



Jalirupa in the Landscape of Digital Art Platforms: Prototype Bridging Online Exhibitions and Artist-Audience Engagement

Jalirupa dalam Lanskap Platform Seni Digital: Sebuah Purwarupa yang Menjembatani Pameran Daring dan Keterhubungan Perupa-Audiens

Ratna Cahaya, Ester Anggun, Rani Aryani

Visual Communication Design, Universitas Multimedia Nusantara, Tangerang

ratna.cahaya@umn.ac.id

<https://doi.org/10.5614/sostek.itbj.2026.25.1.2>

Submitted: July 18, 2025 Accepted: March 2, 2026 Published: March 31, 2026

ARTICLE INFO

Keywords:

Jalirupa, innovation, art exhibition, art ecosystem, actor network theory

ABSTRACT

Physical exhibitions struggle to sustain networks after events conclude. While online platforms expand accessibility, they often lack immersive depth and lasting engagement. This study introduces Jalirupa, an innovative conceptual prototype. Through systematic comparative platform analysis of DeviantArt, Saatchi Art, and GAC, the study identifies a structural gap: the absence of integrated curation, long-term interaction, and emerging-artist support. Using Actor-Network Theory (Latour) and symbolic capital (Bourdieu), the research analyzes Jalirupa's socio-technical features, such as AI-assisted Q&A and aesthetic taste mapping. Findings show Jalirupa enables sustained post-event engagement, strengthens artistic brands, and offers inclusive connectivity for audiences, enriching the contemporary art ecosystem.

INFO ARTIKEL

Kata kunci:

Jalirupa, inovasi, pameran seni, ekosistem seni, teori jaringan pelaku

ABSTRAK

Pameran fisik kesulitan mempertahankan jejaring setelah acara berakhir. Meskipun platform daring memperluas aksesibilitas, platform tersebut kurang memiliki kedalaman imersif dan keterlibatan jangka panjang. Studi ini memperkenalkan Jalirupa, sebuah purwarupa konseptual inovatif. Melalui analisis platform komparatif sistematis terhadap DeviantArt, Saatchi Art, dan GAC studi ini mengidentifikasi kesenjangan struktural: tidak adanya integrasi kurasi, interaksi berkelanjutan, dan dukungan seniman pendatang baru. Dengan menggunakan Teori Jaringan Aktor (Latour) dan modal simbolik (Bourdieu), penelitian ini menganalisis fitur sosio-teknis Jalirupa, seperti tanya jawab berbantuan AI dan pemetaan selera estetika. Temuan menunjukkan Jalirupa memungkinkan keterlibatan berkelanjutan pascaacara, memperkuat citra artistik, dan menawarkan konektivitas inklusif bagi audiens, memperkaya ekosistem seni kontemporer.

Introduction

Online art exhibitions can complement physical exhibitions, which often face limitations related to access time, geographic reach, and cost. Online exhibitions offer distinct advantages, such as extended accessibility, lower operational expenses, and the ability to be accessed from virtually anywhere. However, they lack the immersive experience afforded by direct physical engagement with artworks. This indicates that physical and online exhibitions should not be seen as opposing formats, but rather as formats that can operate synergistically. Petrides and de Brito (2024) emphasize that an artist's *artistic brand* is strongly influenced by their digital presence, especially when this presence is accompanied by physical-world interactions involving audiences and art-market agents. The implementation of physical exhibitions supported by online formats can significantly enhance the visibility of both the artworks and the artists. Furthermore, the interactive features of online exhibitions allow organizers to maintain connections between audiences and artists even after the physical exhibition concludes, thus ensuring that the relationships formed during the exhibition are not prematurely severed.

Sustained relationships between artists and audiences are essential for fostering a healthy art ecosystem, ensuring that artists do not lose access to their public and that audiences maintain their connection to artistic practices. In this context, artists may be understood as “cultural intermediaries” who mediate between the production and consumption of art while also enhancing the interpretative capacities of their audiences (Hadley, 2021, p. 213). In other words, the continuity of artist–audience relationships strengthens public engagement with art and contributes to the democratization of art, moving it beyond the boundaries of exclusivity.

Existing exhibitions—such as Urban Moments, ArtJog 2025, and Art Jakarta 2024, whether conducted online or offline—remain limited in their ability to facilitate sustained public engagement, particularly after the conclusion of the event. Yet, strong and continuous connections, often established through recurring exhibitions and meaningful associations among artists (Braden, 2021, p. 40), are crucial to the formation of an inclusive and resilient art ecosystem. In the digital realm, however, platforms such as DeviantArt, Saatchi Art, and Google Arts & Culture (GAC) have not yet comprehensively addressed the gap in fostering in-depth interactions and long-term community-building among the actors involved.

This opens the possibility of reformulating the structure of online art exhibitions—not merely as platforms for displaying artworks, but as curatorial mediums and spaces for symbolic value exchange. Online exhibitions have the potential to foster sustained connections between visitors and artists and to contribute to the development of an inclusive art ecosystem. This redefinition shifts online exhibitions from passive, one-directional showcases into active, participatory environments. It is precisely this gap that Jalirupa, a prototype digital art exhibition platform, aims to bridge. Jalirupa seeks to facilitate continuous interaction between artists and audiences, with the overarching goal of strengthening and expanding the art ecosystem. It is envisioned not only as a site of artistic appreciation but also as a meeting ground for ideas, collaboration, and community support within the arts.

To examine how Jalirupa addresses this gap, this article presents a comparative landscape analysis of DeviantArt, Saatchi Art, and Google Arts & Culture (GAC). The study examines (1) functional gaps in their curatorial approaches, interaction mechanisms, community-building features, and emerging artist support systems; (2) how Jalirupa's socio-technical features—AI-assisted interaction, aesthetic taste mapping, and hybrid studio visits—operationalize Actor-Network Theory (Latour, 2005) and Bourdieu's symbolic capital (1984, 1991) within digital exhibition infrastructure; and (3) implications for reconfiguring social networks and participatory practices within the art ecosystem. This sociotechnological perspective treats digital platforms as active configurers of social relationships rather than neutral tools. As a hub complementing physical art spaces, Jalirupa aims to enrich the contemporary art ecosystem through sustained, multidirectional engagement among artists, curators, collectors, and audiences.

