

THE CREATION OF PUBLICATION MEDIA FOR RELIEF- PRINT ART EXHIBITION POST-COVID 19

Sigit Purnomo Adi¹, Nur Adibah Nadiah Mohd Aripin², I Gusti Ngurah Tri
Marutama³, Dona Prawita Arissuta⁴

^{1 3 4} Universitas Sebelas Maret (UNS) Surakarta, Indonesia

² Universiti Teknologi MARA (UITM), Malaysia

E-mail correspondence: sigitpurnomoadi@staff.uns.ac.id

ABSTRACT

The creation of publication media for these relief-print artworks is a creative and innovative work because it does not only create relief-print works of art, but also creates publication media or exhibition media to exhibit relief-print works of art. This publication media work is a publication work that combines virtual and offline. The purpose of this work is the creation of relief-print art exhibition publication media that try to find alternative publication media which are environmentally friendly, efficient and global. The creation of this publication media uses the Tri Cipta Karya creation method which is an elaboration of the Artistic Creation method. The results of this creation produce an efficient Hybrid publication media, meaning that in the exhibition it is not only exhibited offline or physically, but also exhibited online or through a virtual gallery. The implications of this publication media creation have opened up wide opportunities for artists or designers to publish their works across countries online.

Keywords: relief-print; publication media; graphic arts

ABSTRAK

Penciptaan media publikasi pada karya-karya cetak tinggi ini merupakan pengkaryaan yang kreatif serta inovatif karena tidak hanya menciptakan karya seni cetak tinggi saja, tetapi menciptakan media publikasi atau media pameran untuk memamerkan karya-karya seni cetak tinggi. Karya media publikasi ini merupakan karya publikasi karya yang menggabungkan antara virtual dan luring. Tujuan dari pengkaryaan ini adalah penciptaan media publikasi pameran seni cetak tinggi ini adalah berusaha mencari alternatif media publikasi yang ramah lingkungan, efisien serta mendunia. Penciptaan media publikasi ini menggunakan metode penciptaan Tri Cipta Karya yang merupakan elaborasi dari metode Kreasi Artistik. Hasil dari penciptaan ini menghasilkan media publikasi yang Hybrid yang efisien, artinya dalam pameran tidak hanya dipamerkan secara luring atau fisik, akan tetapi juga dipamerkan secara daring atau lewat galeri virtual. Implikasi dari penciptaan media publikasi tersebut menyebabkan terbuka lebarnya para seniman atau desainer di dalam mempublikasikan karya-karyanya lintas negara secara daring.

Kata kunci: cetak tinggi; media publikasi; seni grafis

1. Introduction

The creation or the works of relief-print in Indonesia is indeed vary very much, because relief-print or also called relief prints are very familiar to artists, university students and the general public. Relief-print have many types of variants, both conventional (linocut, woodcut) and non-conventional (Adi, 2023), (Adi et al., 2020).

The development of relief-print art is indeed undeniable, ranging from abstract to realistic, symbolic or a combination of them all. When they are viewed in terms of the number and quality of the works, there seems to be no problem, but there are limitations in terms of exhibitions or publications. In the past, relief-print exhibitions were often held directly or could be defined as offline exhibitions, not online.

Since the Covid pandemic hit the world in 2019, all aspects of life have been devastated, many sectors have died and not developed, including the fine arts sector, such as publication of relief-print art. Finally, virtual media was chosen to publish these exhibitions, because what else could be done, all exhibition access was restricted by the government to reduce the spread of the corona virus. At that time, virtual exhibitions developed, either via Zoom, Artsteps, YouTube or others (Sundari, 2022), (Pandanwangi, 2022). The phenomenon of all things virtual and environmental issues caused changes in relief-print art exhibitions that originally had to be exhibited physically and directly in gallery rooms or other exhibition spaces, then were forced to be exhibited online or virtually.

Virtual exhibitions in the era of Covid 19 pandemic have their pluses and minuses. The advantages of virtual exhibitions can reduce people gathering which at that time was strictly prohibited, the exhibition's reach is wider and can be worldwide, and it is cost-effective. Meanwhile, exhibitions that are held offline clearly provide advantages where the exhibition can be enjoyed directly by visitors and they can meet artists too. After the end of the Covid 19 era, a new phenomenon emerged, namely exhibitions that can be offline, online, or hybrid (a combination of offline and online) formats. This is also related to issues of efficiency, environmental issues, more varied publications or others.

The purpose of creating publication media for the relief-print art exhibition is trying to find the alternative publication media that are environmentally friendly, efficient and can be global. This means that the exhibition is not only shown offline (physically) but also exhibited online or through a virtual gallery, or called a hybrid exhibition. The implications of creating publication media for the exhibition can make artists or designers more open in publishing their works. Hybrid exhibitions can strengthen the existence of relief-print art. Moreover, relief-print techniques are quite attracting among students and artists (ADS, 2021).

