

Art Reduplication [*Kejamakan Seni*]: The Side Effect of Information Society' Lifestyle

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Abstract

The 'information society' concept has created controversy. It appears very impressive, affirming the emergence of a new type of society, where technological innovation is considered to have produced social change; shifting a new 'order' in society. A variety of terms emerge to generalize the notion of 'information society' into post-industrial societies, postmodernism, to more specific: the age of information. The most important consequences of information technology revolution and its acceleration is how *industrial* societies conduct and develop a market; including the issue of art. This study aims to identify how rapid changes in the digital era impacted art into commodities, as well as the impact of corporate capitalism emerge glory as an art practice. Art sees speed of change as a consequence of new lifestyles, so that it is repeatedly carried out on the emergence of new forms of art-society, the new from the old ways. Using Descriptive Method with Literature Studies, this research identifies that trend of lifestyle in the information society puts artists, designers, creators under pressure of capital development. Art changes, art grows, art moves quickly but goes nowhere. Digital era opens a space where cultural diversity, identity and old habit in the practice of art produced in many fluidity-ways. Global culture push practice of art towards the *combination* and/or *mixing* of various art elements of interconnectedness between cultures. Art becomes something banal; something reduplicates so easy; and become a nowadays-habit in practicing-art. As conclusion, speed of change put content more important than context. It becomes lifestyle of information society, which influence art being spectacle that presented through virtual-digital media. This era no longer purifies the practice of art as an internalization process in a mysterious way. It produces representation of social reality, but nonetheless; because of its liquidness only represented art reduplication that indicates plural-banal which is represented cultural identity in a low context.

Keywords : *art reduplication, information society, banality, lifestyle*

INTRODUCTION

Contrast to the assumption that theories function to 'build theories' cumulatively, popular culture theories often have assumptions in a way that is contrary to cultural theory in general, in order to grow and develop their own insights. Popular culture theory has been challenged to 'disrupt the idiosyncratic assumptions' to carve out

and justify its own position. One basic dimension of the struggle of popular culture theory is definition. This conflict of definitions has continued for more than a century on the evolution of cultural theory. Both cultural theory in general and the theory of popular culture in particular have tried to create a rational understanding of the irrational dimensions of social life.

To do this, nineteenth-century anthropology seeks to find aesthetic rationality and coherence in the lives of innovative ethnographic generations of preliterate societies, and find pragmatic and symbolic powers in rituals - primitive, mythical, kinship patterns, tribal behavior and daily practice; is 'cultural' in the anthropological sense. Anthropology at the end of the nineteenth century had defined culture as a systematic way to construct the reality obtained by a person as a consequence of living in groups; a primitive ritual.

Conflicting definitions (and imperial) force popular cultural theory to distinguish at least four levels of culture before the mid-twentieth century. First, 'elite' or high culture produced by artists who have an awareness of aesthetic contexts on the basis of evaluating a set of rules, norms, and classics; this marks the meaning of English literary culture; Second, the art or culture of 'the people', is expressed in face-to-face interactions in traditional or tribal cultures and is created through anonymous contributions from within groups where uninterrupted interactions occur in communities that give rise to their own group norms; this reflects the emphasis on 'culture' in anthropological definitions; Third, the 'mass' culture that emerged from sociological and critical theory in the middle of the century was a large-scale cultural expression created for the mass market and known for the standardization of their products, commercial promotions, and mass-formed behavior.

The theory of mass culture was developed through sociology, starting with Max Weber, and by the critical theory of the Frankfurt School in the works of Adorno, Horkheimer, Benjamin, Marcuse, and others; Fourth, 'popular' culture, at certain times narrowly defined identical to mass culture (commodified) over and over and against the culture of the elite and the people. Or, in other words, popular culture is alternately identified as a middle ground, romantically located between local culture of the people and how dirty the mass culture is, a kind of ambitious and broad aesthetic expression that maintains legitimacy and integrity. (Lull, 1990)