Art Ecosystem

Digital art platforms such as DeviantArt, Saatchi Art, Google Arts & Culture, and the conceptual model of Jalirupa constitute integral parts of the art ecosystem. The term “ecosystem” is derived from ecology, which refers to the scientific study of the abundance and diversity of organisms, as well as the interactions that determine such abundance and diversity (Begon & Townsend, 2021). In ecological theory, one distinguishes between organisms, populations (groups of similar organisms), and communities (collections of populations) (Begon & Townsend, 2021). An ecosystem is thus a system formed by interactions among communities within a specific environment. As a system, each element collaborates and contributes to determining how the ecosystem functions.

The art ecosystem operates analogously to natural ecosystems, comprising various communities of artistic practice made up of different populations—groups of individuals involved in the arts. These include artists, curators, collectors, galleries, critics, audiences, government institutions, media and platforms, the creative industries, and other actors, all of whom represent the smallest interactive elements within the ecosystem. Holden (2015) describes the art ecosystem in terms of how artistic careers develop, how ideas circulate, how money flows, and how content moves across sub-sectors, whether publicly funded, self-organized, or commercial (p. 2). While Holden’s articulation refers more broadly to cultural ecosystems, the art ecosystems are a subset of cultural activity, as he states, essentially synonymous with artistic practice (2015, p. 5).

As a system, the interactions among various elements within an ecosystem generate specific internal dynamics. When one population encounters and collaborates with another, the resulting community develops its own unique dynamics that shape the distinctive characteristics of the ecosystem. One critical aspect that contributes to the identity of an art ecosystem is the way artworks are delivered to the public. This process involves not only the interaction among human actors but also the agency of non-human entities that participate in forming a more complex social network (Latour, 2005). Within the art ecosystem, such non-human entities may include artworks, exhibition spaces, and the technologies that mediate communication and experience. Furthermore, exchanges within the art ecosystem extend beyond the transmission of messages for communicative purposes. These interactions also encompass economic and symbolic dimensions, which together shape systems of value and power (Bourdieu, 1991). The dissemination of artworks to the public is typically facilitated by galleries, art fairs, and exhibitions, which function as critical points of interaction among the various sub-ecosystems involved. These venues become hubs for career development, the circulation of ideas, financial flows, and the movement of content, as described by Holden. Vermeulen (2015) notes that these are moments where supply and demand meet directly and where limitless networking opportunities arise. While the art ecosystem does not always operate within a strict economic framework, it is undeniable that money remains a principal mechanism through which human beings assign value (Holden, 2015). As digital technologies continue to evolve, the art ecosystem is likewise expanding in scope. However, its foundational principles—regarding interaction, value, and network formation—remain intact.

Advancements in digital technology have introduced greater diversity in modes of artistic presentation, extending beyond traditional exhibitions, art fairs, and galleries. This transformation has reshaped the dynamics of art transactions and visibility, revitalized the global art market (Hua, 2022) while simultaneously provided new avenues for engagement with communities and cultures, and expanding opportunities for artists (Shu, 2024). In addition to the digital adaptation of exhibitions, art fairs, and galleries, new platforms such as DeviantArt, ArtStation, Newgrounds, Inkblot, and Google Arts & Culture have emerged, alongside community-based, non-commercial initiatives such as Gudskul. These platforms enable instant reach (Vilá & Sofia, 2023), offer greater freedom and flexibility (Gudskul et al., 2022), enhance participatory experiences (Efrata & Mahatmi, 2023), and foster collaboration and exchange (Ceh & Benedek, 2021).

A comprehensive understanding of the ecosystem concept—which encompasses human interaction, non-human objects, and the construction of complex social networks—alongside the circulation of symbolic capital, provides a critical analytical framework for examining existing platforms and strategically positioning Jalirupa. This theoretical lens allows for the identification of functional gaps and opportunities that may enhance the dynamism of the contemporary digital art landscape.

Method

This comparative qualitative case study examines three digital art platforms with distinct operational models. The selection criteria for these platforms were:

1. **Relevance within the digital art ecosystem:** The platform must focus on visual art exhibitions and be publicly accessible to enable functional observation of its features.
2. **Diversity in functionality and operational models:** While all selected platforms operate within the digital art exhibition domain, they must differ in their primary functions. This diversity is essential for identifying various practices and potential gaps within the ecosystem.
3. **Market significance and influence, assessed through the following factors:**
 - a. **Duration of operation:** The platform must have been active for at least ten years.
 - b. **Reach and reputation:** The platform must be widely recognized within the digital art community and maintain a substantial user base.
 - c. **Observable activity:** The platform must demonstrate sustained activity through measurable indicators such as the number of artworks exhibited and the continuity of content updates.

Based on these criteria, three major platforms—DeviantArt, Saatchi Art, and Google Arts & Culture (GAC)—were selected for analysis. This selection reflects each platform’s distinct function and position within the digital art ecosystem: Saatchi Art operates as a marketplace connecting emerging artists with collectors; DeviantArt functions as a social network dedicated to digital artistic creativity; and GAC serves as an online exhibition space leveraging digital environments. The distinctive characteristics of these platforms are crucial for developing a comprehensive understanding of the competitive landscape and provide strong justification for Jalirupa’s unique positioning and features.

Data collection proceeded through systematic direct observation of each platform’s functionalities, features, and user interfaces. The observation protocol included (1) systematic navigation of core areas (homepage, artist profiles, exhibition pages, user interaction features); (2) documentation through observation notes capturing interface elements, interaction mechanisms (comments, Q&A, forums), curatorial processes, and artist support systems; (3) recording of publicly displayed engagement indicators (likes, views). Each platform was explored for 3–4 hours across multiple sessions to ensure comprehensive coverage. Supplementary information was gathered from official platform documentation (About pages, Help/FAQ, Terms of Service) and blog content (such as Saatchi Art’s Canvas), cross-referenced with observed features to validate functional interpretation.

