



SPAFACON2021

**Papers from the SEAMEO SPAFA International Conference on
SOUTHEAST ASIAN ARCHAEOLOGY AND FINE ARTS**

13 - 17 December 2021

Editor: Noel Hidalgo Tan

SPAFACON2021 is published by SEAMEO SPAFA, the Regional Centre for Archaeology and Fine Arts established by the Southeast Asian Ministers of Education Organization. SEAMEO SPAFA focusses on archaeology and fine arts in Southeast Asia, and promotes awareness and appreciation of the cultural heritage of the region. Its member-countries are Brunei, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, the Philippines, Singapore, Thailand, Timor-Leste, and Vietnam; and its associate member-countries are Australia, Canada, France, Germany, the Netherlands, New Zealand, Spain and the United Kingdom.



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2021 SEAMEO SPAFA

ISBN: 978-616-7961-55-2

ISBN (e-book): 978-616-7961-54-5

DOI 10.26721/spafa.pqcnu8815a

Publisher

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INTRODUCTION

This volume contains the extended abstracts from the papers presented at the SEAMEO SPAFA International Conference on Southeast Asian Archaeology and Fine Arts, which was held online from 13 to 17 December 2021. Also known as the SPAFACON2021, this conference was organised online due to the pandemic. Despite the disruption brought about by Covid-19 to our in-person events, training programmes and field research, it is heartening to see that archaeology and cultural heritage has continued under new modes of communication and collaboration.

This fourth iteration of the SPAFACON is also scheduled a year earlier than our usual triennial cycle to commemorate the 50th anniversary of SEAMEO initiating a centre dedicated towards archaeology and the fine arts. Over the past year, SPAFA has also been highlighting this legacy of international cooperation and capacity-building by sharing our photographic archives on our social media.

I am delighted by the high level of enthusiasm and intellectual curiosity brought by the participants to the conference. During our call for papers we received close to 90 submissions, but owing to the pressures of time and the online format, we were only able to accept 34 papers for the conference. The variety of papers present here, although a small set compared with our usual proceedings, reflects the breadth of the centre's ambit – covering not just archaeology, but also performing arts, visual arts, museum studies, and other aspects of Southeast Asian cultural heritage.

I would like to thank all the participants, without whom this conference would not be possible in its present form, in particular, our Governing Board members who represent every country in Southeast Asia, and to the Ministry of Culture, Thailand and the Ministry of Education, Thailand for their long-standing support of SEAMEO SPAFA and its activities.



Mrs Somlak Charoenpot

Centre Director

SEAMEO SPAFA

Indonesian Museum after New Order Regime: The Representation that Never Disappears

Museum Indonesia Selepas Orde Baru: Representasi Rezim yang Tak Pernah Hilang

10.26721/spafa.pqcnu8815a-33

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Abstract

Indonesia marked a new era, known as the Reformation Era, in 1998 after the downfall of Suharto, the main face of the regime called the New Order (Orde Baru) and ran the government from 1966 to 1998. This long-run government creates certain structures in many sectors, including the museum sector in Indonesia. Suharto leads the government in a totalitarian manner, his power control over many layers, including the use of museums as regime propaganda tools. The propaganda in the museums such as a standardized storyline, the use of historical versions that are approved by the government, and the representation of violence through the military tale with the nation's great enemy is made for the majority of museums from the west to east Indonesia at that time. Thus, after almost two-decade after the downfall of the New Order regime how Indonesian museum transform into this new era? In the new democratic era, museum management is brought back to the regional government. The museums are encouraged to writing the local history and deconstruct the storyline from the previous regime. Not only just stop there, but there are also many new museums open to the public with new concepts or storylines to revive the audience. Even, the new museum was also erected by the late president's family to rewrite the narration of the hero story of Suharto in Yogyakarta. This article aims to look up the change in the Indonesian museum post-New Order regime. How they adjust curatorial narration to present the storyline, is there any change to re-write the new narrative, or they actually still represent the New-Order idea along with the violence symbolic that never will deconstruct.

