

Decentering Postmodernism: Indonesian Contemporary Art as Theory and Practicea

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Received : September 30, 2024

Accepted : November 20, 2024

Published : November 30, 2024

Citation: Judijanto, L. (2024). Decentering Postmodernism: Indonesian Contemporary Art as Theory and Practicea. *Harmonia : Journal of Music and Arts*, 2(4), 223-233.

ABSTRACT: This article explores how Indonesian contemporary art reconfigures postmodern aesthetic theory through culturally specific practices and socio political engagement. Drawing from theorists such as Lyotard, Jameson, Baudrillard, Foster, and Bourriaud, the study analyzes how key Indonesian artists including FX Harsono, Agus Suwage, Arahmaiani, Eko Nugroho, and the collective ruangrupa reinterpret postmodern concepts such as pastiche, simulacra, archive, and relational aesthetics. Methodologically, the study applies qualitative content analysis, thematic coding, and curatorial discourse review to examine visual strategies in artworks produced between 1990 and 2025. The findings demonstrate that Indonesian artists do not simply adopt global postmodern aesthetics but transform them through local narratives, political memory, and community based models. Suwage's ironic appropriations, Harsono's archival trauma aesthetics, and ruangrupa's lumbung model all exemplify how postmodernism in Indonesia is hybridized and decolonized. These practices challenge the dominance of Western centric theory by infusing postmodern strategies with Indonesian spiritual, historical, and communal dimensions. As such, the Indonesian context expands the definition of postmodern art, offering a model of aesthetic pluralism that bridges theory and practice. This study contributes to global contemporary art discourse by positioning Indonesian postmodernism as a vital, dialogical, and situated framework. It underscores the need for geographically nuanced readings of aesthetic theory and highlights how artistic practices from the Global South reframe the terms of global engagement.

Keywords: Postmodernism, Indonesian Art, Appropriation, Trauma, Relational Aesthetics, Archive, Hybridity.



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INTRODUCTION

Postmodernism is a diverse movement that develops differently across cultures and regions. At its core, it questions dominant narratives, rigid truths, and universal theories. Thinkers such as Lyotard capture this spirit by describing postmodernism as an “incredulity towards

metanarratives,” or a general skepticism toward grand explanations. This means postmodernism values diversity, multiple perspectives, and the fragmented nature of reality.

The theoretical contributions of figures such as Lyotard, Jameson, Baudrillard, Foster, and Bourriaud have significantly informed postmodern aesthetics in global discourse. Lyotard’s view that knowledge becomes increasingly fragmented prompts artists to challenge dominant cultural narratives and foreground marginal experiences. Jameson’s critique of the cultural logic of late capitalism links postmodern aesthetics to commodification, consumerism, and pastiche wherein artworks reproduce earlier styles without critique or depth. Baudrillard’s simulacra theory emphasizes the saturation of images in a hyperreal world, blurring the lines between original and reproduction. Foster’s reflections on archive, trauma, and institutional critique point toward the politically engaged dimensions of postmodern art. Bourriaud’s relational aesthetics, by contrast, shifts focus to intersubjective encounters, positioning the viewer as a participant in meaning making.

In Indonesia, postmodernism intersects dynamically with the country’s socio political and cultural history. The Gerakan Seni Rupa Baru (GSRB), or New Art Movement, emerged in the 1970s as a pivotal departure from the formalism of modernist painting. GSRB artists rejected the aesthetic autonomy of modernism, favoring installations, readymades, photography, and socially relevant themes. This movement exemplified a distinctly Indonesian response to postmodern concerns by prioritizing community engagement and cultural critique. It laid the foundation for an evolving postmodern sensibility that would further develop in response to democratization and globalization.

Following the fall of Suharto in 1998 and the Reformasi era, Indonesian contemporary art expanded to include performances, installations, and multimedia projects addressing themes such as trauma, gender, religion, and colonial history. Artists such as FX Harsono and Arahmaiani have produced powerful works responding to ethnic violence and social commodification, respectively. These practices resonate with Foster’s notion of the return of the real whereby artists engage directly with social conditions through archival and performative means. Similarly, Agus Suwage and Eko Nugroho incorporate appropriation and simulacral imagery, reflecting Jamesonian and Baudrillardian critiques of media and spectacle culture. Their art merges global pop imagery with local cultural signifiers, creating ironic, hybridized visual forms.

