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Negotiating Cultural Authenticity in a Globalised Art World: A Comparative Study of Contemporary Visual Art in China and Indonesia

Dr. Kamal Gulati[1], Luis R. Alamil, CPA, DBA[2]

[1]Professor, Windsor University, Washington, USA.
Email Id: -drkamalgulati@gmail.com , Orchid ID: 0000-0002-1186-1426
[2]School of Business Studies, PNG University of Technology, Papua New Guinea.
Email Id: - alamiluisr@gmail.com , Orchid id: 0000- 0001-5663-6399

ABSTRACT
The study focuses on negotiation of the cultural authenticity in the contemporary visual arts in China and Indonesia in an increasingly globalized art world. The research design is comparative, descriptive and qualitative, whereby the critical study of literature and the documentation from exhibitions, institutional publications and selected contemporary artistic practices are analysed. The analysis will be on cultural heritage; artistic hybridisation; global art networks; institutional mediation; market influence and cultural identity. Studies have shown that authenticity is not fixed but dynamic according to the artists choices and how they relate to other art conventions, institutions, art market, and audiences in the world. The reinterpretation of the traditional cultural resources, both from the Chinese and the Indonesian artists, is done with contemporary artistic languages but they differ with their different historical and cultural background. As a study, culture hybridy, reinterpretation and transnational exchange are the main features of the contemporary Asian visual art are highlighted.
Keywords: Cultural Authenticity, Contemporary Visual Art, Globalisation, China, Indonesia, Cultural Identity, Cultural Hybridity, Art Markets, Transnational Art, Artistic Practices

1. INTRODUCTION

The globalisation process has changed production, circulation, interpretation and valuation of contemporary art in many fundamental and significant ways. Today the world of art is not limited to the traditional western centres, and the artist, the gallery, museum, the biennial, the art fair, the collector and the curator work via connections that span the globe. But empirical studies indicate that geographical hierarchies have not been eradicated by globalisation. This hierarchy between Western centres and other national art worlds is pervasive in the international visual-art field as Quemin (2006) shows. Internationalisation is also observed in studies of international art markets as they devolve into new avenues of recognition and valuation for Asian artists alongside generating new opportunities for them.

In this changing context, ‘cultural authenticity' has emerged as a valued yet contested aspect of the current art practice. Artworks from non-Western cultures are often subjected to expectations that it should convey recognisable cultural aspects. Therefore parts of culture that are perceived traditionally and not yet known in another nation such as indigenous symbols, historical memories, religious references, national stories and local materials can be sources for the artists to express the cultural characteristics of their community to their own people and also the people in other country. However, over-emphazising ‘cultural specificity’ could be a source for stereotyping cultural identity or assimilation into a commodity. For Zhang and Frazier, the work of Ai Weiwei and Cai Guo-Qiang calls into question the binary polarity of ‘Chinese authenticity' and ‘Western artistic influence' because Chinese artists engage with global art institutions without giving up on the first principles of their art. The analysis shows how culture is represented in the global art world in ways that are strategic and ambivalent.

The study examines this phenomenon through the lenses of comparing it with Chinese and Indonesian contexts.The research is conducted by using China and Indonesia as fruitful comparison examples. Since the period after the reform of 1978, Chinese contemporary art has rapidly become 'internationalised', increasingly embraced into international exhibition, art museums, markets and critical discussion forums. Hybridity between locality and globality has been described as a crucial feature of Chinese contemporary art by Kwon (2009), and Koh (2011) shows how Chinese critics and historians have rhetorically navigated western theoretical systems or works in an effort to situate and position Chinese art within an ethnic framework and/or the avant-garde.

Indonesia's story is possibly similar but complementary. The evolution of Indonesian contemporary art has been influenced by integration between local traditions, a sense of postcolonialness, regional networks, international exhibitions, art markets, and spaces that are autonomous. The research conducted by Hujatnika (2011) indicates that Indonesian contemporary art was going through a transition period from significant cultural exchanges

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between Indonesia and the rest of the world in the 1990s to the growing participation of the private market, auction houses, and Asian art fairs. Sucitra (2015) observes, however, that more and more Indonesian artists are integrating traditional cultural visuality with current aesthetic tendencies, creating works that are included as being part of global contemporary art, but that can still be distinguished from the local existing tradition.

