

Artist-Run Space as a Symbolic Interaction in the Art World of Yogyakarta, Indonesia

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Abstract

Yogyakarta, Indonesia, has a dynamic art scene with thirty exhibition spaces where sixty-five exhibitions are held annually. Almost twenty of them are owned by artists, usually referred to as artist-run spaces. The art world's dynamics are shaped by the interactions within it, involving traditions, innovations, collective actions, and individual expressions, deeply rooted in symbolic interactions. This paper examines how Artist-Run Space as Symbolic Interaction in the Art World of Yogyakarta, Indonesia. Its aim is to highlight the role of symbolic interaction in shaping the artistic environment in Yogyakarta.

This research uses ethnographic methods to examine social interactions in artist-run spaces in Yogyakarta. Data collection in this research includes participatory observation of exhibitions in artist-managed spaces, interactions between artists in their organizations, interviews with artists as space owners, and exhibition documents in artist-managed spaces.

Findings show these spaces, as a product of the artist's initiative, are a form of symbolic interaction in which the artist and his community shape the meaning and significance of the space. The act of building and managing an artist-run space is a symbol of commitment to artistic autonomy and community engagement.

Keywords: Art World, Yogyakarta, Symbolic Interaction, Artist-Run Space

Introduction

Yogyakarta is one of the most active and dynamic art scenes in Indonesia, as evidenced by the number of art exhibitions held each year. According to a publication booklet managed by Jogja Art Week in 2015, there were sixty-five exhibitions held in Yogyakarta from May to June alone. There are thirty exhibition spaces in Yogyakarta, almost twenty of which are exhibition spaces owned by artists (Jogja Art Weeks 2019 Guidebooks, 2015). To fully grasp the dynamics of the art world in Yogyakarta, it is essential to examine the interactions of the people within it. These interactions have been shaping the art world since its inception, and they continue to do so today.

The art world encompasses all activities related to art, including art production, distribution, and reception (Maanen, 2009). It refers to a layered network where the production, demand, preservation, appreciation, distribution, and criticism of works of art occur. This

network is complex and is constantly evolving, and it involves a dynamic interaction of social categories such as professions, classes, and social roles that shape the production and consumption of art. The layered network illustrates that the activities in the art world are not limited to the production of artwork. It also involves how artworks are distributed and received. The network is the result of the interaction of many actors, including artists, galleries, dealers, curators, collectors, and audiences.

The art world consists of activities that include the production, distribution, and consumption of works of art. Its function is to provide status or validation of acceptable artistic expressions. The development of sociological theory shows a shift in understanding from art as a production practice to a totality of practices involving distribution and consumption. Differences in how an object is produced, distributed, and consumed by different social circles can lead to differences in the understanding of the status and function of art in different parts of the world (Hujatnika, 2015).

Activities in the art world are joint or collective activities of the actors in it. The art world becomes a space for collective action by actors to legitimize art and all actors in it, especially artists as creators of works. Legitimacy is part of the cultural production and reception process that inherently involves collective participation and cultural validation is always achieved collectively. The art world is a space for collective action to legitimize art and its creators, particularly artists. Legitimacy is a process of cultural production and reception that requires collective participation. Claims about a work's artistic status must be justified, and the foundations of the work must be established (Baumann, 2007). The process of legitimizing artists also has a reciprocal effect, building the legitimacy of intermediaries and revealing a hierarchical order among the artists within the art world (Lee & Lee, 2023).

The development phase of modern Indonesian painting has yet to separate from its relationship to the societal context in which this art took its form (Spanjaard, 2018). It is closely related to the social, cultural, and political context. Artists respond to social, political, and national identity issues as seen in their works of art, which reflect modern styles and carry meanings relevant to their situation. Legitimacy and validation in the world of arts change according to social, cultural, and political changes that influence actors in the world of arts.

Similar to the art world in other countries, the world of contemporary art in Indonesia is also complex, consisting of various layers and individuals. The arts community in Yogyakarta consists of groups of artists and individuals who work closely together and share resources. Despite minimal infrastructure, the arts scene in Yogyakarta is growing supported by the passion and dedication of individuals. While the Indonesian art world is now part of a global art market driven by commercialization, Yogyakarta's art scene reflects its cultural diversity, shaped by socio-economic conditions. Moreover, it is a place of shared responsibility to local communities and the state (Tsui, 2015).

The art world in Yogyakarta is closely related to the social, cultural, and political context in which it is located. The interaction of artists in the art world influences the legitimacy they obtain. Despite its limited infrastructure, the Yogyakarta arts scene thrives supported by the enthusiasm and dedication of its participants, who reflect the cultural diversity and socio-cultural conditions of Yogyakarta. Interaction of various arts actors, ranging from visual arts to traditional performing arts, which emphasizes the diverse nature of creativity in this region, also builds an independent character in actors in the art world. When navigating Yogyakarta's dynamic art landscape, it becomes clear that change is a complex interaction between tradition and innovation, collective action, and individual expression, deeply rooted in the symbolic interactions that make up Yogyakarta's dynamic art culture.

