

Reading Amenk: The Grotesque Aesthetics of Reality

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In contemporary art, aesthetics serves as a medium for conveying complex societal and cultural messages. One artist who has masterfully harnessed this power is Mufti Priyanka (Amenk). His body of work is characterized by a unique and intriguing “grotesque aesthetics” that delves into various dimensions of everyday life. Through his art, Amenk provokes profound inquiries into the intricacies of our social realities. This research is dedicated to unraveling the aesthetics intricately woven into Amenk’s artworks, which seemingly offer genuine insights into the collective consciousness of a society grappling with the complexities of social norms and cultural identity. This study adopts a qualitative approach, examining Amenk diverse portfolio, encompassing paintings and graphics. Anchored in the framework of Derrida’s Deconstruction theory (1967), this approach involves a textual analysis, dissecting the conceptual distinctions that form the foundation of the text. By unveiling the inconsistencies and paradoxes inherent in the utilization of these concepts, the research sheds light on the intricate tapestry of Amenk’s artwork. Ultimately, Amenk’s body of work represents more than an exploration of cultural significance; it stands as a bold challenge to established norm, values, and even the truths.

Article History

Received: 12

October 2023

Accepted: 14

March 2024

Published: 25

March 2024

Keywords

aesthetics, deconstruction, contemporary art, Amenk, visual art

How to cite:

Agung, L., Bastari, R. P., Gumilar, G., Lionardi, A., Siswanto, R. A. (2024). Reading Amenk: The Grotesque Aesthetics of Reality. *Humanus: Jurnal Ilmu-Ilmu Humaniora*, 23(1), 31-44. DOI: 10.24036/humanus.v23i1.125448

Introduction

The city of Bandung has undergone a remarkable transformation, evolving into a vibrant metropolis where diverse cultural values converge. This metamorphosis has significantly impacted the contemporary art discourse in the region. A new generation of young artists has risen in recent years, spearheading a burgeoning visual arts movement. However, it is essential to acknowledge that the paradigm of contemporary art often diverges from conventional definitions of art and aesthetics. As Muth et al (2020) mentioned Conventional art often focuses on creating visually pleasing and harmonious compositions, contemporary art embraces a wider range of sensory appeal beyond beauty. Contemporary art, as stated by Vella et al (2021) touch on societal issues, emphasizing the close ties between art and social and political contexts. Consequently,

contemporary art pose challenges to appreciation, especially when it explores themes that are perceived as trivial or taboo by societal norms and cultural values, as exemplified by artists like Mufti Priyanka, known as Amenk. Taboos, trivial matters, and societal norms are intricately linked to cultural values and orientations. Cultural value and norms can create an impact to certain vulnerable populations (Okoro et al., 2023). In the case of contemporary art, the repudiation of cultural values, norms and certain tradition by arts may resulted in the lack of appreciation and incomprehension by the audience, according to a study by (Kesner, 2024) , the incomprehension of modern art, particularly in the realm of contemporary conceptual/minimalist art, where the encounters with artworks may result in non-salient visual sensations, leading to a lack of predictive error. This highlights how certain forms of contemporary art can be perceived as trivial or inconsequential due to their departure from traditional artistic norms.

Amenk artistic creations delve profoundly into the intricacies of urban society, yielding profound insights that extend beyond conventional confines. His works function as reflective mirrors of contemporary society, deftly intertwining various styles and conceptual elements, frequently enriched with profound meaning and a subtle undercurrent of irony. Amenk invites viewers to engage deeply with the complex tapestry of contemporary urban life, transcending the limitations of mere visual representation. His art serves as a catalyst for contemplation, encouraging individuals to delve into the nuanced facets of contemporary urban and suburban existence.

Previous study put a focus on discussing Amenk's engagement in the field of art, one study by Bastari (2023) focused on the social networks and his creative process on his NFTs works. Another research was conducted by Gumilar (2023). Gumilar focuses on Amenk captivating illustrations, which reveal hidden stories about the city. Gumilar's research highlights how Amenk illustrations act as an honest record of the complex life of the city, showing it as it truly is. In the other hand, this study places a specific emphasis on the aesthetics in Amenk artwork. Within his creations, aesthetics transcend the conventional notion of visual beauty and venture into the realm of 'grotesque aesthetics.' Amenk artwork serves as a valuable lens through which to gain insights into the collective consciousness of a society grappling with the complexities of social realities. This research extends the discourse by examining Amenk's unique approach within the Indonesian context.

