

Instrumentalism, Utilitarianism, Arts Entrepreneurship, and Digital Cosmopolitanism as a Global Perspective of Indonesian Emerging Artists

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Abstract

Review Article

In particular, rare scientific-academic studies still attempt to investigate the problems artists face in Indonesia. However, that does not mean that art in Indonesia runs without problems; artists encounter many challenges in carrying out their careers. Starting from the issue of respect for the profession of artists, lack of art facilities, violations of freedom of work by the ruler, to economic problems that until now have become typical problems. Through literature study, this paper will explore what is happening in the mainstream modern art arena and initiate concepts or strategies for Indonesian emerging artists to be more independent, sustainable, and emancipatory. From the construct of arguments and ideas, we obtained a model of 4 layers of art practice: 1) Instrumentalism, 2) Utilitarianism, 3) Arts Entrepreneurship, and 4) Digital Cosmopolitanism. The first two values become the artist's or "internal attitudes." At the same time, the last two represent an "external attitude" towards the work already created and how the artist takes the work from the reality of individual artistic experience to social reality (the social world).

Keywords: Instrumentalism, utilitarianism, arts entrepreneurship, digital cosmopolitanism, emerging artists.

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1. INTRODUCTION

As far as the investigation has been done, no scientific study specifically discusses the concrete problems contemporary Indonesian artists face. Nevertheless, that does not mean that there are no problems that are being faced; these problems are often expressed either by art enthusiasts, art reviewers, writers, curators, or artists themselves – most of which – through fragmented popular media, explicitly or implicitly, in the form of essays, editorials, or introductory writings to art exhibitions. Mikke Susanto, writer, curator, and art academic, revealed that Indonesian art still has several problems, namely first, art and culture run alone, and artists work alone without direction. The government's efforts to advance art and culture have not yet reached downstream. Second, there is a lack of awareness from many parties regarding the role of art in shaping the character of the nation and also the individual. If policymakers realize this, they will unlikely abandon art and artists. Third, books, exhibitions, art performances, films, or art platforms need to be re-enhanced

"feasibility" with aesthetic tastes, standards, and international flavors (Susanto, 2019).

On the artist side, Muchlis Fachri, an emerging artist from Jakarta, revealed that he found it quite challenging to conduct art exhibitions in several galleries due to the monopoly by the elite of senior artists in the city. He lamented the lack of synergy between young artists and more senior artists (Abraham, 2019). However, Eko Nugroho, an artist from Yogyakarta who collaborated with Louis Vuitton, said the prominent problem artists face is plagiarism. For this reason, artists need to understand the laws regarding intellectual property rights (Mario & Pangerang, 2021). Toni Masdiono, a comic artist from Bandung, revealed that the art scene in the city has become sluggish in addition to the pandemic, especially the minimal art facilities (Iman, 2022). For street artists, such as graffiti or mural artists whose works often contain socio-political criticism, repressing rulers through security forces is still a classic problem in Indonesia. In Yogyakarta, Satpol PP still carries out intimidation and repression against artists

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who present murals containing socio-political criticism because they are considered "provocative" or "disturbing" (Agnes, 2021). Similarly, a mural containing criticism of President Jokowi in Tangerang, Banten, was eventually removed, and the artist was wanted by the police (Suhenda & Hermawan, 2021). There were at least 33 violations of artistic freedom throughout 2022 (Gandhawangi, 2023).

During the pandemic, of course, the most prominent problem was the difficulty artists had accessing their sources of income (Safriana, 2020). In several media in Indonesia, it is mentioned that "helter-skelter" artists survive during a pandemic. It is also said that the resilience of artists is very low amid the pandemic. The combination of factors such as lack of appreciation, limited market access, market uncertainty, fierce competition, high cost of living, and so on causes artists to become one of the professions that must get subsidies or financial assistance from the government, especially during the pandemic. Chairman of the Regional Representative Council of the Republic of Indonesia, La Nyalla Mahmud Mattalitti, said, *"I hope that the financial assistance program to artists can be continued in the following year. It will certainly help artists survive, including providing for their families."* What La Nyalla said is related to the Direct Cash Transfer (BLT) to artists of Rp. 1000,000 per person in 2020 with an allocation of Rp. 26.5 billion to protect 26,500 arts and culture actors whose livelihoods have been affected by the pandemic (*Ketua DPD RI Nilai Seniman-Budayawan Perlu Dapat Bantuan Khusus Saat PPKM*, 2021). Director General of Culture Hilmar Farid said the 26,500 artists who received the aid were the result of a selection from 58,000 artists who applied for assistance. Most come from East Java, West Java, and DKI (Lengkong, 2020).

Even Jakarta Governor Anies Baswedan said, *"Artists need financial support. The artists who have experienced the post-productive period their lives are tough, have no savings. During the productive period, they found it difficult to save too"*. Anies thinks that economic problems often hit artists, so the state must be present to help (Deni, 2023). In early 2024, Bandung Regent Dadang Supriatna distributed necessities of rice, meat, and cooking oil to 15,000 artists. The Head of the Food Security and Fisheries Office of Bandung also attended the distribution of essential food assistance because artists and culturalists are included in the "food insecure" group. At the same time, this assistance was also provided to 10,881 taxi bike drivers and 15,866 salaried teachers (Mainaki, 2024).