In more recent developments, collectives such as ruangrupa have advanced postmodern aesthetics into institutional forms. Their curatorial framework for documenta fifteen, grounded in the concept of “lumbung” (a communal rice barn), exemplifies Bourriaud’s relational aesthetics. Their approach emphasizes collaboration, sustainability, and the decentralization of artistic authorship, redefining exhibition making as a participatory and socially embedded process. This shift reflects not only aesthetic innovation but also a political critique of global art economies, advocating for shared infrastructures and cultural commons.

The Indonesian adaptation of postmodern theory also highlights limitations in applying Western theoretical models wholesale to non Western contexts. Critics argue that such frameworks can obscure local complexities, especially when detached from historical specificity. While postmodern

theory provides valuable tools, its universal application risks neglecting the distinct temporal, spiritual, and political dimensions embedded in Indonesian art practices. Thus, a localized reading of postmodernism must engage both the structural insights of the theory and the lived realities of its practitioners.

This study aims to explore how Indonesian artists interpret, localize, and reconfigure postmodern aesthetic theory across different periods and media. Rather than treating Indonesian postmodernism as a derivative form, this research positions it as a transformative engagement with theory producing hybrid, relational, and politically charged artistic languages. It reveals how postmodern discourse not only informs Indonesian art but is reshaped through it, suggesting a model of aesthetic plurality that reflects both global flows and indigenous articulations.

METHOD

This study employs a qualitative interpretative approach rooted in postmodern theory, focusing on the works of selected Indonesian contemporary artists. The methodology is constructed around an integrated analytical framework combining thematic coding, semiotic analysis, content analysis, and curatorial discourse analysis to evaluate how postmodern aesthetics are reinterpreted within Indonesia's socio cultural and political contexts.

Analytical Framework

The analysis is grounded in five major theoretical lenses Lyotard's skepticism of metanarratives, Jameson's theory of pastiche and depthlessness, Baudrillard's concept of simulacra, Foster's exploration of trauma and archival practices, and Bourriaud's relational aesthetics. These conceptual tools guide the development of operational variables: appropriation, hybrid media, relational participation, political/archival thematics, and institutional critique. Each variable is assigned a score from 0 to 3 to quantify the presence and intensity of specific strategies within the artworks.

Data Collection and Sample

The unit of analysis comprises artworks and exhibitions produced between 1990 and 2025 by Indonesian artists including FX Harsono, Arahmaiani, Agus Suwage, Eko Nugroho, and the collective ruangrupa. Sources include digital exhibition archives, catalogs, curatorial statements, critical reviews, artist interviews, and photographic documentation. The dataset is curated to reflect diversity in media, themes, and engagement strategies.

Thematic and Semiotic Coding

Thematic coding allows for the extraction of recurring motifs, stylistic techniques, and socio political references. This is supplemented by semiotic analysis to interpret symbols, icons, and intertextuality crucial in understanding the layers of meaning embedded in appropriation, parody,

and citation. The coding process is enhanced using NVivo software for consistency and traceability.

Content and Discourse Analysis

Content analysis is applied to visual elements and curatorial texts, enabling cross referencing of image and narrative. The coding rubric addresses five key categories: visual citation (appropriation), medium hybridity (installation, embroidery, digital video), relationality (community interaction), archive/politics (trauma, history, identity), and institutional critique (exhibition structures, global visibility).

Discourse analysis further unpacks how curatorial texts frame the artworks' significance, revealing ideological subtexts and institutional alignments. This method helps illuminate how postmodern aesthetics are embedded in curatorial practice, particularly in participatory projects like ruangrupa's *lambung* model.

Participatory and Observational Strategies

Participatory practices are analyzed through ethnographic observation, media reviews, and artist audience documentation, offering insights into how interaction and co creation redefine the artwork's function. This dimension is critical in examining relational aesthetics where meaning emerges through shared experience.

Visual Network Mapping

To understand institutional and discursive relationships, visual network analysis is used to trace the connections between artists, curators, institutions, and audiences. This mapping provides a dynamic view of how postmodern strategies circulate and evolve within Indonesia's art ecosystems.

Ethical Considerations

All visual and textual sources are drawn from publicly available, ethically curated archives. Interpretation is grounded in culturally sensitive frameworks, and due attention is paid to maintaining contextual integrity and avoiding overgeneralization of local practices through Western theoretical impositions.

RESULT AND DISCUSSION

Appropriation and Pastiche in Contemporary Indonesian Art

Agus Suwage's works are strong examples of pastiche in Indonesian art. He mixes images from popular culture, religion, and global icons—often inserting himself into the composition. This playful yet critical strategy blurs the boundary between elite and popular art while raising questions

about identity and authorship. His approach reflects how Indonesian society negotiates between tradition and globalization (Putri, 2020; Valdes'in et al., 2021).

