



Visualization of History as a Representation of the Indonesian Idea Painting by Galam Zulkifli

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Abstract

This research was conducted with the aim of producing data that is descriptive qualitative, using the semiotic approach of Harles Sander Peirce. Qualitative research in its analysis requires a fairly in-depth and detailed analysis. Historical visualization can describe and understand historical events as something remote temporally through a painting because historical events are not only visualized in writing but can be more interesting by using paintings. The existence of paintings, both made by Western painters, Dutch painters, and Indonesian painters, have existed since the 19th century. One of the artists who use historical visualization in creating a painting is Galam Zulkifli entitled *The Indonesia Idea*. Therefore this study aims to describe three main things, namely: 1) Galam Zulkifli's creative process; 2) factors that strengthen historical visualization as a representation of *The Indonesia Idea*, and; 3) Pierce's semiotic analysis in "*The Indonesia Idea*" by Galam Zulkifli. The results of this study are as follows. 1) In the process of creating a work of art, Galam divides it into two, namely there is a concept and a context; 2) The two factors that strengthen the visualization of history as an interpretation of *The Indonesia Idea* are that there are still many people, especially children, who are blind to history; 3) Third, in looking at the work of *The Indonesia Idea*, we will divide into three analyzes of the work that refer to Pierce's semiotic theory, namely the interpretant which consists of icons, indexes, and symbols.

Keywords: *Visualization of History; The Indonesia Idea; Galam Zulkifli*

Introduction

In the early days of historical development, both in Indonesia and in the West, many other words were later often interpreted or considered to have the same meaning as history or history. Implicitly showing the dynamics of people's understanding of history itself, everything that is considered to have content about the past can be framed in different vocabularies and does not have to be understood as history, therefore the understanding of history in society is very diverse. Whether this condition is acknowledged or not, it is still ongoing in Indonesia today.

Frederick and Soeroto (1989) state that history is not the past but a thought process or product of that thought process (in the medium of paper, film, and so on), therefore the past can be understood in other words, history is an attempt to interpret thoughts of man through his weaknesses and strengths.

History in a subjective sense is unable to fully reveal history in an objective sense or to map in detail as events. In this understanding, if likened to a visual product, history in a subjective sense is closer to a painting than a portrait. Painting as a visual product was born from a process that cannot directly record history as an event but through the process of revealing visual memory first (Reiza, 2015).

Visualization can be interpreted as a process of changing concepts into images to be presented, both for their interests and for the public interest. Through various media, one of which is painting, visual history can be understood as history that can be seen with the sense of sight or historical events that can be seen with the eye, which places humans as historical actors (Reiza, 2015). Historical visualization also depicts and understands historical events as something remote temporally through a painting, because historical events are not only visualized in writing but can be more interesting by using paintings. The existence of paintings, both those made by Western painters, including Dutch painters, as well as those made by Indonesian painters, Visual sources in the form of paintings have colored Indonesian history since the 19th century. This is a new way of writing an event through a painting. Even though later when it is created it will get a different assessment from the people who see it, and there will be contradictions, and criticisms for and against it.

One artist who uses historical visualization as a representation in creating a painting is Galam Zulkifli. Galam is a Sumbawa artist who is still produced today. Galam had studied art education at the Yogyakarta Teachers' Training College in 1989 but did not finish it. Then, much of his art knowledge was self-taught. In 1995, Galam's works were exhibited for the first time in a joint exhibition at Tanjung Priok, Jakarta. In his work, Galam was able to create a painting by presenting the colors of stacked faces, the result of meeting tapes glued on the canvas. The "historical visualization" approach is used as a method of selecting the faces of national figures during the independence movement period, the independence period, and after. It was the use of tape that allowed him to give birth to paintings called "cloning".

One of Galam's paintings entitled "The Indonesia Idea" is a visual history by presenting a long unbroken chain of Indonesianness, six hundred faces with ideological backgrounds and work practices on canvas is an effort to lift what is stepped on, bring out what is lost and unite what is scattered. the painting was once displayed at Terminal Three of Soekarno-Hatta airport, Jakarta, but was finally taken down because there had been pros and cons in the community because the painting featured one of the leaders of the Communist Party, namely Dipa Nusantara Aidit or also known as DN Aidit in the middle. hero figures in Indonesia, this raises various kinds of understanding, and perceptions from the public, one of which is considered to have political intent in it.