Not surprisingly, in the end, great artists like Djoko Pekik, in the last 12 years of his age, have helped approximately 500 artists in need. With various problems faced by artists in Indonesia, ranging from expression to economic problems, what about the situation of the art

market in Indonesia? ReportLinker Consulting predicts that Indonesia's art exports will decline by 4.4% annually over the next five years, from 5.8 million USD in 2021 to more than \$4.4 million in 2026. However, this is contrary to Sotheby's prediction, whereby in 2026, Indonesia is expected to replace Russia as the sixth largest economy in the world, so that the existing generation will be more courageous to look at art and luxury through a new perspective (Talawadekar, 2023). In line with this, an analysis by RtistiQ, an art-based fintech company, and an online auction house, states that economic growth and increasing prosperity in the recent stable Southeast Asian region have led to the development of art appreciation, investment, and art creation. There will be a new wealthy and educated art collector who is globally oriented but rooted in tradition, which will drive new trends in art in the Southeast Asian region (Vijayakumar, 2023). Charmi Hamami, *Christie's Deputy Chairman for Asia Pacific and Managing Director for Indonesia, unravels a dynamic intersection of culture, commerce, and creativity, said that the auction at Hong Kong Christie's in 2023 had a global impact, as more than 48 countries participated*, including Indonesia. During the auction, the number of buyers and collectors from Indonesia increased by 25% compared to 2022 during the sales week. Not only that, their expenditure also increased by almost 80%, which shows how significant the development of the collector base in Indonesia is (Koetin, 2023).

What is expressed by art apparatuses such as art dealers, auction houses, curators, and the like shows how the Indonesian art market is so bright and promising. However, when Sudjana Kerton's painting sold for 8,040,000 HKD (equivalent to around 16 billion Rupiah) at The Hong Kong Autumn, 15,000 artists had to queue for necessities due to food insecurity, and 26,500 artists who needed to be given direct cash assistance (BLT). This is certainly an irony in itself. For this reason, through literature study, this paper will try to explore and explore what happens in the mainstream modern art arena and try to initiate concepts or strategies for Indonesian emerging artists that can be used in art practices so that they can be more independent, sustainable, is also emancipatory.

2. DISCUSSION

2.1. The Failure of (Modern) Art: Servitude to the Ruler - Lure the Poor?

As is commonly known, modernism began to stamp its milestones in the Renaissance period in Europe, around the 14th century to the 17th century. This period saw significant changes in art, science, technology, and culture, leading Europe from the Middle Ages to what is referred to as the "modern age." In the Renaissance period, Europeans returned and reinterpreted the classical texts of Greek-Roman art, literature, philosophy, and science, leading to new intellectual movements and artistic explorations (in art and

literature), emphasizing human potential and achievement, individualism, critical thinking, and celebration of human creativity (Correa-Herran *et al.*, 2020; Starn, 2007). In other words, the Renaissance put a humanistic-anthropocentric approach as a *thesis* in interpreting reality and "rooting" truth. The Renaissance changed views about man's position and relationship to the universe and other entities from theocentric to anthropocentric.

The Renaissance eventually paved the way for the Industrial Revolution around the 18th to 19th centuries, when new technologies and innovations, such as the steam engine, revolutionized how goods were produced and distributed. In the end, James Watt not only introduced the steam engine but also became the *raison d'être* of the concepts of "efficiency," "innovation," "progress," "productivity," "development," and others of the same kind. After Watt introduced the wheeled steam engine in 1759, coal exploitation occurred in England for most of the 18th century (Fernihough & O'Rourke, 2021). This machine is used for coal and various industries, such as textiles, grain milling, and steel production. Large factories then appeared and encouraged a shift in population from rural to urban to guarantee an ample supply of labor for the factories. Thus was born the "working class". No wonder then that "Modern" is defined not only as humanism or anthropocentrism but also as an era of industrialization, the massive adoption of European capitalism in all parts of the world, and rapid social change (Ishii, 2018).

What about art in those days? During the Industrial Revolution, British aristocrats, upper classes, and Europe and America viewed art as a symbol of status, refinement, and cultural sophistication. The nobility and upper classes were significant patrons of the arts, commissioning portraits, landscapes, and other works of art to adorn their large estates and show their wealth and taste (Berg, 2004; Clark, 1966). Art served as a means for elites to display their social status and cultural capital, reflecting their societal position. These elites are aristocrats, high society, businessmen, industrialists, middle class, and art entrepreneurs. This is like the English nobleman Albert Casimir - Duke of Teschen, who, until he died in 1822, had collected 200,000 works of art, including works by Giovanni Francesco Costa (Michel, 2014). George Wyndham - Earl of Egremont, Sussex aristocrat and landowner, owned at least 517 paintings dating back to the Renaissance. All the paintings in his collection are housed in his "Petworth House," where the romantic painter William Turner lived to make landscape paintings and was guaranteed his life by the landlord (Shanes, 2012, p. 51). In Germany, of course, Paul Cassirer's name as an art dealer needs to be considered a figure who monopolized the work of Vincent van Gogh and Paul Cézanne when their names soared in the late 19th century (Grodzinski, 2013).

