



Reinterpretation of wayang on Indonesian contemporary art (Case Studies: Heri Dono dan Indieguerillas)

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KEYWORDS

*Wayang
Contemporary Art
Indonesian Artist
Reinterpretation*

ABSTRACT

This writing aims to examine the works of contemporary Indonesian artists who create and represent visuals of Wayang. Wayang, as a traditional creative product, has been embedded into the cultural identity of Indonesian people. The packaging of wayang in art has adapted to art development. The use of Wayang as an art visual is no longer only owned by the field of puppeteer art (pedalangan), but also crosses over to become visuals in fine arts. Especially in the contemporary era, the representation of wayang continues to emerge and be a distinctive feature of the artwork of contemporary Indonesian artists. Therefore, this research uses analysis of historicals to determine the emergence of the visual wayang in Indonesian contemporary artists. Meanwhile, understanding the aesthetic interpretation of Wayang's visuals is dismantled by art criticism. Case studies were conducted on two contemporary Indonesian artists: Heri Dono and Indieguerillas. The results of the analysis show that the background of the artist's life and their knowledge makes wayang's visuals strongly represented in their work. In the end, the visual of wayang makes Indonesian contemporary artists the characteristics of identity and visual language in the art world.

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1. Introduction

Contemporary art presents a variety of creativity and innovation in the art world. The realm of art that is fragmented according to modern thought is rejected by the thinking of contemporary artists who develop in harmony with the postmodern era. Various styles are deliberately mixed up and produce new access to the old. This contemporary movement does not only occur in European and American countries but also in Indonesia. What is interesting about the emergence of Indonesian contemporary art is the emergence of a new configuration of modernity and Indonesian tradition. Borrowing a term from Eisenstadt and Anthony Giddens (Cohen 2016), based on sociological theory, this phenomenon can be referred to as a post-traditional or post-traditional shift. Post-traditional can be seen as a political movement to separate local cultural forms from the codification of aesthetic frames. This framing occurs by the ruling political regime, and traditional posts are repressive as a form of overcoming pressing issues faced by local communities and the nation. Tradition, by contemporary artists, is viewed as a site of resistance. According to Alia Swastika (Cohen 2016), contemporary art is a means of contemplating and evaluating current phenomena. A tradition is not nostalgia for past glory but plays the role of historical criticism of the current situation.



Creativity and images like that then appear in the minds of contemporary Indonesian artists in the global art scene. One form of visual tradition that appears in contemporary art is wayang. Wayang in Indonesia is a form of deconstruction of wayang in the Indian concept - of Mahabharata and Ramayana. The aesthetic forms of the puppets presented are the same as the visuals in the temple reliefs. The visual relief depicts the Natyasastra stories that are thick with Hindu culture, most likely the same as the style engraved in the temple reliefs (Soedarsono 2014).

The transformation of wayang forms in Indonesia is a transformation from Hindu puppets to Islamic puppets. In the reliefs of the puppets in the temple, it can be seen that the visuals of the puppets are still in realistic form, the dimensions of humans are described according to their structure. After the entry of Islam into the archipelago, the form of wayang turned into a surrealist. The puppet's hands are described as long, the body-shaped slenderer, and the visual face changes to be sharper and smaller than the human face. The history of the transformation of the puppet form is found in Old Javanese literature (Holt 1967).



Fig 1. The evolution of Hindu puppets into Islamic puppets (Rustopo 2012)

Rustopo (Rustopo 2012) explains that the transformation of culture can also be seen in the art of wayang beber. Wayang Beber in Ma Huan's notes is an art painting and the first performing art in Indonesia. The evolutionary effects of wayang beber and wayang purwa did not only occur in the pre-independence period of Indonesia. The long evolution of the history of wayang art until today shows that there are various versions, types, forms, puppets, working on stories, and musical accompaniment from wayang (Riyanto and Mataram 2018). In Riyanto's research, according to historical records, there are seventeen types of wayang evolution in Indonesia. This evolution proves creativity in forms, manufacturing techniques, figurative formats, and presentation techniques in Indonesian wayang. Likewise in the contemporary era, artists with the power of local creativity (local genius) have made an evolution of the diversity of wayang. Wayang in contemporary art has undergone changes and free interpretation based on the artist's expression. However, the creative energy in contemporary wayang experimentation does not eliminate the values of wayang, instead, it adds to the evolution of wayang creations in Indonesia.

