



Re-actualization of Traditional Themes in Contemporary Craft Art through the Concept of Hybrid Aesthetics

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ABSTRACT: In the beginning, craft as a category of art was established because of its traditional cultural elements. However, in its development, contemporary craft art features many other styles and elements of art, making it difficult to distinguish craft art from other types of art. To adjust to the development and new characteristics of contemporary craft art, it is necessary to develop new methods in the creation of craft art. One of them is cultural hybridization. This article offers a method of creation by adopting the concept of a hybrid aesthetic. Through this method, artists are invited to experiment with visually re-actualizing traditional cultural elements in the creation of craft works among modern art elements.

The main question that needs to be asked is how the hybrid aesthetic method can provide certain strength in reaffirming the definition of craft art according to the development of contemporary art. The adoption or application of the hybrid aesthetic concept in the creation of contemporary craft must still consider traditional elements and the adoption of other elements with the application of new methods of creation. The hybrid aesthetic concept produces a unique genre and has the opportunity to sustain an aura of originality through the re-actualization of traditional elements in a strong visual in the global art scene.

KEYWORDS: Appropriation, Contemporary Craft Art, Hybrid Aesthetics, Re-actualization, Traditionalism.

INTRODUCTION

Crafts are closely related to tradition, and have certain techniques in the process of creation. The socio-cultural values upheld by carving craftsmen and entrepreneurs reflect the identity of a society which is full of honesty, cooperation, and enthusiasm in cooperating with other elements of society (Sugiyanto et al., 2023).

According to Setiawan, craft art has a strong genealogical element, because it is developed from generation to generation, and contains a wealth of values (Setiawan, 2022). Furthermore, Ariffin et al., (2023) identified innovations applied in the preservation of handicrafts as cultural heritage and the limitations of innovation to maintain the authenticity of the heritage.

However, within the framework of how modern artisan art has evolved, the views of both authors are irrelevant, especially on the main idea of 'inheritance'. The concept of inheritance tends to limit the understanding of the craft as a static art, which only presents things that have existed before without new innovation and creativity. On the other hand, the substance of craft is called applied art, at a technical-instrument level, between which the two are also fundamentally differentiated in their representations.

This can be seen from the definition of craft art that places it as part of a sub-group of fine arts disciplines with its prominent function as applied arts. (Bahrudin et al., 2021). The implication of the categorization of craft as applied art is a series of artistic and aesthetic processes that prioritize its use value or function (Setiawan, 2022). Another important characteristic of craft art is the main material element used and is difficult to replace with other materials. According to Setiawan, craft art is bound by certain materials used such as textile, wood, metal, leather, and ceramic crafts.

In the development of modern art, traditional craft forms began to be abandoned in favor of modern craft, which is considered a paradox of traditional craft. Modern craftsmanship is not limited by the traditional elements of a particular regional culture (Gombrich & Gombrich, 1995; Guyer, 2021). Modern art is not concerned with the material elements used but rather focuses on the play of concepts and public empathy (Pandanwangi, n.d.2020). An example is painted batik that displays an abstract-expressive visual form, produced by abandoning canting in scratching the night. This painted batik craft is not shackled to traditional conventions, but is able to respond to contemporary issues. Another example is fractal batik whose manufacturing techniques are completely computerized, and influenced by industrial culture.



The dichotomy of traditional and modern craft is no longer relevant, if we consider the development of contemporary craft. In fact, in contemporary craft art, hybrid elements are found both in terms of materials, concepts, and visual forms. Craft artists often do not hesitate to interact with various environments and themes that also concern other types of art. Contemporary craft art also makes broad appropriations and crosses disciplinary boundaries, and is very flexible in responding to the times and technology. The concept of technology has expanded in such a way that reflects developments in various human activities (Al-Hilli & Al-Alwan, 2023). In short, it can be said that a redefinition of craft art needs to be done so that the elements contained in the development of contemporary craft art can be fully covered in the new definition of craft art.

According to some researchers who are concerned with contemporary art, such as Gotti, Berry, and Torner, the term contemporary is not bound by certain rules, which is the opposite of the previous era of modernism (Torner, 2020); (Gotti, 2022); (Berry, 2022). Contemporary craft art has a different paradigm from traditional and modern craft art. Contemporary craft art recognizes pluralism in aesthetics. The present aesthetic, which has freedom of expression in the creation of works, provides an opportunity to foster innovation in addressing the situation.