Modern art's association (not to mention "dependence") with conglomerates and power is still a distinctive color today. Picasso's *Femme à la Montre* is still the most expensive work at auction, reaching 139,363,500 USD, equivalent to 2 trillion Rupiah. *Femme à la montre* is in the collection of Emily Fisher Landau, wife of American real estate Martin Fisher. After Picasso came the names of (modern) artists with the most expensive works, such as Gustav Klimt, Claude Monet, Basquiat, and so on (Kakar, 2023). A few years ago, Liu Yiqian, a billionaire investor from China, bought a luxury painting by artist Amedeo Modigliani for USD 170.4 million or around Rp 2.3 trillion through auction company Christie. The value of the world art market is 45% contributed by the US, followed by the UK (18%), China (17%), France (7%), Switzerland (2%), Germany (2%), Spain (1%), Japan (1%), South Korea (1%), and a combination of other countries outside the mentioned 6% (Statista Research Department, 2023). US art collectors spend a minimum of 5,000 USD or about 780,000,000 Rupiah annually to buy artwork consistently for at least three years. The motives vary; 71% use artwork as home décor, 67% inspire daily life, and the rest support artists they know or know, investments, and gifts for specific people or institutions (Artsy, 2020). Spending \$5,000 or more on recreative objects or things in the U.S. can only be made by people with above-average incomes or the "American upper class," which, according to PEW Research Center data, accounts for about 27% of the total U.S. population (Kochhar & Sechopoulos, 2022). It seems that art as something that can only be enjoyed by the upper class or the elite of a particular society is not a myth.

Presumably, in Indonesia, the continuity of modern art cannot be separated from the patrons of nobles, rulers, industrialists (entrepreneurs), or the like. The birth of Mooi Indie painting cannot be separated from the entry of private capital through European entrepreneurs on the island of Java, especially Batavia, until 1900. This encouraged the modernization of Java with the taste of the European middle class, giving birth to Mooi Indie painting to satisfy their desire for exoticism (Burhan, 2008, pp. 15–20). As for Lee Man Fong, from 1961 to 1966, he served as Sukarno's presidential court painter who was considered employed in painting. Some of the Palace artists Sukarno employed then were chosen based on personal taste (Rahayu *et al.*, 2015). The names of modern Indonesian artists such as Hendra Gunawan with his painting "Fish Market on The Beach" which sold for 1,638,000 SGD (equivalent to around 19 billion Rupiah), I Nyoman Masriadi, Haji Widayat, or Sudjana Kerton whose painting entitled "Indonesian Village Life" in 2020 sold for 8,040,000 HKD (equivalent to around 16 billion Rupiah) at The Hong Kong Autumn 2020 Sales Series (Talawadekar, 2023). In addition to the patron ruler, until now, the sustainability of art in Indonesia cannot be separated from the role and network of industrialists or

entrepreneurs who have purchasing power through economic capital as art collectors both from within the country and abroad. Not surprisingly, for some artists, being able to perch at Sotheby's, Christie's, Sidharta Auctioneer, and the like, to be glimpsed by the conglomerate is a dream and is considered a "career peak."

Of course, we still remember the polemic of the disappearance of Affandi's painting entitled "Self Portrait and His Pipe" from the house of one of the rulers during the New Order in 2014. A year later, the stolen painting was in the hands of one of the Indonesian conglomerates and then sold at Sotheby's Hong Kong auction house and sold for 2.7 million HKD (equivalent to about 5.4 billion Rupiah) (JPNN, 2015; Warta Kota,

2015). Later, the conglomerate was honored as a *Distinguished Patron of the Arts* for its long-term loan of painting collections to the National Gallery Singapore (Primasari & Andryanto, 2023). Thus, modern art became the game of rulers and the luxury of gratifying the desires of conglomerates. This is not an exaggeration, and it is indeed the case as Sotheby's expresses:

"By 2026, this country (Indonesia) is expected to replace Russia as the sixth largest economy in the world. In this country (Indonesia), where the average age is 28.6 years, a new generation with a higher disposable income than the previous generation is increasingly daring to look at art and luxury through a new perspective" (Talawadekar, 2023).