The evolution of wayang purwa and wayang beber can be seen in the works of contemporary artists such as Heri dono and Indieguerillas. They are artists who combine the stylization of wayang forms into deconstruction that produces contemporary wayang visuals with personal expressions. Heri Dono has had a career since 1985, while Indieguerillas has had

a career since 2002 and was included as a new emerging artist in Indonesia in 2009. Heri Dono is an artist who started by painting, while Indieguerillas started his career as a designer before finally settling into the world of art. Even though they both come from different eras and use different mediums and techniques, they both display the element of wayang in their contemporary works. The wayang works are packaged in visual deconstruction with the artist's approach. This proves that the creative energy of wayang as a personal expression continues to emerge and can be seen as a configuration of tradition in contemporary works.



Fig 2. Wayang *Beber* Painting (Rustopo 2012)

Observing this phenomenon further, it is important to know the visual representation of wayang in the artworks of contemporary Indonesian artists. Because, through this knowledge, cultural identity can be known as a personal expression in Indonesian contemporary art. Making culture an identifying trait based on a certain culture is referred to as cultural identity (Ulinuha, Emzir, and Gustiyanti 2018). This essay argues that wayang, one of Indonesia's cultural identities, has an impact on Indonesian artists' creations and that these artists may show how traditional configurations still appear in modern Indonesian art. The purpose of this paper is to analyze historically the emergence of visual wayang in the works of contemporary Indonesian artists, as well as to describe the formal criticism of these works.

The advantages of this writing can support discussions on the identities of Indonesian artists in the international art world. This text demonstrates how an artist's own aesthetic and self-reflection, which incorporates cultural memory as a whole, give their work a unique identity. In this way, the text encourages artists to realize the reinterpretation of tradition in current Indonesian works. In addition, the benefits of this writing can be used as a basis for other studies related to the study of art and Indonesian Ness, especially the identity of Indonesian contemporary art which has the uniqueness and originality of tradition as a characteristic.

2. Method

This writing tries to find and explain descriptively the visual representation of wayang in the works of contemporary Indonesian artists. The method used in this research is a holistic critique method using an interpretation approach of historical studies and art criticism. Studying art using holistic criticism must be based on three main components of art, namely genetic elements (artists), objective (artwork), and affective (appreciation) (Dharsono 2020). This research examines the artists: Heri Dono and Indieguerillas by analyzing their historical background. The historical study will examine the genetic background of the two artists, both from the background of social, cultural, and political issues, to past backgrounds such as education and family (Himawan 2014). This study's historical analysis examines the synchronic and diachronic contributions made by the artists to the emergence of wayang

visuals.

The study of art criticism will dissect the visual of wayang in the concept of formal criticism. Formal critical dissection is another term for intrinsic and extrinsic assessment of a work. Focusing on the dissection of the work itself, the research will explain both the visual elements and the principles of a compositional form of the work. In addition, surgery is also carried out based on the relationship of elements outside of the physical form to the work. The function of the two theoretical studies is to sharpen the results of the identification, analysis, and interpretation of cultural changes and their effects on artists' works.

All of the methods chosen in this study were based on a literature review that had been carried out previously on material objects and formal objects of research. After conducting a literature study, the research continued with the determination of the formulation of the problem from this research, namely; (1). How does the reinterpretation of wayang occur in the works of Heri Dono and Indieguerillas?; (2). What is the form of wayang in the works of Heri Dono and Indieguerillas? Determining the formulation of the problem helps frame the objectives of this research and determine the focus of the research itself. Meanwhile, the data collection in this study was carried out directly and indirectly to the source. Indirect data were obtained from secondary sources such as literature studies and documentation studies, while direct data were obtained from primary sources through interviews with informants. In the literature study process, a search was carried out through observations of exhibition catalogs, books, journal articles, seminar papers, internet studies, and reports of previous research results related to material objects: works by contemporary Indonesian artists, and formal objects: wayang representations.

Data from the internet was obtained from Youtube and the official websites of Indieguerillas and Heri Dono, as well as the online catalog from the IVAA website (Indonesian Visual Art Archive). Documentation studies are carried out by searching for documentation related to the work through the process of re-scan, photo reproduction, direct photo taking, screen shoots, to searching through the internet. During the interviews, discussions, and observations were made with the informants: artists. The location of research was directly carried out at Studio Kalahan, Yogyakarta, and met directly with the artist Heri Dono. As for Indieguerillas artists, they study more observations through archive data, catalogs, and artist talk exhibitions.

