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CULTURAL POLICY AND THE RISE OF MULTICULTURALISM STUDY OF FINE ARTS EXHIBITION IN THE 2000s, THE NATIONAL GALLERY OF INDONESIA

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**CULTURAL POLICY AND THE RISE OF MULTICULTURALISM
STUDY OF FINE ARTS EXHIBITION IN THE 2000s,
THE NATIONAL GALLERY OF INDONESIA**

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ABSTRACT

This study focuses on the role of cultural policy in the rise of multiculturalism with a case study of the Indonesian Art Exhibition, Pameran Seni Rupa Nusantara (PSRN) 2000s, which was initiated by a cultural institution, the National Gallery of Indonesia (GNI). PSRN exhibition is one of the important programs of GNI because it gives space to the artists of the archipelago - not just Java and Bali - to present works of modern-contemporary art rooted in local wisdom. As a nation that has the characteristics of pluralism, the spirit of multiculturalism in art has become very significant, especially in the middle of the Disruption era which is "full of uncertainty". This article uses qualitative research with a historical method approach: heuristics, verification, interpretation and historiography, namely the process of writing history based on proven facts. Material Culture analysis approach, shows how history may be read and interpreted through objects/ artefacts/findings used by artists in their works. The results show that the Cultural Policy implemented by GNI is a combination of cultural policies that are authoritarian with the cultural policies of the Command, with an emphasis on the strength of the Potential Localization owned by the Indonesian people.

KEYWORDS: The National Gallery of Indonesia, archipelago art exhibition, Cultural Policy, Multiculturalism,

INTRODUCTION

Writing about cultural policy is very important in the historiography of Fine Arts, because through various policies designed by institutions / cultural institutions will influence the dynamics of the development of art in one country and also the formation of identity. One of the cultural institutions in Indonesia is the National Gallery of Indonesia (GNI), which has a role as a visual documentation center for modern-contemporary art. The presence of GNI in 1998 coincided with the presence of the Reformation era and also the era of Globalization. These two important events greatly influenced the development of Indonesian Contemporary Art, both in the context of conceptual dynamics in work and in the context of the global market. By criticizing the development of contemporary fine art today it becomes important to read and re-interpret the role of GNI, with the current context.

In the midst of globalization, the problem of identity has become very important, among others, through the potential of Indonesian arts and culture. The works created by Indonesian artists

must continue to be conditioned to have cultural strength and be given a good appreciation space, among others through the policy of organizing an Nusantara Fine Arts Exhibition at GNI. GNI was chosen with consideration that it is the center of Indonesian Contemporary Visual Art Documentation. GNI has the Duty and Principal as a center for collection, study, documentation, maintenance and security of state collections, exhibitions and publications, creativity and appreciation programs, community expansion and cooperation networks. GNI has a significant role in the development of Contemporary Art through various roles and functions, among others by maintaining the spirit of multiculturalism. Etymologically, multiculturalism comes from the words "multicultural" and "ism". Multiculture has the meaning "multi", "many" or sometimes called "plural" so it can be concluded that multiculture is "many cultures". While "ism" is a word that refers to an ideological meaning, so multiculturalism is an understanding of the ideological meaning of the nation state about "multi-culture", Indonesia is a country that consists of diverse cultures.

Given the field of study is closely related to social phenomenon, this research approach uses qualitative methodology, by looking at the context of the problem as a whole by focusing the research on a process and not necessary emphasizing on the outcome. Historical method consists of *heuristic* stages, which is a stage related to the search of data and the discovery of raw material, in this case are the works of 61 millennial artists. The next stage, *verification*, is to select the works of art, based on their themes, events, characters and roles. Then *interpretation* or *explanation*, the process of deciphering or delivering meaning and coupling the elements that have been obtained from the previous stages, with the aim to obtain a collection of facts that have a meaning (*fact of meaning*). Then *historiography*, historical writing which departs from the facts that have been tested and compiled beforehand. Material Culture analysis approach, shows how history may be read and interpreted through objects/ artefacts/findings used by artists in their works. Studies on Material Culture have been written by a number of researchers, and conclude that several years ago, historians may be skeptical about the value of "object" or "artifact" involvement. The phrase "material culture" itself is equally novel to the study of History, which is generally limited to the field of research on ancient times (pre-historic and antiquated). Yet today, the awareness of historical writing with the involvement of material culture has grown and some historical textbooks involve "visual" and "material," cultures:

