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### Art As A Medium Of Deliberation: A Case Study of Public Space Utilization by The Taring Padi Community

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#### Abstract

This study examines the role of art as a medium of deliberation in public spaces through a case study of the Taring Padi art community in Yogyakarta. Using a qualitative approach and a case study method, the research involved observations, in-depth interviews, and document analysis. Findings reveal that the Taring Padi community utilizes visual arts such as murals, posters, and billboards to voice social, political, and environmental issues, as well as to advocate for public rights. Through collective work, thematic discussions, and collaboration with local communities, the group creates inclusive and democratic public spaces aligned with the principles of deliberative democracy. Art serves not only as an aesthetic expression but also as a catalyst for social change, strengthening solidarity among marginalized communities. This research contributes to the literature on art, public spaces, and democracy by proposing an art-based advocacy model relevant to equitable development.

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## INTRODUCTION

Public space plays an important role as an arena for communication and exchange of ideas that allows people to articulate common interests and form opinions discursively. The concept of public space introduced by Jurgen Habermas, especially in the book *The Structural Transformation of the Public Sphere*, describes this space as a place where citizens can participate equally in discourse aimed at achieving rational consensus (Habermas, 1993 in Hardiman, 2009). In the context of deliberative democracy, the public sphere has the potential to become an important medium in channeling people's aspirations and ideas, especially in advocating for the protection of public rights. Quoting from Ummah (2023), deliberative democracy is a form of democracy that emphasizes the importance of free and reason-based citizen participation in the decision-making process.

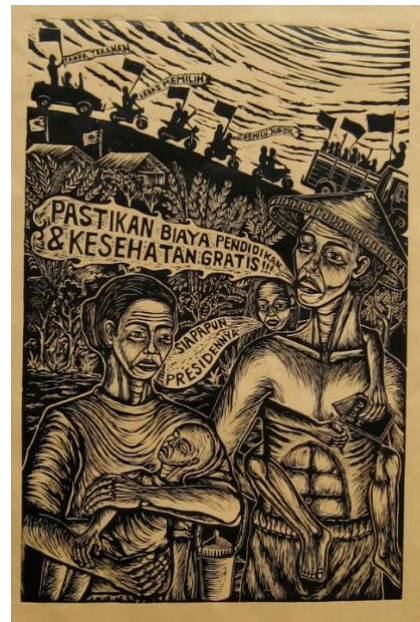
According to Habermas' view, the ideal public sphere has three main characteristics: inclusiveness, egalitarianism, and freedom from external pressure. First, all citizens who are able to communicate have equal rights to participate in the public sphere. Second, participants have equal opportunities to reach a fair consensus, by treating each other as responsible autonomous individuals. Third, there are shared rules that protect the communication process from pressure and discrimination so that better arguments can inform the discussion (De Angelis, 2021).

Public space, in practice, is often a challenging arena. Social, political, and cultural changes due to globalization, urbanization, and the influence of capitalism have caused public space to lose its inclusive nature (Habermas, 2021). In Indonesia, the transformation of public space is often related to expropriation by private interests, such as the development of commercial infrastructure that sacrifices people's access, especially vulnerable groups, to basic resources such as water and green open spaces. This phenomenon has led to the emergence of community initiatives to reclaim public space as a platform to express their collective voice. One form of this effort is the use of art as a medium for communication and deliberation.

The phenomenon of public space as an arena for deliberation is evident in the city of Yogyakarta, where the art community plays an important role. Street art such as murals, posters, and billboards developed as a response to the community's dissatisfaction with the development of the city, which was considered to lack aesthetic alternatives. Visual pollution, chaotic billboards, and lack of green open spaces are some of the problems that trigger the presence of art communities. Art in this context

is not only an aesthetic expression, but also a strategic tool to articulate the interests of marginalized communities and build collective awareness.

The Taring Padi art community in Yogyakarta is a clear example of how artworks can be used to deliberate ideas of public rights protection. Established in 1998, the Taring Padi community emerged as a response to the multidimensional crisis that hit Indonesia, including the fall of the New Order regime. As part of the popular art tradition, Taring Padi prioritizes a collective approach in creating artworks, which are laden with social criticism and political messages (Potter, 2024). By using mediums such as murals, posters, and billboards, the Taring Padi community not only creates new public spaces but also revives the spirit of deliberative democracy among the lower middle class. For example, the murals and posters they produce often contain messages that raise awareness.



