

A New Forms of Appreciation of Art Works at Selasar Sunaryo Art Space

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Abstract. In the 21st century, humans are very closely related to the development of information technology. The existence of information technology development seems to have a great impact in various fields, one of which is the field of fine arts. The presence of technological developments and digital media which contain contents about exhibitions has resulted in the melting of a form of exclusivity towards exhibitions, leading the general public to visit galleries. The melting of a form of exclusivity actually presents a new way of appreciating works of art. The writer chooses Selasar Sunaryo Art Space as one of the research object samples. The method used by the author in this research is a qualitative method by conducting field studies, interviews and literature studies.

Keywords: *Galleries; appreciators public; social media; digital; qualitative.*

1 Introduction

Humans and the advancement of information technology are closely related in the twenty-first century. In this digitalization era, the development of information technology, which was initially restricted to print media, is accelerating. The public is accustomed to receiving all types of information via digital platforms, from the banal to intricate government scandals. Given that these changes took place less than 20 years ago, this is very intriguing.

Exhibitions and art are mutually beneficial activities. Art exhibitions were initially solely intended for very specific art audiences. Galleries typically don't attract the general population. The simple explanation for this is that they lack comprehension. Exhibitions of art have grown in popularity among modern culture. Galleries are no longer only needed as places to display art; they are now also becoming popular tourist destinations. The act of exhibition itself is a way for artists to display and expose their work to the general public, or what is referred to as an appreciator. Although, in reality, the current show features more than just art displays.

Exhibitions were only held in formal settings like museums and art galleries in the past. This led to the conclusion that only a select group of people from the

middle and upper strata could visit the exhibition, which instead led to the stigma that people from these groups were hesitant to participate in an exhibition event.

Technology advancements and the proliferation of digital media that feature content about exhibitions cause a kind of exclusivity toward exhibitions to dissolve. In the end, this stimulates the public's interest in and appreciation of an exhibition. Unconsciously, this high level of curiosity encourages people to come and view the artwork at an exhibition held in a high-end exhibition space, such as a gallery.

In general, appreciation can also be seen as an interaction between the audience and the artist. Simply put, the goal of an appreciation is to educate oneself about the work itself by fostering new ways of thinking about it. In order to achieve appreciative satisfaction, Sudarso defines art appreciation as an attitude of appreciator behavior when engaging in communication interactions with works of art as objects of observation, appreciation, enjoyment, feeling, and appreciation as a whole (Sudarso, 2006: 161-163). The rapid advancement of technology, such as digitalization, has caused the exclusivity of an exhibition to wane, but it also seems to offer a fresh way to view works of art, such as through the presentation of exhibition spaces digitally and the sharing of information about the works themselves. It turns out that the presence of a perspective that can be considered novel when evaluating a work of art has both positive and negative implications for the manner of evaluation in the exhibition itself.

2 Method

By conducting field studies, interviews, and literature studies, the authors' research method for this study was a descriptive research method with a qualitative approach. Finding information about exhibition spaces and art appreciation can be done through literature research. Field research is done to learn and observe facts in the field that are currently occurring or ongoing. While interviews were conducted to learn about various viewpoints regarding the subject of the study.

3 Object of Research

The Selasar Sunaryo Art Space Gallery, which is situated on Jl. East Dago Hill No. 100 in Bandung City, was used as the research object. The Miles and Huberman (1984) model technique will be used to analyze all of the interview-derived data. A man by the name of Baskoro Tejo designed the Selasar Sunaryo Gallery in 1993. In 1998, Mr. Sunaryo, the owner, founded and officially opened Selasar Sunaryo. Selasar Sunaryo Artspace was initially intended to be a personal gallery for Mr. Sunaryo's artwork. Over time, it became clear that there was not

a great need for art space. Selasar Sunaryo has begun to host exhibitions that include pieces by other master artists in addition to those by Mr. Sunaryo. Even in the gallery's main room, the works of art by Mr. Sunaryo are still on display. Other artists typically use different spaces in the artspace, both inside and outside. Selasar Sunaryo has undergone numerous renovations from the beginning to the present to accommodate guests and admirers. One of Selasar Sunaryo Art Space's main goals is to implement a national education program through the planning of art and cultural events that have an educational focus and seek to communicate the fine arts and culture in general.

