

Conference Paper

Social Media, Selfie Culture and Art Museums: Shifting Behavior in Art Museum Visitors

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Abstract

Smartphone users have a new habit of taking selfies then posting to Instagram or Facebook which will then be liked and commented on by their friends. This selfie culture influences the visitors of fine arts exhibitions and museums driving the urge to take a selfie in front of the work on display. Taking a selfie in front of a work of art seems to show the self-expression and self-identity of the performer. Selfie photos have similarities with self-portrait paintings by famous painters from the Renaissance era to the present. Selfie culture has influenced the behavior of millennials in appreciating works of art. Some applications that support selfie culture have been developed and gives smartphone users the opportunity to use it to create new interpretations of images. This article discusses the shift in exhibit behavior at the fine arts museum which is shown through photos uploaded on social media.

Keywords: social media, selfies, art museum

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1. Introduction

The beginning of the 21st century is marked by various changes, one of the important changes in this century is the change from real culture to virtual (virtual) culture. Virtual culture supported by digital technology is the choice of the people, especially millennial generation. The public is increasingly accustomed to communicating with electronic devices through networking or social media. The development of information and communication technology is very fast, for example the development of smartphone technology, internet networks, and the Android operating system. Cell phones were originally only equipped with digital cameras from one side. Then the camera develops on the other side of the cell phone, so there are front and back cameras. The back camera functions to take a picture of the phone user with his own hands or with the help of a stick.

At about the same time various social networking platforms (social media) such as Facebook, Instagram, Twitter and so on were growing in popularity and became a new

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means of communication for the community. The discovery of selfie cameras and social media platforms led to a new phenomenon, namely the fondness of doing self-photos and then uploading them to social media so that self-photos will be seen and commented on by friends. This selfie phenomenon quickly developed into a kind of new culture, namely selfie culture.

Selfie culture as part of visual culture has influenced various fields such as tourist destination, shopping centers (malls), entertainment venues, cultural institutions (museums / galleries), education and so on to always improve the appearance and provide a place to take pictures / selfies in order to increase the number of visitors. Cultural institutions such as museums and art galleries are one of the fields affected by selfie phenomena or culture supported by social media, especially Instagram and Facebook. Cell phone users who take selfies in front of works of art in art exhibitions or museums and then upload them to Instagram and Facebook will encourage others to imitate coming to museums and galleries to take selfies. Fine art exhibitions in museums and galleries are conducted periodically and incidentally, for example annual art fair (Artjog), Biennale Jogja or Biennale Jakarta bi-annual, and incidental exhibitions such as 100 Years Affandi, and so on.

Museums and art galleries along with their exhibition events that were initially focused on serving cultural or educational functions, are now experiencing a shift to entertainment venues and events. Visitors to art exhibitions in museums and galleries are not only to appreciate works of art, but some are more interested in getting objects to take selfies. The phenomenon of selfie was originally considered to be trivial and not important, but it turned out to have a serious impact so that many studies and studies on the topic of selfies have been conducted by observers and researchers.

Museum and art gallery managers allow visitors to take selfies in front of works of art. Museums and galleries now no longer function socially, but also think commercially. In recent years various forms of museums have been established whose main purpose is commercial such as the 3D Museum, Trick Art Museum, Museum Macan, Rabbit Town, Jatim Park 3, and so on. These new museums are more attractive to ordinary people than the state-owned National Museum and Gallery. The presence of museum and art gallery visitors who take pictures in front of art and then upload it to social media has increased the public's attention to the existence of cultural institutions so that in time will increase public appreciation of art.

This article focuses on the phenomenon of selfies by visitors to museums and art galleries who upload their selfies to Instagram. Some selfie photo samples were taken from several museums, galleries, exhibition events.

1.1. Self-portrait and selfie

Selfies are often considered synonymous with self portraits painting which have long been a genre in the history of painting (Carbon, 2017, Mirzoeff, 2016). Self-portrait painting has similarities with popular selfies today. Selfies can be done by anyone to take pictures of themselves using a smartphone camera, while self-portrait paintings done by painters from the Renaissance era to the present time require special expertise and are made with longer time. The similarity between a painter's self-portrait and a selfie is in terms of the purpose of presenting a photo of himself to the public through visual media.