Through this research, our aim is to deepen our understanding of the role of aesthetics within Amenk extensive body of work and its broader relevance in the contemporary art scene, specifically in the urban landscape of Bandung. The 'grotesque aesthetics' of Amenk on this research holds the potential to shed light on how contemporary artists navigate and respond to the intricate tapestry of social realities they encounter in their creative expressions—aesthetics. Aesthetics in contemporary art plays a pivotal role in conveying messages and meanings related to social reality. Amenk transcends the mere confines of visual representation, evolving into a narrative that intricately dissects and reconstructs societal norms while retaining the distinctive tension and satirical charm that hallmark his unique style. His artwork means to depict, question, or comment on diverse facets of society, culture, and everyday existence. His artwork emerges as a potent reflective mirror, capturing the intricacies of modern-day Bandung society and culture, and providing profound insights into the continuous transformations and challenges that define this vibrant community.

Methods

To investigate the aesthetics in Amenk diverse body of work, this research employs a qualitative approach. The qualitative approach aligns closely with the research topic and is expected to significantly influence the study's outcomes research as suggested by Lewis (2015) the qualitative research can explore The primary data for this research will be obtained through observations on Instagram account. Observation proved to be significant in understanding how artworks affect individuals, making it a valuable tool for investigating the impact of art (Gore et al., 2022). A study by (Roose et al., 2018) demonstrates the effectiveness of observation in uncovering underlying themes and patterns within the art world. Additionally, interview with Amenk himself also conducted in this study. Interviewing artists is a valuable method for gaining insights into artworks, as it allows researchers to understand the motivations, inspirations, and techniques behind the creation of art. (Braun & Clarke, 2006) discuss the use of thematic analysis in psychology, emphasizing how interviews can reveal professionals' limited knowledge about certain topics. (Alacovska & Kärreman, 2023) also highlight the importance of understanding artists' perspectives to avoid negative forms of identity-building among creative workers. Additionally, (Dziekan, 2020) explores the relationship between an artist's work and the documentation of their process, stressing the role of interviews in understanding artists' decision-making processes. (Yokochi & Okada, 2021) analyze artists' process modifications through interviews, demonstrating how interviews can offer valuable data on artistic practices. These studies concluded that interviews with artists are a powerful tool for researchers to gain firsthand knowledge about artworks, enabling a deeper exploration of the creative process, artistic intentions, and the impact of art on individuals and society. The selection of Amenk artwork focuses on artwork that prominently features a 'grotesque aesthetics.' The selected artwork will be approach by using Derrida's deconstruction theory (1967) (Lawlor, n.d.). This approach enables us to unearth the profound meanings interwoven into Amenk artwork and understand how aesthetics functions as a conduit for conveying messages related to social reality. As articulated by Sarup (2011) deconstruction employs a meticulous approach to textual analysis, involving scrutinizing the author's conceptual distinctions that form the basis of the text to unveil inconsistencies and paradoxes within the texts. Additionally, deconstruction approach grapples with the erosion of grand narratives, as established paradigms are disrupted by emerging ideologies, often contradicting established norms across various domains, including the social, political, religious, cultural, and artistic realms.

Results and Discussion

The Post-Modern Aesthetics

Aesthetics is a multifaceted discipline that has undergone significant evolution throughout its historical trajectory. It transcends mere considerations of superficial beauty and is deeply entwined with philosophical and artistic dimensions. Berg et al. (2019) explained that aesthetics traditionally pertains to ideas of pleasure and taste, with a notable emphasis on the senses. Over time, as elucidated by Suryajaya (2016), aesthetics has evolved into a discourse centred around the contemplation and discussion of beauty, encompassing both human artistic creations and the natural grandeur of the environment.

