Tangible and Intangible Cultural Transformation in Creative Representations of Indonesian Contemporary Arts

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ABSTRACT

Indonesia is a pluralistic nation that has a wealth of culture, language, and customs preserved by the diversity of intangible and tangible cultural arts as social and cultural capitals in the processes of creating arts. Both tangible and intangible cultural signs of wealth are a powerful source of inspiration for the creative processes of creating multicultural-based distinctive modern arts. Efforts have been made to build creative activities through sources of inspiration for tangible and intangible cultures. The processes of creating arts happen in the modern contemporary era. They have recently transformed into a creative atmosphere based on multicultural local geniuses. The research method is a descriptive, qualitative and historical approach. Researchers explain all visual data or data from interviews with social media users and community culture qualitatively related to all aspects of research coverage. A method is a phenomenological approach using content analysis, descriptive technique, and qualitative reflection. The findings of the research confirm that the noble heritage of tangible and intangible cultures provides strength, spirit, and creative inspiration for artists. They can translate current world phenomena into the context of locality, the perspective of universality, and the global arts. Furthermore, Indonesian artists gain insights into the transformation of intangible culture and plural tangible forms based on local geniuses replete with dimensions of multiculturalism. This research can be used as a reference for the creation of plural modern and contemporary arts.

Keywords: Cultural transformation; tangible; intangible; creative activity.

1. Introduction

Indonesia is a multicultural nation that has diverse backgrounds in arts, cultures, languages, and traditional customs. As an ancestral heritage, multiculturalism serves as a basis for the growth of artistic potentials. It also outlines the distinctive colors of Indonesian arts in the form of philosophical meanings that embrace the process of art creation. The creative arts thrive to re-articulate an authentic expression of the community to maintain local cultures. As a cultural heritage asset, it has become an important milestone of a nation's civilization. Arts and culture grow together within society, which are reflected the spirit of the times. Culture has three theoretical paradigms, including symbols, knowledge systems (cognitive), and material objects (Pradoko, 2014). Culture has two aspects, such as intangible forms (abstract) and tangible forms (material). Intangible cultural heritage is a

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traditional culture, folklore, or popular culture that is performed or practiced with close ties to 'place' and with little complex technological accompaniment. To put it more simply, tangible heritage assets represent the hard culture of a community, its places, and things. Also, the intangible heritage assets represent its soft culture, the people, their traditions, and what they know (Hilary, 2012).

Figure 3. Traditional Archipelago's Wayang Kulit and Wayang Golek

Another interesting document on the subject deals with the Burra Charter (ICOMOS, 1982) since it proposes to protect the conservation of the cultural significance of a site, its aesthetic, historic, scientific, or social values. This approach adopts tangible and intangible heritage. It stimulates the recognition of values and the protection of human beings. For over a century or so, this selection was undertaken based on lists. They contain the intrinsic quality of the object, aesthetic, historical, scientific, social values, etc (Veco, 2010). Public awareness maintains the local traditions and culture of the archipelago. It is a choice that can be historically traced to its existence and identity. Various traditional Indonesian arts are recognized worldwide as an intangible cultural heritage. They are protected and preserved (both ancient sites, communal traditional art activities, as well as works of art such as wayang and batik) that have been recognized by UNESCO. The next step is the awareness that conservation can no longer be based on the object's intrinsic quality. It must be founded on our ability to recognize its aesthetic, historic, scientific, social values , etc., or rather, it is society, the community that must recognize these values, upon which its cultural identity can be built. Gradually, heritage is not just tangible, but also intangible. Therefore, it is not closely linked to the physical consistency of the heritage (Veco, 2010: 324).

Cultural preservation is not only the responsibility of the government but also the responsibility of all communities. Heritage culture then becomes a commodification that is considered strategic to maintain and preserve the next generations' heritage values. Cultural heritage sites are mostly owned and managed as part of the governance system and its local contexts. The records of World Heritage present hundreds of shared global legacies worth preserving (Bleibleh, 2020).