In this context, this paper examines how Artist-Run Space as Symbolic Interaction in the Art World of Yogyakarta, Indonesia. Its aim is to contribute to knowledge in the field of visual arts, highlighting the role of symbolic interaction in shaping the artistic environment in Yogyakarta. Additionally, these findings could have a significant impact on encouraging broader discourse regarding artist-managed spaces and their significance in encouraging artistic expression and community engagement.

Its objectives are:

1. To analyze the dynamics of social interaction in art spaces managed by artists in Yogyakarta.
2. To explore the role of symbolic interaction in shaping the Yogyakarta art world.

Theoretical Background of Symbolic Interactionism

Dickie explains that in art, an artist is an individual who is actively involved in the creation of works of art with a deep understanding of the artistic process. This work of art is produced carefully with the aim of being exhibited to the public who understands art objects. The art public consists of individuals who have varying degrees of readiness to understand the nuances of the objects presented, playing an important role in the reception and interpretation of works of art. The world of art encompasses a variety of systems, representing a comprehensive mix of these artistic expressions (Carroll, 2000). The art world system functions as a structured platform where interaction begins with artists creating and introducing their creations to the art world public. The world of art contains interactions, collaborative activities, and networks between actors (Becker, 1982). In the dynamic exchange of ideas and perceptions in the field of art, symbolic interactions occur between the dealers, collectors, and artists maintain these relationships by marking, defining, and framing exchange; by doing so they are active manage the meaning of the transactions they engage in (Velthuis, 2005).

Symbolic interactionism is a sociological theory emphasizing the importance of sharing meanings and symbols in human interactions. Symbolic interactionism is the process of how people interpret and make sense of their social world by interpreting others' actions. Symbolic interactionism is a process including the interpretation of actions because symbolic meanings might be formed differently for anyone (Aksan et al., 2009) This process leads to adjustments in meanings and actions, creating a sense of order and shared reality. Identity is formed through communication and interaction, allowing individuals to respond and adapt to social circumstances. As individuals move through different social contexts and encounter different situations and people, their sense of identity is continually constructed and reconstructed. Symbolic interaction is a process including the interpretation of actions because symbolic meanings might be formed differently for anyone (Stryker, 2008).

Blumer (1986) explain symbolic interactionism is based on three basic assumptions. The first principle states that human behaviour towards something is based on the object's meaning for the individual. These things include everything a person might observe in their environment, including physical objects, other people, institutions, and ideals such as personal independence or honesty, other people's actions, and situations that a person faces every day. The second premise states that the importance of these things comes from or develops from a person's interactions with other people in society. The third premise states that these meanings are handled and changed through the process of interpretation that a person carries out when interacting with the objects they come into contact with. In symbolic interaction, individuals derive meaning from their interactions with others and from symbols and meanings shared within their cultural context.

Individuals derive meaning from their interactions with others and from symbols and meanings shared within their cultural context. In the context of the art world and symbolic interactionism, the interplay among all involved parties gives rise to a shared perception of the significance of their collective artistic output. Their mutual recognition of shared artistic conventions and the reciprocal support they extend to one another reinforces their belief that their collaborative artistic pursuits are meaningful and that the resulting creations possess valid artistic merit. This process aligns with the principles of symbolic interactionism, emphasizing the role

of shared symbols, meanings, and interactions in shaping individuals' understanding of the artistic value within the dynamic social context of the art world ((Becker, 1976).

Literature Review

Artist-Run Space

Several studies have been conducted on art space or art galleries in other areas in Indonesia outside Yogyakarta. Aryanto (2015) discusses the lack of essential facilities like galleries dedicated to showcasing contemporary art in Surakarta. The proposed solution involves designing a gallery that not only accommodates contemporary art but also fosters its growth, aiming to enhance appreciation for contemporary art, elevate the quality of artists, and showcase their creations. In addition to Surakarta, artists in West Borneo, have initiated various efforts to foster the growth and development of the art sector. Fandikson (2019) explains that there is a pressing need for an Art Gallery in Pontianak city, the capital of West Borneo. The proposed gallery would serve as a platform for exhibiting and marketing artwork while concurrently fulfilling functions in education, performance, and commerce. Medan, the third-largest city in Indonesia and the most densely populated city in Sumatra, serves as a crucial transit point. Aurora (2022) discusses a comparative study involving Simplassri Art Gallery owner and the Medan State Museum, providing insights for the Medan City Government and encouraging the construction of an Art Gallery in Medan to enhance the city's appeal. The need for art spaces as infrastructure for arts development is also evident in the city of Malang.