However, the development of cultural discourses that occur more generally due to the development of communication and information technology; by taking one example that by academics in America, 'popular' is an inclusive term, mainly related to mediated forms of communication, cultural expressions conveyed through

technology both in interactive forms shared via the Internet or telephone, and in the mass media. The elitist rejection of popular culture as an inappropriate expression of its guise as a class bias. Another insight emerges that the cultural values built into the vocabulary of elitist theory for upper-class culture must provide an eclectic and egalitarian recognition of the legitimacy and even functionality of the working class culture about how the struggles of Richard Hoggart and Raymond Williams in the 1950s endorsed the study of the culture of space music or pop-fiction that represented the first generation of 'Oxbridge' scholars to solve the elitism of Eliot, Arnold, and the classics. Popular culture create speed in every dimension of life (Lull, 1990), and it has implication to make art reduplication being one lifestyle' side effect of its paradigms.

MATERIALS AND METHOD

Regarding popular culture, parallel developments in the United States have advanced mass communication research that has begun to validate the power (dissemination) of culture (popular) through sports, popular music, prime-time television, Hollywood films and non-expression as other elitist in advanced industrial society form, also art and design. Bernard Berelson (1949) found that the 1947 New York newspaper strike not only left readers without political reasons and public information but also deprived them of the great ritual of their day, which was reading the newspaper at breakfast and or commuting. These findings initiated other pioneering studies, including Herta Herzog on soap operas, Kurt and Gladys Lang in the parade, MacArthur's day in Chicago deals with literacy and the irrational dominance of cultural expression in industrialized Western technology. Stuart Hall and the Birmingham School take the destabilization of this definition further. (Lull, 1990)

Popular culture means not only the expression and life of the working class but also all those who have traditionally been marginalized in the most popular cultural practices. This study continues with the emergence of research on the female working class which raises cultural discourses that encroach on the growth of new insights about culture from the feminine side (Angela McRobbie, 1978); and awareness that popular culture theory should be studied in a more complex and in-depth manner with examples of the mass commodification of culture spread through, among others, Disneyland, the Olympics, the World Cup.

Another issue raised in also addresses the historical convergence between colonial anthropology and media technology. The emergence of general cultural definitions and popular culture in the nineteenth century developed and gave rise to

contradictions, in the course of the twentieth century, these separate movements united, initially awkwardly and in conflict, but more recently with the alignment of perspectives in the direction win-win solution. The movement, on the one hand, developed colonialist anthropology with the efforts mentioned earlier to define 'culture' among what was then considered to be 'primitive societies' in the world and, on the other hand, Today, the togetherness of these two movements has resulted in what James Clifford (1988) put forward as a cultural feeling in which communication technology interacts very broadly, increasing travel and trade contribute to everyday life in every part of this world, lives as a multilayered and complex cultural impulse and components drawn from diverse, fragmented, heterogeneous representations of beliefs, behaviors, and meanings.

With almost heterogeneous and postmodern cultural life, in the convergence of anthropology and technology what happens in society, the importance of the formation of historical concepts (culture) and definitions (elite, mass, popular, commodification, gender, etc.); it is in this historical-cultural context that the importance of 'popular culture' becomes clearer; spreading into information society that constructed by technology i.e. radio, television, pulp-fiction, advertising, telephone, Internet, and the rest, have become cultural forces on a global stage that are pervasive, disturbing, dominating, contradictory, and irresistible. Using Descriptive Method with Literature Studies, this research identifies that trend of lifestyle in the information society puts artists, designers, creators under pressure of capital development.

FINDINGS/RESULTS

There has been an evolution of the 'popular' aesthetic that plays a deep role and is part of scheduling in the lives of all people today; from sophisticated elites who might mistakenly think themselves over it; culture competes with and combines every other source of culture - the high culture of classical art with traditional culture of folk art, face-to-face experiences ranging from extraordinary creativity to inherited and unconscious practices. Including the way humans mark the main moments in life reflects this postmodern syncretism.

Birth, adulthood, marriage and death are turning points in life and always receive ritual treatment in standard ceremonies that vary from culture to culture; now, as the example taken by Michael Real, that the practice of burial culture was historically built on classical liturgy in the traditions of the High Church in Catholicism, Lutheranism, or Episcopalianism; or in the tradition of the Lower Church, funerals incorporate elements of popular culture with increased emotionalism in

hymns and explosions of response and lamenting; experiencing the merging of music, guitar, and pop songs.

