



## The ideology of RajutKejut: a collective craftivist movement utilizes digital technology in the making

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### ABSTRACT

The Covid 19 pandemic has hit all countries in the world. It forced everyone to stop their outdoor activities. Humans need to interact socially. People are then forced to explore new modes so that they can continue to have social interactions and face-to-face interactions, by optimally utilizing digital technology. Meanwhile, biennale art events now present many works by artists with activism backgrounds. In 2021, the Jakarta Biennale invites RajutKejut as collective artist with works that can move people through art, or produce works of art by movement. RajutKejut is conceptualized as craftivism through crocheting works that contain messages, in a public space, produced by crocheters with a spirit of activism. This research raises research questions, about how craftivism can play a role in the uncertain post-covid-19 situation and conditions, and what are the characteristics of RajutKejut craftivism so this community can survive to this day. The research aims to gain knowledge of RajutKejut craftivism ideology as an alternative solution in dealing with the art events during the uncertain post-covid-19 situation and conditions. The research uses qualitative methods with the phenomenological paradigm using intertextuality studies. Therefore, research on the creators of RajutKejut is carried out through intertextuality studies with Interpretative Phenomenological Analysis. Researchers see 'sharing space' as a community spirit that occupies an important position when crocheters create works. In the practice of working, RajutKejut uses approaches or methods for art activism, using art or crocheting works as a medium to conveying messages for change. Researchers found a statement that RajutKejut craftivism is the spirit of happiness through togetherness, in a participatory and expressive way, sharing space for social sensitivity. This spirit forms the ideology of RajutKejut, which is seizing for mutual pleasure through a work that 'liberates'.

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## 1. Introduction

The Covid 19 pandemic hit all countries in the world and forced everyone to stop their outdoor activities for two years. Since March 11, 2020 Covid-19 has been declared a global pandemic by World Health Organization (WHO) because this disease has claimed many victims (Rakhmayanti 2022). Indonesia anticipates the Covid-19 pandemic by issuing policies

regulated in PP No. 21 of 2020, which aims to break the chain of the spread of Covid-19. However, the regulation made huge impact on the economic sector, which is slowly 'killing' the activities of the business world (2021). People are required to stay at home during the quarantine period. There is a change in the way of life very quickly, without any preparation. The wheels of the economy have stopped, tourism, schools and places of worship is closed. People experience anxiety because many suddenly lose their jobs, even die.

Outdoor activities stopped as well, replaced by doing hobbies at home as a means to calm down and relieve anxiety, beside to killing time. In support of the WHO guidelines, clinical psychologist Sustriana Saragih wrote in *Koran Tempo*, that positive engagement in a hobby has been proven to treat mild depression. The personal pleasure associated with such activity has been shown to reduce feelings of psychological hopelessness and physical weariness so often associated with the condition. Her study suggests that hobbies can reduce depressive symptoms by 30%. In this way, crocheting is proving to be a practical option to support mental health, both individually and collectively (KoranTempo.co 2021). People do hobbies while increasing their capacity by taking online courses. A craft teacher, Kiki Puspita in *Koran Tempo* said, when she started online crochet classes it was confirmed that many of her students were involved for therapeutic reasons, especially to help them more in mentally stable during the pandemic. Completing a crochet served as a source of personal motivation and happiness. Despite the uncertainty associated with the pandemic, the number of class participants increased significantly with most being beginners (KoranTempo.co 2021). Meanwhile, humans need to interact socially. Then people are forced to explore new modes of communication and continue face-to-face interactions by optimally utilizing digital technology, both in the business and education sectors. Now people are used to doing social interaction online. Besides Whatsapp groups, digital platforms often used are Zoom cloud meeting and GoogleMeet, where people can meet face-to-face via screens (Assidiqi and Sumarni 2020).

Biennale art events now present many works by artists with activism backgrounds. From notes of the second meeting of the Asana Bina Seni class for young artists in 2022, stated activism cannot be positioned as an art project or labeled as socially engaged art, but it has a much deeper responsibility than projects or labeling. Art and activism can be a trapping phrase if the artist himself does not have awareness about the goals of activism or advocacy work for justice in which he is involved (Asana Bina 2022, 2022). The Jakarta Biennale 2021, which carries the theme ESOK, invited people to build a future full of hope, more resilient, and more creative in facing challenges. Challenges in various problems of today's life: from human rights, the climate crisis, diversity, women's empowerment, gender equality, cultural discourse, and digital disruption to pandemic situations. Through 'curatorial activism' approach, art strategies and practices are present through many kinds of mediums, platforms, physical and virtual spaces, relational and participatory art. Works seen as archives based on the creation and production of knowledge. Residents invited to engage in conversations about what should done together and how art practice can contribute to the arts ecosystem and the city as a social event, especially what has happened over the last two years (Magdalene 2021).

