



ECO-ART TREND BASED ON ECO-CULTURE IN THE PAINTING WORKS OF YOUNG INDONESIAN ARTISTS

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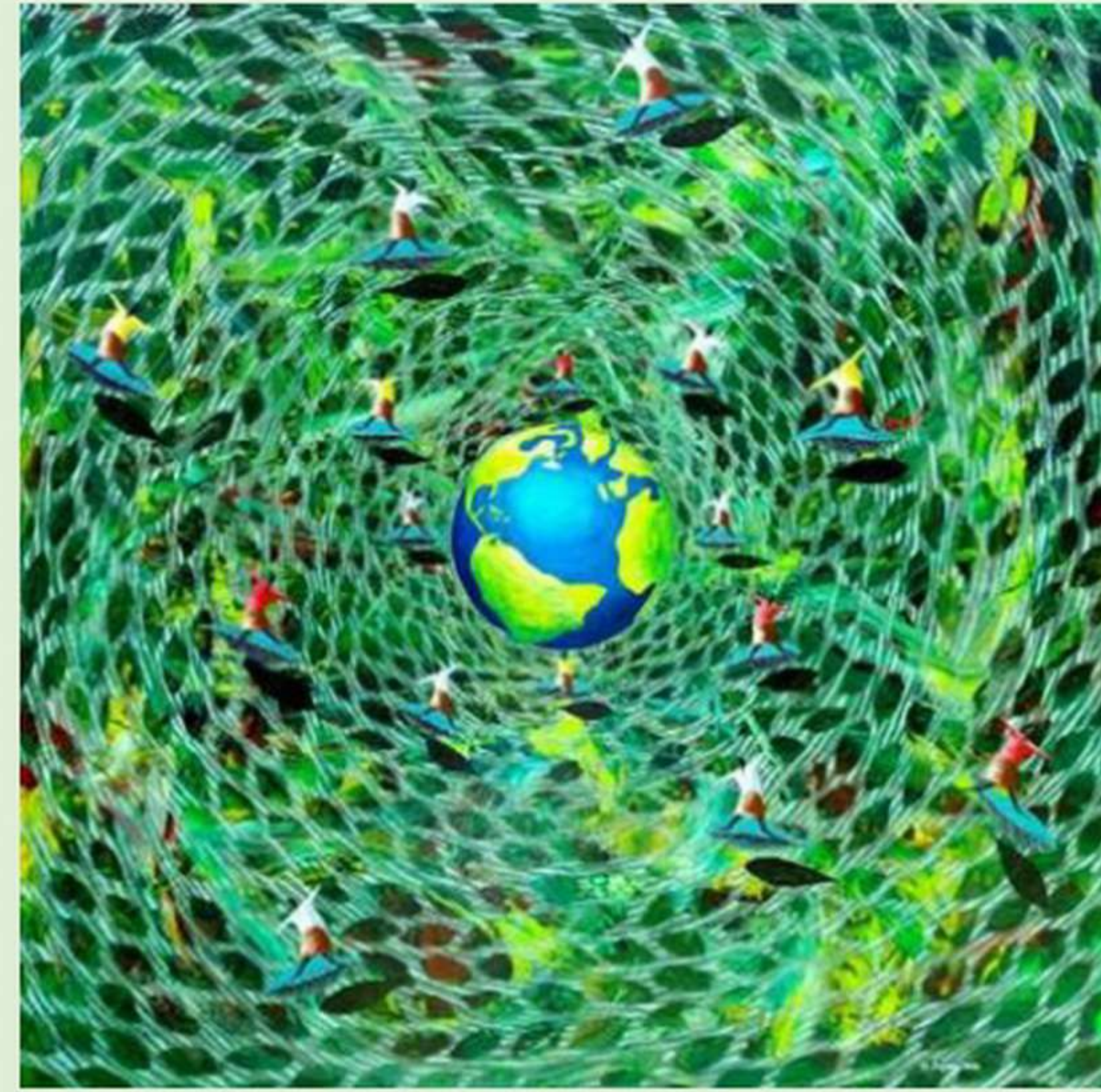
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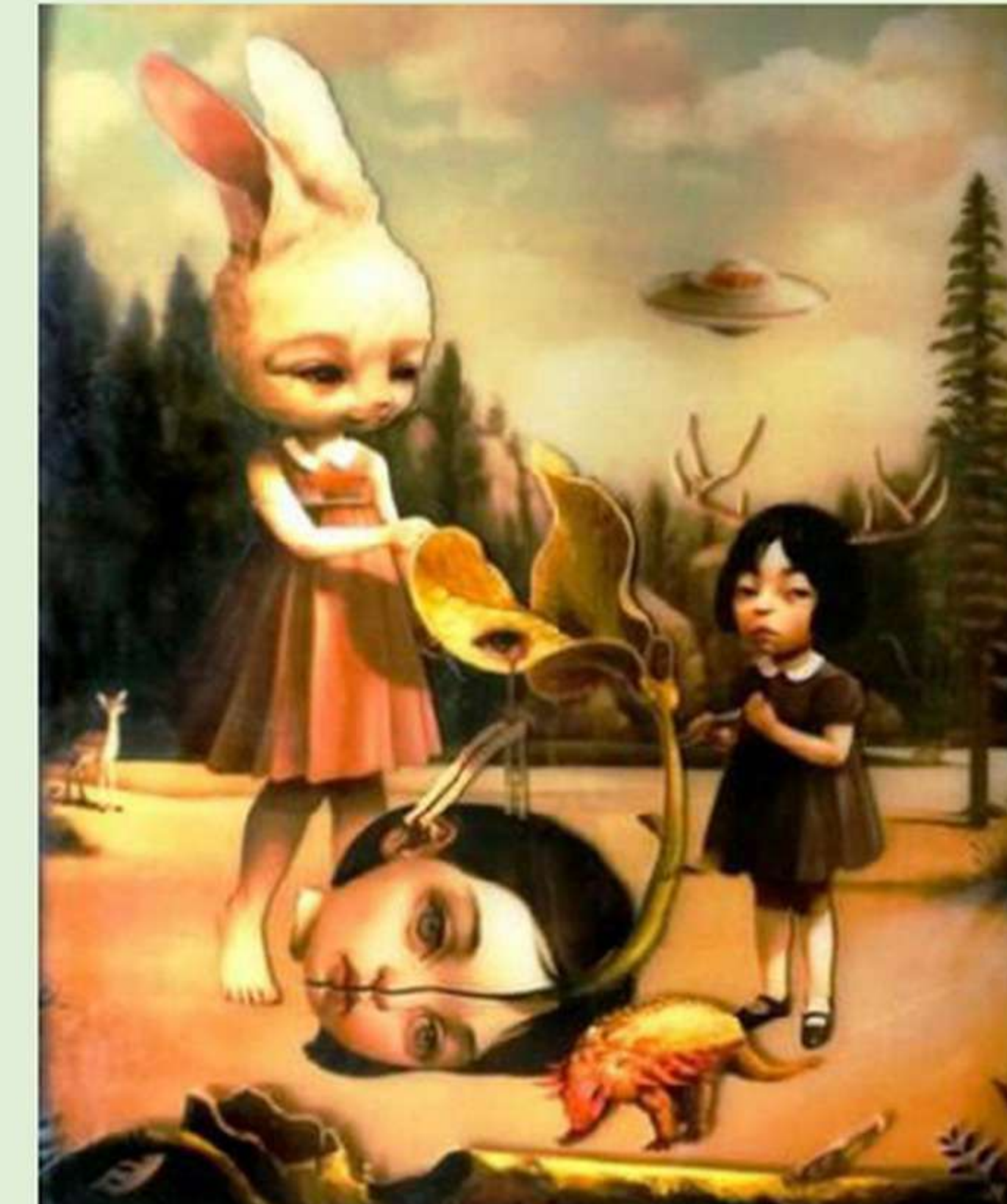
At the beginning of the 21st century, there was a revival of “eco-art” which was not a part of the epistemological Aesthetics of the previous decade. This narrative was based on the phenomenon of hyper-reality in fine art and also served as an answer to Post-Modern uncertainty sparked by the growing awareness of local wisdom. The theoretical approach used is Gadamer’s Hermeneutics, through the four dialectical steps of *Bildung*, Sensus Communist, *Urteilkraft*, and *Geschmack* (Taste). A Qualitative Research Method is used with an explorative approach.