One single funeral can combine every dimension syncretistically, postmodern culture, as we all saw in late 1997, Lady Diana Spencer's funeral ritual, 'Princess Di', after her death in a high-speed accident in Paris on August 31, 1997, an estimated 1.2 billion people worldwide watched Diana's funeral, making it one of the events most shared in human history. Public concern over Diana's death was ritually resolved massively through transnational media experience.

The theory of popular culture in its development takes technology very seriously, popular rituals, spectacle, trade, hegemony and other popular dynamics create representation and meaning in everyday life. At the turn of the millennium, current Internet technology, digitalization, interactivity, and broadband-based multimedia management accelerated technological trends that began with telegraph, telephone, voice recording, electricity, film, wireless, and other technologies from the nineteenth century. Collage culture theory, displacement, historical contingency, intertextuality, transnationalization, postcolonialism, and everyday life become complicated and correct the work of 19th-century colonial anthropology. The final contribution of popular culture theory to cultural debate is popular culture theory, 'firsthand experience', in Robert Warshaw's (Lull, 1990) beautiful expression, about watching cinema; but the true appeal and value of popular culture, and all cultures, is not in the existential experience, but in its phenomenological place. The love team of a sports team or rapture for a celebrity's funeral is not chosen or enjoyed because of and or through its rationality, but rather its emotionality, its pleasure.

The pleasure principle causes art to change roles no longer as a ritual based on contemplation, but rather on how the process of creating can quickly respond to the public's thirst for 'pleasure'. Art becomes a commodity, no longer a symbolic process based on aesthetic expressions. The speed of production of mass works of art is more important than the production of high art in a limited segmentation. Art reduplication (*kejamakan seni*) happens. In simple terms, reduplication is defined as a repetition process.

DISCUSSION

Responding to the discussion presented by Michael Real (Lull, 1990) while reading today's reality, it must be recognized that all aspects of life in various social order structures today cannot be separated from the influence of the growth of mass culture and popular culture, which places everything becomes forms that are able

to exceed the habits prevailing in society; which is one of the phenomena that also marked the birth of the postmodern era. As the spirit of the new age, mass culture and popular culture also carry new values that indicate the freedom to express expression as a form of responsiveness to social situations that occur, new excitement and a new work ethic—more than the previous era.

The postmodern era is a period of history that worships form and appearance rather than depth, celebrates freedom, play and enjoyment rather than solitude, and pursues profit rather than expediency. No wonder that in a society that is lived by mass culture and popular culture in a consumer society new symbols and cultural activities are growing. Television, advertisements, malls, video games, comics, fitness centers, beauty courses, hair dye, plastic surgery, fake eyebrows, facial cream, body building, car salons to sex gymnastics and a series of lifestyle icons that continue to emerge are new cultural vocabularies mass and popular culture. In cultural realities where consumption overcomes production, sign-values and symbols overcame use-value and exchange-value, *appearance becomes the goal*.

On the other hand, popular culture is a space for the growth of art and visual culture. Everything that appears on the surface, physical and invisible becomes an inevitable part to be exploited to the utmost and become the main 'trade' of the global market on a large scale. One that stands out and gives a big influence is the mass media: internet, television, films, advertisements, magazines, books and so forth, including a gadget in the form of a smartphone that seems able to encapsulate the world in one hand. These media with the principle of seduction become the main focus of the lifestyle and the most concrete artifacts of popular culture. One of the characteristics of a culture that grows due to the impact of popular culture is 'precedence'. To celebrate this pluralism, for example, Postmodern artists and designers are free to mix various conflicting components into a work of art. Such art techniques not only celebrate pluralism, but are a reaction to the rejection of the dominance of ratios in an ironic, rather ambiguous way. Postmodernism provides an opportunity for a mixture of styles and stylespast traditions. The development of communication and information technology today, has led to new phenomena namely convergence, one of which is media convergence. And this is also happening on art creation.