The analysis used in describing the visual representation of wayang in the works of contemporary Indonesian artists goes through two stages. The first is through historical analysis and analysis of genetic elements, it is found that the background of the artist influences the artist's work, gains an understanding of the process of working from the artist, and gains knowledge of the creative process of the artist. Second, the interpretation of critical studies is carried out to analyze the works of contemporary artists. Deconstruction and metamorphosis changes are obtained as a result of identifying themes, concepts, and visual forms as a whole. This stage requires synthetic intuitiveness to understand the visuals of the deconstructed wayang. The study's data are divided into two categories: employment data and historical data. Literature research on related artists were used to gather historical information and information about artwork.

The validity of the data was then examined through interviews and cross-examination between artists and art experts. Data triangulation was used to analyze the outcomes of the interviews and cross-examinations in order to provide an accurate analysis. As a result, before the findings of this research's data analysis were eventually given in writing, they underwent categorization, data validation, and a thorough examination using data triangulation. Findings on the personal histories of artists in connection to the use of wayang visuals in their art and the deconstruction of wayang that arise from the analysis of the data. Graph 1 provides an explanation of the study's conceptual framework.

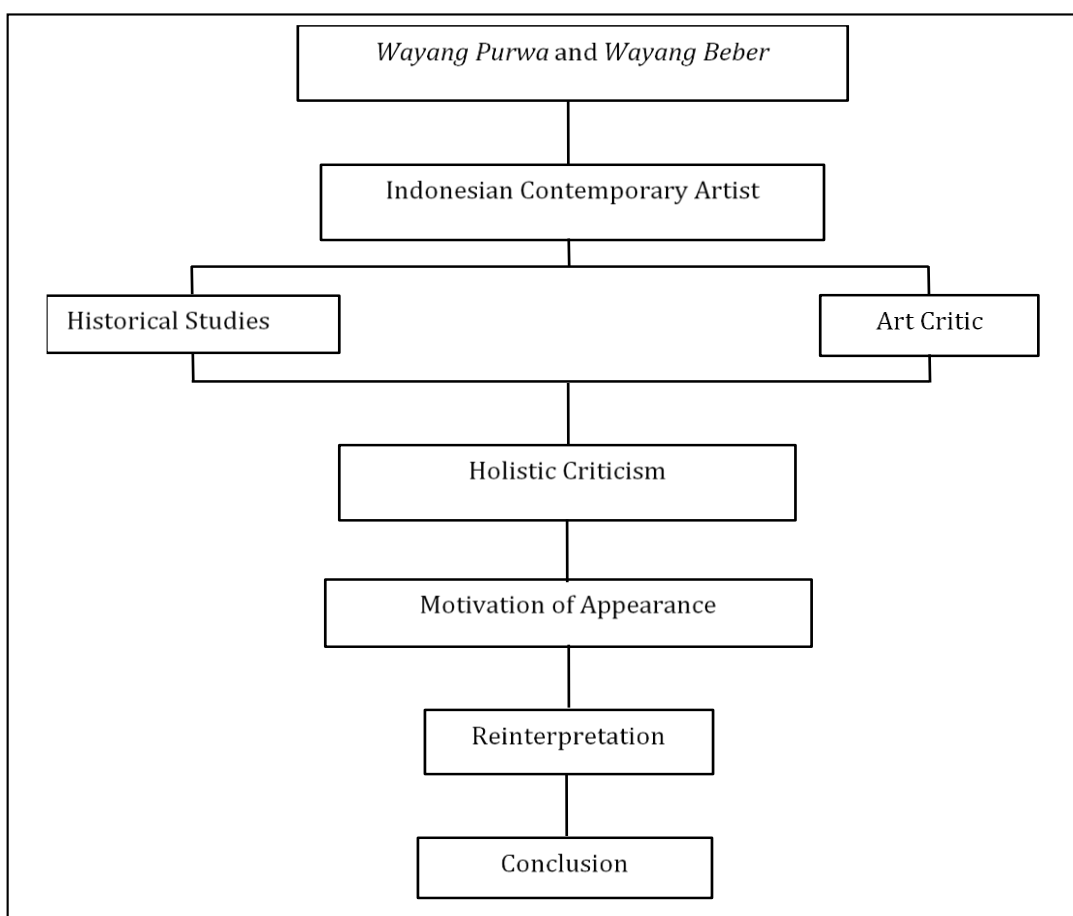


Fig. 3. The Study's Conceptual Framework

3. Results and Discussion

3.1. Wayang Image in Heri Dono's Background

Heri Dono, whose real name is Heri Wardono, was born in Jakarta on June 12, 1960. Heri knows art through his experience of visiting the Bogor Palace where his father, Col. Suhirman, was a child. Heri's father works as an aide to the wife of the President of the Republic of Indonesia, Ir. Sukarno. In addition, he got an introduction through observing Basuki Abdullah's painting which was entrusted to Heri's father to be brought to the Bogor Palace. Based on his childhood experience, Heri chose to make an artist his goal. This decision then influenced him to continue his studies at the Indonesian Art Institute (ISI) Jogjakarta majoring in fine arts.