To maintain objectivity, features were documented using predetermined observation categories derived from the theoretical framework (exhibition format, interaction mechanisms, community features, symbolic capital indicators). Interpretations were triangulated with official platform documentation to validate functional understanding. Observable, objective platform characteristics (presence or absence of features, types of interaction tools) were prioritized over subjective user experience interpretations, which require future empirical user studies.

Data analysis followed a systematic thematic approach focused on identifying patterns related to exhibition formats, artist-audience interaction, engagement mechanisms, and community-building strategies (Holden, 2015). This analytical process involved a systematic comparison of features across DeviantArt, Saatchi Art, and GAC based on predetermined criteria. Features were coded into categories aligned with theoretical concepts: curatorial function and symbolic capital circulation (Bourdieu, 1984,

1991), network configuration and the role of platform features as mediating actants (Latour, 2005), sustainability of engagement mechanisms, and inclusivity for emerging artists. This comparative framework facilitated gap analysis, enabling the identification of unmet needs and opportunities that Jalirupa could address within the digital art ecosystem.

Comparative Landscape Analysis of Reference Platforms

This comparative landscape analysis aims to critically examine the roles and characteristics of DeviantArt, Saatchi Art, and Google Arts & Culture (GAC) within the digital art ecosystem. Through a comparative review of their operational models, features, and target user bases, this section seeks to identify significant gaps and untapped opportunities within existing platforms. Based on the structured direct observation conducted, the strengths and critical gaps of the three platforms were analyzed concerning four key dimensions: curatorial approach, interaction mechanisms, community building, and support for emerging artists.

1. Saatchi Art.

Saatchi Art is an online platform for the exchange of visual artworks created by young and emerging artists (Lee & Lee, 2019) from around the world, offering a curated selection. The platform features several main categories of artworks, including painting, collage, photography, drawing, sculpture, printmaking, mixed media, limited edition prints, installation, and open edition prints. Online marketplaces such as Saatchi Art occupy a position of equal importance to that of physical art markets (Nidal & Albaity, 2024). The primary focus of Saatchi Art is to connect those seeking artworks with the artists who produce them. Saatchi Art refers to itself as a non-exclusive online gallery that mediates between emerging artists and collectors.

Artists who sell their works through Saatchi Art receive 60% of the sale price, and in return, they benefit from curatorial services and logistics support for artwork delivery. Although Saatchi Art serves as a channel for introducing artworks to the digital art market, it still encourages artists to independently promote and develop their artistic brand through SEO and social media platforms.

Saatchi Art supports the exposure of both artworks and artists through a variety of features designed to enhance visibility, including artist profiles, featured artists, a directory of local art exhibitions, and detailed artwork information. The latter includes basic information such as medium, dimensions, shipping and handling requirements, style, warranty, and interaction metrics such as the number of likes, stars, views, and the number of people currently viewing the artwork.

Interaction data on Saatchi Art provides insights into ratings, likes, and views, all of which may have psychological effects. These features not only assist in building the credibility of the artist but also serve as influential factors in collectors' purchasing decisions. This aligns with Quignon's assertion that high ratings can generate positive effects and serve as an informational mechanism that influences decision-making (2023). The features offered by Saatchi Art are not only designed to help artists be discovered, but also to assist collectors in finding artworks that suit their preferences (Lee & Lee, 2019). The platform is also linked to the Saatchi Art blog, titled *Canvas* (artists about their creative processes, inspirational editorial content, updates on art trends, and more). In this way, Saatchi Art positions itself as an intermediary between artists and collectors—enabling artists to reach relevant audiences and allowing collectors to discover artworks that meet their needs.

2. Deviantart

DeviantArt is recognized as the earliest and largest online platform for visual art (Lin, 2024), encompassing a wide range of creative disciplines (Kim, 2024). It provides opportunities for members to learn or refine their artistic skills and to upload their work accompanied by information about the creative process (Guo et al., 2024). The descriptive component of each artwork is a crucial feature of DeviantArt and is generally categorized into five thematic areas: the context

of creation, the creative process, the content of the work, the dissemination of the creation, and community interaction surrounding the artwork (Guo et al., 2024). This descriptive information is not merely supplementary but serves as a key medium for creators to engage with the community and to promote their artistic identity.

Community interaction on DeviantArt is facilitated through various engagement features, such as marking a post as a favorite, adding it to a private collection, contributing to a group, sharing, following an artist, or awarding badges. Beyond symbolic exchange, DeviantArt also supports economic transactions through monetization mechanisms, including premium downloads, adoptions, commissions, and subscription-based content (Lin, 2024). These symbolic and economic exchanges underpin the formation of a dynamic digital art community that offers tangible benefits to creators. Additionally, DeviantArt hosts forums for discussions on a wide range of art-related topics, enabling members to create, learn, share, and connect (Luo & Lee, 2024). According to Lin (2024), many game and animation companies recruit employees or collaborators through this platform, making DeviantArt a valuable space for art students to develop portfolios and build a reputation within the art community. Therefore, DeviantArt functions not only as a social network for sharing and interaction but also as an incubator for emerging artists seeking to cultivate their creativity and professional recognition.

3. Google Arts & Culture

Google Arts & Culture (GAC) originated from the Google Arts project launched in 2011, which aimed to optimize access to museum artifacts by collaborating with museums (Lee et al., 2019). GAC is a nonprofit initiative under the Google Cultural Institute, comprising a digital collection of artworks and accompanying information that has significantly influenced the narrative through which art is perceived (Zhang, 2020). Rather than serving solely as a repository for cultural artifacts, GAC functions as both an exhibition platform and an educational resource. It presents collections through a range of innovative digital features and narrative-driven information. The platform enables users to explore collections, themes, and experimental formats in detail (Costa, 2018) through features such as virtual gallery tours, artwork views, and curated collections (Wani, Ali, & Ganaie, 2019), among others. Zhang notes that GAC aims to expand the circulation of art education and offer more organic approaches to engaging with art (2020).