Similarly, Muharrar (2018) discusses the existing disparity between artists who exhibit and sell their works in makeshift settings and those who have the opportunity to showcase their art in dedicated galleries. To address this, it is imperative to establish a gallery in Malang that caters to the needs of accomplished artists, providing a conducive and comfortable space. Discussions on art galleries focusing on architecture were also held at the Sunaryo gallery in Bandung. Adding to that, Sonia (2021) explains that the Selasar Sunaryo Art Space (SSAS) is a contemporary art gallery designed to showcase artists' visual art communication activities. The building's facade and system should reflect contemporary elements. SSAS building effectively represents contemporary artworks, demonstrating the building's contemporary image.

Many studies regarding Artist Run Space in Yogyakarta however are still limited to gallery management studies. For example, Ngabito (2020) explains one of the pioneering artist run space in Yogyakarta is Cemeti Art Space founded in 1988 by Nindityo Adidipurnomo and Mella Jaarsma, focuses on artistic work practices, discourse, and arts management. It operates through collaboration between fellow arts communities and has a flexible exhibition program. The gallery initially separates gallery management with residency activities, but has evolved into one management and funding system, provide facilities for artists to exhibit their works, with the focus on providing means and infrastructure rather than solely on business considerations.

Similarly, Wijayanto (2016) examines three galleries owned by artists in Yogyakarta focuses on the management of space as a gallery. Artists as gallery owners have an essential role in management by providing ideas and concepts for exhibition activities, which are then processed by gallery management. Gallery management plays a very important role in supporting sustainability in organizing exhibition activities there. Akbar (2021) adding to this discusses Kedai Kebun Forum (KKF) which facilitates the artists in obtaining infrastructure to publish or promote their work using management function theory to manage their activities, including planning, organizing, directing and supervising. The space managed by Agung Kurniawan and Justina Neni includes a restaurant, gallery and performance space. Not only art exhibitions, KKF also hosts theater performances, music, dance, workshops, poetry readings, short stories and cultural discussions.

Suminar (2017) points out that Art galleries are increasingly embracing public spaces to showcase their art and engage with society. They are now hosting activities aimed at non-workers and connoisseurs, such as lectures, talks, and discussions on urban issues. These

activities are designed to showcase the gallery's unique flavor, care for social culture, and appearance, as part of the Ceceti Art House and Lasting Art urban initiatives. Arya (2015) emphasizes the importance of spaces like Sangkring Art Space and Sangkring Art Project in meeting the aesthetic exploration needs of the next generation of artists. The dedication of artists in creating and maintaining these spaces is noteworthy.

Research related to Artist Run Spaces in Yogyakarta is still limited, and it's clear that the social interactions within these spaces are influenced by the broader art world in which they are located. Experience as an artist who conducts the creative process from below and organizational experience became the trigger and foundation for building the space. Studies related to artist run-space in Yogyakarta still need to be expanded. Research related to Artist Run-Space, apart from Yogyakarta, shows that Artist Run Space's social interactions are influenced by the art world where Artist Run Space is located.

Research Method

This research uses ethnographic methods to examine social interactions in artist-run spaces in Yogyakarta. Artists in Yogyakarta are a specific group that can still be seen from their activities within the scope of Yogyakarta. Data collection in this research includes participatory observation of exhibitions in artist-managed spaces, interactions between artists in their organizations, interviews with artists as space owners, and exhibition documents in artist-managed spaces. Participatory observation focuses on the interaction of artists in Yogyakarta in their art world through exhibition activities. This aims to understand how artists build situations and identities in an institutional context, which is shaped by the needs and interests of artists (Hammersley & Atkinson, 2007). The next step is content and thematic analysis to analyze symbolic interactions in artist-managed spaces and the Yogyakarta cultural environment. In data analysis, inductive and deductive reasoning, researcher reflection, and problem formulation were used to understand the richness and depth of symbolic interactions in the artist run space of the arts community in Yogyakarta (Locke, Lawrence F., Silverman, Stephen J., 2010).

Findings

The Yogyakarta art world is a unique and diverse entity that encompasses not only exhibitions, but also other activities related to art. The interactions between artists, discussions, and relationships within the art space are crucial for building communication and activities in the arts world. Despite its unique character, Yogyakarta's art scene is not as complex as those in big cities like New York, Paris, or London. The role of artists in Yogyakarta is not fully maximized like in big cities, but it continues to develop and evolve over time. Arts activities in Yogyakarta include performance, music, video art, theater, and traditional performing arts. Artists in Yogyakarta have an independent character, with a large number of independent art exhibitions organized by artists. The interactions in the Yogyakarta art world are a form of mutual support in creating work, involving ending each other's exhibitions and appreciating each other. The contemporary art scene in Indonesia is not simple, consisting of various layers and actors, often working together as a community. Three things influence the activities of actors in the Yogyakarta art world, namely:

Multiculturalism

The social history of Yogyakarta shows how multiculturalism began to develop since the struggle for independence in Indonesia, to be precise, around the 40s. In the past, individuals had the ability to conduct vertical social mobility, which shows that education is a means of gaining certainty in life's struggles. It also influenced the social conditions of society at that time. However, educational values have experienced a shift since the early 20s of this centuries, which shows a change in society's orientation towards these values, namely a change from status determined by birth to status achieved (Goenawan & Harnoko, 1993).