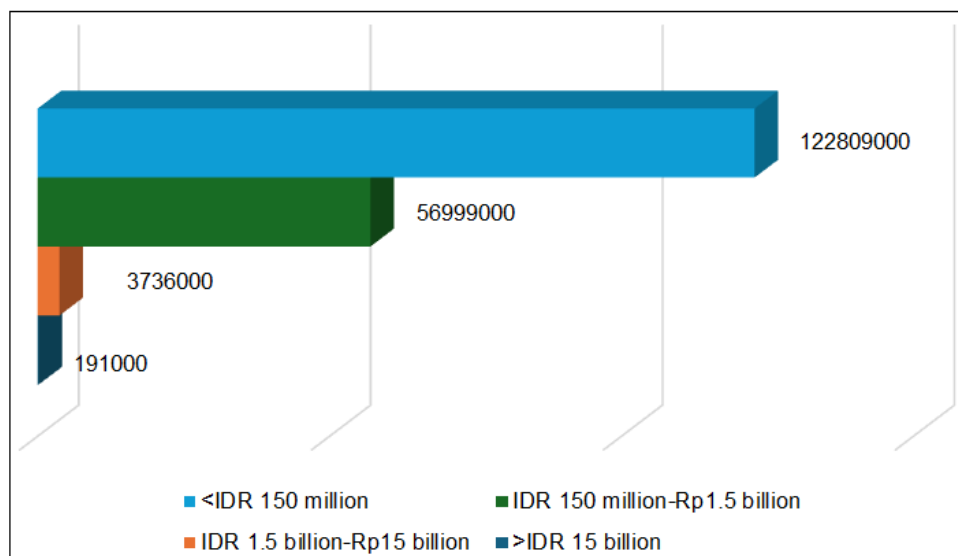


Figure 1: The number of Conglomerates in Indonesia is seen as a small elite with the purchasing power of works of art

Source: Ahdiat (2023)

In the modern era, art and luxury are two inseparable things. The conglomerate or "rich man" is a person who has wealth above 1 million USD million or approximately 15 billion Rupiah, which amounts to around 191 thousand people, or 0.1% of the total adult population of Indonesia (which is not necessarily all interested in art) (Ahdiat, 2023). It is understood that the niche market of art is so narrow, with a "hyper-elite" segment. While the contribution of art to national GDP increased by 1,134 trillion Rupiah in 2021, in the same year, the number of poor people in Indonesia also increased and peaked at 27.54 million people, after previously in 2020 as many as 26.42 million people (Badan Pusat Statistik, 2023). It is ironic that art becomes disconnected from humanitarian issues and then finds its form far from the reach of the marginalized.

2.2. Imagining Alternatives

The above description seeks to show the power dynamics inherent in the creation and consumption of

art. Connected with luxury, being a game, and satisfying the desires of rulers and conglomerates, modern art is less interested in humanitarian issues, the working class, or the marginalized in general. The substantial purpose of art, as expressed by Tolstoy as the "Union among man," is questionable because it turns out that modern (mainstream) art actually reinforces or even produces social dividends by being a servant to the bourgeoisie and conglomerates. The questions that arise then are: What is the position of art in human life that can be an instrument of "Union Among Man"? This art must be seen as "transcending" aesthetics and entering into socio-political or political economy. In this case, critical analysis is needed in the form of the artist's critical-conceptual practice in the process of art creation that can be viewed as institutional criticism directed at hegemonic art "institutions." Critical practice challenges dominant ideologies and then imagines alternative futures through artistic expression.

It goes beyond aesthetics in the sense of emphasizing social function over aesthetic function – aesthetic value. In this case, as an ideal form, art can be in the form of value – that is, art's intrinsic and extrinsic value. Art's intrinsic value is its value or worth to itself (Gatley, 2021). The intrinsic value of art lies in the intrinsic properties of art – meaning, complexity, and unity in diversity, not in pleasure or any other emotional aspect through which we experience and appreciate those qualities (Brown & Novak-Leonard, 2013). Extrinsic value is a derivative of intrinsic value associated with something else outside itself (Gatley, 2021). In the context of art, extrinsic value can be in the form of moral values or goodness that exists in a work of art, including, in this case, economic value. Intrinsic and extrinsic aesthetic value is inevitable in art, meaning –something "supposed." In this case, the purpose of "union among men" can be raised by bringing art closer to humanitarian issues, highlighting various human exploitations by humans, expressing the struggles and aspirations of the working class, and supporting societal transformation (Dakua, 2021). In this context, art would be seen as an essential tool to combat social divides, not reinforce them – envisioning alternative social structures that challenge elite dominance, foster class consciousness, encourage solidarity, and inspire collective action toward social change (Manojan, 2019; Sawyer & Gampa, 2020). By harnessing art's transformative power, the working class can assert their agency, challenge existing power structures, and strive towards a more egalitarian and emancipatory future.

From this comes what goes beyond aesthetic value, namely instrumental value. Instrumental value in art refers to art's utility or "usefulness" beyond its intrinsic and extrinsic qualities (value). Instrumental values focus on the practical benefits that art can provide, such as the role of art in improving health, education, and economic growth or as a cultural attitude (strategy) (Stupples, 2014; von Bonsdorff, 2012). This also includes putting art as a transformative tool to foster class consciousness, resisting hegemony, and promoting equality or making the process of art production and consumption an emancipatory activity. Unlike the bohemian credo of "art for the art's sake," which has lost its credibility, the instrumentality of art will expand its potential impact and relevance in different areas of human life rather than simply expressing beauty or emotion. The instrumental value of art is often associated with the utilitarian approach, in which art is seen as a means to achieve specific goals that are considered beneficial or essential.