The interesting current study outlines how the potential of intangible cultural arts and tangible forms a multicultural representation. It is a reference in the process of creating fine arts in a new and unique way of contemporary art practices. A local cultural gap bridges the divide between intangible forms and tangible forms. Through the next conceptual discussion, general extensions of the archipelago's cultural arts heritage, and cultural arts for a source of creative inspiration aim to identify contemporary arts rooted in local cultures. Art aesthetic presents a local genius dimension dealing with its distinctive mystical, magical, cosmic, and religious features. It has been a form of contemporary artistic expression today. Tangible culture is a culture that appears materially, for example, in the form of archaeological objects, artifacts, written texts, documents, photographs, art objects, and all cultural objects that have material forms (Pradoko, 2015).

2. Method

This research used a descriptive, qualitative and historical approach. Researchers explain all visual data or data from interviews with social media users and community cultures qualitatively concerning all aspects of research coverage. A phenomenological approach outlines content analysis, descriptive techniques, and qualitative reflection. The discussion of data was conducted through a qualitative descriptive approach. The data collection used observation and literature studies, and the data analysis used data triangulation (Ranang, 2019).

This study used a descriptive method intended to describe the depth of meaning over multiple realities and multiperspective (Soetopo, 1996). The purpose of this research is to explore the sources of inspiration for tangible and intangible cultures transformed into the process of art creation in the modern contemporary era. The selection of research objects was based on a purposive sampling technique carried out selectively. It was applied in art education institutions, art communities, and practitioners of modern and contemporary Indonesian arts. Such creative cultural transformations are tangible and intangible as the spirit of creativity of the resulting artwork.

In searching for data, the researchers also used the observation method and the literature study method. Observations were made on various works of modern and contemporary Indonesian arts using documentation (photos and interviews), while literature studies worked on the scientific journal article literature similar to literacy sources. The data analysis was carried out using the interactive model of Miles & Huberman, such as data reduction, data presentation, and concluding (through reflections and verification forms). The data analysis was done through Interactive models by Miles & Huberman, namely data reduction, data display, and conclusion drawing (reflection or verification) (Huberman, 1994).

3. Results and Discussion

I.   Intangible dan Tangible Cultural Capitals.

Bourdieu's conception of capital theory outlines other dominant concepts related to power, namely habitus & realm (arena). Habitus is a sociological theory regarded as a cognitive mental structure that connects humans with the social world. Humans are equipped with a series of internalized Sanskrit used to generate perception, understanding, appreciation, and evaluation, or the ability to judge the social world (Ritzer & Goodman, 2009). In this case, the habitus is considered as a reasonable human mind or common sense. In the habitus context, humans act naturally and objectively in reflecting themselves in the class structure, such as age group, gender, and social class. For this reason, the habitus is often referred to as an effort to create structures in the social world (Ritzer & Goodman, 2009).

Likewise, the dialectic of habitus, historical products, and realm give birth to practices. At the same time, the habitus and realm are products of the field forces that exist in society. The stakes, powers, and people have the capital, and those who do not have anything at all. Capital is a concentration of power, a specific force that operates in the realm. Each realm demands to have special assets to live well and survive in it (Harker, 2009).

Hundreds of forms of cultural-arts activities, customs, and indigenous habits of the Indonesian people have become cultural assets. This traditional and heritage culture directly rubs off and intersects with activities of transforming foreign cultures through the process of cultural globalization these days. Globalization progressively increases the process of negotiation among cultures and life activities, socio-cultural, geo-political, and the spiritual dimension of the people to maintain traditions. It seems clear that culture influences the negotiation process among cultures considering that all parties will get involved. Globalization has dramatically increased intercultural negotiations in different sectors of life, including politics, business, and defense. Culture influences negotiations that have inhibiting factors and intercultural negotiations. It can broaden the science of negotiation and practice (Brett & Gelfand, 2006).

A wide variety of information strategies promotes the creation of cultural values. Consequently, discourse wars and art activities present the integrity of heritage cultural values and forms of visual exotic transformation. Persuasive strategies build a dominant tendency, value claims, and core values that play a role apart from the role of culture used as a reference for people's lives. The information-sharing strategy promotes value creation, whereas persuasion offers a strategy, claims values, and irrespective of culture (Kong et al., 2014). Cultural commonalities support the basic elements of negotiation strategy, and culture influences the strategies that negotiators prototypically employ (Jeanne M. Brett, 2014).