In the context, this paper looks at the negotiation of cultural authenticity in the visual arts as seen in the present works of art in China and Indonesia. The study does not consider authenticity as a quality which can be measured objectively, but as an ongoing process influenced by artistic decisions, cultural contexts, world-aesthetic norms, mediation through the respective institutions, views of the market and the audience's interpretation. Such comparison is especially useful because the historical, political, cultural and institutional paths of China and Indonesia are quite different, yet both nations are entering into a global art world of today.

2. LITERATURE REVIEW

The second literati tradition is the work that deals with the connection between globalisation and modern art.The second literati strand is about the connection between globalisation and contemporary art. Contemporary debates concerning the globalisation of art have focused on the idea that it is a culturally transformed art practice, a part of global capitalism or a growing global art world, with Harris (2013) considering all these three views incorrect. Criticizing the still prevalent but fallacious notion that the globalisation has created a totally borderless art world, Quemin (2006) provides empirical evidence of the existence of hierarchies between countries. For their part, over 20,000 works from artists globally submitted to over 100 biennials held worldwide have been analysed by Morgner (2014), who focuses on the international impacts of large-scale exhibitions.

The second thread is on the institutions and markets that shape the creation of cultural authenticity. According to Quemin (2013) international art fairs, which serve as key organisational tools, have established connections among people, spaces, artists, galleries, collectors and markets spanning geographical space. Many similar changes have also taken place in other countries, such as Indonesia, as Hujatnika (2011) demonstrates international exhibitions were complementing increased commercial art fairs and auction markets in the state. Similarly, Kharchenkova and Merkus (2025) show that contemporary art's circulation has grown increasingly transnational, but that exhibition patterns of contemporary art museums in China are still national, regional and Western.

The third strand is about Chinese contemporary art and cultural identity (CCI). Trying to capture how Chinese contemporary art since 1978 has emerged from the collision of local and global cultural apparatuses, Kwon (2009) isolates hybridity as one important aspect of the art. Koh (2011) also showed that Chinese art criticism has been a continuous negotiation between Chinese art practice and the western ideas like that of avant-garde. Zhang and Frazier (2017) build on this line of thinking and demonstrate Chinese internationally successful artists' ability to embody behaviors that are not expected of the Chinese viewer by westerners, while simultaneously paying tribute to state or market interests. Besides, YAO (2017) also indicates that the modern Chinese art serves as the mirror of the cultural changes occurring in China as well as an expression of the international roles of China's art and culture and of the national currents within China.

The fourth strand is about Indonesian contemporary art, hybridity and locality. However, Hujatnika (2011) notes the role of globalisation, regionalism, neoliberal markets and exhibitions in reshaping Indonesian contemporary art; more notably, Sucitra (2015) sees in younger artists' inclination to touch upon traditional cultural visuality as well as contemporary aesthetic forms, that is, that globalisation is not without local cultural reference. In recent literary research that focuses on contemporary artists in Bandung, these concepts of parody, pastiche, kitsch, cultural fusion, tradition, religion and locality are all interconnected and are seen as important elements of the present-day Bandung artistic expression.

The fifth strand focuses on biennials and transnational circulation as well as the politics of representation. Zarobell (2022) uses geospatial analysis to show biennials allow for vital networks to be used by artists in their international travels. Research on diacritical art collectives also shows that participating in international exhibitions is a matter of negotiation with regard to colonial histories, cultural difference and institutional power. The studies indicate that the visibility of an artist is not just dependent on production but also the curators and institutional systems that shape the circulation of art and its meaning within the international art world.