2.3. Art instrumentalism

In philosophy, especially philosophy of science and epistemology, instrumentalism refers to the methodological view that ideas are valuable instruments and that the value of an idea is based on how effectively it can explain and predict natural phenomena. According

to instrumentalists, the success of a scientific theory does not reveal right or wrong about unobservable objects, properties, or natural processes (Chakravarty, 2017). This is like logical empiricists who argue that things that cannot be observed empirically are meaningless if interpreted literally. Hence, they are not "candidates" for truth or falsehood. For empiricists, what can be observed is meaningful, and from there, it can then be decided about truth or falsehood – so that neither truth nor falsehood can be attributed to the hidden. The idea, concept, or theory is an abstraction of reality, usually in propositions or systems of logically interconnected general propositions that establish relationships between two or more variables (Abend, 2008). For instrumentalists, what matters most is not how the concept of theory as an abstraction fits with reality, object, or phenomenon but how the theory can explain phenomena, predict events, or achieve practical needs. Therefore, instrumentalism tends to ignore questions of ontological truth or objective reality beyond the capabilities of human conceptual tools (both senses and logic). Instrumentalism rejects metaphysics.

This is expressed by the philosopher of pragmatism, John Dewey, who revealed that instrumentalism is a philosophical perspective that emphasizes the practical usefulness and function of ideas, theories, and concepts. Viewed philosophy essentially as a method rather than an end product, Dewey highlighted the instrumental role of philosophy in providing viewpoints and working ideas that can clarify and illuminate real-life experiences and situations (Upin, 1993). Philosophy should serve as a tool to guide human action, shape ethical decisions, and advance intellectual endeavors by offering practical insights and perspectives (Upin, 1993). In this case, truth is measured based on the effectiveness or utility of a concept or theory in achieving a specific goal. This means that a concept or theory can be considered "correct" if it succeeds in solving the problem at hand or predicts results that can be verified by observation or experiment. Dewey's instrumentalism underscores the importance of ideas, ideas, or theories as instruments to achieve specific goals and increase understanding in various fields of inquiry, in this case, including art.

In his incandescent instrumentalism, Dewey generally believed that art was not merely an imitation of nature, as Plato's idealism posed. Furthermore, art is an aesthetic experience that encourages individual encounters with events and celebrates civilization's achievements (Jones & Risku, 2015). Dewey regarded art as a form of communication that allows individuals to learn about similarities and differences with each other, breaking down barriers to understanding. Moreover, art should be closely related to people's daily lives because art allows individuals to make empirical contact with their social environment rather than moving away from everyday reality or humanitarian issues. With such art,

individuals become more aware of their inner world, including sensations, emotions, questions, and conflicts (Chen, 2017; Mattern, 1999). In short, he views art as a means to enhance a sense of community and enhance the experience of democracy by fostering social significance and collective engagement (Puolakka, 2016). Dewey's instrumentalist approach to art highlights its role in enriching the human experience, improving communication, and cultivating a deeper understanding of the world and self (Puolakka, 2016). In essence, art that prioritizes instrumental value emphasizes the artwork's function, usefulness, and design purpose (form and content). Although not always, works of art that emphasize instrumental value usually tend to one or more of the following:



Figure 2: The image of pop art that is implemented in fashion products becomes art that is instrumentalistic - and functional

Source: Generated with AI, March 26, 2024 at 3:06 PM

2) Integration of art with technology

Artworks may incorporate advanced technology or innovative techniques to enhance functionality and usefulness, reflecting a blend of art, technology, and technical expertise (Preece *et al.*, 2016; Schweizer *et al.*, 2019). This is, for example, in technologies such as virtual reality (VR) or augmented reality (AR) that allow artists to create art experiences that engage the various senses of visitors. For example, VR art performances allow visitors to interact with a virtual environment or AR art installations that add a digital layer to the physical environment.

3) Cultural Preservation

Many works of art prioritize instrumental value by preserving cultural heritage, tradition, or historical significance, thus serving as essential artifacts of cultural identity (Rousaki *et al.*, 2017, 2018). For example, in Indonesia, artist Is Yuniarto from East Java, with his drawing skills, instead of creating naturalist-realism

1) Functional Design

Artworks with instrumental value are often designed with a specific function or purpose in mind, where intrinsic and extrinsic value is not the ultimate goal of art. In this case, art also serves a practical need (Rousaki & Vandenabeele, 2021; Vandenabeele *et al.*, 2023). This can be done by creating "derivative products" of artwork in the form of fashion designs or industrial product designs. Takashi Murakami's collaboration with Louis Vuitton might be a concrete example. Local emerging artists, artists can collaborate with local fashion brands or even run their fashion brand businesses.

paintings, created the comic series "Garudayana Saga," which revives the Indonesian version of the Mahabharata story in a more popular form. Garudayana Saga is a work of art and an "instrument" of traditional literary preservation.

4) Interdisciplinary Collaboration

Artworks of instrumental value often involve collaboration between artists, scientists, and experts from different fields, leading to innovative creations that combine artistic expression with practical application. Science often produces a lot of complex and elusive data. Collaborations with artists can help turn this data into compelling visualizations, influence emotions, and motivate action. This is like the International Ocean Art Festival (IOAF) poster art festival entitled Life, Ocean, and Peace held by the Asian Federation of Arts, Culture and Sciences (AsianACS) at the end of 2022. The festival highlighted the role of art and culture in marine

sustainability and was attended by artists from more than 20 countries, including Indonesia.