"The term material culture is defined in different ways depending on the disciplinary contexts within which the term is used. Historian have been using the label in a rather loose fashion, and sometimes simply take it to mean "object". (Gerritsen, 2015:15)

How meaning is born between the selection of an artist's daily objects/articles with the reality that is happening in his era, is the highlight of material culture review. That meaning and symbols implied in the works of art are not only a personal/individual property belonging to the artist, but a broader social significance at the public level collectively. Research using data sources such as visual objects and artifacts, is part of the writing of art history. The writing of art history is not a sub discipline of history, as it largely concerns art specifically, and the perception of qualitative hierarchy in it – although this discriminatory aspect of disciplines has been increasingly questioned by some practitioners in recent years. It is said that in Western culture there are three very

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important interrelated institutions, (1) Dealers, salesroom staffs, and collectors; (2) Museums and general gallery staffs and, behind them, public funding bureaucrats; (3) Academic art historians, editors and (as junior partners) critics. (Burke, Peter 2001: 167-168).

The formation of GNI has a long history with ownership changes several times. Based on data in the form of certificate number 81 dated February 8, 1886, the land and building complex which became the forerunner to GNI, originally owned in the name of Elisabeth Maria Debora Ambrosina van Rijck, widow and heir François Junius van Hemert who died on May 11, 1885. Van Widow's widow Rijck, represented by a curator named Jan Dinger who was also a member of the Firm Tiedeman & Van Kerchem in Batavia, sold the land under his hand to the Gospel Church Council in Batavia (College van Deakenen der Evangelische gemeente te Batavia) on May 28, 1900. The Church Council Injil then rented out this land and building to be used as a school and dormitory for female students in Batavia. Then on December 2, 1912, this Church Council sold the land located in Koningsplein Oost Sectie N No. 49 to the Foundation for High School for Female Students in Batavia (Stichting Hoogere Burger School voor meisjes te Batavia). (Pusat Dokumentasi Arsitektur, 2015:18-20.).



Figure 1

The function of the building as a residence in Koningsplein Oost 14, between 1817-1902.

Source: Pusat Dokumentasi Arsitektur

The GNI building was then used as a school and the girls' dormitory later developed with the opening of the Bataviaasch Lyceum by accepting male students. In 1923 the name of the Stichting Hoogere Burger School voor meisjes te Batavia Foundation was renamed the Carpentier Alting Foundation (Carpentier Alting Stichting). The name of the school also changed to Carpentier Alting Stichting Scholen (C.A.S School). On August 1, 1958, the Carpentier Alting Foundation changed to the Raden Saleh Foundation. The name of the school also changed to Pamardi Soenoe School (Mardi Soenoe). Until the time of President Soekarno's government on the steps of February 27, 1961, making Indonesian Freemasons a prohibited organization. This caused all Raden Saleh Foundation activities to be stopped. (Pusat Dokumentasi Arsitektur, 2015:22-23).

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Through the Decree of the Supreme War Ruler dated June 12, 1962 signed by President Soekarno in the State Gazette of the Republic of Indonesia Number: 25/1962 prohibits and dissolves foundations or organizations formed by the colonial, including the Raden Saleh Foundation. Since then the building complex located at Jalan Merdeka Timur 14 Jakarta became the property of the Department of Basic Education and Culture, then the headquarters of the Indonesian Student Action Unit (US) and the Indonesian Youth and Student Action Unit (KAPPI) until the end of the Old Order.

The establishment of the GNI after the Independence era experienced various obstacles with various ups and downs of policies set by the relevant Government. In 1985 when Prof. Dr. Fuad Hassan was appointed Minister of Education and Culture, replacing Prof. Dr. Nugroho Notosusanto who passed away, GNI became the program's priority. The colonial building on Jalan Merdeka Timur 14, began to be renovated and made into an Art Exhibition Room which later became known as the Ministry of Education and Culture Exhibition Building or known as the GPSR Kemendikbud. On February 23, 1987 the Kemendikbud GPSR was inaugurated by Minister of Education and Culture Fuad Hassan. In 1993 the discourse of the construction of the Indonesian National Gallery was rolled back and the role of Edi Sedyawati as the Director General of Culture was very large, because through perseverance and high commitment the realization of the establishment of GNI could be realized.

