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PKI's stigmatization after 1965 in the Installation of Artwork

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ABSTRACT

The Lamongan people, since 1965 after the G30S PKI became the basis for the escape of the PKI's lackeys who infiltrated the confusion of farming community in Lamongan. Since then, BTI (Barisan Tani Indonesia) has emerged among the peasant community, although it cannot be flat that the Lamongan community is a BTI community. From the basis of the event, the writer wants to voice through visualizing ideas and ideas into the creation of installation art works, which was given the title Stigmatization of the PKI after 1965 in the Creation of Installation Artworks. The installation is visualized using a light base that produces shadows. The writer wants to convey a condition in which the general public who never knew the other side of the history that was released by the government, The writer wanted to make the installation as a medium for sound and a new space for thinking in seeing the dark historical context of the G30 S PKI. This event became a foothold in the formation of the ideology of the writer creating artworks. This installation of art is realized using David Campbell's method approach; 1. Preparation, 2. Concentration, 3. Incubation, 4. Illumination, 5. Verivication.

Keywords: *Stigmatization, to voice, Installation Artwork.*

INTRODUCTION

Lamongan is one of the territories arranged in the form of a regency in East Java Province, Indonesia. The Regency is bordered by the Java Sea in the north, Gresik Regency in the east, Mojokerto Regency and Jombang Regency in the south, and Bojonegoro and Tuban Regencies in the west. The government center of Lamongan Regency is located 50 km west of Surabaya, East Java Province.

The topography of Lamongan Regency is mostly lowland, so that the majority of the Lamongan community is looking for farmers. This plain is crossed by the Bengawan Solo and Lamong Rivers, so that the community empowers the flow as irrigating rice fields. Agriculture is an important part not only in Lamongan Regency, but also in several other areas becoming a source of food for the people of East Java. Agriculture is part of the livelihoods of the majority of the people of Lamongan. Apart from farming, they are famous for religious communities. This is evidenced by the number of Islamic boarding schools in Lamongan. One figure who is considered monumental is the Waliullah who is named Sunan Drajat the propagator of Islam. Their religiousness is reflected in the application of Islamic ethics in their daily lives as religious farmers.

The existence of the Lamongan community as farmers, more or less since 1965 after the G30S PKI which occurred in this country became the basis for the escape of the PKI's lackeys who infiltrated the confusion of the highland farming community in Lamongan. Since then, BTI (Barisan

Tani Indonesia) has emerged among the peasant community, although it cannot be flat that the Lamongan community is a BTI community. This is also the case for the author's grandmother and grandfather, who live in the Kembangbahu Subdistrict, Lamongan Regency with their livelihood as farmers. Basically, the existence of the author's grandmother and grandfather are just ordinary people, in the environment of farmers who do not know anything about what is called BTI. But there has been a stigma during the GESTAPU carried out by the government, which has hit evenly that the farming community in Lamongan was gathered in the BTI formed by the PKI. The formation of mass organizations in all components of society made the PKI a big party. The great strength of the PKI was built from the grassroots movement, including farmers. Seeing these conditions, Lamongan which is one of the places that has rice fields and most of the people depend on agriculture.



Tantra among other anggota PKI Adam Spedal Trinda di Blitar Selatan. (Dinasas Peranan dari Museum Bromberg)

Picture 1.

Photo Documentation of people accused of PKI in East Java

(Source: <https://chirpstory.com/li/400507>)

This condition was used by PKI to recruit memberships to be included in BTI mass organizations. Many people joined the mass organization because PKI was considered a large party and the community suspected that it could protect the conditions of the farming community. In the same year according to the government version, the PKI carried out acts of killing of Ulama and Generals so that the situation became increasingly heated, all of which were political in nature encroaching on other matters that were criminal in nature. This incident, like what happened in Lamongan, cleansing the BTI community has hit evenly on people who are not BTI-related as experienced by the author's grandmother and grandfather.

The above incident that the author's describe becomes the basis of anxiety to pour ideas into the concept of creating installation art works. The idea that became the concept of this creative process was carried out with the theme of the stigmatization of the PKI after 1965, the event was directly experienced by the writer's family to be part of historical injustice and real witnesses carried out by the ruling government at that time.

Anxiety as grandchildren of the grandmother and grandfather of the author, wants to turn back the dark history of the period from the perspective of the slander victims at that time. This point of view is not from a historical point of view, but based on what is experienced by the author's family. Based on the experience that the writer observed above, the writer wanted to voice through visualizing ideas and ideas into the creation of installation art works,

which was given the title Stigmatization of the PKI after 1965 in the Creation of Installation Artworks. The installation artwork is visualized using a light base that produces shadows. Besides that, the writer wants to convey a condition in which the public in general has never known the other side of the history that was released by the government, besides that the writer wants to make the installation as a medium for sound and a new space for thinking in seeing the dark historical context of the G 30 S PKI.