2. Literature Review

Graphic art in its creation or processing works through the printing method and then the duplication process is carried out. So, the works produced are not only one but more than one. However, all the creation are original (Susanto, 2011). In its application, relief-print has many advantages, relief-print works can be duplicated, but the works become less exclusive, although in terms of visuals they are very attractive (Marianto, 1988). Graphic art can be categorized as 2-dimensional fine art, which uses printing process and can be duplicated (Rohidi & Sabana, 2015).

The creation of artwork is not just about creating, but they must use the right creation method, in order to produce amazing works. One of the method used in creating artwork is the artistic creation method (Kartika, 2016). Artistic creation can also be applied in the creation of graphic art, especially relief-print. Moreover, if relief-print artwork is exhibited in a hybrid format, as a form of creation beside the work itself.

Relief-print art exhibitions used to be carried out conventionally, exhibitions were carried out physically (offline). Such as the graphic art exhibitions of the Yogyakarta Graphic Arts Week, or the Indonesian Graphic Arts Triennale, which used an offline exhibition format. Although very interesting, there were several shortcomings. For this reason, innovation is needed so that the exhibition is more interesting and not boring (Susanto, 2003), (Ginting & Sadono, 2022).

Art exhibitions are not only about the format or form of the exhibition, but can also be linked to environmental issues. The application of EcoArt is not only limited to the creation of artworks, but also lead to the publication of works (Marianto, 2011). Thus, it can be said that EcoArt is not only limited to the creation of artworks, but also lead to the presentation of works and also the publication of works, for example in the virtual exhibition. The results of study indicate that adopting virtual exhibitions is critical in predicting exhibitors' perceived performance and satisfaction, which in turn, influences their pro-environmental behavior (Xia et al., 2023).

3. Creation Methodology

The creation method used is the Tri Cipta Karya creation method, which is inspired by the Artistic Creation method. This method was developed to better accommodate the needs of creating presentations or publication media (Kartika, 2004), (Adi, 2022), (Sugihartono, 2011), (Marutama et al., 2018), (Sukerta, 2021). The stages of this creation can be explained as follows.

1. Reflection

In designing the publication media for this exhibition, the author conducted reflection by praying to God Almighty to get the right idea. In this reflection, the idea emerged to create a publication media that combines virtual and offline (Kartika & Prawira, 2003).

2. Experiment

After getting the idea, the author finally conducted an experiment, by comparing virtual and offline art exhibitions, from both exhibitions, author looking for the advantages and disadvantages. For example, virtual art exhibitions have the advantages of being more economical, efficient, practical, environmentally friendly and spreading quickly in the sense that they can quickly become global, while the disadvantage is that the audience cannot see the artwork directly.

Meanwhile, offline art exhibitions have limitations in terms of higher costs, less efficient, but behind these weaknesses, there are advantages, namely that the work

can be witnessed directly by the visitors, so that it can be appreciated on the spot. From the description above, it was finally decided to combine or collaborate between virtual and offline art exhibitions, or called hybrid art exhibitions (Adi, 2021).

3. Formation and Presentation of Publications,

The formation of publication media for this relief-print exhibition uses two methods, namely virtual and offline, which are called Hybrid exhibitions. Hybrid exhibitions can be said to be efficient because they can be used to internationalize local works. Works that are considered interesting, unique and different will be presented offline, while more other works are exhibited in virtual format. Virtual exhibitions can be accessed from anywhere in the world, allowing art enthusiasts, regardless of their location, to explore and appreciate artwork without the need for travel or financial barriers (Baratè et al., 2023).

4. Discussion

4.1. Hybrid Publication Media (Arsteps and Offline)

In the past, or before the Covid 19 pandemic, relief-print art exhibitions were usually held offline (face-to-face), meaning that visitors to the exhibition came to the relief-print art exhibition and directly observed the works or directly appreciated the works, and could even talk to the artists. In this creation, the author developed a Hybrid exhibition or combined face-to-face and virtual exhibitions. Offline exhibitions are only held in small rooms or small galleries, with only selected works, so that not many works are exhibited. Meanwhile, virtual exhibition used the Arsteps application which is easily found in cyberspace. Technically, the works are arranged in such a way that they are interesting to watch.

This virtual-based relief-print art exhibition is made to approach the form of an offline exhibition, can be moved and focused on the work, only can not see the artwork directly. The Arstep application is indeed very sophisticated. The application can be used for free, only it needs to be studied in detail first, because if not, the movement will be slow or even messy.