Cultural art with its inherent identity has a very pluralistic cultural identity and character, proving that our society has an extraordinary quality of cultural production. Likewise, the manifestation of local wisdom and religious values is used as a guide for life. In the perspective of prehistoric art, the religious function is reflected in the magical aspects through sculpture, painting, crafts, and decoration, which have symbolistic values as intangible values. The symbolistic meanings describe the cosmological art tradition in several ornaments and traditional works. The sacred art tradition is still preserved in the diversity of ethnic cultures with various tendencies in the style of expressions. The Indonesian art tradition has different forms and styles of new artistic expressions formed during the Hindu era (Yudoseputro, 2008). In this context, anthropologists, archaeologists, historians play a pivotal role in reading the lontar (a main source of knowledge). Semiotic experts can understand the symbols of antiquity so that they can decipher the symbolic meaning of historical legacies marking civilization. Cultural heritage has been obtained since prehistoric times known through traditional visual forms of cultural objects (artifacts), including bronze nekara, stone areas, sarcophagi, weapon tools, namely bronze axes, sound tools, and so forth. The manifestation of masks, statues of humans, animals, and reliefs has something to do with religious magical beliefs. In general, the style reflects the legacy of prehistoric art that is very simple, which until now has implicitly given color to our art today and has become a spirit in strengthening contemporary Indonesian artworks.

Figure 1. Heri Dono's great masterpieces of artworks

The history of Indonesian fine arts exposes this issue through various scopes of social and cultural capital which are very dominant in building art maps to date. Cultural capital is commonly seen as a whole intellectual qualification. It can be produced through formal education or family inheritance, such as the ability to present oneself in public, ownership of high-value cultural objects, knowledge, and expertise related to formal education, certificates (including bachelor's degrees) (Halim, 2014). Many aspects reinforce all values represented in artworks through cultural transformation, tangible and intangible cultures through a series of creative processes. This cultural capital triggers a creative process that gives birth to formal idioms with distinctive authenticity. Thus, cultural capital represents intellectual abilities related to aspects of logic, ethics, and aesthetics (Halim, 2014). The future of the sociocultural dimension legitimizes some processes to pursue the value of truth. Accordingly, norms and ethics remain beneficial to public art.

Figure 2. Entang Wiharso's installation and relief works

Indonesian contemporary artists can compete with world artists, including painting maestros such as Affandi, S. Sudjojono, Henra Gunawan, Heri Dono, Entang Wiharso, Masriadi, Made Wianta, Eddi Hara, F.X. Harsono, and the names of the window artists and so forth. One of them is phenomenal Heri Dono, an artist who was born in Jakarta on June 12, 1960. He is now living in Yogyakarta, won many best painting awards twice in 1981 and 1985. He has pursued a successful career in various groups, solo exhibitions, collected arts in galleries and museums all over the world. The medium he used might vary, but his choice often fell on installation works using everyday materials and simple technology. The idea brings forth local awareness about the simplicity and modesty of the people across the archipelago. The figures appear in his works, and everyone can often see the influence of wayang kulit and Javanese tradition narratives that dominate every issue presented.

This kind of local awareness is the awareness of artists in the western world (especially Europe), which has been the mainstream of contemporary arts. The protection and promotion of cultural heritage have become a core aspect of European and international cultural policies in recent decades. This attention regards not only 'tangible' but also' intangible 'heritage, which includes the practices, representations, expressions, knowledge, skills, instruments, objects, artifacts, and cultural spaces associated with communities, groups, and individuals as part of the cultural heritage (UNESCO, 2003).