**Figure1.** Poster by Taring Padi

(Source: taringpadi.com)

Seeing this phenomenon, it is important to reveal how art, especially through communities like Taring Padi, can be a strategic tool in strengthening deliberative democracy in Indonesia. By focusing on art as a medium for deliberation, this research fills a gap in local studies regarding the role of art in voicing the aspirations of marginalized communities, especially in the midst of development challenges in Yogyakarta. This research also has the potential to make an interdisciplinary contribution that connects art, communication, and social science, while offering a relevant model of community-based social advocacy to

encourage equitable development and active community participation in public discourse.

The internal challenges faced by the Taring Padi community include differences in the skills and capacities of diverse members, so harmonizing creative visions and working techniques collectively requires a collaborative learning process and intense support so that the work remains consistent and of high quality. In addition, organizational management and coordination in decision-making and division of tasks are crucial to maintain productivity and solidarity, given the potential for role conflicts and opinions that may arise. Limited resources such as funds, facilities, and access to art materials also limit the production capacity and space of the community, while also creating pressure for members to contribute voluntarily in the long term. In addition, maintaining the consistency of socio-political ideology and commitment to community issues is a challenge for the community to remain relevant, with the risk of commercialization of art that can threaten the identity and goals of the community.

Meanwhile, external challenges faced include pressure and supervision from the government, especially related to works that contain social and political criticism, which can lead to censorship and restrictions on public spaces. The dominance of the commercial art market also limits space for folk art and critical art such as Taring Padi, so that public access to social advocacy works is limited. In addition, resistance from certain social or political groups who feel threatened by critical community messages is also an obstacle, including from political elites and business groups. Rapid social change and the influence of globalization also have the potential to shift the focus of public attention, making critical art messages difficult to reach a wide audience or even ignored in the midst of a fast and complex flow of information.

In a broader context, this study also wants to highlight how art can function as a catalyst for social change. By focusing on the experience of the Taring Padi community, this research not only provides an overview of the dynamics of public space in Yogyakarta but also offers a new perspective on the role of art in fighting for public rights. As such, this research is expected to be an important contribution to the literature on art, public space, and deliberative democracy. Based on the background that has been presented, the research questions to be answered in this study are: How does the Taring Padi art community utilize public space as a deliberation arena to convey ideas about the protection of public rights?

## RESEARCH METHODS

This research uses a qualitative approach to understand the role of the Taring Padi art community in utilizing public space as an arena for deliberating ideas about the protection of public rights. This approach was chosen because it is more capable of exploring and describing the role of art in developing social and political criticism. This research applies a case study design, which according to Kusmarni (2012), is effective for analyzing in depth certain phenomena, including how art communities can create social change through art.

The units of analysis in this study include art actors, the surrounding community, and the government. Data was collected through in-depth interviews with members of the Taring Padi community, observations of art activities such as murals and public discussions, and documentation studies of community archives, including manifestos and other publications. The research location focused on the Taring Padi community studio in Sembungan Hamlet, Yogyakarta, which is the center of the community's activities.

The data obtained was analyzed thematically by combining the theory of deliberative democracy and Habermas' public space approach. This combination of methods provides a comprehensive understanding of the role of art as a medium of deliberation in the public sphere.

## RESEARCH RESULTS AND DISCUSSION

### 1. PROFILE AND ACTIVITIES OF TARING PADI ART

Taring Padi art community was established in late 1998 in Yogyakarta as a response to the multidimensional crisis that hit Indonesia at that time. Made up of art students, activists, and the general public, Taring Padi focuses its activities on populist art that aims to voice the interests of the people. The name "Taring Padi" itself is taken from a Minang term meaning "the soft thorn at the end of the grain," symbolizing a small but significant force in the people's struggle (Primayudi, 2018).



Figure 2. Taring Padi Community

(Source: artworlddatabase.com)

Since its inception, Taring Padi has actively produced collective artworks such as posters, murals, billboards, and graphic arts. These works serve as effective propaganda tools in voicing social, political and environmental issues. One of the hallmarks of this community is its collective approach to the art creation process (Ulun, 2024). Instead of emphasizing individualism, their works are produced through collaboration involving various members of the community and society.