On the other hand, contemporary craft art will create blurring and distinctive identities of artists due to the diversity of themes. Jenk, a researcher of post-modern art, said that contemporary artworks with a post-modern concept have similarities to one another (Jencks, 1987). Hence, the importance of the hybrid aesthetic is applied to strengthen the identity of contemporary craft art that does not convey either traditional or modern elements.

Multi-aesthetic, multi-lingual, and multi-cultural hybridization in the creation of craft art has not been widely explored as a cultural reference as the basis of its identity. According to Rose, who researched the concept of hybrid, 'Aesthetic hybridization is the use of multiple codes in aesthetic expression, which may be different from each other' (Rose, 1991). The elements of dual codes expressed by Rose are strengthened in the research of Kawlra & Sarkar who examined Hybrid creature motifs as cross-cultural transmission along the Silk Roads (Kawlra & Sarkar, 2022) traded in the silk road trade. The dual codes found by Kawlra & Sarka are interactions between diverse cultures, manifested in myth and religion (Kawlra & Sarkar, 2022).

Based on the exploration of these phenomena, the concept of hybrid thinking is influential in craft art both in the creation of craft art as an ideology, process, and art discourse. Therefore, the problems that need to be revealed in this study are how to redefine craft art and why the hybrid concept of re-actualizing traditional themes is significant in craft art.

The concept of hybrid aesthetics has been mentioned in several previous studies such as in the study of music (Wang et al., 2021), computer systems (Schwaiger, 2021); (Tian, 2021), architecture (Ilgin, 2021), and film (Miner, 2021); (Yu et al., 2021). There are still few researchers who pay attention to hybrid aesthetics in the realm of craft works. This article analyzes the adoption of hybrid aesthetic elements in contemporary craft art from artists in Yogyakarta. This analysis aims to explore the cultural identity of the artworks. It is crucial to know to what extent the artists explore traditional and modern elements in their works and to what extent the hybrid aesthetic method is applied in their production.

This research is intended to provide a more complete picture of the importance of hybrid aesthetic elements and methods in contemporary craft creativity, both as an affirmation of the definition of the craft itself and an adjustment to the development of contemporary craft art.

REVIEW OF LITERATURE

Literature analysis on previous research is carried out as part of the process of trying to identify research gaps and generate innovative ideas as a form of the research novelty. The following is an analysis of articles for previous research.

Titled "Repositioning the Popular: The Hybrid Aesthetics of Violeta Parra's Paintings Machitún, Las tres Pascualas, and Casamiento de negros," Lorna Dillon (2018) has maintained the cultural prominence through painting by producing works that are both incredibly modern and rooted in traditional culture. Violeta Parra's modernism and its attempt to reorient popular culture are inherently paradoxical. In Violeta Parra's artwork, traditional culture is brought back to life by combining contemporary aesthetics with themes and stories from Chilean popular culture (Dillon, 2018). One of the hybrid processes in art, namely in On hybrid Creativity by (Lomas, 2018) addresses the development of art practices with computing systems. The computer is employed as a tool for producing art (computer as art) as well as actively participating in the creative process as an artist's assistant, supporting generative systems' exploration of space.

The article promotes a cooperative engagement with computers that can enable artists to more daringly interact with issues and work with systems, drawing comparisons with Kasparov's Advanced Chess and the deliberate production of unstable aeroplanes



employing fly-by-wire technology. The article Hybrid Embroidery: Exploring Interactive Fabrication in Handcrafts (Lee & Llach, 2020) describes the process of producing products by combining computer vision, computerised embroidery machines, generative design techniques, and embroidery techniques. This serves as an example of craft art that uses hybridization with computers.

Having a focus on computational design and interactive fabrication research, Hybrid Embroidery offers an innovative way for users to create embroidery parts interactively using CNC embroidery machines. In addition to embroidery another form of craft by (Widiyanti, 2019) entitled Contemporary Fashion Lurik as Hybridity in Urban Culture, As part of the deconstructive postmodern text interpretation method, the study content analysis draws on hybridity from Homi Bhabha's postcolonialism. The following are the results of the research: (1) Modern lurik fashion combines elements of Western culture, such as long wrap dresses, midi skirts, and airy semi-bilowy gowns, with elements of Eastern culture, such as lurik with lajuran, pakan malang, and chopped patterns, (2) According to the internal interpretation, modern lurik fashion produces a duality of meaning: the popular meaning, which is typically appreciated superficially by the general public, and the subliminal meaning, which reveals the depth of the lurik patterns and is typically examined in-depth by individuals who have expertise in the meaning of lurik, (3) According to how external characteristics are interpreted, the current lurik dress is a sort of opposition to both palace tradition and Western modern fashion. Hybridity, which is in opposition to Western modern fashion, is used to decolonize Western influences that are thought to be insufficiently compatible with Eastern culture. In terms of the palace tradition, hybridity is used as a means of desacralization to allow lurik to be used as a means of individual expression by as many people as possible. (4) Hybridity used in contemporary lurik fashion creates a new identity, which is lurik's placement in urban space and lifestyle in general, particularly about its accessibility to semi-formal situations.