Based on the background above, the writer is very interested in studying historical visualization as a representation of the painting "The Indonesia Idea" by Galam Zulkifli. This is because art is a form of interactive media between artists and connoisseurs of works, often what is conveyed or visualized by artists cannot be fully understood by art connoisseurs. Based on this condition, it is necessary to carry out a special study of works of art made by certain artists, using the theory of semiotics promoted by Charles Sander Pierce as a reference in conducting this study.

According to Pierce, an analysis of the nature of signs proves that each sign is determined by its object when referring to the sign in an icon. Both will relate to individual objects. Semiotics according to Pierce is an action, influence, or cooperation of three subjects. In a letter to Lady Webly (12 October 1904), Pierce stated the basic function of a sign, namely: as something that makes an inefficient relationship efficient, although not as an act but as an effort to make it a universal and operative rule.

As a philosopher, Peirce relates the existence of a sign as the background of existence, then it will be divided into three classifications, namely, firstness, secondness, and thirdness. When viewed from the relation, Peirce distinguishes signs into 3 types, namely icons, indexes, and symbols. Here are the three kinds of signs (Hadi, 1998). An icon is a sign that is interpreted in terms of the similarity between the symbol and the thing it represents, a photograph recorded as an event, a picture of a person's face, and a painting, all of which are signs that represent these objects. The image here acts as a substitute medium (representative) if objects cannot be present. An index is a sign that is interpreted in a relationship of interest, it can also be a causal relationship or it can be said to be a proof of something. For example, there was black smoke billowing from a distance indicating that there was fire in that place. Symbols are signs that are interpreted in an agreement formed collectively by the community where the symbol applies. The flag in a country is a symbol that is used by all people in that country. The meaning contained in the flag, for example, color, shape, and so on depends on the agreement which they then define as meaning.

This study will focus on answering three problems, namely: 1). What is Galam Zulkifli's creative process like; 2) Anything factors that strengthen historical visualization as a representation of The Indonesia Idea; And; 3). What is the meaning of The Indonesian Idea in terms of semiotics? The purpose of the analysis

of this work is to find out the creative process of Galam Zulkifli's work, the factors that strengthen the visualization of history as a representation in Galam Zulkifli's paintings, and the meaning and provide deeper knowledge to audiences and academics about the important role of the discipline of semiotics in the field of art. appearance, as well as to understand the sign system can work according to capacity and background. According to the author of the book, Charles Sanders Peirce, the semiotic theory is very suitable for dissecting and studying the work of Galam Zulkifli.

Research Methods

This study uses qualitative research methods where the research will produce data that is descriptive, using the semiotic approach of Harles Sander Peirce. Qualitative research in its analysis requires a fairly in-depth and detailed analysis. The only source in analyzing is everything related to the process of research. So that in a qualitative approach, the researcher can describe the meanings and symbols contained in the painting "The Indonesia Idea". This research was conducted on Jl. New Nikan No. 76, Sorosutan, Kec. Umbulharjo, Yogyakarta City. collected through data triangulation, consisting of observation, interviews, and documentation. Observations were made at the Iniseum on December 18, 2022, the subject interviewed in this study was Galam Zulkifli the artist who created the work "The Indonesia Idea". Documentation is done by examining documents that are relevant to ongoing research and photographs of the work "The Indonesia Idea.

Result and Discussion

Galam Zulkifli's Creative Process

Galam Zulkifli is an artist originally from Sumbawa, West Nusa Tenggara, born in Sumbawa on January 14, 1971, who is still productive today. Galam now lives in Yogyakarta. His love for art has existed since he was a child. In 1989, Galam studied at the Yogyakarta Teachers' Training College but did not complete it. Eventually, he learned more about art on his own, such as associating with artists in Yogyakarta. From there, Galam began to participate a lot in exhibitions.

Galam has received awards including AN Art Awards Finalist (2003), The Best Five Indonesia Art, (1998), Awards-Philip Morris Award (2004-1999), and ASEAN Art Awards Finalist. Has exhibited several times, namely at Tanjung Priok, Jakarta, in 1995, solo exhibition at IX Art Park in 2000 in

Yogyakarta, Morris Award (2004-1999), the Best Five Indonesia Art Awards-Philip, Jakarta (2005), "Herstory" at the Mondecor Gallery, Jakarta (2006); "Camouflage", Bika Gallery, Jakarta (2007);

The process of creating a work is to determine the work you want to create. In the case of artists, their creativity also lies in their success in realizing their vision in the form of works. Creativity is confrontation, and so is the creative process either as a rebel or as an invention. (Sukaya, 2009:10) states, in the process of creating a work, there are three stages, namely, (a). search stage; (b). stage. refinement. idea. or. idea; (c) visualization stage.

