

Original Paper

A Multicultural Approach in Learning Review of Indonesian

Fine Arts

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Abstract

Multicultural awareness in Indonesia has been widely discussed since the Dutch colonial era. According to Furnivall, that the plural society in the Dutch East Indies consisted of two unique characteristics, which were horizontally marked by social unions based on differences in ethnicity, religion and tradition. Then vertically, the structure of the society is marked by sharp differences between the upper and lower layers. In this case, there are two key words, namely between the peaks of regional culture and foreign culture, in this case if there is a fading of the sense of unity because they think that one ethnic group feels that its culture is superior to another; there will be inequality which endangers the multicultural nature. Based on this, in order to avoid learning the history of Indonesian fine art that is not based on multiculturalism, in this case it has long been initiated with a more democratic substance as in the Archipelago Art Review course since the 1980s on the grounds that there are many artistic remains outside the islands of Java, Sumatra and Bali which has been built since the end of prehistoric times.

Keywords

Indonesia centric, pluralistic society, multicultural, education, fine art history

1. Introduction

Indonesia is one of the largest nations in the world which has a multicultural predicate, thus allowing various discrimination from various things outside of language such as ethnocentrism, prejudice and stereotypes, economy, defile, gender, information and formation. Starting from this, each person must have an awareness which is the basic capital for national development. This awareness can be linked to other things, for example democracy, religion, economy, politics, culture, and perhaps no less important is education, so that two discourses are found, namely multicultural awareness and education.

Multicultural awareness in Indonesia has been discussed since the Dutch colonial era. According to Furnivall, that the plural society in the Dutch East Indies consisted of two unique characteristics, which were horizontally marked by social unions based on differences in ethnicity, religion and tradition. Then vertically, the structure of the society is marked by sharp differences between the upper and lower layers (Furnivall, 1967, pp, 446-449).

After becoming an independent nation under the name of the multicultural Republic of Indonesia, if we refer to Blum's opinion empirically retrospectively it is beneficial because it can be used as cultural capital for multicultural regeneration, so that in drawing a prophetic view, one vision should only be pursued, namely multicultural ideology and at the same time. multicultural policies (Lawrence, 1991, p. 18). Trying to get around from the normative side as in Article 32 Paragraph 1 of the 1945 Constitution of the Republic of Indonesia, it has been formulated that what is meant by national culture is the original work of the Indonesian people that has reached the peak value, and at the same time national culture is also in the middle and interacts with foreign cultures. If we as a multicultural regeneration can also respond that ethnic cultures that have reached the top can be used as a source of inspiration for creation, then foreign cultures, if they are opposed to free and active political policies, can be treated as a source of creativity because they are free to reject and are also free to accept foreigners as something we cannot deny.

Starting from two key words, namely between the peaks of regional culture and foreign culture, in this case, if there is a fading of the sense of unity because they think that one ethnic group feels superior to another ethnicity, there will be an imbalance which endangers the multicultural nature. With regard to the aspiration to build a national culture with a new culture that is actually intertwined with foreign cultures, according to Kayam, by dynamizing our cultural diversity because there are gaps, especially for ethnic groups who are far from the center of power, so it can be said that their culture is only considered a sub-culture. and allows for under appreciation. This is because the central power factor tends to be dominated by a little or part of the power of certain ethnic cultures, including when it comes to forming national cultural policies whose reflection is the occurrence of cultural injustice (Umar, 1981, p. 19).

In line with Umar Kayam's opinion, apart from feeling worried because he has to sacrifice an ethnic culture that feels marginalized, according to Nunus Supardi he strengthens that with the V Cultural Congress in 2003 in Bukittingi it has been agreed that to build a plural national culture that is inspired and based on local wisdom. which nothing but must pay full attention to ethnic culture (Nunus, 2007, p. 120). Ironically, the multicultural awareness that occurs in Indonesia is treated as an experience with a phobia of acts of violence as in the course of its history, is the history of war since the days of the kingdoms, Sriwijaya, Majapahit, Demak, Pajang, Mataram, and won to defend independence. Therefore, when this country was founded since President Sukarno with the slogan of revolution not yet finished and then President Suharto with his frequent speeches to develop the whole human being, both integration and multiculturalism have been entrusted to Pancasila. So this awareness is as if a

redefinition of the word, perhaps Suharto's New Order government can suppress its national stability by enlivening the indigenization of social sciences to support the target of economic development, unfortunately even though it is fulfilled maximally, but because it does not pay attention to the humanities sciences more value judgment, it turns out that in certain considerations something unhappy also happened. One proof that cannot be released occurred when in the late 1998s the economic crisis was followed by various multidimensional crises and had to be paid handsomely by incidents of violence and the collapse of the New Order government at the same time. The proverb was then used as a base for reformation figures to uphold moral and democratic principles, uphold human rights including the right to have a broad-minded culture on the importance of Indonesia's multicultural awareness and worry about the imbalance of development, especially in eastern or regional Indonesia. Other areas that are alienated do not enjoy the results of development and even easily become hotbeds of Indonesian racism and separatism.

