Graffiti Virtual Exhibition "Pandemic Youth"

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ABSTRACT

In the middle of March 2020, Indonesia declared a Covid-19 emergency. This pandemic has an impact on art activities, including the artistic world of graffiti. During this time, the activities of graffiti artists in public spaces were increasingly limited. However, this limitation does not dampen their spirit, especially in terms of organizing exhibitions. Where on May 17, 2020, they held a virtual exhibition titled "Youth Pandemics." This topic is interesting to discuss since organizing a virtual exhibition is a new thing for graffiti artists, especially in Indonesia. This research uses the descriptive qualitative method. This study's results reveal that implementing a virtual exhibition gave new alternative space for graffiti artists during a pandemic. Also, a virtual exhibition is a place to gather for graffiti artists amid their social limitations.

Keywords: graffiti, virtual exhibition, pandemic youth

Pameran Virtual Graffiti "Pandemic Youth"
ABSTRAK
Medio Maret 2020 Indonesia dinyatakan darurat Covid-19. Pandemik ini berdampak pada aktivitas seni termasuk di dalamnya dunia artistik graffiti. Selama pandemik, aktivitas artistik pelaku graffiti di ruang publik semakin terbatas. Namun batasan ini tidak menyurutkan semangat berkesenian sebagian pelaku graffiti, terutama dalam hal penyelenggaraan pameran. Dimana pada 17 Mei 2020 lalu mereka menyelenggarakan pameran virtual bertajuk "Pandemic Youth". Topik ini menarik untuk dibahas mengingat upaya penyelenggaraan pameran virtual ini merupakan hal yang baru bagi pelaku graffiti khususnya di Indonesia. Penelitian ini menggunakan metode kualitatif deskriptif. Hasil dari penelitian ini mengungkap bahwa penyelenggaraan pameran virtual menambah alternatif baru bagi ruang berekspresi para pelaku graffiti di tengah pandemik. Selain itu pameran virtual sekaligus menjadi wadah berkumpul bagi para pelaku graffiti di tengah keterbatasan sosial mereka.

Kata kunci: graffiti, pameran virtual, Pandemic Youth

INTRODUCTION

In the middle of March 2020, Indonesia has declared a Pandemic of Covid-19. The virus that was initially identified in Wuhan has spread to Indonesia, and in a short period since the middle of May 2020, the favorable cases of Covid-19 have increased significantly (Azanella, 2020). The Indonesian government is following up on the handling of Covid-19 by issuing Government Regulation Number 21 of 2020 concerning the implementation of large-scale social restrictions that can be

carried out by the Regional Government based on the approval of the Minister of Health (Giri, 2020).

Social restriction has an impact that felt by all Indonesian people. Work and study activities carried out online. This effort is to prevent the potential transmission of Covid-19 caused by many people's interactions in one space at the same time. Work and study, but art activities also impact; one of them is the art world of graffiti in Indonesia. This pandemic situation limits the activities of graffiti artists in public spaces. Artistic activities held regularly were postponed indefinitely, such as the exhibition. These social restrictions impact graffiti artists' artistic process where graffiti artists present their existence in public spaces and require appreciation as a form of self-actualization through community spaces such as exhibitions (Artcoholic, 2020). These things motivating Artcoholic to explore a new form of an exhibition in a virtual model. The virtual exhibition entitled "Pandemic Youth" can gather graffiti artists and their audience in one space simultaneously without direct physical interaction. This context makes the virtual exhibition "Pandemic Youth" becomes an exciting topic to study. Based on circumstances, "Pandemic Youth" is a new form used by graffiti artists in Indonesia to exhibit their works. So it becomes something new for all graffiti artists who gather in this virtual exhibition. "Pandemic Youth" is also an exciting topic considering that this virtual exhibition is held in Indonesia's Pandemic situation.

This exhibition being an event to give a spirit that motivating the graffiti artists and their audiences in the middle of the pandemic situation. Online access for exhibition visitors is through a 360° virtual view that can perceive the audience's experiences who visit the exhibition even virtually. Things to be studied in this research related to the new experiences felt by exhibition organizers, graffiti artists, and exhibition audiences who visit the "Pandemic Youth" as well as studying the potential of virtual exhibitions as a new alternative form of exhibiting graffiti work, especially in Indonesia during this Pandemic Covid-19 situation.

