

“Top-Bottom Deconstruction”: A Global Space for Art Education in Rural Society

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The Asian Conference on Education & International Development 2023
Official Conference Proceedings

Abstract

Let us look at globalization as a trigger for the current creative arts education movement. Not only in big cities but the stretching development of arts education can also be seen in small towns and rural communities. Interestingly, globalization is not seen as an essential foothold in developing art education. Therefore, this research wants to conduct a discourse on how the global space of art education in rural communities is created, termed "top-down deconstruction". This research has the nuances of a narrative literature review by taking Derrida's deconstruction concept as a basis for discussing the context of "global space", which has only been seen from one side so far. The study results show that globalization creates an attitude of adaptation and resilience in rural communities to technology as one of the elements of modern education. Globalization also constructs art in public spaces as a democratic alternative for rural communities. Furthermore, the development of art education in rural communities is also accommodated by rural art, which artists and collectives are now loving as their creative space in collaboration with the community. Thus, the global space created can become the central axis, which forms the cultural identity of the local community and creates an alternative space for modern art education.

Keywords: Deconstruction, Global Space, Art Education, Rural Society

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Introduction

Modernization in the perspective of classical modernization theory highlights that Third World countries are underdeveloped countries with traditional societies (Adom, 2019). At the same time, Western countries are seen as modern countries (de la Garza, 2022). However, what needs to be noted is that in the new modernization theory, tradition can be seen as a positive force supporting development --- including how traditional society relates to village demography. The linkage is traditional culture as a dynamic entity and constantly changing, able to make reasonable adjustments to local conditions. As a universal and comparative phenomenon, modernization in education is characterized by several tendencies (Cannon, 2018; Hudson, 2020), namely: (1) agreeing to new ideas and daring to try out new methods and techniques, (2) readiness to express opinions, (3) oriented to the present and the future rather than the present past, (4) respecting timeliness, (5) planning, organization, and efficiency, (6) seeing this world as something that can be calculated, (7) believing in science and technology, (8) seeing the importance of the equal distribution of justice.

A good modernization of education is characterized by the emergence of these eight criteria collectively in a social institution of a village. The eight articles become the attitudes and beliefs of all elements of society, personal and institutional, including the world of arts education. Thus, as an institution, education, in principle, bears the mandate of "future ethics." This means that future ethics requires humans not to avoid responsibility for the consequences of every action they commit in the present. Therefore, in the ethics of the future, humans have to dare to answer challenges to the uniquely human ability to anticipate, formulate values, and set priorities in an uncertain atmosphere so that future generations do not become prey to the processes that become getting out of hand in their later times (Savoie, 2017).

Based on the description above, art education in the village is a field that has a noble value because teaching is an obligation for everyone who has the knowledge and makes it ethical. Furthermore, the development of science that guides human life in every era is a significant concern in seeing how reality exists in a society that shapes its culture. The process of globalization in the world is inseparable from the birth of the industrial revolution in the western world, which until now has always been the primary reference when studying science itself. The process of the journey of the industrial revolution from the so-called industrial revolution 1.0 to the 21st century, called industrial revolution 4.0, will even step into the industrial revolution 5.0 in the discourse on the globalization of education (Maria Zulfiati et al., 2019; Sampurno & Camelia, 2020; Suardana, 2020).

In connection with the globalization of education in rural areas, the understanding of reality is indeed inseparable from the culture that exists in each community, which all depends on the elements of place, time, and atmosphere regarding the process of cultural inheritance through the methods used by the supporting community for the process of transferring their culture, which at this point we can call the path of education (Abrefa Busia, 2022; Liu et al., 2023; Moed, 2022). The concept of science presented in schools so far uses a perspective called having to be scientific. *Scientific* is defined as everything that can be proven to exist by the naked eye or by the five senses (Kim, 2020). This view is inseparable from the strong presence of the positivistic paradigm, which is the primary reference in education. On the other hand, as a project, globalization and rural education modernism cannot be separated from the philosophical assumptions that shape the worldview and become the basic foundation of all its epistemological structures. Among other things, the assumption that

knowledge is always objective, neutral, and free-valued states that humans are subject, while nature is the object, that our knowledge of reality is positive, vivid, and distinctive (Cook-Sather & Alter, 2011; Keenan & Kadi-Hanifi, 2021).