Apart from creating artworks, Taring Padi is also involved in various social actions. They use art as a tool to criticize government policies that are considered unfair, such as the case of pesticide use that harms farmers or the issue of iron sand mining in Gunung Kidul (Zuliari, 2009). In every action, Taring Padi seeks to empower the community by providing a platform to express their aspirations.

The community also has a clear vision, which is to develop art and culture in favor of the people. In its manifesto "Five Cultural Demons," Taring Padi rejects art for art's sake and criticizes cultural institutions that support the status quo. Instead, they encourage art to become a tool of social transformation capable of creating real change in people's lives (Soetomo, 2022).



**Figure 3.** Memedi Sawah Festival

(Source: Arsip Taring Padi)

Taring Padi's activities are not only limited to visual art production but also include various activities such as discussions, workshops, and art festivals. For example, they organized the "Memedi Sawah Festival" event which involved local farmers in a protest against the use of pesticides. This activity shows how Taring Padi integrates art with social action to create a wider impact.

In its development, Taring Padi has faced various challenges, including pressure from the government and the dominance of the commercial art market. However, they continue

to strive to maintain their principles by focusing on art as a medium for people's empowerment and a tool for creating inclusive and democratic public spaces. Taring Padi's activities and contributions are clear evidence of how art can serve as an effective catalyst for social change.

## **2. Taring Padi's Strategy to Deliberate Public Rights through Art**

The radicalization of artistic practice often coincides with socio-political turmoil in Indonesia. In dynamic situations, art often breaks out of its traditional order to engage with history and participate directly in social change. As a result, many artists form communities with radical tendencies. However, becoming radical is not a simple process. The main challenge is to sustain and develop radicalism into a sustainable practice with long-term impact. Art not only serves as a mirror of social reality, but also becomes an integral part of social relations itself. Talking about social relations cannot be separated from the role of the public or people who have rights to their social position. Post-Suharto, art and cultural discourse in Indonesia focused on reform and democratization. This period gave rise to various forms of political expression that were previously impossible under the Suharto regime, such as criticism of corruption, collusion, nepotism (KKN), and representation of people's suffering. Democracy became the main foundation of various social practices, including art. This principle was also adopted by the Taring Padi art community. They shifted from radical action to a critical approach through discussion and study of current issues, in line with the principle of deliberative democracy, which emphasizes dialogue in decision-making.

The following are some of the strategies Taring Padi uses to deliberate public rights through art:

### **a. Discussion as a Key Process in the Work**

Before starting the creative process, Taring Padi always begins with a discussion. This forum is a space to share views, discuss relevant socio-political issues, and determine appropriate visualization techniques. One of the members of Taring Padi, Ucup, emphasized the importance of the discussion process as the first step in creating works:

*"Every creative process begins with an in-depth discussion. The big theme of current socio-political issues is broken down into subthemes, and the techniques and visual media used are decided together. After that, the work execution process begins" (Interview with Ucup, 2024).*

These discussions are not only a means of planning but also strengthen collective work, shared learning, and mutual motivation among members. This tradition helps overcome differences in technical skills and builds synergy, discipline and work organization. The regular discussions held every Monday have even evolved into a “political class” to explore socio-political issues.

Social sensitivity is also considered an important element that every Taring Padi member must have, as Ucup said:

*“Skills can be honed, but social sensitivity must be instilled if you want to carry the name of Taring Padi.” (Interview with Ucup, 2024)*

In addition to internal discussions, Taring Padi often involves the community in dialog and joint work. This step aims to strengthen the tradition of popular culture and democracy, which often faces threats from certain groups.



**Gambar 4.** Kolaborasi Taring Padi dengan Petani di Wonosobo (Sumber: Arsip Taring Padi)

One example of collaboration with the community was the “Rukun Agawe Sentosa” event in Gampingan Village (October 26-28, 2000). In this event, Taring Padi worked together with the community to create harmony and togetherness through traditional music, peace speeches, and messages about interfaith harmony.

Other activities, such as “One Beat, Many Hands” in Kaliurang (November 20, 2000), involved the community in art workshops that produced installation works. One of the results was small sculptures depicting women's struggle against patriarchal structures, as a symbol of social struggle.