The new chapter with the label of the Reformation period is actually recognized by its leaders as not going to be an influential era as a historical record, considering that this nation has been plunged into various injustices, but at least it can give enlightenment to the values of polite democracy. In ideals that are very moral because the discourse of human rights is called to reform ethics in the eyes of the international community, such as the options offered to the people of East Timor, which is now Timor Leste, namely independence or integration, turns out to be unfavorable to the Indonesian people, so they talk softly with consensus on diversity and diversity must really be built as much as possible.

In a very thematic and topical sense, a multicultural approach can lead to educational problems, including learning. Why is that so, in fact education ideology is a lofty ideal that is so echoed in the interests of a nation's identity that upholds independence and for the nation's intelligence seems to be only monolithic as in the opening of the 1945 Constitution of the Republic of Indonesia, so that it has not given maximum rewards for such a large population. this. Institutionalization between nationalities must recognize that the wave of big ideologies such as liberalism, which at the core of its treatise is to give freedom to individuals to have the opportunity to gain achievements because of their ability and in their development in the West is a powerful recipe for going instead of modern with the support. The rise of utilitarianism, hedonism and materialism can actually support the creation of a reliable capitalist system.

In Indonesia, in responding to the issue of becoming a new country with modernization through education during the New Order era, a centralized education system was created. This system is due to the influence of the ideology of educational liberalism which in its development model follows the Rostowian theory of economic growth (W.W.Rostow, 1960) and Frank's dependency (Andre, 1979), so that according to Collins it affects the occurrence of a credentials society or is oriented towards diplomas because it fills the bureaucracy. in the industrial and bureaucratic world. In a very intense picture, namely by going through the process of becoming to individually, it seems that our educational stage is dominated by the flow of behaviorism and humanism. Behaviorism, for example, with the

Skinner model which argues that all students can certainly be formed through learning without exception. Then humanism, for example by tapping Abraham Maslow's opinion, is an educational ideology that bases itself on the basic values of human needs which can actually support the realization of human expectations, so that external factors are less influential (Abraham, 1970).

It seems that by placing the educational ideological model of behaviorism and humanism has inspired the emergence of liberalism education and continued neo-liberalism, which results in shaping humans to have the authority to exploit both nature, humans, society, and even God for personal gain. In addition, the educational model only focuses more on intellectual cognitive education and psychomotor skills that are technical in nature, so it tends to only result in maintaining the status quo if necessary, business-oriented, so that for survival the law of the jungle applies in education. In relation to the learning system, it seems that a boil that cannot be separated is that there is usually a separation between education and teaching or between a separate transfer of knowledge and a transfer of value. If this is so, it can be dangerous both in society and in the state, so that resistance will emerge like the Paulo Freire model (Paulo, 1970) with the education of the oppressed and even more extreme with Ivan Illich about De Scholling Society (Ivan, 1971).

Remediation is not an act of predicting something that has happened and that is commonplace in the world of education. That is a journey of our education, indeed the counter culture movement in the world of education as done by Paulo Freire and Ivan Illich can be said to be a positive thing but it may not be wise for Indonesia. Borrowing Abraham in his concept of hybrid modernization or a form of cultural modernization, is an attempt at various improvements for the sake of modernization but specifically it must be considered according to the conditions that are culturally appropriate strategies in third world countries so that it is wiser because it is not an act of resistance to previous educational policies (Francis, 1980).

The change from a centralized education system to a decentralized one as expected with a multicultural approach, dares to guarantee that the results of education are more holistic in nature to develop awareness to unite in plurality upholding the values of justice, humanity, religion, creativity and upholding the law. If so, the multicultural approach is the only Heils-gescheidenis in our world of education. In a more compatible discussion, this approach can be applied to each subject with a multicultural characteristic. As in this paper, there is a multicultural approach in learning the Archipelago Art Review course, the reason for writing this issue is because it is suspected that books on the history of Indonesian art have not been found, art appreciation, and various art criticisms on a multicultural basis. The most important goal is what strategy is right for students to understand easily as well as to pay attention to their awareness in order to always behave humanist, pluralist and democratic.

2. Research Methods

Primary and secondary data collection techniques are carried out through library research which is carried out by visiting various libraries and agencies that store written materials such as the National Library of the Republic of Indonesia, Yogyakarta State University Library and other libraries. This step was taken to collect writing sources in the form of books, newspapers, magazines, lecture materials and others related to the learning of Indonesian fine arts, especially in various higher education institutions. After the search for written materials has been completed, the next step is to select and verify the data and compile it into a writing.

3. Discussion

3.1 The Failure of Indonesian Fine Art Historiography: From Soedjojono centric to Multicultural Centric

Is it true that there are gaps in the learning of the Archipelago Art Review course because there is no history of Indonesian art. According to the views of experienced learners who are at the same time as eyewitness, if it is captured through inner voices it is true because there is no history of Indonesian art. Then the books that mention what the proper name is, and whether it is not something of academic harassment or something. This statement does not change the whole of the existing configuration of the history of Indonesian fine arts, but only touches the viewpoint of historical criticism which is often discussed until it drags on in the history of historiography, historical philosophy, and historical methodology.

