

Street Art as Political Media Literacy about Geneng Street Art Project in Yogyakarta

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Abstract

Geneng Street Art Project 2014 (GSAP) was a project undertaken by street art artists in Jogjakarta. GSAP used wall of people houses in village as medium to articulate the message. There are three interesting things in this study: *first*, a shift in medium of street art from urban space to village area. *Second*, the process of negotiation between artist and society through *artist-society engagement* mechanism. *Third*, this project not only shows a visual arts, but it creates a political discourse to stimulate public awareness. This study wants to answer the main question: how street art can literate political consciousness of society as citizen.

This study uses some of conceptual frameworks and methodological approaches: first, the concept of contemporary street art, to see the new trend of visual art; second, daily politics, a concept that is widely used to analyze a new phenomenon in politics related to the issue of space (city) in micropolitics dimension. The study also uses Foucauldian approach to analyze how power can be owned and operated by anyone, including artists, to create political awareness.

There are several findings in this study. First, artists and people in the village can do collaboration that can create articulative visual works. It shows artist-society engagement relationship. Secondly, street art can stimulate political consciousness of citizens. Through street art, people can articulate ideas and criticism of government policies. This study confirms and reinforce assumption that street art can be used as a medium for political literacy of society to get their citizenship rights.

Keywords: street art, daily politics, power, political literacy

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This article talks about street art in Yogyakarta, which has the potential to become a political literacy movement. Street art is not a new art activism in Yogyakarta, but it has been going on a long period. Geneng Street Art Project (GSAP) gives different shades in the street art as a visual expression. GSAP is event driven by RKSD (Ruang Kelas SD – elementary school classroom), an art community that is fairly consistent on empowerment and awareness movement. Here, GSAP not only presents an artistic phenomenon, but it shows a new shift in the orientation of street art. Unlike the usual, street art held in GSAP not be done in the city (urban space), but it took place in the village (Geneng Village). This indicates a shift in the locus of street art. There was an expansion of street art, not only in urban areas, but also in other areas that have a different character: the village. However, this shift also shows a sign that the typical urban problems as well has penetrated rural areas. If street art in the city using the walls of public spaces, GSAP use the wall of the villager houses as a medium. GSAP did not express the work of street art in the city that taking illegal procedures, but it is intimately build communication with the public. GSAP not just offer aesthetic creativity of street art, but pretends to create a critical awareness of the public in the scheme of political literacy movement.

A. Geneng: Dynamics and Problems

Geneng growth as a region adjacent to the academic area brought a lot of consequence. Not only a space to grow ideas of knowledge, but also bring many values. Meeting of different values caused Geneng continue to change dynamically. One of the consequence is a new values influence in Geneng, such as a new lifestyle and a shift of the way to look a life. As Rain Rosidi, a curator of GSAP, said there was a sharp shift in public perception. Profession as farmer, for example, which used to be the main livelihood of the people in Geneng, slowly abandoned. Most people choose a new job as laborer in a factory or become motorcycle taxis driver (ojek). The Over the profession was also caused by the narrowing of agricultural land in the Geneng village. The rise of housing and residence (boarding, rent) became one of the triggers.

Geneng dynamics continues to move save ambivalence. On the one hand, Geneng slowly into a festive area, dense activity, but on the other hand have to deal with the current Geneng vigorous changes. Radical changes that occurred in Yogyakarta, especially in the context of the construction sites of consumerism impact on smaller areas such as Geneng. Problem of space is still a crucial issue in Yogyakarta. More recently, the construction of apartments in the area of Sleman, one of the districts in Yogyakarta, protested by residents. Similar conflicts can occur in other regions that face similar problems.