This creative awareness is a representation, expression, knowledge, and skills in managing several instruments, objects, artifacts, and cultural spaces directly related to the community of the works. Some of these traditions are now threatened by globalization, which causes a loss of interest in local cultural traditions. The awareness to safeguard these intangible cultural expressions leads to the 2003 Convention for the Safeguarding of Intangible Heritage (ICH) and to publish an annual List of Intangible Cultural Heritage in Need of Urgent Safeguarding and Representative List of the Intangible Cultural Heritage of Humanity. These efforts directly ensure the survival of ICH expressions utilizing the identification, preservation, protection, promotion, and transmission (particularly through formal and non-formal education) as well as their revitalization (UNESCO, 2003).

 National empowerment represents the face of a noble local culture formed by national awareness, which was initiated when Sumpah Pemuda [Youths' Pledge] was held on October 28, 1928. It has established until Indonesia proclaimed its manifestation of independence in 1945. Wahyudi Ruwiyanto (2002) states that the vision of national culture must contain the spirit of integration. National culture is the accumulation of such local cultures spread across Indonesia. In line with the cultural concept, Ki Hadjar Dewantara fostered the national culture as a pinnacle of regional culture that represents national identity. This concept describes multiculturalism that adapts the essence of tangible and intangible culture. It arises from the richness of language, ethnicity, social discourse, public knowledge, traditional cultural backgrounds (from traditional ceremonies to religious traditions), convention law, ethics, character, art concepts, and a manifestation of the beauty of art. The definition of heritage is continuously expanding; it is incorporating into a wider range of heritage values, involving more stakeholders in identifying such values, moving

from objects to landscapes, including tangible and intangible assets. The identification of values (the "why") is associated with heritage significance in a wide range of frameworks and typologies. The clear and transparent identification of the attributes (the "what") is associated with heritage significance.

Culture is a complex component of knowledge, belief, art, morals, law, customs, and other abilities acquired, developed, and maintained by society. The scope of cultural aspects includes the presentation of art forms, technology, sociological dimensions, ideology, and aspects of religiosity in building a system of ideas, actions, and the work of the typical civilized society. The emergence of the archipelago aesthetics depicts local wisdom in both a symbolic perspective and its aesthetic meaning as a spirit of local genius. The aesthetic of local genius art with its distinctive features is mystical, magical, cosmic, and religious. Aesthetic aspects of this nature become a kind of spirit, soul, or essence in every embodiment of local art symbols that can be drawn into national culture (Petronela, 2015).

Intangible aesthetic aspects of art spread across the archipelago. They emerge through the existence of a spirit, soul, or essence in every manifestation of local art symbols. It is attached to the presentation of mythical works of art long before contemporary art carries out sporadic transformations that can be seen in the character of works of art with cultural backgrounds nationality. The shapes, forms, or symbols are different, however, the spirit, soul, or essence remains exhibited towards mystical, magical, cosmic, and religious cultures. In daily life, the activities of the community's rituals or religious traditions are attached to creative activities. The values of local genius appear integrated with the conceptual exploration process, aspects of artistic order, and aspects of local expressions displayed in a universal perspective.

2. The Existence of Indonesian Contemporary Fine Arts

The existence of art cannot be separated from the development and cultural changes. Cultures cannot be separated from humans as the creators of culture. Creative ideas intensively create a culture for the human benefits to increase dignity and glorify national life, skills of creativity, taste, and intention. The development of culture is increasingly rapid and complex. It not only focuses on the development of knowledge, science, and technology but also the increasingly widespread developments involving new values in the aesthetic world of culture. The process of transformation opens opportunities for individual freedom to gain a respectable place in the expression of aesthetic ideas. It has also influenced the growth of cultural arts, including the art field which has developed dynamically and progressively in harmony with the spirit of the times. Changes in art and culture influence each other with the development of artistic imagery and the exploration of aesthetics. This is where the existence of contemporary art is born and continues to color our lives.

The awareness of seeking new values and aesthetic values has become a form of art development influenced by customs, religions, and local natural conditions. It gives birth to contemporary art, which has its characteristics different from the art in other countries. Modern art includes historical expanses of decorative painting, natural landscapes, Moi indie, abstracts, and new media art forms. However, contemporary art can be viewed as a tendency for art forms to express new visual concepts and forms. Thus, contemporary art has a new aesthetic paradigm (Burhan 2006: 276). Responding to the existing symptoms, we need a spirit to love the traditional art of the archipelago. It will become a basis for and source of inspiration in contemporary artworks.