GAC’s strategy for fostering visitor engagement and exploration does not rely on replicating physical exhibition spaces in digital form. Instead, it leverages the unique affordances of digital environments to enhance interaction. In contrast, several exhibitions and galleries have attempted to digitally replicate physical exhibition spaces in 3D format, such as Art Jakarta 2020 (Rina, 2024), Art Moments Jakarta Online 2022, Virtual Exhibitions by Museum Macan, and the Virtual Exhibition by the National Gallery of Indonesia, among others (Cahaya, 2023). The trend of translating physical exhibitions into digital versions became particularly widespread during the COVID-19 pandemic

These three platforms offer features that support the dynamics of the art ecosystem and contribute to increasing the exposure of artists and artworks to the public. However, there remains a gap for a platform capable of effectively building community and providing sustained exposure for emerging artists. Table I presents a conceptual comparison between Saatchi Art, DeviantArt, and Google Arts & Culture.

Table I Comparison of Saatchi Art, DeviantArt, and Google Arts & Culture (GAC)

Aspects	Saatchi Art	Deviantart	GAC
Focus	Marketplace	Digital art social network	Online art exhibition and education
Objective	Connecting emerging artists with collectors	Building community and artist reputation	Education and documentation of art objects

Role in the ecosystem	Distribution and commercialization	Incubator of creativity, community network	Documentation and education
Interaction	Likes, scores, artist profile features, blog (Canvas)	Favorites, comments, collections, sharing, badges, forums, monetization, adoptions, premium downloads	None

The analysis presented in Table I confirms the existence of critical structural differences within the existing digital art ecosystem. Specifically, the analysis reveals three functional gaps:

1. Limited interaction in curated environments: GAC, which excels in curatorial rigor and leveraging digital capabilities, places limited emphasis on fostering active interaction. GAC’s primary function operates more as a unidirectional educational platform.
2. Absence of institutional curation in community platforms: DeviantArt, despite demonstrating success in building a strong and active artistic community, does not involve formal curatorial processes, relying instead on community-based validation.
3. Transactional priority over community: Saatchi Art effectively supports exposure and professional branding for emerging artists, but primarily through a market-driven approach that does not prioritize long-term community formation and sustained engagement.

This comparative analysis systematically demonstrates that no single platform successfully integrates curated exhibition experiences, community development, and sustained exposure for emerging artists in a comprehensive manner. This represents the functional space that Jalirupa seeks to occupy—an online exhibition platform that initiates and fosters the development of interconnected art communities.

Jalirupa as a New Model in the Digital Art Ecosystem

Based on the conceptual analysis presented in the previous subsection, the three platforms under review each possess distinct strengths. Nevertheless, there remains significant room for innovation, particularly in the development of curated art exhibition platforms that support the professional growth of emerging artists and foster the formation and sustainability of active exhibition communities. The development of such platforms would contribute meaningfully to the enrichment of the overall art ecosystem, particularly benefiting exhibition organizers, artists, curators, collectors, and audiences.

Jalirupa is an independent online exhibition platform that is not tied to a single organizing entity and remains open to a variety of exhibition initiatives—whether institutional, collective, or individual. This model allows for the simultaneous execution of multiple exhibitions within a single platform, creating a dynamic and inclusive digital art ecosystem. Jalirupa is not merely an online exhibition space; it also functions as a hub that connects individuals engaged in the arts within a coherent and curated digital landscape.

The Jalirupa platform does not imitate physical exhibition spaces; rather, it optimizes the affordances of digital environments, as demonstrated by platforms such as Google Arts & Culture, while also incorporating interactive features. Moreover, Jalirupa can serve as an extension of physical art exhibitions through digital formats accessible both during and after the event. In doing so, audience engagement and interaction are not severed once the exhibition formally concludes. The synergistic approach proposed by Jalirupa enables the continuity of relationships among artists, audiences, and the broader art community in a more sustainable manner, transcending the temporal boundaries of traditional exhibition formats.

Jalirupa’s support for the development of an active art community is reflected in its features, which are designed to promote sustained interaction between visitors and artists, collaboration among artists, participation by young or independent curators, and synergy among exhibition organizers. Table II provides an illustration of the potential forms of interaction that may occur among subjects within the Jalirupa platform.

Table II Interaction Activities Between Subjects in Jalirupa

Subject of Interaction	Forms of Interaction
Among Artists	Collaboration, peer support, discussion
Artist - Visitor	Q&A, discussion, feedback, concept deep-dives, workshops, voting, studio visits
Among Visitors	Forums, chat, exhibition meet-ups, aesthetic taste mapping
Visitor - Curator	Among Curators
Among Curators	Curatorial collaboration, discussion, research collaboration
Collector - Artist	Transactional
Visitor - Artwork	Feedback

Jalirupa facilitates multidirectional interaction (Table II) that expands creative relationships beyond the passive ‘exhibition-as-spectacle’ model, toward active discussion and platform-based co-creative networks. In contrast to the limited forms of interaction typically found in physical exhibitions, the presence of Jalirupa enables sustained participation among various subjects—visitors, artists, curators, and collectors—unconstrained by geographic or temporal boundaries. It simultaneously functions as an extension of the physical exhibition. In this regard, it not only prolongs the physical exhibition space but also, drawing on Bruno Latour’s framework, actively mediates the formation of new associations and relationships that transcend conventional bonds (Latour, 2005). This enables interactions within Jalirupa to continually evolve and give rise to dynamic collectives.

To realize this multidirectional potential, Jalirupa has been designed with a series of interactive features that support diverse forms of engagement among its participants. These features are presented in further detail in Table III below.

