



Mural Publik: Representasi, Transformasi, dan Citra Ruang Publik Kota Yogyakarta

Intisari

Pergeseran paradigmatik kiblat seni rupa modern menuju kontemporer membawa perubahan pola produksi "makna" dalam penciptaan dan penikmatan karya seni. Titik pusat pemaknaan bergeser dari seniman menuju karya seni dan penikmatnya. Seniman dituntut menemukan ruang baru untuk mempresentasikan karya dan mencuri perhatian publik seni. Karya seni yang bersifat privat dibawa ke ranah publik dan menjadikan ruang publik sebagai medan bereksplorasi dan berekspresi.

Mural sebagai seni publik di kota Yogyakarta menjadi objek utama dalam disertasi ini. Apa yang terepresentasikan dalam mural publik, transformasi mural menjadi seni publik dan citra ruang publik kota Yogyakarta dengan hadirnya mural publik, menjadi permasalahan utama penelitian. Karya mural publik di kota Yogyakarta dari tahun 1997-2012 oleh Apotik Komik, Taring Padi, *Clarion Alley Mural Project (CAMP)*, Jogja Mural Forum (JMF), kelompok *street art*, serta mural di kampung, menjadi data utama penelitian. Penelitian dalam disertasi bersifat kualitatif dengan pendekatan multidisiplin menggunakan teori estetika, semiotika, sejarah dan citra ruang.

Kesimpulan penelitian: 1) Mural publik memiliki kesamaan dengan seni rupa kontemporer yang merepresentasikan multikultur, multietnik, dan identitas subjek, seperti identitas etnik, identitas kaum marginal, identitas perempuan, identitas politik dan budaya media yang diekspresikan secara komikal, realistik, surealistik, dan dekoratif. Mural publik menyampaikan pesan-pesan moral dalam bentuk kritik sosial secara jenaka dan simbolik. Publik dapat memaknai mural secara denotatif, konotatif bahkan mengkaitkan dengan mitos-mitos dalam kebudayaannya. 2) Transformasi mural menjadi seni rupa publik merupakan strategi kelompok Apotik Komik untuk memasuki arus utama seni rupa kontemporer nasional dan internasional, sekaligus "estetisasi" ruang publik akibat vandalisme graffiti, *tagging*, *street logos* dan coretan liar. 3) Euforia *street art* dan mural publik membuat ruang publik carut-marut. "Estetisasi" ruang publik melalui proyek mural belum mempertimbangkan kesatuan arsitektural sehingga belum menghadirkan kesatuan ruang estetis. *Event* mural publik mampu memperkuat *branding* kota Yogyakarta sebagai kota seni dan destinasi wisata. Karya seni publik dan mural publik dapat menjadi *landmark* temporer bagi kota.

Kata kunci: *Mural Publik, Representasi, Transformasi, Citra Ruang Publik.*



Public Mural: Representation, Transformation, and the Image of Public Space in Yogyakarta

Abstract

Paradigmatic shift of modern art direction into the contemporary one brings the change of “meaning” production pattern in the creation and enjoyment of art. The center of purposing artwork shifts from the artists to the artworks and their lovers. The artists are demanded to find new space to present their artworks and to steal the attention of public art. Private artworks are brought to public domain and they make the public space as field of exploration and expression.

Mural as public artwork in Yogyakarta becomes the main object in this dissertation. What’s represented in public murals, mural transform into a public art, and the image of public space in Yogyakarta with the presence of a public mural. They become the main problems of the research. Public and mural artworks in public space of Yogyakarta from 1997 to 2012 presented by Comics Apotik Group, Taring Padi, Clarion Alley Mural Project (CAMP), Jogja Mural Forum (JMF), street art group (YORC and Hate-Love-Hate) as well as murals in the villages, becomes the main data of the research. This research dissertation applies qualitative research which is multidisciplinary and uses theory of aesthetic, semiotics, history and image of the spaces.

Conclusions of the research: 1) Public murals have similarities with contemporary arts which present multicultural and multiethnics as well as subject identities presenting the culture and social identities such as identities of ethnic, marginal, woman, politics, and media culture which is expressed comically, realistically, surrealistically and decoratively. Public murals convey moral massages in the form of social criticism humourously and symbolically. The publics can interpret them denotatively, conotatively event they relate them with the mhyths in the cultures. 2) Mural transformation as Public artworks is Apotik Komik strategy to enter the main stream contemporary art nationally and internationally, and to create aesthetically public space as the result of graffiti, tagging, street logos and wild streak. 3) Street art and mural euphoria makes public spaces less becomes aesthetic. Creating aesthetically public space through mural projects do not consider the unity of architecture yet so that it does not present the unity of spaces aesthetics. Public mural events is able to strengthen the brand of Yogyakarta city as tourist destination. Publik artworks and public murals can be temporary landmark for the city.

Key words: Publik Mural, Representation, Transformation , Image of public space