The literature in total shows that there is no easy dichotomy of ‘traditional' and ‘global' art for understanding Chinese and Indonesian contemporary art, but rather that authenticity comes to the surface through hybridisation, translation, institutional mediation, art circulations in the markets, and strategic cultural representation. But China and Indonesia are relatively little studied in a shared analytical perspective that addresses culture as a specific issue of cultural authenticity. There has been existing scholarship that focuses on Chinese contemporary art, Indonesian art, global art markets, banalisation, and so on respectively. The present study fills this void by

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comparatively looking at the interaction between local cultural identity and global artistic authority, as the artists and surrounding art-world institutions express this.

Conceptual Framework

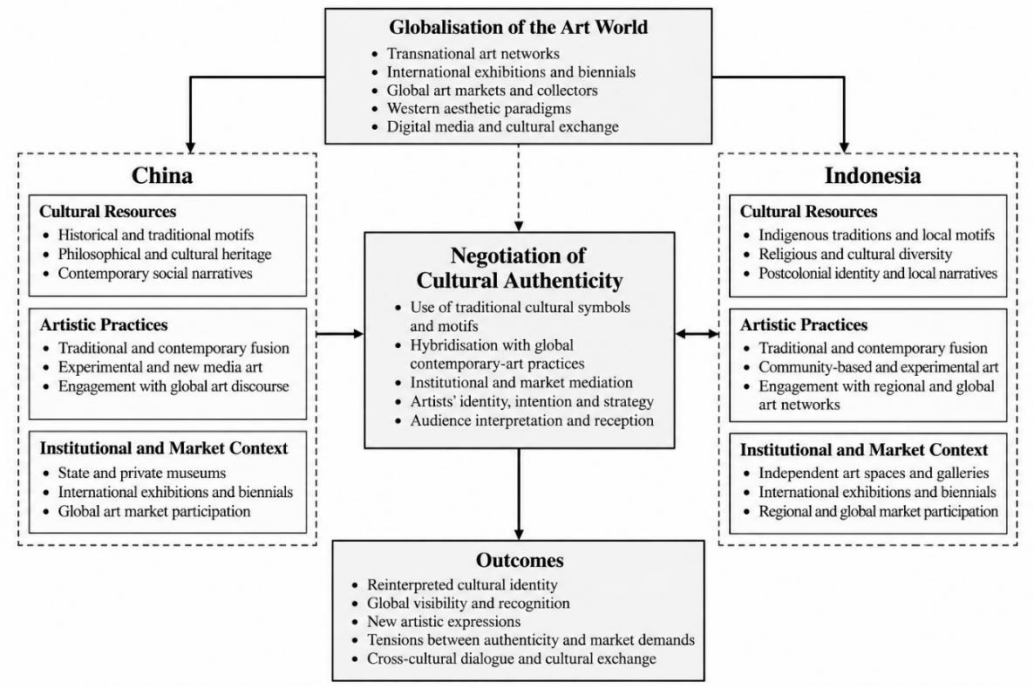


Fig. 1 Conceptual Framework

In the conceptual framework, globalisation discussed as a contextual factor affecting the negotiation of cultural authenticity in the visual art place globally today is considered as a larger background that contexts the arts produced in China and Indonesia today. Globalisation is translated in transnational art networks, in international exhibitions and biennials, in global art markets, in the western aesthetic paradigms, through digital media and in cross-cultural exchange. In this context, there are unique cultural resources for both Chinese and Indonesian artists. In China, these encompass historical and philosophical traditions, traditional motifs, cultural heritage and contemporary social narratives, while for Indonesian artists, they involve the local traditions, motifs, religious and ethnic differences, and post-colonial narratives. These resources represent the cultural building blocks on which artists draw and with which they relate in today's art making.

Negotiation of cultural authenticity is the central element of the framework and an on-going process, not an inherent quality of an artwork. This negotiation takes place through the combination of traditional cultural symbols, today's art techniques, hybridisation with foreign art practice, the artists' identities and intentions, as well as through the action of museums, galleries, biennials, collectors and the art market. Understanding of authenticity also depends on the audience and on audience reception. While Chao has different cultural and institutional backgrounds, both nations are situated between local traditions and post-modern artistic discourses. The framework thus enables one to make comparative studies of cultural elements the preserve or reinterpretation, the transformation and the strategic presentation of the artists in the global art space.