It is not a weakness if the history of Indonesian art has begun to become a historical awareness and has begun to be discussed, especially when the figures of modern art figures in terms of academic standards, say for example Soedjojono, who in the 1930s was known as the pioneer of the foundation of modern Indonesian art. What can I say that in his view, as in his book *Senilukis, Seni, and Artist* written in 1946, is a stepping point that modern art in Indonesia has existed. Or at least modern Indonesian art is part of world art. Soedjojono's critical view was not only on his concept of "the art of the soul of ketok", but began to penetrate that Indonesian art already existed, but how to put Indonesian modern art in its historical style (Soedjojono, 2000). Then Kusnadi's figure was different, even though he was very close to Soedjojono or at least his aura of personality was below him, but Kusnadi could still absorb Soedjojono's views, who at that time was very influential. It can be proven that Kusnadi played an important role when he first became Claire Holt's assistant in writing the book *Art in Indonesia. Continuities and Change* in 1967 (Claire, 1999). And the second pioneered the writing of the book *History of Indonesian Art* published by the Ministry of Education and Culture in 1977. The book is a reflection of the heart that the history of Indonesian art in its diachronic level follows the history of Indonesian culture and history conventionally that has been cultivated by professional historians. In its history, the history of Indonesian art is 1. Prehistoric Period. 2. Indonesian classical art, 3. Middle-age fine arts, and 4. New Indonesian art (Kusnadi et al., 1977).

Starting from this biography, although it is a linear explanation, the awareness to have a history if it starts to be considered, for example by Soedjojono, means that it can be associated with a position to introduce to the outside world. This is logical considering that Soedjojono in his lifetime was heavily contaminated with the nature of nationalism as he vehemently criticized Mooie Indie paintings, which he said did not have a nationalistic mission. Soedjojono as a pioneer of modern Indonesian art by taking the history of the previous period from prehistory to Islamic art can be stretched as restorative because it is true that empirically there is a distribution of art outside the types of art that have been abandoned, then prophetically, modern Indonesian art will certainly work according to zeitgeists and entrust fine arts. modern Indonesia is a continuation or part of world art. It is possible that if this allegation is true, in the course of the history of Indonesian art, it will be viewed unilaterally by pure artists as represented by the Soedjojono group of painters. So while in this assumption there is something that the historiography of Indonesian art tends to be Soedjonosentric.

Writing the history of Indonesian fine arts should begin with a fragment of Soedjojono's views and be carried out by Kusnadi, whether it is only based on being a beginner. According to Sahman in Indonesia, the number of books on art is still few and scarce, because until 1993 there were only about 65 books written by our nation (Humar, 1993). Starting from this as Soedjojono's view and continued by Kusnadi in terms of the model of reconstructing the history of Indonesian art, whether the next generation is like Sudarmaji and Soedarso. Sp does not give meaning and role in the distribution of history writing of Indonesian fine arts, which in reality is relatively more productive than Soedjojono and Kusnadi. It is noted that Sudarmaji has written books entitled PERSAGI As a Pioneer of Modern Indonesian Art Development (1968), Jakarta Artists in the Spotlight (1974), Indonesian Art in Issues and Opinions (1974), From Saleh to Aming (1975), Basics of Art Criticism (1979), and Indonesian Painter and Sculptor (1982). Then Soedarso. wrote books entitled Understanding Art, translation of Herbert Read (1973), Art Overview: An Introduction to Art Appreciation (1987), History of the Development of Indonesian Art (1990), The Journey of Indonesian Art From Prehistoric Times to the Present (1991), and Art Trilogy: Creation, Existence, and Use of Art (2006). This assumption does not have to be compared firmly, but with the periodic model of the history of Indonesian art that complements the conventional history of culture and other histories. It seems that from various books Sudarmaji and Soedarso Sp. still followed the path that had been pioneered by Soedjojono.

Actually besides Kusnadi and Soedarso. Sp in the next generation about writing the history of Indonesian fine arts, there are still a lot of them and to this day it has been increasingly widespread both from the discipline of art, practitioners, and even from experts outside the art discipline. If this is my opinion as at the beginning of this paper, I dare to say that the history of Indonesian art does not exist, that is what I mean is not that I have to follow the historiographical tradition as others call it, for example the social history and political history in Indonesia which is so comprehensive and the broadening of views, which in the mid-twentieth century was pioneered by historian Sartono Kartodirdjo, who wrote history very well with a multidisciplinary or interdisciplinary methodology

which is often known as the Gadjah Mada. Before the trend of historical studies with models such as post-colonial or post-structuralist theory, there was an important momentum in the most frightening and very energy-consuming historiography of its work, namely what is known as the concept of total history.