Media convergence changes the various cultural traditions that have been in place for generations; convergence itself can be said of the joining of traditional telecommunications media with the internet as well. New information and communication technology (new media) gradually took over almost all the capabilities possessed by conventional media, even at a certain point new media

provides more than what conventional media can provide. This makes a phenomenon where computer and internet technology that is interactive blend with conventional communication media technology that is massive. Preston (2001) once said that convergence will have an impact on radical changes in the handling, supply, distribution, and processing of all forms of information both visual, audio, text, data, etc. Talking about media convergence, of course, requires us to know what the main key of this phenomenon is. Digitalisation is the main key of media convergence, the presence of digital media allows conventional media to start to 'change'.

The question that then arises is when the discourse about the destabilization of cultural definitions in the era of communication that arises as a result of the growth of popular culture finally reaches mutually beneficial agreements, *how then are things related to cultural identity?* Popular culture with media convergence is building 'mainstream' as part of the current community-setting agenda. It is the 'greed' which then raises a question mark for cultural identity. In the practice of communication, identity not only gives meaning to one's person, but more than that, it becomes a characteristic of a culture that is the background. When humans live in a multicultural society, that's where cultural identity is needed. Cultural identity is a characteristic that someone shows because that person is a member of a certain ethnic group. It includes learning about the acceptance of tradition, innate nature, language, religion, descent from a culture (Liliweri, 2002). Meanwhile, according to Larry A. Samovar, Richard E. Porter and Edwin R. McDaniel, cultural identity is a special character of group communication systems that arise in certain situations.

Samovar (2006) in *Communication Between Cultures* (2007) revealed that a cultural system in the form of symbols, norms are passed down from generation to generation, which in turn becomes the cultural identity of a society. descent from a culture (Liliweri, 2002). Meanwhile, according to Larry A. Samovar, Richard E. Porter and Edwin R. McDaniel, cultural identity is a special character of group communication systems that arise in certain situations. Cultural identity influences the process of intercultural communication. According to Ting Toomey (Rahardjo, 2005), culture as a component of human efforts to survive and thrive in their particular environment, has several functions, namely: Identity Meaning Function, namely culture provides a framework of reference to answer the most fundamental questions of human existence: '*Who am I?*'; *Group Inclusion Function*, presents an inclusion function in a group that can satisfy one's needs for membership affiliation and a sense of belonging; *Intergroup Boundary Regulation Function* is the function of culture as forming someone's attitude about in-group and out-group relating to

people who are culturally unequal; *The Ecological Adaptation Function* is a function of culture in facilitating the processes of adaptation between oneself, the cultural community, and the larger environment; *The Cultural Communication Function* is a coordination between culture with communication, culture influences communication and communication influences culture. In summary, culture is created, formed, transmitted, and studied through communication, conversely communication practices are created, formed, and transmitted through culture. And that's how the art should work in this speed of change era : to affected and influenced cultural identity by close relationships; which was always changes over time, closely intertwined with power and privilege, may evoke emotions or arouse emotions; and can be negotiated through communication. Art should lead cultural identity as reflection that is formed from various factors which are motivated by the geographical, social, political, historical aspects of a society; thus means, not in overlay or reduplication' process, but art must grows and growth for allowing a cultural identity to change into new representation' meaning as high context.

Changes to cultural identity certainly do not mean giving freedom to the situation of being deprived of cultural roots from the ethics and aesthetics of traditions that have lasted for generations. But when the media spectacle constructs new cultural values through representation, there is a shifting cultural meaning, there is an instability of cultural identity in the practice of subculture that seems to need to be questioned again. Referring to Stuart Hall (1997), through representation, a meaning is produced and exchanged between members of the community. So it can be said that, a brief representation is one way to produce meaning. Media in making representations can make things better or vice versa make things worse. The media also often has a tendency to be more sensitive to certain things such as minority groups, middle and upper class lifestyles, irregularities that take place in people's lives. That is why the media are always seen as having a close relationship with power. Power factors influence what is represented through the media. Media, representation, construction, reality, and meaning, have an inseparable link.