What distinguishes aesthetics from a mere academic term with a rigid definition is its dynamic and expansive nature. Chernyshevsky (2005) emphasized the dynamic

nature of beauty in aesthetics, intertwined with perceptual and experiential engagement. This aligns with aesthetic emotions, emphasizing intrinsic pleasantness, familiarity, and novelty (Menninghaus et al., 2019). Marković (2012) further explores aesthetic experience, emphasizing fascination, appraisal, and emotion as key elements. Houston (2015) mentioned that beauty's connection to fairness, justice, social action, suffering, and community values underscores its importance in broader societal and cultural discussions.

The concept of aesthetics has indeed undergone significant evolution within the context of postmodernism. An exemplary exploration of post-modern aesthetics can be found in Higgs's *Stranger Than We Can Imagine* (2015). In this work, Higgs offers an intriguing perspective on post-modern aesthetics. According to Higgs (2015), by delving into the world of Super Mario Bros for a few hours can offer valuable insights into the concept of post-modernism. Higgs argues that Super Mario Bros., created by Shigeru Miyamoto in 1985, represents one of the most tangible expressions of postmodernism. This is because the game adheres exclusively to its own internal logic, disregarding considerations of historical accuracy, philosophical depth, aesthetics, or the characterization of its elements—qualities often associated with the Grand Narrative of modernism. Instead, Super Mario Bros operates according to its unique, self-contained logic, serving as a prime example of one of the defining characteristics of postmodernism.

Furthermore, the Super Mario Bros game exemplifies a tangible manifestation of aesthetics that was born from the womb of postmodernism. This game adeptly combines diverse and eclectic visual styles. Postmodernist aesthetics often utilize parody as a tool for criticism, employing imitation to satirize specific subjects. This stands in contrast to pastiche, which demonstrates a greater admiration for what it imitates. As in contemporary art, the inclination towards the postmodern aesthetics can be seen in various artworks. Contemporary art marked by the diversity of aesthetics, as Dumbadze and Hudson (2023) stated that this justifies that the contemporary art is multifaceted as many inclinations that backed up its developments.

Several aesthetics inclination which marked the development of contemporary art can be seen with several points that justify the development of contemporary art. First, according to Stallabrass (2020), the art world has seen the growing influence of big business and the super-rich, who shape the art market and contribute to the reinvention of artists and museums as brands. Second, according to Li (2016), the relationship between aesthetics and institutions is one key that marked the development of contemporary aesthetics. The transformation of aesthetic/art institutions and the exploration of the aestheticization of everyday life, the deconstruction and reconstruction of the boundary of beauty, and the criticism of aesthetic capitalism are among the themes addressed in contemporary aesthetic criticism. Relational aesthetics is another art form that takes its theoretical departure from the social interactions and relations of participants, emphasizing everyday experiences as art. As Iafelice (2017) highlights the importance of social interactions and relationships in shaping aesthetic experiences in contemporary art in his research.

Based on the elucidation of the development in contemporary art and its relation to capitalism, institutions, and mundane life, we can see the nature of a celebration of 'surface' culture, which leads to negligence of 'depth,' originality, or genius in contemporary art. This tendency, can result in a cyclic repetition of artistic themes and ideas from the past. However, it is important to note that not all postmodern art and contemporary art follows this pattern. Many pieces of postmodern art, such as the works

of Amenk, carry meaningful and powerful critiques of society through the unique *modus operandi*: 'the grotesque aesthetics'.

Urban Chronicles: Amenk Approach to Societal Issues

According to our interview with Amenk (2023), he grew up in a place on the outskirts of Bandung, Kiaracondong. Kiaracondong is an urban area where diverse social and cultural strata intersected. The experiences from this period appear to have profoundly shaped his artistic discourse and style. We intentionally called his work as the 'Grotesque Aesthetics'. It's because Amenk intentionally break away from the usual romanticized portrayals commonly linked to similar themes in aesthetics term. Instead, Amenk provide an unfiltered and honest representation of the complex aspects that shape the local life of the city. These aesthetics are marked by satirical nuances and straightforward expressions, enriching the portrayal of the city's intricate dynamics are the postmodern spirit in a blunt display. This why, according to Gumilar (2023) within the Indonesian contemporary art scene, Amenk work is, and has been, received a relatively warm appreciation.

