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EXPLORATION OF POSTMODERNISM IN JEMBER FASHION CARNIVAL IN THE ERA OF TECHNOLOGICAL DISRUPTIONS

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ABSTRACT

The ideas that replace the concepts of the contemporary era are known as postmodernism. This research provides a theoretical analysis of postmodern ideas, which are the basis for the emergence of contemporary artistic ideas and are reinforced by the increasing tendency of young Indonesian artists to combine contemporary aesthetic styles with the visual power of traditional culture. As a result, the works created are global in nature but retain their traditional values. The "Algorith" logo in Jember Fashion Carnaval (JFC) 2024 has a postmodern context. This research aims to analyze the Algorithm logo in postmodern culture. This research is also expected to provide benefits to provide information about postmodern aesthetic values and meanings contained in the logo. The theories used are postmodern theory and postmodern aesthetics. This research uses literature study method from various books, and writings of thinkers. The result of this research is how the application of the Algorithm logo on Jember Fashion Carnaval 2024 in a postmodern context. Postmodern itself can be seen through aesthetic values that have idioms contained in the logo. The strongest postmodern aesthetic idiom related to the above case is pastiche. In addition, there are denotation and connotation meanings in the Algorithm logo in Jember Fashion Carnaval 2024. With the final conclusion that the term postmodern aesthetic pastiche can be used to describe the application of postmodern culture. The term pastiche combines traditional and contemporary styles. The theme logo for Jember Fashion Carnaval 2024 will be drawn using a logogram perspective with a historical algorithm. In which there is a wayang devile. These two typefaces are used to give a simple or contemporary impression. Modern culture is represented by the colors used in the theme logo that depict aesthetic partners, allowing creativity to compete internationally in the aesthetic space of the contemporary art world.

Keywords: Postmodern, idiom pastiche, Algorithm logo

INTRODUCTION

Talking about culture is one element that cannot be separated from a national perspective, namely culture which is based on cultural principles. His identity will be communicated through these cultural values. Society naturally shows their thoughts, ideas and concepts in various forms, especially values that can be seen. As part of human identity, these values can be applied in human behavior, attitudes and creativity.(Ningsih, 2022) Therefore, to build an identity, a useful and participating media is needed that can capture the moral principles of society.

Trends and transformations in art and culture have emerged over the years in response to constant social, political and technological change. In this context, one interesting phenomenon is the exploration of postmodernism in modern art events, where traditional conventions are transformed, combined and transformed to produce new and exciting forms of expression. Postmodernism finds its creative platform amidst the rapid flow of technological change. This includes fashion and costume events that combine traditional and modern elements. Jember Fashion Carnaval (JFC), an extraordinary fashion celebration held annually in the city of Jember(Ningsih, 2021), Indonesia, is a prime example of the union between postmodernism and technology.

Jember Fashion Carnival(JFC) is a carnival with the longest catwalk in the world, which stretches 3.6 km throughout the city of Jember. Wearing their own creative costumes, the participants danced along the streets to blaring music until they ended the afternoon at the main stadium in the city of Jember. However, starting in 2022, the JFC event will no longer be held in the afternoon but will be held or released in the evening at around 19.00 WIB at the Garn Carnival event. Organizer and Vice President of JFC, Dynand Fariz comes from Jember and has a career in the fashion world. Dynand Fariz passed away in 2019, and is currently replaced by Budi Setiawan. Initially, this carnival was held to teach teenagers, especially teenagers in the city of Jember, about the world of fashion.

With unique and innovative costume parades, as well as various other cultural events, JFC attracts the attention of the wider public. Attracting designers, artists and fashion enthusiasts from all over the world, the Jember Fashion Carnival (JFC) has grown into an important international fashion event. A spirit of experimentation, freedom of

expression and recognition of cultural diversity is the basic philosophy of JFC, which goes beyond extraordinary design.(Denissa et al., 2016)Research on postmodernism in JFC provides an interesting lens for understanding how modern popular art and culture reacts to ongoing technological disruption, in line with the author's theme. In situations like this, JFC can be considered an example of how popular culture can be used as a way to spread ideology and principles.