MATERIALS AND METHOD

This research used the descriptive qualitative method. The characteristic of qualitative research is collecting data in the form of words, sentences, or images that meaningful and trigger a real understanding compared to presentation in the form of numbers or frequency. Meanwhile, to increase this study's validity, a triangulation source technique called data triangulation was used (Sutopo, 2006). This study's data triangulation was collecting data from interviews, documents/archives, and observations. Interviews were conducted with resource persons to obtain information about the virtual exhibition "Pandemic Youth", namely by several graffiti artists members of the Artcoholic crew as the organizer.

The interview process was carried out in-depth. Subsequent data collection was carried out on documents or archives related to the process and results of organizing the virtual exhibition "Pandemic Youth". Finally, through observation, data collection is carried out in person by attending the online virtual exhibition "Pandemic Youth".

RESULT

The virtual exhibition "Pandemic Youth" was held by Artcoholic, a graffiti crew from Jakarta, and was formed in 2001. Preparation for the exhibition itself was carried out within a month, based on spontaneous ideas during a sudden pandemic that impacted all aspects of life, including graffiti artists and their artistic world. The virtual exhibition "Pandemic Youth" is a concrete form from graffiti artists in response to the limited and fearful conditions during the pandemic, and bring positive energy. The purpose of this exhibition is to organize and learn about a new form of virtual exhibition space for the development of the graffiti scene in Indonesia and a communal space that brings together graffiti artists amid social limitations (Artcoholic, 2020).

Figure 1. Publication of the virtual exhibition "Pandemic Youth" on social media *Instagram.*
Source: Artcoholic Instagram account, 2020

"Pandemic Youth" is the first virtual graffiti exhibition held during the covid-19 pandemic in Indonesia. Organizing and accessing this exhibition is carried out online on the https://artcoholic.damnrock.club/ page starting May 17, 2020, to June 2, 2020, and is attended by 30 graffiti artists both from within the country and abroad. These graffiti artists are Bujangan Urban (Jakarta), Brokey (Jakarta), Fine (Jakarta), Koma (Jakarta), Muth (Jakarta), Pots (Jakarta), Rest (Jakarta), Smok (Jakarta), Sidvizeus (Jakarta), Totokismo (Jakarta), Yeah! (Jakarta), Add One Seven (Jakarta), Darbotz (Jakarta), Daske (Surabaya), Egg Fiasco (Philippines),

Ghost (Makassar), Kicks (Bogor), Morden (Jakarta), Muck (Yogyakarta), Semor (German), Shake (Bandung), Slac Satu (Singapore), Stokemaki (Semarang), Swodshit (Semarang), The Popo (Jakarta), Tutu (Jakarta), Tuyuloveme (Yogyakarta), Wormo (Jakarta), Yuker (Jakarta), dan Zero (Singapore). The total number of visitors to the virtual exhibition "Pandemic Youth" based on Google Analytics data counted 8,383 visitors. Visitors to this exhibition based on Google Analytics data is from Indonesia, Singapore, United States, Malaysia, Japan, the Philippines, Vietnam, Australia, the Netherlands, Taiwan, United Kingdom, France, Hong Kong, Saudi Arabia, Ukraine, Canada, Chile, and China. The largest percentage of exhibition access is using mobile phone.
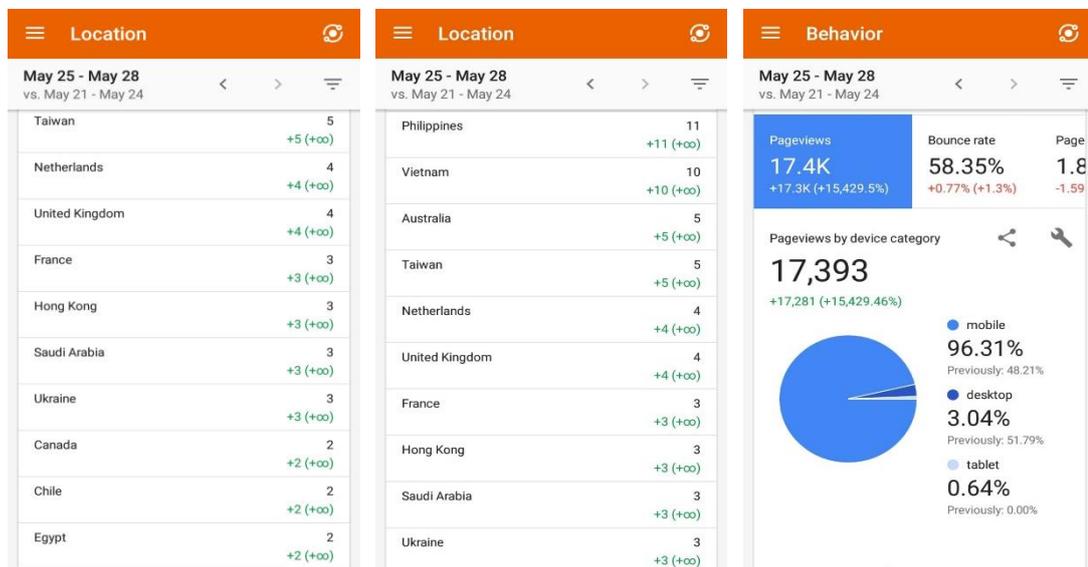