In the history of Western art, the first self-portraits believed to be Portrait of a Man in Turban (1433) by Jan van Eyck were painted on the surface of wooden panels (Campbell, 1998). The next self-portrait work was produced by Albrecht Durer who was done in 1484 at the age of 13 with the silverpoint technique which is a traditional drawing technique in medieval manuscripts (Wikipedia). At the age of 23 (1493), 26th (1498) and 28th (1500) Durer produced a self-portrait with oil on a panel. Self-portrait Durer at the age of 23 is the first self-portrait using oil paint. Although Durer is better known as a graphic artist, during his lifetime (56 years) many paintings produced portraits of figures with oil paints, including his self portraits.



Figure 1: Albrecht Durer, Self Portrait (1498) (www.wikipedia.com)

Painters and sculptors from Italy during the Renaissance according to a convention generally avoided making formal self portraits. Instead, they often include their own faces in their works. The painter Masaccio appears as an apostle in his fresco, Brancacci



Figure 2: Van Gogh, Self Portrait (1887) (www.wikipedia.com)

Chapel (c.1426). Piero della Francesca inserts herself as a soldier in the religious Resurrection frescoes (1463). Sandro Botticelli uses his own face in the Adoration of the Magi (1481), while Michelangelo Buonarroti uses his own face as a model when painting St. Athens (1510). The Venetian artist, Titian, is believed to have included himself and his son and his young cousins in the painting Allegory of Prudence (1565-70). The Italian Renaissance artist who produced the most self-portraits formally was Leonardo da Vinci. Most of Leonardo's self-portraits were made in the form of drawings using chalk or pencil material, <http://www.visual-arts-cork.com/genres/self-portraits.htm>

In the Baroque era, the painter who produced formal and informal self portraits was Diego Velasques. Velasques presents himself in his work entitled *Las Meninas* (1656). Besides him there are several other Baroque painters such as Nicolas Poussin, Rubens, Anthony van Dyck, and Rembrandt. Among Baroque artists who liked to paint himself was Rembrandt, who produced around 40 self-portrait paintings during his lifetime. Artemisia Gentileschi was a Baroque female painter who also produced a self-portrait in 1638–1639. This work of Gentileschi's self-portrait is seen as an allegorical self-portrait (Garrard, 1980). During the Rokoko period there was also a female painter who produced a self-portrait, namely Elisabeth Louise Vigée Le Brun, court painter of the Queen Marie Antoinette. Le Brun's self portrait was made in 1790, where he posed painting and wearing a fancy dress. Jacques-Louis David, a French painter who became a Neoclassical figure, was a supporter of the French Revolution. David produced several

self-portraits, among them in 1791 and 1794. Observers analyzed that David's works of the genre of historical painting are different from his self-portraits. (Wikipedia)

Almost all painter artists later painted themselves both individually and in groups. Self-portraits of 19th-century artists include works by Francisco Goya (1800), Eugene Delacroix (1837), James McNeill Whistler (1872), Edouard Manet (1879), Paul Cezanne (1881), Henri de Toulouse-Lautrec (1883), and Edouard Vuillard (1889), among many others. One of the most creative self-portraits is *The Artist's Studio* (1855) by French Realist artist Gustave Courbet. This work is full of allegorical narratives, this great work is his personal manifesto about Realism and portrays an artist who is working surrounded by 'friends' (to the right) and his enemies (to the left). Another great self-portrait painter from the 19th century was Vincent Van Gogh, who produced 37 self-portraits between 1886 and 1889. These 37 works of Van Gogh's self-portraits mapped his emotional and physical decline.

Most 20th-century artists also produced self-portraits with stylish poses. Some examples of stylish self-portraits are works by Henri Matisse (1906), John Singer Sargent (1907), Pierre-Auguste Renoir (1910), Marc Chagall (1910), Sir William Orpen (1910), Sir William Orpen (1910), Paul Klee (1922) and Max Beckmann, Egon Schiele, Edvard Munch, Frida Kahlo, Pablo Picasso and others. Egon Schiele, a neurotic artist who is influenced by animalistic views of humans, has produced surprising self-portraits such as *Nude* (1910) and *Eros* (1911). Edvard Munch painted himself regularly throughout his life in an attempt to describe the ill-treatment he suffered at the hands of destiny (and women). Likewise, Frida Kahlo (1907-54), a well-known Mexican artist who was paralyzed in a car accident, completed more than 50 self-portraits depicting her personal torture.