Before we go any further, it is important to dig deeper into the key concepts that will be discussed in this article. First, let's explore the meaning of postmodernism in the context of art and culture. Postmodernism is an artistic and philosophical movement that emerged as a reaction to modernism in the 20th century.(Sucitra, 2015)While modernism tends to emphasize truth, unity, and linearity, postmodernism rejects these views, replacing them with an appreciation of diversity, uncertainty, and a rejection of single narratives. In the field of art, postmodernism often involves the deconstruction of traditional conventions, the use of mixed motifs, and the rejection of standard aesthetic hierarchies.(Sucitra, 2015)

However, the expression of postmodernism does not only occur in gallery spaces or theater stages. As technology and globalization develop, the influence of postmodernism is increasingly felt in various aspects of daily life,(Swandi et al., 2021)including in the world of fashion and costumes. JFC, with its grand stage and diverse audience, provides an ideal platform for analyzing how postmodernism interacts with popular culture and technology in this era of disruption.

Next, we must consider the role of technological disruption in the cultural context that is JFC. Technological disruption refers to profound changes in the way we interact, work and create in the digital era. Technological advances such as the internet, social media, artificial intelligence, and virtual reality have fundamentally changed the cultural landscape, influencing the way we communicate, share information, and even tell stories through art and fashion. In the context of JFC, technological disruption provides an interesting backdrop for exploring how technological innovation affects the creative process, presentation and audience experience in fashion events that have gone international.(Https://www.antaranews.com/berita/3363465/jfc-perkuat-pengembangan-kultur-indonesia-jepang-via-seni-kultur, nd)

Therefore, the aim of this article is to investigate how the exploration of postmodernism in the Jember Fashion Carnival is manifested in the context of technological disruption. Through in-depth analysis of the design, presentation and interactions at this event, we will explore how modern fashion art meets the challenges and opportunities brought by today's technological developments. Thus, this article will present a comprehensive view of how the Jember Fashion Carnival is not only a spectacular fashion show, but also a battlefield for the battle of ideas and values in contemporary popular culture.

RESEARCH METHOD

This research employs a library research method with a qualitative approach. The literature study method was selected because this research focuses on a conceptual and theoretical analysis of postmodern aesthetic phenomena in the Algorithm logo of Jember Fashion Carnaval (JFC) 2024. The data were obtained from various written sources, including books, scientific journals, academic articles, and scholarly works relevant to postmodern theory, postmodern aesthetics, and semiotics.

The theoretical framework of this study includes postmodern theory to understand the characteristics of contemporary culture, as well as postmodern aesthetic theory encompassing idioms such as pastiche, parody, kitsch, camp, and schizophrenia as proposed by postmodern thinkers. In addition, this research applies Roland Barthes' semiotic theory to analyze the meaning of signs within the logo. The analysis is conducted through two stages of signification, namely denotation and connotation, in order to reveal both the literal meaning and the cultural ideological meanings embedded in the visual elements and typography of the logo.

Through a descriptive-interpretative analysis of the literature and the visual object under study, this research aims to explain how postmodern aesthetics particularly the idiom of pastiche is implemented in the design of the JFC 2024 logo and how cultural and contemporary meanings are represented within the context of technological disruption.

RESULT AND DISCUSSION

Postmodern Aesthetic Theory

With the postmodern paradigm as the current conceptual basis, one of the characteristics of contemporary culture is a focus on the realities of people's lives rather than solving cultural aesthetic problems. Meanwhile, modern culture focuses on ideas and feelings rather than visuals. Where does this come from?

According to Baudrillard in Swandi's work, postmodern aesthetics is more similar to a debate, why is that, this happens because facts have lost their secret aspect, the body has lost its sexual aspect, information has lost its meaning, and works of art have lost their aura. All discourse, including art discourse, now tries to avoid the dialectics of meaning, communication and the socialization process. Now, the aesthetic discourse of art enters into unlimited images and signs, by eliminating meaning, adhering to predetermined boundaries, or by displaying aspects that have previously been taboo and unethical.(Swandi et al., 2021)

In postmodern aesthetic discourse, ethics no longer distinguishes between good and bad, moral and immoral. Rather, it is argued that postmodern aesthetic discourse is seeking the worst among the worst. Modern aesthetic discourse also no longer differentiates between what is visible and what is hidden. Postmodern aesthetics seeks the most hidden. One of the goals of postmodern aesthetics is to create a map of the idioms used in postmodernism theory. It is hoped that it can function as a model for understanding and developing postmodern aesthetics as a cultural discourse. It will also help understand the variety and diversity of aesthetic language, especially in terms of the use of language as signifier and meaning.(Seba, 2021)

If postmodern is associated with its name, the understanding of postmodern aesthetics is divided into several aesthetic idioms, namely pastiche, parody, kitsch, camp and schizophrenia. In discussions of postmodernist art, this idiom is only one of various possible explanations of aesthetics. A pastiche is a literary work that combines elements from various other authors or from certain previous authors. Pastiche is considered not creative, not unique, not original, and free because it is a work that contains elements of freedom.