In line with Edi Sedyawati's struggle in realizing the delayed National Gallery of Indonesia, in 1995 a political event took place in the country, namely Indonesia as the host of the International Conference of Non-Aligned Movements. As a series of events the Non-Aligned Movement of Fine Arts Exhibition was held which was inaugurated by President Suharto. The momentum was used well to remind all parties of the importance of the existence of a National Gallery for a nation. The initial idea of the Non-Aligned Movement Exhibition, 28 April to 30 June 1995 in Jakarta, according to AD Pirous, began with Edi Sedyawati, who was presented at an art consortium meeting.¹ Through various efforts and struggles, with the approval of the Coordinating Minister for the Supervision of the Development of State Apparatus Empowerment in letter No. 34 / MK.WASPAN / 4/1998 dated 30 April 1998 signed by Sapta Nirwandar, a Minister of Education and Culture Decree No. 099a / 0/1998 was made, determined in Jakarta 8 May 1998. Then on 8 May 1999, the National Gallery of Indonesia inaugurated by the Minister of Education and Culture, Prof. Dr. Juwono Sudarsono. The National Gallery Building was designated as the National BCB by the Minister of Culture and Tourism through Ministerial Decree no PM.13 / PW.007 / MKP / 05 dated 25 April 2005.

One of GNI's missions is to hold Art Exhibition as part of the public appreciation and education program. Broadly speaking, GNI has 3 (three) types of exhibitions, namely, Permanent Exhibition, Temporary Exhibition and Traveling Exhibition. One of the temporary exhibitions initiated since 2001 was the Nusantara Fine Arts Exhibition, under the leadership of Watie Moerany, and curator Mamanoor. The selection of the Archipelago Art Exhibition, with consideration of the exhibition, is very important in providing appreciation space for artists outside Java and Bali (Galeri Nasional Indonesia 2013:67), giving room for appreciation to Nusantara artists, it can map the strength of the Archipelago Arts in the 2000s and 2010s. An effort to build

¹ Interview with AD Pirous, at Bukit Pakar III no 111 Bandung. January 13, 2018, 12:00 WIB.

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a spirit of multiculturalism was initiated by the Jakarta Arts Council (DKJ) in Taman Ismail Marzuki (TIM), in the 1970s, through the Great Indonesian Painting Exhibition (PBSLI) and was initially routinely held every year. This exhibition in his day received appreciation and positive responses from painters, so that the exhibition would be expected. Moreover, the DKJ also gave awards to the best work through the selection of the Jury consisting of professional painters and the DKJ Formation Board.

Furthermore, the direction and concept of PBSLI in the TIM experienced a change, beginning with budget constraints so that the exhibition had stopped, then finally changed to the Jakarta Fine Arts Biennale Event. Spirit Bienalle refers to the dynamics of Contemporary Art in several countries, where conceptual works are a priority. The opportunity for local artists to display the best work is also fading. The presence of GNI in 1999, seemed to re-take the role, by providing opportunities and creativity space for young Indonesian artists, both from Java, Bali, Western Indonesia and Eastern Indonesia. Nusantara Fine Arts Exhibition is prioritized for regional artists to get the chance to perform at the national level. From 2001 to 2018, GNI has held eight Fine Art Exhibition exhibitions.

The selection system includes two approaches, namely an open selection system, where artists submit proposals and are selected by the Curator Team by considering: theme approach, quality of work and provincial representation. The selection process is the responsibility of the curator team and there is no element of intervention from any party, so the curator team has full authority, not even influenced by the developing art market. The second selection system is invitation-based, where the curator chooses several artists to be invited participants.