Since attending college, Heri Dono has been active with various groups of young artists and focuses on sketching and painting. However, his college journey did not go smoothly. In 1984 Heri was frustrated with the development of his painting technique and even had time to take a leave from college. After returning to the campus world (1985), Heri found a curriculum change that led him to understand performance art (Ria, Rondhi, and Mujiyono 2020) from this awareness he set out to conduct art experiments. Heri Dono continues to explore artistically and makes him continue to explore ideas in the character of his work. The early period of his work stemmed from ideas about comics and cartoons. "Orang-orangan Makan Orang-orangan" (1986) was the first monumental work for Heri Dono because this work became the inspiration for his subsequent works.



Fig 4. Orang-Orangan Makan Orang-Orangan (1986) (Heri Dono 2017)

The artistic exploration continued, leading Heri Dono to study wayang kulit and meet Ki Paku Sukasman. This *nyantrik* process with Ki Kasman influenced Heri Dono's creative style. Ki Kasman is an expert who is known for the work of wayangukur, he developed the redesign of wayang purwa towards the form of creation. He analyzed one of the basics of wayang art, namely the comparison and position of body size. Departing from the classic wayang pattern, wayangukur has its characteristics from the shape of the *sunggingan*, sculpture, coloring, clothing, and ornaments, as well as the idea of transparency of wayang. In addition to changing the shape of the wayang designs, Ki Kasman also made changes in the style of the puppeteer by making different performances. He made the stage and added dance performances. Ki Kasman's idea and creative process for the redesign of the wayang brought Heri Dono's creation process.



Fig 5. Comparison of Semar Wayang Ukur (Left) and Yogyakarta Style Wayang Miling (Right).
(Doc: ReScan Thesis Eko Suyanto. 2012)

The concept of wayangukur, which renews wayang into a new form, inspired Heri Dono to explore wayang into a more expressive form. This process occurred when Heri had the opportunity to help Ki Sukasman make giant puppets. He was fascinated by the process by which Ki Kasman formed the different expressions, gestures, and anatomy of the wayang Purwa. Deconstruction of the form (expression, gesture, color, and composition) is Heri Dono's way of emphasizing character interpretation. The interpretation is done by displaying a partial object and taking certain elements in a character. The fusion of cartoons and puppets occurs in his work by approaching the concept of simplification from the original form. This process is in line with what Ki Kasman said, that wayang is created as an interpretation of the description of the nature and life that the artist wants to display. This concept is also displayed in the visual work of Heri Dono. Through his works, Heri wants to present an interpretation of everyday life which is parodied with visuals of his characters that match his expression as an artist.

3.2. Wayang Interpretation in "Wayang Legenda" Visual Characters by Heri Dono

Based on Heri Dono's genetic background, three characters always appear in Heri Dono's works, namely the military, cartoons, and wayang. The three characters that appear are metaphors that always appear as codes of personal expression. Card Rogers (Salim 2019) explains the theory of creativity. There are three internal conditions of the creative person: openness to experience, ability to assess situations from a personal point of view, and ability to experiment. These three characters also appear in Heri Dono's abilities, namely being able to translate past experiences, being able to make their character traits, and being able to make their expressions of the social situation around him. Heri Dono's work entitled "Wayang Legenda" made in 1988 is one of the works that show his creative abilities.

The following is a description of the characters in Heri Dono's "Wayang Legenda" work. Legendary wayang characters have different characteristics from the characterizations of wayang purwa. These characters were made deliberately to break away from the standard of wayang design so that the wayang characters were created not specifically for puppetry. Although the work of Wayang Legenda is similar to a puppet show, where there are elements such as Kelir, Sentir (light), and shadow play, this work is not intended as a puppet show but as a work of performance art. The form of the story that is displayed has a narrative built by Heri Dono as an artist and the way of playing it is adjusted to his ideas. It can be said that this Wayang Legenda work is not a work that is devoted to wayang performances but rather emphasizes a visual sense of humor and performance art as a deposit of criticism on social and community issues (Damajanti et al. 2017).