According to Bakhtin's definition, parody is a type of dialogue in which one text meets and dialogues with another text. Parody is used to express feelings of dissatisfaction, displeasure, or discomfort related to the violence of the style or work of art mentioned.

Parody here functions as a form of contrast between various texts, works, or styles. One work or style is compared with another work or style in a satirical or amusing way. Cartoons function as social representations that display social phenomena or convey social messages about cartoon magazine themes, such as the "Bog-Bog" cartoon.

*Kitsch*often defined as artistic trash or bad taste, or any kind of pseudo-art that is cheap and tasteless, low taste. The term comes from the German words "verkitschen", which means to make cheap, and "kitschen", which means to pick up trash from the street.

Although often debated, camp is an aesthetic idiom that has contradictory meanings. Someone is often associated with the formation of meaning, while other people are associated with less meaning. According to Sontag (1964), Camp is not a form of low taste (artistic trash). Rather, it is a model of aestheticism, a way of seeing the world as an aesthetic phenomenon. But aesthetics is enrichment and artificiality, not beauty or harmony. Because it is a form of rebellion against the elite style of high culture, this type of aestheticism is considered useful in its efforts to develop style.(Denissa et al., 2016)

Initially, the term "schizophrenia" was used to explain human psychic phenomena, but later developed to cover broader phenomena such as language (Lacan), social, economic, socio-political and aesthetic. In addition, it is said that the cause of schizophrenia is chaos in the structure language and psychology, namely a break in the chain of signification, where the form (signifier) is not connected to a signified (meaning) in a clear way, causing confusion of meaning.(Seba, 2021)

In this case, the researcher tries to explore postmodern culture in the Jember Fashion Carnival in the Era of Technological Disruption, one of which is in the logo section of the big theme in JFC. In 2024 JFC will take the theme of Algorithms.

This research uses semiotic theory initiated by Roland Barthes. Roland Barthes is one of the figures who put forward semiotics. He developed ideas from Ferdinand de Saussure's theory of semiotics, which divided it into two parts: the signifier and the signified. Furthermore, Roland Barthes developed this theory by classifying it as denotation, connotation, and myth, as shown by the following table:(Siti et al., nd)

Table 1
Roland Barthes' Semiotic Theory Chart

1. Penanda *(Signifier)*	2. Petanda (*Signified*)
3. Tanda Denotatif *(Denotatif Sign)*	
4. Penanda Konotatif *(Connotative Signifier)*	5. Petanda Konotatif *(Connotative Signified)*
6. Tanda Konotatif *(Connotative Sign)*	

According to Seba (2021), denotation can mean the primary or literal meaning of a word. Usually, denotation has the same meaning as the meaning of words in dictionaries or other literature and does not contain other meanings or hidden meanings(Seba, 2021). Connotation, on the other hand, is the second level, where implicit or unclear meanings emerge and are even depicted. Connotations are mostly related to psychology, feelings, and beliefs. Finally, myth can be defined as language or meaning that changes depending on the socio-cultural life and perspectives around it. In short, visual and verbal signs have implicit and explicit meanings, which are essential for effective communication. Because it can be said that everyone has a lot of media, even more than one media.

In Roland Barthes's meaning, denotative meaning is a clear relationship between a sign and a reference or reality in the denotative signification stage. The connotation meaning is the meaning of the logo as seen from its shape. Meanings related to feelings, emotions, and cultural and ideological principles are called connotative meanings.



Figure 1
The big theme at the JFC 2024 event
https://jemberfashioncarnaval.com/algorithm

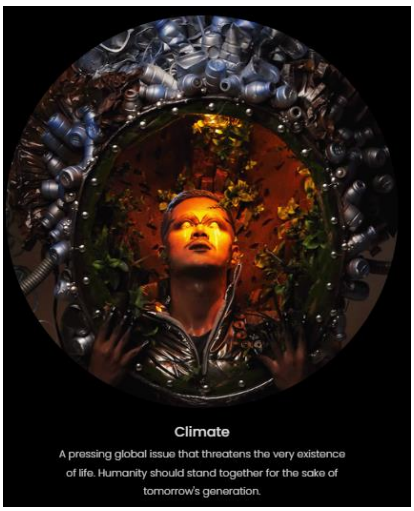
In the 1980s, the term "postmodernism" was used to describe a unique international style based on a combination of theories and practices from designers around the world, rather than doctrine. To achieve a commercial appearance that is acceptable to society, the postmodern style combines art history and new technology with decorative tendencies, such as the art deco style.