In the contemporary era the artists have produced self-portraits in various media. Contemporary self-portrait works include Pop Art portraits by Andy Warhol, surrealistic portraits in oil by Francis Bacon (1909-1992); large-scale self-portrait in the style of photorealism by a paralyzed American artist, Chuck Close (b.1940) who made a portrait of himself from small boxes of photographs. Art photography has become a new genre in contemporary fine art, which has partially replaced the role of self-portrait painting in the 20th century. The most productive photographic self-portrait artist is Cindy Sherman (born 1954), whose surrealistic shots include several series, including "Untitled Film Stills" (1977-80). Cindy Sherman's work in the form of 69 black and white photographs was purchased by the Museum of Modern Art, New York. <http://www.visual-arts-cork.com/genres/self-portraits.htm>, accessed September 8 2019.

Photography has struggled to be recognized as an art on par with pure art since photography was used as a medium of art. Self-portrait paintings have more artistic

freedom to not only represent themselves but express themselves. An example is Pablo Picasso who made a self portrait in the style of cubism and Frida Kahlo made a self portrait in the style of surrealism and symbolism. There is also an argument that the medium of painting and drawing shows the motivation of artists through lines, shapes, and color choices. From time to time photography proves that artists can use this media and be just as creative and expressive.



Figure 3: R. Saleh, Self Portrait (1841) (commons.wikimedia.org)



Figure 4: Affandi, Self Portrait with Cangklong (www.mutualart.com)

In the era of contemporary art in Indonesia, many artists use their self-portraits as media to express their concern and anxiety about the socio-cultural atmosphere around the artists. Indonesian artists who often use their portraits as a medium for delivering

socio-cultural messages can be seen in the works of Agus Suwage, Sigit Santosa, Nurkholis, and others.

There is debate as to whether selfies as an act of taking self-portraits using a cell phone camera can be compared to the activities of artists producing self portraits. The distribution of self-portraits of painters in the past was limited through art exhibitions in galleries and museums or through books and other print media. Selfies that emerged in the early 21st century are media culture, online culture, a new culture that is supported by communication and information technology with internet networks. Since two-sided cameras were discovered in cellphone products, then the Android operating system, and the emergence of various social media platforms, selfies became a new culture for the global community.

Constant shooting makes people more aware of their appearance, and allows them to share pictures of themselves documenting where they are and what they have achieved. Although self-portraits have not disappeared from the artistic world, selfies have become an easier and faster way for anyone to share photos of themselves in their current circumstances. Selfie also unlocks the concept of artistic expression for anyone who has the ability to find good lighting and good angles, skills that are far more attainable than the painstaking brush strokes and years of practice. <https://conasur.com/from-self-portraits-to-selfies-evolution-self-expression/> accessed September, 8th, 2019.

1.2. Social Media and Selfie Culture

Taking selfies has become a very popular activity at this time, especially among teenagers and young adults. However, selfies are done more than just taking photos but can include editing colors and contrast, changing backgrounds, and adding other effects, before uploading images to social media platforms. These added options and the use of integrative editing have increasingly popularized the behavior of selfies. From a psychological perspective, taking selfies is a self-oriented action that allows users to build their own individuality and self-interest and is also associated with personality traits such as narcissism. Social media especially Instagram has driven popular selfie culture around the world.

Social media plays a role in popularizing selfie culture, especially to millennial youth. Schlicht (2012) defines social media as a web-based system that allows users to create profiles and to share information, photos and videos with friends. According to Mayfield (2008: 5) there are five characteristics of social media, namely: participation, openness, conversation, community, and connectedness. Social media is a matter of sharing,

interacting and building communities: "to share ideas, profiles and content, to interact with people who are connected, and to create communities" (Jaimunk & Sureephong, 2013: 178).

Basically, social media is understood as a web-based platform that allows and facilitates users to produce and share content, enabling subsequent online interaction with other users. Platforms in this definition can be grouped according to function. Kaplan and Haenlein identified six classifications for social media platforms based on their function (Kaplan & Haenlein, 2010): 1). Blogs and microblogs (Twitter, Tumblr), 2). Social networking (Facebook, MySpace), 3). Content communities (YouTube, Daily Motion, Pinterest, Instagram, Flickr, Vine), 4). Collaborative projects (Wikipedia), 5). Virtual game-worlds (World of Warcraft), 6). Virtual social worlds (Second Life, Farmville).