Indonesia menandai masa baru yang dikenal sebagai masa reformasi pada tahun 1998 dengan tumbangannya Soeharto yang menjadi wajah utama rezim yang dikenal dengan sebutan Orde Baru

ini. Pemerintahan Orde Baru telah berlangsung sejak tahun 1966 hingga 1998 yang mengubah banyak tatanan kehidupan, termasuk sektor permuseum di Indonesia. Corak pemerintahan Orde Baru yang condong pada kontrol dan totalitarian mengantarkan museum sebagai kendaraan propaganda rezim Soeharto. Dimulai dari narasi storyline yang seragam di seluruh museum negeri di Indonesia hingga kekerasan simbolik lewat narasi militer dan musuh besar bangsa. Lalu setelah hampir dua dekade era reformasi di Indonesia bagaimana perubahan museum di Indonesia? Pada era demokrasi yang lebih terbuka, pengelolaan museum dikembalikan kepada pemerintah daerah dan diharapkan untuk dapat menulis kembali sejarah lokal yang baru. Tak berhenti disitu, banyak museum-museum baru yang tumbuh berdiri memberikan kesegaran baru namun juga muncul museum yang berbau rezim Orde Baru turut didirikan sebagai upaya menuliskan narasi.

Keywords

New Order; Representation; Curatorial; History; Indonesia Museum

Rezim Orde Baru; Representasi; Museum Indonesia; Kuratorial Museum Indonesia

Introduction

Soeharto's style in running Indonesia was very different from the former president, Soekarno. He acted very calm, quiet, and always put a smile on his face on every occasion. Many people address the signature as 'The Smiling General'. The general himself refers to his career in the military since he was teenager. There were three points to highlight when Soeharto ran the government. He pushed development in three main sectors: economic, education, and citizen welfare. He ruled the country with the similar pattern of Majapahit Kingdom, one the of greatest Kingdoms in the Hinduism-Buddhist period before Islam's influence infiltrated the Nusantara. He put himself as the center of the universe and ruled the country as the leader, 'headmaster', 'Bapak' (father) in a sort of family called Indonesia (Friend 2003:162). He ran the government in total control and made the top-down policies. It also made him famous with the name 'Bapak Pembangunan' (Father of Development).

Indonesian Museum Under New Order Regime

As a result of his command style, Soeharto also enforced the standard, especially for museums under government management, such as national museums or provincial museums in the entire country. The top-down policy was designed with the same basic foundation in every museum. It includes the storyline to present the Indonesian Culture with the homogenous history narration and 'approved' by the New Order Regime (Sudarmaji 2004: 243). Soeharto formed the policy called REPELITA / Rencana Pembangunan Lima

Tahun (The Five Years Plan) as a starter to build the 26 provincial museums as there were 26 regions in Indonesia when Soeharto ruled as president (before the invasion of Timor-Leste). The government built the museums with the spirit of conserving national heritage including natural heritage, tangible and intangible heritage. They also decolonized a few museums that were already been erected since the colonial period and transform them into national symbols such as National Museum (formerly known as the society called Bataviaasch Genootschap van Kunsten en Wetenschappen) that was established in 1788 and the Sonobudoyo Museum (1935). The National Museum itself shifted into the central museum of Indonesia in 1979. The Indonesian Museum standardized were meant to create the device used to present the cultural background in every region for everyone (Asiarto 1999: 6). In the 1980s the whole museum in every region should follow the central policy called Direktorat Permuseum Tahun 1980 regarding the establishment of guidelines for standardizing museums at the provincial level. That policy regulates the exhibition room arrangements, circulation between the exhibition room, also includes arranging the circulation of goods and service sector. The next policy also instructs about managing the macro and micro environmental conditions that are different in each region. Then the last instruction content about collection policy and its target use (Mundandar, dkk. 2011:38). These standardized policies were made in accordance with REPELITA III 1979/1980 – 1983/1984 Chapter III which were a state that:

“ Wawasan Nusantara yang mencakup perwujudan kepulauan Nusantara sebagai satu kesatuan, politik, satu kesatuan, sosial dan budaya, satu kesatuan ekonomi serta satu kesatuan pertahanan keamanan.”

Again, the top-down policy marked the effort from the New Order regime to build the homogenous society in Indonesia. This typical totalitarian style of the Suharto government was in accordance with the concept envisioned by Suharto for the development of the New Order namely: harmonious way, a balanced atmosphere with centralized authority and using military punishment to prevent a chaotic situation (Sudarmadi, 2004: 85).

