

Galeri Nasional Indonesia dalam pembentukan identitas nasional: kajian tentang Pameran Seni Rupa Nusantara di GNI, Jakarta, tahun 2001-2017 = National Gallery of Indonesia in the formation of national identity: research on “Nusantara Fine Art Exhibition” at GNI, Jakarta (2001-2017)

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Abstrak

Penelitian “Galeri Nasional Indonesia dalam Pembentukan Identitas Nasional: Kajian Tentang Pameran Seni Rupa Nusantara di GNI, Jakarta, Tahun 2001-2017”, dengan pertimbangan GNI merupakan salah satu State Cultural Institutions atau Lembaga Kebudayaan Negara, selain Museum Nasional (National Museum), Perpustakaan Nasional (National Library), dan Pusat Arsip Nasional RI. Lembaga-lembaga kebudayaan tersebut berada di pusat pemerintahan selain menjadi landmark sebuah bangsa modern, juga sebagai barometer peradaban bangsa sehingga berperan signifikan dalam pembentukan Identitas Nasional. Tujuan kajian menjelaskan proses panjang pendirian GNI dan peran GNI dalam pembentukan identitas nasional melalui kebijakan Pameran Seni Rupa Nusantara (PSRN). PSRN merupakan peristiwa penting, karena sejak Indonesia merdeka, untuk pertama kalinya berhasil menyelenggarakan pameran Seni Rupa Modern Kontemporer yang melibatkan seniman dari 31 provinsi. Konsep kuratorial yang dirancang memberi ruang apresiasi bagi budaya-budaya minoritas khususnya luar Jawa Bali, dimana sebelum GNI terbentuk kurang mendapat tempat di panggung nasional. Tampaknya GNI memiliki “nilai tawar” dalam pembentukan identitas nasional melalui perkembangan seni rupa modern kontemporer Indonesia yaitu dalam mengintegrasikan potensi kelokalan dari setiap wilayah menjadi spirit keindonesiaan. Penelitian ini menggunakan metode sejarah: heuristik, verifikasi/kritik, interpretasi, dan historiografi, dengan metodologi strukturalistik dan pendekatan konsep Multikulturalisme. Kebaruan dari metodologi yaitu “Exhibition History” yaitu bagaimana gerak sejarah institusi budaya dikaji melalui peristiwa Pameran Seni Rupa yang melibatkan kebijakan institusi negara, kurator dan seniman. Sumber sejarah yang utama kajian literatur, yaitu arsip, dokumen dan Katalog Pameran Seni Rupa. Metode sejarah lisan dengan pelaku sejarah menjadi penekanan riset ini. Dalam konteks substansi, kebaruan dari riset ini dapat dilihat dari lingkup kajian yaitu dinamika seni rupa Indonesia era 2000-an dan 2010-an, dengan melibatkan seni rupa luar Jawa Bali. Kajian historiografi yang dilakukan Clire Holt (seni rupa pra sejarah-1950- an) dan Helena Spajaard (1900—1995), tidak signifikan mengkaji peran seni rupa luar Jawa Bali dalam historiografi Indonesia. Sehingga dapat dikatakan kajian ini melengkapi kajian sebelumnya. Hasil kajian menunjukkan (1) Proses pembentukan GNI yang terkesan lambat tak lepas dari “Political will” dari pemerintahan terkait, (2) Kesenjangan seni rupa yang terjadi sebelum GNI terbentuk tak lepas dari kebijakan Etnonasionalisme yang terjadi sebagai dampak dari sistem pemerintahan yang cenderung memusat dan hegemoni dengan menggunakan basis kelompok etnis, ras, kelompok etnis sebagai landasan berbangsa dan bernegara, (3) Peran GNI sangat sentral dalam pembentukan Identitas Nasional melalui PSRN dengan memberi ruang apresiasi kepada kebudayaan “minoritas” khususnya Seni Rupa Luar Jawa dan Bali. Dampak PSRN terhadap pembentukan identitas nasional dapat dilihat dari dua hal yaitu kesadaran para seniman pada era 2000-an dan 2010-an dalam menciptakan karya-karya yang memiliki tema kritik sosial sebagai upaya menjaga kesatuan Negara