Social media, especially Instagram and Facebook, are effective tools for users to share information and photos. The photos posted on social media are a sign that the photo owner is doing an activity or is in a place. Background photos and selfies can be in private (domestic) or public spaces. Photos posted on social media will be appreciated by the public, especially by friends and family by getting likes or comments. More and more people like and comment on photos posted on social media, making social media users often repeat posting their photos. One of the most popular social media among millennials is Instagram.

Instagram (also called IG or Insta) is a photo and video sharing application that allows users to take photos, take videos, apply digital filters and share them to various social networking services, including Instagram's own. One unique feature on Instagram is cutting photos into square shapes. (Wikipedia) Instagram comes from understanding the overall function of this application. The word "insta" comes from the word "instant", like a polaroid camera that was better known as "instant photo" at the time. Instagram can also display photos instantly, such as polaroid in appearance. As for the word "gram" comes from the word "telegram" which works to send information to others quickly. Similarly, Instagram can upload photos using the Internet, so that the information you want to convey can be received quickly. That's why Instagram is a summary of the word instant and telegram. ("About Us". Instagram, accessed September 15, 2019).

The social system on Instagram is that users become followers of other users' accounts, or have Instagram followers. Thus communication between fellow Instagram users themselves can be established by giving likes and also commenting on photos that have been uploaded by other users. The number of followers becomes an important element, the number of likes from the followers will greatly influence whether the uploaded photo becomes a popular photo or not. The size of photos uploaded on

Instagram is a 3: 2 ratio or square. Photos uploaded on Instagram can be edited using various photo filters available. Instagram also provides special filters for photos of nature, food, fashion and faces.

A popular feature on Instagram is Instagram Stories, a feature that allows users to send photos and videos that disappear after 24 hours. Photos and videos that will be shared on Instagram Stories can be edited using Face Filters, and there are eight kinds of filters available. Face Filter feature is an Augmented Reality (AR) technology filter effect that is able to change the user's face appearance that appears on the Instagram Stories camera with a unique change effect. Instagram users who love photography can create their own filters using Spark AR Studio. This face filter is perfect for Instagram users who like to take selfies. The results of selfies can be edited with face filters and then shared on Instagram Stories so that they can be seen by their friends.

At this time there are many android-based applications to produce creative selfies. According to <https://jalantikus.com> there are 10 selfie applications available: Airbrush, Fabby, BestMe Selfie Camera, Camera 360, Instagram, Camera FV-5, Manual, Focus, Camera +, and Pro Shot. The above applications function to enhance your photos through photo effects, filters, stickers, backgrounds, and features such as on professional cameras. In addition there are also other selfie applications such as: Selfie Art, Face App, Art Filter Photo Editor, Google Art Selfie, AI Portrait Ars and others. Google Art Selfie can compare a person's photo with a self-portrait from a past painter, while AI Portrait Ars can make a person's photo similar to a self-portrait. Both applications show that visual technology can bring the tradition of self portrait painting closer to contemporary selfie culture.

Instagram photos usually use a series of post-processing techniques such as filtering, cropping, blurring, etc., namely the image manipulation functions provided in the Instagram application. These techniques can be seen as 'artistic' genres, which work for aesthetic functions, and 'extra artistic' genres, which are based on particular, domestic and shallow contexts (Zappavigna, 2016). Instagram photos have a certain visual lexicon (Alper 2013). The spread of this application is intentionally nostalgic and retro and mimics the older forms of analog photography. Chandler and Livingstone (2010) refer to Instagram photos as "a digital language of digital imperfection"

The existence of social media like Instagram has become a part of everyday life for the community, especially the millennial generation. Instagram has given birth to a new habit of uploading photos of themselves or photos of user activity. The photos uploaded are taken from the smartphone camera (smartphone) in the normal way (the camera facing the object) or selfie (the camera facing the user). Selfie culture develops

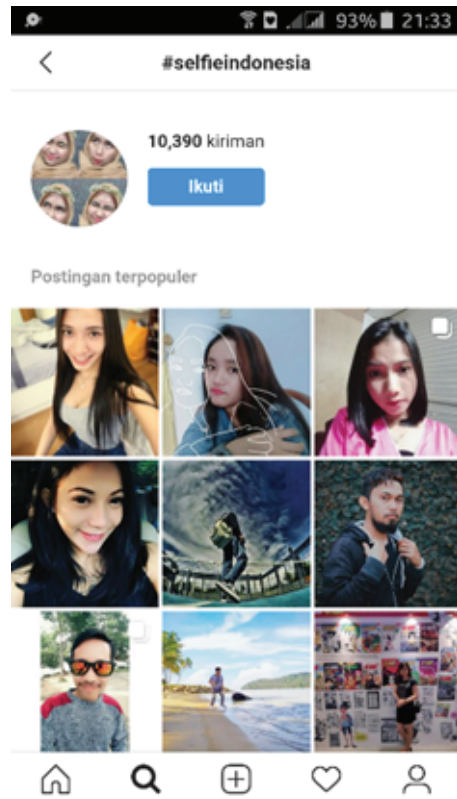


Figure 5: Screenshot of posting #selfieindonesia (Instagram)