For a long time, Yogyakarta has been called a student city because it has become an ideal place for education. In the city of Yogyakarta, there are several well-known schools, such as

Tamanan, Kweekschool, Technische School, AMS A., and Gadjah Mada University, the only state university in Indonesia. The availability of these educational facilities has become a fertile ground for the national movement. Yogyakarta has become the centre of the struggle of the Indonesian nation along with the cities of Bandung and Jakarta. Many national movement congresses and activities were held in this city, such as the Jong Java Congress, the Islamic Union Congress, the Boedi Oetomo Congress, the Young Indonesian Congress, the Taman Siswo Congress, the Women's Congress, and the Muhammadiyah Congress, which gave a distinctive color to the history of the city of Yogyakarta.

The cultural and symbolic dimensions of the values it promotes, and the role of cultural symbols in shaping interactions and society settings. It also touches on the significance of shared beliefs in fostering connections between different communities (Naredia & Sunarmi, 2023). It cannot be denied that education plays a role as a driving force for social change in the city of Yogyakarta. Political organizations such as Boedi Oetomo and Sarekat Islam, as well as Muhammadiyah, have encouraged the creation of social mobility in this city. At that time, Yogyakarta had an excellent social network for its citizens, whether hidden or not, which would emerge during social interactions. Social mobility in society involves residents in local ecological changes that stimulate residents' relationships in their lives. All sectors involving economic, social, political and cultural aspects play a role in encouraging social mobility. The place of education that increasingly developed in Yogyakarta after the period of Indonesian independence was further strengthened by the founding of ASRI in 1950. The limited number of arts education institutions meant many ASRI students came from outside Yogyakarta.

Rosidi (2008) explains the atmosphere of living together is indeed the sociocultural atmosphere of Yogyakarta. In Malioboro, we meet painters, poets, playwrights or other artists every night. The lives of artists still close to collective life differ from those in Jakarta. Yogyakarta has a history as the country's capital, where people from various places in Indonesia gather and work together across differences. History of Yogyakarta shows the role of education and political organizations in influencing social change in Yogyakarta and influencing all aspects, including art and culture. Social interaction and promising social networks in Yogyakarta also contribute to social change. The founding of ASRI in 1950 as an arts education institution also strengthened education's role in forming this city as a centre for artistic and cultural activities. In Yogyakarta, there is a multicultural atmosphere that allows interaction and collaboration between artists and arts practitioners in collective life. The history of Yogyakarta as the nation's capital also reflects the diversity and cooperation between people from various regions in Indonesia.

Collective

The dynamics in the art world in Yogyakarta result from the interaction of actors in the art world in Yogyakarta. The key players in the art world in Yogyakarta are artists. Numerous factors contribute to the dynamics of the art world in Yogyakarta, one of which is the Yogyakarta Indonesian Art Institute. ISI Yogyakarta's embryo is ASRI, founded on January 15, 1950. Various factors of course contribute to the dynamics of the art world in Januari, one of which is the Januari Indonesian Art Institute. The embryo of ISI Januari is ASRI which was founded on Januari 15 1950. In the release of the 20th anniversary of ASRI Soedarso Sp explained a series of events at the ASRI founding committee session where several points were explained.

“It seems that the PERSAGI wind was blowing hard at that time, namely the wind was looking for an Indonesian style that was in harmony with the tone of the Indonesian people's struggle in other fields of struggle. Since R.J.'s original plan Katamsi has stated that the emphasis of the plan will be placed on the Indonesian cultural style but not with the intention of highlighting any particular style. This was also confirmed by Djajengasmoro who in this first session also advanced several things:

1. Strengthen the sense of nationality in the academy
2. Maintain universal technics world

3. Pay attention to the language of instruction used in the academy
Hendra followed with his explanation: "... We continue to pursue, looking for the Indonesian style while paying attention to the needs and fighting for the interests of society. When we educate those who will become academy students, we must not separate them from society. So in education we must also be involved in society in a vertical and horizontal sense"

Alibasjah, 1969.

PERSAGI (Persatuan Ahli Gambar Indonesia or the Association of Indonesian Painters) is one of the early art movements in Indonesia. The spirit of building artistic style or character in accordance with the soul of the Indonesian nation with togetherness was seen by the founders of ASRI as a capital that should be used as a principle in art. This spirit became the driving force for the emergence of art collectives in Yogyakarta to this day. Since the PERSAGI era, arts studios have emerged that are active in the arts, such as Sanggar Seni Rupa Masyarakat, SIM (Seniman Indonesia Muda), Sanggar Bumi Tarung Studio, anggar Pelukis Rakyat, PIM (Pelukis Indonesia Muda) and Sanggar Bamboo in the 90s. The spirit of joint arts initiated by PERSAGI is the spirit of developing arts in Indonesia to become one of the character builders of arts practitioners in Yogyakarta.