Within Amenk works, one can discern a meticulous attention to the minutiae of life and the challenges faced by urban communities. These encompass a wide spectrum, ranging from the practice of *'perdukunan'* (shamanism) and the subculture of street punks to social issues, the provocative behaviours of the younger generation, love stories and romantics, conflict with law enforcement, and an array of seemingly inconsequential everyday occurrences. What's particularly captivating is that all these elements coalesce to paint an authentic portrayal of daily life in Bandung as a tableau frequently encountered on the city's peripheries.

Amenk also stated that he exhibits diverse musical tastes, ranging from punk rock to dangdut koplo (a vibrant Indonesian music genre, blends traditional dangdut with modern elements, particularly popular in regions like Jawa), and possesses a fondness for reading books and comics. These influences are evident in his artwork, which frequently mirrors everyday life, encompassing unique and intricate narratives such as clinical practice, cohabitation, and delinquency, among others.

His artwork portray reality with a humorous and unadorned essence, devoid of excessive aesthetic embellishments. Nevertheless, the true prowess of Amenk work resides in its capacity to convey profound messages through simple humor and straightforward imagery. Amenk portrayals and depictions shed light on the less visible aspects of his hometown, Bandung, highlighting the struggles and hardships experienced by his community. By contextualizing these issues within the local context, he effectively addresses a complex intersection of societal challenges, including nationalism, tradition, religion, and globalization. This approach allows Amenk to offer nuanced and fluid responses to these multifaceted issues.

As shown in Figure 1 below, "*Demi Rumah Tangga Harmonis Kembali Dengan Bantuan Dukun Mujarab*" / For the sake of a harmonious marriage—again—with the help of a shaman (2017), we can observe a depiction of a husband and wife receiving a blessing from a *dukun* (shaman). Amenk portrays this scene quite explicitly, featuring incense and a 'traditional Javanese dagger' known as a *keris*. What's noteworthy about this image is the attire worn by the *dukun* (shaman) and the married couple, which carries Islamic connotations. This aspect grabs our attention. The image highlights significant points, the practice of *perdukunan* (shamanism) in urban areas, particularly in Bandung, involving

individuals who appear to be practicing Islam based on their clothing while seeking the *dukun* (shaman) assistance.

In reality, *perdukunan* (shamanistic) practices continue to attract interest among urban residents who adhere to the Islamic faith in Indonesia. These practices often serve as a shortcut to address a wide range of issues, including health, matchmaking, career success, happiness, and even seeking revenge. According to Yuniarto (2022), *dukun* (shamans) play a crucial role in providing comfort to individuals who believe in supernatural powers. When people face difficult situations, their faith in these supernatural forces provides emotional solace. In Indonesia, regardless of their level of education, individuals often turn to traditional healers or psychics for guidance and support when they encounter health issues or life challenges they can't resolve on their own. Shamanic practices in the city of Bandung suggest that despite the infiltration of Western modernity, supernatural beliefs persist. This reflects a unique urban mentality that straddles the line between tradition and modernity. The practice of *perdukunan* is often used as a shortcut for almost everything, from matters of love and career to health. This signifies two things: first, mentality, which is related to the level of education, and secondly, socio-economic conditions, indicating difficult economic circumstances. *Perdukunan* practices are easy and inexpensive, thus attracting various social strata as previously mentioned.



Figure 1. *Demi Rumah Tangga Harmonis Kembali dengan Bantuan Dukun Mujarab.* Source: Amenk Instagram account (@amenkcoy)



Figure 2. *Mengais Rezeki Di Jalanan dengan Mengamen.* Source: Amenk Instagram account (@amenkcoy)

In Figure 2 titled, “*Mengais Rezeki Di Jalanan dengan Mengamen*”/“Making a Living by Busking on the Streets” (2021), presented with a scene capturing a young punk musician busking with a ukulele. Within this artwork, Amenk has penned his own poetry, eloquently portraying the harshness of street life: “*Hidup seperti halnya merayakan liarnya cinta yang dipenuhi hakikat marka-makna. Hitam dan putih ialah varian kekayaan makna tersebut, berkalang etalase suka duka di dalamnya*” (“Life is akin to a passionate celebration, brimming with profound meaning. It’s a canvas where black and white represent the varied dimensions of this profound significance, showcasing both its moments of joy and sorrow”).