B. Yogyakarta: A Big Portrait

As an educational city, Yogyakarta becomes meeting point of diversity of identity (multiculturalism). This reality necessitates Yogyakarta to be open to any potential conflict of ideas and ideological choices. Yogyakarta as a reality often examined through the view of mysticism. The goal of mysticism that grows in Yogyakarta society is that a flourishing community will be achieved if the people are ready to live in diversity and

contradiction (Mas'oeed, Panggabean, Azca 2007: 199-200). Yogyakarta city into a kind of paradox, which combines a calm and dynamic. On the one hand, Yogyakarta uphold the culture of all of Java's who have a commitment to patience, calm and moderation. But on the other hand, Yogyakarta is also space that fosters various revolutionary resistance. Major political events happening in the city. Since the 1970s, Yogyakarta became a militant student movement grew. And this time, the movement emerged from the actors were very diverse, including artists, who use artistic creativities to conduct awareness movement. As in Mas'oeed notes (2007: 207), Yogyakarta, a city that is open and tolerant is stimulated by several factors: (1) community of artists who introduced the cosmopolitan culture; (2) the emergence of a university town; and (3) the process of acculturation that arise from student housing arrangements. In addition, the transnationalization that occurred in Yogyakarta, the presence of CSOs and NGOs (local and international) in the mid 1970s took part in the formation of pluralism discourse and cosmopolitanism in Yogyakarta (Hefner, 2007).

Yogyakarta has a strong magnetic power to attract tourists arrival. For the sake of it, Yogyakarta trying to build itself as a tourism destination city. The problem of space appears when the dynamics of the city was responded by building consumerism sites without considering the city planning aspects. In recent years, Yogyakarta becomes a center of attention after the local authorities gave permission to the establishment of the hotel and supermarket in large numbers. Some of data illustrates the development of Yogyakarta, which is quite alarming. There are at least 106 new hotels that are ready to be built, 15 gigantic shopping center s(hypermarket) during 2015 to 2017, also apartments in some areas. The rapid growth of development in Yogyakarta, causing space problems not only in the towns, but has begun to crawl rural areas, as happened in Geneng, a small village in Panggungharjo, Sewon, Bantul. Sales of productive land for construction of residential areas become the seriously issue. This circumstance was responded by a group of artists and art students who are members of the Ruang Kelas SD (RKSD) to perform various actions. RKSD agenda initiated some art involved directly in the social space, and played a role in addressing the problems facing the community. Appropriate motto, "art involving people", a project initiated RKSD "Kampus to Kampung" or "Campus to the village" and then held Geneng Festival Street Art Project (GSAP). The second project is exciting to be examined because it shows new trend in street art that is not only taking place in the area of the city (urban area), but has shifted to areas in different characters: the village.

C. Street Art and Shifting of Locus

Street art as a form of resistance is actually not a new art activism in Yogyakarta, but has emerged a long time ago. The period of the 1998 reform is an important momentum for street art movement in Yogyakarta. At that time, the actions using graffiti spearheaded by members and sympathizers of the People's Democratic Party (PRD). The messages contained in graffiti in the form of criticism of the New Order regime, demands and political agendas, as well as a lawsuit against capitalism (Barry, 2008: 35; Indriyanti, 2011: 5). A similar action was also carried out by other groups that have a political line that is almost the same as the PRD. In 1999, when the first elections in the post-Soeharto

era was held, there were many expressions of art in empty urban spaces. The graffiti appeared on the posters, stickers and billboards of political parties. Graffiti with political nuance has a charge of propaganda that invites and voiced various spirit of struggle. Similar actions were also appearing in countries facing political crises, such as the fight against fascism: Italy (1922), Germany (1933), Spain (1933), and Japan (1930). In Yogyakarta, the excitement on the street art, especially graffiti, not only done by the artists, but also involves other groups such as NGOs and students. These groups use the wall as a medium or space of articulation struggle to voice critical thoughts. In fact, the culprit widened when the public is also involved. These developments led to street art could dismissed within the community and its reality. Street art Messages can depart from environmental issues facing society every day, as a matter of waste management. A graffiti entitled "Marai Reged Ruwet" located at Jalan W. Monginsidi (Indriyanti, 2011) convey a message about the importance of keeping good sanitation. The concentration of artists of street art at the time was still in the intersection between Jalan Prof. Herman John and Wahidin Sudirohusodo known as Galleria Mall intersection. This point was wellknown as graffiti art center point and become the busiest area of street art in Yogyakarta (Indriyanti, 2011: 41). There are several artists and community street art is quite popular in Yogyakarta, such as Jogja Hip-Hop Foundation (2001), Yogya Art Crime (YORC), Institute of Culture of the People Taring Morning (LBK TP), LoveHateLove (LHL), Yogyakarta Illegal Crew (YKILC), and so on (Barry,: 13).