The artist collective in the form of studios (Sanggar), initially influenced by national politics, changed with the existence of the arts education institution, ASRI, which later became STSRI ASRI. Collective awareness related to changes in the arts created a collective called the Gerakan Seni Rupa Baru in 1975. GSRB actors came from Yogyakarta and other cities such as Bandung. The spirit of togetherness promoted by GSRB has also become a momentum for change in Yogyakarta's collective spirit in the arts. It can be seen from the increasing number of collectives that emerge from interactions at art schools.

Art collectives initiated from art schools (ISI Yogyakarta) continue to emerge, ranging from generation groups formed to strengthen each other in the artistic process to groups that exist because of similarities in artistic ideas. The multicultural spirit in Yogyakarta also influences the large number of people from outside Yogyakarta who continue their higher education in arts at ISI Yogyakarta. Students from outside Yogyakarta come from various regions in Indonesia and almost every year there are always students from Bali and West Sumatra. STSRI ASRI students and alums from Bali formed a collective called Sanggar Dewata Indonesia on December 15, 1970. Meanwhile, the art collective initiated by West Sumatra students in 1995 was named the Sakato group and later changed its name to the Sakato Arts Community. These two collectives certainly add color to the art scene in Yogyakarta.

After the nineties, the spirit of collectives or artistic groups developed and appeared in new forms in Yogyakarta, such as Taring Padi, Ruang Mess 56, HONF (House of Natural Fiber) Survive Garage, ACE House Collective and Grafis Minggiran. Collectives in art have developed, one way or another, to refer to a group of artists who work together collaboratively on a work of art or a series of works of art (Hujatnika & Zainsjah, 2020). The collective form approach to art-making involves many artists contributing their unique skills and perspectives to create a collective vision. Their respective goals and values collectively can vary. However, many collectives aim to challenge the traditional model of the individual artist by promoting a more collaborative, inclusive, and socially engaged approach to art making. Collective arts groups are no longer like studios, but it cannot be denied that the traces of the spirit of collective arts in the form of studios have not disappeared. The art collectives that developed later after the studio era did have a form that did not resemble art studios, but the spirit of togetherness in art was present. The existing art collective remains a shared space open for interaction with all artists and even the wider community.

Art Exhibition Activities

Social relations in the form of collectives in Yogyakarta have more or less influenced the dynamics of the art world. One thing visible from the collective influence in the Yogyakarta

art scene is the intensity of exhibition activity. Of the many artistic activities, art exhibitions are one artistic activity, which is why several art collectives were created.

The art world in Yogyakarta, like the arts fields in other places, involves many actors such as artists, curators, writers, galleries and audiences. Art exhibitions are a place for social interaction between parties involved in their activities. Art exhibitions, often referred to as exhibitions, are an activity that involves almost all parties in the art world, not only artists as art makers.

Exhibitions are a place for artists to show their work. Exhibitions are a means of publishing works. Apart from being related to copyright claims for works, the publication is also a forum for distributing artwork. Every year, there are around hundreds of exhibitions held in Yogyakarta. There are various types of places to hold art exhibitions in Yogyakarta. Some places regularly become exhibition spaces or galleries, and others actively become exhibition spaces at certain times, one of which is when holding the ArtJog art exhibition. The rise of art exhibitions in conjunction with ArtJog has been increasingly documented, seen since 2014 and 2015 with the creation of the Yogyakarta Contemporary Art Map which maps 54 places where art activities are held. Furthermore, the increasing number of art exhibitions held in conjunction with ArtJog has given rise to Jogja Art Weeks as a forum for information and publication alongside the organization of these art exhibitions. JAW (Jogja Art Weeks) launched a guide book to provide more comprehensive information regarding art activities in conjunction with ArtJog.

JAW recorded the art exhibitions held and other artistic activities such as dance performances, film screenings, art performances, discussions, workshops and music performances. From JAW's documentation that published as a Guide Book, it can be seen that art venues in Yogyakarta are not only galleries but also hotels and cafes. Activities to present works of art to the public are also carried out by holding open studios. Of the various exhibition rooms or spaces where exhibitions are held, there are two categories: routine and non-routine. There are public and private exhibition rooms in the exhibition rooms that hold exhibitions outside JAW. A public exhibition space is owned by a non-individual, which can be an institution, agency or foundation.