Initially the Nusantara Art Exhibition was held once a year, but with various considerations including program priorities and budget allocations, since 2009 the Nusantara Art Exhibition was decided to be held every two years. 1st Art Exhibition (2001) with Nusantara Modern Art friends, 2nd Nusantara Art Exhibition, 2002, Theme "Idealoka Nusantara Art", 3rd Nusantara Art Exhibition, 2005, Theme "Are We Different?", 4th Nusantara Art Exhibition, 2009, Theme "Viewing the Roots", 5th Nusantara Art Exhibition, 2011, "Image Ornaments", Nusantara Art Exhibition, 6th, 2013, "Meta Amuk", 7th Nusantara Fine Arts Exhibition, 2015, "Art Chipelago", 8th Nusantara Fine Arts Exhibition, 2017, "Rest Area". In this study the author will examine the Events of the Fine Arts Exhibition held from 2001 to 2017, starting with the relevant Ministry Policy, Head of the National Gallery, Curatorial Concepts and Artist Ideology. As a reinforcement of indicators in examining the concept of multiculturalism in the exhibition, the writer will identify the works exhibited, in several approaches: artist ideology, theme selection and aesthetics. Works that have the potential for local wisdom will be an emphasis on the study of the work.

Most of the works on display are two-dimensional works, especially painting on canvas and paper. The identifies the work based on several aspects, namely: aspects of Local Wisdom, Social - Political asphalt (Environment, Identity, Politics, Ideology, Human Rights, Social Criticism, Human Interest) and Personal aspects (Spiritual, psychological, Aesthetic Discourse, Love, Death) and Urban cultural aspects. As part of the study material, the authors chose 5 paintings by considering aspects of provincial representation, artist ideology, work themes and aesthetics, namely Ignasius Dicky Takndare (Papua), Subandi Giyanto (Yogyakarta), Kadek Jefri Wibowo, Time Resistant (acrylic) on canvas, 160 x 200 cm, 2016), Agustan (South Sulawesi), by Andis Pasaribu (North Sumatra), D (natural city) K, Agustan (South Sulawesi).



Figure 2

“Ana Ye Ana”, Cat minyak pada Kanvas, 120 x 90 cm, 2016
Ignatius Dicky Takndare (Papua),
Source: Library of the National Gallery of Indonesian

Ignatius Dicky Takndare, born in Sentani, Papua, on June 6, 1988. As an artist Ignatius Dicky has a concern for humanitarian issues on his birthplace, Papua. This work has a profound philosophical meaning in the context of understanding "mother" at the level of macrocosm and microcosm, as expressed by Ignatius Dicky, the figure of the mother in this work is a metaphor from the land of Papua, her face that keeps plu and ache, wrinkled skin that is increasingly frail and her chest is dry and its irreplaceable noken is a picture of the land of Papua. Mothers are not just representing the land, but the children of Papuan humans who are endlessly afflicted with grief”.² This painting depicts a middle-aged Papuan woman, with the characteristic of not wearing a bra, only using a headgear from a cloth and noken. Facial expression looks flat without a smile, both hands raised as if in prayer. When the hand is clearly visible all the left hand fingers are cut off, indicating that the woman has lost several family members. The tradition of cutting fingers is a social reality that is still carried out today, especially in certain regions in Papua.

² Interview by whatsapp with Ignatius Dicky Takndare, August, 2, 2019, 16.03 WIB

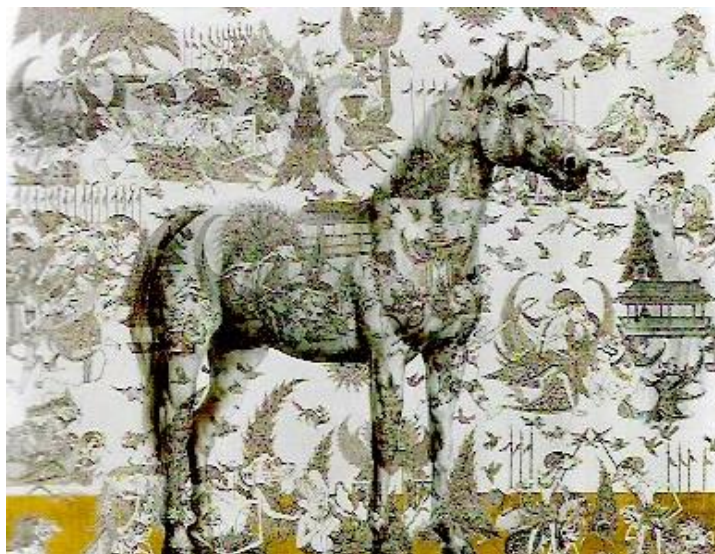


Figure 3

My silence My Horse, Acrylic, Gold Prada on Canvas, 120 x 100 cm, 2017
Subandi Giyanto's Painting