Street art can not be separated from the city as a discursive space. it become an important part in the dynamics of the city and participate in various enriching discourse that takes place in it. Street art grows massively since the 2000s in Jogjakarta, provides a new atmosphere for the dynamics of urban spatial structure. Through posters, graffiti, stencil, street performance spread sporadically in the corners of the city, echoed resistance. In 2014, there was a shift which is quite impressive. Medium and area of street art artists in Yogyakarta is no longer confined city spaces, but also extended to the village area. GSAP (Geneng Street Art Project) is an artistic event of street art that uses the village as creative space. If in the cities, street art using a blank wall, without asking permission, in Geneng, artists used the walls of homes as a medium. Geneng was selected as a creative space by the street art artists is not without reason. Problems of urban space slowly but surely has penetrated in the township so that the orientation of the "struggle for space" in the city is no longer the sole target of street art.

This shifting was interested to be examined because of the nature of street art is synonymous with the movement that led to urban politics (urban politics). Thus, the village, the area which is administratively different character to the town, turns to face the same threats. Problems encountered between town and country is different, but the awareness of the space is currently a generic issue. Contiguity village with various symbolic order (the state, capital, culture, new values) forces entered the village in the maelstrom of dynamic change. This change is slowly dragging the village into an urban atmosphere with all the pathologies. As in Geneng, a village in the Panggungharjo area, Bantul, Yogyakarta. Geneng is an area located around the campus of the Indonesian Arts Institute (ISI) Yogyakarta, which is quite famous as an art campus in Indonesia. Geneng, as well as several other township area, potentially experiencing problems of space that

are triggered by changes in the city planning. The issue has sparked the emergence of many problems, including a shift in public perception of the concept of space that has implications for other aspects, such as profession. Most people Geneng who initially worked as a farmer, slowly turning to workers in the company as being a farmer is considered less prestigious (Rosidi, 2015).

Geneng Street Art Project (GSAP), a project initiated by Ruang Kelas SD (RKSD), an art community that carries the spirit of empowerment and placing art as activism that is not within the community, art involving people oriented as a response to the new situation. The project of GSAP was started from Campus to Kampung program, an effort to build the intimacy between the academic community at the university with the people and community in the village. Disparities between campus and the village became a classic problem that made a campus as an institution that is not grounded and the intellectuals regarded as a group of people who live on the wind. This awareness is one of the reasons that be background of RKSD projects.

GSAP used the walls of houses in Geneng as a medium to articulate the message. There were two trails that can be considered: first, the negotiation process was done between the people and artists. It enables make the ongoing discourse in the scheme artist-society engagement. Secondly, this project also shows a certain idea that not only provide visual aesthetic effect, but further than that, trying to capture the inner atmosphere of society which is expressed through works of street art (street art). The traces show the workflow of GSAP who pretend to create pleasure space (space of enjoyment) while building a discursive space to spark public awareness as citizens (political literacy). Public awareness can be transformed into a public power to encourage the issuance of pro public policies.

D. Street Art as the Art of Awareness

As a form of art activism, street art is art that uses the city walls as a medium. The form includes the display sculptures, installations, murals, graffiti and street theater (Susanto: 380). One of the arguments used by artists of street art is that the streets belong to the people, the public space, so it can be used as a medium to voice their opinions and make social criticism against urban problems: drugs, violence, consumerism, and so forth. Media preferences of diverse street art there is almost the same spirit, that is urban space utilization. The city landscape become a “gallery” of art that can be consumed by the public massively. At this point, the visible difference between street art with the art form "conventional" who use the gallery as a exhibition room.

Street art can not avoid from the everyday life events. Street art try to capture the reality of ongoing and experienced by people, then express it visually. The adagium “art for art” (art for art's sake) introduced by Horkheimer was considered not relevance anymore in this context. This concept of art as if trying to isolate the socio-historical context. The debate often appears to address this perspective. Some Indonesian intellectuals ever cross the argument about the position of art and society (Sahal, 2002).

GSAP is in a position to agree that art has a social responsibility. As revealed by Moelyono, an activist artist who are involved in empowerment projects. He stressed the Arts Awareness slogan to describe art that play a role in building public awareness. His referred to Paulo Freire's ideas about the concept of awareness (conscientization) in the educational process. Awareness in Freire's gaze is defined as the ability to understand the social, political and economic contradictions and subsequently take action against the oppressive elements. In the process of awareness, everyone seated as the subject of parallel and connected through dialogue, without domination. In the context of art, this consciousness changing perspectives during this puts people as objects. Concept art awareness, placing the community as active subject and sovereign. GSAP is a business group of artists who use the medium of art (street art) to build community awareness.