Table III Implementation of Interactive Features between Subjects in Jalirupa

Subjects of Interaction	Type of Interaction	Feature Implementation
Artist – Artist	Collaboration	Call for collaboration
		collaborator search
		Closed forum (accessible only to collaborators)
Peer Support	Peer Support	Digital Moodboard
		Comment sections on artist profiles and artworks
Discussion	Discussion	closed forum (accessible only to artists who have previously exhibited)
		Live and recorded artist-to-artist discussions open to the public
Artist – Visitor	Q & A	Live chat
		Asynchronous chat with AI assistance
	Concept Review	Live and recorded conceptual discussions
	Hybrid Studio Visit	Scheduled virtual/physical studio visits
	Workshop	Scheduled interactive workshops
	Feedback	Polling for favorite artworks
		comment sections, like, and favorite buttons on artwork pages

Visitor – Visitor	Discussion	Thematic open discussion forums
	Exhibition Meet Up	Scheduled group visits (online dan offline)
	Aesthetic Taste Mapping	Swipe-based game with recommendations of users with similar aesthetic preferences to initiate discussions or schedule group visits
Visitor – Curator	Q & A	Live chat Asynchronous chat with AI assistance
	Exhibition Walkthrough	Video tours of exhibitions
	Discussion	Live and recorded discussions between visitors and curators
Curator – Curator	Curatorial & Research Collaboration	Call for collaboration collaborator search
Collector – Artist	Transaction	Buying and selling features; price negotiation features

Several features warrant particular attention (see Table III), including AI-assisted Q&A in artist–visitor and visitor–curator interactions, aesthetic taste mapping, and virtual studio visits. These features represent significant innovations in expanding the quality of participation and deepening the interactive dimensions of the digital exhibition ecosystem.

1. **AI-assisted Q&A:** The proposed AI chatbot constitutes one of the key components in Jalirupa’s interactive model. This strategy is employed to enhance the efficiency of information delivery from artists and curators to visitors seeking deeper insights into artworks or exhibitions. This feature provides round-the-clock assistance, addressing frequently asked questions and offering personalized recommendations based on users’ browsing histories and interests. Beyond functioning as a simple question–answer mechanism, the technology operates as an active instrument for increasing visitor engagement and collecting interaction data, which in turn strengthens the platform’s capacity to plan future exhibitions. Similar strategies have begun to emerge in cultural institutions, as documented in case studies on the use of chatbots in museums (Fiedler, 2025).
2. **Aesthetic Taste Mapping:** This feature is designed to mediate interactions and foster communities among visitors who share similar aesthetic preferences. Drawing inspiration from social matching models applied in dating platforms such as Tinder and OkCupid, it seeks to connect individuals with compatible visual and narrative orientations. Such connections are expected to stimulate discussions, collaborations, and joint activities—both online and offline—centered on artworks and exhibitions. Technically, the feature employs recommender system algorithms that process user data—including browsing history, liked artworks, and reviews—to create a multidimensional representation of aesthetic qualities. This process involves machine learning techniques to map subjective preferences into a latent space, enabling the system to mathematically identify patterns and similarities among users. Based on this mapping, the system measures aesthetic compatibility and suggests potentially relevant and meaningful connections. In this way, aesthetic taste is transformed from a personal preference into a quantifiable form of social and symbolic capital, which can be leveraged to build networks within the Jalirupa ecosystem.
3. **Hybrid Studio Visit:** This feature functions as a mediator that bridges relationships between artists and audiences across both online and offline domains. Jalirupa provides the digital infrastructure for virtual studio visits by integrating content prepared by artists within their working spaces. Such content may include innovative formats such as 360° video tours, edited demonstrations of creative processes, or live-streamed Q&A sessions hosted directly from artists’ studios. At the same time, Jalirupa also acts as facilitator and organizer for physical studio visits, scheduling and promoting

events that allow visitors to engage with artists in situ. This hybrid approach underscores Jalirupa's role as a network actor strategically connecting physical entities (artists, studios, and visitors) with digital assets (schedules, promotions, and online content). Accordingly, the platform does not merely serve as an exhibition medium but as a catalyst that expands and enriches the relationships between artists and their audiences.

Jalirupa is a platform designed to integrate physical and digital experiences while functioning as a central hub for art exhibitions. This core philosophy is embodied through a range of features previously discussed. From the hybrid approach to studio visits, to AI-assisted Q&A that ensures sustained dialogue beyond the boundaries of offline events, and Aesthetic Taste Mapping that mathematically constructs communities based on aesthetic preferences, each feature is designed to overcome the spatial and temporal limitations of conventional exhibitions. Collectively, these features mobilize networks that do not merely replicate real-world interactions but actively enrich and extend them, thereby laying the foundation for a more connected and interactive art community. The suite of features implemented within Jalirupa, as outlined in Table III, facilitates more than the continuation of interactions after physical exhibitions conclude. By actively initiating and mediating sustained relationships among visitors, artists, curators, and collectors, Jalirupa is expected not only to enrich the dynamics of the digital art ecosystem but also to serve as a vital bridge that integrates artistic experiences across online and offline environments. The following section of this article will further examine the theoretical and practical implications of the Jalirupa model within the broader dynamics of the contemporary art ecosystem.

Results and Discussion

Based on the gaps identified in the analysis of existing digital art exhibition platforms, several innovative solutions may be proposed to strengthen the visual arts ecosystem.

1. Coherent and standardized exhibition curation

Jalirupa presents curated art exhibitions through a standardized curatorial process. This curatorial function plays a fundamental role, as it addresses the challenges of productivity and visibility that arise from the overwhelming volume of artworks circulating in digital space. Bhaskar (2016) highlights that curation is not merely a trend but an essential mechanism for filtering the flood of information. This condition is exemplified by data from Sutanto (2019), which indicates that in Yogyakarta alone, there were at least 144 art exhibitions held in a single year, excluding the thousands of artworks submitted but not exhibited. Thus, curation not only ensures the quality of works displayed but also provides focused visibility for artists and their works amid a massive sea of content. Buckley and Conomos (2019) argue that exhibitions without curators constitute an institutional mirage, reinforcing that curation is an indispensable component of art exhibition practices. A standardized curatorial model such as this functions as a mechanism to convert cultural capital into symbolic capital. In contrast, DeviantArt applies a crowdsourced curatorial approach, which Askadilis and Stoddard (2013) consider significant in determining the content consumed by audiences. This aligns with DeviantArt's capacity as a broad and interactive network, which enables emerging artists to build reputational capital. On DeviantArt, symbolic capital is not derived from institutional curatorial validation but rather from community-based recognition. Meanwhile, the works featured on Saatchi Art and Google Arts & Culture (GAC) are also curated; however, the curatorial models employed by these platforms are not primarily oriented toward fostering community dynamics in the way Jalirupa is designed to do.