#### b. Collective Work

Taring Padi applies collective work as a deliberation strategy to protect public rights. This process includes various stages, from

discussions of initial sketches, division of tasks, to shared responsibility in the execution of the work (Winking, 2022).

Differences in technical ability among members are overcome through drawing together, learning from each other, and motivating each other.



**Figure 5.** Taring Padi collective work (Source: Arsip Taring Padi)

Ari Prabowo, one of the members of Taring Padi, explained in an interview:

*“Almost all of Taring Padi's works are the result of a collective work process designed from ideas to visual language. Taring Padi's works do not stop at reflecting society's problems, but provide solutions in the form of encouragement” (Interview with Ari Prabowo, 2024).*

Taring Padi's visual approach is characterized by strong composition, the use of recognizable symbols, and visual elements such as cartoons, comics, and sketches. With reference to realism, their works are designed to achieve a certain social function, not just aesthetics.

Taring Padi's artistic activities are divided into two: praxis with the community and the creation of individual works. In community praxis, Taring Padi artists work as equals with the community to create works that build social awareness on various issues. This process emphasizes inclusive collaboration and community involvement at every stage.

#### c. Reproduction of the Idea of Public Rights Protection

Taring Padi utilizes art as a medium to voice the interests of the people. They criticized the New Order's political propaganda that dominated public space with repressive government messages. Instead, Taring Padi used art media such as billboards and posters to instill a critical attitude.



**Figure 6.** People's Carnival Against Militarism

(Source : taringpadi.com)

The mural in the Ciliwung community (July 2000) is an example of popular involvement in the art-making process that respects individual rights:

*"With the involvement of the people in the process of making this mural, the individual choice and right to create the work becomes important, without indoctrinating the people."* (Interview with Ucup, 2024).

The newsletter "Terompet Rakyat" is also a medium for Taring Padi to encourage dialog with the community. By discussing actual issues such as civil conflict and the latent danger of militarism, the newsletter creates a space for expression and an effective medium for awareness.

#### d. Taring Padi's Music as an Instrument of Awareness

In addition to creating artworks through a deliberative process, Taring Padi also discusses and creates song lyrics as a medium of awareness. Taring Padi's commitment to social realism is not only reflected in their visual art, but also through the music they produce. Although music is not their main priority, the role of music in conveying socio-political criticism remains significant.

In this era of democracy, Taring Padi tries to expand their artistic reach through music called "Dendang Kampungan." From the beginning, the band understood the importance of lyrics in supporting cultural movements. Their music features lyrics that are in line with Taring Padi's vision, especially in rejecting the establishment and feudalism.



**Figure 7.** Dendang Kampungan

(Source: Arsip Taring Padi)

"Dendang Kampungan" has attracted attention, especially among young underground music lovers. Many young people joined or cooperated in Taring Padi's work agenda. Some important events involving this music group include:

- Underground Music Performance "Proclamation of Humanity," August 17, 1999, in collaboration with The Last Palm Community, KPRP, KAKM, and FPMR Yogyakarta.
- "Memedi Sawah Festival," December 12-19, 1999, in Kranggan Village, Polanharjo District, Klaten, Central Java.
- Underground Music Performance "Laborers Need a Decent Life," May 2000, Yogyakarta.
- "Pesta Rakyat Temu Tani," Juni 4-6, 2000, in Kulon Progo, Yogyakarta.

These activities show how Taring Padi socializes ideas and delivers socio-political criticism through music.

One popular song is "Cultural Revolution," which is often sung as an encouragement for art workers to continue fighting to uphold the authority of popular culture. Here's a snippet of the lyrics:

*"Rise up cultural arts workers / Move with the oppressed people / Songsonglah dawn that blushes brilliantly / Unite all / Destroy false cultural values / Build a new cultural order / Hear the cry of the masses / Follow the call of history / Work diligently / Raise your pen sweep your brush / Announce the changes coming soon / And cultural revolution / Unite our determination / Towards a better tomorrow / Build a society / Democracy populist order."*

The lyrics of the song "Cultural Revolution" reflect Taring Padi's passion in combining music as a medium for awareness campaigns for the lower class as well as to reflect on their own vision.