Art of awareness, such as Moelyono notion, departing from the dynamics of global capitalism assumes that power over anything. Strengthening informal institutions do to counteract the penetration of values that are considered destructive. Art became an important instrument for building critical awareness through the sublimation of art into people's living space. This practice never takes place in Brazil, the end of the 1960s, when a theater artist Sao Paolo named Augusto Boal developed the studio work called "Poetics of the Oppressed" which aims to change the "public audience", from the public as passive spectators into actors, subjects , transformers are active. In the context of street art, everyday social reality is a raw material that can be processed into creative work as a medium of awareness.

GSAP was started by approaching the community. The artists tried to enter the living space of community by trying to dismantle the separation wall that had stood firm. The wall that confirms the disparity between art students, artists, art, and the reality of life in Geneng. One of the programs that do GSAP is closer business campus (Indonesian Art Institute) with the community in Geneng, "Kampus to Kampung".

E. Campus to Kampung: Breaking the Distance

An adage which says that the college (university) are in an ivory tower or "settle on the wind" often justified while university still make distance with people in kampoong. Gap between the campus and society often cause stuttering boarded by more concrete social reality. The debate about the position of higher education and the role of intellectuals had been going very long, as shown on the sheet of thinking about the role of intellectual formulated by Antonio Gramsci: "traditional" and "organic" intellectual. Traditional intellectual, according to Gramsci in *Selections from the Prison Notebooks*, is necessarily going to act as henchmen ruling groups who support the status quo. Although they seem critical of the ruling regime, remains essentially permissive in the oppressive dominant power structure. Included in this group were the philosophers, writers, scientists, academics, lawyers, ministers, and even military leaders. While organic intellectuals pointed to the intellectual role as articulator ideologies and interests of the class, especially the working class. Gramsci did not agree if the intellectuals regarded as people who have certain qualities that are innate (innate). In this case Gramsci said: "Every social group, coming into existence on the original terrain of an essential function

in the world of economic production, creates together with itself, organically, one or more stratal of intellectuals roomates give it homogeneity and an awareness of its own function not only in Also in the economic but the social and political fields. "(Gramsci, 1971; 5)

The dynamics of the role of intellectuals in Indonesia to be a record that was never completed. There is always a demarcation which confirms the role of intellectual binary opposition: theory / practice, academic / practitioner of the intellectual / activist, discussion / action, text / reality. The first group was considered to be "in the sky", dodges reality, within, "settle on the wind". The second group is considered to know the problems in the field and take action and movement (Ahmad Baso: 37). The emergence of groups that carry alternative ideas, which cover different methods and perspectives from the academic world, becoming a new trend that emerged after bulkhead open domination. Bottomore & Mulkey (1980) describe the intellectual is not necessarily radical. They voiced critical views and progressive although alienated from public life:

"Intellectuals are not necessarily radicals, let alone leftist, for many writers the terms of intellectual and intelegentsia still suggest 'critical' and 'progressive' thinkers who are alienated and detached from society" (hlm.40)

"Campus to Kampung" is a program designed by artists and academicians who are members of Ruang Kelas SD (RKSD) are trying to close the campus in the village (community). The agenda is set off from the anxiety of artists and art students (ISI) who feel there are too wide distance between the campus with the community in the village. This kind of awareness that encourages RKSD created art projects that necessitates the involvement of the community. The program "Campus to Kampung" emphasizes the visual arts comic, trying to record the movement of village activities in the form of comics. Representing the everyday life of people in the village into comics, encouraging the artists (comic) to get to know more closely the character of the community. Instead, people are also more open space for dialogue which necessitates the involvement of artists in the village-based agendas. The program is quite effective to build a strong enough bond between the artist and the public.