Therefore, this research wants to conduct a discourse on how the global space of art education in rural communities is created, termed "top-down deconstruction." Globalization of education in rural areas as a reality can be clearly defined, concrete, structured, and of course, measured using scientific methods. All subjects presented by the elementary to the tertiary level curriculum are inseparable from the scientific concept. This is a significant criticism for viewing disciplines that fall into the category of humanities, which so far must also be measured from a positivistic perspective. So a deconstructive approach is needed that emphasizes educational space's broader and naturalistic context.

Method

This research has the nuances of a narrative literature review by taking Derrida's deconstruction concept as a basis for discussing the context of "global space," which has only been seen from one side so far (Corson, 2020; Mahon, 2017; Sparrhoff, 2015). The context of this research is in the narrative literature of factual issues about art education in rural areas in Indonesia and urban art education spaces in 2013-2023. Data were obtained from literature studies and analyzed using Derrida's deconstruction concept and Paulo Freire's critical education approach (Freire, 1970; Lee, 2017; Pitri et al., 2023).

Results and Discussion

Art education, which in the course of its history has become a scientific discipline that has been known for only prioritizing aspects of imitation, expression, and imaginativeness, loses its power when it is juxtaposed with other exact sciences such as science, technology, engineering, and mathematics (Bowen et al., 2014; Cera, 2013; Sampurno et al., 2020; Stabler, 2021). This positivistic paradigm has become the dominant factor where art is a subject whose substance is only a complementary subject so far in educational institutions because of the difficulty in measuring the scientific realm of this field (Brinkley-Etzkorn, 2018; Zimmer et al., 2021). In addition, it is exacerbated by the perspective held by the art community and even art educators who eventually unknowingly understand the truth of the reality of art by using a scientific perspective that speaking of art, must be in the form of a physical form that is displayed and fulfills aesthetic requirements or standards globally defined (Botella et al., 2013; Ulger, 2019).

This concept certainly exacerbates how art education practices have been running in schools in rural educational institutions. To understand the concept of reality that must be presented in this era, of course, we need to look at globalization's journey so fast in this era. The conception of reality in the 21st century, which is known today as the postmodern era and even the most extreme mention at the same time, says it is post-truth but does the emergence of this context of understanding also take place in the process of art education in formal institutions known as schools, so far, school is understood as an ecosystem space capable of carrying out the task of transferring culture in a society (Castro, 2016; Gardner, 2003; Lu, 2010; Wiratmoko & Sampurno, 2021).

“Top-down” is a postmodern term used in many fields with great fanfare and frenzy. This fanfare causes any reference to him to run the risk of being branded as serving a shallow and

empty intellectual mode (Baudrillard, 2020; Gojkov, 2019). The problem is that, on the one hand, the term is already trendy; on the other, it has always avoided being adequately defined. The extent of the area in which the term is used alone is quite astonishing. It is used scattered everywhere so that it is not surprising that its meaning becomes blurred.

Art, in a very general sense in today's era of global capitalism, has a crucial role in creating a system of social differentiation through the signs and symbols it offers (Indrajaya, 2018). One of the goals of art in a global capitalist society is to create a system of differentiation, a form of power created through art. Nonetheless, there is an exciting relationship between art as a discourse and power as a mechanism in today's global capitalist discourse; art is touched, forged, printed, and defined by the power within this global capitalist society (Lin et al., 2015). However, as a form of art practice, it produces separate powers of differentiation, prestige, status, comfort, health, and symbolism, a form of power that dominates postmodernism discourse. As part of the global capitalist discourse, postmodernism explores new forms of power: commodity power, symbolic power, symbol and object-producing power, space, and postmodern life (Chaney, 2020; Dunn & Castro, 2012; Houston, 2004).

Rural area art education expresses ideas and feelings that cannot be communicated through other media, such as language and mathematics (Schafft, 2016). It correlates with nature as a unified element. On the other hand, even though language is also a medium of symbolic communication, its expression is conceptual. It does not yet accommodate the impulse for emotional expression, which animates the pattern of human life. Furthermore, during what is known as the postmodern period, art no longer only had a traditional and modern background. However, the presence of subjects becomes essential in responding to new traditions, especially in urban areas, which are demographically inhabited by members of a heterogeneous, multicultural society—compared to rural communities. Art products produced by urban communities are relatively more complex and are often known as urban art (Jurriëns, 2021; Manca et al., 2017).