Since the late 1980s, contemporary art in Central Asia has boomed. It eventually became an alternative public space for the discussion of cultural transformations, social and global processes, and problems in local societies. Initially, the questions raised by many artists are mainly concerned with issues of lost identity and heritage during the period of Soviet domination in the region. Different artists started to re-imagine the concept of the Self in their works and criticize the old rigid approaches to geography, history, and mobility

(Kudaiberganova, 2017). Contemporary art in Central Asia is in a perplexing situation whereas local artists remain the avant-gardists, but very little support from society influences this movement (Kudaiberganova, 2017). Contemporary art reflects the problems and attitudes of our times. It can be used as a way of promoting creativity in disciplines traditionally associated with the arts. Whilst contemporary art is being used as a learning and teaching aid in higher education in a small number of disciplines. It is not normally used in disciplines dominated by rational discourse (Arriba, 2019).

Contemporary art is defined as contemporary art, which is concerned with artistic styles that question previous artistic concepts, namely modern arts. If modern art is motivated by a modern paradigm, it can contain various trends that are still alive and fighting for their existence. This can include decorative paintings, landscapes, abstracts, or even new media of art forms. However, contemporary art can be viewed as a tendency for art forms to express new visual concepts and forms. Contemporary art is considered art with a new aesthetic paradigm (Burhan 2006). Contemporary art was discussed in the study of postmodern philosophy and deconstruction. Jacques Derrrida was able to act as an analysis knife to reveal the phenomenon of Bondres mask to express criticism of socio-cultural conditions. Appearance through an ugly face does not mean having a bad character. However, it represents the ordinary people, as a revealer of social criticism. Bondres masks are works of art or part of the performance of dance works, acculturation of fine arts, and dance arts (Sumartono, 2017). The appearance of the ugly faces of a series of masks in this show is no longer the focus of the reading. All have shifted to become Bondres figures who are free to play social criticism (Asmarandani, 2014).

In Indonesia, contemporary art began in the 1980s to coincide with modern Indonesian art which was entering its heyday that year. Indonesian contemporary art is the culmination of global (ITB), national (ASRI), local issues (ITB and ASRI), and the Jakarta camp (IKJ), which incorporate into global issues. The issue of nationalism and national identity begins with the pioneers of modern art. The history of Indonesian modern art is very short, which is around 60 years around the establishment of fine arts academies. It has reached international relations that the global visual language has become the orientation. However, they are also aware of their local uniqueness. Local art treasures are used as capital for the association of international artists (Sumardjo, 2009). Its existence has started from the development of modern Indonesian art as the milestone of Raden Saleh. All updates are related to the patterns in the Western mainstream to increase their globalization processes.

The negotiations have played a key role in building international business relations. People negotiate daily to consider the fact that the world is becoming a global village (Mahbubani, 2012). Culture is the totality of life, the material and non-material expressions, and the capability to adjust to their environment. Culture encapsulates the entire social, economic, anthropological, ecological, political, and spiritual make-up of people (Olotuah & Olotuah, 2018).

This field is peculiar, as it is characterized by the urgency to preserve and disseminate some of the most peculiar intangible artistic expressions, especially those at risk of disappearing. So far these cultural expressions have been passed down mainly through the imitation of oral tradition. Technologies can play a role in fostering their preservation and documentation (Ott and Dagnino, 2014: 1). Such awareness enables the search for the core values arranged, conducted, and applied at the same time as a sign of new values. Old values (traditions) have become a reference or source of inspiration for creating new arts, specialized arts since prehistoric times. Further development of art is influenced by several factors such as customs, religions, and the natural state of the area. Thus, it gives birth to contemporary art, its characteristics, and forms in other countries (Suardana, 2019).