Kampus to Kampung Program produced comic about the daily activities of citizens Geneng were then exhibited in FKY (Yogyakarta Art Festival). The program was quite successful and gave the consequence birth of the next phenomenal program: Geneng Street Art Project (GSAP). According to the initiators, Andreas, also a street art artist, an RKSD member, GSAP not merely an attempt to create intimacy between artists and society, but also insert messages and more fundamental value. GSAP can be considered as an arena for the ideas meeting point between the artist and society. Although at the beginning of the project GSAP # 1, the interaction of artists and villagers have not been sufficiently intense and often even misunderstanding. Both as a separate entity. The artist presented as an artist who is still trying to free themselves from the "confines" context and social space. Artists are free to express each character. This has caused some miscommunication between the artist and the villagers which impact on the removal of some of the frescoes, as an alien figure who removed because being leads to

pornography. Another painting that suffered the same fate is painting one-eyed creature that stimulate certain perception because they resemble the figure of Dajjal.

GSAP 1 was effective enough to become a bridge of communication between artists and villagers. Artists mingle with the people (serawung) in some social activities. Relation between the artist and the villagers getting stronger in the program GSAP GSAP 2 and 3. In the second GSAP, artists do not just come in and make a masterpiece, but it is already starting to do an interactive dialogue with the public. The artist did his work in a session of explanation artist talk and conduct intensive discussions with the community. This discussion becomes important to find a meeting point of ideas and minimize misunderstandings over artistic concepts offered by the artists. The role and participation of the public was increasingly significant at GSAP 3. People began to actively participate and offer their ideas. They were involved in a series of ceremonies in GSAP, such as presenting the arts locally in the opening of the exhibition and gave a series of positive testimonials.

F. GSAP: Transformative Movement

In contrast to street art in the urban space, spontaneous and sporadic, GSAP better organized and take a communicative approach with citizens. GSAP carrying educational spirit, endeavor to develop a critical awareness on the new reality that is happening. Some GSAP accompanying agenda, such as workshops about art with the public. Artists and community collaboration in GSAP generate some more actual concept art and participatory, such as exhibitions festivity that let citizens to express cultural-religious values. Collaboration was also conducted with various parties that could potentially be a stakeholder art. GSAP 1 with the theme "Art Around Us" wants to show art events were very close and experienced in everyday life.

GSAP project began in 2014. GSAP is a collaboration between RKSD and FSR (Faculty of Fine Arts ISI). Andreas, initiator GSAP of RKSD, bringing GSAP idea after doing a residency in Europe. Street art in the context of the village to be a preference for doing activism art as a mission of empowerment. In GSAP works of street art belongs to the people as the owner of the medium (house wall). Community involved from the beginning, preparation, brainstorming, and presentation of ideas. Here, the relation between the artist and the community does not take place in one direction, but occurs productive dialectic to formulate ideas with each other. For RKSD, closeness to the community is the long-standing. GSAP mengonkretkan venture into that relationship in the form of event. A relationship that has been built a long time facilitate the creative process is done. Society already seen some examples of the work as a preference and is quite familiar with the artists. Nevertheless there are still some obstacles in the interpretation of the work that led to the negotiations, while still leaving constraints.

GSAP received initial funding from the Faculty of Fine Arts ISI (Indonesian Art Institute). As a premiere program, GSAP was quite heavy. Lots of miscommunication. Coordination among the artists had not optimal yet, including visual patterns according to the situation of society. Another obstacle was the presence of artists coming from various communities with a unique character. Not all artists were able to communicate their work

to the people. Some of people criticized, rejected, or requested an other drawn object because previously considered unsuitable images. GSAP 2 started taping artist-community relations. In GSAP 2 with the theme "Urip-uripe TIYANG Sewon", communication between artists and villagers is getting stronger. Villagers involved in the identification process, formulation of ideas, and take the initiative in the creative process of artists. artist talk Session (artists talk about their works) was also held. This moment was important for people to know more about the idea of the works displayed on the walls of their homes. The highlight of the collaboration artist-citizens. In session three, the residents involved in a participatory manner in GSAP whole agenda, from identification through participation in the creative process.