4 Phases of Research

4.1 Observation

The writer interviewed some of the Selasar Sunaryo Art Space staff during the first phase of field observation, in addition to observing appreciator patterns. Researchers documented the patterns of appreciator behavior in the exhibition space while conducting field observations. The researcher asked several opening questions during the interview, including the following:

1. How has the phenomenon of visitors and art admirers at Selasar Sunaryo changed as we move into the digital era?
2. How has the number and diversity of visitors and admirers changed affected the Selasar Gallery?

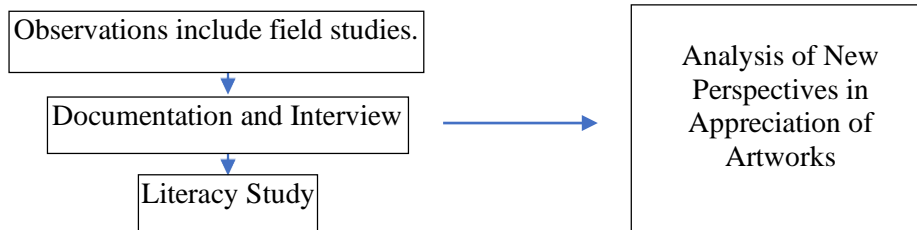
4.2 Research Early Literacy

In order to further his research, the author conducts literacy studies from a variety of books and journals. The authors of this literacy study look at Selasar Sunaryo-related writings, records, and documentation. The author draws on theoretical principles for managing social media interaction, by Roope Jaakonmaki, Jan vom Brocke dan Oliver Müller (2016:2) split into two:

1. Creator-Related Feature, or a manager-related feature. includes interactions on Selasar Sunaryo's personal social media and how he manages his space.
2. Contextual Feature, also known as the contextual feature, includes a number of indicators, such as sharing, conversation, presence, and time.
3. Content Feature, or any content that reflects interactions between Selasar Sunaryo and the general public is included in the content function.

For research on how visitors interact with art spaces, researchers are aware that appreciation is crucial. To analyze related research observations, researchers use one of Bren's statements from his book *Evaluation of Learning Art of Education* by G. Wilson as a guideline. Bren G. Wilson claims that there are three fundamental stages of appreciation, including feeling, valuing, and empathizing.

5 Research Flow



6 Result, Discussion, and Implication of Results

Keterangan: * Tahun 2020 (bulan April & Mei) galeri tutup untuk umum karena pandemi Covid-19
 * Tahun 2021 (bulan Juli) galeri tutup untuk umum karena PPKM darurat Covid-19

II. Berdasarkan Tahun

| Tahun | Jumlah Pengunjung |
|--------------|-------------------|
| Tahun 1998 | 2,422 |
| Tahun 1999 | 3,784 |
| Tahun 2000 | 4,210 |
| Tahun 2001 | 10,434 |
| Tahun 2002 | 13,046 |
| Tahun 2003 | 7,415 |
| Tahun 2004 | 8,102 |
| Tahun 2005 | 11,707 |
| Tahun 2006 | 12,014 |
| Tahun 2007 | 10,602 |
| Tahun 2008 | 12,796 |
| Tahun 2009 | 12,618 |
| Tahun 2010 | 11,219 |
| Tahun 2011 | 12,036 |
| Tahun 2012 | 6,582 |
| Tahun 2013 | 8,283 |
| Tahun 2014 | 10,322 |
| Tahun 2015 | 17,257 |
| Tahun 2016 | 21,103 |
| Tahun 2017 | 15,629 |
| Tahun 2018 | 14,261 |
| Tahun 2019 | 10,955 |
| Tahun 2020 | 5,588 |
| Tahun 2021 | 26,257 |
| Tahun 2022 | 25,128 |
| TOTAL | 293,770 |

