

# **“JOGJA IS NOT FOR SALE” REORGANIZING TOURIST DESTINATION THROUGH THE ART MOVEMENT**

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## ***Abstract***

*Jogja has been a home for both traditional and contemporary art and culture. More or less it is also shape the way how its people thinking. Responding to the government domination power, in the massive development of hotel, the people, especially the local artists, take part as a resistant power to express their ideology in order to raise the awareness to the environment issues that have been resulted. The local artists proof that with using an art movement as the new way to protests can also bring a positive result to the broader context such as the governmental policy.*

**Key words:** *Art, activist, politic, government, policy.*

## **A. Introduction**

Yogyakarta, or shortened as Jogja is a small region in Indonesia which is located in Java Island. Jogja is well known as one of the regions in Indonesia which has strong Javanese culture. This region is well known as the second biggest tourist destination in Indonesia after Bali. Jogja has many tourist attraction, such as food, art, culture, heritage, and also natural tourist attraction. Each year, Jogja hosted thousands of tourists from local and foreign countries. Jogja also hosted thousands of students who studying in several big universities that located there. “Jogja Berhati Nyaman” or “The Comfortable Jogja” is a slogan to describe the comfort living ambience in this region. The preservation of Javanese culture by the local people has a lot of contribution to shape this impression of Jogja. Javanese people who live in Jogja tend to be more open to new comers. Therefore tourists were really welcomed in this place. From my perspective as a person who born and raised in Jogja, tourism has become a familiar thing in my life and also Jogja people who live there.

“Jogja Berhenti Nyaman” or “The Uncomfortable Jogja” is a new slogan that people give because the current ambience of Jogja is no longer as same as before. The sense of traditional and peaceful place has long gone, replaced by hustle and busy modern city. The local government tends to support the property development, especially hotel development, in order to support the tourism industry. This policy tends to raise the awareness from Jogja’s local artists who subsequently take role as resisting power. Anderson defined the resisting power is that which seeks to intentionally oppose, challenge

and dispute acts of domination. He also mentioned that the value and meanings of place can be subverted and challenged through resisting groups taking and making place through demonstrations, rallies, coups or revolutions (Anderson, 2010).

As the resisting power, the local artists in Jogja afterwards prefer to organize art movement as a form to resist the governmental dominant power that giving permit to build hotels and create a lot of environmental issues. They named this art movement in Javanese language as "*Jogja Ora Didol*" or "*Jogja is Not for Sale*". The local artists initially use public spaces to express their opinion through contemporary art performance such as street art or mural. Although Jogja people are already familiar with contemporary art movement, using art movement as a form to resist the governmental dominant power is a new thing in Indonesia, specifically in Jogja. This makes me want to understand what is occurring and what has been occurred. What is the impact of the art movement to the upcoming government policy? How this art movement can improve the awareness of people who live in Jogja with their living environment?

## **B. What makes Jogja special?**

Jogja is located at the Southern side of Central Java. Geographically, Jogja has various landscapes from mountain scenery, rural and urban area, and also seascape. As it mentioned before, Jogja is well known as a very small region which still preserving the traditional Javanese culture not only by its people as their way of life, but also in its governance structure. Jogja also hold a very important historical tie on the establishment of Indonesia. Therefore, Jogja becomes the only region in Indonesia which recognized as a special region. Supported by strong historical background, the preservation of traditional culture alongside with the rapid growth of contemporary art, and various destination places, making Jogja become the second biggest tourist attraction in Indonesia after Bali.

According to the tourism data from The Tourism Board of The Special Region of Yogyakarta, 2,837,967 people visited Jogja by the year 2013. Comparing this number to 2011 the number of tourists has increased more than 43 percent. The increasing number of the tourists who come can be seen as a potential for economic growth by the government. Therefore, the government wants to push the tourism industry even more by developing more facilities, especially hotels, in order to accommodate the prediction of the tourist inflows in upcoming years. The environmental issues that have resulted by the hotel development have raised the awareness of the local artists. They subsequently organized art movement in order to deliver their ideology to raise the awareness of the environmental issue. This paper will examine how the new way of resisting power through art can make a difference in the future government policy.