Regardless, this motion is diametrical rather than just following the symptoms that occur in the West. The process of searching for identity emerges with nationalist sentiments, including local content and traditions (Burhan 2006: 275). Contemporary arts and their

review periods may have tendencies to fight for their existence. It can include decorative paintings, landscapes, abstracts, or forms of new media art. However, contemporary arts can be reviewed as the tendency of forms of art that reveal various concepts and new visual forms. Thus, contemporary art is considered as an art with a new aesthetic paradigm (Burhan, 2006: 276).

Contemporary Indonesian artists still use traditional spirits. Nyoman Nuarta is known for his metal sculptures, taking many narratives of Balinese myths, tribal legends, national figures, and symbols. Edi Sunaryo's work is interesting because of its heritage of Indonesian ethnic traditions. Agus Kamal's work has impressive antiquity similar to eroded temple statues. Jim Supangkat's Ken Dedes sculpture is wearing jeans with his genitals open. Heri Dono's painting, installation, and performing arts show natural-surrealistic shadow puppets. Many more young painters are working on the contemporary arts with a traditional spirit. Messages in art media can lead to structural transformations that support communities (Pradoko, 2017).
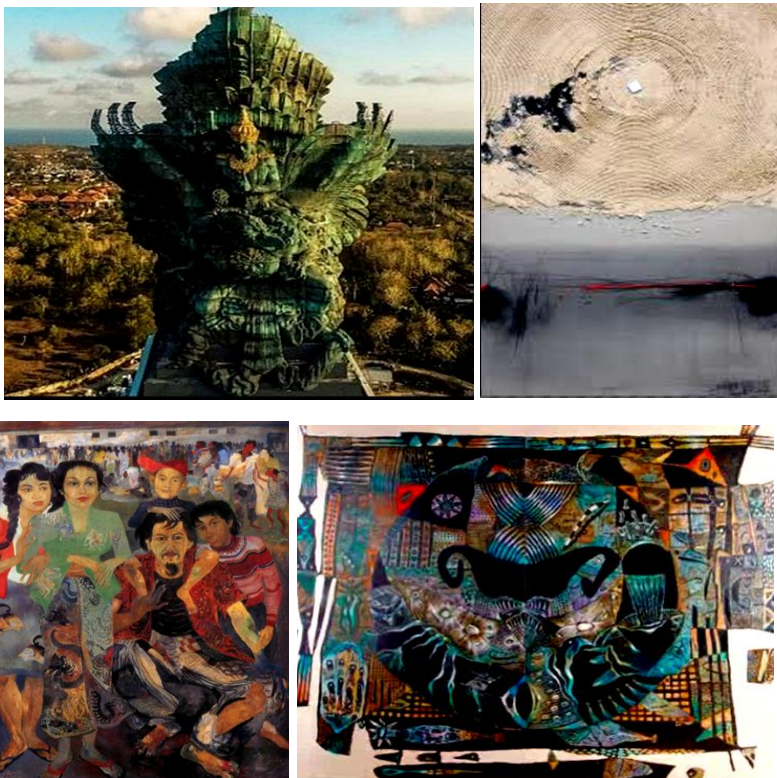

Figure 3. The Paintings of Nyoman Nuarta, Sunaryo, Hendra Gunawan, and Edy Sunaryo

The shapes, forms, or symbols appear in different forms and styles, however, the spirit, soul, or essence exhibits traits that are oriented towards mystical, magical, cosmic, and religious cultures. In this empirical sense, Indonesian arts are integrated into the ritual or religious tradition of the community. People in the community get involved as actors of the arts, often do not realize that they are doing the arts. On the contrary, what they realize is that they are carrying out their traditional life activities. Furthermore, through intangible cultural arts and plural tangible forms, they can appreciate diversity in the realm of multicultural-based plural arts creation. Indonesia can maintain unity based on diversity to create a nation with the character of upholding the nation's extension amid globalization. The globalization process has preserved its existence in all fields from economics to culture. At the same time, it has become a phenomenon shaping and giving a brand new impetus to art. In this period, globalization keeps accelerated alongside a large, global, multinational, and decentralized communication network bringing about changes in social structures and the perceptions of arts (Beldan, 2012). Art should only be defined through particular characteristics (e.g., mimesis) that are not perceived to be present in

contemporary visual arts. The respondents in this group are attempting to apply a concept of art learned through previous experiences (Newman, 468).

