

Art and Artist Movement in Banten Edi Bonetski X PengPeng

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Abstract

Banten is the one of province in Indonesia. It is located in the westernmost of Java. Art Movement in Banten is not as famous as Jakarta, Yogyakarta, nor Bali. Artist is not the most famous, not even being an option for job or career in Banten. The struggle for being an artist in Banten is because the people is not familiar with art, especially the contemporary art. So being an artist in Banten, it means also being a educator for social change. Edi Bonetski and PengPeng, both are Banten born and raise artist, are trying to make an art movement in Banten. They doing what I called with “terror” in two city of Banten. Serang and Tangerang, through their art collaboration. The aim is to habituate people in Banten for seeing art. The more they make, the more people will get used to appreciate and live with art. They also made their art collaboration in the crowd area, so people can watch how the process of art making. This “terror” might be something common in Jakarta or Yogyakarta, but not in Banten. How they change people mind about art through their process demo, and collaboration with anybody in the process. This practice is engage people to learning art by doing an art activity.

Keywords: *art movement, banten, social change, artist*

INTRODUCTION

Howard Becker classified artist into 4 categories. One of the categories is High Street Artist who was born and raise their art reputation not through a gallery, but from any other artist. Most of High Street Artist might have a lower price than Emerging Artist, but their reputation is equal. Edi Bonetski categorized as High Street Artist based on his characteristic. He started his art activity since he was teenagers as a musician. He was born and raised in Tangerang City, Banten. As the record, Banten has a relatively small number of artists, compared to another Province in Indonesia.

Edi Bonetski's movement itself was start in the neighborhood where he lives. In neighborhood community called Karang Taruna (youth group), he teaches art through activities and managed the youth to make social activities, like collecting the garbage and recycle it into musical instrument and fashion show with clothes made from used goods. On 2003, Edi founded Rumah Belajar Anak Langit at the side of Cisadane River, a school for street children. They teach lessons in formal school through art. After Sanggar Anak Langit being evicted by government, Edi and his partner build an art center in Tangerang, named SEMANGGI (Semangat Berbagi / Spirit of Sharing). Now, SEMANGGI being a home for street artists, new comer artists, or anyone who want to learn and sharing about art. Edi himself becoming a father of the youth and street artist in Banten. Recently, Edi doing music, performed art, and painting as his art activity and movement.

Sebastianus Advent or as known as PengPeng, was born and raised in Serang, the capital city of Banten. He started his art activity at Sanggar Embun, an art community in Serang. He come up as a photographer. His main concern is about human as center of culture transformation, and humans as itself. He was graduate from ISI Yogyakarta and return to Serang for a mission to create a new atmosphere for art, artist, and society at his hometown. He wants to re-build a spirit of art in Serang through art activity. Recently, he learns and experiment print making as a method to presenting his art. In Banten, print making is not a common art method, therefore, he wants to educate and introduce artist and people in Banten to any other art method beside painting, photography, and sculpt.

Edi Bonetski and PengPeng have a same spirit to educate people through art. In 2020, during the pandemic, they decide to have an art activity collaboration. They made 3 artworks in 3 different public spaces. The aim of their collaboration is to release their creativity during lockdown, and also to engage any other artist, especially in Banten to keep being productive during the pandemic. Pengpeng uses his face-up method to presenting his collage artwork about human and television influence into 2 x 1,5 m size. Edi responses to PengPeng artwork with impression sketch painting above PengPeng's face up. Their collaboration artworks have "terrorizing" impression for the viewer, because in Serang, this is the first art that used face-up as a method. The gigantic size of human picture also builds up the "terrorizing" impression.

While in Banten, especialy in Serang the familiar artworks are painting, photograph, and sculpture about local culture, Edi and PengPeng propose a whole new art method and issue in Serang. This is not only challenge to break an old art culture in Serang, but also the culture of Serang City social itself.

MATERIALS AND METHOD

In my research about High Street Artist, I focus on what they are doing. I following Edi and PengPeng for a couple months to observe how they involve in their society. Their social is quite different compare to Emerging/Superstar Artist. Both of them mostly have friendship with the marginalized such as street children, street punk, street performer, and any others. Those particular things that makes difference of High Street Artist, beside they live as an artist, they also being educator for their surroundings. Because they choose and have privilege to living and giving their knowledge for the society.

As long as I research, this characteristic of High Street Artist would not be found in any other categories of Artist based on Howard S. Becker. I choose Edi and PengPeng for a reason. They both lived in Banten, and they already struggling to educate, persuade, and at once making artwork. It seen by how they produce their artwork, by always being close with society. They using material that can be obtained everyday by anyone, accordingly they don't always use the same material in each artwork. They select the public space as their presentation. They research their content issue, and then visualized into their artwork. In the process of making artworks, they always surround by people who passers-by in the public space or street.