Figure 3: IOAF 2022, organized by Asian ACS, facilitates artists to create artworks that connect the world, call for it, and rethink the importance of the ocean as the origin of peace

Source: <http://www.asianacs.com/ioaf2022>

2.3. Utilitarianism: Considering the consequences

In order for art to "merge" in actual reality in the sense of reality faced in everyday life, then 1) Art should be part of the learning process or be an integral part of the habitus of social agents (humans/individuals), 2) Art is more accessible to everyone, not just rulers or conglomerates, 3) Integrated with tools or the world of objects in the praxis of everyday human life, although not directly used to solve everyday problems, 4) Open to collaborative art praxis between social classes, between fields of science (interdisciplinary), intercultural, interracial, and the like. In short, art will be viewed from a "consequential" point of view, a consequence of the existence of art itself. Instrumentalism in philosophy emphasizes the practical usefulness or effectiveness of a theory, concept, or belief rather than its truth or conformity to reality (Nieswandt, 2024). Art instrumentalism sees art praxis as a means to an end in which the final form of the artwork is not the end. Similarly, art values are not always considered primary moral goals but a means to achieve desired results.

However, seeing art only as a "tool" can give rise to instrumental reasoning that shrinks and dries art. For this reason, ethical-moral considerations of the consequences of the existence of art itself are needed to benefit as many people as possible. As many people as possible – not just certain elites. This is referred to as "Utilitarianism" art. The philosophy of utilitarianism is a theory that puts forward the principle of utility, where the good or bad of an action is determined by the level of

happiness or unhappiness produced for society as a whole (ten Have & Neves, 2021). This principle, as expressed by John Stuart Mill, aims to encourage the greatest happiness for as many people as possible. Therefore, utilitarianism is also referred to as consequentialism. In the context of art, the value of art will be seen from the consequences or effects of works of art that benefit as many people as possible or give the greatest possible happiness to as many people as possible.

Art utilitarianism goes beyond art instrumentalism, which sees art as a "tool." Art utilitarianism will look at the value of art praxis and artwork based on the utility or usefulness produced. Utility is measured in terms of happiness, satisfaction, or well-being generated for an individual or society. Art utilitarianism will consider the long-term consequences of praxis and artwork, adhering to the principle of equality in which every individual has equal value, and their happiness or well-being has equal value. This is, for example, how art praxis can be a golden effort from injustice, a means of gender equality, or involve and represent various groups in society to campaign for social inclusion and equal welfare. In terms of the form and material of artwork, in addition to solving daily problems, it also considers the issue of climate change, energy crisis, or environmental responsibility. These things are rare or unthinkable – for example – an aspiring abstract painter will be sold to a coal mining tycoon politician at Sotheby's auction house for 8.5 billion.



Figure 4: A mural (street art) advocating justice for the George Floyd case in the United States, and A mural depicting President Joko "Jokowi" Widodo in Tangerang, Banten, Indonesia, before being removed. The graffiti was a protest by artists over the president's "absence" when his people were experiencing difficulties during the pandemic. The graffiti sparked a police investigation and a search for the artist. Both works of art are utilitarian

Source: Suhenda & Hermawan (2021)

2.4. Arts Entrepreneurship

Art's instrumental and utilitarian nature ultimately leads art praxis to the "arts entrepreneurship" concept. Nevertheless, in this case, "entrepreneurship" should not only be narrowly interpreted as "buying and selling" activities. Beyond that understanding, arts entrepreneurship is a management process through which cultural workers strive to strengthen their creativity and autonomy by increasing their capacity to adapt while creating artistic, economic, and social value. The purpose of arts entrepreneurship is to involve innovative choices with risks that may be faced and utilize resources that are owned or accessible to capture new opportunities in producing artistic value, economic value, and social value (Chang & Wyszomirski, 2015). Arts entrepreneurship is a matter of how artists and people involved in art praxis perceive new ideas about art, how these ideas are transformed into tangible objects of art and artistic expression, as well as how these ideas are ultimately accepted or rejected by the general public (Scherdin & Zander, 2011).

Some other definitions say that arts entrepreneurship is not only related to innovation in the arts and how to get financial rewards for it but is the use of opportunities and courage in taking risks in pursuing new ideas that ultimately support activities in the cultural industry and creative industries (Woronkiewicz, 2021). The main difference between arts entrepreneurship and entrepreneurship, in general, is that being involved in activities in the cultural industry and creative industries is a requirement to become an arts entrepreneur. Thus, there are three layers in the praxis of arts entrepreneurship, as expressed by Woronkiewicz (2021), namely: 1) Activities in the cultural industry and creative industries, 2) Creation of innovative ideas/ideas, and 3)

Utilization of opportunities and risk-taking. Based on these three layers, it can be said that art entrepreneurship is related to the study of sources of opportunities, the process of utilizing opportunities, and risk-taking for all actors involved in the cultural and creative industries. The layers, as arranged by Woronkiewicz (2021), can be seen in Figure 3.