Fig 6. Wayang Legenda, Cardboard Bamboo Acrylic Paint 25 sets (Heri Dono 1988).

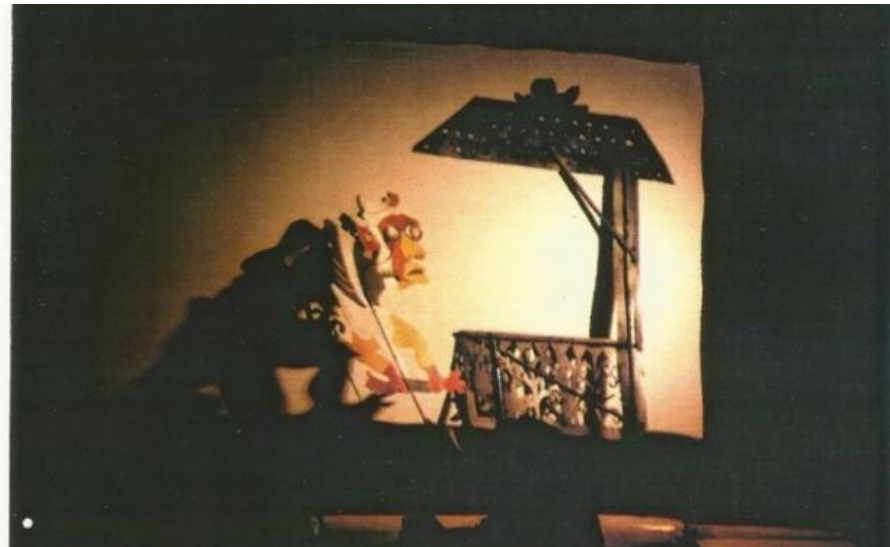


Fig 7. Heri Dono's Performance: Wayang Legenda (Heri Dono 1988).

Based on Fig 7, Fig 8, it can be seen that the sediment of militarism in Heri Dono's work is shown in the characterizations of the wayang. Humans depicted in a surreal and deconstructive nature are depicted. He still accentuates elements such as a smirk on his lips and a clear smile, the protrusion of wide and large eyes, and the imposition of costumes and accessories that represent certain characters.



Fig 8. Heri Dono's Performance: Wayang Legenda (Heri Dono 1988)
(doc: Screenshot from Jody Diamond's Video Recordings).

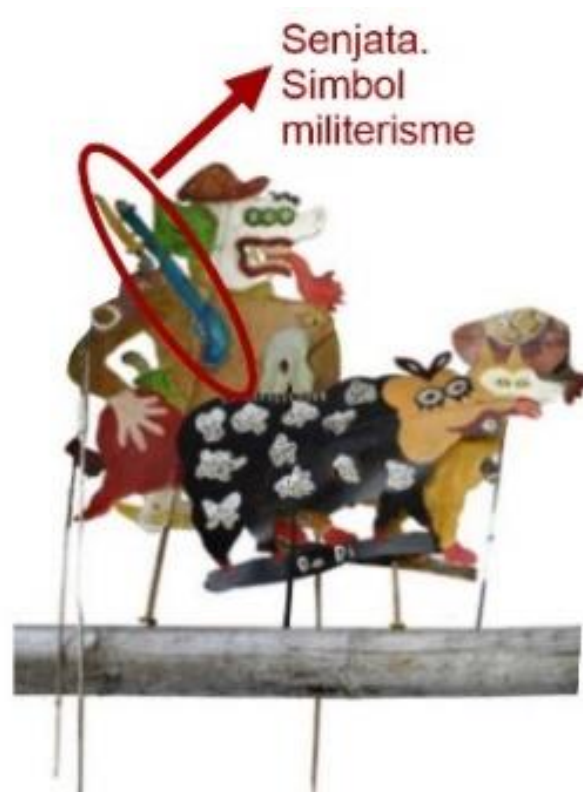


Fig 9. One of the Legendary Wayang Characters is Carrying a Weapon (Heri Dono 1988)

The giant puppet depicted by Heri Dono is very different from the giant puppet depiction in wayang purwa. He creates a red dragon-like visual but has human-like eyes, with a grinning face like a human. While the Tracking Dog puppet is described as similar to a dog in real life, the dog has a snake-like or forked tongue. The interesting thing about Heri Dono's visual work is the emergence of game impulses in every figure and character he displays. Although it displays very surreal characters and displays military visuals, the pursuit of focus from the concept of his work does not describe a war. Based on the interview, Heri said that he really avoids war, and instead wants to show peace. This statement illustrates the desire to deconstruct the militarism of visuals from the atrocities and circumstances of war. The deconstruction of the structuralist view of war is shown in the selection of characters and wayang's performances based on the standards that he made himself.