In this concept of total history was pioneered by the French historian Fernand (1902-1985), the only historiography known as the Annales school or exploiting the past with an approach of economic determination. One of the books entitled *The Mediterranean and the Mediterranean World in the Age of Philip II*, vol. 1 and 2, Glasgow, Collins in 1973 or the *Mediterranean and the World Surrounding the Age of Philips II*. This book is in three parts, each of which corresponds to the timing of history. a certain “tempo” in historical times. In the first part, Braudel discusses the nearly immovable history of geographic space and focuses specifically on the history of the 16th century Mediterranean Sea. What is discussed here is the mountains, rivers, islands, geographical, climatological, and ecological conditions associated with trade networks which from time to time are immovable. In the second part, the history of states, economic entities and cultural environments is discussed. Their pace was quite slow, their movements together towards a common goal that conjecturally occurred economic contacts between the Mediterranean region. Finally, in part three we find the eventful history that moves the needle of a volt meter, short left-to-right pulsations. Every level of time, always moves according to the chaos of historical events. such as political events, battles, and military diplomacy in the Mediterranean region around the 16th century.

Related to the historiography of art, the actual foundation is Heinrich Wölfflin (Heinrich, 1922, pp. 9-16) and Arnold Hauser (Arnold, 1957, p. 31) who based on the development of style as the determination of change. According to Wölfflin, the study of art history is started on art in Europe, especially in painting, sculpture, and architecture by first focusing on discussing the values of beauty contained in certain works of art accompanied by the introduction of biographies of the artists who created them. Then Wölfflin began to lay the foundation of historical theory on certain art styles while the artist was solely the embodiment of the style so that there was a unity between the art style and the spirit of the times. Each era has a certain soul and develops its own artistic style, while each style is constantly evolving from the classical character to the baroque character or in other words from the original in the ratio then replaced to the emotional one. Classical properties are characterized by perfect proportions, clear lines, accentuation of the plane, centered composition and firmness of the boundaries. Then the baroque character is marked by the impression of restlessness, blurred lines, depiction of depth, diffuse composition and indecisiveness of the boundaries. The change from classical to baroque traits follows the flow of development which goes by itself.

Then after the next 40 years, Hauser appeared which was more widespread because it was not only in the field of art but also with other arts such as music, poetry and theater. According to Hauser, the fact that art style and its development are always related to the society that accompanies it, or in other words, art is always related to social reality. An overview of the groups in society and the roles they

play in relation to particular historical events is given with great care. However, descriptions of the works of art themselves are included in the outline only, for example in his commentary with depth on art according to Hauser that apart from the creator the matter of material is also important. To obtain material from the past, data sources are also confronted with the fact that there is a difference in value between materials from art fields that are in space, namely art and architecture and materials from the art field which always pass in time. If art and architecture still have their essence as an artistic expression, then the basic requirement is that they must have the power to communicate with someone who sees them at any time.

Starting from this, in terms of the development of art historiography it seems that in terms of Wofflin's view it is more of an inner logic, namely Art History in a narrow sense means that it does not need to be connected with the environment and the influences that exist in accordance with its temporal dimensions, or art in particular is viewed as truth. that stands alone. Then related to Hauser because it is closer to the social dimensions in relation to the creation process, then in broad reflection it can be drawn towards the total historical art. It's just that there is a problem that must exist in the literature on the total history of art in Indonesia whether it has been filled in or not.

If we look at Braudel's concept to be applied to the history of Indonesian fine arts, it is very likely that it will. As in the first layer, because the historical picture is immovable and emphasizes the structural aspect, it can be related to the formation of prehistoric art in Indonesia, which in its temporal aspect is around 4000 years old as well as the distribution of the artworks also does not really show complex developments and is only evolutionary. . Then in the second temporal layer by following Braided in its moving history even though it can be controlled so that it is conjuncture, this can be represented by the arrival of the influence from India which greatly enriched various things of art then continued in the Middle Ages, which at that time the condition of art became increasingly classic and even became a system. paradigmatic value for its consumers. Then, in the third layer, art accumulates so rapidly and densely that it can be represented in modern Indonesian art and the symptoms of the entry of postmodern art embryos continue. In this case, it can be proven that the rapid development of art style and the crispiness of commentary and art criticism that interact can be a source of inspiration for the historiography of Indonesian art.

Related to that, in terms of total history art in Indonesia, there is indeed a dissertation which is a graduate of Gadjah Mada University and is also worked on by historians with an art background, namely by taking topics from Raden Saleh to PERSAGI. Judging from the direction based on the curriculum offered in the courses that have been taken, the concept of total history should be something that is stimulating and ambitious, therefore Agus Burhan in presenting such a thing has not been able to cover all materials and structured data material in the sense of meeting the demands of the historical concept. In total, presumably the manuscript data during the period of Raden Saleh and PERSAGI in the form of colonial archives or contemporaneous ones are presented in a flood, so that at least the dissertation can reach the school of Gadjah Mada University. On the other hand, in the next

development, it seems that the historiography of Indonesian art tends to be more effective in accordance with the aspect of the subject, namely the visual corridor, so that the use of new sciences such as Charles Sanders Peirce's semiotic model and at the same time hermeneutics is sufficient to analyze works that are heavy so that the concept of total history art can be said to be somewhat thin. Apart from being strengthened by its clear and concise visual and hermeneutic semiotic theories, it seems that various post-structural or similar theories as in the study of culture studies show something significant in the historiography of Indonesian art. For example, the work of M. Dwi Marianto with Yogyakarta Surrealism (2001) with a background in fine arts and Aris Munandar with the Palace of the Gods of the Island of the Gods in the XIV-XIX Century (2005) with a background in the discipline of aesthetic archeology.

