

DECONSTRUCTION OF DIMENSION OF CRAFTMANSHIP IN THE ESTETIC REPRESENTATION OF YOGYAKARTA CONTEMPORARY ARTS

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ABSTRACT

This study aimed to describe two main things, namely: 1) forms of deconstruction of the dimensions of craftsmanship in the aesthetic representation of Yogyakarta's contemporary art; and 2) factors leading to the strong deconstruction of the dimensions of craftsmanship in the aesthetic representation of Yogyakarta's contemporary art as intended.

The method used in this study was a qualitative type with the main approach of hermeneutics. The main instrument of this research was the researcher himself, who is assisted by documentation guidelines. The research data were in the form of documentation of works of art created by Yogyakarta artists, especially in the late 90s and early 2000s, as the initial period of time and the rapid discourse of the development of Yogyakarta Contemporary art. Research data are based on sources from various exhibition catalogs. The data were then analyzed using a qualitative descriptive model, with the stages of data reduction, presentation and discussion, and conclusion drawing.

The results of this study are as follows. 1) the form of deconstruction of the dimensions of craftsmanship in the aesthetic representation of Yogyakarta's contemporary art, seems at least related to two things, namely the technical domain of creation and the contents of the works. From the technical side of its creation, it can be seen from the use of materials (such as rattan, wood, stone, leather, etc.) as well as the technical creation (eg weaving, chisels), that were applied deconstructively. Then, in terms of its meaning or content, the results of the creation are no longer a representation of religion either in terms of its functional praxis or civil functions; 2) The factors that cause the strong enough deconstruction of the dimensions of craftsmanship in the aesthetic representation of Yogyakarta's contemporary art as intended, include the strong influence of Postmodernism accompanying the development of culture in the Contemporary era, as the antithesis of Modernism, which is realized by the principles of rejecting monosemic-logocentrism and offers new principles, namely pluralism and polycemic-particularity in culture, including of course also arts, with all the grand narration.

Kata Kunci: *deconstruction, craftsmanship, aesthetic, contemporary art.*