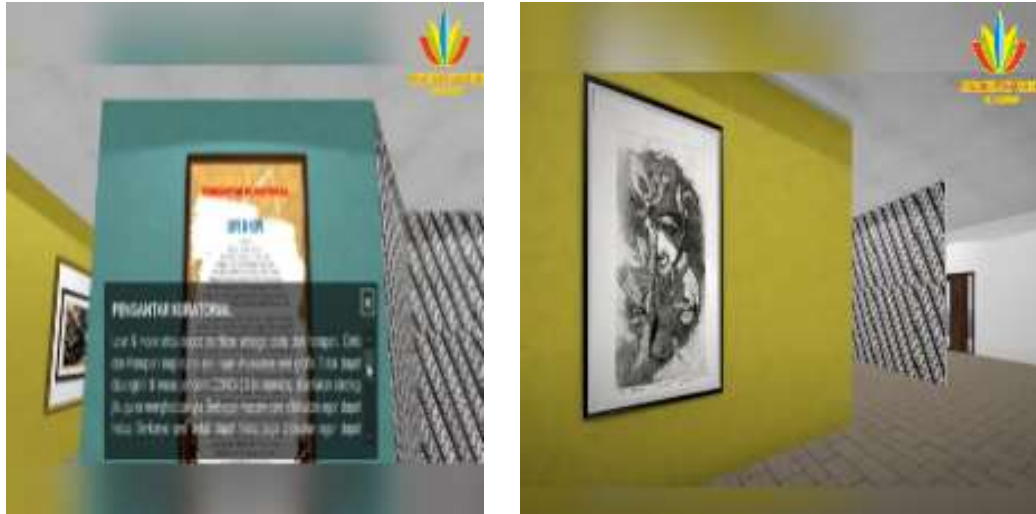


Figure 1. Publication media using Arstep software for Virtual Relief-print Exhibition
(Source: <https://www.youtube.com/watch?v=dBz2oorEeJE>, 2024).

4.2. Hybrid Publication Media (Youtube and Offline)

This hybrid relief-print exhibition also uses two techniques, namely a virtual exhibition using YouTube channel media and an offline exhibition using a small room with a few artworks on display. Minimizing the artworks on display is like making the display performance more efficient. Instead, a television or barcode is installed on the display that is connected to the YouTube channel. Thus, the publication media becomes more efficient, even more global. After the artworks are ready to be displayed, the artworks are photographed or videoed and then uploaded to the YouTube channel.

Exhibitions using Arstep software and YouTube as a combination for offline exhibitions, each have different characteristics. Virtual exhibitions based on applications, such as Arstep, require users to have devices with adequate specifications, both of computers, laptops, or smartphones. If those are inadequate, the application will be slow to open and run. However, in the future it is certain that it will be easier to access by the technological advances. Not everyone can operate the menu in Arstep when enjoying the exhibition, especially for old people who are not capable in technology. In fact, it provides a new experience for its visitors. We aim to

create a human-centered experience (Chen et al., 2020). The immersive art exhibition can create a deeper understanding and appreciation of the art and the ideas behind it, by providing visitors with a more interactive and engaging way of experiencing the art (Li & Huang, 2023).



Figure 2. Exhibition publication media using YouTube
(Source: <https://www.youtube.com/watch?v=dBz2oorEeJE>, 2024)

This is different from exhibitions that use YouTube with common video format content. Without having a specific application, just using an internet browser, visitors can enjoy the content of the art exhibition. In addition, to be able to enjoy the art exhibition on YouTube, just click play, so that anyone can operate it, both old and children.

Each of these exhibition formats has its own advantages and limitations, as well as different target audiences. Both, Arstep and YouTube exhibitions, open the door to the world wide for art exhibitions that were previously held behind closed doors and only enjoyed by a limited audience. These digital spaces are seen as promising grounds for opening up the much gated art world and birthing new forms of public engagement (Gladysheva et al., 2014).

5. Conclusion

The creation of relief-print art in Indonesia is indeed very much in variation, because relief-print is very familiar to artists, students and the general public. Relief-print art has many types of variants, both conventional: linocut, woodcut, and non-conventional. The development of relief-print work is undoubtedly from abstract to realistic, symbolic or even a combination of all. Publication of relief-print art exhibitions used to be done conventionally, namely direct exhibitions (offline). Although it is very interesting, it has several shortcomings.

This creation produces an efficient Hybrid publication media, meaning that artwork is not only exhibited offline (physically), but also exhibited online or through a virtual gallery. The implication of the creation of this media is that it can publish artists and their works to the whole world virtually. In addition, it provides a new way to appreciate artwork for the target audience.