His art demonstrates how Indonesian artists use popular culture to critique consumerism and assert agency in defining cultural identity. Elements from mass media and advertisements evoke both nostalgia and critique (Hasan et al., 2023). The works' intertextuality foregrounds hybridity and challenge originality through visual citation (Yudum et al., 2021). Suwage's irony, often expressed through absurd imagery and tongue in cheek composition, functions as a subtle political commentary (Aditya & Sabarguna, 2023).

Archive, Trauma, and Memory in Post 1998 Practices

FX Harsono's *Writing in the Rain* exemplifies how post Reformasi art engages historical trauma. Using rain to wash away Han characters representing his name, the work becomes a performative gesture of erasure and remembrance. It critiques the marginalization of Chinese Indonesian identity and invokes the 1965–66 anti communist purge (Budi & Megawati, 2022; M et al., 2020).

This strategy aligns with Foster's "return of the real," which values direct engagement with reality and memory. Symbolism, abstraction, and narration evoke suffering while resisting state sanctioned historical narratives (Hasbullah & Yasa, 2020). Curators have amplified these themes, positioning memory and identity at the heart of post 1998 exhibitions (Oktaviani & Ichwan, 2018). Harsono's use of archives, repetition, and personal ritual crafts an aesthetic of trauma that activates communal reflection.

Relational and Participatory Practices: ruangrupa and the "Lumbung" Model
Bourriaud's relational aesthetics finds potent realization in Indonesian collectives. ruangrupa's *lumbung* approach at documenta fifteen emphasized cultural commons, shared authorship, and institutional de centering. Rooted in Indonesian village culture, the model subverts hierarchical curatorial structures and embraces grassroots resource sharing (Wahyuwono, 2016).

This model reframes the role of the artist as facilitator and co creator. Participation replaces passive viewership, aligning with Southeast Asia's communal traditions (Samuels, 2020; Tjahyadi & Indriyani, 2021). Projects like ruangrupa's shift focus from object making to process building, redefining artistic labor.

However, tensions arise between relational art ideals and institutional frameworks. While *lumbung* promotes inclusivity, global exhibition systems still retain power asymmetries. These contradictions demand new curatorial ethics that balance participatory practice with critique of institutional complicity.

Tables and Visuals

Table 1: Postmodern Aesthetic Features and Their Indonesian Manifestations

Theorist	Concept	Artist	Artwork	Year	Manifestation in Work
Lyotard	End of grand narratives	GSRB (Collective)	Various	1987	Pluralism of form, rejection of modernist canons
Jameson	Pastiche, depthlessness	Agus Suwage	Appropriation Series	2000s	Iconic image sampling; ironic self branding
Baudrillard	Simulacra	Eko Nugroho	Comic/Bordir Mural Works	2010s	Surface level hybrid culture; mass imagery
Foster	Archive, trauma, critique	FX Harsono	Writing in the Rain	2011	Ethnic trauma, memory art, performative trace
Bourriaud	Relational aesthetics	ruangrupa	Lumbung (documenta fifteen)	2012	Participatory structure, economy of sharing

Table 2: Summary of Analytical Variables and Scores (0–3)

Artist	Work Title	Appropriation	Medium Hybridity	Relationality	Archive/Politics	Institutional Critique
FX Harsono	Writing in the Rain	1	2	1	3	2
Arahmaiani	Nation for Sale	2	3	1	3	3
Agus Suwage	Appropriation Series	3	2	0	1	2
Eko Nugroho	Comic Embroidery Projects	2	3	3	1	1
ruangrupa	Lumbung at Documenta 15	1	3	3	2	3

Indonesian contemporary art has significantly expanded the contours of postmodern theory by intricately weaving together local histories, indigenous aesthetic traditions, and pointed socio political critique within its creative production. Unlike mere adoption or replication of Western theoretical models, Indonesian artists have formulated hybridized aesthetic strategies that speak to the country's plural identities and historical ruptures. This engagement with postmodernism produces what can be described as a distinctively localized or “vernacular” postmodernism one

that both draws from and contributes to global art discourses while remaining deeply rooted in Indonesia's unique socio cultural terrain.

