

Lukisan gua di Sulawesi Selatan mengenai orang berlayar di lautan.

Cave painting of sailing people from South Sulawesi



demikian pula perjalanan sejarah yang berbeda dari pulau-pulau tersebut; satu pulau secara berturut-turut dilanda arus pengaruh dari luar sedang di pihak lain ada daerah yang hampir sama sekali terisolasi dari dunia di luarnya, telah menjadikan kesenian Indonesia kini memiliki variasi yang cukup luas baik dalam hal corak maupun tingkatan perkembangannya. Namun tidak boleh dilupakan pula bahwa sebagai suatu kelompok yang memiliki juga persoalan-persoalan bersama, persamaannya pun tidak dapat diabaikan. Dari dalam tampak dengan jelas keberagaman seni rupa Indonesia itu; candi-candi di Jawa Tengah lain dengan apa yang ada di Jawa Timur, ukir-ukiran Cirebon berbeda dengan ukir-ukiran dari Bali, arca-arca Asmat berbeda jauh tingkat perkembangannya dengan patung-patung Cokot. Tetapi dari luar terasa adanya ikatan nafas yang sama, ialah sifat-sifat khas seni rupa Indonesia.

Di sepanjang sejarahnya, seni rupa Indonesia terkenal dengan kekayaannya akan ragam-ragam seni hias; baik yang primitif maupun yang tradisional memiliki variasi yang luas akan motif-motif hias dengan penggarapan yang cukup artistik pula. Nampaknya bumi Indonesia ini cukup subur bagi tumbuhnya kapasitas artistik yang terdapat di antara penduduknya. Hal ini akan kelihatan juga apabila seseorang misalnya sedang membandingkan seni rupa Indonesia dengan seni rupa dari negara-negara tetangga yang sama-sama mendapat pengaruh India. Pengaruh India—dan juga pengaruh-pengaruh lain—di Indonesia disambut oleh tangan-tangan yang kreatif dan pengaruh itu

of islands share specific problems, similarities can and do occur. A variety of differences are immediately apparent, for example, the temples of Central Java differ from those in East Java, the carvings of Cirebon vary from those of Bali and the statues of the Asmat tribe of Irian Jaya are on a much different developmental level than those of Balinese artists like Cokot. Yet an objective view from the outside will reveal a similarity in tendency and specificness of character that is uniquely Indonesian.

Throughout its history, Indonesian fine art has been known for its pronounced diversity of decorative works, both primitive and traditional, which are characterized by an extensive variety of ornamental motifs done in a highly artistic manner. Indonesia seems to have the ability to produce a people with a strong capacity for artistic endeavors. This is easily seen in any comparison of Indonesian art with that of its neighboring nations which also experienced Indian influence historically. This Indian influence — as well as other input — was warmly greeted with creative hands in Indonesia and transformed into high quality Indonesian art. "Wir haben das Ramayana geschrieben, die Javenen aber tanzen es,"¹¹ was a comment made by Rabindranath Tagore, who was highly impressed by the fact that the Ramayana legend which had been written in India had been developed into a dance-theater form by the Indonesians. And more than that the people of Indonesia used these legends as the basis for temple reliefs as varied as the beautifully realistic works of Prambanan temple and the impressively decorative carving of the Panataran temple. And this is not even to mention the rich variety of all types



Guci perunggu dengan warna kehijauan di atas coklat perunggu. Bermotif pilin ganda, yang kemudian berkembang menjadi, antara lain : motif kain batik parang rusak dari Jawa Tengah atau motif tameng dari Irian. (kiri)

Lukisan gua di Sulawesi Selatan, menggambarkan jari-jari tangan, dalam warna coklat-oker. Melambangkan rasa bela sungkawa terhadap orang yang meninggal. (kanan)

Bronze jar, with greenish color on top of brown bronze. With double spiral motif that later developed into, among others, a "parangrusak" textile motif from Central Java or a shield motif from Irian(left).

Cave painting from South Sulawesi, depicting fingers of the hand, in brown-ochre color. It symbolizes condolences for deceased (left).



waktu-waktu kosong, yaitu pada saat menunggu panen, yang besar artinya bagi lahirnya penciptaan seni, dan karena mereka hidup bermasyarakat maka mulailah kehidupan manusia sebagaimana layaknya; mereka bergaul, bekerjasama, sebagaimana konsepsi kemanusiaan kita sekarang ini.

Demikianlah, seni lahir dalam masa Neolitikum, sekalipun perlu diingat bahwa konsep seni mereka jauh berbeda dengan pandangan modern yang kita hayati. Bagi mereka seni bukanlah barang kemewahan melainkan barang guna jua yang dimanfaatkan dalam bermacam-macam upacara ritual. Seni prasejarah adalah seni ritual magis yang dipergunakan sebagai alat untuk mencapai sesuatu tujuan dengan cara yang irasional seperti misalnya dipergunakan untuk mencari persahabatan dengan sesuatu kekuatan di luarnya, mencari perlindungan ataupun secara magis diharapkan mempengaruhi sesuatu keadaan (*wishful*). Seni prasejarah juga bersifat simbolik, setiap bentuk selalu memiliki arti perlambangan tertentu, demikian juga halnya macam-macam warna yang sudah dikenal pada waktu itu.

Masyarakat prasejarah adalah masyarakat yang animistik. Mereka percaya akan adanya roh atau anima di mana-mana, ada yang baik dan ada yang jahat. Roh

and raise crops and animals. In this way they had established themselves as "producers of food" rather than the gatherers of an earlier age. This was beneficial in that they no longer had to gather their food daily and had periods of time, while waiting for harvests, for example, which provided a great opportunity for the creation of art. And because they lived in communities they established appropriate human interaction and cooperation much like we experience today.

Thus art was born in the Neolithic age, although it must be noted that what these ancient people viewed as art was highly different from our modern concepts. Art objects were not the luxury items they have become to modern man. To the men of ancient times art objects were functional items of use in a variety of rituals. Prehistoric art is ritual-magic art used as a tool to achieve a set end in an irrational manner. For example, for the seeking out of beneficial alliances, or for the wishful influencing of situations. Prehistoric art is also symbolic, with every form carrying a specific symbolic meaning. This is also true of the colors used at that time.

Prehistoric peoples were animistic. They believed that there was a spirit or anima in all things everywhere. There were good and bad spirits alike to be worshipped and placated for protection. These people also adhered strongly to custom and tradition, and because their ancestors had created and preserved these customs, they were held in high esteem and