The term "urban" is not only known but also experienced by residents of cities and villages, especially in developing countries. Urban means something directly or indirectly related to urbanization (population movement from villages to cities) (Sintos Coloma, 2020). Urban society is classified as a multi-ethnic society because it consists of various tribes and groups, even between nations, that are gathered from various ethnic groups in one central city (metropolis). Urban residents have diverse cultures because each resident has a different cultural background depending on where they come from. In addition, *urban society* is defined as people who have the ambition to fulfill their needs to be better than before (Ding & Schuermans, 2012). The type of urban movement in Indonesia is heavily influenced by factors (1) position or prestige, (2) economy, (3) culture, (4) religion, and (5) education. All these give form and content to works of art, especially in language, clothing (fashion), and housing (architecture). Urban in Indonesia combines elements from city to village and village to the city as urban is related to geography. Urban space is not only rural culture that will adapt to the city but also occurs between urban and rural adjustments.

Two main factors, education and tourism, make rural areas often exposed to nature become areas that develop rapidly and tend to be busy (especially in these two respects). Unfortunately, the alternative space in the rural concept needs to have tradition. On the other hand, art is no longer just a background of tradition but instead responds to new traditions, especially in rural areas demographically inhabited by members of society who are more heterogeneous due to globalization compared to rural communities in the past. Art products

produced are relatively more complex. Art products from rural communities are known as traditional rural art. *Rural traditional art* is an art that characterizes rural and natural developments, where these developments then give birth to a system in society that is structurally and culturally different from the structure and culture of rural society in the past (Crouch & Nguyen, 2021; Emdin, 2020; Wargo et al., 2022). Furthermore, this concept places art no longer based on tradition but instead responds more to new traditions.

Urban art was born because of a longing to respond to the creativity of people who live in urban areas with all their problems. Then came the effort of a group of people to exhibit and bring art into the midst of society by exercising freedom of expression in public spaces. The expression shown is an expression that tries to portray the problems that often occur and dominate urban society, including social, economic, political, and cultural issues, through art media and is motivated by the growth and capitalization of the city itself. Nowadays, art is no longer just a representation displayed in galleries but a medium of expression that fights in public facilities with other media such as advertisements on social media, the internet, TV, advertising billboards, promotional posters, billboards, and others (Lehner, 2021). All of these expression media dominate almost every public facility.

Urban art succeeded in cutting the distance between the public as an appreciator and a work of art and replacing the function of art that was previously noble, classic, pure, high, and traditional. Art is positioned as something conservative and full of exaltation values. Urban art succeeds in undermining these values by presenting them to the public through media that are closely related to the daily lives of urban people. If you draw local elements in urban art, paintings on the backs of trucks and rickshaws are examples of urban art. The purpose of urban art is rooted in differences in political attitudes, anti-establishment, vandalism, and resistance to the dominant system in society. The concrete form of urban art can vary as long as the art conveys the spirit of urban dynamics. In addition, art life in urban society in Indonesia has experienced the acculturation of village culture with urban cultures, such as the emergence of public aesthetic spaces in the form of mural art with traditional cultural or Javanese aesthetics, which tend to bring out *wayang* characters in every work that is created.

The process of occurrence of traditional inventions is divided into three types: first, forming traditions to make social symbols and identity collectively. Second is an interest in strengthening one party's position in a particular institution where with this traditional invention, they can perpetuate their interests and ensure mastery over one institution at a time. Third, looking at the legitimate interests of an institution to form a cultural system that will be used in that community.