The historian Ricklefs (2012) said the New Order Regime saw the historical predictions achieved by discovering the pattern in history (Ricklefs 2012:340). The state interest had been served with the historiography reconstruction which defended the interest of the country and became the important agent of change in every event of history. This regime's tendency drives history as a propaganda machine. One of the propaganda products from New Orde was the books of Indonesia's national history. These books consist of six-

volumes starting from pre-historic time to the Indonesian Independence period. The books are known in the New Order regime as the 'official history narration'. The government controlled the historical narration, curated the state opponent version, and reconstructed standardized for a history lesson in curricula for elementary school to university students (Ricklefs 2012:340-342).

History was abused as the political vehicle to the extent of Soeharto's power. He reduces the opponent figures in historical narration who were viewed to challenge his power, such as Soekarno. Moreover, Soeharto glorified his achievement in developing the country and made himself called Bapak Pembangunan (Father of Development). Most of the historical products in the New Order Regime were born to present the myth of history. Their storytelling is likely developing in the character's figure rather than illustrating the social condition based on the facts. This caused historical writing in Indonesia to be more constructed myths about the past rather than present research which was academic, balanced, and accountable (Purwanto 2001:113;120).

After the Reformation

Re-Write the New Story

Entering the Reformation era in 1998, the government policy changes to deconstruct the old structure from New Order Regime. The top-down policy slowly transforms into decentralization called Kebijakan Otonomi Daerah (Autonomy Regional policy). This policy appoints the region government or city government to rule. Then, the cultural sectors such as museums are also managed by the regional government. While the previous regime instructed the use of the 'official history' to narrate the storyline in the museum, the regional government ordered the museum management to develop their own storyline based on local history research. Sonobudoyo Museum as one of the province museums represents the storyline of Javanese culture, especially present Yogyakarta's identity. The museum has been established since the colonial period in 1935. The storyline and exhibition in Sonobudoyo museum tend to represent the colonial gaze that views the indigenous culture as primitive, exotic, and rare. When under the Soeharto control, Sonobudoyo also changes the narration into 'official history' and add the chronological period from prehistoric time, classical Hindu-Buddhism time, and Islamic and Colonial time. The storyline represents the glory of high culture in civilization in every period of time. The narration also visualizes the grand message of development as the vision of Soeharto. Just after 20 years of Reformation, Sonobudoyo aimed to rewrite the new storyline with the spirit to perform the local identity in tangible and intangible heritage and also tell the social construct.

The Rise of District Museum

At the smallest level of government such as the district, there is a rise in the local museum, with small content but powerful messages that presents the local history. There is one museum in Purbalingga district erected in 2003. This museum exhibits the local hero of Purbalingga named Prof. Dr. R. Soegarda Poerbawatja. Besides presenting the figure, the storyline itself tells the local culture of Purbalingga such as Javanese local wisdom about the important elements to have a home, spouse, heirloom, property, and conveyance (Dirjen Kebudayaan 2012:411). Their museum collection is memorabilia of Prof. Soegarda and Javanese collections. Soegarda was proposed to be a national hero by the local community of Purbalingga. His contribution in serving the country was in the education sector. Soekarno appointed him, along with Ki Hajar Dewantara, to improve the educational sector in Indonesia. He was responsible for the first higher education in Papua called Cendrawasih University as the vision of Soekarno to build the national university after the proclamation of Indonesian Independence.

Following the other regions that developed district museums, there is one museum under development in Tulang Bawang District, Lampung, Sumatera. Tulang Bawang is one of the expanded regencies in Indonesia. The expansion for Tulang Bawang happened two times in 1997 and 2008 (Sejarah Singkat Kabupaten Tulang Bawang 2021). The expansional region in Indonesia is a policy to separate into smaller autonomy regions so the new region will be run by local governments with their own vision and budget. This policy has been established since the Soekarno period but in Soeharto's regime it is very rare to apply this policy because he associated the separation as a disunity. It was the opposite with Soeharto's vision to set the harmonious structure in state. After reformation, there are many regions that asked to separate as a result of decentralization and autonomy (Herawati 2011: 57-65).