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Apart from the matter of thinking about the total history of art, the issue is important or not important, it should be the base of Art World for academic ranks like Indonesia, let it be a matter of expert experts. Then with the concept as mentioned earlier, which is related to the failure of the historiography of Indonesian fine arts in proportion. Bambang Purwanto, one of the history professors at the faculty of Cultural Studies, Gadjah Mada University, has written a book entitled The failure of Indonesian-centric historiography (2005). In the book, it seems straightforwardly to see that the historiography that has been established by previous seniors, namely historiography in an Indonesian-centric view has actually been announced at the first National History Seminar in 1957 in Yogyakarta, salutes as a model of Indonesian historians. However, Indonesian-centric historiography

still has a weakness point because it is not yet complete or limited in facing the critical tradition discourse in historiography. According to Purwanto, although in its allegiance, Indonesian-centric historiography is sterilizing history which is Dutch-centric or historiographical in the colonial view, which in the past explanations for the sake of colonial interests and prevailing history of Indonesia is considered the history of the Dutch nation in the Netherlands-Hindie, so that those who act as historical actors are as if dominated by the nation. Indonesian-centric historiography salutes for changing history for the sake of its nation and in addition to replacing colonial-centric historiography, it is also at the same time to bring forth sacred words in academics, namely historical straightening. In fact, according to Purwanto, Indonesian-centric historiography is considered to have a label but it is not meaningful, except as the antithesis of colonial-centric which is attached to the previous historiography. For example, in this case, it is about learning history related to history books that must be obtained by students without thinking with critical traditions and only empowering emphatically towards the interests of national stability so that the understanding of history received by every child of this nation becomes something that is biased. Heroes like Dipanegara, Hasannudin, Pattimura, for example, will not be recognized by everyone in Papua.

If it turns out that in the history of Indonesia with its historiography and high criticism, then what about the history of Indonesian art. As recognized by Claire Holt, who is actually an archaeologist whose job is to teach at Cornell University and at the same time as a researcher for the Modern Indonesian Project. According to the book *Art in Indonesia: Continuities and Change*, in its introduction, it actually wants to write about the development of art in Indonesia in relation to national movements, cultural polemics in the 1930s, up to the revolutionary era to seize and defend independence in the 1950s. So with the writing of the previous period prehistoric art was carried on to Hindu and Buddhist influences, only as a background so that it seemed not so detailed. So thus thus the same view as Soedjojono.

In the introduction it is acknowledged that shallowness will occur because remembering that the book only focuses on art in Java and Bali, so that ethnic art outside the region is not written down. In my opinion, Claire Holt, in her admission, is only an observer and a hobbyist because she also wants to study art, especially dance at the Yogyakarta palace, so there is a tendency for it to be not optimal. Therefore, with regard to the substance of prehistory, it is fully extracted from the prehistoric archaeological reports such as; J. Roder, KW Galis, Van Heekeren, Heine Geldern, Van der Hoop, Paul Sarasin, and Van Stein Callenfels. Then in classical art, it is adopted from a group of classical archaeologists or aesthetic archaeologists, especially those who focus on the art of building temples and its elements, among others; G. Coedes, N.J. Kroem, F.d.k. Bosch, P.h. Pott, J.G. de Casparis, Bernert Kempers, Stutterheim, J.Ph. Voegel, R. Goris, J.L.A. Brandes, and Pigeaud.

Starting from this, even though Holt has acknowledged, that in fact the writing of the book was not done maximally until it was imperfect as a historiography of Indonesian art, especially if the translator RM Soedarsono was given a polished word tracing the traces of development, then besides the book is something that The beginning turned out to be an important book and even a handbook for every

student of undergraduate, postgraduate and doctoral programs. Then when it is drawn at a continuation level with a book written by Kusnadi which in essence is to continue Soedjojono's idea, it turns out that in the period of history of Indonesian art, especially for the period of Hindu and Buddhist influences, then continued with the middle age in the substance presented was to focus only on Java and Bali. This suspicion also continues when various textbooks on the history of Indonesian art or Indonesian art history are taught for high school level or equivalent, for example Sarifin (1960) Indonesian Art History published by Pradnjaparamita, Djakarta and his book M. Soedarmo & Drs. Wiyadi (1982), The History of Indonesian Fine Arts published by the Department of Education and Culture, Jakarta regarding periodicity and substance, especially in classical art, is not much different from the history book of Indonesian fine arts written by Claire Holt and Kusnadi.

