

G. Budi Subanar



Christian Art - Visual and Architecture in Indonesia on 20th Century

Rooted in the Local Images and Buildings





Arifin, Sleberu, Yogyakarta



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Introduction

On July - August, 2011, there were an exhibition and an auction in Bazaar Art Jakarta,¹ as a fundraising for a film production on SOEGIJA. It is a film on a church figure that is Mgr. A. Soegijapranata, SJ, the first native bishop and a national hero of Indonesia. I mention the event for three reasons. First, Mgr. A. Soegijapranata, SJ had a concern on culture and christian art. Event, the Indonesian President made a diplomacy with him through a fine art gift.² There was also his colleague on priesthood as an artist on drawing and sculpture. Second, among the artists whose paintings/ sculptures were on the exhibition and auction, there was an artist -G. Sidharta- who was sent by Catholic mission in the 50th to study fine art in the Netherland. Third, some of the paintings and sculptures are christian art objects.

Nowadays, there are some explanations on Indonesia Christian art whether on books or articles. Similar to the term Christian Asian art, Indonesian Christian art can be defined with reference to 'ecumenical art', indigenious art through out

1 The Silent Diplomacy. A Catalogue of an exhibition at Sri Sasanti Galery, Jakarta July 25- August 6, 2011 and an auction at Jakarta Bazaar Art on August 7, 2011. Organized by Sri Sasanti Syndicate

2 During the capitol city of Indonesian Republic was at Yogyakarta, President Sukarno presented a gift to Mgr A Soegijapranata, SJ a painting of nativity a copy of an Italian artist. It was an expression of the president to honour the Catholic in Indonesia. G. Budi Subanar, Catatan Harian Seorang Pejuang Kemanusiaan, Yogyakarta, Galang, 2012, hal. 197-199

Indonesia, local artists³, on production and appreciation. There is possibility to enlarge the meaning of the term, based on the Indonesian art tendency. Among those publications, the recent article is “Christian Art in Indonesia”⁴ started from the policy of the Dutch East India bishops in the early of the 20th century, then, it explores on general of some persons and centers of Christian Art in Indonesia of the 20th century. This paper will explain from another perspective of Christian art on the current of Indonesian church history. It will focus on how appreciation appears, then, on the creative process of some artists and their expressions through their arts (products). The problem is how the christian art in Indonesia shows its existence. It started from the missionary period until recent time while the artists still creative on paintings and architecture. How the Indonesian artists expressed their passion on paintings, (sculptures) and buildings. Is there any artefacts on each periods. Thereafter, an interpretation of the data of those special artists and special issues.

A. Periodisation of Christianity in Indonesia⁵

How the christian art in Indonesia come along with the periodisation of Indonesia Catholic Church? Is there any trace or artefacts of christian art on each period?

3 Patricia C. Pongracz, “Religious or aesthetic lessons? The bible illustrated by Asian artists” on Patricia C. Pongracz, Volker Kuster, John W Cook, *The Christian Story: Five Asian Artist Today*, New York, Museum Biblocal Art, 2007, pp. 12-27

4 Volker Küster, Karel Steenbrink, Rai Sudhiarsa, “Christian Art in Indonesia”, on *A History of Christianity in Indonesia*, Jan Sihar Aritonang and Karel Steenbrink (eds.), Leiden-Boston, Brill, 2008, pp. 925-949.

5 G. Budi Subanar, *The Local Church in the Light of Magisterium Teaching on Mission. A Case in Point: The Archdiocese of Semarang - Indonesia (1940-1981)*, Roma, Casa Editrice L'universita Gregoriana, 2001. Pp. 109-124

1. First Period

Indonesia became one of the transit places for the merchants or the missionaries before they reached China because it lies between India and China. Christianity had already come to Indonesia based on the historical notes of an Arabic historian Shaykh Abu Salih al – Ramani. It is recorded that since the VII century there had been some Christian communities on the northwest coast of Sumatra.⁶ In the document it is written that in Fansur, a harbour city in the northwest coast of Sumatra, there were some churches from Nasara Nasathirah, the Chaldean Church. One of the churches was dedicated to «the Holy Virgin Mother Mary».

The Nestorian Church which spread in Sumatra came from Chaldea, Asia. Y. Saeki showed another source which referred to the Nestorian came from China which took Bantam port in Java port as the transit place. There was relic in Chinese character found in Java.⁷ However, those communities did not continuously exist.

2. Second Period

The Catholic Church was under the Portuguese colonial. Roman Catholicism began in Indonesia with the arrival of the Portuguese in Malaka in 1511 and continued to spread to eastern Indonesia in 1522. Francis Xavier played a key role

6 Shaykh Abu Salih al – Armani, a historian and Moslem scholar from Egypt, wrote about Christian traditions since Kalifah Abdallah al Mamun, son of Harun al – Rashid, in 833. He wrote *Tadhakkur fiha Akhbar min al – Kana is wa'l Adyar min Nawahin Misri w'al Iqtha' aihi*. It was a list of churches and convents of the Egypt and the outer lands' Provinces. It noted that there were 707 churches and 181 convents spread through out Egypt, Nubia, Abbysinia, West Africa, Spain, Arabia, India and Indonesia. Another document from Mar Abhd' Isho (Ebedyesus), a Metropolitan of Chaldea's Church, 1291-1319, wrote a list of dioceses of Chaldea in Asia. It consisted of the dioceses on the islands and in the hinter lands of Dabghah, Zabag or Zabaj was a name of Java and Sumatra, and of Sin and Masin a name of China. J. BAKKER, «Umat Katolik Perintis», 19-40

7 Y. SAEKI, *The Nestorian Documents*, 463, and Map II-III

during this phase. He was sent by King P Joào III of Portugal, but at the same time by the pope as a papal emissary, a legate or nuncio, with the explicit order to visit all islands, provinces and countries where christians were living.

In May 1542, Francis Xavier landed in Goa. Hearing that at Makassar on the Celebes island there were some people well disposed towards Christianity, and that the islands promised to yield an abundant harvest, Francis Xavier before continuing his journey to Japan, spent his time in Indonesia. In order to visit Celebes, he spent his time in the Moluccas islands. He visited the Portuguese and the native Christians, as well, in Central and North Moluccas. He had prepared for his visit by translating some prayers into the Malay language. He stayed in the Moluccas for fifteen months from January 1546 to June 1547 visited various islands.