Fig 10. Other Characters in the Legend Puppet: Giant Puppet (Left) and Bloodhound Puppet (Right) (Heri Dono 1988).

3.3. Indieguerillas dan Wayang Identity in Artworks

Indieguerillas is an art collective consisting of a husband and wife couple, Santi Ariestyowanti and Dyatmiko Lancur Bawono. Indieguerillas are formed because of the similarities in the characteristics and thought patterns of the two individuals involved in the collective. The name Indieguerillas itself comes from two words, indie, and guerillas. Indie comes from the words independent and Indonesian, while guerillas come from the word guerrilla. Santi and Miko interpret Indieguerillas based on the history of their collective formation, that is, they departed from their guerrilla activities to find design projects. Collective Indieguerillas was formed in 1999 and started as a collaborative design project in the fields of graphic design and interior design.

Santi was born in Semarang, on March 21, 1977, and graduated in Visual Communication Design, while Miko was born in Kudus, on October 24, 1975, and graduated in Interior Design, the second is an alumnus of the Faculty of Visual Arts, ISI Jogjakarta. The first Indieguerillas collaboration produced a CD (Compact Disc) album cover from musician Sheila on 7. In the field of art, visual effects and intermedia experimentation are Indieguerillas' specialty, and his works have an interest in folklore (folk stories). In his explanation, Oei Hong Djien (Soerjanto 2010) said that the type of street art is very inherent in the unique characteristics of collecting works from Indieguerillas.



Fig 11. Indieguerillas: Hello Andy, This is Indie (Indieguerillas 2008).

Indieguerillas' first exhibition took place at Cemeti Art House, Yogyakarta, a joint exhibition with the title "Signes" in 2002. Meanwhile, the first solo exhibition was held in 2008 at Ordinary Artspace, Bali with the exhibition title "Fools'lore: Folklore Reload". In the solo exhibition Indieguerillas, his work has shown a tendency to combine pop culture with Javanese culture. The borrowing of Javanese symbols by representing them in wayang clown figures and the combination of pop art styles are characteristics that Indieguerillas has built since the beginning of his career in fine arts. Judging from Maslow's theory of existence (Mufid, 2010), which states that humans have a more primary need, namely the need for existence, this basic need is what makes artists set out to find the value of their uniqueness. Based on this, the desire to show self-existence in the national and international arena is tried to be described through a combination of distinctive styles used by Indieguerillas.



Fig 12. Indieguerillas: Hello Scenester (Indieguerillas 2008)

Being born in a society with Javanese culture that has been introduced from an early age, Santi and Miko have rooted Indieguerillas' work in Javanese culture. Meanwhile, self-development in the world of art education at ISI Jogja caused Santi and Miko to get to know new cultures such as pop culture. The habit of using gadgets such as computers in working on the work also affects Indieguerillas' creativity. These three things become the basis for selecting visual characters in Indieguerillas' works. The visuals that appear in Indieguerillas' works show the repetition of forms from the combination of three cultures. Wayang is a representative of Javanese culture, pop art is a representative of knowledge regarding the development of art, and digital is a representative of the present.



Fig 13. Indieguerillas: The Wisdom of The Fools (Indieguerillas 2008)

3.4. Cross Interpretation in Indieguerillas's Artwork

Cross-culturalism is a distinctive feature of Indieguerillas' work. Pop culture colliding with local culture, and meeting in the digital medium, are three elements that have appeared in every work of Indieguerillas since its appearance in the world of art (cross-cultural theory). In addition to cross-cultural differences, reproducing works are also carried out. Like the work in Figure 13, it can be seen that the visual idea took Raden Saleh's work entitled "The Arrest of Prince Diponegoro". The work "This Hegemony Life", 2012, by Indieguerillas borrows two visuals; Raden Saleh and Herge, cartoonists from Belgium, in this work, the drama of the arrest of Diponegoro is presented with visuals similar to Tintin's comics and scene designs with different symbols inserted from Raden Saleh's original works.