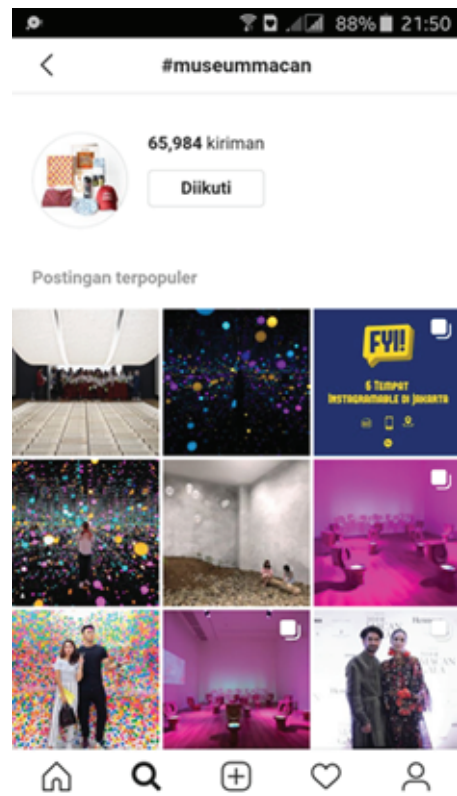


Figure 6: Screenshot of posting #museummacam (Instagram)

along with the development of social media (Instagram). Uploading photos to Instagram is a daily necessity for the people. Photo production for Instagram users is usually in the form of self-portraits, group photos, landscapes, culinary, natural objects and so on.

1.3. Culture Selfie at the Visual Arts Museum: Experience Economy

Taking individual or group selfies with certain backgrounds is one of the most phenomenal image recording activities. With the additional facilities such as selfie sticks, it makes it easier for smartphone users to take pictures with more loose space. The background or location chosen for taking selfies is an important factor in selfie culture. Selfie photo enthusiasts are not quite satisfied with the usual photo background, some people like to take selfies with extreme locations or backgrounds so that not a few selfie sufferers suffer bad luck, so they die in extreme selfie locations.

The popularity of selfie culture in the community, especially millennial generation has encouraged managers of shopping areas, restaurants and entertainment venues to compete in providing venues specifically designed for selfies (photo booths). Cultural institutions such as art galleries and fine art museums that traditionally are educational institutions that function through permanent exhibitions and periodic exhibitions, and with special visitors have now adjusted to using social media as a means of promotion. Art galleries and museums have experienced a shift where initially the focus as a cultural institution that is concerned with educational missions has now shifted to educational and entertainment missions. Art galleries and museums are no longer elitist and not attractive to ordinary visitors, but now the managers of art galleries and museums are trying to change their appearance and utilize social media for promotion so that the millennial generation is in demand.

The art museum still maintains its main role in the preservation and protection of cultural heritage, however it has begun to look itself at the crossroads between art and society. Thus, the museum is part of a lifetime non-formal education system and is intended for a diverse public. The mission of museum education is strengthened by the contemplative, reflective and intellectual dimensions that they had during the Renaissance and Enlightenment and which are still stored in contemporary museums by returning to curiosity and encouraging public creativity (Marinescu, 2018).

The role and mission of museums in preservation and education have begun to be debated and criticized in the post-modern period, and the trend is to promote museums that are more inclusive, not elitist, self-reflecting and reflecting the communities that are part of it. The museum is in danger of changing from a place of aesthetic contemplation

to a place of entertainment, from an oasis of calm to a noisy and crowded place, from an educational promoter to a place of fast information, from a temple of cultural heritage and knowledge to a bazaar of cultural consumption.

Social media also operates as a form of communication between institutions (museums) today and potential audiences. With the knowledge that many visitors take advantage of this platform, the museum utilizes the popularity of this website to encourage interaction with their collections and missions beyond on-site visits (Bello, John and Matchette, Sarah, 2018). Since museums use social media to communicate with their audiences, many millennial young people are interested in visiting museums. Increasing visitors to museums and art galleries will at least increase public appreciation of the works of art on display.