III. Grafik Pengunjung Selasar Sunaryo Art Space Periode: 1998 - 2021

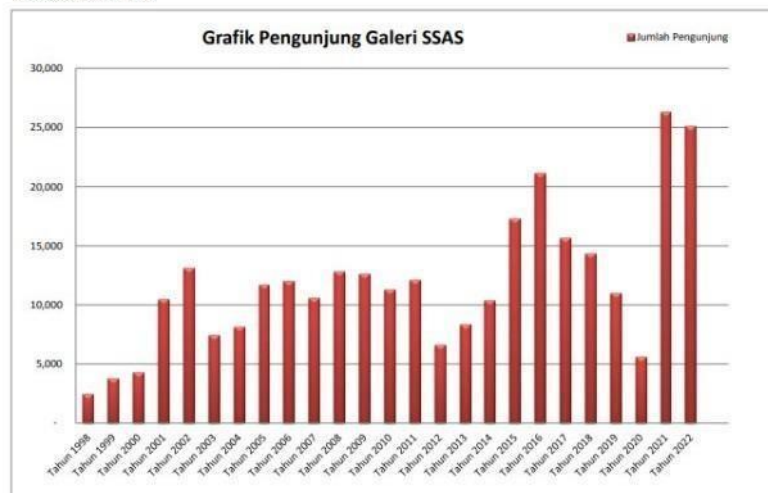


Figure 1 Graph of Visitors to the Selasar Sunaryo Art Space Gallery from 1998 - 2022 (source: Selasar Sunaryo Archive)

Referring to the SSAS Gallery visitor chart in figure 1 Graph of Visitors to the Seasar Sunaryo Art Space Gallery from 1998 - 2022, it shows varying changes from 1998, the year it was inaugurated, until 2022, when it is currently increasing. From 2001 to 2014, there were 10,000 visitors on average, with a high of 17,000 visitors. If this increase is further examined, it can be seen that it started to happen around the time of the 2006 and 2008 art boom phenomenon, which significantly contributed to the rise in visitors. Due in large part to the Art Market event, Bandung at that time became the center of the arts. This most likely contributed to the rise in visitors during those years.

Then, from 2015 to 2020, Selasar once more saw a noticeable rise. If you could go back in time to that point, the Instagram app's popularity was at its highest. Programs held on Tuesday Sunaryo, such as the Transit program, which is an artist residency program, Bandung, re:emergence, the Lawangkala Exhibition, which is an exhibition of Sunaryo's works, and others, also play a significant role in this regard. However, a sharp decline occurred in 2020 as a result of government regulations mandating quarantine for Indonesian citizens. When the COVID19 pandemic struck, Selasar Sunaryo, a popular tourist destination, was also temporarily closed.

| | |
|--------------|----------------|
| Tahun 2012 | 6,582 |
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Figure 2 Graph of Selasar Sunaryo Art Space visitor statistics (source: SSAS archive)

According to the aforementioned data in Figure 2 Graph of Selasar Sunaryo Art Space visitor statistics, the biggest rise in visitors took place exactly one year after the COVID19 pandemic. Social media will be one of the first sources of entertainment in 2020 when all Indonesians are required to stay at home. The TikTok application, for instance, represents the brand's initial impression of being cheap, tacky, and childish. It has become one of the most widely used applications for Indonesians in 2020. Anyone can work from home as a content creator; there are an increasing number of them.

Until the pandemic is declared to be over in the middle of 2021, this enthusiasm is steadily increased and maintained in a very positive manner. As usual, entertainment and tourist destinations are beginning to open; however, there are specific visitation time restrictions.

Fear among the populace has also been impacted by the decrease in COVID19 cases. People are starting to feel interested in leaving the house after being compelled to stay at home for a year with minimal entertainment provided by social media. Many of them feel like they should donate their annual vacation time. In light of this, it is clear how crucial a role social media plays in grabbing the public's attention. In direct proportion to the sense of narcissism that has developed in this social order, the demand for content on social media has sharply increased. People are beginning to gather in search of locations or anything that seems "aesthetic" to take pictures of and post on social media. The word aesthetic itself describes something that is "art" or unusual rather than the branch of aesthetics that deals with beauty. This is why the existence of various social media platforms, including SSAS, has an impact on Indonesia's gallery market.

B. Karakter Pengunjung

| Usia | Jan | Feb | Mar | Apr | Mei | Jun | Jul | Ags | Sep | Okt | Nov | Des | Total |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|-----|-----|-----|-----|-----|---------------|
| Anak 2x | 6 | 5 | 9 | 13 | 18 | 16 | 22 | | | | | | 89 |
| Remaja | 646 | 541 | 542 | 345 | 962 | 1,125 | 1,651 | | | | | | 5,812 |
| Mahasiswa | 1,620 | 915 | 1,369 | 754 | 1,435 | 1,977 | 1,750 | | | | | | 9,820 |
| Pekerja | 1,469 | 665 | 1,420 | 830 | 1,533 | 1,876 | 1,590 | | | | | | 9,383 |
| Manula | 6 | - | 1 | - | 5 | 5 | 7 | | | | | | 24 |
| TOTAL | 3,747 | 2,126 | 3,341 | 1,942 | 3,953 | 4,999 | 5,020 | - | - | - | - | - | 25,128 |