Exhibitions are an art activity that is popular in Yogyakarta, as seen from the large number of exhibitions held each year and the number of exhibition halls in Yogyakarta. Of the various art exhibitions held, several exhibitions are held regularly in Yogyakarta, namely

- 1) FKY by the local government through the cultural service
- 2) ISI Yogyakarta Anniversary Exhibition
- 3) ArtJog
- 4) Biennale
- 5) Miniprint Biennale
- 6) Yogyakarta Graphic Arts Week

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According to Suminar (2017) it has been identified that in the span of a year, there were a total of 158-225 art exhibitions held in Yogyakarta. This number is considered high, signifying that on a weekly basis, there is consistently a wide array of art exhibitions available for visitors to choose from. There are various types of places to hold art exhibitions in Yogyakarta. Some places regularly become exhibition spaces or galleries, and others actively become exhibition spaces at certain times, one of which is when holding the ArtJog art exhibition. The rise of art exhibitions in conjunction with ArtJog has been increasingly documented, seen since 2014 and 2015 with the creation of the Yogyakarta Contemporary Art Map, which maps 54 places where art activities are held. Furthermore, the increasing number of art exhibitions held in conjunction with ArtJog has given rise to Jogja Art Weeks as a forum for information and publication alongside the organization of these art exhibitions. JAW (Jogja

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Fig. 1: Yogyakarta Art Map
Source: JAW Guidebook, 2018

From the many exhibition spaces in Yogyakarta, a classification of exhibition spaces can be made by analyzing exhibition activities through exhibition holding data in Jogjakarta published through (Jogja Art Weeks 2017 Guide Books.) as follows:

1. Permanent Exhibition Room is an exhibition space that actively holds art exhibitions, in a year, there can be 4-6 art exhibitions. There are government-owned galleries such as Taman Budaya Yogyakarta, R.J Katamsi Gallery, ISI Yogyakarta, Fort Vredeburg Museum and Sonobudoyo Museum for permanent exhibition spaces. Permanent exhibition spaces which are intended as art galleries and are professionally managed to support art activities, such as the Jogja Gallery, Jogja National Museum, Langgeng, Sangkring Art Space, Lorong Gallery and Tirtodipuran Link-Sasanti, were created specifically to be part of the infrastructure supporting the art world in Yogyakarta.
2. Non-permanent exhibition spaces are public spaces that can be used for art exhibitions, such as Via-via Art Space, Tembi Culture House, Artotel Yogyakarta, Greenhost Hotel, Kumpeni Art Space, Phoenix Hotel and Bank Indonesia Museum. A non-permanent exhibition space is a commercial or non-commercial public space that was not originally intended as an art gallery but has the space capacity to be used as an exhibition space. However, there are limitations in supporting infrastructure as an exhibition space, such as the layout of the exhibition area, which affects the size of the works that can be exhibited and spotlights for the works. The holding of exhibitions here is, of course, not routine; for example, in one month, there is an exhibition being held, but usually, the exhibition is only held to coincide with ArtJog.

In JAW's documentation from 2017-2019, the appearance of exhibition spaces has become increasingly varied, as can be seen from several exhibitions held in cafés such as Coffewae, Asmara Art and Coffee Shop, POISON Smoothie Bar, Ruang Tengah, Kopi Ratan and Stonemilker Ward which can be categorized as alternative spaces. Galleries of art are integrated with the functions of other buildings, either within the same structure or within a shared area. These art galleries do not necessarily serve as the sole activity or primary function but rather coexist with other functions such as hotels, cafes, and restaurants. These art galleries have a more "relaxed" character, meaning that visitors who are not art enthusiasts need not hesitate to enter during ongoing art exhibitions, as these galleries are integrated with other functions.

The trigger for activities in the arts world is a work of art. The developments influence artistic meaning, which cannot be separated from the influence of socio-cultural changes, such as the art world in Yogyakarta, which is influenced by multiculturalism and collectivity. This influence continuously make the actors have an independent character not only in the domain of creating artworks but also in the domain of distributions. The independent character in the distribution operations has triggered the emergence of exhibition activities in Yogyakarta. Awareness of space limitations has been overcome by the emergence of more fluid exhibition spaces, many of which have been initiated by artists in the form of Artist-Run Spaces.

Artist-Run Space

Artist-Run Space began with the emergence of alternative exhibition spaces in the late 1960s in New York and San Francisco. The term 'alternative space' emerged in the 1960s and 1970s to describe non-commercial venues exhibiting experimental contemporary art, often focusing on conceptual, hybrid and temporal performance practices. The term 'alternative space' emerged in the 1960s and 1970s to describe non-commercial venues exhibiting experimental contemporary art, often focusing on conceptual, hybrid and temporal performance practices. The term has been used to describe institutions that receive government support, such as the Australian Center for Photography, Experimental Art Foundation, and Institute of Modern Art, as well as spaces without funding or relying on project-based funding, such as those managed by artists. Institutional spaces and venues such as the George Paton Gallery. The experiences and influences of artists who found artist-run organizations can significantly impact their artistic practices and attitudes toward the art world. However, the impact of creating friction in spaces managed by contemporary artists remains to be seen due to different socio-economic and political conditions. Nevertheless, artists remain responsible for driving meaningful change and progress in the world of art (Jones, 2004).

