



INTISARI

Aksi ilegal seni jalanan di kota Yogyakarta muncul dan berkembang pesat setelah diskusi “Seni Ruang Publik” di Rumah Seni Cemeti pada tahun 2000. Perkembangan ini memicu permasalahan menyangkut penataan dan penetapan citra kota yang telah diatur oleh pemerintah kota Yogyakarta. Menyangkut penetapan citra kota, keilegalan aksi ini selanjutnya diakomodasi melalui penyediaan fasilitas dan pendanaan. Fasilitas yang diberikan pemegang kewenangan dan beragam praktik seniman memunculkan pergulatan di wilayah representasi dan juga ruang representasional kota Yogyakarta. Pada satu sisi beberapa seniman menerima fasilitas pemerintah, tetapi disisi lain tetap beraksi secara bebas sebagaimana spirit seni jalanan

Untuk mengurai praktik seniman jalanan terkait penataan ruang seni di kota Yogyakarta, penelitian ini menggunakan metode etnografi dan menerapkan konsep produksi ruang Henri Lefebvre mencakup praktik spasial, representasi ruang dan ruang representasional.

Hasil dari penelitian ini menunjukkan bahwa upaya penetapan citra kota menimbulkan beragam pergulatan. Representasi ruang dan ruang representasional kota tidak secara tegas menetapkan ruang bagi seni jalanan tetapi ditetapkan dengan menyesuaikan praktik spasial seniman, wujudnya berupa akomodasi dan fasilitasi yang diarahkan pada tujuan penetapan citra kota sebagai bentuk apropriasi keberadaan seni jalanan. Praktik spasial yang dilakukan oleh seniman terkait akomodasi, telah mencabut spirit seni jalanan dan memunculkan kemungkinan kemapanan profesi. Pada sisi lain, praktik spasial yang dilakukan merupakan bentuk negosiasi serta strategi untuk mencapai posisi pada dua tujuan sekaligus, kemapanan profesi keseniman sekaligus kebebasan seniman di jalanan.

Kata kunci: seni jalanan, negosiasi, strategi, praktik spasial, representasi ruang, ruang representasional.

ABSTRACT

Illegal acts of street art in the city of Yogyakarta emerged and developed rapidly after the “*Seni Ruang Publik*” discussion at Cemeti Art House in 2000. These developments triggered problems regarding the arrangement and determination of the city's image that had been regulated by the Yogyakarta city government. Regarding the determination of the city image, the legality of this action is then accommodated through the provision of facilities and funding. Facilities provided by the holder of authority and a variety of artists' practices gave rise to struggles in the area of representation and also the representational space of the city of Yogyakarta. On one hand, some artists receive government facilities but, on the other hand, they act freely as the spirit of street art

To unravel the practices of street artists related to the arrangement of art spaces in the city of Yogyakarta, this study uses ethnographic methods and applies the concept of Henri Lefebvre's *production of space*—including spatial practices, representations of spaces and representational spaces.

The results of this study indicate that efforts to determine the image of the city give rise to a variety of struggles. Representations of spaces and representational spaces of the city do not explicitly define spaces for street art but are determined by adjusting the spatial practices of artists, their form of accommodation and facilitation directed at the goal of determining the image of the city as a form of appropriation of the existence of street art. The spatial practices carried out by artists related to accommodation have deprived the spirit of street art and raised the possibility of professional establishment. On the other hand, spatial practice is a form of negotiation and strategy to achieve a position on two objectives at once, the establishment of the artistic profession as well as the freedom of artists on the streets.

Keywords: street art, negotiation, strategy, spatial practice, representations of space, representational space.