Museums and art galleries realize the importance of social media so they immediately create a Facebook, Instagram and Twitter account and then post their interesting collections by being given brief information according to the provisions of each platform. The role of social media in increasing the number of museum and gallery visitors is a fact after the managers of museums and galleries realize the importance of this new media. The managers of museums and art galleries understand the characteristics of social media and the characteristics of millennial generation. The relationship between social media and millennial generation behavior can be seen in selfie culture. Social media users, especially young people, are increasingly active taking selfies in various locations such as in nature or amusement parks, including in museums and galleries. Social media users are passionate about finding interesting and challenging objects for selfies. After getting a suitable location they immediately take pictures, then uploaded to social media. In this context museums and galleries play a role in providing space or photo spots consciously or not.

The art museum is a cultural institution that has an educational mission and does not prioritize profits. Traditionally the art museum is only in demand by a group of people who have an interest in art, have the ability to appreciate art, have knowledge and interest in learning art. In the past the museum in general did a lot of restrictions or strict rules for its visitors. At present most of the museums have given the discipline order to visitors. Service to visitors is improved by improving the quality of visualization of collections, utilizing visual technology, providing wifi, interior arrangement, provision of cafes, souvenir shops, and communicative sign systems.

Since social media platforms are increasingly popular in the community, both among individuals and companies, the art museum that has been less attractive to visitors is moved to take advantage of social media platforms. The museum is now present on

sites such as Instagram, Facebook, Twitter and others. Through social media they can communicate and engage with the public. The museum has voiced their interest in engaging a younger audience, and some hope they can find connections with these users through social media applications (Hannon 2016). Fine art exhibitions synergize with Instagram models, offering a large number of photography opportunities. Art and Instagram are confused in a constructivist space, through a dialogic process where the meaning of visitors is constructed collectively through sharing that is realized and complemented (Hubard, 2014; Hjorth and Pink, 2014).

Museums and art galleries develop display space for their collection works online and offline (on location). Through social media museum and gallery managers open virtual museums or digital versions of fine arts museums. Museum curators specifically choose museum collections that are suitable for social media users, most of whom are young. Museum collections are presented on social media in the form of photos and videos accompanied by a brief description. Photos of museum collections posted on social media can be a reference and information for art enthusiasts to be interested in visiting the museum.

Memory and communication have become the two social functions of photography during the mechanical and digital era (van Dijk, 2008). However, in the digital age, communication has become more dominant. He has observed several communities today "articulating their identities as social creatures... by participating in communal photography exchanges that mark their identities as producers and consumers of interactive culture". Millennial generation depicts photos as the center of communication in social space. Rather than being a valuable object, photos are now used on social media as momentary communication moments and especially for sharing experiences.

The popularity of selfie tourism in selfie museums and fine arts museums among millennials is a phenomenon of "experience society" a term put forward by German sociologist Gerhard Schulze (2005), in his book *Die Erlebnisgesellschaft*, translated into English as "The Experience Society" Meanwhile Joseph Pine II and James H. Gilmore (1998) in their article "Welcome to the Experience Economy" stated that we are now in the "experience economy." They describe the experience economy as the next economy after agrarian economics, industrial economics, and the latest service economy Pine and Gilmore add that businesses must organize memorable events for their customers, and that memory itself becomes a product: "experience." More advanced business experience can start charging for the value of the "transformation" offered by experience. Characteristics of experience are "Entertainment, Educational Events

right, Escapist experience, and Aesthetics. "These characteristics are all important for experience economics.

To attract millennial viewers, the museum is involved in the experience economy. The experience economy combines four unique aspects: education, entertainment, aesthetics, and escape (Pine and Gilmore, 1998). Placing museum programs among the economic aspects of experience creates images that can be used to understand the programming value of experience for museums. According to Eventbrite (2018), "3 out of 4 (millennial) choose to buy experiences rather than something desired." Creating events that provide a unique experience for the millennium will lead to a better presence of events after hours at the museum.

Global social change has also brought very direct and tangible changes to museum institutions. According to Bishop, the late 1990s and beyond have seen the emergence of new museums dedicated to contemporary art where "increasing scale and closeness to big business" have marked the museum's movement from being an "elite cultural noble institution" to becoming a "temple of entertainment and recreation. the populist" (Olsen, 2014).

