing from Disney's visual style in her artwork. This is evident through the presence of Cinderella, which is rendered in Disney's style. Christina's work's simplistic visual presentation and muted colours foster an ironic statement, contextualizing a classic fantasy literature figure within a seemingly mundane setting. The visual similarity with Radi Arwinda's work suggests a shared engagement with pop culture and a self-referential approach to artistic creation. Christina's incorporation of Disney's visual style adds a layer of irony, reflecting the camp's tendency to appreciate and reinterpret mass media. Christina Natalia's work deconstructs seriousness, subverting norms by placing a beloved fairy tale character in an unexpected, potentially mundane scenario and celebrating pop culture through camp and kitsch aesthetics.

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### Audience Sites

The Bandung art scene may engage with the artwork through discussions, dialogues, or collaborative projects, as suggested by FGD insights. The cultural references in the artwork may resonate differently with various audiences, impacting their interpretations. The visual connection with Radi Arwinda's works hints at a thematic resonance within the Bandung art aesthetic. Incorporating self-referential appropriation, irony, and engagement with popular culture aligns with post-modern themes discussed in the FGD.

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Source: Researcher, 2023

### CONCLUSION

The Bandung contemporary art scene, as unveiled through comprehensive Focus Group Discussions and visual analyses of artworks by prominent artists, emerges as a dynamic and multifaceted landscape. The festooned post-modern visual idioms are ubiquitous, marking the massive progression of contemporary art in the 2000s. The Bandung contemporary art scene is a tapestry woven with tradition, innovation, ethical considerations, and interdisciplinary collaborations. It navigates global

discourses while retaining a unique local flavour, challenging categorizations, and contributing to a distinctive position within the broader context of contemporary art. However, this might also happen in other cities in Indonesia besides Bandung. The city's young artists engage in a continuous dialogue, reflecting a commitment to evolution, diversity, and the intricate interplay of historical roots with global influences. When presented in a scientific journal, this narrative illuminates the rich complexities of the Bandung contemporary art scene and its significant contribution to the global discourse on

contemporary art.

The application of Gillian Rose's visual methodology has unearthed profound insights into the diverse facets of post-modern art in Bandung. Each artist's unique perspective and engagement with the contemporary art discourse are illuminated through the lens of production sites, image sites, and audience sites. A common thread emerges, the artists of Bandung engage with post-modernism in a multifaceted manner. From pastiche and kitsch to schizofrenia and camp, each artist contributes a unique layer to the city's vibrant artistic identity. The convergence of tradition and contemporary global influences shapes a distinctive visual language, challenging norms (such as discussion about religion, prevailed ideas and tradition, gender and sexuality) and inviting viewers to explore the intersections of culture, media, and artistic expression. In the diverse kaleidoscope of Bandung's art scene, post-modernism serves as a style and a dynamic conversation where artists navigate, question, and redefine the boundaries of visual representation.

These young artists navigate, question, and redefine the boundaries of visual representation, transforming post-modernism into a living, breathing dialogue within the city's artistic community. Bandung young artists, through their engagement with post-modernism, contribute to the city's rich artistic tapestry and actively participate in shaping the ongoing discourse surrounding visual culture. Based on the mapping results, it can be stated that the dynamics of the aesthetics of young contemporary artists in Bandung, one part of cultural production, does not act autonomously but is influenced by historical, political, and social contexts and is not sterile from power relations surrounding social circles. Contemporary art in Bandung also shows complexity and diversity, involving complex social dimensions. Bandung's contemporary art also exhibits distinctive characteristics in its medium and emphasizes discursive meaning and social processes. However, this art phenomenon in other cities is yet to be studied.

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- Putri, Kiki Rizky Soetisna (39), Lecturer, Forum Group Discussion on November 3<sup>rd</sup>, 2023, Belviu Hotel Bandung
- Ahmad, Dwihandono (35), Art Space Director, Forum Group Discussion on November 3<sup>rd</sup>, 2023, Belviu Hotel Bandung
- Ridzky, Axel (30), Archivist, Forum Group Discussion on November 3<sup>rd</sup>, 2023, Belviu Hotel Bandung
- Triadi, Bob Edrian (36), Independent Curator, Forum Group Discussion on November 3<sup>rd</sup>, 2023, Belviu Hotel Bandung