The review of events which the writer made as a background, became a foothold in forming the ideology of the writer creating a work of art. The experience that the author has adopted is an abstract side of humans as a result of their environment which creates chaos in humans. Human psychology is interesting to be revealed as in the works of previous writers, namely the stigma of autistic children, genealogical stigma in PKI sympathizers in the form of an installation work with sperm-shaped cardboard media as a form of fragility, and the writer expolates the shadow of the PKI stigmatization which appeared in the community after the 1965 incident.

RESULT AND DISCUSSION

Stages of the work process using a systematic method can facilitate the work of creation for a work of art. Likewise with the work of creating installation art works by the author, where the stages of work cover several stages that the author has described above starting from the stages of preparation, concentration, incubation,

illumination, and production. The whole set of stages was implemented into a form of work with the main theme of the PKI stigmatization after 1965 which took place in Lamongan Regency specifically and generally in several regions indicated by the PKI's organizational base. Although in principle the indicated regions cannot be beaten flatly that the people are grouped into the PKI organization. This creative process can be read from several examples of the embodiment of the work below.



Picture 2.

“Red Flower” 20x30cm, ink on acrylic sheet
M. Bagus Ramadhan, exhibited at the ISI
Postgraduate Gallery Yogyakarta
(Source: Personal documentation. 2019)

In Red Flower's work, the author describes a cockroach with a star on its back, perched on an object that resembles a red flower. Cockroach figure with a star on its back, depicted with strong hairy legs gripping against the object that resembles the red flower. In this picture of a cockroach, the author is eager to describe the existence of someone who is stigmatized and stamped with a star stamp as well as on the back of the cockroach pictured above. The meaning of cockroaches in general is understood as disgusting insects and

live in dirty and rotten places. Because it is considered a dirty and rotten insect, the cockroach figure sometimes deserves to be eradicated so as not to bring bacteria to human life. Related to the depiction of cockroaches in this installation work, the writer put a star on his back as a picture of accusations against someone who was stigmatized by the PKI from the second level (lower class) community. The meaning of the picture of a cockroach with a star stamp on its back, the author wants to convey that the cockroach as a symbol of a stigmatized human figure from the lower classes and not necessarily proven wrong.

The picture of flowers as a supporter of the main object that is infested with cockroaches, where the flower is presented with overlapping overlapping flower crowns. The picture that the writer wants to convey from this flower crown, namely the layers of human life that are carried out in life whether religious, agricultural, social norms, education and other patterns of life. Thus the picture of starry cockroach perched on the object resembling the red flower. Actually want to convey a message that what is considered rotten as a cockroach is not always considered disgusting, immoral, lower class people who do not deserve to live. The main conclusion is that they have the right to live like humans in general, which cannot be limited by stigma.



Picture 3.

“Red Frame”, 20x30cm, ink on acrylic sheet
M. Bagus Ramadhan, exhibited at the ISI
Postgraduate Gallery Yogyakarta
(Source: Personal documentation, 2019.)

In Red Frame’s work the author depicts a human figure as the main object, it appears his hands cover his mouth with a certain expression on the face. On the forehead of the human figure is affixed with a black star stamp, on the other hand on the hand there is a black form that resembles a cockroach animal. The location of the main figure presented by the writer is in the middle of the acrylic sheet. This main figure depicts the writer wants to describe the human figure who is in a state of chaos. This condition has an psychological impact, so facial expressions expressed through facial expressions are like someone who is depressed, depressed, and scared. While the star symbol on the forehead of the main figure in the form of a human being, this was chosen as a description of the PKI with identical stars from the countries of the communist ideology. While the marking of cockroaches is considered by most people as a disgusting insect and a metaphor of someone who is stigmatized. The depiction of a human figure that was made the main object

by the writer, that is, wanted to depict someone who was stigmatized and felt killed for his rights so that the people accused by the PKI were put in a stiff and torture red zone.

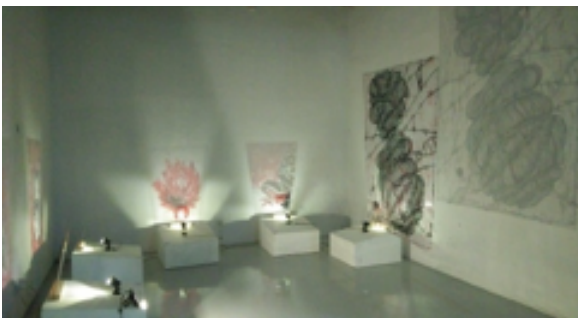
The blackish red color as a supporter of the main object appears to resemble a frame with spotting-like effects, the authors have the view that the frame is a barrier that is considered a sweetener of a framed. The shape resembles that frame, symbolizing the bloody condition in 1965 which caused deep stigma and anguish. But in other versions of the framing subject it has a meaning as something beautiful, the meaning of the author’s view becomes something done by the government with an official impression. So that the frame here has a contradictory meaning, where the frame is not only as an object sweetener but a barrier that is considered painful for someone who is stigmatized. But it became something heroic for those who gave stigma in this case the state authority.