Aesthetic research by Ratiu (2021) in his research the "Aesthetics of Existence" in the Last Foucault: Art as a Model of Self-Invention discusses the "aesthetics of existence" developed by Foucault at the end of the "ethical" stage of his work, with the aim of clarifying its complex significance through its relationship with ethics, criticism, and, in particular, art as its main model of invention. Research (Prihatin, 2022) entitled Forms of Fine Culture of Indonesian Prehistoric Crafts looks for the types of fine culture that existed throughout the early stages of human civilization. Although they lived in a primitive state, prehistoric Indonesian people appear to have been intelligent and skilled in creating fine culture, including craft art. Craft art, or fine culture, served both secular and spiritual purposes during that era. The topic of this study is the type of prehistoric craft culture that was practiced in metal, clay, and stone mediums. The beliefs and manner of life of the people are intrinsically linked to the fine culture of craftwork, which can be found in a variety of materials like clay, metal, stone, and bones.

Benedetti (2022) conducted a study titled A New Craft History Paradigm, which examines the current program of the renamed museum (Craft Contemporary) with her experiences working as a museum librarian at the Craft and Folk Art Museum in Los Angeles from 1976 to 1997. Three craft historical textbooks were compared in this study. In addition, the author outlines how she found craft history instructors and discusses the findings of the survey that she did in May 2021 among twenty-eight craft history instructors at universities in the US and Canada. Since everyone who responded to the narrative questions provided a quote, the author is unable to adequately summarize the remarks. The teaching of craft history is moving towards a global viewpoint, even though gender and racial prejudices in the field still need to be addressed, just like in the study of art history as a whole. Nonetheless, there is a pedagogical and bibliographical problem in the practical necessity to dissect the world into comprehensible components. Research (Berjani, 2022) entitled Reconfiguration: Rediscovering Traditional Craft Despite Modernizing Forces provides an exploration of how traditional crafts can be reconfigured through entrepreneurial action. The findings show that crafts can be contextualized, revitalized, and repurposed through entrepreneurial action, so that they can be reinvented and adapted to contemporary market demands. First, crafts are re-contextualized from tradition to commercially practiced within an organizational setting. Secondly, craft is revitalized through modern approaches to production, equipment, and design that transform craft into something more acceptable in the wider economy and allow it to compete with industrial products. Thirdly, craft was repurposed, becoming an art form that met market needs, moving from marginalization to a much more commercial practice.

Overall, hybrid aesthetics explores the interface between aesthetics, innovation, and the faded boundaries of art. Hybrid aesthetics considers unlimited creativity, in making art as a response and a form of negotiation for today's craft art and the meaning of craft art conceptually for sustainable art. In the previous literature, few have specifically discussed the hybrid aesthetics of contemporary craft conceptually as well as an approach, and a medium for negotiation. The formal and material objects in previous research are still bound by the trichotomy that compartmentalizes between craft, design, and fine art. This article will further develop the concept of hybrid aesthetics in contemporary craft art that derives from the re-actualization of traditional themes.



RESEARCH METHOD

This research utilized the ethnographic method, to explore qualitative data, from an individual or a group who became the main subject of this research. The qualitative data in question were ideas or ideological thoughts, philosophies that are greatly influenced by their cultural characteristics (Spradley et al., 1997). Ethnography is used by a cultural anthropologist. Creswell (2012: 464) asserts that ethnography is a reflection of the views that researchers have taken towards the subjects of their investigation. Realist ethnography reports objectively on the data gathered from the research items on site and presents an unbiased perspective of the situation. This is typically written in the third person. (Creswell, 2012:464). The intended individuals in this research were contemporary craft artists who applied the concept of hybrid aesthetics in their work. From these works, we identified the diversity of ideas, opinions, and perspectives of the artists on the themes raised in their works. The object of this research is the work of contemporary craft artists.

a. Data Collection Technique

The steps that were taken by researchers in accordance with qualitative data collection guidelines were as follows:

1. Participation Observation, namely involving ourselves directly with the object under study. It was carried out so that the researcher as the main instrument (key instrument) could feel the object under study and can provide an assessment.
2. Interviews conducted by researchers, namely in-depth interviews with semi-structured and unstructured implementation structures.
3. Documentation, which was the collection of data and information about the object of research. This documentation was conducted by taking data from non-human sources, which was done by collecting data on photos of the works to be studied, archives at the location, audio, and video for research purposes.

b. Data Analysis

In order to reveal the data, researchers took descriptive analysis steps through several stages, namely: 1) Identifying the data collected both text and visual forms and literature studies, 2) reading, studying and reviewing all the data collected, 3) Reducing data 4) Arranging and categorizing data based on each category of research problems, 5) checking data to determine the validity of data in accordance with previously established theories, both textually and contextually, and 6) interpreting data based on inductive thinking. The performance of contextual exploration of works was not at all meant for the authenticity of exploring meaning alone. Rather, it tried to explore other potential meanings that exist, which might be different from those of the author of the work or text through dialog. In line with this thought, in the context of the interpretation of Yogyakarta's contemporary craft works, it was, therefore more oriented towards the development of a certain critical point of view or perspective, namely the perspective of postmodernism. The focus of this research study was the concept of hybrid aesthetics in the concept, innovation, and context of the work.

RESULT AND DISCUSSION

Hybrid Aesthetics

Aesthetics is a science in art that discusses how beauty can be realized, and how to feel it (Hendriyana & Ds, 2022). Aesthetics is in connection with philosophy and its values (values are philosophical and conceptual). Hybrid Aesthetics is the beauty of artworks as well as concepts and methods in artworks, including in a craft that emerged in the Post-Modern era. Hybrid thinking is the merging of two or more systems in the process of management and ways of doing things (Margana, 2007).

The concept of hybrid is understood by several authors with different definitions. According to Bhaba, hybrid is an amalgamation of several different aspects with binary opposition (Bhabha, 2012), while Setiawan understands Hybridity as a symptom of cross-cultural exchange (Setyawan & WS, 2022). Similar opinions were conveyed by (Wardani & Widyahening, 2020); (Lomas, 2018); (Kraidy, 2006) while Heren argues (Herren et al., 2012) that the concept of hybridity is the main metaphor for 'borrowing', 'mixing', and 'translating'. From some of these definitions, it can be concluded that hybridity is a transgressive force that includes syncretism and the complexity of crossing, borrowing, and mixing cultures.

The research focuses on understanding the formation of aesthetics and the correlation between hybrid elements in contemporary craft aesthetics. Hybrid aesthetics becomes the main concept in examining the issue of the plurality of elements and creative processes in the creation of art itself and its influence on the re-definition of craft art.

The application of the concept of hybrid ethics is essential to explain the essence of art as creativity that grows from diversity (Prasetyo et al., 2020). According to Dwi Marianto, diversity is both a resource and an opportunity or a hook (Marianto, 2018). As



emphasized by Makela, Aktas, and Serap the creativity of contemporary artworks moves dynamically while still dialoguing with local culture (Mäkelä & Aktaş, 2022);(Serap, 2022).

Among these studies, it seems that Bhaba and Young's study is more relevant to the main topic of this article, which wants to consider cultural aspects as an important element in the creation of craft works. According to Bhaba (2012), the hybrid concept is the outcome of three processes and phenomena.

First, hybrids are produced from the mixture of two species; plants of hybrid nature. It is resulting from the mixing of two elements as the natural properties of hybrids. This hybrid form aims to bring into a state of unity; merge and to combine into a single substance such as chemical elements; mix.

Second, hybrids are generated through produced by crossbreeding, which is genetic in nature. Marriage/derivation of two different types of either different varieties, races, or species. The analysis shows that different varieties can still be one species, different races can still be in one species and vice versa, different species can still be in one race and variety. Third, something that results from the mixing of two or more different elements. This hybrid is also genetic in nature, which Bhaba analogizes to the grafting of plants and animals of different varieties, species, and races.

It can be concluded from Bhaba's definition above that the hybrid concept is interpreted as a combination or crossing of different elements, where one pole has dominance over the other. When placed in the context of contemporary craft, hybrid aesthetics is the aesthetic expression of two or more ways that merge into one narrative. In the context of cultural creativity hybrid aesthetics is important for the creation of a new culture that is more enlightening and mutually embracing between different cultural elements.