Documenta Fifteen 2022 which held in Kassel (curated by Ruangrupa from Jakarta) presents many collective works with the background of art activism. As a concrete practice, *lumbung* is the starting point of Documenta Fifteen: principles of collectivity, resource building and equitable distribution are pivotal to the curatorial work and impact the entire process — the structure, self-image and appearance of Documenta Fifteen. The collective's way of working is based on an alternative, community-oriented model of sustainability in ecological, social and economic terms, in which resources, ideas or knowledge are shared, as well as social participation (Documenta 2022). In Documenta Fifteen, politics is understood in a strikingly different way with the pop-ish design portrays. More joyous and playful approach deeply submerged in global popular culture (Marchart 2022). Ruangrupa's curatorial approach strives for a different kind of collaborative model of resource use — in economic terms but also with regard to ideas, knowledge, programs and innovations (Documenta 2022). As collective

artists they come together with resources, time, energy, funds, ideas, knowledge. So Ruangrupa proposed a concept of a communal group is to share these resources organically as well as monetary and material resources (Hübner 2022). Correspondingly, the Istanbul Biennale 2022 showcases a lot of work processes that show dialogues as a form of community participation. This biennial was conceived in the midst of a spiralling global health crisis. As the pandemic brought to the fore the manifold failures of our social, political, economic and ecological systems, we sensed an opportunity to think and act differently. We felt a need to focus on process rather than on production. Yet all we could do was talk, and the only way to talk was from a distance (2022). The Craftivism: Dissident Objects and Subversive Forms exhibition at the Shepparton Art Museum, in Australia, displays eighteen works by contemporary Australian artists presenting works produced with craft materials and techniques. The works reveal an act of protest. This is seen by the painstaking work of weaving waste materials. This work of art is seen as a strong object in criticizing the environment for the impact of irresponsible industry (Mason 2019).

RajutKejut is a crocheting community whose members are mostly middle-class urban women in Greater Jakarta. Quoted from peretas.org, stated that the community was initiated by women from various backgrounds and professions. They work with yarn, using crochet techniques, producing a complete work collectively and displayed in the public space. They respond to the latest socio-cultural phenomena or to participate in celebrating important events in life in Indonesia. Membership in this community is voluntary, loose, and spontaneous (Peretas.org 2020). The work of RajutKejut is yarn bombing as resembling of street art. In 2017 their works were recognized as art by the Jakarta Arts Council or Dewan Kesenian Jakarta (DKJ), a competent art institution belonging to the DKI Jakarta regional government. They often received invitations to fill exhibition and commercial spaces. Atmadiredja and Adriarti said that initially the Jakarta Biennale selected the artists to be featured through judging and awarding mechanisms. The last time was in 1989. Furthermore, the Jakarta Biennale put more emphasis on the role of the curator in the process of selecting works and the artists involved (Atmadiredja and Adriati 2020). DKJ invited RajutKejut to exhibit their work at several art events in Jakarta. In 2021, the Jakarta Biennale saw RajutKejut as a crocheting community with works that can move people through art or produce works of art by movement. Therefore, RajutKejut was one of several community artists who were invited to present their work. RajutKejut presents "Sesaji Nusantara" which made participatory during the pandemic. They invited many crocheters across Indonesia to work together, and encourage them to always being grateful and getting closer to the God. During the pandemic, RajutKejut which usually carries out yarn bombing outdoors, was forced to stop for a while. However, through their network of crocheters spread, they were able to empower crocheters and produce a work measuring 2.1M in diameter and 2.7M in height, which was made in a participatory way. The work involved 280 participants in 36 cities (Ocula.com 2021). RajutKejut conceptualized craftivism through crocheting works that contain messages in a public space, produced by crocheters with a spirit of activism. Craftivism RajutKejut formed with the presence of the concept of craft together with activism. Through a case study of RajutKejut's work, this research raises research questions, how craftivism can play a role in the uncertain post-covid-19 situation and conditions, and what are the characteristics of RajutKejut craftivism that make this community can survive to this day. The significance and novelty of the research are to gain knowledge about the craftivism ideology of RajutKejut. Hope the research can contribute as an alternative solution for collective artist in dealing with the art climate amid uncertain situations and conditions post-covid-19.