GRAFIK Berdasarkan Karakter Pengunjung

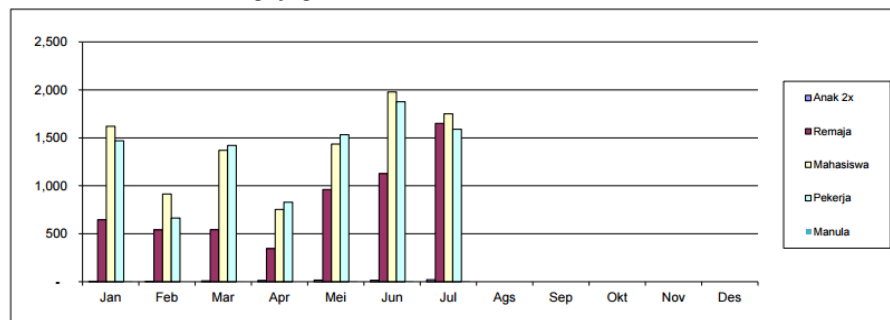


Figure 3 Graph of Selasar Sunaryo Art Space Visitor Characteristics for the January 2022 - July 2022 period (source: SSAS archive)

Popular social media sites like Tiktok and Instagram also contributed to the quick rise as noted in Figure 3 Graph of Selasar Sunaryo Art Space Visitor Characteristic for the January 2022 – July 2022 period. In traditional galleries, a lot of engaging content is created for aesthetic reasons with photos and videos. The character data of visitors to SSAS clearly demonstrate the popularity of artwork, especially among teenagers who actively use social media. It is clear

from the graph above that Selasar Sunaryo Art Space receives a wide range of visitors. Public school students between the ages of 18 and 24 are the most numerous, followed by adolescents between the ages of 13 and 17 and workers between the ages of 24 and 49. There aren't many elderly people and kids around, possibly because SSAS is in a remote, difficult-to-reach location, and the exhibition's content isn't geared toward kids.



Figure 4 Example of Selasar Sunaryo Art Space content contained on TikTok (source: author screenshot)

The Tiktok platform's For Your Page, also known as FYP, gives SSAS Gallery access to a wealth of content creators' insights. How can the SSAS room be transformed into a venue for showcasing their attire in addition to recordings or pictures of their equipment. A phenomenon that is changing and occasionally very obvious, where the way we appreciate art is evolving to keep up with the speed of the times like as there in Figure 4 Example of Selasar Sunaryo Art Space content on TikTok.

The promotion strategy is no longer just implemented through printed media in the modern era. The promotion strategy is also implemented through a variety of audiovisual formats, or formats that combine the two, i.e. audiovisual. Social media is the type of media that is used to disseminate these types of advertising rather than printed media. Everyone today is required to have one or more social media accounts, if not more. Instagram, Twitter, Facebook, and other well-known social media platforms are examples of social media. As a result, many galleries,

like SSAS, frequently use various social media platforms as a part of their marketing strategy. Because the internet has such a significant impact on every market, especially the art market, changes in the range of appreciators follow those changes. As technology advanced, the art public and the general public also merged into the gallery space, where traditional galleries are constantly crowded with the art public, academics, students, and others. Additionally, the appreciation process is not only evaluated from a theoretical standpoint or in terms of the accomplishments of the actual artistic context. However, it's now possible to express appreciation in a new way by simply taking a selfie or a photo of yourself alongside your work, uploading it to a social media platform, using it as your profile picture, or posting it on Instagram feeds.



Figure 5 The atmosphere and ways of appreciating work in a new way (documentation: personal documentation)

The existence of a new way of appreciating the work of course produces positive and negative impacts. The beneficial effects of this method of appreciation ultimately lead to an indirect branding process for both works and galleries. Even so, there are drawbacks to this new approach to appreciation, such as the destruction of works and several gallery facilities as a result of visitors' ignorance of how to properly appreciate a work



Figure 6 Works Damaged as a result of Visitor Negligence (documentation: SSAS Archive)

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Reference

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