Picture 4.

“Pelebelan” 30x40cm, ink on acrylic sheet.
M. Bagus Ramadhan, exhibited at the ISI
Postgraduate Gallery Yogyakarta
(Source: Personal documentation, 2019.)

In Pelebelan's work, the author presents three depictions of three forms of cockroach which appear clearly in parts of legs that have fur and body. The largest part of the abdominal cockroach, the existence of its position in the middle of the field of work that looks like a shape with a star-like pelebelan and there are lines that resemble a barcode. While the smaller cockroach on it, more visible in the form of landscape images, while the very small one at the bottom with a horizontal direction in a blackish color tends to resemble shadows. The presentation of the three cockroaches depicted on the clear acrylic sheet by the author, all three resembling a condition of helplessness in the pressure experienced by the three cockroaches. The depiction of these three cockroaches, the writer wants to convey the message as an impact of stigmatization in the form of accusations on the grassroots who actually are not necessarily related to his involvement. So that this gives the impression that there is a doctrination that is based on the weaknesses of the lower classes as sufferers and must accept.



Picture 5.

Range of installation

M. Bagus Ramadhan, exhibited at the ISI
Postgraduate Gallery Yogyakarta
(Source: Personal documentation, 2019.)

The picture above is a series of presentation of the exhibition that the author gave the title of the PKI stigmatization after 1965 in the creation of installation art works. Altogether it consists of six works that the authors created and exhibited in 2019 at the ISI Postgraduate Gallery Yogyakarta. This installation art work is done in the form of cross media, with the media used covering clear acrylic sheets with an average size of 20x30cm, standard stands of wood are used as clamps for work to be able to stand. This work was developed and projected to the wall using floodlights or 10 watt garden lights. The work to be produced from this creation is in the form of the development of shadows arising from the development of spotlights to develop paintings in clear acrylic to give rise to the development of shadows that are deformative. The image shadow of this installation work has a meaning as a shadow that can stigmatize the appreciation feelings associated with the theme presented by the author.

CONCLUSION

The idea that became the concept of this creative process was carried out with the theme of the stigmatization of the PKI after 1965, the event was directly experienced by the writer's family to be part of historical injustice and real witnesses carried out by the ruling government at that time. The massacre of peasants in the Lamongan area accused of following the BTI community organization, had a traumatic effect of fear, every day seemed haunted by the black shadow of the massacre. Whereas farmers who are not classified

as BTI, such as the grandmother and grandfather of the writer, are witnesses of the times who have never followed the mass organization movement. The darkness of the government at that time the PKI had been leveled without selecting the details included in the BTI organization. So that it raises the effect of the stigma of accusation and pursuit of the author's grandfather, which results in the emergence of deep traumatics for the family and for the author's grandfather. Wider stigmatization was felt not only by the author's family, but by other communities, who were not classified as BTI by the existence of restrictions on their rights as citizens of Indonesia, which became a space for movement. Besides that, there is also a kind of law from society which becomes a very deep mental burden. The slur at any time that conjures up images of fear for the family at that time is still felt. Evidence of that fear, at this time the writer's family tried to close the events experienced not to be retold, even the family is very hard to tell the events to the writer because of the shadows of post-1965 events.

Anxiety as grandchildren of the grandmother and grandfather of the author, who in this case is the Soeratman family, wants to turn back the dark history of the period from the perspective of the slander victims at that time. This point of view is not from a historical point of view, but based on what is experienced by the writer's family. Based on the experience that the writer observed above, the author wanted to voice through visualizing ideas and ideas into the creation of installation art works, which was given the title Stigmatization

of the PKI after 1965 in the Creation of Installation Artworks.

The installation artwork is visualized using a light base that produces shadows. In addition, the author wants to convey a condition in which the general public who never knew the other side of the history that was released by the government, besides that the writer wanted to make the installation as a medium for sound and a new space for thinking in seeing the dark historical context of the G 30 S PKI. The review of events which the writer made as a background, became a foothold in forming the ideology of the writer creating a work of art. The experience that the author has adopted is an abstract side of humans as a result of their environment which creates chaos in humans.

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