

Abstrak

Penelitian ini berkontribusi pada kajian sains, teknologi, dan hubungan internasional (STAIR), serta dekolonialisme dengan mengkaji mural dan proyeksi video berjudul *"Untitled"* karya seniman kontemporer berdarah Kanak, Nicolas Molé, untuk memahami poin kritik masyarakat Kanak terhadap referendum Kaledonia Baru. Dengan menggunakan pendekatan estetika dekolonial dan metode dramaturgi untuk menganalisis data kualitatif berupa arsip pameran dan hasil pembacaan karya oleh pakar seni rupa, penelitian ini menjawab pertanyaan: (1) Apa kritik yang dibangun dan dikembangkan dalam karya *"Untitled"* untuk merespons dominasi narasi referendum pada wacana dekolonisasi Kaledonia Baru? dan (2) Bagaimana kritik tersebut dipertunjukkan dan direpresentasikan dalam karya *"Untitled"*? Kajian terhadap karya *"Untitled"* menghasilkan wawasan bahwa referendum Kaledonia Baru bukan upaya dekolonisasi yang berhasil karena penindasan dan eksploitasi dalam relasi kolonial antara Prancis dan Kaledonia Baru masih terus langgeng. Seiring dengan terpecahnya masyarakat Kaledonia Baru karena pilihan "YA" atau "TIDAK" dalam referendum, luaran dekolonisasi yang lebih penting justru terlupakan, yakni reparasi pasca kolonial dalam segala aspek kehidupan komunitas Kanak. Molé mempertunjukkan kritiknya tersebut dengan teknik dramatis *scripting*, *staging*, dan *performing* yang merepresentasikan realitas kolonialisme dan referendum di dalam pilihan, hubungan, dan makna simbol-simbol. Pengamat karya *"Untitled"* dapat mengembangkan interpretasinya terhadap realitas kolonialisme dan referendum di Kaledonia Baru dengan dibantu pembedaan dan petunjuk tekstual dalam karya.

Kata kunci: Kaledonia Baru, referendum, estetika, dekolonialisme, dramaturgi

Abstract

This research contributes to the study of science, technology, and international relations (STAIR) and decolonialism by investigating a mural and video projection artwork titled "Untitled" by a contemporary artist of Kanak descent, Nicolas Molé, in order to understand the Kanaks' points of critique regarding New Caledonia referendum. By employing a decolonial aesthetic approach and dramaturgy of social movement method to analyze qualitative data consisting of exhibition archives and experts' interpretation of the artwork, this study addresses the following questions: (1) What critique is constructed and developed in "Untitled" to respond to referendum as the dominant narrative in New Caledonia decolonization discourse? and (2) How is this critique performed and represented in "Untitled"? A study in "Untitled" provides insights that New Caledonia referendum is a failed decolonization attempt because oppressions and exploitations under the colonial relationship between France and New Caledonia persist. As New Caledonians become divided by "YES" or "NO" options in referendum, the more crucial goals of decolonization, namely post-colonial reparations in all aspects of Kanaky life and New Caledonians' unity, are overlooked. Molé presents his critique through dramatic techniques of scripting, staging, and performing that represent the realities of colonialism and referendum within the choices, relationships, and meanings of symbols in the artwork. Observers of "Untitled" can develop their own interpretations of the realities of colonialism and referendum in New Caledonia with the help of framing and textual cues in the artwork.

Keywords: *New Caledonia, referendum, aesthetic, decolonialism, dramaturgy*