1. Search Stages

In the process of creating a work of art, Galam divides it into two, namely the concept and the context. The overall concept, namely the process of searching for ideas in creating a painting, is not only obtained quickly but requires exploration and development for a long time to find the characteristics and characters in the painting. The idea that is often taken when the painting is related to his love of history and something related to the reality that exists in the current life or following the context. In making a painting Galam has 3 main themes namely birth, life, and death. Then it is broken down into 33 series when viewed in the realities of life such as politics, history, and so on. Examples of his paintings, namely those entitled The Indonesia Idea, voice face, and biographical face series:

Galam's paintings mostly present popup colors and stacked faces by using silhouettes pasted on canvas, the use of these silhouettes later gave birth to a painting called "cloning". The cloning technique is given a name by Galam himself because in art theory this technique has not yet been found. Galam, in his painting technique, tries to solve the theory that fine art is singular and cannot be duplicated by presenting a "cloning" technique that produces several paintings which are then combined into one.

2. Stage of Refinement of Ideas or Ideas

In perfecting his ideas and ideas, Galam Zulkifli created a painting by combining ultraviolet light with his painting, one of which is entitled "The Indonesian Idea", in this painting there are three ways of seeing, namely: first with normal light, second with ultraviolet light and the latter with a state of total dark lights.

Galam Zulkifli's exploration focuses more on technical processes. As explained by one of the curators named Rain Rosidi in the "Consideration of Agreement" exhibition, explained that most of the works created by Galam reflect more on Galam Zulkifli's memory of something. One of Galam's works included in the exhibition is the "Signs Series" which contains interpretations of the scriptures in the Old Testament. Apart from that, at the solo exhibition held at the Palace of Sultan M. Kaharuddin III Sumbawa, Galam presented his work entitled "The Indonesia Idea". Every piece created by Galam is always adapted to the current context.

3. Visualization Stages

In creating a painting on canvas, Galam Zulkifli begins by preparing the tools and materials to be used during the creation process. The next stage is to start making initial sketches on canvas using tools such as pencils, markers, and brushes. In addition, Galam also combines silhouettes which are then pasted on canvas and other aids. Based on the author's observations through an exhibition held at the Iniseum on Friday 18 December 2022. the visualization stages in Galam Zulkifli's paintings are divided into several stages, namely: First, the preparation of the medium, where Galam prepares everything needed to work. The second execution of works,

In the visualization stage, Galam Zulkifli didn't directly paint on canvas but made a video first to look for colors and faces to be painted and then printed it as a guide during the process of painting on canvas. Making the video takes quite a long time up to three months.

Factors Strengthening Historical Visualization as a Representation of the Indonesia Idea.

Galam Zulkifli, especially in using historical visualization, was chosen to represent the painting *The Indonesia Idea* because there are several very strong reasons, namely, there are still many people, especially children who are blind to history when compared to the figures of heroes in Indonesia, people are more familiar with and familiar with artist figures both from outside and within the country.

When viewed from the historical category, there are three categories of patterns in the history of Indonesian society. Among others: 1). Remembered history (remembered history) is part of the nation's heritage fostered by the literacy apparatus, but over time this will become the past wrapped in cultural assumptions. In this type of history, it is to commemorate national holidays which are glorified and disseminated massively and systematically; 2) Creating history as an embodiment of desire from politics and culture to form a narrative. Most events in history will become memories and then be embodied under embedded history; 3). Recovering history is based on the desire to retrieve the events of the past that have been lost. Even though historians must be aware of and aware of the weaknesses of the historical value of "remembering" and "making" history, the main task is to obtain scientific truths. Therefore, historical differences regarding "factual accuracy" (historical truth/certainty) and the first and second-mentioned modes of subjectivity often occur. (Taufik Abdullah, 2001).

Even though history has an important role in the life of the nation and state, Indonesian people tend to care less about history. Examples include several historical events in Indonesia which were later forgotten, and trying to erase them in collective memory. Apart from that, the younger generation lacks interest in studying history. These phenomena can be seen in the history lessons carried out in the school environment. In history lessons at school, most students find the subject uninteresting, unimportant, and boring because they are required to memorize the names of heroes, events that occurred in the past, and the years in which they occurred. History is seen more as a bedtime story that is only interesting to tell to young children.