Prima Milawati, *Growing Survively* (2021)



Nyoman Sujana Kenyem, *The Earth Hour* (2021)



Robby Dwi Antono, *Menawar Mimpi*, (2015)



Galih Reza Suseno, *Equilibrium* (2020)



Prabu Perdana, *Isolated Garden* (2020)

During the second decade, there were significant changes among young Indonesian artists where the orientation of their artworks was more towards the spirit of *Eco-Art*. This change was part of their expression of awareness as part of the natural and cultural environment globally. The contemporary spirit of massive *Eco-Culture* is manifest in many young Indonesian creators. Especially in their paintings, young artists are no longer expressing in the form of complex and contemplative symbolic attractions but a straight forward aesthetic narrative of what is understood and desired about the natural and cultural environment. They talk about nature's unique, the uniqueness of local culture, and the destruction of nature, to concerns about its sustainability, a unique contemporary spirit.

The trend of *Eco-Art* painting among young Indonesian artists, in its accumulation, is the arrangement of a puzzle that reflects its essence. Aesthetic visual representation as the abstraction of a spirit of concern for the natural environment is conveyed with a style of symbolic hyper-reality. It no longer speaks about the beauty of nature or conveys messages of natural destruction and conservation but educates awareness of Indonesia’s natural wealth that should be appreciated and well managed. The media of artistic expressional dialectics carries messages of enlightenment about natural wealth, not only for today but also for the space and time of life for future generations.