## **2. Method**

The research uses qualitative methods with the phenomenological paradigm using intertextuality studies. The theory of intertextuality was initiated by Julia Kristeva to disassemble the text and find a dialectic between texts, where each text has a connection and

a network (intertext), that are: (1) semiotic or genotext, things that are emotional and personal, such as awareness, a childhood that contains imagination and authenticity, as well as a desire for the subject; (2) symbolic or phenotext, things that are logical and can be understood by the community, such as laws and societal norms. Although semiotic and symbolic are opposites, they are interrelated (McAfee 2004). The approach for method used by Kristeva on intertextuality is phenomenological research (Keltner 2011). The objective of phenomenological research is a description of the subjective experience (in this case the crocheters in craftivism) which is then interpreted by the researcher. The estuary of intersubjectivity is the researcher's interpretation that is connected to the subjectivity of each participant's unique experience and how that uniqueness is connected (La Kahija, 2017). Therefore, research on the creators of RajutKejut is carried out through intertextuality studies with a phenomenological approach, namely Interpretative Phenomenological Analysis, both individually and in communities. The researcher started the research by observing the profile of the creator as a phenotext, then conducting interviews with the crocheters to find the spirit of the creator as a genotext. Interviews were conducted with in-depth interviews. The scientific analysis carried out: (1) making a transcript; (2) analysis of transcripts; (3) reporting the results of the analysis in the form of interpretation (La Kahija, 2017). There is a similarity of characters in the interpretation, then they are categorized to find the concepts that underlie the characteristics of RajutKejut craftivism. The selection of informants was carried out by purposive sampling, with interviews through a grand tour question (Sutopo 2002). As secondary data, the researcher conducted a document review through the media covering the activities of crocheting, then the researcher's understanding of the creators of crocheting was more comprehensive. From the dialogical interaction between the phenotext (profile of the creator) and the genotext (the spirit of the creator), the intertext of the creator of RajutKejut is obtained.

### **3. Results and Discussion**

At the beginning of their journey as yarn bombers, the RajutKejut Community did not consider themselves activists, did not feel like artists, and did not feel they had produced a work of art. They just want to have fun by responding public spaces. They often make works spontaneously, according to their wishes which are considered good and can be expressed in public spaces. For them, this is a fun thing. When there is something to celebrate, they are there. Likewise, when a disturbing social phenomenon occurs, RajutKejut is there, invites public to pay attention to the issue. It appears that nowadays the artistic practice of blending the boundaries between artist and society through discursive and dialogical projects. This kind of artwork accepted by museums and galleries, and have become a genre of its own, as Bourriaud says of relational aesthetics (Bishop 2012). Artistic practice through relational aesthetics, where there is a fusion between artist and participant, crocheter and society, and between crocheters. The work is creatively executed and is made in a modular fashion (consisting of several crocheted modules made by several people). Artwork is the result of the expression of human experience. Anyone can produce works of art, not necessarily those with artistic education background. There is freedom of expression through participatory collective work where each crocheting module displayed is individual.

The initiators of RajutKejut are urban crocheters, mothers who come from various backgrounds, various profiles, and professions. They want to decorate the environment so that the residents can enjoy it. The work of RajutKejut intervenes in the public space, with the hope that there will be openness to differences or new views, to other realities that he has just encountered, which are very likely to be applied to his own life and environment. Therefore, the work must be in huge and stands out. The work appears suddenly in a public space, thus giving a shock effect, and attracting people to see, to pay attention and observe. The hope is that the work can beautify the face of the capital city, make the scenery brighter, and invite the attraction of people living outside the location to visit the public space. The work can bring joy

to the people of the city of Jakarta. For this reason, the work is produced together with the participation of the crocheting community. Seeing the potential of the work that is widely responded to by the public, a message is affixed to the work so that the message can be reached a wide audience.