Tulang Bawang as the new expansional regency in Indonesia has plans to erect the museum as the local museum under the regency government management. Despite the fact that it hasn't been able to run properly, the regency has already set to open the cultural center including the museum inside. This local cultural center is known as *Sesat Agung* which is a traditional meeting house. There will be artifacts and ethnographical objects exhibited here. As a culture center there also will be four indigenous Tulang Bawang houses coming from the origin clans: Tegamoan, Buay Bulan, Buay Umpu, and Buay Aji.

In the historical context of Tulang Bawang, the name of Tulang Bawang refers to the old kingdom in Sumatera Island. The Chinese archives mentions the name of Kingdom To-

Lang P'o-Hwang (Tulang Bawang) in the south region of Sumatera Island and date around 4 A.D. But the fame of this Kingdom began to decrease during the emergence of the Sriwijaya Kingdom. Then on the Islamic period, Tulang Bawang increase its popularity as the part of maritime spice route with black pepper as the prime commodity. After VOC retain the spice route in Nusantara, European colonization unavoidably happened in Tulang Bawang. Around the 17th Century, the colonial era produced the law of indigenous people arrangement. This law ordering Tulang Bawang into three clan area consist of Buay Bulan, Buay Tegamoan, and Buay Umpu. Later, in 1914 there are new clan area develop called Buay Aji (Sejarah Singkat Kabupaten Tulang Bawang 2021).

The Next Big Thing: Private Museum

There are many new private museums that are open in a few big cities in Indonesia. These newly-opened private museums exhibit various interesting themes from cultural, contemporary art, science, and modern-theme museums. They put the modern design into exhibition displays. Private museums are more liberal in concept to operate rather than government museums. One of the new breakthrough museums in Jakarta is MACAN (Modern and Contemporary Art in Nusantara) Museum. This art museum stole the spotlight because of their consistency to hold their contemporary exhibition and represent famous artists such as Yayoi Kusama from Japan. In Malang, there are also various museums open with the edutainment concept. The museum blends education and entertainment and builds visitor experiences like visiting amusement parks, for instance, Museum Angkut. This museum exhibits more than three hundred collections of vehicles from bicycles to modern cars. This new concept of museum is one way to break the stereotype that museums are a dull place to date. In Yogyakarta city, Museum Ullen Sentalu offers the visitor to experience the mythical yet romantic ambiances in castle-like buildings followed by well-crafted storyline about the story of Princess of Mangkunegaran, Gusti Nurul. The other private museum, also open in Yogyakarta, is H. M. Soeharto Museum.

Soeharto's museum is built as sort of a community hub, with free access to visit the museum exhibition or reading books in the mini library. This museum space has been opening for public since 2013 and manage by Probosutedjo's family (the younger brother of Soeharto's). The storyline in museum exhibits the story life of Soeharto since his young age until the downfall of second president of Indonesia. The exhibition story has the same story with the 'official history' that produced from New Order regime. The museum intends to use those versions of history including put the famous narration about Indonesia Communist Party (PKI) which it describes as villainous and cruel. And it follows with the horrific pictures of the mass-murder the seven military generals. The museum itself

was trying to recreate heroism narration of Soeharto. After the reformation, Soeharto's circle was very unpopular in the wake of reformation era. This public sentiment occurs for a while. Then, after decade, between the uncertain condition of Indonesia, there are slightest change in public opinion about Soeharto's figure and somehow grow bigger than expected. The Soeharto's family sees this change and build the museum as nostalgic space for visitor reminiscence the old good time when Soeharto took the control. However, this museum become a new political device for Soeharto's family to the seizer the voter in 2014's election. They use the nostalgic feeling from the old voter when Soeharto rule. They compare the harmonious way, balance, and security with the nowadays situation (Kirana, 2019:120-140).

At the end of the day, those new museums in Indonesia present a fresh, modern concept and instantly become popular places to visit. Most people choose to visit the private museum rather than the government museum which most of them lack a modern touch.

Conclusion

The Indonesian Museum after the New Order Regime changed rapidly, from its management, collection, to public orientation. Museums in Indonesia still convey their task as educational institutions that shape the public about certain knowledge. But they transform the space more open for the community. The new-museology trend adapted, from theory into practice, but also local curatorial and indigenous perspectives played an important role to set the narration of the museum. Now, history can be seen in many perspectives, not only choose the 'official' one. This is also good news to improve our narration to write our own (hi)story.

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