*"For today, anarchist activities like tire burning demonstrations are no longer relevant. If we do that, people will see us as a vandal movement and will feel uncomfortable with us."* (Interview with Fitri, 2024)

This shows that Taring Padi understands the context of the times and chooses the path of harmonious music to fight for populist values.

### 3. Art as a Medium for Conveying Public Rights

The establishment of Taring Padi reminds us of the work of the artists of Cabaret Voltaire, a place in Zurich, Switzerland, which is remembered as the birth of the Dada group in 1916. The name "Dada" was invented accidentally through the spontaneous act of cutting a French-German dictionary with a sharp knife. The group, which consisted of writers and artists with anarchist views, regularly gathered to express opposition to powerful social values. The movement even inspired Andre Breton to immortalize their work in the theory of *Dadaism*, which became a cornerstone of 20th century art (Osborne, 1970). Taring Padi brought a similar spirit of resistance, but with a different approach. Unlike the Dada group, which focused on the development of art discourse, Taring Padi used art as a tool for people's struggle to voice their rights. According to Ucup from Taring Padi:

*"Artwork is an ammunition to criticize and challenge the government in the hope of realizing a better future for the nation."*

Through art, Taring Padi mobilizes people's awareness to fight injustice, build communities that care about the environment, and voice socio-political criticism. This activism is realized through visits to villages, art workshops, learning to draw, making woodcuts, screen printing, posters, and murals. In some village communities, the walls of houses become an art medium to convey critical messages to the public.



**Figure 8** Results of a woodcarving workshop in Wonosobo (Source r: Arsip Taring Padi)



**Figure 9.** Taring Padi art installation

(Source: Arsip Taring Padi)

One of Taring Padi's iconic activities is the creation of the "bebegik" or scarecrow sculpture, which introduces art as a medium of learning while bringing it closer to the community. In addition, Taring Padi produces posters, billboards, banners and flyers for demonstrations, campaigns or marches. These art activities are often complemented by music and theater, making their messages more accessible.

In line with Marshall McLuhan's view that "the medium is the message", Taring Padi views artworks as concrete and realistic messages that must be easily understood by the general public. As a progressive art community, Taring Padi uses public space as a medium to deliberate on public rights. This process includes advocacy, counseling, art workshops, and the production of posters and flyers. Art is used as a tool for political learning and awareness building on social issues.

Taring Padi's strategy involves in-depth discussions among members to determine the socio-political issues to be raised. These discussions resemble an intense political class, where collective work is the key to strengthening members' solidarity. The expression of realism in their artwork reinforces the spirit of resistance against injustice. This process is extended through the reproduction of ideas, music, and education of children as part of the effort to deliberate public rights through public space.

As an adaptive and communicative medium, art has great potential in building collective consciousness (Becker, 1974). As Taring Padi does, art is able to bridge different layers of society through visual language, music, and theater. Through art, complex ideas can be conveyed in a simpler and more accessible way. This makes art a tool of struggle that is not only effective but also inclusive.

In a global context, art has been used as a tool of struggle in various parts of the world. For example, murals in Chile that voice social justice

and revolutionary posters in Cuba that symbolize resistance. This practice shows that art not only reflects social reality but also contributes to the transformation of society. Taring Padi's success in deliberating public rights through art has inspired other artists and communities to make art a tool for social change. Art understood as a medium of struggle is able to transcend the boundaries of time and space, create cross-cultural solidarity, and build alternative narratives to the dominant discourse. With an approach that emphasizes collectivity, realism and accessibility, art can be a key driver in the fight for public rights. In the future, it is important to continue exploring how art can be used to address new challenges, such as climate change, economic disparity, and human rights violations, while still maintaining the values of inclusivity and social justice.

#### 4. A Retrospective of Taring Padi's Work on Public Rights Protection

By utilizing art as a medium to convey social and political messages, Taring Padi not only creates aesthetically pleasing visual works but can also mobilize public opinion (Wicaksono, 2019). Taring Padi's works are placed in public spaces to reach out to the wider community, especially marginalized groups who often do not have access to mainstream communication media. This subchapter of the research highlights how Taring Padi's collective works become a tool for public rights deliberation, involving various issues ranging from corruption, horizontal conflicts, labor, women's liberation, to environmental issues.