2. Sustained and multidirectional networks and communities.

In contrast to Saatchi Art, which primarily functions as a marketplace, Jalirupa is designed as a space for co-creation and inclusive discourse. It facilitates continuous exchange of ideas, knowledge, and

concepts. This aligns with Latour’s conception of association, wherein “the social” is constantly reassembled through dynamic formations of new connections (Latour, 2005). Jalirupa does not emphasize static relationships but instead fosters the development of sustainable networks that give rise to new forms of creativity. This dynamic is advantageous for artists, as the art world is a field in which the positions of all actors are not fixed but rather resemble a site of competition and strategic maneuvering (Bourdieu, 1984). Such dynamics may be viewed as a process of building and reinforcing a vibrant artistic community.

3. Extension of physical exhibitions.

Jalirupa is not a digital platform that imitates physical exhibitions, but rather one that operates in synergy with them. It provides access for those who are unable to attend in person due to time or geographic constraints, allowing them to engage in the artworks and participate in the types of information exchange typically present in physical exhibitions. As an extension of physical exhibitions, the interactions and information previously circulated in physical space can continue within the Jalirupa platform, even after the offline event has concluded. This can be understood through the lens of Actor-Network Theory (ANT), which views phenomena such as art exhibitions as dynamic networks involving a range of both human and non-human actors. In this context, Jalirupa functions as a non-human actor that actively expands relationships and the exchange of information beyond spatial and temporal boundaries (Latour, 2005).

4. Enhanced visibility and sustained reach for artists.

Saatchi Art employs particular systems for increasing artist visibility through the highlighting of selected artists on its website and its managed blog, Canvas. This highlighting offers opportunities for emerging artists to gain attention. One of the key functions of art exhibitions is to serve as a platform for the visibility of emerging artists. Accordingly, Jalirupa’s presence has the potential to extend this visibility even after the formal exhibition ends. Artist visibility is not solely produced through exposure to their work but also through active participation in value exchange within a living community. Through ongoing interaction within Jalirupa, artists may build a more solid and sustainable reputation and artistic brand. This process constitutes a form of symbolic capital that may be leveraged to attain certain positions within the art field (Bourdieu, 1984).

5. Increased audience engagement and connectivity.

Jalirupa broadens the participatory space for visitors by enabling interactions that are not limited to simultaneous physical presence. Features such as thematic discussions with artists, curators, and fellow visitors—via discussion sessions, forums, or Q&A formats—allow visitors to actively connect with one another. In doing so, visitors become active participants within the art ecosystem, rather than merely passive spectators, thereby supporting greater inclusivity in the arts. This is consistent with the principles of Actor-Network Theory (ANT), which posits that social networks are continually reassembled through emergent interactions and newly formed relationships (Latour, 2005).

Of the five strategic dimensions outlined, three namely, sustained and multidirectional networks and communities, enhanced visibility and sustained reach for artists, and increased audience engagement and connectivity—are directly operationalized through a set of socio-technical features. These features function as bridges between technological affordances, social functions, and the theoretical frameworks that underpin them. Table III summarizes these interconnections.

Table IV Jalirupa's Socio-Technical Features and Theoretical Function

Feature implementation	Associated features	Theoretical function	Frameworks
AI-assisted Q&A	Chatbot, natural language processing	Mediates communication, acts as non-human participant	Actor-Network Theory (ANT)
Aesthetic taste mapping	Recommender system, machine learning	Formalizes subjective taste into measurable social capital, curates' social connections	Symbolic capital (Bourdieu), art ecosystem
Hybrid studio visit	Video streaming, virtual tour, scheduling software	Actively expands and reconfigures networks across physical and digital spaces	Actor-Network Theory (ANT), art ecosystem
Call for collaboration	Integrated project management tools, shared digital spaces	Facilitates co-creative associations, builds sustainable professional networks	Symbolic capital (Bourdieu), art ecosystem

The set of features summarized in Table IV illustrates how Jalirupa operationalizes its strategic dimensions through a combination of technical components and theoretical frameworks. As such, these features function not merely as technological innovations but also as mechanisms that reconfigure social relations, extend symbolic reach, and deepen audience participation. This framework aligns with the conception of an ecosystem as a system in which individuals both influence and are influenced by their environment (Begon & Townsend, 2021), as well as with Holden's (2015) notion that interaction lies at the core of cultural and artistic dynamics. Within this context, Jalirupa actively facilitates and promotes these dynamics, positioning digital exhibitions not simply as representational spaces but as arenas of symbolic, social, and economic exchange.

In conventional exhibitions, particularly those conducted in physical settings, the relationships among visitors, artists, and curators often occur unidirectionally, especially when these actors are not simultaneously present at the same time and space, thereby limiting the potential for interaction. Several hybrid-format exhibitions—such as the Biennale of Sydney, the Metropolitan Museum of Art, *Ars Electronica*, and the London Design Biennale—have yet to fully implement multidirectional engagement with visitors in a literal and structural sense. This linear and passive mode of interaction can be transformed by reassembling the network of relations among the elements involved in the exhibition. Latour argues that in addition to artists, visitors, collectors, and curators, both artworks and digital exhibition spaces function as actants, that is, human and non-human actors—who actively contribute to the formation and transformation of social ties, thereby facilitating more complex and multidirectional dialogues. As Bourdieu (1991) explains, such exchanges are not merely communicative acts but represent economic transactions with material or symbolic value. In this regard, artistic ideas and works operate as signs that are evaluated and appreciated within the domain of symbolic power. It is precisely this condition of sustained interaction that Jalirupa seeks to enable and mediate.