Thereafter, from 1547-1682, there were some expeditions of Jesuits consisting of 92 members in Moluccas islands, and Celebes. There are 3 volumes of *Monumenta Missionum Societatis Iesu*, XXXII, XXXIX, XLIII which describe the situation and preserve all of the documents of these periods. The success of the missionaries was often bound to the stability of the Portuguese power, though the daily life of the Portuguese did not serve as a good example of Christian life.

The Dutch came to the Moluccas in 1602. Then, the Dutch East India company was founded, it was given full administrative, judicial and legislative authority for this part of the world. A governor general was sent there in 1608 and was instructed to acquire for Holland a monopoly on all East Indian trade. By 1619 the foundations for Batavia on Java's north coast were being laid and it soon became the headquarters for the Dutch East India Company. Then the power struggle that ensued between the colonials had an influence on the missions, too. The last action was in 1677, when the Dutch expelled the Portuguese and the Catholics from Siau (Celebes). There was a treaty between the Netherland and the King of Siau. Afterward, the treaty became the policy in all part of the Dutch East India

area. The formulation of the treaty is as follows:

In the kingdom of Siau, the king and all the successors promise not to aloud a religion except the Christian Reformation as in the Netherland Church... All rosary, statues, and all things will be put aside, throw away, and burn. ..

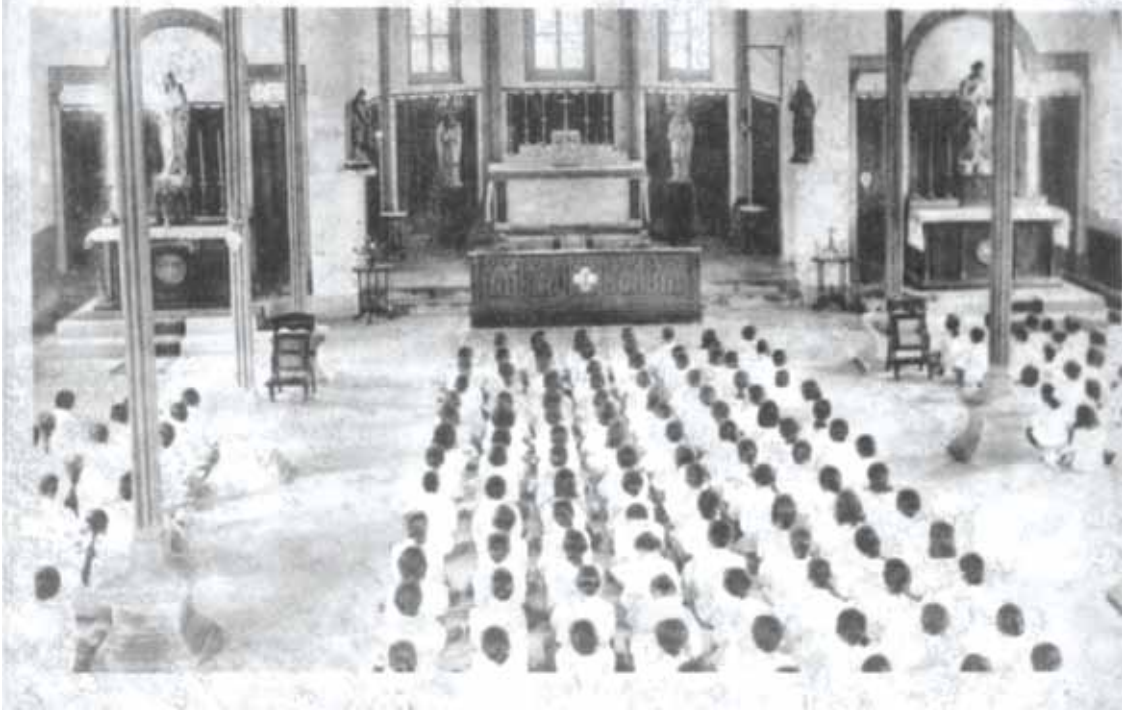
To ensure the promises above, the King of Siau and the successors won't aloud here in Siau, and anywhere else where the followers of the pope, priests, teachers, and the lay person from Roman Catholic to enter, dwell, and live: the king and the successors will expell, and give no permission, and if they are stubborn, (the king and the successors) will expell with force till they leaved, or punish them in front of the public as trouble makers.⁸

3. Third period

In 1806, the Catholics in Netherland gained religious liberty from the government. This new situation had an impact on the archipelago as well. In May, 8, 1807, Pope Pius VII appointed Nelissen as a Prefect Apostolic. But it was only from 1826 that the area of the jurisdiction of the new Prefect Apostolic became clear, as part of India Orientalis Belgica. On September, 20, 1842 there was a new decree from Rome explaining the new status of Vicariate Apostolic. Therefore, from 1807-1923, there were successive Apostolic Prefects and Apostolic Vicars, 3 Apostolic Prefects and 5 Apostolic Vicars.

In 1807 there were only two priests for the whole of the archipelago. Facing the challenges of the situation, the Catholic Church in 1809 began some orphanages in some cities in Java. In 1842 there were 7 priests including an Apostolic Perfect, who were authorized with a radicaal. An official letter of the