Source: Dokumentasi Perpustakaan GNI

Subandi Giyanto, born in Bantul, June 22, 1958, a painter who consistently elevates the wayang tradition as a creative idea. The work of My Silent Kudaku, inspired by the existence of a very famous wayang beber in the past. Playing Wayang beber is different from leather puppets, in which the puppeteer tells stories from puppets and puppet characters through rolls of paper that contain scene after scene. The tradition of the wayang beber is now somewhat extinct because it is no longer visible in some parts of Java. This painting emphasizes the spirit of wayang beber Wonosari which is depicted in a very simple, not as complicated as a pacitan puppet. Horses are animals that are very energetic, strong, brave and run fast especially when competing in horse racing, all strength is demonstrated. These conditions if associated with the conditions of Indonesian bangsa as if there are similarities. Various social and political affairs in the country made the condition of the nation less comfortable and peaceful, because there were fights, violence and hurting each other. Through the selection of wayang beber wonosari ornament that is simple, naive, calm, but has a firm outline, it is hoped that this nation can withstand emotions and turmoil. Through the work of Silent Kudaku, artists want to say that even though this nation is suffering from a major problem, it must remain calm to face it, and remain as optimistic as the eye gaze of a horse that leads to the front.



Figure 4

Tak Lekang oleh Waktu (akrilik pada kanvas, 160 x 200 cm, 2016)

Kadek Jefri Wibowo (Bali)

Source: Library of the National Gallery of Indonesian

Kadek Jefri Wibowo, born in Tabanan, Bali. January 15, 1993. This work is inspired by the well-preserved values of the Balinese-Hindu tradition, the Ngaben Ceremony. Ngaben is part of a Hindu-Balinese religious ritual, aimed at ancestors. The Ngaben ceremony has been going on since long ago, which is believed to be from the purification process for people who have passed away. This painting depicts how a group of young men wearing t-shirts are carrying bade, with the spirit of mutual cooperation and close family. In the midst of an era of globalization where various advances in science, technology and communication are so rapid, but do not shake the principles of the younger generation in Bali in preserving the values of ancestral traditions. Even if there is a shift in value, it is considered not too significant, namely the use of busansa t-shirts, but not traditional clothes. The use of t-shirts that are used by young people is a representation of the development of civilization. Becoming together and the spirit of multiculturalism is the message and values that the artists want to convey in this work.



Figure 5:
Dialog, Cat minyak pada Kanvas, 200 x 180 cm, 2015
Agustan (Sulawesi Selatan)
Source: Library of the National Gallery of Indonesian

Agustan, born in South Sulawesi, March 3, 1986. One of the deep-rooted traditions in Sulawesi is the use of sarong, which are used in various official and informal activities, such as working in the fields, cooking, eating, sleeping, praying until have sex. This sarong tradition is the hallmark of Agustan's paintings, especially how Sulawesi people "glorify" guests who stay overnight by providing 3-4 strands of sarong. As a form of respect for guests who stay overnight, the homeowner will provide several sarongs, between 3 and 4 sarongs. Each sarong has a different function, namely for prayer, then to sleep and one for bathing, and even one sarong is also provided for guests who are married couples if they are going to have sex. The sarong in this painting has a symbolic meaning, namely a form of appreciation and respect for guests, a face form that is intentionally not painted but left "blank" is a symbol that through the sarong the differences in social strata can be eliminated. Through sarong, it is hoped that constructive cultural communication and dialogue will be created as one of the characteristics of Indonesian society in general, and the people of South Sulawesi in particular.