The presence of Jalirupa carries valuable implications for a wide range of stakeholders. For exhibition organizers, whether institutions, collectives, or individual synergy with Jalirupa offers expanded exposure beyond temporal and geographical constraints while simultaneously maintaining audience engagement and networking in a sustainable manner. This, in turn, facilitates the promotion of future programs and the organization of subsequent exhibitions. For artists, particularly emerging ones, Jalirupa contributes to strengthening their artistic brand, opening avenues for collaboration, gaining peer support and documented feedback, and accessing broader markets. For curators, especially young or independent practitioners, Jalirupa presents broader opportunities to participate in curatorial activities, thereby enhancing their professional reputation and opening pathways for research collaboration that contribute to the development of their expertise and knowledge. For visitors, increased interactivity with artworks, artists, curators, and fellow audience members provides greater opportunities to become part

of a vibrant and inclusive community. For collectors, Jalirupa offers a convenient platform to discover curated artworks and engage more deeply with both the works and the artists behind them.

Jalirupa is currently in its development stage, and its practical implementation may encounter challenges related to technical aspects, user growth, and financial sustainability. As an initial step, Jalirupa will collaborate with exhibitions held by university-based galleries. This approach aligns with Jalirupa's mission to support the development of emerging artists' artistic brands and to accompany their professional trajectories. Future research will focus on empirical studies aimed at assessing the effectiveness of Jalirupa's features in fostering interaction and community-building, using both quantitative and qualitative methods. Additionally, user experience (UX) and user interface (UI) evaluations will be essential to optimize the platform's design and usability.

Limitation and Future Research Directions

Despite identifying critical functional gaps, this conceptual and comparative analysis is subject to several limitations:

1. This research presents a conceptual prototype analyzed through comparative review rather than empirical user testing. Because Jalirupa is currently in the development phase by the research team, claims regarding its effectiveness in fostering interaction and community formation remain theoretical, requiring empirical validation in future studies once the platform is operational.
2. The analysis relies on observable and documentable platform features without access to quantitative engagement data, user satisfaction metrics, or algorithmic operation details that shape user experiences.
3. The art ecosystem is inherently complex and cannot be fully captured within the comparative scope of three selected platforms.
4. While Actor-Network Theory and Bourdieu's symbolic capital provide productive analytical lenses for examining network mediation and value circulation, they may not comprehensively account for other relevant dimensions warranting further exploration.

These limitations underscore opportunities for ongoing research to be conducted concurrently with Jalirupa's development, facilitating subsequent studies on user experience, engagement analytics, and longitudinal assessment of community formation processes.

Conclusion

This article aims to examine the existing landscape of digital art exhibitions and propose an innovative model for sustained multidirectional engagement. The study performed a systematic comparative analysis and confirmed that established platforms—such as Saatchi Art, DeviantArt, and Google Arts & Culture (GAC) fail to comprehensively integrate rigorous curation, sustained interaction, and active community formation. Several digital platforms demonstrate the potential to address this gap: Saatchi Art functions primarily as a marketplace; DeviantArt hosts a strong user network but lacks institutional curation; and Google Arts & Culture, which innovatively utilizes digital exhibition spaces, offers limited opportunities for interaction. However, none of these platforms sufficiently meet the need for a new model that integrates curatorial rigor, sustained interaction and networking, and the formation of an active community capable of supporting the careers of artists, particularly those who are emerging.

Jalirupa is proposed as an online exhibition hub designed to function as an extension of physical exhibitions, ensuring that audience engagement is not severed once the offline event concludes. This continuity is mediated through a series of multidirectional socio-technical features, notably the AI-assisted Q&A feature for efficient information exchange and the Aesthetic Taste Mapping feature, which mathematically constructs new social networks among visitors. Through a series of multidirectional

features designed to facilitate communication and collaboration between artists, curators, visitors, and collectors, Jalirupa mediates the emergence of new relationships that extend beyond the conventional boundaries of exhibition practices.

Theoretically, the Jalirupa model illustrates how the platform functions as a non-human actor (ANT) that dynamically reconfigures social networks, enabling the sustained circulation of symbolic capital (Bourdieu), which reinforces artistic reputation and promotes the democratization of art. Practically, Jalirupa offers direct value: strengthening the artistic brands of emerging artists, expanding professional opportunities for curators, and providing greater, more inclusive connectivity and dialogue for audiences.

At present, Jalirupa remains in the development stage, with foreseeable challenges including technical refinement, user growth, and financial sustainability. However, early-stage collaborations with university-based galleries are expected to provide a strong foundation. Future research may focus on assessing the effectiveness of Jalirupa's features, optimizing user experience, and exploring related areas. Jalirupa holds significant potential for cultivating a community in which art becomes more inclusive, dynamic, and sustainable.

Acknowledgement

The author gratefully acknowledges the support provided by Universitas Multimedia Nusantara, Tangerang, Indonesia, in facilitating this research.