RajutKejut always leaves their work in a public space. So the crochet works could be enjoyed by as many people as possible in that public space. They understand that the work has the potential to become a victim of the ignorant hands of irresponsible parties and become obsolete by the weather. It is a risk to RajutKejut if their work is lost or damaged due to vandalism. For them, giving turns out able to bring inner satisfaction and happiness that cannot be calculated by the amount of money or time. Although this work is delicate and made with care, the crocheters are happy to embody this yarn-bombing masterpiece in a public space. Even though the work process takes a relatively long time, they enjoy it. This situation becomes contradictory in the digital era where speed is an advantage. Fortunately, RajutKejut's works featured on RajutKejut's social media. Social media is a medium that RajutKejut relies on as a medium for archiving works, considering their crochet works presented in public spaces will not longlast and often disappear. Social media made it RajutKejut possible to broadcast and spread their work and the yarn bombing activity quickly throughout the world. Social media also was used in raising volunteer crocheters so that it succeeded in reaching participants with over Indonesia.

*Bombing* activities, which are carried out by men in generally, are now in the midst of a postmodern culture, possible to make it for women crocheters—with the profile of mothers—to carry out yarn bombing in the public spaces. Works that appear in public spaces can be accessed easily by society at large and give rise to numerous interpretations. When the community responds to this yarn bombing action—both positively and negatively—it appears that the work is present as an autonomous text, regardless of the author, and open to be interpreted. On RajutKejut social media, the making of the work is showed. They give each other appreciation to the crocheters who have contributed to a project. RajutKejut opens their social media accounts so the wider community can respond freely to their work. The work of RajutKejut in today's postmodern era lives amid a digital culture nowadays when many objects tend to be produce through automated machines without involving 'taste.' Crocheting as a creative activity—putting expression into crocheting works—is also retrospective and meditative. Imprint on memory. RajutKejut crocheting together brings meaning and opens a new dimension in the work experience. It appears that the work of RajutKejut has a postmodern paradigm with a 'perspective by incongruity.' Namely works that 'disturb the pattern' of the expectations and experiences of ordinary people, such as the use of threads that consider unusual to wrap outdoor objects. The activity of yarn bombing seems to challenge many assumptions about high and low art, the practice of art by men and women, made by individuals and mass-produced, hand and machine-made, public and private spaces.

The initiators of RajutKejut also use social media to maintain the mood and encourage the volunteers to work enthusiast. In every community activity, the initiators often take pictures together, which are then uploaded, shared, and tagged-like-comments, on so that the figures of the members are displayed on social media. As in general women in the digital era, the existence of individuals in cyberspace is currently attractive. For crocheters as well. Become a simulation world that forms identities when crocheters upload photos on their social media accounts, both in the form of works and showing yarn bombing activities with RajutKejut. Amid the growth of the digital world enjoyed by RajutKejut crocheters as a middle-class society, they create crocheting works with patience. It can seem that the work of RajutKejut awakens the 'taste' and 'humanity' for the citizens of Jakarta to continue living and developing. Not only 'feel' the values of aesthetics, or what is caught by the senses, but also as human-being. Togetherness, a sense of connection, and tolerance encourage city residents to have an open mind and feel. The design of the work uses design thinking by anticipating various possibilities that occur during the execution of the work in the field and also preparing alternative solutions.

The artwork is executed in a modular fashion (consisting of several crocheted modules made by several people). The work appears as an artwork with aesthetics and emotions and is singular.

Otty Widasari, the founder of Forum Lenteng, saw that RajutKejut carried out a social movement that developed more towards activism like this. In its efforts to achieve its goals, this community uses activities that have an element of beauty, namely crocheting. To a certain degree, any work, including crocheting, can be seen as a work of art, as long as the work has a certain aesthetic element, and someone has a discourse on it in an art frame (Widasari 2019). Andy Yentriyani, the head of Komnas Perempuan sees the work of RajutKejut as a form of expression about a problem that is currently rife in Indonesia. Radicalism and identity politics continue to run. RajutKejut creates a 'chat' space among friends who are involved in crocheting: what is happening now, how do we understand this condition and what can we do about this condition? Not just making works. The appearance of this work is very 'newsworthy' among the images of violence, bureaucrats, and political elites. Suddenly there is a community movement that tries to remind us that we still have homework and to get closer to each other, through an art form. Maybe in the art scene, the craft is considered a low caste, but actually, it's a women's space (Yentriyani 2019).

