

# DIMENSIONS OF NATIONALISM IN PUBLIC WORKS OF ART

by

Dadang Sulaeman, S.Pd., M.Sn

(Lecturer Department of Art Education, FPBS-Indonesia University of Education)

## *Abstract*

In Indonesia, The Statue of Struggle Monument present as a form of public art that has a dimensional aspect of nationalism in them. As a work of art, Statue Monument of Struggle considered capable of providing educational value through appreciation of the attitude of society to cultivate the values of heroism into a national character which can then be inherited in the next generation.

Moreover, the problems of form, the aesthetic values, and symbolic meaning on the Statue Monument of Struggle in Indonesia is indirectly affect the level of appreciation in assessing the work of public art as a totality of visual symptoms that are perception, interpreted, perceived and appreciated in a variety of community sees.

This article will hopefully give clarity on the direction or symptoms that happened to the community in view of a public art work such as sculpture monument as a symbol of the nationalism of struggle of the nation that present in the community with a variety of perceptions.

Keywords: Public Art, Nationalism, The Statue Monumen of Struggle

## **1. Introduction**

Seni Publik in terminology of foreign known as a Public art (Eng). Most people are knowing the public art with this form or his works of art like paintings and sculptures. Public art can be interpreted literally as an art (visual, music, dance, theater) that devoted and to dedicated to the public or society.

Public art, according to Mikke Susanto (2011: 323) The Public art are categorized in terms Commission Work, because it refers to the activity which is a work of art that in 'order' or to an average built exclusively for peoples or the institutions that ordering . The works of public art is usually done together with collaborations the architects, city planners, city planning departments, developers, engineers and community leaders as well as other areas of work. The artist in this case can communicate ideas or vision when the collaboration process takes place, but must be supported by a strong promotional concept to the public.

At the level of fine art, a form of public art is a two-and three-dimensional works of art where the placement is adjacent with the public area, such as the mural painting for the two dimensional and statues of the monumen for the three-dimensional works of art. From the type of public art is these the most visible interaction with the people like the monument sculpture that deliberately created by the government as a form of imaging for the city. It can be seen from the form of the monument sculptures that has been created in Indonesia are generally closely associated with an events experienced by a region or the community.

The other form are usually made with the creation of figur the National Heroes or important figures who served to the nation in the struggle for independence as well as considered necessary to be known by the next generation. In this article, the type of this statue monument define as Statue of Struggle Monument. This type Statue of Struggle Monument has pretensions to the public to emulate the implied meaning in shape like the spirit of struggle, a sense of nationalism and patriotism to the nation and the state.

In Indonesia, Statue of Struggle Monument present as a form of public art that has a dimensional aspect of nationalism in them. As a work of art, the Statue Monument of Struggle considered capable of providing educational value through appreciation of the attitude of society to cultivate the values of heroism into a national character which can then be inherited in the next generation.

## **2. Discussion**

### **Nationalism in Trailsof HistoricEventsin Indonesia**

In several literature history of the world states mention that the loss of nationalism consequenced the collapse of a country like occurs in the state Soviet Union and Yugoslavia. Many factors that cause it to happen, for example the inability of the government to manage the country, parliament is not in accordance with the function, law enforcement does not reflect the justice and military weak in defending of the country.

In Indonesia, the loss of nationalism very likely to happen because of a few reasons that are already seen on the surface level and perceived by the society today. Reality of Nationalism in Indonesia is currently be understood and interpreted in the various ways by the community, which resulted waning the sense of nationalism. Like so many of the violence conflicts that occurred now at all levels of Indonesian society as a form of dissatisfaction with the implementation of the local elections, the corruption of the state officials that resulting in increased the poverty, crime and drug trafficking are difficult to eradicate, and many more negative examples another that occur in the society now.

It is perceived that the welfare of the state has not yet materialized in demands that aspired into these national development now. Even this condition raises concerns over weak or waning the nationalism in society towards sustainability of national life in Indonesia into the future.

The younger generation now should look the past in to the history how the nationalism was formed, so that we can feel the freedom currently. Birth of the Boedi Oetomo on May 20, 1908 marked the birth of a National awakening movement in Indonesia, which has been fertilizes and created the idea of nationalism/ insight the nationality. Nationalism in Indonesia was formed of the awareness people who want to break away from colonialism and all forms of exploitation, with reference to the awareness and the idea that nationalism can be a build the nation ideals of a more egalitarian. The great ideals in which there are commitment and consistency to build the equitable and prosperous society, thus creating the ideals of world peace are eternal and everlasting. (Ilahi, M.Takdir, 2012: 6)

The youth at that time appraised to be the pioneer of the nationalist movement that was able to put the national interest above regional interests, individuals and groups to realize the unity of Indonesia, which will usher in the independence of Indonesia as a sovereign state on August 17, 1945 which was proclaimed by Sukarno and Hatta.