From such a description, a straight line can be drawn from the perspective of cultural studies. Contemporary art emerges within the traditional spirit of the archipelago. The art of the past reflects creative activities based on the appreciation of life in this universe, to meet both physical and non-physical needs. Words are the symbolic surrogates of experience at all levels of abstraction, concepts, and theories. Words are the symbols that we can talk or write about (Broudy, 1987). Cultural Studies absorbs many existing scientific disciplines and then synthesizes them. Cultural studies focus on issues of power, politics, and the need for social change. Methods in cultural studies focus on three kinds of approaches, including ethnography, textual approaches, and reception studies. Ethnography is an empirical and theoretical perspective inherited from anthropology, which seeks to make detailed descriptions and analyze culture based on intensive fieldwork. Ethnographic cultural studies focus on the qualitative exploitation of values and meanings in life, namely questions about culture, world-life, and identity. In the textual approach, three ways of analyzing cultural studies are semiotics, narrative theory, and deconstructionism. Semiotics explores how the meaning is constructed using a text obtained through structuring signs, cultural codes, ideology, or texts of myths (Barker, 2008).

Past artworks were based on the depth of functions, aesthetics, and symbols in a harmonious blend. Understanding the physical aspects creates solid functional works, namely applied arts. Meanwhile, the understanding of the physical aspects presents monumental works of art full of symbolic meanings. There are a transformation and acculturation of culture without sacrificing each generation, but instead mingling into a relative formula seeks to extract and tie influences that are alternating but beneficial for the development of the nation. Rusnoto Susanto (2019) assumes that all-powerful media effects have become known as the limited effects tradition. Public education seeks to explore the theory in communication and social formation systems, and other participatory communications. Furthermore, Kraidy (2002) states that numerous theories have been explored to understand the effect of media on social changes viewed from a variety of perspectives and for different objectives. At this time, the pattern of the transformation of contemporary culture emerges through changes in silent cultures (Susanto, 2019). A pair of giant puppets were shown in the procession (Fruin-Mees, 1922). To fulfill the urgency, barongan went through the ukupan (smoking), the ceremony is believed to seek protection and power from the master of nature to fight off evil spirits that disturb the village (Saputra, 2016). Contemporary artworks present new forms of traditional art as a source of inspiration for artists.

4. Conclusion

In the course of history, it turns out that creative activities have succeeded in giving birth to various forms of arts, circulating in both large and small traditions, behind which all are reflected in the ethos of religiosity and religions. They are the main drivers for the presence of past works in the form of artifacts whose sustainability is still questionable in the era of modern human life. This is so because people's attention focuses on the corners of the economy as well as the measure of every successful business. The result is a crisis of initialization and concepts, the old is starting to be abandoned, while the new one is not yet fully discovered. At present, art creation tends to imitate and fill the existing gaps and, at most, in the form of innovation or conversion of functions in various interests and applications. This is done to meet physical needs built on economic considerations and market tastes.

The discourse on Indonesian arts shows the strong spirit of local values through the practice of contemporary art creation that increasingly demonstrates an international identity. The strength of local values of Indonesian cultural heritage lies in tangible and intangible transformation. Tangible and intangible cultural heritage provides strength, spirit, and

creative inspiration for artists so that they can translate current world phenomena in the context of the locality. Indonesian artists with modern works are closely related to tradition and their global pluralistic views. Thus, Indonesian fine arts will have a greater opportunity to speak in various international forums. Their adaptability to change can become a medium to emphasize group identity. The appreciation of local wisdom rooted in people's life principles is attached to thinking programs, perspectives, and spiritual nuances. The noble culture has tangible and intangible values that provide a special aesthetic formulation. The latest works of contemporary Indonesian artists show global identity and competitiveness. They participate in international exhibition events, International Biennale, International Triennale, and international auction activities. Not only does it show the local value in the visual presentation of his work, but it can compete with the selling value of the works in wide-ranging international auctions by penetrating fantastic numbers.

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