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Indonesian modern art historiography: national and transnational perspectives

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Propositions (Stellingen)

Indonesian Modern Art Historiography
National and Transnational Perspectives

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1. Modern Indonesian Art Historiographers tend to have a strong nationalist bias.
2. The need for pioneers in Indonesian Art History arose from the spirit of decolonization and the search for national heroes.
3. The dominance of the Indonesia-centric perspective in the history of modern Indonesian art plays a decisive role in fostering an underdeveloped understanding of Mooi Indië painting.
4. The movement of artists from one city to another formed new factions of artistic development.
5. Indonesian painters' participation in three *Bataviaasche Kunstkring* programs—*Indische Bonds Collectie*, *Vrije Tentoonstelling Indische Schilders*, and *Indische Schilders Weerbaar*—proved that the institution was not discriminatory.
6. Stagnation in Indonesian modern art historiography means that no new histories have been generated; only old ones have been recycled.
7. A nationalistic viewpoint hinders our understanding of the intricate and interconnected histories of diverse nations and cultures, leading to a simplistic and inaccurate understanding of their art and its cultural significance.
8. Contrary to popular belief, the Fine Art-ITB (Bandung) and ASRI (Yogyakarta) have never been in confrontation.
9. Leiden University is crucial for the development of Indonesian art history.
10. It is not easy to be a historiographer, especially an art historiographer.