References

- Askalidis, G., & Stoddard, G. (2013). *A Theoretical Analysis of Crowdsourced Content Curation. The 3rd Workshop on Social Computing and User Generated Content October*. 1–11.
- Aurelien Quignon. (2023). *Crowd-Based Feedback and Early-Stage Entrepreneurial Performance: Evidence from A Digital Platform*. 52(7), 104792–104792. <https://doi.org/10.1016/j.respol.2023.104792>
- Begon, M., & Townsend, C. R. (2021). *Ecology*. John Wiley & Sons.
- Bhaskar, M. (2016). *Curation: The Power of Selection in A World of Excess*. London Piatkus.
- Bourdieu, P. (1984). *Distinction: A Social Critique of The Judgement of Taste* (R. Nice, Trans.). Harvard University Press.
- Bourdieu, P. (1991). *Language and Symbolic Power*. Polity Political Press.
- Braden, L. E. A. (2018). Networks Created within Exhibition: The Curators' Effect on Historical Recognition. *American Behavioral Scientist*, 65(1), 25–43. <https://doi.org/10.1177/0002764218800145>
- Buckley, B., & Conomos, J. (2020). *A Companion to Curation*. Hoboken, Nj Wiley Blackwell.
- Ceh, S. M., & Benedek, M. (2021). Where to Share? A Systematic Investigation of Creative Behavior on Online Platforms. *Creativity. Theories – Research - Applications*, 8(1), 108–123. <https://doi.org/10.2478/ctra-2021-0008>
- Costa, H. M. (2018). *Designing A Virtual Exhibition for Google Arts&Culture: Public art, Technology and Intercultural Communication*. O Instituto Superior De Contabilidade E Administração Do Porto.
- Gudskul, G., Jakarta Biennale, J. B., Jatiwangi Art Factory, J. A. F., Krabstadt Education Center, K. E. C., & KUNCI's School of Improper Education, Kunci. S. of I. E. (2022). Hangouts Indonesia: KEC Meets Three Non-Degree Schools. *PARSE Journal*, 14. <https://doi.org/10.70733/xzvb78jioeub>
- Fiedler, I. (2025, January 2). *How AI Chatbots Transform Museum Experiences*. Forum Kultur Vermittlung. <https://forumkulturvermittlung.at/2025/01/02/the-rise-of-chatbots-in-museums/>
- Guo, Q., Yuan, K., He, C., Peng, Z., & Ma, X. (2024). *Exploring the Evolvement of Artwork Descriptions in Online Creative Community under The Surge of Generative AI: A Case Study of Deviantart*. <https://doi.org/10.1145/3613905.3650851>

- Hadley, S. (2021). Artists as Cultural Intermediaries? Remediating Practices of Production and Consumption. *Arts and the Market, ahead-of-print*(ahead-of-print). <https://doi.org/10.1108/aam-01-2021-0001>
- Holden, J. (2015). *The Ecology of Culture: A Report Commissioned by The Arts and Humanities Research Council's Cultural Value Project*. Art & Humanities Art Council.
- Hua, S. (2022). Disruption, Digitalization and Connectivity: Asia's Art Market in Transformation. *Arts, 11*(3), 57. <https://doi.org/10.3390/arts11030057>
- Jeniosa Dias Efrata, & Mahatmi, N. (2023). Designing Augmented Reality Application about Legendary Paintings in Indonesia for Gen Z. *Advances in Social Science, Education and Humanities Research/Advances in Social Science, Education and Humanities Research*, 181–190. https://doi.org/10.2991/978-2-38476-136-4_16
- Kim, S., Lee, B., & Lee, W. (2024). Diversity and Stylization of the Contemporary User-Generated Visual Arts in The Complexity-Entropy Plane. *ArXiv (Cornell University)*. <https://doi.org/10.48550/arxiv.2408.10356>
- Latour, B. (2005). *Reassembling The Social: An Introduction to Actor-Network-Theory*. Oxford University Press.
- Lee, J. W., Kim, Y., & Lee, S. H. (n.d.). *Digital Museum and User Experience: The Case of Google Art & Culture*. Retrieved March 23, 2022, from <https://kar.kent.ac.uk/75700/1/jgkfkjf.pdf>
- Lee, J. W., & Lee, S. H. (2019). User Participation and Valuation in Digital Art Platforms: The Case of Saatchi Art. *European Journal of Marketing, 53*(6). <https://doi.org/10.1108/ejm-12-2016-0788>
- Lin, S. (2024). From Creation to Caution: The Effect of Generative AI on Online Art Market. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.4793782>
- Luo, M., & Lee, H. S. (2024, March 20). *Exploring Entity Sentiments on AI Image Generator Technology: Analysis of Deviantart Forum Comments*. IConference 2024 Proceedings; iSchools. <https://hdl.handle.net/2142/122829>
- Noor Nidal, & Moahmed Albaity. (2024). “To Buy or Not to Buy” The Intention to Purchase Visual Arts in The UAE. *Journal of Open Innovation Technology Market and Complexity, 100350–100350*. <https://doi.org/10.1016/j.joitmc.2024.100350>
- Petrides, L., & de Brito, M. (2024). The Impact of Digital Presence on The Careers of Emerging Visual Artists. *Social Sciences, 13*(6), 313–313. <https://doi.org/10.3390/socsci13060313>
- Ratna Cahaya, & Rani Widjono. (2023). Exploring Dialogue and Interactions in Online Art Exhibitions: Perspective from Artists and Visitors. *Advances in Social Science, Education and Humanities Research/Advances in Social Science, Education and Humanities Research*, 62–69. https://doi.org/10.2991/978-2-38476-136-4_7
- Rina, R. C., Nathania, F., & Jonathan, A. (2024). Redefining Art Spaces: Interactive Features in Digital Art Exhibitions. *The Kyoto Conference on Arts, Media & Culture Official Conference Proceedings*, 661–670. <https://doi.org/10.22492/issn.2436-0503.2024.56>
- Shu, Y. (2024). The Influence of Curatorial Art on Visual Art. *Arts Culture and Language, 1*(9). <https://doi.org/10.61173/80y4ke28>
- Vermeeylen, F. (2015). The India Art Fair and The Market for Visual Arts in The Global South. In *Cosmopolitan Canvases: The Globalization of Markets for Contemporary Art*. Oxford University Press.
- Vilá, Q., & Sofia, C. (2023). A Brave New World: Maneuvering The Post-Digital Art Market. *Arts, 12*(6), 240. <https://doi.org/10.3390/arts12060240>
- Wani, S. A., Ali, A., & Ganaie, S. A. (2019). The Digitally Preserved Old-Aged Art, Culture and Artists. *PSU Research Review, 3*(2), 111–122. <https://doi.org/10.1108/prr-08-2018-0026>
- Zhang, A. (2020). The Narration of Art on Google Arts and Culture. *The Macksey Journal, 1*(1). <https://mackseyjournal.scholasticahq.com/article/21828>