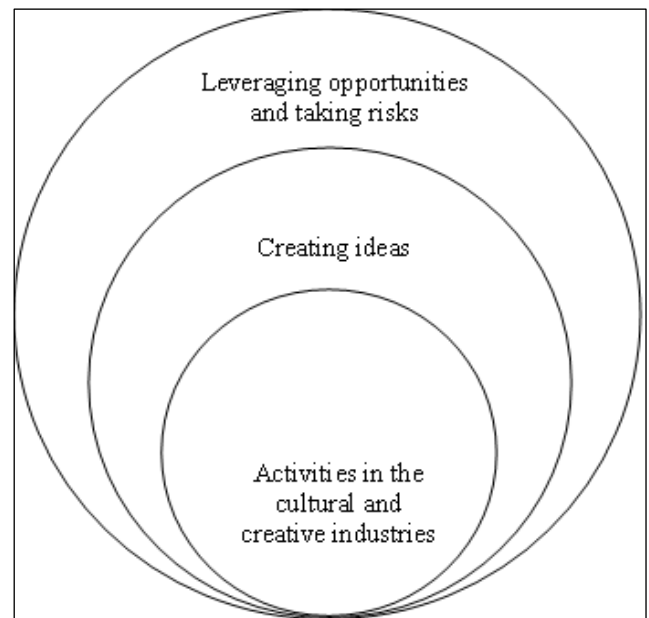


Figure 5: Three layers of arts entrepreneurship

Source: Woronkiewicz (2021)

Arts entrepreneurship includes the discovery and search for new ideas or art forms through their various expressions, the organizational form of the elements of art, and the way of conveying these ideas to the public (Keyhani *et al.*, 2020). In this case, artists can

engage in the arts of entrepreneurship by – for example – making new ventures, training themselves in recognizing and seizing opportunities, increasing business resilience, managing entrepreneurial behavior in the surrounding environment, understanding employability, and also understanding careers as artists (Saifer, 2023). By integrating management principles into artistic activities or praxis, arts entrepreneurship can come with a focus on the entrepreneurial aspects of artistic work (Bizjak *et al.*, 2017).

2.5. Digital Cosmopolitanism: A Global Perspective

Cosmopolitanism encompasses a variety of multidimensional concepts, but fundamentally, it is understood as a way of thinking that "transcends boundaries," emphasizes interconnected activities, and celebrates diversity (Kim, 2016; Lindell, 2014). Cosmopolitanism values global ethics, a sense of global ance, and a global political attitude based on human rights or similar universal values. (Liss, 2009). Cosmopolitanism thus does not want to be limited by a particular concept of locality or group but wants to get rid of those limitations and then exist in the world as a whole. Cosmopolitanism also attempts to overcome "parochial identities" to find new, broader identities within the global community (Carmona *et al.*, 2022; Müller, 2011). Overcoming geographical identity – parochial, nationality, race, and ethnicity- and finding a broader identity requires open-mindedness. Therefore, cosmopolitanism is often associated with openness to foreign cultures, impartiality, and open-mindedness (Kleingeld, 2013). In addition, cosmopolitanism is associated with a "universal human" community, which positions individuals to live ethically at the global and local levels (Robinson, 2021). Therefore, the culture of cosmopolitan society is characterized by an inclusive conception of the world, putting forward universal ideas and upholding equal rights for all individuals (Pausch, 2021). In its simplest form, cosmopolitan is the individual's consciousness as a "citizen of the world" and feeling "at home" in a multicultural environment anytime and anywhere.

In digital culture, digital cosmopolitanism is the meeting point of cosmopolitanism with digital culture and communication, reflecting the opportunities, responsibilities, and challenges of intercultural communication in a globalized digital world. Digital cosmopolitanism, mediated by digital technologies, accommodates differences as colonial traces and postcolonial forms (Leurs & Ponzanesi, 2018). In art, for example, using social media platforms like TikTok allows artists to interact with transcultural communities, shaping digital cosmopolitanism through their art and aesthetic codes (Shen, 2022). The characteristics of digital cosmopolitanism are 1) Cosmopolitanism mediated by digital technology and driven by the power of the internet (Shen, 2022); 2) Society is affected by the

ever-changing current between global modernity and everyday local life (glocalization) (Uy-Tioco & Cabañes, 2021); 3) Creative fusion in the form of *online* collaboration from different cultures which is a form of transcultural literacy and cultural negotiation; and 4) The emergence of a networked world society that is interactive and decentralized.