2. Methods

The data collection method used in this small study is to use a hashtag search or hash tag, hashtag (#). Hash tag is a type of metadata tag used on social networks such as Twitter and other microblogging services, which allows users to implement user-created dynamic tagging that allows others to easily find messages with specific themes or content (Wikipedia, 2019). Hashtags on Instagram can illustrate image content, but can also represent subjective opinions, feelings, places, or various expressions related to everyday language (Ames and Naaman, 2007).

The popularity of contemporary artists can be seen through their respective artists' names. The following is the sequence of artists' popularity based on the number of photos uploaded by Instagram users: #ekonugroho (6534 posts); #nyomannuarta (3961 posts); #heridono (3215 posts); #ichwannoor (1921 posts); #entangwiharso (1772 posts); #nasirun (1658 posts); #indieguerillas (1336 posts); #eddiehara (1117 posts); #agus-suwage (956 posts); #fxharsono (949 posts); #tisnasanjaya (727 posts); #mellajaarsma (663 posts); #titarubi (504 posts); #dadangchristanto (317 posts). Some art museums or international art events in Indonesia exhibit works from Asian artists, and some even copy works from American artists. Search with #kusamajakarta (5298 posts) and

kusamaxmacan (6106 posts); #macanxleemingwei (269 posts); #xubingatmacan (122 posts); #macanxonkawara (42 posts).



Figure 7: Sunaryo, Time Trap (2019) (Instagram)



Figure 8: Andrita, Whirl Wind to Time (Instagram)

To explore the photos posted by Instagram users with the hashtag name of the work, no expected postings were found. Instagram users mostly use hashtags for museum names and event names such as #jogjanationalmuseum, #museummacan, #artjog2019 and so on, but very few use hashtags for the names of the works on display. At the 2019 Artjog event, many Instagram users took photos / selfies in front, in the middle or in the installation works of exhibitors such as Andrita Yuniza Orbandi's entitled Whirl Wind to Time, Sunaryo's work titled Time Trap, or Teguh Ostenrik titled Katulistiwa Leaf, then if the hashtag of the work title is not found, there will be no photo posts on

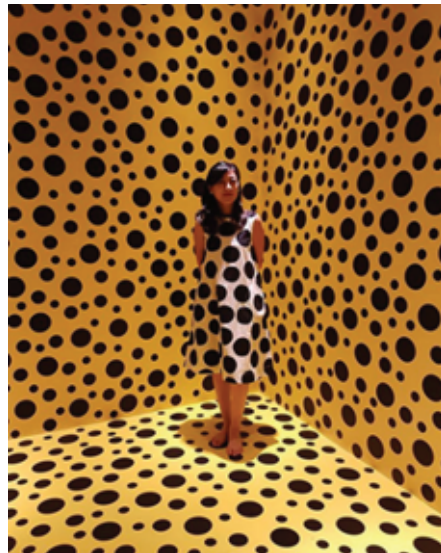


Figure 9: Y. Kusama, Dots Obsession (Instagram)

Instagram. Yayoi Kusama's works at the Museum Macan use the hashtag of the artist's name (#kusamaxmacan or #kusamajakarta) and Chris Burden mostly with the hashtag of the museum's name (#rabbittownart).

The distribution of photos sent on Instagram with museum hashtags and galleries shows that the new museums are more attractive to visitors today. The Museum Macan and Rabbittown is a museum of contemporary art or a contemporary tourist attraction is the most popular place among millennials. The location of the tour is instagramable so that many tourists visit it for appreciation while taking a selfie. At these two locations, fine art and international class installations were presented, such as Yayoi Kusama and Chris Burden. In September 2019 Museum Macan presented the work of renowned Chinese contemporary artist Xu Bing with one of his works *The Book from the Sky*. On September 23, 2019 the number of photos posted on Instagram with #xubingatmacan was still small at 125 photos.

The Yayoi Kusama installation works on the Infinity Mirror Room series are the most viewed works and used as a selfie setting. In 2017 the exhibition of Yayoi Kusama's work at The Hirshhorn Museum and Sculpture Garden was visited by 475,000 people. The appeal of Kusama's work is its bright colors decorated with pleasing dot motifs is a cheerful visual feast. Kusama's works posted on Instagram with the hashtag #infinitymirrors totaled more than 113,000 images. (Funderburk, 2019).