One of the characteristics of postmodern design is geometry featuring floating shapes, randomly placed dots and lines, many layers and incomplete images, pleasing color harmony, typography with conflicting letter spaces, and a constant connection to art history. and design. The situation is somewhat unique in graphic design. In this case, the term "postmodern" is used to describe the various phenomena and trends that emerged after designers abandoned the standards, procedures, and visual approaches that had become the standard of "late modernism."(Sunarto, 2013)

JFC's 2024 theme logo, namely the "Beyond Binary Of Our Story" Algorithm, is a design work consisting of various elements that are interconnected and arranged to provide different perceptions to the audience or connoisseurs. In postmodern culture the "Beyond Binary Of Our Story" logo can be explained by postmodern aesthetic values. According to Baudrillard(Swandi et al., 2021), postmodern aesthetics is currently no longer a matter of debate or rather, it can be said that the debate about postmodern aesthetics is looking for the worst of the worst. Nor do they any longer distinguish between the visible and the hidden; instead, they seek the most hidden of the hidden.

In the logo for the JFC theme in 2024, there are ten categories or themes in which all the profiles are interconnected. With the intention "Start a journey through the life algorithm that weaves the existence of JFC in 10 unique march costumes". The ten categories are Betha fish or betta fish, climate, Versailles, Rio, Chess, Zodiac, Fairy, Wayang, Jember, and Media.





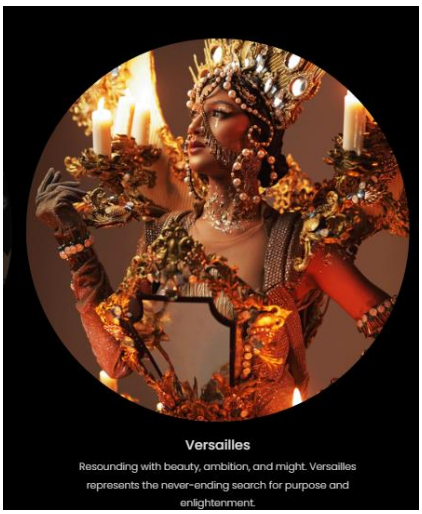




Figure 2

10 defiles in the JFC 2024 event

https://jemberfashioncarnaval.com/algorithm

A depiction of 10 rows of betta fish with their mirrored aquariums, contemplating the nature of self and reflection, or perhaps they see their rivals as just another form of beauty. And climate change is an urgent global problem that threatens the existence of life. Humanity must stand together for the sake of future generations. Devile Versailles depicts resplendent with beauty, ambition and Might. Versailles represents the never-ending search for purpose and enlightenment. And on the Rio parade Rio's enchanting blooming flowers celebrate a celebration of nature that reflects the spirit of joy and creativity of the city itself. In devile, chess is like pieces that move on a chess board, demanding wisdom and sacrifice to win a never-ending game. So that in the march of the zodiac, in a cosmic ballet begins to whisper secrets, guiding the soul on a journey of self-discovery and cosmic connection. In Devile Fairy, fairies are the embodiment of magic, teaching us that beauty is hidden between the threads of reality and dreams. And the wayang procession is a depiction of goodness, weakness and wisdom. capturing the essence of the eternal struggle between light and darkness. All eight defiles describe the Jember defile, where Jember is a carnival city, celebrating diversity and embracing beauty, reflecting the dynamic spectrum of human experience exposed in the media defile, a dynamic force that has the power to shape world media which creates a more significant impact on society compared to before.(Home Jember Fashion Carnival, nd)
https://jemberfashioncarnaval.com/algorithm

There are three types of logos: images (logograms), writing (logotypes), and combinations of logograms and logotypes. This Algorithm logo uses a combination of logogram and logotype. Among Jean Baudrillard's aesthetic concepts discussed by Piliang are "pastiche", "parody", "kitsch", "camp", & "schizophrenia". The postmodern aesthetic idiom that is most strongly related to the concepts above is the pastiche idiom. In the view of postmodern culture, traditional and modern art are two interconnected eras stated in the JFC 2024 theme.

The word "tradition" means customs passed down from generation to generation (from ancestors) which are still carried out in society, an assessment or assumption that existing methods are the best and most correct (KBBI, 04/30/2023). Judging from the logo image, the conventional art taken from the image on the 2024 JFC theme logo is an image

of an arrangement of ten profiles that are interconnected in an algorithm supported by a zodiac background. In placing images on the theme logo, everything is in sequence according to the algorithm of life.