Based on this, it is a strong reason for Galam Zulkifli to discuss and present figures from Indonesian heroes in the visual works he creates. Because according to Galam Zulkifli presenting visuals in the form of heroes in his work is a form of way to introduce young people and the wider community to Indonesian history and how history itself is.

Apart from that, looking at the idea of Indonesianness is also very important because at first before entering into his work "*The Indonesia Idea*", that Indonesianness is still involved in questions that have many question marks, for example in the Lombok area, if there are foreigners who badmouth the Sasak tribe maybe the Sasak people or people will be angry, but it's different if someone badmouths Indonesia even to its leaders, surely no one will be angry, according to Galam Zulkifli this is a problem with how Indonesia is.

Pierce's Semiotic Analysis in "The Indonesia Idea" by Galam Zulkifli

In the painting *The Indonesia Idea* by Galam Zulkifli, the writer manages to find a visualization of history as a representation of the Indonesia idea as follows: In the analysis of the work, the writer categorizes it into three parts of the analysis which includes analysis of the work which refers to Pierce's semiotic theory, refers to the triadic relationship in semiotics, which is an interpretant consisting of an icon, index, and display symbol.



Figure 1: The Indonesia Idea of ordinary lights
Acrylic on canvas
400cm x 600cm
(Source: www.iniseum.com)

1. Analysis of Icons in Works

In the painting *The Indonesia Idea*, the artist creates an icon through the elements of color, size, balance, and shape. It can be seen that Galam displays a pile of faces. In looking at the work "*The Indonesia Idea*" there are 3 ways of seeing, the first is with an ordinary visual view you see religious figures, sportsmen, businessmen, politicians, and so on, the second is with a special light, namely using an ultraviolet lamp, you can see the figures of Soekarno and Hatta, and the third way in a state of total darkness that appears is ethnicity from all over Indonesia. These faces are a form of historical visualization that is packaged very well and has a storyline.

The faces are depicted in detail and have a mix of primary and secondary colors so that they have different color tones that tend to show different harmonious colors in each object. Then, when viewed from the difference in object size, it is very clear that described by Galam Zulkifli, where each face is depicted with good anatomical proportions and has a different size. One of them is the Aidit figure, where this figure is the head of a group that adheres to communism in Indonesia. Its placement is placed at the very bottom of the work "*The Indonesian Idea*" in a small size, then the figures of Soekarno and Hatta are placed in the middle in a fairly large size.

2. Index Analysis in Works

The relationship between the object and what is shown in this painting then forms an index, where the relationship between one face and another expresses the cause and effect that represents it as a symbol. In Galam Zulkifli's painting each position of each face is arranged by considering the role of each character, when viewed from the lighting there are 3 three lightings, namely:

First, when the light is turned on, it will be seen religious figures, sportsmen, businessmen, politicians, and so on. One of the highlights in the painting is the leader of the Communist Party, Dipa Nusantara Aidit, also known as DN Aidit. Galam Zulkifli placed DN Aidit at the lowest position with a relatively small size because the existence of DN Aidit was still recognized, but the existence of DN Aidit was marginalized in the historical records of the Indonesian nation and was not eliminated. In line with this, it can be seen from the G30S incident in 1965 that DN Aidit played a very important role because the G30S was an event that endangered the United States during the Cold War.

In the G30S incident in 1965, Aidit participated in the formulation and ordered the implementation of G30S. The kidnapping of Captain Pandjaitan and Czi Pierre Tendean by the Army General (Committee General) consisting of Brigadier General After the failure of the G30S incident, Aidit then went to the city of Yogyakarta to rebuild the regime in Central Java. But on November 21, 1965, at his hiding place in Kampung Sambeng, about 300 meters from the Solo Balapan train station. Aidit was shot in an old well outside Boyolali behind the house of Trisno, Infantry Battalion Commander

444. (Murad, 2005). Apart from that Aidit's face was there as a warning that what happened before would not happen again in the present.

The colors presented in the Indonesian idea painting are yellow, orange, green, blue, and black and white. Each color has a different meaning, for example, black and white is a sign when Indonesia was before independence, while the colors yellow, orange, green, and blue are a sign when Indonesia was independent.