##### a. Response to Horizontal Conflict

Horizontal conflicts such as the riots in Ambon and Poso are one of the main themes in Taring Padi's work. Through murals, posters, and art installations, the community conveys messages of non-violence and the importance of tolerance between community groups (Clay-Robison, 2022). One of the most prominent works is a mural depicting people from different religious and ethnic backgrounds holding hands in the center of a peace symbol. Collaboration with the Institute for Development Press Studies (LSPP) extends the distribution reach of these messages, making them an important part of efforts to build social harmony.



**Figure 10.** Rice Fangs Poster

(Source: Arsip Taring Padi)

These works do not only function as visual media but also as public education tools. For example, the posters distributed by Taring Padi are often accompanied by brief information about the importance of unity amidst differences. This makes their artworks more than just artistic representations; they become dialog tools that encourage people to engage in conversations about diversity and peace.

##### b. Representation of Women in Art

Women often symbolize strength and struggle in Taring Padi's works (Welang, 2019). These works depict women in various roles, from farm laborers to activists, emphasizing the importance of gender equality and recognition of women's rights. One of their most famous posters depicts a woman holding a hoe in one hand and a flag of justice in the other, with text calling for women's liberation from various forms of discrimination.



**Figure 11.** Women in Taring Padi's work

(Source: Arsip Taring Padi)

In some of Taring Padi's murals and installations, women are also depicted as strong community leaders, fighting for their rights in the face of social and economic challenges (Witjaksono et al., 2018). This representation gives a strong message that women have an important role in

creating social change. It also reflects Taring Padi's commitment to gender inclusivity as an integral part of the struggle for public rights.

#### c. Fighting for Labor Rights

Labor struggles are a central theme in many of Taring Padi's artworks. By depicting workers in poses of solidarity, such as holding tools or marching together, these works emphasize the importance of working-class unity. Posters with the slogan "Workers United, Invincible" are often used in demonstrations and protests supporting workers' rights, creating a powerful symbol of resistance to exploitation.



**Figure 12.** Laborers in the work of Taring Padi

(Source: Arsip Taring Padi)

In addition, these artworks often feature the realities of laborers' lives, such as harsh working conditions and low wages. In this way, Taring Padi not only shows solidarity with laborers but also reveals the systemic injustices they experience. In some cases, their artworks are even used as campaign tools in the labor movement, amplifying their message in the public eye.

#### d. Resisting Globalization

Taring Padi's artwork also criticizes globalization, which is considered detrimental to the lower classes. They use art as an educational tool to build critical awareness of the impact of cultural and economic imperialism. One of their most famous works depicts a chain wrapped around the earth with the text "Fight

Imperialism, Uphold People's Sovereignty". This work invites public discussion on how globalization often exacerbates social and economic inequality.



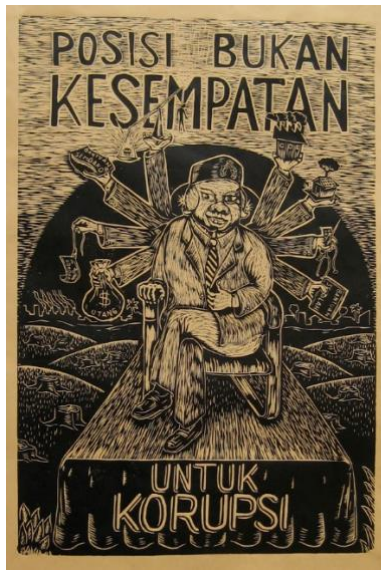
**Figure 13.** Globalization Critique Poster

(Source: Arsip Taring Padi)

In various exhibitions and public actions, Taring Padi often displays works that explore the theme of globalization from a local perspective. By highlighting how global economic policies affect local communities, they help people understand the connection between global events and their daily lives. This approach reinforces the message that social change must start at the local level to counter global pressures.

#### e. Criticism of rampant corruption

Criticism of corruption in Indonesia has been one of the consistent themes in Taring Padi's works. Their posters often use symbols of rats or pigs associated with greedy behavior. One of the most memorable posters depicts a rat in a suit sitting on a pile of money with the caption "Corruption Destroys the Nation". This work became an effective tool in conveying social criticism, especially in a society that was increasingly fed up with corrupt practices.