If you look at the historical events and compare them to current conditions, should as Indonesian citizens who do not want to see the destruction this country, we must immediately to do the self introspection and make the spirit of the nationalism as an actualization of hope to the better nation and get back together for reconstruct the ideals the nationalism of the towards state equitable and prosperous. But however, 'state' must be present in managing the nationalism in this country, with a view to build the same nationality in bringing together a diverse perceptions or the differences occurred in development, as well as resolve the conflict or problems through the national leadership and the awareness of national and state by infusing back the national character values are reflected in Pancasila and the 1945 Constitution.

### **Nationalism in the Early Development of the Public Works of Art**

The development of public art in Indonesia, began after Indonesia's independence and in line with the development of modern art in Indonesia, which is closely linked to the government's view on the importance of the awareness about art in public places. The government acts as a protector of the arts who have helped in the explore of the art of 'monumental' to embellish the

city. These events is the momentum that enrich the creative experience of the artist and also stimulate the development of a feeling the community about art in the public area.

Soekarno as the The first Indonesian president is an architect educated and art lover who begin a development program and planning of cities in Indonesia, especially in Jakarta as the gateway the Capital of these country. In 1962, the The first Indonesian president asked Sorensen, an American architect to design a one of the first Hotel Indonesia building which is high-rise buildings in Jakarta that will be a part of the state pilot project. To realize the idea, President Sukarno summoned several artists from Yogyakarta to the Presidential Palace in Bogor, among others Hendra Gunawan, Sudarso, Djoni Trisno, Sutopo, Haryadi, Gambir Anom, Surono, Edhi Sunarso, and G. Sidhartha Soegijjo. Then the President Soekarno to these teams, 'ordering' reliefs, frescoes, and sculptures to decorate the building and stressed that the Indonesian hotel building should be the pride of the nation, and also Soekarno determine that all art must be produced by Indonesian artists with using the local materials. The alignments of Soekarno about art affect the officials in these country who then the officials involve the artists in every part of the buildings construction, because of 'the code' of Indonesian buildings determined that a portion of the cost of construction should be used for making work of art. One of the monumental sculpture project at that time is the sculpture "Welcome" who created by the Trubus and Edhie Sunarso, which marks to the opening of the Games of the Newly Emerging Force (Ganefo) in Jakarta. These event is the beginning of milestone the public art in Indonesia. (Soemantri, Hilda. 2002: 112)

According to M.Syaom Barliana (2011: 11), at the beginning of Indonesian independence revolution, the emergence of different ideologies, different political interests make the people into disunited, prone to conflict and disintegration threatening the nation. Seeing this, Sukarno tried to lead the Indonesian nation with a new image as a binder and giving the direction through the object construction of the architecture that simultaneously shows that Indonesia is able to make something the great (monumental) in his time. Through the development of architecture and spatial planning this city, the "powers" of the authorities can convey the 'message' because the object was functioning as the politically communication media that can provide the meaning to the users were be able to interpret the object. The historical evidence mention that the king, emperor, and leaders of the world establish the buildings and a monumental city hall to evoke the special atmosphere in maintaining the dignity, build the spirit, and shaping the identity. (ibid, 2-3)

Sukarno desire to the great things with the big ideas about nationality, nationalism Indonesia is not without cause, but rather the desire of postcolonial situation that makes it

eager to forget the past of the colonial experience. He thought that Indonesian should appear as a modern independent nation and was able to break away from the shackles of colonialism image. By bringing together the views and direction of Indonesia, this image was appointed by Sukarno. According to Sukarno, 'powers' need the center and central is decisive the policy direction and has the ability to bind and unify the public. (ibid, 11)

The next period, the aegis of art forwarded by Soeharto as the second President to continue and finish the unresolved buildings during of the President Sukarno at that time. In the capital of Jakarta, the period of 1966-1977, the city was led by Ali Sadikin the Governor who is also an art lover. This is evident from the management and development of the city in every policy that would encourage the development of arts and accept the ideas of the art at that time. For years on his term, assorted the monument statue of 'heroes' built in Jakarta, but in 1976, abstract-shaped sculptures and symbolic figures appear in the form of public statues in the capital of Jakarta.