Starting from this, it gives a strong suspicion about the substance of learning the history of Indonesian art that is outside the island of Java, especially in the regions of Central and Eastern Indonesia. In fact, the problem in the substance of learning the history of Indonesian art is that in textbooks, especially after the prehistoric period and before the entry of modern art or especially classical art which is too dominated by art in Java or Jawasentris, it gives a sense of injustice to our students, most of which come from the areas that I mentioned earlier. For example, when I teach learning material about the history of bathing in Java in the VI - XV centuries, I must have often heard "Sir, I don't know temples at all, or sir, when in high school I had never been introduced to my teacher about wayang, temples and statues". To borrow Silberman's opinion, if such learning is not immediately corrected in the textbook because it is like not Indonesianizing students from regions who feel they do not have insightful information, there will be a crisis in the classroom as in the material on the history of Indonesian art (Charles E. Silberman, 1970, p.472). If this is the case, this is not much different from the unknown national hero figures such as Dipanegara, Hasannudin, and Pattimura as heroes for our students living in Papua.

Based on this, in order to avoid learning the history of Indonesian art that is not based on multiculturalism, especially in the Department of Fine Arts Education, Faculty of Language and Art, Yogyakarta State University has long been initiated with a more democratic substance as in the Archipelago Art Review course since the 1980s on the grounds that there are many artistic heritage outside the islands of Java, Sumatra and Bali which have been built since the end of prehistory. Van Leur said that the introduction of the archipelago to nations from outside since the end of prehistory and entering historical times had long interacted with through trade, for example with the Chinese, Indians, Greeks, Arabs and Europeans (Van, 1955, p. vii). Since that period, we have easily accepted new religions from major cultures such as Hinduism, Buddhism, Islam and Christianity. What can I say that since the time of the megalithic tradition, our nation has been adept at creating both movable and unmovable arts and crafts objects as mentioned by Bosch about the 10 kinds of Javanese intelligence, but in fact it also includes all ethnicities of the archipelago. The adage that goes: "in de kleine scheppingen herkent men de hand van de meester", or more or less in the skill of creating small and

beautiful things will show one's perfection. So the attraction of foreign nations to the ethnic archipelago is our expertise which actually invites foreign observers to understand deeply and if possible imitate our art industry, especially the ethnicities outside Java who have not been much influenced by major cultures. I prove this back why foreign painters in the Mooie Indie context like Walter Spies, Covarobias and others really want to come to Indonesia just because admiring our natural charm is too colonial-centric, it's not true that they are also amazed by the expertise of our nation.

Starting from this interest, they came to the archipelago apart from being ethnographers, both amateur and professional, also served as Zending and Christian religious missions, among them being seen from their country of origin, most of the Dutch were then followed by Germany, France, England, Denmark, and America. This is precisely why because most of the population in Sumatra, Java and Bali have entered religions outside of Christianity, so they come to the archipelago, especially Kalimantan and eastern Indonesia, which are considered terra incognita and appropriate for zending and mission activities. The various ethnographic reports and daily records or trade registers, for example concerning; architecture, various handicrafts, weaving, textiles, ceremonial objects, various traditional weapons, batik, various ornamental ornaments, various megalithic traditions, masks, and musical instruments. These various articles and reports are scattered along with other themes, such as customs, law, the political situation in the Zending and Mission area, geography, and various social activities of the ethnic archipelago. Some of these reports are stored as archival documents or manuscripts, but some have been published in various magazines, bulletins, colonial versions, and some are in the form of books in Dutch, English, German, and French in the period 1860 - 1960- an. The various magazines, newsletters, diaries and colonial reports were: AHV (de Aarde en Haar Volken), Adatrechtbundels, BKI (Bijdragen tot de Taal; Land-en-Volkenkunde), BEFEO (Bulletin de! Extreeme Orient), BLV (Bijdragen tot de Taal; -Land en Volkenkunde), BRB (Borneo Research Bulletin), BRM (Berichte der Rheinischen Mission - Gesellschaft), EMN (Evangelisches Mission - Magazin), IA (Indische Archief), IAE (Internationales Archief fu "Etnographie), IG (Indische Genootschap), JPS (Journal of the Polynesian Society), KITLV (Koninklijk Instituut voor de Taal; -Land en Volkenkunde), KMT (Kolonial Missie Tijdschrift), KS (Koloniale Studien), KT (Kolonial Tijdschrift), MNZ (Mededeelingen van Wege het Nederlandsch Zendeling Genootschap), MKNAN (Mededeelingen der Koninklijke Nederlandsche Akademi van Wetenschap), TBB (Tijdschrift voor het Binnenlandsch Bestuur), TBG (Tijdschrift van het Bataviaasche Genootschap van Kunsten en Wetenschappen), KNAG (Koninklijk Nederlandsch Aardrijkskundige Genootschap), and TITLV (Tijdschrift voor Indische Taal; -Land en Volkenkunde).