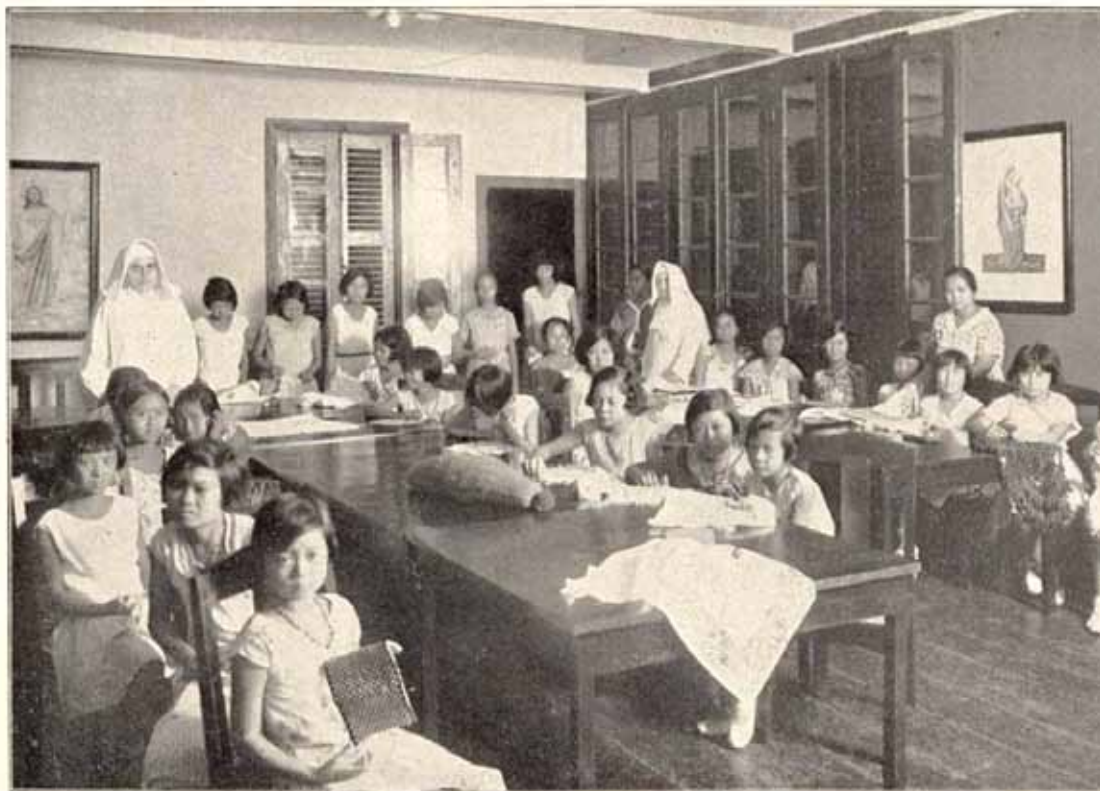
⁸ Unpublished lecture note on "The History of the Church in Indonesia" by F. Hasto Rosariyanto, SJ, at Theology Faculty of Sanata Dharma University, Yogyakarta, Indonesia. Originaly in Indonesian language.



Sekolah Mendut, 1910

government which gave authorization for someone to work as a government officer. Then Mgr. Groof came with four other priests without radical. On one hand, Mgr. Groof had to fight against the restriction of the government. On the other hand, he had to face internal problems because there were only some of the priests who led good exemplary lives. Some of the faithful had morally questionable lives: there were many illegitimate children, mixed marriages, beliefs in superstition. In 1862 the Ursuline Sisters came to Indonesia and built schools, and so too did the Brother's Congregation of Aloysius Oudenbosch, who provided education. Outside Java, the problems were similar. Those were problems of polygamy, slavery, and in Flores the rivalries of clans and tribes.

Doing missionary activity in the very wide area with various problems, the Dutch missionary had no various artefacts whether on buildings nor visual arts. Therefore, from the nineteenth century as first part of the third period, we could not trace of how the christian art spreaded among the faithfuls.



Sekolah putri di Semarang tahun 1930a. Sumber: Claverbond

B. Christian Art at the First Half of XX Century

There are three points as starting points to discuss on the christian art during the early XX century. First, visual art and building at schools (education institutions) run by missionaries among the native. Second, the construction process of Schmutzer's family to build the Sacred Heart Temple, at Ganjuran, Yogyakarta. Third, there were two artists (FX. Basuki Abdullah a painter and G. Sidharta a sculpturer) who were sent by Catholic mission to study fine art in the Netherland. From these three points, this paper will examine how the christian art in Indonesia come into its existence. And thereafter, how the christian art spreads and increases through the expressions of the artists.

1. Traces from the Christian education system among the natives

Education among the christian natives started at the beginning of the XX century. In Muntilan and Mendut, Central Jawa, there were boarding schools for the natives, boys run by the Jesuits and girls run by Franciscanes sister (OSF).⁹ Besides, the intellectual knowledge and skills, the Jesuit and the Franciscan sisters introduced various christian virtues and habits to the students. The facilities on boarding schools: chapel, refectory and dormitory, there were various statues and paintings (Jesus, Mary, Holy Family, Station of the Cross) which formed the students to respect and appreciate of the christian art artefacts (representation of the heavenly figures).

9 F. Hasto Rosariyanto, Van Lith Pembuka Pendidikan Guru di Jawa. Sejarah 150 Serikat Jesus di Indonesia, Yogyakarta, Penerbit USD, 2009; Iswanti, Jalan Emansipasi Perempuan Katolik Pionir dari Mendut 1908-1943, Yogyakarta, Kanisius, 2008

The alumniees of these boarding schools, they became teachers on Catholic-christian schools on various area. They married each other and started a new christian family. It was from the first generation of the natives christian teachers and families, the respect attitudes and apreciation to the christian art were shaped and spreaded among the people.¹⁰ The present of christian art artefacts created a visual experience regarding those various (heavenly) figures on the tradition of the church. Still, the heavenly figures were presented by European images.

2. Adaptation of J. Schmutzer and friends¹¹

It was an adaptation efforts of J Schmutzer who created a Sacred Heart Temple at Ganjuran, Yogyakarta in 1924, then, it started a new phase of an adaptation of the Christian art. He constructed a Sacred Heart Tempe inspired by the Hindhu and Budhist temple style.

Besides, he created various statues of the Holy Trinity, Virgin Mary, Angles, and station of the Cross adapted with the Javanese local style. Together with some local artists (Iko, cs), they excetuted those various christian art artefacts.¹² Arguing, the efforts he did, J Schmutzer wrote articles, and a book on christian art, *Europeanisme of Katholicisme*. (Previous to his books, he already wrote some article published in European magazines.)

J Schmutzer showed the christian art among the natives had already existed. He put the photograph of various artefacts: on batik style, on sketches, and wayang – a shadow puppet made of leather.¹³ Those were two dimensional

10 A testimony of F. van Lith, SJ's student mentioned about the picture which was hanged on the pastory in Muntilan complex. J. Sastradwidja testimony written on January 1926.

11 J. Schmutzer-Ten Berge, SJ, *Europeanisme of Katholicisme*, De Gemeenschap Uitgevers Utrecht, Xaveriana

12 Pictures. Schmutzer and local artists

13 Pictures. Artefacts. There were similarity with the photographs from the Claverbond magazine of various editions.

drawings. As J Schmutzer made sculputures, it means that he and his friends trasferred it, into three dimension.