Groups of people who have different backgrounds in understanding certain cultural codes will not be able to understand the meaning produced by other community groups. The meaning is nothing but a construction. Humans construct meaning very firmly so that a meaning looks as if it is natural and cannot be changed. The meaning is constructed through a representation system and fixed through code. This code makes people who are in the same cultural group understand and use the same name, who have passed the convention process socially. Popular culture seems to marginalize the social convention process which has been a cultural practice for generations.

As James Lull (1998) said, the representation of cultural identity is carried out through mass media when people use symbolic displays, including ideological and cultural associations. The structure of authority and the underlying rules lie in cultural power. Cultural power reflects how in conditioned daily life, individuals or groups build and express their cultural identity and activities, and how those expressions and behaviors affect others. Lull added, symbolic images were first strengthened culturally which were then organized and presented through mass media. According to James Lull too, "*Culture is the way we make sense if, give meaning to the world.*" Culture consists of meaning maps, frameworks that can be understood, things that make us understand about our world that exists. Ambiguity will arise to the point where we have to interpret it (make sense of it). So meaning emerges as a result of sharing conceptual maps when groups between members of a culture or community share together.

Change on technology that has changed culture and art culture also construct new lifestyle on processing art, namely art' reduplication. In this case, reduplication can be reviewed in terms of form, meaning, and reduplication functions; but all that kind of form have been under pressure of capital modal, commodification, mass culture. The acceleration of technology, changes in the way to interpret works of art and the process of art creation, have positioned reduplication to mean plurality. The overall function of reduplication can form new works of art as an extension of previous works but still have symbols of expression that are interconnected with the work being repeated; or it even forms the meaning of new works. The plurality of art—the *art reduplication*—has become the psychographic identity of the postmodern artist. Symbolical order in works of art fades away, only the play of artificial signs formed to achieve the pleasure principle of 'seeing' and 'being seen'. The reduplication of art (*kejamakan seni*) causes representation to occur as a cultural text that builds aesthetic codes, is unconventional, and is very likely to violate ethical boundaries; because it departs from the pleasure principle which is constantly being built by popular culture.

CONCLUSION

The concept of culture has a central role in the process of representation. Culture itself is a system of representation. Culture is a very broad concept, culture concerns the 'experience of sharing'. The process of representation is very closely related to identity. Cultural identity itself from a constructivist perspective is fluid, which changes depending on who a person interacts with, when, and where he is. Therefore, identity is considered as something that can be constructed and adjusted

to the needs. The destabilization of the definition of 'culture' that grew as a result of the manifestation of popular culture also affected the logical consequences of politicization that always colored the process of searching for identity, the same thing also took place through the mass media. The politicization of cultural identity in the mass media explains how a group constructs cultural symbols, how a group uses the media to maintain its existence, and denies the existence of another group's cultural identity through the media. From this process, then, it still raises majority and minority, dominant-dominate.

In plain view, 'equality' in the appearance of popular culture seems to have homogeneity in the heterogeneity of the cultural code it serves; and in that context, referring to Althusser in Lapsley and Westlake (1988) that, as the nature of a media, art presence always means to 'interpolate' or 'greeting' with the audience as if segmented—as if the media in the concept of popular culture then bring a text that not only greets the audience but also places it as a specific subject. The subject (in this case the audience) is formed by a narrative delivered by the media; here the power possessed by the media lies in its ability to 'position' the subject in a certain way so that the subject's representation will become a reflection of their daily reality.

In other words, popular culture which in its theory development presents 'mainstreaming' and 'media convergence', becomes a medium of cultural discourse; at the same time, representation of the power relations and ideology of the commodification' still need to be suspected, that its growth in relation to the fading of ethics and aesthetics of traditional cultural values—citing constructivist perspectives, are fluid and reduplicate-able. In this case, artists lose their mysterious power in creating (*mysterium tremendum et fascinans*' process, Ref. Rudolf Otto), also conception of art as an axis-mundi' formation. Speed of change of the global art market in the information society with media convergence shifting the art' reduplication (*kejamakan seni*) become a way of life to survival a survive.

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