Contemporary Craft Discourse

The scientific development of art appreciation and creative freedom provides an opportunity for the emergence of new craft creations. This orientation is a form of craft transformation that departs from cultural awareness towards a wider range, creativity, and seeking novelty in various aspects. This includes concepts, multi-techniques, and multi-cultures so that the boundaries of classic, modern, and contemporary craft categories get blurred.

When considering contemporary craft in general, there are two types of new creations, namely 1) post-applied craft (KPT) in the form of craft works that prioritize their practical functions and 2) new creation art craft (KSKB) in the form of art craft works as personal expressions of artists in the realm of contemporary craft and have the purpose of being exhibited. Post-applied craft art (KPT) prioritizes function and is influenced by hybrid concepts, especially in cultural elements, materials, and techniques.

Considering the changes that have occurred in the creation of craft art to date, it appears that new creation craft art emphasizes hybrid conceptual skills while still considering utility, significance, and aesthetics. These elements are realized based on aesthetic experience and certain motivations through individual and collective expression. The creativity of organizing elements, principles, and media with certain techniques creates forms and styles that are innovative, beautiful, and unique.

If connected to the artist's contemporary craft work with the concept of hybrid aesthetics in the case of the research, there is an opportunity to redefine contemporary craft art. Contemporary craft art is a multi-dimensional visual work (two-dimensional, three-dimensional, variable dimension) expressed with conceptual maturity. The concept is oriented toward the awareness of the re-actualization of tradition as a foothold, reinterpretation of meaning, and beauty. The conceptual ideas are presented based on various things, namely first, aesthetic experiences and certain motivations expressed through individual and collaborative artist expressions. Secondly, the creative act involves the organization of elements, principles, and visual media with multiple techniques. These creative actions affect the form of contemporary craft works with innovative, beautiful, and unique forms and styles. The artist's new creations contribute to offering opportunities for scientific and cultural offerings, namely 1) reinterpretation of tradition; 2) recontextualization of tradition; 3) recommendation of tradition; 4) recodification of tradition; and 5) repositioning of tradition.

Based on the existing reality, craft art is not completely separated from where the craft starts. The awareness of the identity of existence is still part of the artist's aesthetic experience in the work, but there are things that grow, namely in the visual embodiment, techniques, and concept shifts in new creation craft art.

The transformation of the redefinition of craft based on the current context, which affects the re-positioning of craft, is something that needs to be addressed publicly. A term in a different time and place, as well as a different context, can have different meanings. This is something that is "natural". The problem that may arise lies in the willingness to accept and establish conventions through the understanding of the competent parties in the world of visual arts.



Re-actualization of Tradition Themes

Re-actualization is defined as the refreshment and novelty of the values of community life. From this definition, "novelty" is central to the process of re-actualization, namely the visual form of traditional elements and the phenomena behind them. Thus, contemporary craft art is an instrument for conveying the value of traditional roots that evolved with the artist's creation. Furthermore, the artist's unification with culture, creation, and innovation is truly felt and plays a role in realizing works that have a *taksu* (spirit). Such is the possibility of an artist's full perspective on the re-actualization of the theme of tradition and culture in art making. The earliest opportunity for interpretation of the works can be referred to as the deep process of "Growing", namely the presence of awareness within the artist about the importance of traditional culture in creating art. Re-actualization of traditional elements as a foothold to move forward in creation and innovation. Creation and innovation in visuals, processes, and concepts in prioritizing values. The image of cultural values is presented through the reading and understanding process so as to create a synergy between culture, meaning, and value in hybrid aesthetics.

Meaning or value can be interpreted as the essence, the base point, which can eventually become normative foundations. Value content consists of the value of knowledge (cognition) and life value (Sumardjo, 2000); (Bal & Van Boheemen, 2009). The characteristics of contemporary craft art with a hybrid concept can be observed by first knowing the comparison between modernism and postmodernism (Barrett, 1994) are as follows:


Table 1. Characteristics of Modern, Post-modern, and Stylistic Works by Artists in the Research Location