Ideas, values, and ideals in culture provide the basis or guide for creating art. Ideas about beauty, morality, spirituality, or other cultural values can be reflected in art. The idea of universal humanism, glocalization, transcultural literacy, and postcolonialism in the culture of digital cosmopolitanism can inspire the creation of traditional – innovative artworks that uphold egalitarianism and liberating (emancipatory) efforts in digital reality, especially social media. Culture is a collection of ideas or values and involves patterned activities and actions carried out by society. A culture of digital cosmopolitanism is an entire of online collaboration, networking, interaction, and decentralized collective activities that can be an inspiration in traditional art practices that emphasize more collaborative aspects, collective spirit, and digitalization, reflecting agility both at the level of individual artists and the collective governance of art, and elaborate artistic and aesthetic experiences as a form of knowledge sharing in the digital reality of social media. Cultural artifacts, such as architecture, traditional clothing, or traditional tools, can be a source of inspiration for artists. The shape, color, and design of these artifacts can be reflected in the artwork. In the culture of digital cosmopolitanism, digitality, multimodality, interactivity, and multiplicity characterize "text" or art properties in the digital reality of social media.

Thus, instrumentalism and utilitarianism have become valuable approaches that can be considered in artists' work. Both become a value that ultimately seeks to "prevent" the disconnection of art with reality, encourage individual encounters with various events (enrich experiences), solve everyday problems, and consider sustainability consequences, such as climate change, energy crisis, or environmental responsibility. Instrumentalism and utilitarianism will eventually incarnate in the aspect of work, becoming the artist's internal values or attitudes. The arts entrepreneurship will focus on creating artistic, economic, and social value as a means of independence and liberating artists from conglomeration hegemony. Similarly, digital cosmopolitanism becomes an attitude that wants to break through geographical–pochial boundaries and then find a new, broader identity in the global community. Both arts entrepreneurship and digital cosmopolitanism become values that animate art praxis in the contemporary era, connect works of art with a broader social context, or become an external attitude of artists.

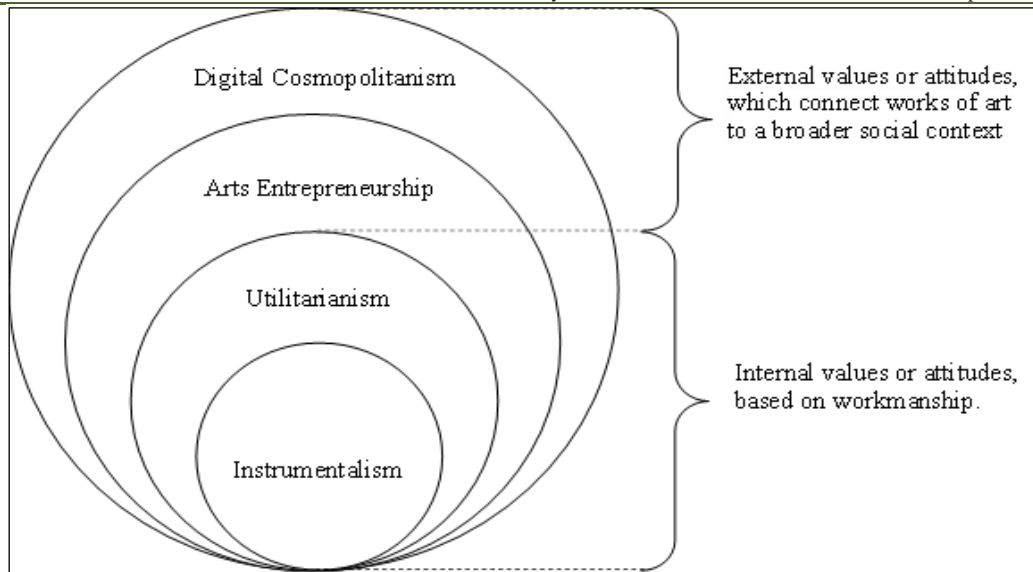


Figure 6: 4-layer model of art practice

Source: Author synthesis

3. CONCLUSION

If we return to the purpose of writing this paper, which is to try to initiate concepts or strategies for Indonesian emerging artists that can be used in independent, sustainable, and emancipatory art praxis, then the 4-layer model of art practice: 1) Instrumentalism, 2) Utilitarianism, 3) Arts Entrepreneurship, and 4) Digital Cosmopolitanism can be viewed as a strategy obtained through the construction of arguments and conceptual ideas. The first two principles are "internal value" as the "treatment" given to the artwork. At the same time, the last two are an "attitude" towards the work created and how the artist brings the work from individual reality to social reality (social world). These four principles can also be viewed as "alternative paths" different from the mainstream path. This model – of course – also requires other principles behind the four explicit principles, such as the artist's spirit of independence, the artist's reluctance to depend on either rulers or conglomerates, social networks, innovative drive, commitment to lifelong learners, and also initiative in getting the financial-economic impact of the work he makes. Without it, all four principles would not work. This 4-layer model of art practice is also not a shortcut for artists to "achieve success" or earn money quickly. They are built gradually, intertwined between each principle, and are long-term.

It also considers – or imagines the possibility of thinking that being an artist is a "shortcut" to getting rich. A person may not have the capacity of workmanship, not even artistic ideas and attitudes, but only by being strange and eccentric will it be very likely that he will be considered an artist. Thus, a person can expect to gain public exposure, and whatever he does will become a "work of art" and then sell at auction. We still need some kind of model or procedure that can "separate" such a

person from the "crowd of artists." However, this 4-layer art practice model is constructed in the form of conceptual ideas constructed from ideals, for which further study is still needed to develop, confirm, and revise this model.

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