Figure 1. Edi with Sanggar Anak Langit
(Source: <https://kompasiana.com/>)



Figure 2. Edi with Sanggar Anak Langit
(Source: Gisela Anindita Documentation, 2020)

FINDING AND RESULT

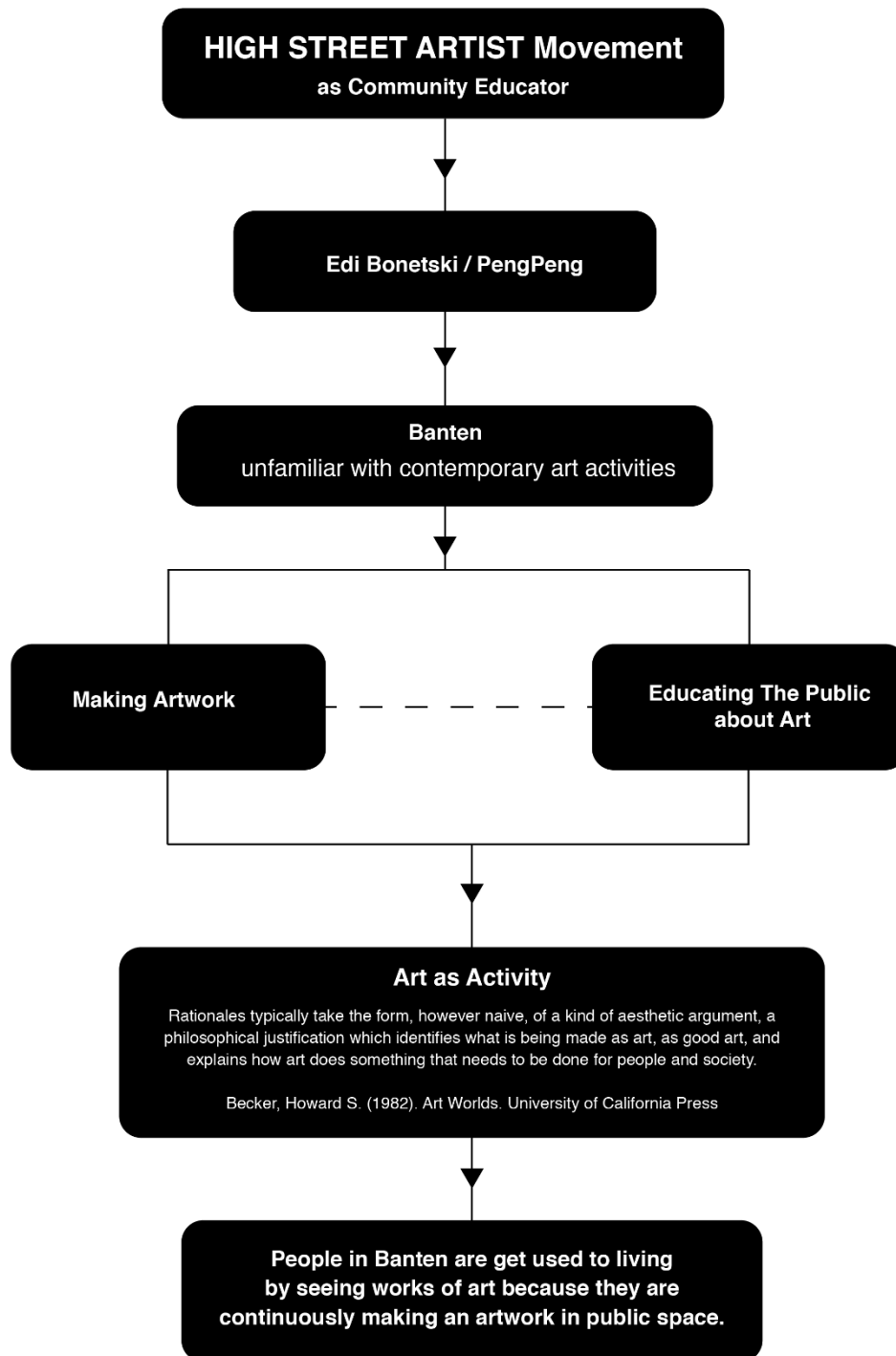


Table 1. High Street Artist Movement
(Source: Gisela Anindita-2020)

Departs from High Street Artist theory, I focus on their role as community educator. Edi Bonetski and PengPeng movement in Banten, the province that unfamiliar with contemporary art activities. Edi and PengPeng have two different roles as an artist, making artwork and educating public about art. They both doing those two roles in one activity. They involving the community to make an artwork, while the community learning about the art. When they do art activity continuously, the community will get used to seeing, living, and appreciating art into their daily aesthetic.



Figure 3. Edi and PengPeng Artwork (1)
(Source: Gisela Anindita-2020)



Figure 4. Edi and PengPeng Artwork (2)
(Source: Gisela Anindita-2020)

DISCUSSION

The activities carried out by the two artists are literal practices from Howard S. Becker's theory of art activity and collectivism. There are some points to do art activity such as continuity to educating people how to see art. Through continues artistic activity, people will exercise and become familiar with art, then add to their aesthetic experience. continuity is only possible if there is stability. What Becker's mean about stability is about provided with space for art activity, legal law, and also support from society and government (Becker, 1982).

Secondly, in fact recently, not so many artists are committed to educating. Social problems are just an exploitable content for the artwork. If social problems are resolved, then it seems as if there is nothing left to exploit in works of art. Accordingly, art as activity is one of the hardest job to committed. Artist should get close to social problems without exploiting it.

CONCLUSION

High Street Artist have a different context with others artist categories. They do their art activity based on social and friendship. Their success indicators are not galleries, collectors, or high artwork price. They have a different definition of success. For them, a successful art means being beneficial to the surrounding. Art can be deliver through anything. One example that is done most often is through children education.

However, like any category of artists, consistency is a must-have. People need consistency to change. And as the educators, artist need to doing art activity continuously. In the beginning, they might say a movement for their work. But after they doing it continuously, it become an art activity that happened everyday as well as their ordinary activities. Educating is no longer look like something heavy, but it is already become part of the daily life activities. In Banten, a province that unfamiliar with contemporary art, this is a challenge for this movement. However, that will bring forth any other movement from High Street Artist. Edi and PengPeng is one among many High Street Artist in Banten that starting the movement.

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