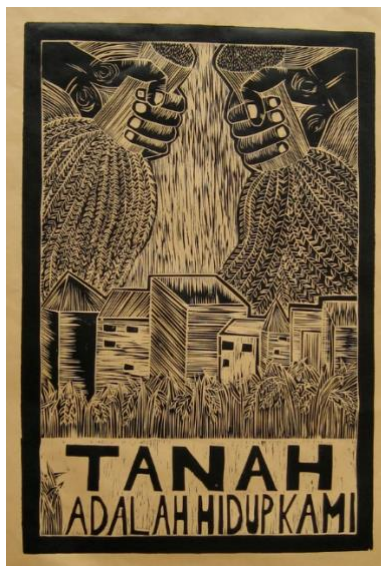


**Figure 14.** Kritik terhadap pejabat korup

(Source: taringpadi.com)

Apart from posters, Taring Padi also creates art installations that depict corruption as a social disease. One of their most famous installations is "Jaring Korupsi," where human figures are depicted trapped in a large net that symbolizes the system of corruption. This installation not only attracts attention but also encourages deep reflection on the impact corruption has on society.

#### f. Human Condition in Environmental Issues



**Figure 15.** Poster about the environment

(Source: taringpadi.com)

Environmental issues are also a major concern in Taring Padi's artwork. Through murals and posters, they voice the protection of nature and criticize the over-exploitation of natural resources. One work that stands out is a large

mural depicting a tree as a symbol of life, surrounded by human activities that damage it, such as mining and forest burning. The message aims to raise collective awareness of the importance of environmental sustainability.

Taring Padi's environmental artwork is often used in campaigns to stop projects that damage local ecosystems. They work with local communities to create art that is relevant to the specific issues they face, such as deforestation or water pollution. This approach helps strengthen the connection between art and environmental activism.

A retrospective of Taring Padi's artworks shows how art can be an effective tool to voice social and political issues. By using public space as a medium of expression, this community has succeeded in bridging communication between the community and the government, while inspiring collective action for change.

## CONCLUSION

This research shows that the Taring Padi art community has succeeded in utilizing public space as an arena for deliberation of ideas on the protection of public rights. In the context of deliberative democracy, this community creates their own public space through collective artworks, such as murals, posters, and billboards, which are used to voice the aspirations of the lower middle class. This work is not only a reflection of public opinion but also a form of solution to a growing social problem. The findings support the idea that every society can create a public space as an inclusive platform to discuss, form opinions, and convey aspirations in a rational and communicative manner.

The form of deliberation carried out by the Taring Padi community is appropriate and in line with Habermas' principles of deliberative democracy, where open dialogue, inclusivity, and rationality are the main foundations. This deliberation process begins with intensive weekly internal discussions of community members, which serve to dissect current socio-political issues and determine the themes and visual techniques used in the artwork. These discussions not only strengthen solidarity among members, but also develop into a "political class" that deepens a collective understanding of the issues raised. In addition, Taring Padi involves local communities in creative processes, such as in collaborative events, thereby creating an inclusive and democratic public space, where the aspirations of the community are directly discussed and articulated through artworks.

In addition to direct discussions and collaborations, Taring Padi reproduces his deliberative ideas through art media such as

murals, posters, billboards, and music. These works serve as a means to voice public issues, build collective awareness, and strengthen broader social dialogue. For example, the "People's Trumpet" newsletter serves as a medium of communication and reflection on actual issues, while the music of "Dendang Kampungan" expands the reach of socio-political messages through a medium that is more accessible to the public. Thus, this community deliberation does not only take place in the process of creating art, but also in the dissemination and strengthening of social messages in a participatory and democratic manner.

Art has great potential as a catalyst for social change by creating inclusive and democratic public spaces. Taring Padi's experience inspires other art communities to use art as a medium for deliberation and empowerment, and as a way to create sustainable social change.

This research opens up opportunities for further exploration of the role of art as a mass communication medium in the practice of deliberative democracy. Future studies can expand the scope by comparing other art communities in different regions or evaluating the specific impact of artworks on public policy change. In addition, cross-disciplinary collaborations between art, politics and technology can be explored to create more inclusive and innovative deliberation spaces.

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