Observing photos of visitors to the fine arts museum posted on Instagram, researchers found quite a number of creative photos. Some poses of museum visitors include imitating the style of characters in paintings, matching the faces of models in

paintings, as if lifting objects in paintings, making objects as body parts, objects being heads, increasing the number of faces in paintings, completing body parts of objects.



Figure 10: Mimic the object of painting (kopitampan_id, Instagram)

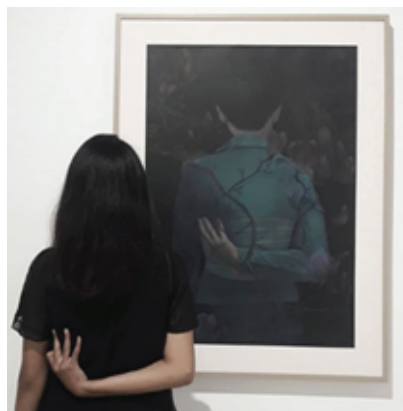


Figure 11: Mimic the object of painting (stevaniang_, Instagram)



Figure 12: Mimic the object of painting (sabilagram, Instagram)

Visitors to the fine arts exhibition at the museum are tempted to imitate the attitudes or styles of the figures in the paintings on display. Some paintings present models with their backs to the viewer showing their muscular body (fig. 10). In Fig. 11 an exhibition visitor imitates the attitude of the painting model by turning his back on the audience

and putting his right arm behind his back. An exhibition visitor posing with a chin-bearing model imitates a painting (fig. 12). Realistic paintings featuring human figures with certain attitudes or poses turned out to be interesting for visitors to the exhibition to imitate these attitudes. Some visitors are willing to be invisible for the sake of imitating the model in the painting.



Figure 13: Lift the clouds (hannynurmalita, Instagram)

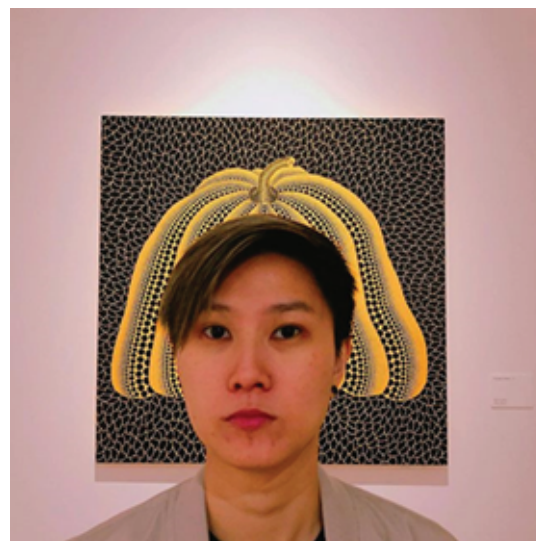


Figure 14: Yellow Pumpkin hair (bgenx, Instagram)

Visitors to the fine arts exhibition at the museum interact with the works on display. They not only imitate the attitudes shown by figures or models in paintings, but they imagine in various ways. Hanny Nurmalita, for example, imagined as if he were lifting a white cloud of clouds (fig. 13). Bgenx imagined a painting by Yayoi Kusama Yellow Pumpkin as her hair so that the hair seemed longer and thicker (fig. 14). Luthfi Drajanta was inspired by the name of a British rock band Radiohead, so he replaced his head



Figure 15: Radio Head (luthfidrajanta, Instagram)

with a wooden radio one of the properties in the installation at the 2019 Artjog exhibition (fig. 15).

3. Conclusion

After observing photos uploaded on Instagram with #artjog2019, #jogjanationalmuseum, #museummacam, #kusamajakarta, and #rabbittown, it can be concluded that visitors to art exhibitions in fine arts museums are motivated by the motivation to find objects to take pictures / selfies for then posted to Instagram and other social media. By recognizing the works of art on display at the fine arts museum, visitors get an experience of appreciation of fine arts and the experience of acquiring objects of beauty and objects of art to be enshrined with their smartphone cameras.

Interaksi antara pengunjung pameran dengan karya seni rupa memunculkan berbagai kreatifitas yang tidak terduga. Para pengunjung pameran seni rupa di museum meniru berbagai sikap dan gaya yang terdapat dalam karya-karya seni rupa yang dipamerkan meskipun dengan resiko tidak terlihat wajahnya. Para pengunjung pameran berimajinasi seolah unsur visual dalam karya seni rupa yang dipamerkan seolah menjadi bagian dari tubuhnya.

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