No	Modernism	Post-modern	Artists' works with the theme concept of Tradition Culture
1	Breaking the past's chains	Borrowing the past for a new context	Growing from the image of tradition visualized in novelty
2	An exposition of individualized innovation	Eclectic	Selecting the essential thing from various sources
3	Medium Orientation	Theme-oriented, medium freer	The theme draws from tradition with a medium that is free for creativity
4	Devalues popular culture	Draws heavily from popular culture	Upholding the value of tradition by adjusting the times in its presentation
5	High art	Low art & High art	A combination of traditional and innovative
6	Rejecting social trends in Art	Concern for everyday (social) events as well as politics. Demystification of reality	Close to the artists' daily life, and the natural environment.
7	Believes in universal communication	Does not have faith in universal communication	Traditional and integral communication
8	Art for art's sake	- Artists' critical and skeptical attitudes toward the art of their time - Issues of social class, race, gender, age, nation, nature, religion, environment, etc.	A critical attitude toward knowledge, attitudes, and skills Cosmological, natural, and social issues
9	Formalism	Critical of formalism	Tendency to emphasize aspects of value rather than form (Because visuals can change)
10	<i>Menara gading</i>	Public	having an open mind/openness
11	Eternity	Temporality	Enduring meaning, visual change
12	The lack of awareness on local culture (tradition)	Aware of local culture (tradition)	Aware of local culture/tradition as a creativity generator for the upcoming work




13	'Closed' works or objectivation of works	An opened work or contextualization of work	An opened work or contextualization of work
14	Rationalism as a reference	Critical toward rationalism	Critical toward the logical thinking and aspect of depth of feeling



Artists have their own ways of expressing their work. The expressiveness and exploration carried out in actualizing the concept or theme of the artist's tradition when read from the concept, object, visual style, and other aspects have novelty. Different backgrounds of thought within the same concept, namely the theme of tradition, are able to be expressed, explored, and actualized in quite unique and diverse ways that can be classified into the following:

- 1) **Re-Imagination of Tradition:** Re-actualization of tradition in works based on re-imagination, namely presenting tradition by prioritizing the pattern of honouring ancestral traditions through textual extractions with visualizations that are imaginative-fantasy, multiple visual styles, such as realistic, decorative, abstract, and other, can become an expression that unites in one work.
- 2) **Recording Tradition:** The re-actualization of tradition in works with a pattern of visual expression is more likely to be a mimetic or direct recording of traditional objects and the visual style is representative but still maintains a strong personal style.
- 3) **Symbolic Interpretation:** Re-actualization of tradition with expression patterns that involve strong individual expression, lyrical in nature, themed on past traditions, and have new interpretations and meanings while still maintaining the elements of tradition with free visual styles: realist, abstract.
- 4) **Contra-Tradition:** Presenting visualizations in the form of expression patterns that have a critical nature towards tradition and are individual-interpretative, the metaphors expressed still use elements of tradition, but the images presented tend to be deconstructed, both from the meaning and visual objects of tradition with the idiom of parody approach.

<p>Art Works</p>  <p>Java Papua, 67cm x 51cm-hand-written batik - remasol.2018</p>	<p>Thinking concepts</p> <p>Re-Imagination of Tradition: Contains strong individual expression. New interpretation of tradition. Free visual style. - Contains double meaning (combination of two cultures: Javanese and Papuan).</p>
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 <p>Small Pace and Large Pace 47.7cm x 113 cm- hand written batik - remasol-2018</p>	<p>Re-Imagination of Tradition: Contains strong individual expression. New interpretation of tradition. Free visual style. - Contains double meaning (combination of two cultures: Javanese and Papuan). Hybrid concept in culture and embodiment</p>
 <p>Wayang Keriting - height 25 cm width 20 cm - <i>tatah sugging</i> - cowhide – 2018</p>	<p>Re-Imagination of Tradition: Contains strong individual expression. New interpretation of tradition. Free visual style. - Contains double meaning (combination of two cultures: Javanese and Papuan).</p>
 <p>Artist: Dedy Shofianto Title: "Javanese Eagle" Materials: mixed media (teak wood, brass iron, stainless steel, DC dynamo, electronic devices, motion sensor) Technique: Carving, bench work, scroll saw Size : 70 cm x 100 cm x 70 cm Finishing: <i>Sangkling</i></p>	<p>Re-imagination of tradition and symbolic meaning: Respect for tradition. Mythological themes. -Textual exploration, not direct visual recording. Imaginative-fantasy. - Plural and free visual styles: decorative, abstraction, etc.</p>

<p>Year : 2019</p>	
 <p>Title of Work: Semen Sinom Artists: Agus Ismoyo-Nia Fliam Size : 115 x 120 cm Media : Silk fabric Technique: Hand-written batik, stamped batik, brush strokes Year : 2016</p>	<p>A combination of re-imagination and symbolic meaning: Respect for tradition. The mythology themes. - Textual extraction rather than direct visual recording. Imaginative-fantasy. - Plural and free visual styles: decorative, abstraction, etc.</p>
 <p>Title of Work: Renung-Rasa Media: Asahi Fabric and Dakron Size: Variable Dimension Year : 2019</p>	<p>- Respect for cosmological/natural cultural traditions and batik intangible culture. Extraction of direct visual recordings. One decorative visual.</p>
 <p>Title of Work: Intersubjective Conversation with Tribawana Size: Variable Dimension Media: fabric Technique: batik and photography Year: 2018</p>	<p>Honouring the cultural traditions of cosmology/nature and batik intangible culture. Extraction of direct visual recordings. A decorative visual one. -Hybrid concept in theme and embodiment technique.</p>