Pope Pius XI (1925) created an exhibiton of christian art from the mission world.¹⁴ The Dutch East India bishops (mission bureau) sent various artefacts to the Vatican Museum. Those were varies things from various area in Indonesia.¹⁵ Among the artefacts, there were some photograph of various chruches in Java, Sumatra, Celebes.¹⁶ Nowadays, there is still an altar of the Sacred Heart from Ganjuran, Yogyakarta at the Vatican Museum.¹⁷

3. Indonesian artists who studied abroad

There were two Indonesian artists who studied in the Netherland. They were sent by the missionary foundation.

A. FX Basuki Abdullah

FX Basuki Abdullah was famous as a painter of the palaces: Thailand, Philipine, Brunai Darussalam. In the beginning of his carier, he was sent by the missionary foundation. He studied at Koninklijk Academie van Beeldende Kunsten or Hogere Technische School, Den Haag (The Hauge) 1935-1937.¹⁸

During his soujorn in the Netherland, he created some paintings. The famous one is Mary Mother of the Blessing, based on the Lady of Revelation reading. A lady with a Javanese costume (batik cloth and kebaya shirt) above the mountainary-volcano area (rice field, river, coconut palm trees). He made this painting in two series. The second one, there is snake

14 Celso Constantini, *L'arte Cristiana nelle Missioni, Poliglotta, Vaticana*, 1940. pp. 281-297 (Nell' Indonesia)

15 Listed by Karel Steenbrink on his article

16 Celso Constantini showed it on his book

17 A photograph by the author in 1995

18 Solichin Salam, *Biografi R. Basoeki Abdullah. Sang Maestro, Keluarga Basoeki Abdullah*, Jakarta, 1994, hal. 178

on the top of the mountain.¹⁹ The first painting is still in the Bechmanianum Kolleg in Nijmegen, Netherland.

Besides, he painted the nativity. In front of Mary and Joseph, and the angels, the Infant Jesus lied on the top of (flower) lotus.²⁰ Another one, he painted the Community of the Saints: Holy Trinity, Mary, and the people of God who were on the move to the eternal place.²¹ The last painting showed that the artist took the photograph of the church in Boro, Central Java as one of his imagination with palm trees at the background.²²

These paintings showed that FX Basuki Abdullah have crossed the border from the European symbol on the christian art. A Lady of the Revelation Book is not with stars and moon, as the classical European image. For Basuki Abdullah, The Lady presented on the volcano mountainary-area, that is Indonesia. On the Nativity, the Infant Jesus born not in the manger, nor in the cave, as the European style image. Instead, the Infant Jesus lied on the top of lotus. In the oriental belief, it is the symbol of wisdom, eternity. Just like the statue of Sidharta Gautama or from various Hindhu's goddes. While, the landscape of palm tree and rice field was a typical of mooi indie style where Basuki Abdullah was part of it.

On the other side, while Basuki Abdullah was commisioned to make fresco at the Cathedral of the Archdiocese of Semarang, Central Java, at the Jubilleum of Blessed Mary (1950), he painted Visitation of Gabriel Angel and The Coronation of Mary. He painted the figure of Mary with European style.²³ Nowadays, the fresco is not at the place.

19 The first appearance, Claverbond 1935. The second one became a leaflet on missionary activity in Indonesia.

20 Claverbond 1941

21 Claverbond ...

22 Claverbond 1931

23 Claverbond 1951

B. G Sidharta

G Sidharta was a painter, as well as, a sculpture. Previous to study abroad, he painted (copied) a series of station of the cross, at St Francis Xavier Parish in Yogyakarta in European style.²⁴

He studied in Jan van Eijk Academie, in Maastricht, Netherland (1953-1957). In 1958, He made a Sacred Heart sculpture at Kalasan Parish which created a controversy. He presented a Sacred Heart of Jesus in a very human being.²⁵ Most of his carrier, he was lecturer at Art Department of Bandung (State) Institute of Technology (ITB). As a christian artist, he elaborated various forms of the cross.²⁶

There are also some artists who have had similar experiences, elaborated a certain symbol from the christian arts. Their effort were inside the constrain and tension between personal experience and to be part of cathecathical means.

13

C. The development of Christian Art in Indonesia afterword

This period is the phase after the first half of the XX century. There are some Indonesian artists, from Java and Bali who showed their characteristic on the Christian art in Indonesia.

The Encounter of experience, passion and faith

Since 1950, there was already a special academy of fine art in Yogyakarta. The Indonesian Christian art came into its existence based on creation of the artists who studied from the

24 A video of the biography of G Sidharta

25 Claverbond 1958

26 A Homage G Sidharta Soegija dalam Seni rupa Indonesia, Asosiasi Pematung Indonesia, 2010, pp. 27, 46-47, 90-91. A video of the biography of G Sidharta

academy and the artists who studied otodidac. The artists have their own characters, with various of their personal experiences and, skills, and symbolical choices and expressions.

In various publications on the Christian art in Indonesia,²⁷ some authors (already) mentioned some special (and young) Indonesian artists. There is a movement Asian Christian Art Association (ACAA) started from 1975 which became a supportive to the development of the creative process and appreciation on Christian art in Indonesia. Similarly, was a center of Catechatic in Yogyakarta as an institute which developed the existence of the Christian art in Indonesia, with commision programs, exhibitions, and residency programs for artists.²⁸

From those movements and personal experiences of the artists, we can mention some Indonesian christian artists with their own characters. Their paintings show how they extrapolate their personal experiences and express into their art products. I devide into two parts, first based on the personal characters who represent various generations, second based on special issues.

A. Some special persons

There are some special persons who present from various generations devide into decade(s): from seventieth, eighthieth, ninetieth, and new millenium 2000.

27 Masao Takenaka and Ron O'Grady, *The Bible through Asian Eyes*, Auckland, Pace Publishing and Asian Art Christian Association, 1991; Patricia C. Pongracz, Volker Kuster, John W Cook, *The Christian Story: Five Asian Artist Today*, New York, Museum Biblocal Art, 2007; Wisnu Sasongko, *Think on These Things. Harmony and Diversity*, New Haven, OMSC Publications, 2007. Various catalouges.