Figure 6:

D (alam kota) K. Akrilik pada Kanvas, 200 x 100 cm, 2016
Andis Pasaribu (Sumatra Utara)

Source: Library of the National Gallery of Indonesian

Andis Rivai Pasaribu, born Siborong-borong, North Sumatra, 5 September 1987. Completed his education at the Indonesian Institute of the Arts, Yogyakarta. Andis has a concern for the Toba Batak tradition, especially sculpture and sculpture, which has hundreds of years old. Through traditional statues one can learn various symbolic meanings about the balance in life and the power of the universe. Some of these philosophical values are still considered relevant and contextual, especially as a contemplative and introspective form in dealing with various problems. Departing from this concern, Andis Pasaaribu's works were inspired by the Toba Batak tradition, but were reinterpreted and reinterpreted in the present context. This painting depicts Lake Toba as a leading tourist destination, began to experience environmental damage, the brown stone mound in this painting is a symbol of the arbitrary attitude of the developers who do not think long for the sustainability of the universe. While the figure of "human statue" who was riding a horse, see Lake Toba and wilderness, is a symbol of the savior of the environment. The statue of a horse man is a myth in the hobo, which can be found in a tool of war called the Piso or sword.

The selection of local wisdom themes that are always present at each time the Nusantara Exhibition is held, shows concern in raising socio-cultural issues. Tradition values which are the source of inspiration of artists are reinterpreted by artists in the present context to criticize the situations and conditions that occur. Recalling the wealth of Indonesian traditions both tanjibe and intajible, such as Wayang Beber, Ancient Balinese Manuscripts, Traditional War Batak tools, Nginang, Cut Finger Traditions, Musayawarah Traditions, are part of efforts to care for mulkulturalism. The various traditional values presented by the artists are very diverse

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representing various provinces in Indonesia, starting from the tip of Sumatra Island to Papua, is a reflection of the spirit of multiculturalism.

Observing several works of art from the Archipelago Art Exhibition, which were very critical in responding to the social dynamics of the community, namely through the selection of traditional artifacts, Lombard's opinion on the archipelago's image could be reinterpreted in the present context, Lombard said:

"The archipelago image is still often an exotic image. Dense forest, graceful rhythm of dancers, terraced rice terraces with amazing levels of "Mooi Indie", as the islands were mentioned during colonial times still exist. The main characteristic of the archipelago is the fact that the region was once confronted with modern civilization, Western civilization". (Lombard, 2008:44)

In the works of this archipelago visual art exhibition, the spirit of archipelago is no longer represented by images of exoticism and natural beauty, but how artists respond to global phenomena that are happening right now is part of the spirit of the archipelago. This can be observed in works created by artists through archipelago visual art exhibitions. There is a finding that the art exhibition of the archipelago has an important impact, especially in fostering the spirit of competition through the spirit of locality, as revealed by Agustan:

"Exhibition events involving artists from outside the islands of Java and Bali can foster the spirit of regional artist competition. Without a healthy competition, it is impossible to produce quality works of art, because there are no barometers or indicators. With the participation of regional artists, various ideas and creativity rooted in the traditions of the Indonesian nation can appear at the national, regional and international levels. It was there that the role of Institutions such as the National Gallery of Indonesia was important to provide space for creativity and appreciation for regional artists."³

While Surya Dharma, a painter from Kalimantan, said that the Nusantara Rupa Art exhibition opened a network with other artists outside of Kalimantan. This is very positive because there is a dialogue and a learning process so that each other can recognize the potential of the work presented, but of course it also tries to understand the cultural potential of Nusantara artists.⁴

The artist's awareness in raising local culture amidst the era of globalization and reform is an important marker for the rise of multiculturalism in Indonesia. Nusantara Fine Arts Exhibition, opens greater opportunities for artists throughout Indonesia of the importance of respecting and interpreting local culture in the present context. This is in line with, Tod Jones, who said:

"Cultural policy in Indonesia has the potential of local traditions which are very calculated in facing economic and cultural openness. Cultural policy in Indonesia has been largely "localist" in character - focused on maintaining the authenticity of Indonesian culture through tightly controlled interactions with outside powers ". (Jones, 2015:321)