## **C. Traditional and Modern Jogja: The Tourist Gaze**

Anderson (2010), described sense of place as the key way in which humans, culture and environment are united together. The sense of place in Jogja has shaped by the preservation of traditional Javanese culture alongside the emergence of contemporary culture. The unique ambience of Jogja is also supported by the nature of Javanese people who live there which widely open to new comers. Local people also take role in tourism industry as tourism workers (Anderson, 2010). The typical tourism workers in Indonesia,

especially in Jogja, do not always concentrate in service sector like being a tour guide, but also being the main object of the tourism itself by performing some cultural performances or activities. These facts allow the tourists to fulfill their travel purposes, to experience the authenticity of a traditional Javanese place and culture in Jogja. That is also correspond to what MacCannell said in Urry (2011) that all tourists embody a quest for authenticity in other time and places away from that person's everyday life (Urry, 2011).

In modern days, tourists are not just looking for the authenticity of Javanese traditional and cultural thing in Jogja, but also the also attracted by the emergence of the contemporary art. Jogja's local artists had a unique reputation for producing art. They produce art from traditional and courtly forms like preserving Javanese culture and heritage, international contemporary art fairs and biennales, to the youthful and urban "new media" of murals and graffiti (Lee, 2015). This may because Jogja has produced a number of famous Indonesian artists like Affandi, Bagong Kussudiarja, W.S. Rendra, Kusbini, and Sapto Hudoyo. Jogja's prominent position in Indonesian contemporary art is aided by well-attended international biennials. It is also supported by the presence of many universities and the various tourist destinations. Instead of the capitalized and politically charged conduits of print media, television, or radio, murals achieve the proper and authorized expression of political sentiment. Under assault from rapid changes associated with external forces, Jogja's people have seen the "the mural of Jogja" as an ideal mode of self-expression, authenticity, and vernacular modernity (Lee, 2015).

#### **D. Commodifying Jogja**

The Indonesian government plays a big role in every development projects. This governmental power can be seen as transformative capacity to create culture and place. The government has the ability to transform the traces of others in order to achieve certain strategic goals (Anderson, 2010). Due to the complex bureaucracy, the Indonesian spatial planning is typically based on incremental planning. This planning model is typically not covering the whole aspects of spatial planning for instance the environmental impact analysis. Therefore, many development projects in that held in Indonesia tend to make environmental issues. This kind of development models also happened in Jogja, especially on hotel development. The hotel developments in Jogja usually take place around the city center. Some of them also take place in the rural areas which have to sacrificing the agricultural land to be transformed into constructed land.

The millions of international and domestic trips taken by tourists each year necessitate the facilities to accommodate tourists. Within destinations, the construction of tourism and recreational facilities, such as hotels, attractions and their associated infrastructures, often necessitate a change of land use (Holden, 2016). According to the tourism data from Tourism Board of The Special Region of Yogyakarta, in 2011 Jogja has 36 starred hotels and 415 un-starred hotels. This amount is rapidly multiplied for the upcoming years. In 2013, Jogja has 51 starred hotels and 479 un-starred hotels. This massive number of hotel development causing some environmental issues such as the lack of water supply and traffic congestion. These facts also supported by Holden (2016) that the development of tourism also often places pressure on water as a resource as accommodation development in a destination creates high levels of extra demand for water.

### **E. The Art of Protest**

The art movement which was organized by the local artists has started since mid-2013. The initial movement was to condemn the City Mayor of Jogja for not taking any action to limit the hotel development. The local artists take role as the resisting power against the dominating power which is the government by delivering their ideology through art, especially street art or mural, in order to raise the awareness of the environmental issues as the result of massive hotel developments. Ideology comprises the particular ideals and beliefs of one cultural group and presents them as the 'common sense' for all (Anderson, 2010).

The art movements that have been organized by the local artists can also be considered as art activists. Art activists and political resistance became the popular aesthetics in the work of Indonesian artists after the fall of the New Order in 1998 (Lee, 2015). Art intersects with politics in complex and interesting ways. Sometimes even art was created for no other reason that art-related issues, art that did not refer to any religious, social or political issue, was, in Indonesia 'political' in its non-political stance because by not criticizing the current regime, it appeared to be supporting it. Sometimes political art is simply an expression of the times. The artists are using the tools to hand participate in events but at the other extreme side, political art can be didactic, even though the artist may deny this. Art as governance presents a new type of diffusing government that emerges from grassroots efforts to harmonize with and aesthetically translate statist objectives into appropriately "polite" vernacular idioms about culture and locality. In turn, influences statist perspectives by presenting a corporeal public response to those issues. Types of public art I have discussed here are "passwords" to a cosmopolitan vision of grassroots politics that can be easily copied, modified, shared, and acquired (Ingham, 2003). Later on, as the result of the "Jogja is Not for Sale" art movement, in the late of 2013, the government released a new policy to control the hotel development.

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