28 PUSKAT leaflet

a. **Bagong Kussudiardjo, the seventieth artist**

Bagong Kussudiardjo actually was a performance artist (a dancer). His career started from his youth. His international experiences started in early seventieth when he studied modern dance to Martha Graham (USA). He created various choreographies on dance. Afterward, he started to paint. There is a special character on his expression. Those are movements, and the daily experience of the bible story. He combined three areas: as the faithful, as a dancer, and put the movement style into the canvas.

b. **I Nyoman Lungsir, the eightieth artist**

Among the Balinese Christian, there are already mentioned some artists: Ktut Lasia,²⁹ Nyoman Darsana.³⁰ Those two persons of Balinese christian have their different backgorund. Ktut Lasia was a protestant, trained by the missionary institute. Nyoman Darsana had various international exchanges. While I Nyoman Lungsir was a simple farmer. He expressed his personal experience on his paintings. Previous to start his painting, I Nyoman Lungsir did a special rites. He was off from daily job, did fasting, then read the bible. Then, realized his imagination into the canvas.³¹

Formulating his difference with Ktut Lasia, he presented on his canvas, Jesus as the Resurrection One. Therefore, the costume of Jesus as Balinese pedanda (the honour person) with white costume and udeng (hat cloth), not as Ktut Lasia did, who presented Jesus as a simple person with simple cloth.³² Besides, as a Catholic he made the object of Blessed Virgin Mary. From the Lady of the Revelation, he presented a lady with angels in various positions. A pair of angels as guardians

29 The Bible through Asian Eyes, pp. 10, 88-89

30 The Christian Story: Five Asian Artist Today, pp. 56-61

31 A Catalouge Gelar Karya Kalpika 97. Pameran Lukisan di Jakarta Hilton International, 16-22 November 1997, pp. 28-29; 49

32 Rivista Popoli 1998, italian edition.

bringing kris (tradition dagger), a pair of angels as prayers with bid hands, and a pair of angels as worshipers hold flowers.

c. Sigit Santosa, the ninetieth artist

Sigit Santosa has some personal exhibitions. Although, there is none of a religious theme among the exhibitions. Some of his paintings explore the religious symbols. He put some Latin or Greek special words on the canvas. Among those are *accipite et manducate ex hoc omnes*³³ (Take and eat all of you), *mandylion*³⁴ (a painting not made by human hand). The artist shows how he creates his paintings based on his passion, daily experience in the light of the christian faith. It is a kind of mockery of his daily experience.

d. Tommy Tanggara, the new millenium artist

He is an artist who continuously made exhibitions on the similar themes (religious, or christian themes).³⁵ There were personal experiences those were the tragedy of tsunami in Aceh, 2005, and the death of his wife during the birthprocess of the only child.³⁶ His personal experiences swunged from traumatic into the hopeful spirit based on the Covenant of Love.

e. Wisnu Sasangka, the new millenium artist

He combines various aspects his faith, his intellectual background and his residence experiences on various

33 The Silent Diplomacy, pp. 46-47, 116-117

34 Harian KOMPAS, 23 Desember 2012, p. 20

35 Catalogues: Yaa ... itu!! Pameran Tunggal Tommy Tanggara, Museum dan Tanah Liat, Yogyakarta, 2005; The Covenant of Love Solo Exhibition, CG Artspece, Jakarta, 6-14 December 2008; Hey God, Solo Exhibition, Sangkring Artspace, Yogyakarta, 1-9 September 2009

36 A personal conversation.



Karya Tommy Tanggara

international exchange programs.³⁷ An aspect I will mention about the artist, as a young Indonesian christian artist, Wisnu witnessed the chaotic situation when churches were on fire. He expressed his personal traumatic experience into an optimistic tone. There are stair ways to heaven on this traumatic memory.³⁸

B. Some special issues

a. The cruxifiction

Cruxifiction is one of the central moment of redemption. Among the artists, there is Salvador Dali who

37 Wisnu Sasongko, *Think on These Things*. Harmony and Diversity, New Haven, OMSC Publications, 2007.

38 *Think on These Things*. Harmony and Diversity, p. 15

looked from the different perspective. Among the Indonesia painters, there are Bagong Kussudiardjo in Batik style –the object already existed since early of XX century, Edi Sunaryo who make some paintings on the cruxifixion. There is a moslem artist Ugo Untoro who explored cruxifixion –litererly body and the cross- in various mode. He expresses the one who brings burden, torture, and pain. Although, he proposed also the humor which lied behind the seriousness. The artist refers to “Yellow Christ” (1889) of Gaugin and “San Sebastian” (1457-59) of Andrea Mantegna as his inspiration.³⁹

“The Last supper” is another moment of reedemption. This theme is more popular, than the cruxifixion. Since, there is a concept of ‘slametan’ a traditional concept in Java, Bali similar to the redemption, salvation. There are various artists who explore this theme. There is also an artist from Papua who put his painting on a tree bark.⁴⁰ Similar to “the Last Supper” is “Noah Ark” which became symbolic expression to express the moment of reedemption of the Old Testament. In the context of political situation after the fall of Suharto in 1998, there are non christian artists who explore Noah Ark as their symbolic expression.⁴¹

b. The Pelican

From the classical Christian art, the pelican becomes symbol of sacrifice. It is shown through a symbol a pelican bird gives her stomach as source of food for her children, the young pelicans. There are two or three expressions in the churches (Java and Bali), how this symbol becomes an object how the traditional artist respond and express through their

39 A Catalogue “Solo Show by Ugo Untoro” Nadi Gallery, Jakarta, June 18 – 30, 2009

40 An tafel ...

41 Indofood Art Awards 2003. Pancawarsa Reformasi Indonesia, Gallery Nasional Indonesia, 2003.

art products.

The episcopal stick: one of the specific regalia of the bishop. His mitra (*solideo*), his neckle and ring, and his episcopal stick. The specific episcopal stick of Semarang Archbishop is the pelican bird combining with the Javanese Garuda Bird style. This combination keep both, respect and honour and the spirit of sacrifice of the pelican bird. The creator is a unknown artist. It adapted from an article in the Claverbond magazine, then was developed as three dimensional property.

Similar to the episcopal regalia, is the pelican bird in the tabernacle at the Church of Tuka⁴² with an aspect of Balinese style. The pelican bird at the altar of Ganjuran⁴³ with an aspect of floral style, one of traditional motive.

c. Figure of Blessed Mother Mary on Pieta

During his lifetime, Micheal Angelo created various forms of Pieta. Although, the famous one is at the Basilic of St Peter, Vatican. There are some artists who took the Pieta as their creative object. How this Pieta is responed by the Indonesian artists?