6. References

- Adi, S. P. (2022). *Cetak Sablon dalam Karya Seni Grafis* (B. Nofianto (ed.)). Ideas Publishing.
- Adi, S. P. (2023). *Transformasi dan Transfigurasi Rongsok dalam Seni Cetak Tinggi melalui Perspektif Ecoart*. ISI Surakarta.
- Adi, S. P. (2021). Leaf Print: Environmentally Friendly Artwork. *ICON ARCCADE 2021: The 2nd International Conference on Art, Craft, Culture and Design (ICON-ARCCADE 2021)*, 179–182.
- Adi, S. P., Susanti, N., & Panggabean, M. N. R. (2020). *Cetak Tinggi dan Pengaplikasiannya*. Dwi-Quantum.
- ADS. 2021. Mengenal Teknik Cetak Tinggi dalam Seni Grafis. <https://kumparan.com/berita-hari-ini/mengenal-teknik-cetak-tinggi-dalam-seni-grafis-1wDnJz4uuI8/full>.
- Baratè, A., Ludovico, L. A., & Presti, G. (2023). Sound Design for Paintings in Virtual Art Exhibitions. *Research Square*. DOI: <https://doi.org/10.21203/rs.3.rs-3165055/v1>.

- Chen, W., Wang, L., Sun, Y., Sugihartono, R. A., Lestari, D. (2020). *Code +: cyber archiving, interactive documentary, and immersive experience for the digital heritage narratives of Asia*. DOI: 10.1145/3415263.3419138.
- Ginting, A. S., & Sadono, S. (2022). Ruang Pameran Alternatif dalam Bentuk Platform Pasar Seni Non Fungible Token. *E-Proceeding of Art & Design*, 9(2), 1399–1415.
- Gladysheva, D., Verboom, J., & Arora, P. (2014). The art tube: strategies, perceptions and outcomes of museums' online video portals. *Digital Culture and Education*, 6(4), 393–408.
- Kartika, D. S., & Prawira, N. G. (2003). *Tinjauan Seni Modern*. Departemen Pendidikan Nasional Sekolah Tinggi Seni Indonesia Surakarta Djelantik.
- Kartika, S. D. (2004). Seni Rupa Modern. In *Rekayasa Sains*. Rekayasa Sains.
- Kartika, S. D. (2016). *Kreasi Artistik : perjumpaan tradisi modern dalam paradigma karya seni*. Citra Sains.
- Li, W., & Huang, X. (2023). A New Way to Experience Art: Experience Design and Strategies for Immersive Exhibitions. *International Conference on Human-Computer Interaction*, 136–149.
- Mariato, M. D. (1988). *Seni Cetak Cukil Kayu*. Kanisius.
- Mariato, M. D. (2011). *Menempa Quanta Mengurai Seni*. Badan Penerbit ISI Yogyakarta.
- Marutama, I. G. N. T., Adi, S. S., Wulandari, E., & Herlambang, R. W. (2018). Tri Pramana As Visual Communication Design Approach. *3rd International Conference on Creative Media, Design and Technology (REKA 2018)*, 329–332.
- Pandanwangi, A. (2022). Galeri Virtual: Visualisasi Figur Perempuan di Atas Kain Batik Bercerita. *Perempuan, Seni & Dirinya*, 48.
- Rista Sundari, D. R. R. (2022). Jurnal Pendidikan dan Konseling. *Jurnal Pendidikan Dan Konseling*, 4(5), 1866. <https://core.ac.uk/download/pdf/322599509.pdf>
- Sugihartono, R. A. (2011). Antropomorfisme dalam Kesenian Indonesia. *Capture: Jurnal Seni Media Rekam*, 2(2). DOI: <https://doi.org/10.33153/capture.v2i2.609>.
- Sukerta, P. M. dkk. (2021). *Wawasan Penciptaan Karya Seni*. ISI Press Solo.
- Susanto, M. (2011). *Diksi Rupa: Kumpulan Istilah dan Gerakan Seni Rupa*. DictiArt Lab.
- Susanto, Mikke. (2003). *Membongkar Seni Rupa*. Buku Baik.
- Xia, Q., Wang, S., & Wong, J. W. C. (2023). The use of virtual exhibition to promote exhibitors' pro-environmental behavior: The case study of Zhejiang Yiwu International Intelligent Manufacturing Equipment Expo. *Plos One*, 18(11), e0294502.

ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
<https://jurnal.isi-ska.ac.id/index.php/artistic>

How to Cite:
Adi, S. P., Aripin, N. A. N. M., Marutama, I G. N. T., & Arissuta, D. P. (2024). The Creation of Publication Media for Relief-Print Art Exhibition Post-Covid 19. *ARTISTIC : International Journal of Creation and Innovation*, 5(2), 102-111, DOI: 10.33153/artistic.v5i1.5976