After we know the ins and outs of the distribution of source material that is so wide and unfortunately only impeached based on the distribution of articles that really reveal, about the things of the archipelago outside Java and Bali, or if there are only a few touches, then in the important thing is how about the method of placing plural art studies from the creation of the Nusantara ethnic groups in terms of reference to spatial and temporal studies. It is Bakker (1984, pp. 92-94) that it turns out that from

Sub I there are 19 main customary law areas and 5 sub-regions marked with Sub II with Hindu and Buddhist culture. Then in Sub III which is written as blank, it is possible that prehistoric culture still applies or has not been influenced by external culture.

Table 1. Division of Culture based on Customary Law in Indonesia

I. Customary Law Territory	II. Hindu and Buddhist kingdoms	III. Islamic Sultanate
1. Aceh	-----	Years 1279-1541: Samodra Pasai Years 1600 - 1963: Sultanate of Aceh
2, Gayo-Alas, Batak: Nias	-----	1907: Sisingamangaraja Tahun 1805 – 1845:
3. Minangkabau: Mentawai	Years 1341-1514: Pagaruyung Darmacraya	Republic of Padri I
4. Sumatra Selatan Jambi: Enggano	Years 690-1377: Cri Wijaya	Years 1540-1845: Jambi 1817-1888: Lampung Years 1400-1930 Years 1600-1905:
5. Melayu: Malaka Medan, Riau, Pontianak	-----	Banjarmasin Malaka Years 1568-1625-1815
6. Daya-Raya	Year 500: Kutai-Mulawarman	-----
7. Jawa Tengah	Years 732-832: Sanjaya Wamca Years 778 - 832: Sailendra Wamca	-----
8. Jawa Timur Madura	Year 750: Dinaya Years 928-1222: Kadiri Year 1222-1292: Singasari Years 1294-1478: Majapahit Years 1450-1528: Sukuh, Girindrawardana Years 1677-1777: Blambangan	-----
9. Bali dan Lombok	Years 1350-1625: Samprangan, Gelgel	-----

	Years 1625-1914:	
	Klungkung, Mengwi	

10. Sulawesi Selatan:		-----
Makasar	-----	
13. Toraja (45 suku)	-----	-----
14. Gorontalo	-----	-----
15. Flores, Timor	-----	-----
16. Minahasa, Sange Talaud	-----	-----
17. Maluku Utara		Year 1486-1683: Ternate
(Ternate)	-----	(17 dynasties)
18. Maluku Selatan		Years 1521-1667: Tidore
(Ambon)	-----	
19. Irian Barat		-----
	Hindu and Buddhist Kingdoms 18	
Customary Law Territory 18	Within 7 regions	25 Islamic Sultanates in 10 regions

Source: J.J. Bakker, 1984, *Filsafat Kebudayaan, Sebuah Pengantar*. Yogyakarta: Yayasan Kanisius.

Starting from this table, we can estimate that in column II which is blank, it is clear that the culture from outside the archipelago has not been touched by cultures from outside the archipelago so that the distribution of art is more dominated by the continuation of prehistoric traditions, so if it is a zending and mission activity, of course the source of data information Ethnic art has been widely disclosed in various magazines and bulletins published during the zending and mission activities.

3.2 Between Multicultural Education and Multiculturalism of Education

After we know about multicultural education matters, these two discourses can actually be developed or applied to various educational activities. The multicultural approach for the interests of social integration, for example what happened in Indonesia, in terms of solving it completely, is admittedly imperfect. If the state administrators are too busy to reveal their welfare state theory, which must be pursued through political intrigues, the bias can also think about multiculturalism a bit less neglected. This assumption offers a multicultural approach that is also built starting with awareness, in this case as if our nation is considered unconscious as a nation but what I mean by awareness in this case is a serious consideration in order to step up and think so that there will be no disappointment in improving the life of this nation. One of the sub-items of the multicultural approach in this case is to discuss the relationship between multicultural education or even more specifically about the practice of learning, so that based on the relationship with the previous assumptions it is found between multicultural education and multicultural education.

Associated with multicultural education because initially it only departs from awareness, so in this case it is more short term. In a more specific picture, when it must be applied in learning, with a multicultural approach, to lead to a more democratic, moral, and plural-minded formation of mutual respect for the creation of the nation's ancestors, in terms of learning success, it is mainly determined by the teacher factor. or learner. For example, in this case, one of the Archipelago Art Review courses is an alternative course which in its objective is part of the history of Indonesia art, or discusses various ethnic art works of the Archipelago which are only limited to primitive, classical, and traditional arts, and not to modern Indonesian art.