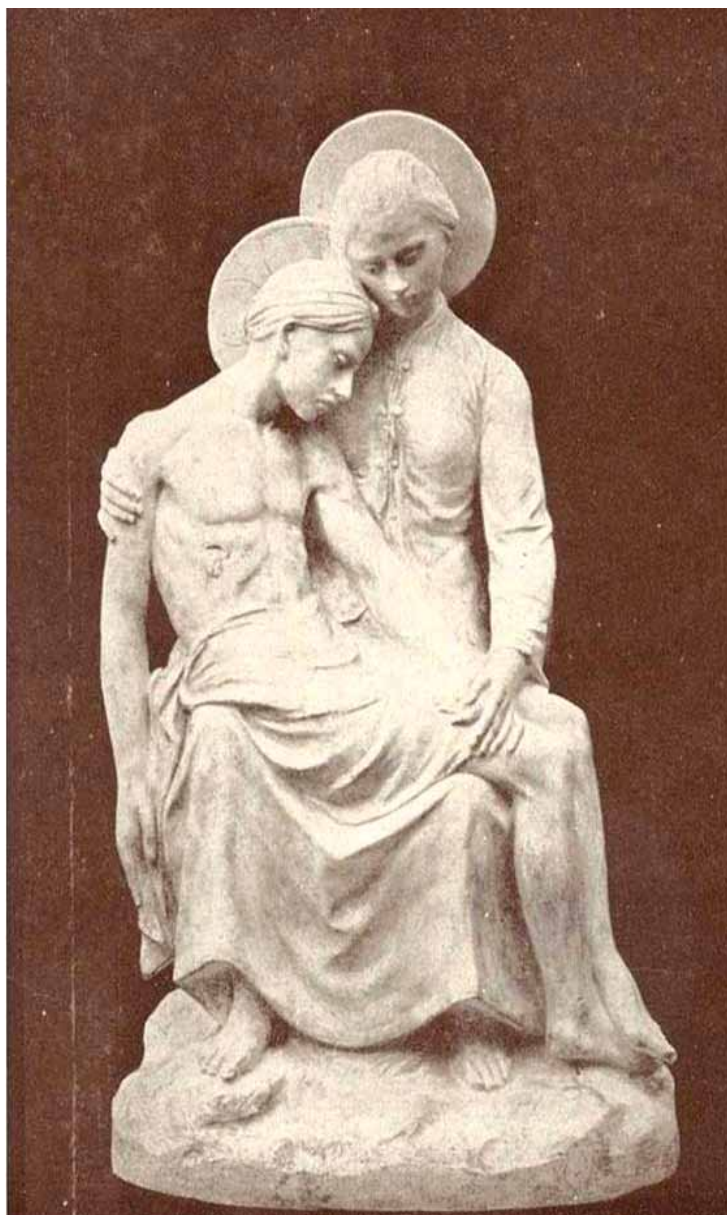
At the early of the 20th, there was a Netherland artist, J Custers, represented the Pieta in Javanese style. He created a sculpture, and put a kebaya cloth for Blessed Mary, and a traditional hat for Jesus. The position is the same.⁴⁴ Thereafter, there are three Indonesian artists whose paintings take the Pieta as inspiration. Herjaka creates a series of station of the cross with wayang beber, a traditional style. One of the event is the Pieta.⁴⁵ He represents the figure of Jesus and Mary in wayang

42 P. Patriwirawan, SVD, "Sejarah Gereja Katolik di wilayah Keuskupan Denpasar", in: *Sejarah Gereja Katolik Indonesia*, Vol. 3a, MPM Muskens (ed.), Ende, Penerbit Nusa Indah, 1973, p. 1399-1424 (p. 1424)

43 Personal photograph on the year 2001

44 A photograph on J Schmutzer's book

45 A copied of original documents. It was discussed in the early of 2006. In 2015, it is executed as the station of the cross at Gamping Parish, Jogjakarta, Central Java.



Pieta, J Custers. sumber: Europeanisme of Katholicisme

and batik style, a drawing in a very lyrical rhythm and lines, decorated parallel lines. The other one is Pius Sigit Kuncoro.⁴⁶ He represents the figure of Jesus and Blessed Mary as model of the classical one. Next to them, there are two traditional (Javanese) clowns who need to be perfected. The title is “Penyepuhan Peradaban” (Perfecting of Civilization). The third one is Agung Kurniawan.⁴⁷ He represents Pieta, the relation of Blessed Mary and Jesus as part of daily experience, a common and close relation between a mother and child. It happens everywhere, also inside the public vehicle. As a mother who cares to her son who is ill.

d. Figure of Angel

An angel is a special figure for artists. There are various churches in Italy with various expressions on it.⁴⁸ How is the figure of angel through the eyes of Indonesian tradition? How a woman artist responds the figure of angel?

Through various artefacts, there are various artists who take the angels as one important figure to be presented. As well as, in the various churches in Bali, and in Ganjuran. There are also cover of a special magazine in the thirtieth which elaborated some figures of angels, the traditional style and the european style.⁴⁹

I mention a special artist on puppet, Ria Lestari who elaborates the figure of angels as her expression. In 2013, She involves in a residency program in the Philipine. During the residency process, she explores and develops the figure of angels. Among the inspiration, it start from the experience of prayer. It relates with time. Then, it represents into “Menggunting doa” (Cutting the prayer). A figure of angel as a heavenly creature

46 A Catalogue of “Rereading Drijarkara: Education, Nationalism, and Humanism” Eduart Exhibition, Universitas Sanata Dharma, Desember 2008-January 2009.

47 TEMPO magazine

48 Giuletta Bandiera, Guida Insolita ai misteri, ai segreti, alle leggende, alle curiosita e ai luoghi dell'Italia degli Angeli, Roma, Newton & Compton Editori, 2000

49 Tamtama Dalem magazine edition 1933-1934

as mediator of faithful act. In relation with a confection of the power of prayer and the discontinuity of attentions. Therefore, there is always an effort to cut and sent the prayer on various moments.

e. “Wayang Wahyu” – Shadow puppet of Revelation

It started from 1960 in Solo, Central Java, Timotheus Wignyosubroto, a Javanese religious member of Fraterum Immaculatum Conceptionis (FIC) organized some artists to create figures of Old Testament (David, etc.) and New Testament (Jesus, etc) on shadow puppets medium. These were called as wayang wahyu.⁵⁰ Therefter, they played it on the shadow puppet performance, in various biblical stories accompanied with the Javanese gamelan orchestra.