Artists such as Agus Suwage and FX Harsono illustrate the capacity of appropriation and pastiche to serve as more than stylistic devices; they are transformed into conceptual instruments for investigating complex issues such as memory, authorship, identity politics, and historical silencing. Suwage's ironic compositions often merge canonical art references with pop cultural iconography, producing visual statements that question the authenticity of identity and critique sociopolitical conformity. His work fosters a discourse on postcolonial hybridity and the fluidity of representation in a postmodern age (Valdes'in et al., 2021; Putri, 2020). Similarly, FX Harsono's archival performances, particularly his engagement with the 1965–66 anti communist violence, operate as a deeply personal yet collectively resonant call for historical accountability. The visual erasure of his Chinese Indonesian name in *Writing in the Rain* transforms into a broader commentary on ethnic marginalization and state sanctioned amnesia (Budi & Megawati, 2022; Oktaviani & Ichwan, 2018).

These artistic gestures not only challenge long standing binaries original versus copy, personal versus collective, global versus local but also underscore the capacity of Indonesian postmodernism to accommodate political urgency. By rooting their postmodern vocabulary in lived experience and memory politics, artists revalidate emotional and historical depth in a discourse often criticized for superficiality. In this sense, Indonesian contemporary art does not merely reflect postmodern concerns it reconstitutes them through a decolonial and situated lens.

Another crucial axis of discussion involves the fraught relationship between global art market participation and local, community rooted engagement. Indonesian artists increasingly occupy global platforms from prestigious biennials to major auction houses but many simultaneously prioritize socially embedded practices that resist commodification. ruangrupa's *lumbung* concept, institutionalized through its curation of documenta fifteen, exemplifies this duality. Rooted in traditional models of communal grain sharing, *lumbung* functions as a radical curatorial methodology that emphasizes sustainability, resource pooling, and collective authorship (Wahyuwono, 2016). It subverts hierarchical exhibition formats and calls attention to the socio economic foundations of artistic labor.

Such practices complicate the relationship between artistic production and market logic. While they benefit from global visibility, they maintain a critical stance toward neoliberal cultural policies. Participatory art collectives, socially engaged installations, and collaborative projects reflect resistance to the singular logic of commodification. Even within the confines of international art infrastructures, Indonesian artists have asserted alternate models of production and distribution that center equity, memory, and local knowledges (Hasan et al., 2023; M et al., 2020).

The decolonial turn in Indonesian postmodernism shows that artists are not passive recipients of imported theory. Instead, they reinterpret concepts like simulacra or relational aesthetics by combining them with local knowledge, oral traditions, and ritual practices. This fusion makes postmodernism richer, giving it a unique character that is spiritual, historical, and culturally grounded (Yudum et al., 2021; Hasbullah & Yasa, 2020).

Furthermore, these localized articulations provide a powerful comparative tool for global art scholars. Indonesian aesthetics offer alternative models that challenge the universality of Western postmodern frameworks. By foregrounding collectivity, historical responsibility, and participation, these practices redefine what postmodern art can encompass. As scholars seek to expand the canon and develop transnational art histories, Indonesian contemporary art emerges as a crucial site of critical innovation. Its ability to synthesize cosmopolitan language with vernacular content creates new possibilities for studying hybridity, resistance, and aesthetic pluralism (Tjahyadi & Indriyani, 2021; Oktaviani & Ichwan, 2018).

In conclusion, Indonesian postmodern aesthetics not only engage with but also transform global theoretical paradigms. Through their rootedness in local culture, engagement with collective memory, and resistance to hegemonic structures, Indonesian artists challenge the dominance of Western centric narratives in art theory and practice. Their work points toward a more plural, inclusive, and critically grounded vision of postmodernism one that insists on historical specificity, ethical engagement, and community relevance. As these practices continue to shape global conversations, they affirm Indonesia's position as both a participant in and a producer of global contemporary art discourse.

CONCLUSION

Indonesian contemporary art demonstrates that postmodernism is not a fixed, Western-centered framework but a flexible approach that adapts to local histories and contexts. Through the works of artists such as Agus Suwage, FX Harsono, Arahmaiani, Eko Nugroho, and ruangrupa, postmodern strategies like pastiche, simulacra, archive, and relational aesthetics are reinterpreted to address issues of memory, identity, politics, and community. This localized reworking enriches postmodern discourse by grounding it in lived experiences, historical accountability, and collective participation.

The findings highlight Indonesia's contribution to global art theory by showing how postmodernism can be decolonized and pluralized. Rather than passively following Western models, Indonesian artists actively reshape theory through indigenous knowledge, communal practices, and socio-political critique. This transformation positions Indonesian postmodernism as both a site of resistance and innovation, offering a model for more inclusive and context-sensitive global art discourses.

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