

# ARTWORK 3 SOLIDARITY

2000/2005

Inspired by the collective strength of women in advancing women's rights after the May 1988 Tragedy in Indonesia, you created a sculpture titled Solidarity. You begin sculpting a tight wall of women with their arms interlinked. You want to build a statement of strength, of survival, of women refusing to be forgotten.

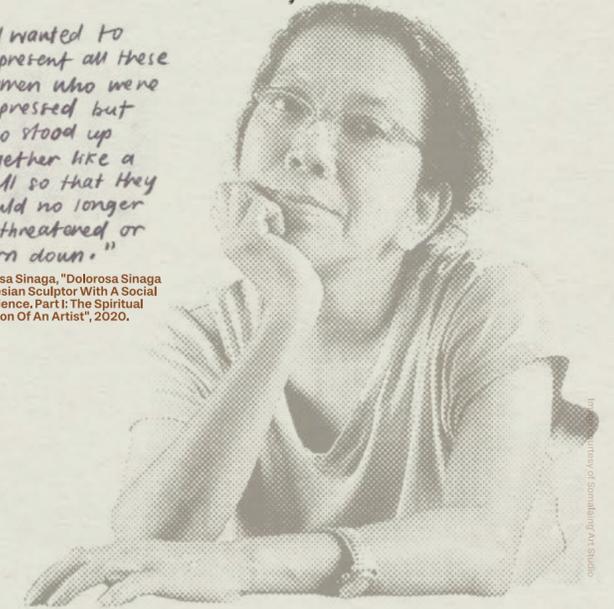


Dolorosa Sinaga  
*Solidarity*  
2000/2025  
Bronze, Open edition  
78.5 x 96.5 x 20cm  
Base: 5.5 x 106 x 32.5cm  
Collection of National Gallery Singapore  
© Dolorosa Sinaga

**FEAR NO POWER**  
*fear no power*  
*women imagining otherwise*

"I wanted to represent all these women who were oppressed but who stood up together like a wall so that they could no longer be threatened or torn down."

Dolorosa Sinaga, "Dolorosa Sinaga Indonesian Sculptor With A Social Conscience, Part I: The Spiritual Evolution Of An Artist", 2020.



1 What is the significance of the pregnant lady among the figures?

2 How does the sculpture evoke both vulnerability and strength of women?

3 What feelings might the gestures of these figures evoke?

## CREATIVE MISSION

1 Design a T-shirt graphic with "Solidarity" as the main text.

2 Draw yourself and others standing together to form a human wall. They can be your family and friends.

3 Give each of you a pose to symbolise your stand against inequalities.

REFLECTION Who helps you stand when you feel too weak? Do you feel stronger together?

## DOLOROSA SINAGA

Dolorosa Sinaga (b. 1952, Indonesia) is a sculptor, activist and educator who uses art to speak up for justice and women's rights. Trained in Jakarta and London, she taught and eventually became a dean at Jakarta Institute of Art. During periods of political upheaval in Indonesia, Dolorosa focused on amplifying women's voices through art. Her sculptures address memory, injustice and women's struggles. She also created spaces where people could come together, make art and have honest conversations about society.

# ARTWORK 1 BATAK SARCOPHAGUS

1979

You are a young sculptor who has recently graduated from art school. As a Batak (an ethnic group in Sumatra), you are intrigued by your traditions of ancestral worship. Their sarcophagi, or stone coffins, are not just tombs to you. They are stories cast in stone, carrying the wisdom and struggles of those who came before you. You decide to sculpt your own Batak sarcophagus to explore different forms of sculptural expression.



Dolorosa Sinaga  
*Batak Sarcophagus*  
1979  
Cement  
61.7 x 15 x 36.3 cm  
Collection of National Gallery Singapore

# ARTWORK 2 FEAR NO POWER

2003

It is the early 2000s. You sculpt a woman with her mouth gagged and her hands pressed to her chest. You've come to know about women imprisoned without trial and forgotten by history. You want this sculpture to speak for them and name her *Fear No Power*.



Dolorosa Sinaga  
*Fear No Power*  
2003  
Bronze  
60 x 14.7 x 31.6 cm  
Collection of National Gallery Singapore

1 How would the scale or heaviness of the sculpture affect the experience of the artwork?

2 What can ancestral traditions teach us about who we are today?

3 Does this sculpture feel personal or distant? Why?

1 What stands out about the woman's posture and expression even though she's gagged?

2 How does the sculpture remind others that there were people silenced in history?

3 If this artwork could speak, what would it say?

## CREATIVE MISSION

1 Refer to the *Batak Sarcophagus* and imagine a local version.

2 Who do you want to honour in your life?

3 Sketch your design in the space provided. Think of the colours, shapes, texture and symbols you would use.

4 If your sculpture could speak, what wisdom or emotions would its voice carry?



**REFLECTION** Can looking at older heritage artefacts and culture help us explore our own identities?

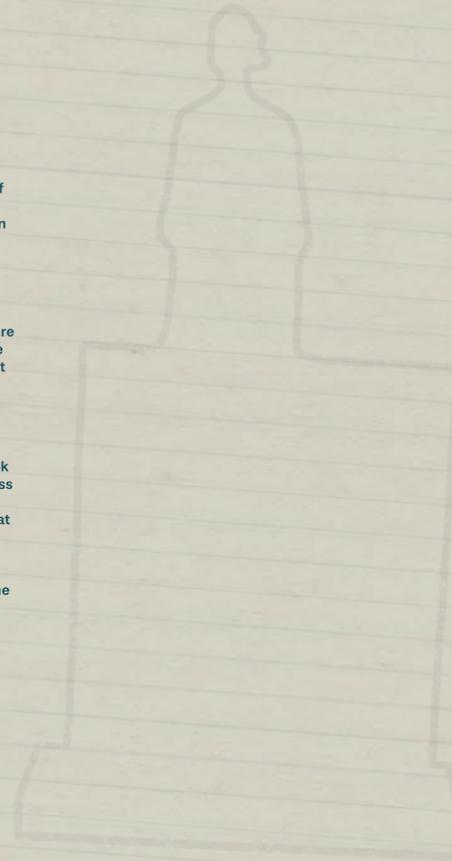
## CREATIVE MISSION

1 Draw reference from the sculpture *Fear No Power*.

2 Draw a sculpture of the woman you know who has been treated unfairly.

3 Fill up the space around the sculpture with words that the woman would want to say.

4 Vary the size, orientation and look of the text to express feelings. For example, words that should be shouted can appear bigger with thicker lines and radiate from the sculpture.



**REFLECTION** How can art create awareness and speak for those who cannot?