This work tries to satirize awareness about the loss of value of memories in the memories of today's people. Rahadian, in his writings, said that the work "This Hegemony Life" is a symbol of satire against the modernism (European style) which has been hegemonizing Indonesian artworks for a long time (Rahadian 2021). Indieguerillas tried to translate their thoughts on how pop culture became a winner in the latest culture at that time, just as history tries to describe the colonial victory over the local people's rebellion. It can be seen in the scene depicted, where many of Diponegoro's followers in Indieguerillas' work are busy just paying attention and some are even busy playing chess. The depiction of this atmosphere is a reflection of society towards its culture, tends not to pay attention, and even seems silent.



Fig 14. This Hegemoni Life, 2012, Indieguerillas (Indieguerillas 2012)

The borrowing of symbols became one of the peculiarities of Indieguerillas. In his work entitled "Silent Procession of This Cheerful Trojan Horse", 2013 (Figure 14), the term trojan horse, a folklore symbol from Greece, is used as the title and basic form. This work is reminiscent of Heri Dono's work entitled "Trojan Horse", 2002 (Picture 15). The mythological borrowing of the Trojan war and the prize horse that hid the Spartan warlord is featured in both works. Especially in Indieguerillas's work, the Trojan horse he made holds several pop cultures symbols such as Mickey Mouse, Disney cartoon characters, boxing gloves, to a deformed *Petruk*. Do not forget that industrialist symbols also appear in the work, such as exhaust fumes, vehicle wheels, and engines.

The work discusses the infiltration of pop culture into the original culture of Indonesia's past. The criticism that Indieguerillas wants to raise emphasizes how the pop culture they receive as a result of globalization easily deforms their knowledge of Javanese culture. The use of skateboards as kitsch culture reinforces the role of pop culture and the borrowing of the Trojan horse myth in this work. Through this work, Indieguerillas wants to express acceptance of globalization, where there is no longer a barrier between eastern culture and western culture, and no more boundaries between foreign cultures and indigenous cultures. The fusion was received wholeheartedly like a Trojan horse received as a gift.



Fig 15. Silent Procession of This Cheerful Trojan Horse, 2013, Indieguerillas
(Indieguerillas 2013)



Fig 16. Trojan Horse (Heri Dono 2002)

Globalization is the main idea in the work of Indieguerillas. Being an artist who thrives in the post-new order era, where freedom is the right of every human being to work makes the boundaries between ancestral culture and new culture fuse. The work "Portable Art is Good for You", 2010, is a series of works made for two different solo exhibitions. A solo exhibition entitled "Happy Victims" was held at VWFA Singapore, and "Indie What? Indie Who?" was held at the Garis Art Space Jakarta. This research focuses on the exhibition that took place in Jakarta because the exhibition raised the issue of reinterpretation of wayang in Indieguerillas' works. The work in Figure 16 is a work in the exhibition "Indie What? Indie Who?". There are 3 series in this work (Picture 16), Series I: Phantastixpolylunatix, Series II: The Breed of Brand-New Liar, and Series III: Digesting Hollywood Trash...With Sambal Belacan. In the bag that has been perforated and given wheels, Indieguerillas displays a puppet figure; Semar, Gareng, and Bagong, which have been deformed. This form of deformation shows how the degradation of

culture occurs in Indieguerilla's thought. In addition, the form of wayang is no longer the same as the original form of wayang, Indieguerillas' works bring together local culture with pop culture such as Captain America (avengers' character), mickey mouse (Disney character), weapons, telephones, shopping trolleys, to lollipops. The curatorial (Soerjanto 2010) of the exhibition explained that the existence of the blurring of identity is a reflection of the blurring of identity in young people. The interesting thing about the blurring is that it displays a new form that shows their distinguishing identity, contemporary identity.



Fig 17. Portable Art is Good for You, 2010, Indieguerillas (Indieguerillas 2010)

Based on the previous explanation, it can be seen that there are three keywords in Indieguerillas' work: symbol borrowing, globalization, and deformation. This work talks about happiness that comes from external factors. Foreign culture is considered a popular pleasure center in Indonesian society. Popular culture has penetrated from lifestyle, food menus, instant thoughts, and blurring of boundaries, to the use of social media. Picture 17 is one of Indieguerillas' works exhibited at BAZAART Jakarta, Mizuma Gallery.



Fig 18. Jalan Gembira, 2015, Indieguerillas (Indieguerillas 2015)



Fig 19. Details of Symbols in the Artwork "Jalan Gembira" (Indieguerillas 2015).