The choice of learners who are strong, have a high work ethic, are future-minded, and are able to pass on cultural knowledge is a hope, especially in the learning of this subject. By addressing the multicultural-based educational paradigm as the hope of education is not only focused on one skill or one skill, multicultural education must also be able to accommodate multiple intelligences. Related to this assumption, according to Gardner in his book *Frames of Mind* (1983) classifies the existence of seven intelligences that are always possessed by humans, namely linguistic, mathematical-logical, spatial, kinesthetic-bodily, musical, interpersonal, intrapersonal intelligence. Linguistic intelligence is the ability to use words effectively both orally and in writing. This ability is related to the use and development of language in general. Mathematical-logical intelligence is more concerned with the effective use of numbers and logic, including in this intelligence is sensitivity to logical patterns, abstraction, categorization, and calculation. Spatial intelligence is the ability to capture the world of visual space accurately, including sensitivity to color, line, shape and space. Bodily-kinesthetic intelligence is the skill of using the body to express ideas and feelings, in this case including coordination skills regarding body flexibility. Musical intelligence is the ability to develop and express musical and sound forms, in this case including sensitivity to rhythm, melody, and intonation. Interpersonal intelligence is the ability to perceive and make distinctions in feelings, intentions, motivations, and feelings about others. sensitivity to facial expressions, sounds, gestures, is also included in this intelligence. Intrapersonal intelligence is knowledge of oneself and the ability to act adaptively based on self-recognition. Included in this is the ability to reflect and balance oneself (H. Gardner, 1983).

The diplomacy of multicultural learning according to Soehardjo is that to make art education effective, it is included in the learning method in the area of modern education in art education, divided between art transmission or Education in Art and functioning art or *Education Throught Art* (Soehardjo, 2005, p. 3). is between culture in the framework of its preservation and the second is always education whose mission is to utilize art to function as a means of developing students in order to prepare for the future demands to fill in concepts about art problems, related to the Archipelago Art Overview, for example entering this area.

Regarding the multiple intelligence of learning, the Archipelago Art Overview, the object is vocational students majoring in art education, so that they must have been given the ability to practice arts, so that

to reach the direction of forming a dual intellectual, without the help of other competencies, the learning position of the Archipelago Art Overview cannot fully fulfill Gardner's theory. Relating to linguistic intelligence, at least the competence of visual students can transfer visual forms into words or writing or tell the relationship between visual elements. With regard to logical-mathematical intelligence, it is clear because in terms of practicing visual students can take into account the proportions of the form which includes numerical considerations. Spatial intelligence, visual students are accustomed to considering aspects of spatial dimensions regarding the layout of the aesthetic formations, including the components of displaying fine works of art. Regarding the bodily-kinesthetic intelligence, it can be seen that art students are able to respond to ideas on the physiognomic aspect of the body as a matter of creating plastic, tridimensional art works. Musical intelligence, it seems that art students are accustomed to imagining combining musical aesthetics with visual aesthetics, being able to also identify or capture meaningful and rhythmic audio with meaningful visuals. As an example, I once taught how the aesthetic relationship of traditional Balinese, Sundanese, and Javanese music, associated with traditional ornamental ornaments from the same area of Bali, Sundanese, and Javanese, can actually be synchronized in the process of creation. Related to interpersonal intelligence, it turns out that visual students are also able to capture the face of a person's feelings being transformed into image creation [pa. Then personal intellectual intelligence, it seems that visual students are able to control themselves to maintain balance as it is a statement that is almost similar to the elements of esteti in the aspects of balance, harmony, and equality.

If the first awareness is used as a base for the short term which in this case is indicated in multicultural education, then in the second awareness is used as a foundation for the long term. Regarding the long term, the learner factor must be able to develop substances of ethnic art that have not been touched in the distribution of information, so in this case it must be based on the substance of ethnic similarities as we already know are roughly in a panel with blank lines. in this case discourse becomes multicultural education. In the long run, based on the distribution of ethnic arts that have been identified, one way to be able to distinguish it is only by studying or researching about ethnic art, even though perhaps with large funds. If sharing an existing museum or perhaps *Taman Mini Indonesia Indah* is considered to represent the ethnic distribution of the archipelago's art, then we can often bring our students there. If there are still gaps that have not been accommodated, research problems are something that has become a habit in higher education. The long-term direction for the next by understanding and having a sense of belonging to the various ethnic art creations is clear to fine students as a source of inspiration for the creation of arts and crafts.

4. Conclusion

The learning of art has been going on for a long time in line with the age of education. The concept of art education is also developing in the sense of following the theories of educational science, not forgetting other theories of knowledge, which means to support the search for truth as well as to test it

and also to make creativity effective. in creation.

As long as the interests of education are swallowed up by policies that have power, art dedication does not deal and you know about it, the important thing is that there is still an empty gap whose name is free to create, which can still appear to deliver creative children of the nation as well.

The concern with the offer of a multicultural approach, at the central level, is one side of the educational corridor, if it extends to the area of fine arts education which is indeed together with other disciplines to improve itself. Having capital with awareness, it seems that textbooks or other information are not multicultural based. With the final word of this awareness, one of the history of Indonesian fine arts, also failed in its historiography, so that the alternative to entering the course Overview of Archipelago art seems to be more gambling in nature and is considered as a source of multicultural capital found.

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