### **Forgotten of Nationalism**

The memory of the present generation about nationalism may be different from the memory of the past generation that experienced the 'struggle' for independence, but the collective memory in that monument statue of struggle about the freedom as symbolized in this public art hasn't been fully understood as a spirit of nationalism and patriotism by the present generation.

The paradigm of building the monument statue of struggle are symbolized the many warrior figures 'exaggerated' or 'sensational' by size / large volume (gigantik) resulting artist or creator and then forget the other aspects such as the appreciation aspects of understanding of the public at works of art. In the end, the statue monument of struggle which was founded by the government is assessed always to be pretension or desire to dictate the public to remember the struggle period as a collective memory, but that might happen is that peoples now forget the memory of the days of that struggle.

Many artists make a sculpture monument of struggle in a context and try to achieve the 'collective memory' from the personal artists aspect about the city or the location where the monument will be placed, but often the context were interpreted by the artists of can only be understood to himself. Therefore, in the fact that people doesn't always remember and understand what is symbolized by the monument statue form, either context social or historical. In the end, public art is considered displaced and do not have any relevance to the symbolic construction of the public who see it.

Can not be denied, other problems that often arise in public art such as statue the monument's struggle much with regard to project implementation as well as maintenance and management thereafter, and then the vandalism behavior (actions damaging public property goods with deliberately) of some people who cause damage to monuments the historic. And if a problem such as this is allowed, it is not impossible that the monument statue of struggle that has been made disappear one by one. This phenomenon is the great loss for the current and next generations that doesn't get the opportunity to enjoy the cultural diversity of the city, and enjoy the history of its development.

### **3. conclusion**

Of the few cases of interaction between monument sculpture of the struggle, the authors look at the element of public authority in interpreting the statue monument of the struggle and its environment is only limited to the visual attributes alone, because that is the most easily viewed and analyzed by the surrounding public. While the terms of the essence of 'nationalism' that is on the statue monument itself may often forgotten by most of the public because it is not outwardly visible.

Therefore, the public interpretation can be grow and change in every era, although the physical condition of itself has a fixed inclination. In addition, the authors look at the element of desire and lust experienced public or society, which indirectly affect the interpretation of any work of statuary monuments struggle. As well as the desires of the 'rulers' who wants to be remembered by the people, both in physical form and idea or ideas on any establishment statues monuments.

In general, the government has a huge role in determining the shape, theme, aesthetic value, and the symbolic meaning of the statues of the monument which has been made with the purpose of delivering 'ideological messages', evokes a sense of heroism and nationalism to legitimize his power.

The monument Statue of struggle as public art, should be able to demonstrate various aspects of the relationship between art and society, because of the monument statue has become part of the consciousness of society, the meaning is the presence of the monumental sculpture in the public has a variety of meanings which can be beautify the city, or it could to be a statement that represents the attitudes, aspirations and cultural achievements of society.

Differences in assessing the statues monuments of struggle and the imaging success of a city through a statue monument of the struggle, eventually returning to the interpretation at

the community or the public in the vicinity. Therefore, the public has a tendency to understand the difference in meaning that is found in the struggle monument sculpture is something reasonable, given the level of education and experience different public.

## Reference

- Barliana, M.Syaom. (2011). *ARSITEKTUR, KEKUASAAN, DAN NASIONALITAS: Kajian dari Segi Wacana Postkolonial, Modernisme, dan Postmodernisme*. Bandung: Jurusan Pendidikan Arsitektur Universitas Pendidikan Indonesia.
- Ilahi, M.Takdir. (2012). *Nasionalisme dalam Bingkai Pluralitas Bangsa*. Yogyakarta : Ar-Ruzz Media.
- Santoso, Miky. E. (2006). *Berbagai Konsep Pemikiran Berkaitan dengan Korelasi antara Monumen dan Ruang Publik di Sekitarnya*. Bandung : Jurnal imaji FSRD Universitas Maranatha (Vol.1 – 2 Februari 2006).
- Siregar, L. Gondokusumo. (2008: 48-51). *MAKNA ARSITEKTUR suatu refleksi filosofis*. Jakarta : UI Press.
- Sulaeman, Dadang. (2008). *Patung Monumen Perjuangan di Kota Bandung Karya Sunaryo* Bandung : Tesis Pascasarjana ITB.
- Susanto, Mikke. (2011). *DIKSI RUPA Kumpulan Istilah dan Gerakan seni Rupa*. Yogyakarta : DictiArt Lab&Jagad Art Space, Bali.
- Soemantri, Hilda. (2002). *INDONESIAN HERITAGE ‘Seni Rupa’*. Jakarta : Grolier International, Inc.
-