The RajutKejut Community is open to public involvement. Any members of community who can knit and have an aesthetic sense could participated, without having to have a background in art or design education. The crocheters who joined the majority were women. Collaborative piece occurs as is usually found in traditional societies, where the desire to participate arises when a common interest is not binding. Like participatory art, RajutKejut places the involved participants as the spearhead. The participant's work becomes part of the artistic medium, while the initiator plays the role of a collaborator. The initiators and participants collaborate equally. There is no difference in status, intelligence, or upper-middle-lower social class. They are women who form a community of sharing. Share crocheting patterns and techniques, share knowledge, and share experiences. This community often provides free crocheting skills training to the society, in collaboration with a community or institution, as a concern for the communities to increasing human resource capacities, while expanding the volunteer network. Crocheting and embroidery activities have gone beyond domestication and become a political statement to voice women's issues more broadly and together. Crocheting works realized while inviting the public to build awareness of Indonesia's diversity. Either actively participating in the making or passively enjoying the artworks in public spaces. The results of the interpretation study above show that there is an interaction between experience and thought between crocheters.

- Share Space; RajutKejut always places his work in an open space owned by the public. The hope is that by exhibiting them in public domain locations, more people will be able to enjoy their works. Locations and objects in public spaces are part of the work. For this reason, RajutKejut was chosen strategically. The location was chosen by considering the position and the level of the crowd. The object to respond to is selected contextually. According to Boon and Pentney, doing knitting activities together opens productive spaces for complex and challenging conversations to emerge, enabling participants to not only be able to listen in different ways but also enable learning to happen in different ways (Boon & Pentney, 2017). In the process, this community takes advantage of advances in digital technology in their work, supported by an internet connection as a mode of communication between crocheters. Social media acts as a public space in cyberspace. Besides being used to update information and seek inspiration, it is used to build networks through the WhatsApp Group (WAG) application as a social space in cyberspace. Through this digital social space, crocheters exchange information and discuss, familiarize themselves with each other, and establish kinship. RajutKejut realizes the power of mass media for information dissemination. With the use of social media, more and more people get the message and spirit of the movement. The appearance of works in social media and mass media, extends the life of the work, considering that

artworks will be lost or damaged by the weather. The showing of the artwork on social media also brings the existence of crocheters to form their identity. The positive response from the community fuels enthusiasm and joy in working, using social media to invite, and the WAG as a digital social space, fostering closeness. Here the researcher sees 'sharing space' as a community spirit that occupies an important position when crocheters create works.

- Participation; the work that is created together is highly prioritized by the initiators in the process of creating RajutKejut. With the spirit of spreading invitations to the wider community, as well as realizing large-sized works, RajutKejut must involve many crocheters both inside and outside the city. For this reason, RajutKejut always opens invitations to crocheters both locally in Greater Jakarta and throughout Indonesia. Thus, RajutKejut again expands its network. In the *kopi darat* (meet up) session, there was an expectation of the initiator for dissemination to occur in the participants, considering their potential as female family members who can become agents of change. On the operational side, it is necessary to consider the ease of coordination and execution. Ease of implementation is also the key to the successful participation of participants in the project. Thus, the researcher sees 'participation' as a spirit that is always present in the process of creating the work of RajutKejut.
- Social Sensitivity; the initiators do not see themselves as activists, but a desire to take advantage of their ability to make crocheting work for the wider community. Because they often raise an issue to encourage the creation of works. Often the emergence of creative ideas goes the other way, does not necessarily produce the artwork without a message. Thus, the message display, both literally and in the form of a narrative behind the work. The issues raised are general, not taking sides with elements of SARA (ethnicity, religion, race), but rather an invitation to the spirit to be open to differences. The artwork done together becomes a medium to encourage each other and move in network, while at the same time transmitting attitudes of respecting plurality, building solidarity, and maintaining relations in differences. Community participation is held open in an art project, where the initiator hopes that the crocheters' views can be broader in responding to situations encountered in the social environment. The initiator also encourages his immediate environment to have a critical awareness to put forward essential things, as priority to do or think. Critical awareness needs to be maintained on an ongoing basis. The initiator does not feel like a feminist, but believes that human beings are unique and equal and need to respect the uniqueness of each individual. Therefore, the crocheters accept any conditions. Recognize the differences between them and respecting each other's differences. They can be themselves. RajutKejut produces joint work to respond to issues, facilitate, and raise awareness of tolerance and mutual respect. On this basis, the researcher sees the existence of a 'socially sensitive' spirit in the work of RajutKejut.
- Expressive; the art practice has contexts for learning and refining the mind that can further improve the quality of human life, not merely achieved through material sufficiency, but the sense of sufficient. Crocheters love to share references and are motivated to continue working, sharpening subtleties of taste, deepening the understanding of beauty taste, and getting closer to art, which is manifested in culture and everyday life. Passion will knit into a common thread that unites the participants. For survivors, the craft is a way to divert memories from the past about wounds, loss, and trauma (Indonesia untuk Kemanusiaan, 2022). Therefore, RajutKejut authorizes the participants to work freely and express themselves. RajutKejut accommodates different works—as far as they are within the corridor of the concept of the work—and exhibits them. It gives the participants a sense of pride. They seem to have received recognition for their existence and their ability to work. Work becomes a medium that shapes one's existence. In yarn bombing works which often use a modular system, it is not uncommon for the initiators to voluntarily improve the modules submitted by participants that they feel are not quite right, considering that the work presented by RajutKejut wants to present a good work. Although the works will be worn by the weather and have the