Figure 3

Laying the file layout

The modern era borrowed or adopted by JFC's big theme for 2024 can be seen from the typography or logotype. The typography used in the text "Beyond Binary Of Our Story" is Comic Sans. Meanwhile, the typography used in the word Algorithm is the Engravers MT type. The use of this typeface aims to display a modern and simple impression. This is similar to what Anggraini (2014:60) said: this letter symbolizes simplicity, straightforwardness, "the present", and futuristic



Figure 4

Postmodern style is stated in the logo type

Because the Algorithm logo does not pay attention to readability, the impression of the postmodernism concept is very clear in the logo. Sunarto said that the term postmodern is used to describe various symptoms and trends that emerged after designers became bored with the rules, procedures and visual approaches that had become the standard of "late modernism"(Sunarto, 2013).

A combination of analogous and complementary colors is used. The colors used in the logo show contemporary culture. Because the colors used in this image violate applicable rules. When viewed from its function, the use of many colors causes a lack of attention or focus, but the postmodern era denies this. In the contemporary world, artists prefer to work in a free way and are not bound by applicable rules or norms. The postmodern pastiche aesthetic combines traditional and contemporary elements. The Algorithm logo combines both contemporary styles.

The game of signifiers can produce meaning in postmodern culture. A new principle of signification, namely "form follows pleasure," emerged in the postmodern era. The desire to play with signifiers, not the meaning sought. Two tiered sign systems, known as staggered systems, were created by Barthes based on structural semiotics developed by Saussure. This system makes it possible to produce multiple levels of meaning, known as the denotation and connotation system. Denotational meaning, according to Spradley(Tinarbuko, 2013), is a clear relationship between a sign and a reference or fact in the denotative stage of signification. Meanings related to feelings, emotions, and cultural and ideological values are called connotative meanings. Based on this description, the multilevel sign system built by Barthes can be seen from the meaning of denotation and connotation which will help us understand the meaning of the illustration in the logo or theme.

The meaning of denotation in an illustration of this theme can be seen from its visual appearance which is in the form of an arrangement of ten files arranged according to the sequence in the algorithm which has meaning as an icon or branding from the history of the founding of the Jember Fashion Carnival in the city of Jember. According to Pilliang in(Tinarbuko, 2013),Language generates codes at the connotation level where the ,signs carry hidden meanings. According to Pilliang, seeing codes with hidden meanings within them can help understand the connotations of logothemes. These meanings or codes include:

a. Cultural Meaning

   The cultural meaning of the 2024 JFC theme logo is displayed through the presence of a logo illustration in the form of a composition of ten files arranged in accordance with the sequence in the algorithm as branding for the history of the founding of JFC in the city of Jember.

b. Economic Meaning

The economic meaning that arises from the 2024 JFC theme logo can be seen from the aim of its creation, namely to make the history of the founding of JFC with an algorithm illustration as an icon and protect art and culture through festivals. This shows that the organizers want to gain economic meaning to improve the tourism economy.

CONCLUSION

Based on research findings, analysis, and discussions in the discussion, the term postmodern aesthetic pastiche can be used to describe the application of postmodern culture. "Pastiche" is a term that combines traditional and modern fine arts. The traditional era from a logogram perspective that uses historical algorithms as an illustration of the theme logo for the Jember Fashion Carnaval event in 2024. One of the deviles is the wayang devile performance. Wayang is closely related to Javanese myth. The modern era borrowed or adopted by JFC's big theme for 2024 can be seen from the typography or logotype. The typography used in the text "Beyond Binary Of Our Story" is Comic Sans. Meanwhile, the typography used in the word Algorithm is the Engravers MT type. The use of this typeface is intended to convey a simple or contemporary impression.

In terms of color, the colors used in the theme logo show contemporary culture. Because the colors used in this image violate applicable rules. When viewed from its function, the use of many colors causes a lack of attention or focus, but the postmodern era denies this. In the contemporary world, artists prefer to work in a free way and are not bound by applicable rules or norms. The postmodern pastiche aesthetic combines traditional and contemporary elements. The Algorithm logo combines both contemporary styles.

Thus, the spirit of contemporary art through the ideas of postmodernism provides a new perspective, a freer perspective, and the opportunity to see culture from a personal point of view. Postmodernism allows the inclusion of local traditions and values. These values are used as "aesthetic partners" for artistic creation, opening the door for creativity to compete internationally in the aesthetic space of the contemporary art world.

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