Thereafter, it become a movement among the christian faithfuls. There are some priest, members of religious congregation and orders, as well as, lay persons who become dalang (narator and player of shadow pupet performance). The performance takes 3 – 4 hours. Nowadays, there is a forum (WhatsApps group) where people discuss various central figures of the bible stories.

D. Indonesian Christian Architecture – Spirit of openness

There are various period where the church buildings in Indonesia were constructed. The first was at the early of the XX century or before. It was the period when the church building was part of colonial complex.⁵¹ The second was the period where there started to construct the church for the

50 Joachim van Der Linden, FIC, Donum Desursum Kongregasi FIC di Indonesia 1920-1980, Salatiga, 1993, pp. 319-320

51 Daniel Dhakidei, ...

52 Some Claverbond magazines showed churches which were constructed in the fortieth and after in central Java.

native christian. Among those were in the thirtieth (30th).⁵²

The third, was after the national tragedy on 1965. There was a government policy put an obligation for every Indonesian citizen to embrace one among 5 official religions. Thereafter, the Christian faithfuls increased. Therefore, there increased new church buildings constructions.⁵³ The last, is when the environments of the cities in Indonesia develop.⁵⁴ Thereafter, churches are erected in various places.

YB Mangunwijaya, he is a diocesan priest of Semarang Archdiocese. He studied architecture in Germany (1966). He created some churches, in Semarang and Jakarta, the Major Seminary of Makasar Archdiocese, and some convents, it includes of the Trappistine in Gedono, Central Java.

These are some of his concepts.⁵⁵ Functionally, a church is a liturgical/rites place. Create a space as a possibility communication with the Transcendental One (vertical), and with the horizontal (create a social). In symbolic area, in one side, a rites place will materialized the holy one. At the same time, presents a room as a place to unite/gather and pray. In universal aspect, a church represents the Catholic church, with the Catholic symbols (the altar, sacristy, and a space for the faithful/ common people. It has reference to the biblical tradition (old and new testament). It has a networking with other Christian/Catholic communities (collecting money, etc.). Some of churches were from the missionary (predecessor). In the local sphere, it need concern/take into account of the

53 G Budi Subanar *The Local Church in the Light of Magisterium Teaching on Mission. A Case in Point: The Archdiocese of Semarang - Indonesia (1940-1981)*, pp. 361-363

54 G. Budi Subanar, "Memberdayakan Hubungan Paroki dan Lembaga Pendidikan Katolik di Masa Krisis: suatu program yang plausibel dalam komunitas basis", dalam: *Orientasi Baru Jurnal Filsafat dan Teologi*, No. 13/Dec./2000, pp.

55 YB Mangunwijaya, "Mencari Bangunan Gereja di Jawa Tengah", dalam: *MPM Muskens, Sejarah Gereja Katolik Indonesia. Pengintegrasian di Alam Indonesia*, Ende, Arnoldus, 1974, pp. 190-199

faithful, and the society as the context. In these area, there are already the heritage from the anchestor.

The liturgical activity as faith expression needs a rite, needs also a place. Renewal of the Vatican II gives a stress that the Eucharist as the Centre of the Church, then, it creates a new liturgical rites. This renewal renews the concept. Previous to the Vatican II, the stress was on the sacred time. Thereafter, the liturgy is not necessarily at the church, instead the Eucharist could be manage in various places.

Those are the principal points which direct YB Mangunwijaya to create various churches in Central Java and Jakarta. Afterward, he inspired young architects Yori Antar, Eko Prawoto and some others who create churches in some cities in Java. One of Yori Antar perspectives is that the architectural building is symbol of honesty, historical record of civilication and as a monument. An architectural building should revive the environment. Through the construction of the building, it should invite people to pray, not exclusively only for the christian.

Nowadays, through various networking of social media, appresiation to the architectural building of a church could be shared to the Indonesia people. One of the situs account is wisata gereja (church visit).⁵⁶

E. Evaluation

From the explanation above, these are some points as highlights which necessary to be mentioned.

1) The first two periods of Christianity in Indonesia, there are no artefacts. As part of maritime culture, most of buildings made of wood. Therefore, the artefacts is difficultly to find.

56 The account that could be access is wisata gereja@

2) The development of the XX century, as the development of Christianity in Indonesia spreaded through the education institutions and system, there started an appreciation towards the Christian image (art) among the faithfuls. There could not be creation without appreciation.

3) In Europe, the XX century Christian art was already in various position and renewal, while in Indonesia, it just started. Entering into the period of creation, there were various persons tried to express how to adapt, extrapolate, deformate the European style of christian images combining with the traditional image from the environmental (indigenous) culture.

4) The point above is not only problem of expression, nor aesthetic. But also on belief, or conviction. Regarding the special issues: the cruxifixion -with ideology, or conviction of redemption, the pelican, pieta, - with ideology of sacrifice, among the Indonesian artists, the concept of sacrifice (Pelican Bird, Pieta) is more familiar, than, redemption. Therefore, the Pelican and Pieta were more favourite, than, the Cross came later.

5) Similar to the point above, there is a difference of theological perspective –personal belief , therefore, there is a different expression. Therefore, I Nyoman Lungsir took another symbol than Ktut Lasia and Nyoman Darsana. There is semiotical difference.

6) As an influence of post colonial tendency, there is a tendency to put inside, while there is lack or absent of something. Therefore, when, FX Basuki Abdullah was in the Netherland, he put Blessed Mary as a heavenly figure as a figure from the East. While, on the paintings of the Visitation and the Coronation here at the local cathedral, the artist put Blessed Mary as a heavenly figure as a western style.

7) Generation differences: The artists from old generation, they

had a stand point of detachment. A visual art as if as an object of faith. While the artists from young or new generation, they intensively put their personal involvement, spirit of participation on the paintings. There is a sense of embodiment of the daily experience.

8) Institutional position: Those of the old generation show the structured of hierarchy – detachment, instruction, manajerialism. While of the new generation, they show educational structure – genuine, fresh, openness, caring.

9) Instead of the inner circle of the Christian faithfuls, since the biblical stories also exist in the quranic stories, there are some stories which become popular ones. Among those is the Noah Ark. It becomes a theme when there was a festival on visual art celebrating the Indonesian Reformasi, a political event in 1998. There are some artists used the allegory of Noah Ark as their inspirative creation.⁵⁷ The similar theme is used by the Christian artists in Indonesia,⁵⁸ as well as in Asia.⁵⁹ Similar to the case, is Ugo Untoro creative process. Although, he is a Moslem, he gets inspiration from Guagin and Andrea Montagna. It stimulates him that he instensively creates a series on cruxifiction.