potential to become victims of ignorant hands, they wholeheartedly strive to create works with good aesthetic values. RajutKejut crocheters believe that when their artwork is presented in the community expressively and suddenly, it needs to be displayed as best as possible to achieve pleasure for both the creator and the audience. Thus, the researcher sees an 'expressive' spirit emerge in the work of RajutKejut.

- Togetherness; RajutKejut always opens invitations to the large community, especially crocheters in Indonesia. This invitation was welcomed by local crocheters, both in groups and individually. RajutKejut created a new set of social relationships and expanded its network. The results of the participation of crocheters enrich the nuances of the work of RajutKejut, considering that each crocheter has unique ideas, skills, tastes, and references. Each work produced by participants is accepted and accommodated by the initiator, with the spirit of cooperation and collaboration to create joint works, as long as it is within the tolerance limit under the established rules of the game. The appreciation given fosters enthusiasm in the crocheter for the ability to create and increase self-confidence. According to Morris and Webb, social psychologist study how group membership affects self-identity and behavior. When it comes to explaining the extreme behaviors of an individual, carried out in the context of belonging to a group, social identity theories have emerged as the predominant method (Morris & Webb, 2022). Here the researcher sees the spirit of 'togetherness' in the crocheters.
- Happiness; happiness is always present in the practice of RajutKejut. It can be seen when they meet (kopi darat). Meeting has an important position in the practice of RajutKejut. This is the moment the crocheters waiting for to meet, gather, talk, and share, both stories and patterns, and even snacks. The existence of kopi darat supports the technical capabilities of the crocheters so that they are increasingly developed. Kopi darat is a recreation for them, a comfortable space to share stories without judgment. This is also to keep the spirit of work alive. In every project that is held, some moments present an intense and enjoyable experience for the participants, which then creates new social actualities and creates collective memories. Continuously builds an inner bond and a spirit of togetherness among the crocheters. The disappointment that arises when the work is lost in the public space is not felt too deeply. According to YK Ng, happiness is more important than the objective concepts of choice, preference, and income (especially when narrowly interpreted as typical in contemporary economics). First and foremost, happiness is more important than money, and people strive for happiness as their ultimate goal. Having more money does not significantly improve their happiness. Second, in the long run, for the entirety of society in economically advanced countries, money does not (or at least not much) buy happiness (Ng, 2022). This was understood by some participants who were aware of the characteristics of the work as street art, also based on the attitude of the crocheters who prioritized the work process which was passed in a fun way, making works for fun. Others put the position of the work as an offering to the community. With the support of social media, the work can still be enjoyed, especially the name of the crocheter so that it helps shape his identity. Therefore, the researchers saw the character of having fun together in the RajutKejut community.

#### **4. Conclusion**

The distinctive characters found in the creators of RajutKejut are the network formed by close dialogical relationship between community members who have the spirit of strengthening each other (feeling not alone, working together). These characters cannot separated from cultural background and characters of the Indonesian people like 'gotong royong.' RajutKejut uses approaches or methods for art activism, using art (crocheting works) as a medium to convey messages for change. Based on the description above, the researcher found a statement that RajutKejut craftivism is the spirit of happiness through togetherness, in a participatory and expressive way, sharing space for social sensitivity. This spirit forms the ideology of RajutKejut, which is seizing for mutual pleasures through a work that liberates.



Pleasures defined as a penchant for crocheting; joy in the process of working together. This ideology helps improve one condition, especially during the covid period and the post-covid period holds the potential to enable participatory art to continue sustainably. The invitation to participate in create fun through activities shared and accompanied by a sense of togetherness, volunteerism, joy, and encourage movement continuously.

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