 <p>Arif Enveloping the World, Night screen printing batik on primisima fabric, 100cm x 100cm, 2019.</p>	<p>Re-imagining Tradition Decorative visual style. - Respect for cultural traditions of cosmology/universe.</p>
 <p>Title: Women Not Female Artist: Ulva Pakis Size: 3-Dimensional Installation Material: mix media Technique: batik, ecoprint, sewing, and embroidery Year : 2018</p>	<p>Tradition as a medium of identity critique. Individual-interpretative Global vs local battles Resistance to meaning, to the existence of tradition itself, and to power The metaphorical idiom with a parody approach Macassar media ecology and Javanese batik</p>

The re-actualization of traditional themes in contemporary craft works carried out by artists is not just a process of cultural imitation, but a critical and creative dialogue, so as not to leave traces of colonial hegemony. The dialectic of the mirror exchange of both (cultural) memories of the past can be felt in the motifs of present works (Kawlra & Sarkar, 2022). Based on the results of the re-actualization of artists' works that are driven by the theme of tradition and creativity that pay attention to diversity, it conveys that diversity is something that needs to be prioritized and even sought after because it is unlikely that there will be true creativity that stands alone.

Contemporary Craft Art: The Relevance of Hybrid Aesthetic Concepts

In the current era, scientific fields are developing rapidly, so the realm of creativity tends to be novelty innovation. Creativity in the search for ideas, concepts, and new forms has the opportunity for freedom of work. The application of freedom with hybrid aesthetics can be done in various ways, for example through multi-media, multi-techniques, and exploration of various aspects.

Contemporary craft in the work of artists is a combination of skills, design thinking and artistic expression that is dynamic, conceptual, creative, and innovative. In addressing this, the classification of craft based on materials allows for a new way of conceptualizing it. Craft art that illustrates novelty, which has utility, significance, and aesthetics. These three things are summarized in hybrid aesthetics, namely creativity in innovation. According to the Big Indonesian Dictionary (2020), creativity is defined as 'having/containing creative power/having the ability to create. Hybrid aesthetics is a creative process of artists who have the aim of



achieving novelty value. Hybridity is an alternative choice of means in understanding cultural change through strategic disconnection for temporary cultural categories (Barker, 2004).

Meanwhile, contemporary craft art is a combination of skills, design thinking, and artistic expression that is dynamic, conceptual, creative, and innovative. Although the realization of the artist's work is at a hybrid point, the realization is not in the past work steps. Hybrid aesthetics has a new space that has metaphors in its expression. Hybridity can also be a strategy that always avoids binary categorization, thus positioning itself in the third space in each category (Bhabha, 2012).

To create unique art that exists at the boundary between the two cultures and simultaneously increases the visual form to an innovative and imaginative status, artists in Yogyakarta have adopted a hybrid aesthetic, which has been defined as an art style or norms which integrates two or three art cultures, styles, or techniques. Hybrid aesthetics is seen to be the interface of ancient and modern art forms and processes, as well as a response to and involvement with the present. Several experimental modern craft pieces that blend visual and performing arts, digital technology, art and science, and three-dimensional art have enhanced the idea of art with the concept of hybrid aesthetics.

The hybrid concept can be considered a method of combining the plurality or diversity of a diverse set of lives or cultures in the postmodern era. When traditional art interacts with other art, both between cultures, texts, forms, and idioms in a particular narrative, it will generate a hybrid aesthetic. The hybrid concept of "Melampauai (go beyond)", is between collaboration spaces crossing the boundaries of differences in transparency.