The final outcomes proposed by the framework are reinterpreted cultural identity, new visibility and recognition, new art forms, between cultural authenticity and the cultures of the market, and the cross-cultural dialogue. So that Chinese and Indonesian contemporary visual arts can be seen as dynamic articulation of local cultural heritage in the field of art innovation, mediation of institutional art, the role of market and globalisation. It acts as a foundation to examine the characteristics of involvement in the global art world and which of these (conservation, transformation, hybridisation or new representation of culture) are its main effects.

3. METHODOLOGY

The study is designed in the form of comparative, descriptive and qualitative research in order to analyze the negotiation of cultural authenticity in the field of Visual art in contemporary context, from two different countries

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namely China and Indonesia, especially in the era of globalisation. Secondary information gleaned from peer-reviewed journal articles, scholarly books, museum and gallery publications, biennial and exhibition catalogues, institutional reports and documented information on selected contemporary artists and works from both countries forms the basis for the study. The selection of representative contemporary visual artists' and artworks' is made using the purposive sampling, which shows a degree of interaction between indigenous cultural references and global art practices. Four aspects are analysed: the traditional cultural symbol and motif, artist's use of global contemporary-art practices, institutional/market mediation, and artist's cultural identity and authenticity negotiations. Content analysis and comparative analysis of themes (thematic analysis) are used to find out when patterns, similarities and differences between Chinese and Indonesian contemporary art exist. The conceptual lenses of cultural hybridity, globalisation, cultural identity and the sociology of the global art world facilitate an analysis to consider the notion of 'authenticity' as a fluid, negotiated, cultural construct, rather than as an innate, one-dimensional cultural property.

4. RESULTS AND ANALYSIS

The analysis shows that cultural authenticity in the contemporary visual art of China and Indonesia is not regarded as something "one and the same" cultural aspect, but it is continuously negotiated between local cultural ideas and the demands of the global art world. The comparative thematic analysis revealed five broad themes: the conservation of cultural symbols; the adaption, hybridisation and transformation of various traditional practices; the impact of global art institutions and markets; reinterpretation of cultural identity; and cultural tensions between authenticity and international recognition. Results suggest that both countries' artists use a traditional cultural base for their contemporary expression but aren't necessarily translating these traditions in their traditional forms. Rather, cultural representations are adapted and made new in and through modern media, ideas and languages.

Table 1. Major Dimensions of Cultural Authenticity Negotiation

Dimension	**China**	**Indonesia**	**Comparative Interpretation**
Cultural symbols and traditions	Strong use of historical, philosophical and traditional references	Strong use of indigenous, religious and local cultural references	Both retain local cultural resources
Traditional–contemporary fusion	High	High	Both combine heritage with contemporary artistic language
Global artistic influence	Strong influence of international exhibitions, museums and global art discourse	Strong influence of regional and international art networks	Globalisation affects artistic production in both contexts
Institutional mediation	Museums, galleries, biennials and commercial art markets	Galleries, independent art spaces, biennials and art markets	Institutions influence how cultural identity is presented
Market influence	Greater emphasis on international visibility and market circulation	Increasing integration with regional and international markets	Market participation can encourage culturally recognisable representations
Cultural identity	Reinterpretation of Chinese identity within global contemporary art	Negotiation of Indonesian/local identity within global and postcolonial contexts	Identity becomes dynamic rather than static
Authenticity tension	Balancing "Chineseness" with global artistic legitimacy	Balancing local cultural specificity with contemporary/global aesthetics	Both experience a local–global authenticity tension

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1. Preservation and Reinterpretation of Cultural Heritage

The first significant discovery is that cultural heritage still plays an important role in Singapore lifestyle, social life and current artistic production in both Indonesia and China. Preservation, however, tends not to be performed in the traditional forms per se. Chinese contemporary art often adds the elements of historical memory, philosophy, traditional visual languages, and cultural icons that are related to the audience, while contemporary Indonesian artists add elements of indigenous traditions, traditional motifs, religious-cultural traditions and stories of the community. The analysis can therefore conclude that there has been a shift from cultural preservation to cultural reinterpretation. Traditional elements are isolated, altered, broken and used alongside modern designs to express messages appropriate for the current world.