Technically, GSAP started from identifying the homes of villagers who will be the medium of art. Then, it was marked or numbered for later chosen by the artists. Furthermore, artists began to work. After the success of GSAP # 1 and # 2, GSAP # 3 tke a theme "Gemah Ripah Loh Jinawi". Lexically, "gemah ripah loh jinawi" interpreted as a peaceful, prosperous, and very fertile land. This scene depicts an attempt to look back dreams and hope and imagination villagers in viewing ideal living environment, quality of life, and social relations and sustainable peace. In the context of street art, this theme shows a joint action between and street art artists in Yogyakarta and people of the village. Artists interpreted the open spaces as places where people meet and gather. Taken together, the artists and the people embraced each other to dismiss all social issues and trying to realize the dream together toward prosperity. Like the two previous projects, GSAP # 3 which was held on 19 October to 8 November 2015, the project was filled with the creative process of art in people's homes, the opening of the festival, artists speaking, workshops, and discussions.

The artists have a strong impression when working in rural areas. As told by artist Alex TMT, in the village more emphasis on communication with the people of homeowners whose home the walls as a medium of expression. Here, the necessary of harmony between the creativity of the artists with the expectations of society as the owner of the picture wall. While the Legal Media Artists is looking at the duration. The duration of work in the village longer, and doing gradually, without undue haste as in the production of a work in urban public space. Here-Here (artist) was also more impressed worked in the village for being involved in direct interaction with the people. In the village, discussion becomes necessary so the process can generate kinship among artists, homeowners, and the audience, as in the view of artist Uno Cask.



The work of Taring Padi

Street art activism in the village bring values and some new potentials. As told by Andreas Baristo, there are important values that can be carried when the street art appears in the village. Street art becomes a kind of way for the identification of Geneng in the process towards a new identity as a village of art / cultural as well as educational medium. GSAP not only leave a trail of works of visual art, but also a new marker that changes things. In addition, there is a new nuance, people came to have a new habit when the walls of their houses slowly become “point of interest”.

G. GSAP: Streat Art and Sound Protest

GSAP become a medium for artists to voice their protests and messages of awareness. As presented by artist Alex TMT, through the work titled "Ojo Lali Ngaji", which suggests the message about the importance of the Koran and learning. While other artists, Warmform, gave a message in the work of the big agendas behind the events displayed by media (TV, newspaper, etc). Agendas are suspected to affect the mindset through lifestyle symbols. Similar voice, voiced by Farhan Siki who talked about the dangers of consumerism, consumerist desire on branded products. Consumer behavior becomes stronger because of the influence of the media, especially advertising. Some artists affirmed the figure of the farmer, as Zent Prozent, which depict peasants as heroines were very instrumental in human life. The appreciation of the farmers showed by guerillas through his work, "the red carpet for the farmer." This work responded to the anxiety of the many farmers who switched professions because the assumption is less prestigious profession as a farmer.



by Zent works Frozent



“Karpets Merah untuk Petani”
Red Carpet for the Farmer

DS 13 chose to voice criticism of the actual state –in fact- be the most corrupt since has seized the rights of people to live in prosperity.



In GSAP # 2, the voices of protest was intensified. The theme of "Urip-uripe TIYANG Sewon" as it tried to reflect the dynamics of life in the village was getting changed. It appeared on the work of Ipeh and NKomer who makes the work of today's young people who tend to be oriented to the West. Local values are increasingly repudiated. While Zent Frozent exposed the theme of the environment, a message that we care for the universe, keep the trees from illegal logging. Methodos reminded again of the importance of rice fields and agriculture. It displayed the irony of agrarian country like Indonesia is actually become an importer of rice and soybeans. Methodos also expressed criticism about the lack of education and regeneration of agriculture. It raises awareness of the importance of agriculture to be very less. Critics of the loss of natural resources were launched by artist Arok. According to him, there is a paradox that arises when on one hand the people were told to identify potential sources they have, but at the same time they are no longer getting his wealth of resources.



The work on the role of farmers

H. Building Negotiation

Negotiations between artists and villagers in the beginning was not easy. Misinterpretation and misunderstanding of people to art became a problem. While living in Geneng and have an intensive relation with the artistic community, the people took time to understand and enjoy the artwork. Even so, people were quite enthusiastic with some pieces of street art. One work is a painting titled “Mempertahankan Sawah Sampai Mati” (Proteting Ricefield till die) was appreciated by people. Besides having an interest in visual, people also like the message to be conveyed. These paintings reveal the meaning of pride as a farmer and effort to maintain the fields. The increasing of the sale of ricefield to the housing developer became a threat to the existence of agricultural land in the Geneng area. Pride as farmers and efforts to preserve soil becomes action critically important to build awareness of the community to protect the areas from the touch of property developers.