Terroni (2011) describes the alternative spaces that emerged in the late 1960s in New York, all born from the spontaneous initiative of local artists. Each has its own identity, which can be seen from its structure (private studios, non-profit groups) and its variety of artistic activities (installations, performances, video art...). This creative freedom implies that artists working and exhibiting in alternative spaces will ignore all artistic and practical constraints imposed by museums or art galleries, which often means creating works of art within the bounds of a defined and generally accepted style. A spatial form not fixed on the Whitecube concept makes spatial activities more fluid and interactive. Luther (2018) explains the development of Artist-Run Space in New York in 2013-2018. Based on artistic activity, there are three categories of artist-run spaces, namely:

1. Artist's Studio, which becomes an Exhibition Space, is usually done by novice artists who still have limited access to conventional galleries and forms of work that are often not suitable for commercial galleries.
2. Artist-run gallery is an artist-managed exhibition space that can be used for other artists to exhibit.
3. Collective Artist-run Space, a collective space not only for exhibitions but also for art, discussion and archiving.

The presence of an artist-managed exhibition space was initially intended to create an alternative space that rejected the concept of art as a commodity and emphasized communication. This space provides an opportunity for artists to exhibit their work, collaborate, and share resources. Exhibition spaces owned by artists are usually called Artist Running Spaces. This term indicates that the artist manages the exhibition space as a model of cultural production that originates from the artist's initiative. Artist-run spaces have replaced other broad names such as alternative or independent spaces. Of around thirty art spaces in Yogyakarta, almost twenty are art spaces owned by artists, individuals, or collectives. Most art space management owned by artists in Yogyakarta is more open, meaning the space can be used for everyone to exhibit artwork. Some places do not have management, such as commercial galleries, which causes art exhibition activities to be held if artists hold exhibitions or other artists use the exhibition space. This is why not all artist-run spaces regularly hold exhibitions.

Table 1: Artist-Run Space in Yogyakarta
Source: Author

No	Artist Run Space	Individu /Collective
1	Mess 56	Mess 56 (Collective)
2	Miracle	Syahrizal Pahlevi
3	Sangkring Art Space – Bale Banjar	Putu Sutawijaya
4	Kedai Kebun	Agung Kurniawan-Neni
5	Nalar Roepa	Dedy Supriyadi
6	Sarang-Kiniko	Jumadi Alfi
7	Kersan Art Space	Lenny Ratnasari W
8	Indie Art House	I Nyoman Darya
9	Ruang Dalam	Guemen Heriadi
10	Ace House	Ace House
11	Yogya Art Lab	Yunizar
12	Museum dan Tanah Liat	Ugo Untoro
13	HONF	HONF
14	Studio Kalahan	Heri Dono
15	Art Space Studio Grafis Minggiran	Grafis Minggiran
16	Mogus Lab	Mulyana
17	Komharo Art Studio	Komroden Haro
19	Survive Garage	Bayu Widodo
20	G Printmanking Art Studio	Goenawan Bonaventura
21	Pendhapa Art Space	Dunadi
22	Cemeti Art House	Mella Jarsma -Nindityo Purnomo

As in New York, the emergence of artist-run galleries and alternative art spaces in Yogyakarta reflects a push to provide alternatives to the traditional art market. Art exhibition spaces managed by artists in Yogyakarta include individual artist galleries, open studios, rental exhibition spaces, alternative galleries, or spaces managed by collective artists. The emergence of these alternative spaces was triggered by the independent character of artists in Yogyakarta and awareness of the importance of artistic autonomy and control over the exhibition of works of art. Artist-run exhibition spaces offer new ways for artists to gain exposure and recognition and develop opportunities for broader connections between artists and communities outside the art world and the revitalization of artistic integrity. The primary goal Artist-managed exhibition to create alternative spaces that reject the concept of art as a commodity and emphasize communication. The space provides an opportunity for artists to exhibit their work, collaborate, and share resources. Art spaces owned by artists are usually referred to as Artist-Run Spaces. This term indicates that artists manage exhibition spaces as a model of cultural production originating from the artist's initiative. The term artist-run space has replaced other broad names such as alternative or independent space. The emergence of artist-managed exhibition spaces is, of course, nothing new in the art world. The emergence of showrooms is driven by limited infrastructure, one of which is showrooms. The push for exhibition spaces managed by artists or artists-run spaces means there is no absolute definition of the ideal of artist-run space. An artist-managed space concept that includes a variety of artist-led initiatives. This space can be an exhibition space, theatre, studio, archive, and the like. These spaces are often considered an alternative to traditional art institutions and are usually managed directly by the artists involved.

Artist-run spaces are independent of the art market, providing support to local artists and connecting them with global networks. They offer a unique artistic experience, allowing artists to develop their work with greater freedom. However, these spaces face challenges due to the strong personalities of the artists involved, as they must manage administrative aspects like management, finance, and marketing, which can influence the dynamics of the space (Besson, 2017).