In Amenk’s body of work, the punk culture consistently occupies a special place, reflective of his musical preferences and his connections within the music and art scene. If we observe closely, the expressions of the two punk Figures carry sad gesture, symbolizing Amenk’s response to the arbitrary actions of authorities targeting street-dwelling punks. Begitu juga puisi yang ia tuliskan. Amenk’s poetry is a playful manipulation of words that may appear trivial but hold profound significance, reflecting a correlation with the imagery it evokes. It illustrates how people living on the streets strive tirelessly to maintain their sanity and resilience. The imagery and poetry suggest that both joy and sorrow are integral parts of life, emphasizing that life is never static or without its challenges. What adds intrigue to this artwork is the dichotomy surrounding punks in Bandung, the punk as a musician and those who embrace street life (punk as a way of life). The second punk, hold a significant portion of society that often marginalizes them as societal outcasts. Through this piece, Amenk aims to unveil the inherent humanity within these individuals, shedding light on their struggles and resilience.

Figure 3.

Dijewer Ayah. Source: Amenk Instagram account (@amenkcoy)

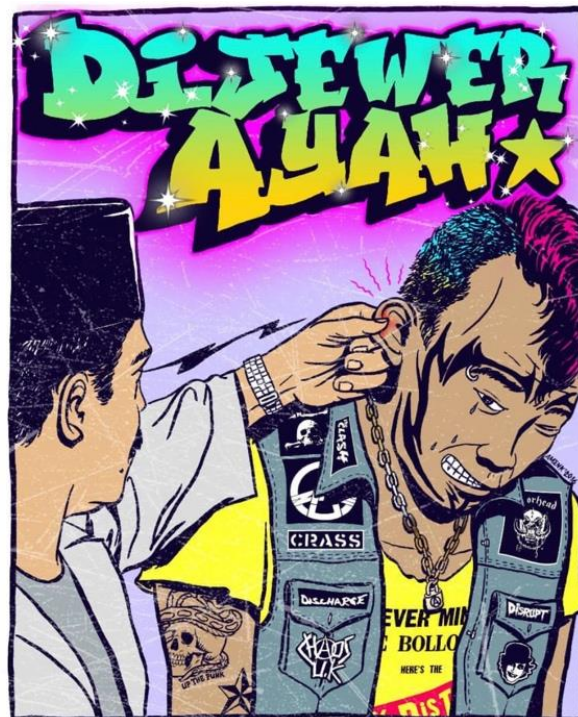


Figure 4

Ceu Ida (Janda Muda) Ngaca Via Gadgetnya Sebelum Berangkat Pengajian di Masjid Terdekat. Source: Amenk Instagram account (@amenkcoy)



In Figure 3, “*Dijewer Ayah*”/Scolded by Father (2019), we see an image depicting a punk being scolded by his own father—the father dressing like *pesilat* (fighter). This image rife with paradox, as it portrays a scenario where the iconic punk attributes, including a colourful mohawk, piercing, punk band t-shirt, tattoo, and punk band emblems are being admonished by his own father. This image is rife with paradox as it vividly portrays a situation where the distinctive punk are met with reproach from his own father. This visual narrative serves as a critique, illuminating the idea that punk culture in Indonesia may not be as rebellious as it initially appears, as it remains bound by cultural norms and is not entirely free to express itself without encountering societal disapproval. Punk di Indonesia, khususnya di Bandung memiliki akar sejarah yang cukup mengesankan sebagai sebuah Gerakan subkultur yang kemudian ikut membangun