2. Hybridisation as a Strategy of Authenticity

The second major conclusion is the high rate of prevalence of hybridisation. The traditional and contemporary styles are not engaged in a struggle, but artists relate both them to the visual idiom of the international present. This can be combining the use of traditional elements and installation, photography, digital media, conceptual works, mixed media and experimental approaches. The resultant artworks fall on neither wholly “traditional” or “Western/global.” Thus, hybridisation becomes a means of dealing with authenticity and making one's work a part of the international art discussion of the day.Hence, hybridisation is the tool by which artists negotiate authenticity while playing the game of international art on the international circuit.

The role of the process is being made especially prominent by the comparative analysis, since authenticity is more and more defined by a contemporary interpretation of cultural resources, rather than their state of conservation without modification. It then does not necessarily mean cultural loss. Rather, it might represent a new fashion in cultural continuity.

3. Influence of the Global Art World

The results also reveal that the externalization of cultural identity, expressed through the international exhibition, biennials, museums, galleries, collectors, art fairs, or transnational art networks, affects its presentation and interpretation. Artists who engage in international networks of art have the opportunity to become internationally visible, but at the same time they are expected to demonstrate the “foreignness” of their work and to arouse the desire for recognition in the other culture.

Within China's context, the relationship of the national cultural identity and international contemporary-art discourse can obviously be seen in the way that artists face challenges in representing 'Chineseness'. In the context of Indonesia, the negotiations are done by presenting the local, indigenous and religious-cultural and post-colonial cultural references in regional and international exhibition. Accordingly, globalisation is not only defining convergence in art production, it is also promoting artists to talk about differences in their own cultural practices in mediums that can travel across national boundaries.

4. Institutional and Market Mediation

The findings suggest that cultural authenticity does not merely depend on the artists but is mediated by institutional factors as well. Whose practices they gain visibility and what they mean is shaped by curators, museums and galleries, by biennials and art fairs, by collectors, critics and cultural organisations. The status of culturally significant work can be assigned to an artwork by a cultural institution when it becomes part of a certain national, regional, historical or postcolonial context.

There's an extra negotiation stage using market mechanisms. Cultural properties can make the artwork more recognisable and marketable, which may make it easier for artists and/or intermediaries to emphasise cultural elements. This creates a dynamics of conflict between internal and external cultural identities. From this analysis, it might be argued that art world institutions and commercialisation contribute to making the art authentic in the global world.

5. Comparative Analysis of China and Indonesia

Comparative results show there are substantial similarities and contextual differences. Many of the works can be described as a shift from traditional cultural representation to contemporary expression in a hybrid capacity for both the works of China and Indonesia. In both, the artist has to strike a balance between an incompletely

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controlled local heritage and an uncertain global market, between local and global circuits, while museums, exhibitions, a market, and networks shape the flow of his/her art.

It is different in culture and institutions, through which this negotiation happens. The relationship between Chinese contemporary art and the country's radical change, historical-cultural identity and involvement in international art markets is particularly strong. Indonesian contemporary art, however, exhibits a special relationship among the use of indigenous traditions, religious-cultural difference, postcolonial identity, community-based practices and regional/global contemporary art networks. Globalisation, then, has certain shared mechanisms, but a specific set of cultural contents in which the notions of authenticity are negotiated.