The negotiation process with homeowners

The work titled, "Jangan Sampai seperti Ibukota", was also a work that became a center of interest. This work was like an invitation to the public to maintain a village atmosphere that is not contaminated by the influence of the big city. Artists tried to reflect on the reality of what happened in some of the villages affected by the construction of the city. Urban lifestyle, especially the upper middle class, pushing for tourism destinations not only in cities but also penetrated in the township and villages. In recent years, Yogyakarta grows towards the city packed with symbols of consumerism. The construction of hotels, residential and shopping sites, a sign which makes many people feel anxious.



The work titled "Before They Become As Capital, Land We Keep"

Slowly the people is increasingly open and very cooperative help implement GSAP. Not least among those who were pro-actively offering his wall as a medium of street art. In fact, they also took the initiative to buy the paint, providing more equipment needs, and consumption. In some testimony, the community was very enthusiastic welcome. As

disclosed Andhika, Geneng residents whose homes used as a medium works. According to him, GSAP be a tremendous appeal. The event was inviting artists coming from various communities, both within and outside the country. Artistic creativity of the artists gave birth to works of aesthetic not only visually but also strong in messages. GSAP works of art encourage people to recognize more familiar. People can enjoy the artwork at any time without having to come to the art gallery. Other residents were also proud of GSAP as an inspiration to young people in the work. During this time, young people tend to contaminate the walls of the houses in the village with graffiti that was not artistic and leads to vandalism. GSAP will give a reference for those on the good work that gives the feel of beauty in the rural areas. Appreciation was also submitted from residents who felt the change in the presence of GSAP. Currently the house is often the center of attention of walkers who come to see and appreciate the work. For him, it became a kind of new habits for the first time this has happened.

I. Street Art as Politics Media Literacy

GSAP leave a trail that was very impressive for the Geneng villagers. Most of the people have supported this creative project, unless there was some misunderstanding. Open space for public involvement to make GSAP as artist-citizen collaboration event successful. Traces significance of this project is the formation of new habitus of people in the face of the artwork. Works of art that comes through the walls of their homes is a new reality that not only creates an impression, but also medium conveys social messages. The messages that appear creates a conversation between people and artwork. Slowly, the people have an ability to read the works of art in a way that is a subjective point of view. The next process is intersubjective dialectic which allows the discourse between people awake. The messages in the work of street art stimulates a new awareness of people as citizens about their issues in everyday life circumstance. In some testimonials, people enjoy the work of the artists because they represent their voices. Conversations about the artwork occurs in various forums of citizens. People discuss the visuality of rt work were displayed on the walls of houses and try to interpret its messages.

New habitus of people in enjoying the art work is expected to strengthen sense of belonging to land and other villagers assets. Thus the treat of investors who want to posses aproductive lands to be transformed into a residential and shopping can be resolved. People feel the new aesthetic experiences through forms of visuality in their residence. As to people who can enjoy some of the artwork though could only guess their meaning. At least, drawings and paintings displayed on the walls are used as a marker of the road making it easier for visitors or guests who come to Geneng. Another interesting experience for the people is a collaborative work. Collaboration that leads to forms of citizen participation in the creation of the work, allowing people as citizens become active subject and experience of involvement in the creative process. This new experience could create the impression because the message that emerged from the work of street art is present through the dialectical process between the artist-people.

In general, GSAP able to create a new awareness of citizens to be more active in expressing their ideas with various medium. Street art is only one preference of different ways that can be taken. The rest, many ways to express their opinions and criticisms of the policy makers who are not quite populist. GSAP can be used as media literacy so that the people's political awareness as a citizen (citizenship). Critical awareness owned by citizens in addressing all the symptoms considered unsuitable, formed by a process become citizens. Citizens subject, who are aware of their rights do not appear arbitrarily, but through the process of identifying the discursive in the dynamic space (Robert, 2014: 164). The process of becoming a citizen established historically and can not be dodged by forces outside himself, including the practices of power in it. The encounter between artists and villagers created a new discourse that leads to the awareness as citizens. These dynamics can be defined as a process of civic political literacy activism is driven by street art. Thus, the process of political literacy do not always rely on the mainstream media (mainstream), but also can use alternative media a kind of street art.

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