Figure 2. Total visitors to the virtual exhibition "Pandemic Youth".
Source: Artcoholic Instagram account and Artcoholic database from Google Analytics Report

The critical process in realizing the virtual exhibition "Pandemic Youth" is preparing a virtual application as an exhibition medium. In the process, Artcoholic uses augmented reality technology and explores various programs such as Adobe Photoshop, Adobe Illustrator, Sketchup, 3D Vista, and several game maker programs to build virtual displays. This process is quite complicated, considering that the construction of a virtual display must present the perception of visiting an exhibition to visitors even though virtually. Therefore "Pandemic Youth" becomes a new experience for Artcoholic as the exhibition organizer, graffiti artists, and the exhibition visitors. In general, the details of the experiences for both parties is:

1. Exhibition organizer: Explore a new form of the exhibition with augmented reality technology. Virtual exhibits cut production costs. Organizers do not need to prepare a specific budget for submitting works, accommodation for artists, rental of exhibition space, publications, and other technical matters. In terms of publications, virtual exhibitions are quickly be published by sending link access through social media that low cost of budgets but can be reached and accessed globally (Artcoholic, 2020).

2. Graffiti artists: New experiences in presenting their artworks. It is different from presenting their work at regular exhibitions that require direct physical interaction and objects, either with exhibition organizers, other graffiti artists, and exhibition visitors. The virtual exhibition has a high-security level for their artworks because there is no direct physical interaction during the exhibition. Besides, artists can directly contribute to the exhibition publication by sending link access through social media that can be accessed online. Its publication's reach can also be broad with social media that is accessed globally (Interview to Bujangan Urban & Muck, 2020).

3. Exhibition visitors: Easy access to the exhibition with only a mobile phone. Visitors got a new sensation of visiting a virtual exhibition that has never been felt before. Ease of identifying and interacting with graffiti artists' social media links account featured in each artwork (based on interviews with ten visitors).

Figure 3. Virtual displays of "Pandemic Youth".
Source: https://artcoholic.damnrock.club/

DISCUSSION

The exhibition is an organization of elements, objects, or works on display and works to organize and manipulate elements outside the exhibition room. Broadly, the exhibition is considered a bond and connection of various things and elements in the space for specific purposes (Susanto, 2004). In this case, virtual exhibitions are limited to appreciating static artworks displayed on online media and interacting based on augmented reality (AR) technology. Augmented reality is a combination of real and virtual worlds, real-time interactions, and accurate 3D registration of virtual and real objects (Wu et al., 2013). "Pandemic Youth" utilizes augmented reality technology to successfully combine all elements of a combination of real and virtual worlds, then present a perception of the reality of an exhibition based entirely on virtual information based on reality. This thing becomes a new experience for the graffiti scene, especially in Indonesia, regarding the exploration of using augmented reality technology as a new media for virtual exhibitions.

CONCLUSION

Engagement is significant in the world of art exhibitions. It describes the process of addressing, stimulating, turning attention towards something, creating lasting positive memories, and giving new insights. Engagement is a much deeper and more profound experience that changes and deepens understanding and aims for good exhibition design (Hughes, 2010). During the Covid-19 Pandemic, social restrictions restricted the graffiti scene movement in Indonesia threatened its development. However, there are always various ways to emerge as solutions in every limitation, in this case, as Artcoholic did with the virtual exhibition "Pandemic Youth". They try to explore the uses of augmented reality technology and produce some virtual exhibitions. Although virtual exhibitions with augmented reality technology are not new in this millennium, in the Indonesian graffiti scene, augmented reality technology in virtual exhibitions has never been done, especially during the pandemic. Therefore, the presence of "Pandemic Youth" is something new and potential to be used, especially in creating engagement for exhibition organizers, graffiti artists, and exhibition visitors. This engagement stimulates and gives a festive spirit during the Pandemic conditions to keep works and appreciates Indonesian graffiti work that develops the graffiti scene itself, especially for the Indonesian graffiti scene.

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