The artists who are christian , they struggle to realize the daily experience their christian faith on. Therefore, the daily experience becomes sources to put into canvas, or other medium. In a very serious style, in sarcasm, or humor. Then, it appears into various art products.

57 Indofood Arat Awards 2003. Pancawarsa Reformasi Indonesia, Jakarta, Gallery Nasional Indonesia, 2003., Robby L, “Fantasi Nuh RI” (2003), p. 62; Agung Suryanto “Noah Ark” (2003), p. 82

58 The Silent Diplomacy, Soeparto, “Noah’s Ark” (1980), p. 55; Hening Purnamawati, “Bahtera Nuh” (2009), pp. 78-79

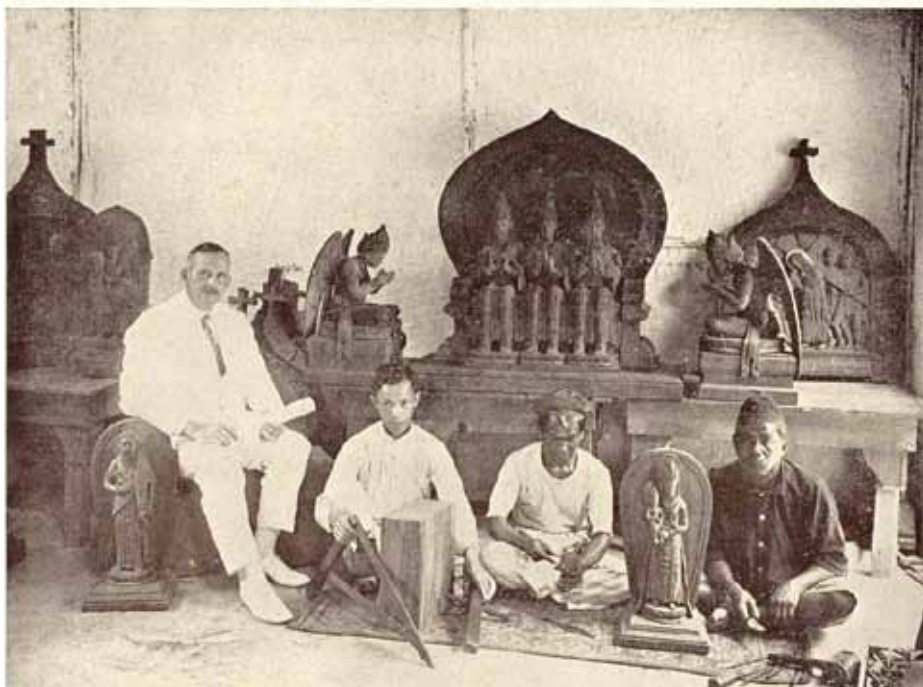
59 The Bible through Asian Eyes, Solomon Raj, “The Ark of Noah” (1987), p 28-29

Thank You



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Agus Chiggi, Papua Indonesia
Kontak: 0812 3333 3333



J Schmutzer bersama tim seni Ganjuran tahun 1924. Sumber: buku *Europeanisme of Catholicisme*



Jubileum Maria, lukisan Basoeki Abdullah di Gereja Randusari Semarang



Basoeki Abdullah, Maria, 1937



Nyoman Lungsir, *Kitab Wahyu*

Nyoman Lungsir, *Yesus Mengajar*, 1997





Herjaka, *Pieta*, 2006



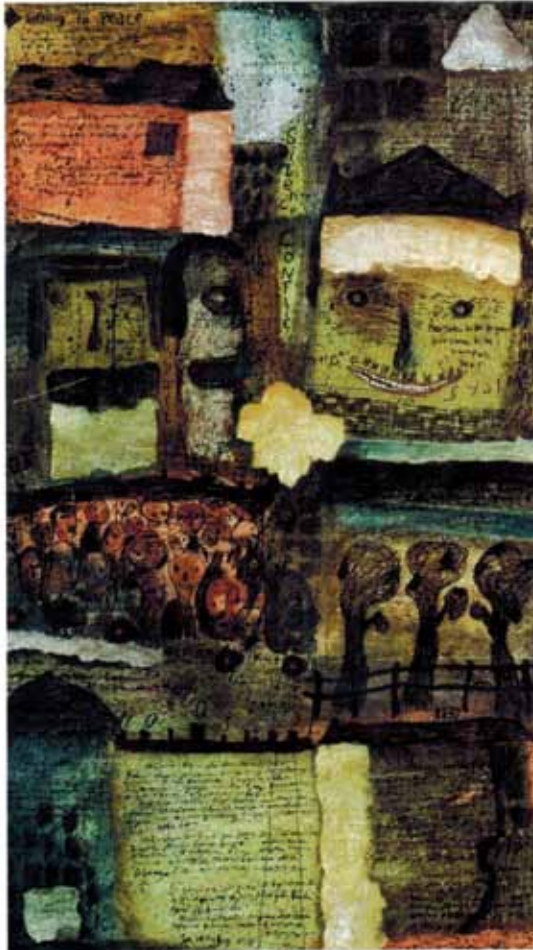
Agung Kurniawan, *Pieta*



Sigit Pius, *Penyepuhan Peradaban*
2008



Salib Kedamaian, 48 x 60 x 20 cm, perungu di atas kayu, 2006



LOOKING FOR

Night after night, I had
awakened by screamin
I saw fire and smoke in
harmonious city, which
had a spirit of fraternity

In 1997-2000, I saw chr
burned to the ground b
anger and hatred.
The fall has led to terril
circumstances for all p

Light, where are you?
Peace, I am looking for
The Body of Christ was
so that all might have i
of heart.



Certificate of Appreciation

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Dr. Gregorius Budi Subanar

In the work shop on

Christian Art in Southeast Asia

13th – 18th March 2016

Philippines

A handwritten signature in black ink, appearing to read 'Dr. M. R. Rujaya Abhakorn'.

Dr. M. R. Rujaya Abhakorn
Director
SEAMEO SPAFA

A handwritten signature in black ink, appearing to read 'Mr. Jeremy Barns'.

Mr. Jeremy Barns
Director IV
National Museum, Philippines