Republik Indonesia, yaitu: (a) Aktualisasi Politik: Konflik Sosial-Horizontal, Toleransi Religius, Integrasi-disintegrasi, (b) Wacana Global: Lingkungan Hidup, Sekularitas-Spiritualitas, Kebangkitan Lokal, (c) Modernitas-Kontemporer dan Keragaman-Kesatuan. Tema-tema tersebut belum ditemukan pada kajian-kajian sebelumnya baik yang dilakukan Claire Holt dan Helena Spanjaard. Kedua terjadinya Gerakan sosial budaya khususnya di luar Jawa Bali melalui spirit solidaritas komunitas lokal. Fenomena kebangkitan multikulturalisme ini menandai gerak sejarah perkembangan seni rupa diluar Jawa-Bali. Pendekatan konsep Identitas Nasional menekankan pada gerakan ideologis untuk mencapai dan mempertahankan otonomi, persatuan, dan identitas bagi satu populasi yang anggotanya berkehendak membentuk satu bangsa secara aktual atau potensial. Gerakan ideologis yang muncul pada abad ke-21 antara lain potensi kelokalan yang dimiliki satu bangsa sebagai kekuatan baru menghadapi era globalisasi. Multikulturalisme dalam konteks PSRN upaya membangun identitas nasional melalui spirit menghargai perbedaan antara seniman individu dan kelompok individu yang direpresentasikan melalui keterlibatan perupa dari 31 provinsi dengan berbagai karakter budaya. Melalui peristiwa budaya yaitu PSRN mereka saling berbagi pengalaman, menceritakan berbagai hambatan-hambatan sehingga lahir percaya diri dan semangat solidaritas untuk menjaga integrasi bangsa melalui Gerakan sosial budaya dan karya yang diciptakan. Ditemukan bagaimana peran individu, kelompok individu (Kurator Seni Rupa, Seniman, Kepala GNI, Kolektor, Pelaku Seni) dan institusi (Institusi Budaya baik pemerintah dan swasta, Perguruan Tinggi, Media) secara simultan bekerja mentransformasi dan mereproduksi perubahanstruktursosial. Ketigaunsurini bekerjadalam satustruktur, saling-dukung sebagai agen perubahan.The purpose of this research with title National Gallery of Indonesia in the Formation of National Identity: Research on “Nusantara Fine Art Exhibition” at GNI, Jakarta (2001- 2017)”, with the consideration that GNI is one of the State Cultural Institutions, apart from the National Museum, Library National (National Library), and the National Archives Center of the Republic of Indonesia. These cultural institutions are at the center of government apart from being the landmarks of a modern nation, as well as a barometer of the nation's civilization so that they have an important role in the formation of the National Identity. The purpose of the study is to explain the long process of establishing the GNI and the role of the GNI in the formation of national identity through the policy of the Nusantara Fine Arts Exhibition (PSRN). This research uses historical methods: heuristics, verification/criticism interpretation, and historiography, with a structure methodology and a multiculturalism concept approach. The novelty of the methodology is "Exhibition History", which is how the historical movements of cultural institutions are studied through Fine Arts Exhibition events involving policies of state institutions, curators and artists. The main historical sources for the literature review are archives, documents and catalogs of fine arts exhibitions. The method of oral history with historical actors is the emphasis of this research. In the context of substance, the novelty of this research can be seen from the scope of the study, namely the dynamics of Indonesian art in the 2000s and 2010s, involving art outside Java and Bali. The historiographical studies conducted by Claire Holt (prehistoric art-1950s) and Helena Spajaard (1900-1995), did not significantly examine the role of art outside Java and Bali in Indonesian historiography. So it can be said that this study complements the previous study. The results of the study show (1) The process of forming the GNI which seems slow is inseparable from the "Political will" of the related government, (2) The gap in the art that occurred before the GNI was formed was inseparable from the Ethnonationalism policy which occurred as a result of the government system that tended to be centralized and hegemony by using the basis of ethnicity, race and ethnic group as the basis of nation and state, (3) The role of GNI is very central in the formation of National Identity through PSRN by providing space for appreciation of “minority” cultures, especially the Fine Arts

outside Java and Bali. PSRN is getting the researcher's attention due to its correlation to a major event where for the first time since Indonesian Independence, a Modern and Contemporary "Nusantara Fine Art Exhibition" held which involved 31 provinces. In this event, the curatorial concept appreciate the development of fine arts outside Java and Bali, before the GNI was formed it did not have a place on the national stage. The curatorial concept is designed to provide space for appreciation for minority cultures, especially outside Java and Bali. It seems that GNI has a "bargaining position" in the formation of national identity through the development of contemporary Indonesian modern art, namely in integrating the local potential of each region into an Indonesian spirit. The impact of PSRN on the formation of national identity can be seen from two things, namely the awareness of artists in the 2000s and 2010s in creating works that have social criticism themes as an effort to maintain the unity of the Republic of Indonesia, namely: (a) Political Actualization: Social-Horizontal Conflict, Religious Tolerance, Integration-disintegration, (b) Global Discourse: Environment, Secularity-Spirituality, Local Awakening, (c) Modernity- Contemporary and Diversity-Unity. These themes have not been identified in previous studies conducted by Claire Holt and Helena Spanjaard. Second, the occurrence of socio-cultural movements, especially outside Java and Bali, through the spirit of local community solidarity. The phenomenon of the rise of multiculturalism marks the historical movement of the development of art outside Java-Bali. The approach to the concept of National Identity in this study emphasizes ideological movements to achieve and maintain autonomy, unity, and identity for a population whose members wish to actually or potentially form a nation. The ideological movements that have emerged in the 21st century include the local potential of one nation as a new power in facing the era of globalization. Multiculturalism in the context of PSRN attempts to build a national identity through the spirit of respecting the differences between individual artists and groups of individuals represented through the involvement of artists from 31 provinces with various cultural characters. Through a cultural event, namely PSRN, they share experiences, tell various obstacles so that confidence and a spirit of solidarity is born to maintain national integration through the socio-cultural movement and the work created. It was identified how the role of individuals, groups of individuals (Fine Arts Curators, Artists, Heads of National Human Rights, Collectors, Artists) and institutions (Cultural Institutions both government and private, Universities, Media) simultaneously work to transform and reproduce changes in social structures. These three elements work in a single structure, mutually supporting as agents of change.