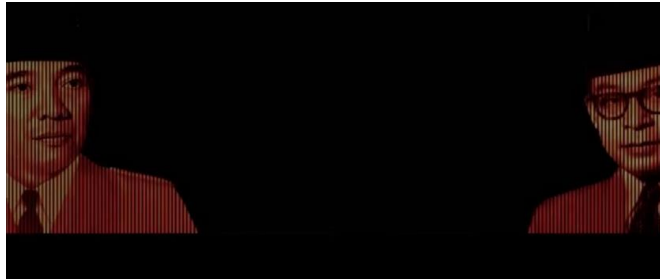


Figure 3: The Indonesia Idea with an ultraviolet lamp
Acrylic on canvas
400cm x 600cm
(Source: www.iniseum.com)

Second with ultraviolet can be seen that the Soekarno Hatta figure is placed in the middle and has the largest size which means that Soekarno Hatta is a representation of the birth of Indonesia, said so because they played an important role in realizing Indonesian independence. That Indonesia succeeded in proclaiming independence at Jalan Pagesangan Timur 56 on August 17, 1945, at 10 am. This independence was declared by Soekarno and Moh. Hatta, and On August 18, 1945, Soekarno was appointed President of the Republic of Indonesia. Hatta became vice president of Indonesia.



Figure 3: The Indonesia Idea with total dark lights
Acrylic on canvas
400cm x 600cm
(Source: www.iniseum.com)

Third, in a state of complete darkness, ethnic faces can be seen in small sizes and placed at the very back, totaling 600 faces taken from all over Indonesia because in essence, the people appear when their presence is needed by the state, for example when there are state head elections, population data collection and so on. so on, then that's where the role of the people is needed. The use of light in the work of the Indonesian idea is part of the concept of the painting that in seeing Indonesia one cannot only see Indonesia with the naked eye, but one must experience it directly to feel Indonesian.

3. Analysis of Symbols in Works

The existence of this index will lead to a symbolic interpretation that through this work with the title given to the work "The Indonesia Idea", the artist wants to think about Indonesia, that Indonesia is

not an antinomy that shows a single face. This is a shared image supported by a diversity of ideas. Ideas and thoughts then turn into an ideology in the praxis of these movements sometimes it's hard to find compromise points. As a stage, Indonesia is a long presentation of seeking the truth through debate. The idea put forward is to find a formula, not just the form of a state, but also how to unite the diversity of ideas in the various languages used in the archipelago to create a nationalistic spirit of unity.

The process of becoming Indonesian is a trial taken seriously. This process produces not only "heroes", but also "rebels". This process not only turns several thought-owners into "national figures" who appear in history but also makes them the bearers of ideas that are ignored or even buried because of their different ideological choices.

The ideas that were staked and fought for hard and earnestly were the embodiments that framed the face of Indonesia from the past until now. "The Indonesian Idea" is a visual project that aims to visit all the nodes, spectrums, and nuances of the entire universe of ideas that make up Indonesia as a whole. Six hundred faces with ideological (ology) and praxis (work) backgrounds visualized on canvas media is a form of effort to elevate what is stepped on, bring back what has begun to be forgotten, and collect what is scattered as a whole in a visual work.

Conclusion

Based on the results and discussion above, it can be concluded as follows:

First, Galam Zulkifli is an artist from Sumbawa, West Nusa Tenggara, who was born in Sumbawa on January 14, 1971. In the process of creating a work of art, Galam divides it into two, namely concept and context. The overall concept, namely the process of searching for ideas in creating a work of painting, is not only obtained quickly but requires exploration and development for a long time to find the characteristics and characters in the painting Galam, while the context adapts to the current situation.

The two factors that strengthen the visualization of history as an interpretation of the Indonesian idea are that there are still many people, especially children, who are blind to history. From outside and within the country, based on this, it is a strong reason for Galam Zulkifli to talk about and present figures from Indonesian heroes in the visual works he makes.

Third, in looking at the work of The Indonesia Idea, we will divide it into three analyzes that refer to Pierce's semiotic theory, namely the interpretant which consists of icons, indexes, and symbols. Galam Zulkifli presents an icon through the elements of color, size, balance, and shape. It can be seen that Galam displays a pile of faces. In viewing the works of the Indonesian idea, there are 3 ways of seeing, namely with a light can, second using an ultraviolet lamp, and finally in total darkness. The relationship between the objects in this painting will then present an index where the relationship between the faces and one another expresses the cause and effect that represents it as a symbol. The existence of this index eventually led to the interpretation of symbols, through works entitled "The Indonesia Idea".

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