The following are some of the symbols contained in the work "Jalan Gembira" by Heri Dono: (1). Semar's face has been deformed by showing Semar smoking, wearing a red striped shirt, wearing earrings, wearing a banana necklace, and wearing a chair with a cutter on his head; (2). Again featuring a deformed semar head, the blue semar is placed as the lid of the "Campbell" soup can, borrowing the appearance of Andy Warhol's work; (3). Semar's head is re-presented in the form of deformation, Semar wears a blue mask and has wings, with the words A on them, placed in an indomie box. Not far from Semar's head is the Colonel logo of a fast food restaurant, KFC; (4). Andy Warhol's balloon dog; (5). Katsushika Hokusai's famous Ukiyo-e engineering masterpiece The Great Waves of Kanagawa emerges from a cardboard box bearing the symbols Facebook and Facebook Messenger; (6). Tiger-headed dancer; (7). Coca-Cola bottle; (8). Bull's Head with candy and poison bottle. Of all the symbols that appear in Indieguerillas' works, he borrows symbols from pop artworks such as Andy Warhol's. This loan was made to show how pop artworks influenced the style of Indieguerillas artists. As a show of identity, elements of the past culture are still raised. Semar, became a cultural icon of the past that appears in the work of Indieguerillas. The tendency to deform the shape is intended as a deconstruction of the binary opposition that arises between the division of traditional art and modern art, pop culture, and ancient culture. Not being in either of them makes Indieguerillas' work have its characteristics, taking a position in between (Spielmann 2017).

4. Conclusion

Tradition in contemporary art acts as a visual metamorphosis of the critique that artists build on the surrounding conditions. Unlike modern art, contemporary art opposes the binary opposition to the categorization of fine art. Showing tradition in the works has become an artistic characteristic of contemporary artists in the global art realm. Wayang is one type of tradition that frequently emerges in modern art. Heri Dono and Indieguerillas are contemporary artists who display elements of tradition in their works. This phenomenon can be said as a visual metaphor deconstruction phenomenon. Wayang not only affects the artist's image space but also forms awareness to form a new visual deformation. Based on history, Indonesian wayang itself is a form of deformation of Indian puppets. The desire to always display the metamorphosis of meaning through visuals has become a distinctive feature of the works of artists in Indonesia, past, and present. To understand this, it is necessary to dismantle the representation of wayang in the works of contemporary artists. Heri Dono is a contemporary artist known for his Wayang Legenda works. This work is a deposit of Heri Dono's experience in the world of art. Based on history, the memory of militarism appears in Heri's works, while the world of cartoons influences the humorous style in his works, and wayang becomes a visual breakthrough in the traces of his artistic career. He uses wayang

deconstruction as a visual metaphor for his anxiety about social issues and is a collective memory and his characteristics as an artist. This is in line with Indieguerillas in his work. Puppet Punokawan; Semar, Gareng, Petruk, and Bagong emerged as collective memories that collided with the views of popular culture he received from his undergraduate arts education at ISI Jogjakarta. The deconstruction he builds is a deconstruction of the meaning he sees in people's lives today. The value of local genius in his work is a reflection of the awareness of Indieguerillas in culture amid a global society.

Younger artists like Indieguerillas find Heri Dono's critiques and ideas highly inspiring, especially when it comes to highlighting local geniuses in their works. The similarity between the works of Heri Dono and Indieguerillas lies in the desire for deconstruction which is quite obvious in the selection of figures and characters that appear in their visuals. Wayang is interpreted as a form of deconstruction of their thoughts on cultural and social issues that occur in Indonesian society. The difference between Heri Dono's work and Indieguerillas lies in the issues discussed. Heri Dono presents political and social problems from a general perspective, although these problems are quite friction with personal issues, the general issues are more visible. Meanwhile, Indieguerillas' works tend to always try to be self-reminder, self-criticism, and self-reflection, starting from reflection as young people with the global culture so that they view problems from personal issues that are reflected in the general public. The reinterpretation of wayang and its value can be expressed in the creativity of artists regardless of the development of the era. The value of locality is a common thread in the work of Indonesian art and is the personal strength of Indonesian artists. The combination of mythology as the cultivation of character, visual language, and forms of communication is contained in the works of the past until now in Indonesia. Based on this, Indonesian art may demonstrate its distinctiveness in the world. From this writing, the author feels that it is still necessary to continue to review Indonesian works based on the perspective of the Indonesian art research. So that the meaning of Indonesian art does not shift and no longer heeds traditional values only as nostalgia or the value of eastern exoticism.

Acknowledgment

The supervision of the implementation process of this research is handled by Prof. Dharsono, M.Sn. (Sony Kartika), as the author's academic supervisor. Thanks to the research object: Heri Dono and Indieguerillas, for cooperating well with the interviews during the research.

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