Meanwhile, in Figure 4 titled, “*Ceu Ida (Janda Muda) Ngaca Via Gadgetnya Sebelum Berangkat Pengajian di Masjid Terdekat*” / “*Ceu Ida (Young Widow) Gazing at Her Gadget Before Leaving for Recitation at the Nearest Mosque (2016)*”, we can see a portrayal of Ceu Ida gazing at herself in the mirror through her mobile phone just before heading to a religious gathering. Amenk add his own poetry, “*Gelagatnya bikin gemes hati karena serta merta tatapan mata saling bertaut ketika hari berlalu menggema rasa asmara and bergetar masaya ketika kau memuji diriku dan bilang i love you.*” / “His attitude makes me sad because immediately the gazes that meet each other when the day passes echoes the feeling of romance and trembling when you praise me and say I love you.” This depiction underscores an urban reality where showcasing oneself and feeling on social media often holds greater significance than the act of worship itself. This portrayal shines a light on an urban reality in Indonesia were sharing one’s religious experiences on social media often takes precedence over the act of worship itself. It reflects how Indonesians upload their religiosity onto social media platforms, emphasizing the importance placed on the public display of religious devotion in the digital age.

Figure 5

Meminangmu dengan 2 Botol Anggur Merah Lalu Menaruhnya di Plastik Hitam. Source: Amenk Instagram Account (@amenkcoy)



Figure 6

Kamu Yang Gila, Apa Aku Yang Gila? (Bagi Pejabat Bagi-Bagi Amplop Bantuan Sosial Saat Pandemi). Source: Amenk Instagram account (@amenkcoy)



Figure 5 as we can see, “*Meminangmu Dengan 2 Botol Anggur Merah Lalu Menaruhnya Di Plastik Hitam*”/ “*Proposing to You With 2 Bottles of Red Wine Then Putting Them in Black Plastic (2021)*” vividly portrays the complexities of urban love, defying conventional expectations of Islamic piety and religiosity due to the inclusion of red wine. Furthermore, it subtly reveals the stark socioeconomic divides that persist within urban communities, accentuated by the act of placing red wine in a black plastic

bag. This simple yet powerful image resonates with the widespread scene in suburban areas where individuals, often grappling with economic hardships, seek solace and moments of respite in a humble and unassuming manner.

In Figure 6. *"Kamu Yang Gila, Apa Aku Yang Gila? (Bagi Pejabat Bagi-Bagi Amplop Bantuan Sosial Saat Pandemi)" / "Are You Crazy, or I Am crazy? (For Government Officials Who Corrupt Social Assistance Envelopes During the Pandemic) (2021)"*. Amenk critiques the corrupt government officials during the challenging period of the COVID-19 pandemic. The artwork carries a humorous yet pointed message, evident in the comical portrayal of the 'crazy' man on the right inserting his hand into the government official's pocket. The stark contrast in their attire further emphasizes the message being conveyed. This piece is a bold and unapologetic critique of the government's, using vivid imagery to highlight issues of corruption and misconduct.

The Grotesque Aesthetics: Unsettling Realities in Amenk's Art

Consequently, Amenk works are often perceived as chaotic, audacious, fractured, and flamboyant. Yet, it's within these qualities that the true aesthetic value of his creations resides. Amenk art serves as a form of 'counter value' or a defiance of established norms within society. In other words, meaning is not confined to a fixed context but can evolve and transform over time and within diverse circumstances. In his work, Amenk effectively undertakes a form of deconstruction, a philosophical concept introduced by Derrida. To put it simply, deconstruction is a textual interpretation strategy encompassing elements like play and parody.

The essence of deconstruction as Rocca (2016) stated is inherently ingrained in the collective mindset, leading individuals to explore hidden meanings and deeper interpretations rather than accepting things at face value. Moreover, deconstruction can be viewed as an approach that is anti-theoretical and even anti-methodical since it prioritizes play and parody. Consistently, Amenk works capture the biases prevalent in urban life and deftly leverage these biases to craft pieces that are incisive and thought-provoking. His creations frequently carry ironic and tragic undertones while simultaneously prompting profound questions about the reality he confronts. This approach aligns with the concept of deconstruction, which seeks to recon Figure the power of language through the manipulation of sign play.

Derrida's concept of 'difference', which refers to the constant deferral and play of meaning, implies that the signified is nothing outside the signifier. This challenges the idea of a direct and immediate correspondence between the signifier and the signified, potentially leading to delays in the emergence of new or alternative meanings (Chin-Yi, 2016). Amenk employs satire and criticism by juxtaposing unconventional word combinations, he referred to as 'collections of words,' with imagery. This results in works that are simultaneously provocative, controversial, tragic, and. He offers unconventional responses and reflections on social reality, frequently challenging prevailing norms. Amenk often opts for a black and white palette in his work. Amenk (2023) stated its for practical and economic reason, cheaper. Nevertheless, on occasion, Amenk introduces vibrant colors, especially in pieces intended for exhibitions or special commissions. The use of these bright hues can produce a striking effect, although some may perceive it as unconventional or even ostentatious. Some of Amenk works above in this study can be perceived as satirical games and parodies.