Fig. 2: Sangkring Art Spca, own by Putu Sutawijaya
Source: www.tribunnes.com

Spaces owned by artists in Yogyakarta, such as Sangkring Art Space or Studio Kalahan, differ from commercial galleries because there are no specific provisions on who can exhibit in these spaces. It differs from commercial galleries such as Sri Sasanti or Gajah Gallery, which manage galleries with special exhibition programs where the exhibiting artists have a special relationship with gallery management. Commercial galleries display artists based on their status or discourse in the art world. The boundaries between commercial and artist-run galleries' roles become blurred at the intersection of institutional and commercial recognition.

Artist-run spaces play a crucial role in addressing gentrification by providing open platforms for discussion and collective action. These spaces, often part of community-based initiatives, allow artists to produce and exhibit art in experimental, discursive, and interdisciplinary ways. They often collaborate with residents, creating a reciprocal effect. The presence of artists can also encourage gentrification, which these spaces actively oppose in solidarity with their neighbors. Artists also represent their communities through speech acts and artistic production, highlighting the responsibilities of representing others (Haghighat, 2020). Artists who own the space also do not hesitate to share their networks by providing their space as part of an artist residency as done by Cemeti and Kersan Art Studio.

Various exhibition spaces in Yogyakarta owned by artists often need specific boundaries, and the concept of space becomes more fluid. In New York (Terroni,), since beginning, artist-managed spaces often develop into more than just exhibition spaces; some are involved in cataloguing, coordination and networking activities. Space in this context becomes more fluid and can even host various events outside of art exhibitions, symposiums, and conventions, such as the space managed by HONF. Several spaces managed by artists focus on publishing or compiling archives as part of their activities, such as the Cemeti Art House (Supangkat et al., 1989) which later developed into an art and community institution.



Fig. 3: Studio Kalahan-Own by Heri Dono
Source: www.studiokalahan.com

Artist-run spaces building in Yogyakarta does not apply the principles of the white cube approach as a whole (O'doherty, 1999). Instead, it focuses on local climate and natural lighting, allowing the space to be freed from its surrounding context. This approach does not necessarily mean that the art is freed from its surroundings, as art galleries already have their context due to material and form. Despite this, there are still art exhibition activities in Yogyakarta. The art-run spaces building still reflects regionalism, albeit to a lesser extent (Sari & Asharhani, 2020).

One key aspect that is often overlooked in the dynamics of artist-managed spaces is the role of symbolic interaction. These spaces, as a product of the artist's initiative, are a form of symbolic interaction in which the artist and his community shape the meaning and significance of the space. The act of building and managing an artist-run space is a symbol of commitment to artistic autonomy and community engagement. This is a statement that goes beyond the physical boundaries of space; it signifies a cultural and social space where artists and their audiences interact, negotiate, and collectively construct artistic meaning. Symbolic interaction theory, as proposed by scholars such as George Herbert Mead, reminds us that the meaning of objects and spaces is not inherent but rather emerges from the social interactions and interpretations of the actors involved. In the context of artist-managed spaces, this theory explains the importance of artists' interactions with other artists, audiences, and the wider art world in defining the identity and significance of the space.

Conclusions

The Art World in Yogyakarta is shaped by social hierarchies and power dynamics, with artists competing for recognition and resources. Collectives, such as studios, exhibition groups, and joint arts activities, contribute to these dynamics and serve as a support system. Artists from Bali or West Sumatra, members of Sanggar Dewata or Sakato, can easily obtain opportunities to exhibit or build social relationships with artists from outside Yogyakarta. Symbolic interaction in the art field is crucial, as individual performers derive meaning from interactions with other artists and shared cultural contexts.

The multicultural character and identity in Yogyakarta influence the communication and interaction of all actors, as seen in the collective that has developed since the emergence of art world. This process of multicultural meanings develops to produce a collective, with the need to create a sense of order and shared reality evident from the start. The interaction between artists and actors in the art world arises from the presence of a work of art on display in an art space. Art spaces managed by artists are part of artists' awareness of the stability found in the Yogyakarta art world. The art space provides support for other art practitioners and becomes a space for interaction with other actors such as curators, viewers, collectors. The independent character of artists in Yogyakarta also makes them more active in developing networks and they realize that art spaces can be a platform for developing arts networks.

Symbolic interactionism in the art world of Yogyakarta emphasizes the dynamic social interactions and networks that influence artistic creation, interpretation, and collaboration. Yogyakarta's history and multicultural atmosphere play a significant role in shaping the art scene, fostering a space for artists from diverse backgrounds to come together and work collaboratively. Art exhibitions serve as venues for social interaction among various actors in the art world, emphasizing the importance of social interactions, collaboration, and negotiation of meanings among artists and other stakeholders. Nasirun, a senior artist domiciled in Yogyakarta and has been actively working since the 90s, said *Yogyakarta* is a large gallery owned by the community that needs to be cared for together.

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