From the definition and also the results of the analysis of the artists' work in the field, regarding hybrid aesthetics, it was revealed that the aesthetics of the artists' contemporary craft works include the following:

a. Crossing

The chart illustration above is a cross between two opposites. This cross can produce the following possible offspring:

- If the gene in X is dominant to Y then the possibility of the resulting offspring is X.
- Conversely, if Y is dominant to X then the possible offspring is Y.
- And if X and Y have the same or almost the same strength, there is nothing dominant in both then the possibility of the resulting offspring is XY.

b. Mixing

This mixing can produce the following possible offspring;

- If the composition in X is dominant to Y then the possibility of offspring produced is X because X contaminates Y more.
- Conversely, if B is dominant to X then the offspring is likely to be Y.
- if X and Y have the same composition, there is nothing dominant in both then the possibility of the resulting offspring is XY.

c. Merging

The hybrid concept with the merging method requires an intermediary space to avoid them interfering with each other. The hybrid here acts as a merger, unification, or mixing of the differences that exist in the object. Whether it is the difference in the aspects of the object's relationship with its environment or with aspects of craft in general.

Based on the investigation, understanding, and interpretation of the artist's contemporary craft works, the re-actualization of traditional themes through the concept of hybrid aesthetics is a dialogue, interpretation, and understanding that produces a very plural combination of art. The plural that is present opens up opportunities for the growth of 1) reinterpretation of tradition because the discourse of tradition is conveyed through new codes so as to produce new meanings from a contemporary perspective; 2) recontextualization of tradition because of the local spirit in the actualization of the theme of the work which is placed in a new space, time, and territory; 3) recommendation of tradition, because of the combination and dialogue between one tradition and another; 4) recodification of tradition, because it expands pre-existing codes fluidly, openly, and boldly to the point of contradiction with a form of mixing various elements in eclecticism; and 5) repositioning tradition, because the boundaries between one category and the other have experienced a breakthrough between tradition, modern, and contemporary in a new field of dialogue and negotiation that embraces each other. When referring to this search, thinking with the hybrid concept in the aesthetics of work in the realm of art and cultural discourse is relevant in responding to the current situation and is quite flexible if applied in future and sustainable art works.



CONCLUSION

As contemporary craft art in Yogyakarta continues to advance and generate debates regarding classification, ideology and the concept of appropriation have become defining components of art in Yogyakarta. The term craft has undergone a transformation in its meaning which has become a new re-definition. Contemporary craft with a hybrid concept includes applied post-applied craft in the form of craft works that prioritize their practical function and new creation of art craft as an artist's personal expression.

The results of the research also reveal that the awareness and choice to engage in traditional life is not without risk: the path to establishing an identity contains tension as well as efforts to find a way out between the willingness of the subject to be independent as an artist and part of the communal value bonds of society in Indonesia. The ways in which artists actualize the theme of tradition in their works consist of re-imagining tradition, recording tradition, symbolic meaning, and counter-tradition. The artist uses a variety of hybrid notions, such as crossing, mixing, and merging. A new kind of hybrid aesthetics will result from the works examined that use the experimental method of bridging art and craft. This method demonstrates how to incorporate classical visual culture (symbols and script) into contemporary craft practice.

Additionally, this new convention results in artworks that are modern in both form and content as well as culturally relevant. Thus, in aesthetic hybrids, adaptation and appropriation are reimagining of creative conventions that, in turn, spark an innovative dialogue that illuminates new avenues for the archipelago's craft expertise (textiles, leather, metal, wood, ceramics). Integrating a wide range of cultures to produce new works of art and distinctive creative identities, as Yogyakarta's traditional abstractionism, which enjoys greater recognition on a regional, national, and even international scale.

Finally, by using hybrid appropriative techniques, artists are able to create original works and assert their dominance in a globalised art market and world that many now perceive as stagnant due to the extreme copying of Western art, which causes Western Eurocentric hegemony to reject their work as counterfeits and imitations. Empirically grounded in such a way, the concept of hybridity can stimulate further research that is useful and necessary in the dynamics of cultural contact, and art as an ever-growing field in the context of the globalization era.

RECOMMENDATION

The gap between hybrid aesthetics, contemporary craft art and its impact on the work produced is an essential topic to be followed up in research both in academic theoretical discourse and practically. Craft art as an act of practice as well as an artifact in culture has a rich history and cultural meaning, becoming one of the prominent and still-discussed genres in contemporary art. Global culture is a major impact of changing art practices, whereby artists will continue to seek new methods, possibilities, and technologies to increase the productivity of artworks. In addition, hybrid aesthetics is regarded as the search for new artistic values and knowledge to the public. Hybrid aesthetics as a medium of negotiation between locality and global art, as well as artists as agents of change have the opportunity to be a further exploration for future research with a focus on the integration of hybrid aesthetics in the work of art within the artist community and in art workshops among academics, as a form of curriculum development in the fields of art and cultural sciences.

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