In essence, Amenk works don't merely raise questions; they also challenge and disrupt existing social and cultural conventions. The aesthetics of his art lie in its capacity to provoke and unsettle viewers, compelling them to contemplate and respond to realities

that may often be disregarded or taken for granted: the grotesque aesthetics. In this context, Amenk art emerges as a meaningful and pertinent medium for addressing the dynamics of contemporary urban society. Amenk works vividly illustrate how the signs within his art continually shift from one signifier to another. One sign supplants the other as both signifier and signified, culminating in a intricate network within his pieces. This phenomenon aligns closely with the principles of deconstruction championed by Derrida.

An integral facet of Derrida's deconstruction philosophy is the rejection of a central authority. In the realm of deconstruction, the relationship between signs is pluralistic and devoid of a singular authoritative source. Consequently, signs in artworks lack a fixed central point, and their meanings remain pluralistic and open to diverse interpretations. This characteristic frequently emerges in Amenk works, where the signs employed possess numerous layers of meaning, inviting viewers to reflect and respond in myriad ways. In this light, Amenk creations embody the principles of deconstruction within contemporary art, inciting contemplation and urging viewers to transcend conventional interpretations and singular authorities. Thus, Amenk art fosters an environment conducive to broader elucidations and deeper reflections concerning social reality and culture.

Conclusion

Amenkcoy rightfully earns his place as a contemporary artist due to his consistent incorporation of elements such as parody, intertextuality, criticism of established ideologies and cultures, irony, pastiche, and other facets within his body of work. His aesthetic approach aligns with the contemporary ethos, embracing the notion that "anything can become an aesthetic object." This resonates with the spirit of postmodernism, which frequently employs satirical games and humor as responses to various societal and cultural issues. Amenk works can be interpreted as an endeavor to deconstruct established cultural meanings and as a rejection of origins often perceived as the absolute truth. This manifestation aligns with the principles of deconstruction in contemporary art.

Within the framework of deconstruction, the concept of truth undergoes scrutiny, and it's viewed as a construct shaped by influential entities. In essence, truth isn't invariably fixed and objective but can be subject to the sway of interests and perspectives. This opens up room for inquiries, scepticism, and critical examination of meaning and truth within culture. Additionally, Amenk creations delve into the theme of significant narrative disruptions. This pertains to the emergence of novel elements that challenge or even contradict established narratives across various facets of life, including the social, political, religious, cultural, and artistic realms. The city of Bandung, characterized by its cultural and social diversity, serves as a wellspring of inspiration for Amenk, both in terms of aesthetics and philosophy. Hence, Amenk works can be perceived as a reflection of endeavors to delve deeper into cultural meanings, question established truths, and craft new narratives that contest the prevailing norms across various aspects of life. This represents a prominent hallmark of contemporary art, inviting viewers to contemplate and respond to the intricacies of existing social and cultural realities.

This study presents how art can deconstruct the perceived discursive reality in its subversive nature. However this study don't delve into the art creation method which potentially it can give a deeper understanding on the medium of certain artist. As this study solely concentrates on a single artist, further research recommendations could explore analogous artists whose works carry significant thematic depth, elucidating their

perceptions of reality. Conducting a comparative analysis across multiple studies examining artworks originating from Bandung would yield more definitive insights into the interplay between culture, values, and art within society.

Acknowledgements

We extend our heartfelt thanks to Mufti Priyanka (Amenk) the Artist himself on this research for his amazing discussion. Also, our greatest gratitude goes to Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Ministry of Education, Culture, Research, and Technology) for their vital funding support, which played a crucial role in the successful completion of our research. Their commitment to advancing education, culture, research, and technology is truly appreciated and has significantly contributed to the advancement of knowledge in our academic pursuit.

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