Table 2. Comparative Pattern of Authenticity Negotiation

Analytical Indicator	**China**	**Indonesia**
Reliance on cultural heritage	High	High
Transformation of traditional forms	High	High
Integration of global contemporary practices	High	High
Institutional influence	High	Moderate–High
Market influence	High	Moderate–High
Hybrid artistic expression	High	High
Tension between local identity and global recognition	High	High
Postcolonial/locality discourse	Moderate	High
Reinterpretation of cultural identity	High	High

The central claim of the study which cultural authenticity in contemporary visual art is a negotiated and relational construction is substantiated in the analysis. Artists don't simply give up their cultural traditions or simply replicate them in their artwork in China and Indonesia. Rather, they engage and use in a selective way cultural heritage and contemporary art practices, institutional demands, market systems and global art discourse. This comparative evidence therefore suggests a cultural hybridity and interpretive appropriation, rather than homogenisation, are key features of current visual art in both countries.

5. CONCLUSION

The study posits that the notion of cultural authenticity in contemporary visual art of China and Indonesia is a negotiated, dynamic and context-specific emergence, not representation of traditional culture. In both countries, the artists of today view their heritage and what they have inherited from their own countries in terms of customs, stories, symbols, their respective philosophies, religious beliefs, art style, etc. as sources of inspiration. The results show that globalisation is not so much a process of local cultural disappearance as it is a deep process that has entailed local partial disappearance. Rather, it has fashioned a complex situation where art interpreters of the cultural heritage embrace the international artistic discourse. There is significant hybridisation in both China and Indonesia, but the dynamics of this negotiation vary based on cultural repertoire and traditions, institutional frameworks and resources, art ecosystems and interactions with global networks. Since authenticity cannot be best understood as the existence of traditional forms but remains rather as process of reinterpretation, hybridity, institutional mediation, and cultural exchange, the study argues the preservation of traditional forms as though they were not changed is a matter that is deemed inappropriate and artificial.

6. IMPLICATIONS OF THE STUDY

The study has significant relevance to artists, curators, museums and galleries as well as cultural institutions, policy makers and researchers. For artists, the results indicate that knowledge of international modern art does not need to involve giving up on cultural specificity; one can creatively reimagine traditional cultural elements and imagine modern versions of cultures. According to the study, for curators and museums it is imperative to strive for more nuanced depictions of Chinese + Indonesian art that steer clear of entrenched ideas of cultural authenticity. Exhibition practices should offer more room for an artist's interpretation of a cultural identity and the hybridity and changing nature of modern artistic practice should be recognized. For cultural policymakers and art institutions, this can help to foster cultural dialogue between cultures while at the same time maintaining one's own cultural identity from belonging to local artistic ecosystems. The work also applies to the people who

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participate in the art market because becoming more informed about how ends are supported and institutional and commercial considerations might increase the nuance of interpretation surrounding responses to authenticity. Comparatively speaking, the project has made several academic contributions, including an understanding of the importance of studying Asia's contemporary art as a whole rather than the Asian sector, in general, a sinifications of Indonesian culture in the context of globalization, an understanding of the value of comparative studies on the globalization of Asian culture, and a comparison of art and artists in Indonesia and China.

7. LIMITATIONS OF THE STUDY

There were several limitations in this study that should be taken into consideration while interpreting the findings of this study. First, the study is basically secondary in nature; it does not reflect the experience and perspective of artists, curators, collectors, or viewers of contemporary images, but rather scholarly writing on these phenomena, as well as materials of the exhibitions, institutional publications, and documented information about contemporary images. Secondly, comparisons between China and Indonesia relate to general current developments in their contemporary art, and do not necessarily reflect the great depth of diversity among the regional, ethnic, cultural, and artistic sub-constellations within each country. Third, the interpretation of cultural authenticity is shaped by the conceptual paradigms that the globalist, cultural identity and hybridity select and even by other programs that are not included. Third, there are chosen conceptual paradigms of globalisation, cultural identity and hybridity which shape the interpretation of cultural authenticity and alternative paradigms will yield other interpretations. Forth, the diversity of international art markets, biennials, digital market and contemporary art practices are dynamic and may have changed since the time covered in this study. Finally, some artistic practices and language limitations may have limited the use of Chinese- and Indonesian-language scholarship and as noted, of local documentation.

8. FUTURE SCOPE OF THE STUDY

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