

INTISARI

Historiografi pada masa Orde Baru tidak terlepas dari peran militer di dalamnya. Dominasi militer di ranah sosial-politik melanggengkan praktik kekerasan di tingkat bawah untuk melanggengkan program pembangunan nasional dan ekonomi kapitalisnya. Peristiwa kekerasan itu direkam dan dilukiskan oleh banyak seniman di antaranya Semsar Siahaan yang mengkritik sistem ini melalui karya seninya. Sebagai seorang seniman dan aktivis pergerakan, Semsar hidup di tengah realita rakyat yang tertindas, mendapat kekerasan dari aparat, mengalami kemiskinan terstruktur, dan kehilangan hak-hak hidup. Lahir dari keluarga militer yang jujur dan amanah, Semsar mendapat teladan moral dari ayahnya yang seorang Mayor Jendral. Tesis ini bertujuan untuk melihat alasan dibalik kritik serta menganalisa media yang digunakan sebagai bentuk perlawanannya terhadap militerisme Orde Baru.

Melalui metode sejarah seni dengan pendekatan ikonologi dan ikonografi Erwin Panofsky, penelitian ini menunjukkan bahwa kritik Semsar lahir dari latarbelakang keluarga, pendidikan dan lingkungan yang membentuk ideologi perlawanannya. Sikap kritis tersebut tergambar dalam karya-karyanya yang melawan hegemoni militerisme Orde Baru. Melalui bahasa rupanya, Semsar menggambar realitas rakyat, karyanya menjadi fakta dan representasi historis. Sebanyak 96 karya dipilih sebagai wujud perlawanannya. Simpulan penelitian ini menunjukkan bahwa kritik Semsar ditujukan kepada militer melalui karyanya yang beraliran *social commentary art* yaitu seni yang digunakan sebagai cambuk membangkitkan kesadaran dan kritik sosial, politik, ekonomi dan budaya. Pemilihan ikon-ikon seperti rakyat, petani, nelayan, buruh, perempuan, ibu dan anak, “manubilis”, tentara dan wajah orang tertentu bertujuan untuk mengungkapkan perlawanannya atas kekerasan, eksploitasi, dan penindasan yang terjadi selama era Orde Baru.

Kata kunci: Militerisme, Orde Baru, Perlawanan, Semsar Siahaan, *Social Commentary Art*

ABSTRACT

The historiography of the New Order era is inseparable from the role of the military. The military's dominance in the socio-political sphere perpetuated violent practices at the grassroots level to further its national development and capitalist economic programs. These violent events were recorded and depicted by many artists, including Semsar Siahaan, who criticized this system through his art. As an artist and movement activist, Semsar lived amidst the reality of the oppressed people, experiencing violence from the authorities, experiencing structural poverty, and being deprived of their rights to life. Born into an honest and trustworthy military family, Semsar received moral guidance from his father, a Major General. This thesis aims to examine the reasons behind his criticism and analyse the media he used to resist New Order militarism.

Using art history methods with Erwin Panofsky's iconology and iconography, this research demonstrates that Semsar's criticism stemmed from his family background, education, and environment, which shaped his ideology of resistance. This critical stance is reflected in his works, which challenge the hegemony of New Order militarism. Through his visual language, Semsar depicts the people's reality, making his works both factual and historical representations. A total of 96 works were selected as a manifestation of his resistance. The conclusion of this study shows that Semsar's criticism is directed at the military through his works, which are in the social commentary art genre, namely art that is used as a whip to raise awareness and critique social, political, economic and cultural. The selection of icons such as the people, farmers, fishermen, labourers, women, mothers and children, "manubilis", soldiers and the faces of certain individuals aims to express his resistance to the violence, exploitation, and oppression that occurred during the New Order era.

Keywords: *Militarism, New Order, Resistance, Semsar Siahaan, Social Commentary Art*