³ Interview with Agustan through electronic media, July, 30, 2019, 18.09 WIB

⁴ Interview with Surya Dharma through electronic media, March 6, 2019, 11.18 WIB

As a Cultural Institute present in the reform era, the cultural policy adopted by GNI has a spirit of openness, especially in providing opportunities and opportunities for artists outside Java and Bali, namely through the role of the GNI Curator Team. The ideas and ideas of curator Mamannoor gained legitimacy from the leader of the GNI, so that it became a policy of institutions or cultural institutions. Jones said that one nation's policy would affect cultural forms in different ways because of the logic of different political regimes. In contemporary liberal democratic regimes, the state theoretically respects the freedom of choice of the majority of citizens (more precisely, citizens who are declared to have the ability to make responsible choices), so that cultural policies tend not to be burdensome. In contrast, cultural policies operate within a framework in which they try to change behavior through efforts to build individual involvement with cultural activities to educate and improve. The first cultural tool for Indonesia is an authoritarian cultural policy, or cultural policy formulated with the assumption that the majority of subjects in a country do not have the ability to live up to responsible citizenship, and need state guidance in their cultural choices.

Authoritarian cultural policies have different dynamics because the state is assumed to have the knowledge to develop individuals to reach their full capacity, and have a greater tendency to intervene and censor cultural practices in order to assert the cultural version they want. While the second tool is the command culture model, the role of the state as a cultural provider is emphasized especially through broadcasting activities and cultural assistance, citizen education, and training of arts workers. They use the command-culture idea to challenge the assumption that the market-based model is "natural" and state intervention is somehow a "distortion".(Jones, 2015:35-37).

At the beginning of independence, the instrument of culture for Indonesia was an authoritarian cultural policy, or cultural policy that was formulated with the assumption that the majority of subjects of a country did not have the ability to live up to responsible citizenship, and needed state guidance in their cultural choices. Authoritarian cultural policies have different dynamics because the state is assumed to have the knowledge to develop individuals to reach their full capacity, and therefore has a greater tendency to intervene and censor cultural practices in order to affirm the chilled version of culture. Then the Commando culture tool also happened to the Indonesian people, especially during the Japanese government.

The cultural policy implemented by the Cultural Institute, in this case the GNI, through the Nusantara Art Exhibition is a combination of the two cultural policies, for example an authoritarian culture, which is the state present in conditioning the importance of giving space for artists to appreciate at the national level. This can be seen from the commitment of the curators in involving archipelago artists both in Java, Bali and outside Java and Bali. In carrying out cultural policies there is no visible form of intervention in censoring cultural practices, instead there is an interactive and communicative approach with artists, through forms of socialization and approaches to various regions, so as to create dialogues that complement each other. Censorship forms of cultural practice in this case are more emphasized on the selection process according to the theme of the exhibition. Although the GNI cultural policy in this case is a representation of the Central Government's policy, the line of instruction approach is not fully Top Down, because there is a bottom up approach, which is to accommodate the needs and interests at a lower level, namely the local government, both through the role of the Council Arts and Culture Park. GNI has a role in facilitating national level exhibitions that involve artists outside Java and Bali, so that it can be

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said that there is a cultural policy implemented which is a combination of cultural tools that are authoritarian and Koamando's cultural tools, with an emphasis on the strength of local potential.

CONCLUSION

The Cultural Policy formulated by the National Gallery of Indonesia through the Nusantara Art Exhibition is a strategic step, in the context of building awareness of the importance of local potential as a cultural force. The involvement of artists from 31 provinces and works created by artists, based on the spirit of spirituality, is an important momentum in the rise of multiculturalism in the 2000s.

The role of actors as agents of change plays a significant role, namely the Head of the Indonesian National Gallery, Watie Moerany and curator Mamanoor. Through relationships between stakeholders (GNI head, curator, individual / group artists, local government, arts community, media, educational institutions, galleries and community) have produced values that are believed to be of the importance of the existence of art based on the spirit of the Archipelago, especially in middle of the era of reform and globalization.

The Cultural Policy implemented by GNI is a combination of an authoritarian cultural policy with a command of cultural policy, with an emphasis on the strength of the Potential Localization

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