Derrida's reflections on deconstruction and related concepts, such as *différance*, justice, and responsibility, can provide a powerful paradigm for developing a greater awareness of the issues at stake in education (Garrison, 2017). Rejecting dullness and dichotomy, Derrida argues that Western metaphysics relies on a binary spectrum of presence and absence, body and mind, form and content, good and evil, and speech and writing, giving priority to the primary rather than the latter. Derrida urges readers to read texts critically, increasing their critical potential so that they can bring about political and social change. Derrida supports an interdisciplinary curriculum in one way or another. Derrida is against defining concepts in instructional materials. It is rooted in the metaphysical presence of Aristotle, and it cannot lead to an understanding of matter and phenomena (Corson, 2020; Evans, 2019; Koopman, 2005). According to Derrida's structure, integrity, logical sequence, and meaning aspects of instructional materials are unreal and imaginary. Instructional materials cannot search for the

absolute truth. The power of language, words, and inter-textual relationships shapes reality. Derrida states that there is no neutral place in instructional materials. Instead, he stated that there is no hypertext in the curriculum (Singer et al., 2006). What seems obvious has been created by and depends on language and other semiotic systems. Thus, in the context of the globalization of rural art education, educators should encourage students or learners to interact with texts rather than teach them a constant set of interpretations so that they can interpret texts according to rural values. Therefore, learners should be encouraged to be critical, pay attention to contradictions and gaps in the text, and not be indifferent to such contradictions that are not harmonious.

A rural educator might consider Derrida's deconstruction as a teaching method (Crawford, 2017; King et al., 2019). In this procedure, which is sometimes spoken of as a substitute for a scientific procedure, texts have an infinite number of interpretations, and no interpretation has an advantage over the other, especially in arts education. Here, the emphasis is on personal feelings and experiences. Interpretation is a significant concern in deconstructionism: an introspective postmodernist and anti-objectivist interpretation. In rural art education, deconstruction can enter the cognitive realm in the learning process. This refers to the conception that humans have three types of knowledge that distinguish them from other creatures: analytical knowledge, which is knowledge built through the power of reason in producing scientific truth, which is dominant in science and technology.

On the other hand, ethical knowledge is knowledge about the character and goodness (beliefs, values, or moral character) of a community or nation that is learned through social sciences and humanities and aesthetic knowledge, namely knowledge about taste or emotional qualities, which include aspects of understanding, beauty, and comfort which is the predominant quality of the art. These three aspects of knowledge must appear simultaneously without dominating one aspect of knowledge again so that arts education will have its place in the structure of the educational curriculum and eliminate the dichotomy that has always been applied between science and art. The paradigm of art education in rural areas regarding science and humanity is that they do not know each other, see other parties from their point of view, and are suspicious of each other. The deconstruction method can break this paradigm. The melting of the boundaries between fine arts, theatre, dance, and music marks the elimination of barriers between various artistic tendencies—intervention of scientific and social disciplines, especially those coined as widespread knowledge or utilizing the latest technology (Ihde, 1995). Postmodern art education in rural areas can be produced using various working methods and processes with multidisciplinary, interdisciplinary, and transdisciplinary approaches.

The practice of art education in rural areas should be built collaboratively and integrated with multidisciplinary, interdisciplinary, and transdisciplinary scientific methods and prioritizing research or research approaches in the process. Local wisdom, broadly known as rural traditional cultural capital in the context of postmodern culture in the era of disruption, can be explored to become the basis of multicultural Indonesian arts education if this cultural capital is understood organically; transformed in every space and time—awareness of the scientific basis of science and art in the field of education in the archipelago. The era of disruption can provide an excellent opportunity to change the paradigm of the arts education curriculum based on an inter/multi/transdisciplinary approach to creativity if there is a change in mindset that is not dichotomous/diametric between locality and globality. The profile of art education teachers in the era of disruption 4.0 can carry out art education for generation z if their

competencies are based on skills relevant to the demands of the 21st century and they understand science and art in a non-dichotomous manner.

Conclusion

The concept of rural space in the shifting process of art education in rural areas is the primary concern in the deconstruction method and its relation to the problem of globalization. The physical space or classrooms in the educational process known so far is the school, a physical space in the form of room dividers in a physical building called the school. In deconstruction to present a critical thinking process, more is needed. The concept of space is needed, which presents students to be able to carry out a process of dialogue and dialectics toward the physical reality that can be seen directly regarding diversity so that it will produce a process of critically interpretive reading without being dictated or dogma by the truth of reality that the thought of an educator alone has presented. The concept of space in rural art education as an implication of globalization can present fantasy and imaginary space in thinking more freely, allowing students to present hyper-reality concepts in space and time with various learning processes.

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