

Conference Paper

## Garuda Wisnu Kencana: Between Philosophy and Diplomacy

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### ABSTRACT

The Garuda Wisnu Kencana is a symbol of Balinese culture and art. One of Garuda Wisnu Kencana statues located in the southern part of Bali is the tallest statue in Indonesia, which has become an iconic landmark. Even in Bali, Pakudui village in Gianyar is famous for the art of the Garuda Wisnu Kencana wooden statue. For the Balinese people, Garuda Wisnu is not just a work of art. The philosophical Garuda Wisnu Kencana is inextricably linked to the Balinese way of life. Apart from its close relationship with the local community, at a higher level, namely at the state level, the Garuda Wisnu Kencana statue is used as a diplomatic tool in various events. This article looks at Garuda Wisnu Kencana from a philosophical standpoint, as well as its use in Indonesian diplomacy. This paper uses a qualitative research method. The data used in this paper comes from an interview with Made Ada, a Balinese master wood carver, as well as secondary sources such as government official websites and national media coverage. By using the concept of cultural identity and cultural diplomacy, the author finds that Garuda Wisnu Kencana's philosophy is in line with Indonesian diplomacy and the artwork used as diplomatic tools in several events.

*Keywords: Art, culture, diplomacy, Garuda Wisnu Kencana*

### Introduction

Garuda Wisnu Kencana is a symbol of Balinese culture and art. For the Balinese, Garuda Wisnu Kencana is not only an art but philosophically also related to the Balinese way of life. It is a traditional concept of bird symbols as symbols of the gods of the world above and as the manifestation of the Hindu God Wisnu's vehicle as well as a symbol related to the culture and art (Pemayun, 2011). Garuda as a symbol is used not only in ritual ceremonies as decorative elements in the form of carvings in temples and at entrances but also in various forms of art. One of them is as an aesthetic presentation in the creation of sculptures or statues.

One of the biggest Garuda Wisnu Kencana statues in Bali is located in the southern part of Bali, namely at the Garuda Wisnu Kencana Cultural Park (GWK Cultural Park). The statue, built in 1998, is made of a mixture of copper and brass weighing 3,000 tons, with a height of 121 meters and a Garuda's wingspan of 64 meters (Aida, 2022). Based on the dimension, the statue, artwork by an artist from the Tabanan Regency, I Nyoman Nuarta, becomes the tallest statue in Indonesia. This statue is also the third tallest statue in the world after the Statue of Unity in India and the Spring Temple Buddha in China. GWK is an iconic landmark and a symbol of a new civilization in Indonesia. The GWK Cultural Park plays a major role in increasing tourist visits to Bali.

The GWK Cultural Park is a cultural park providing various facilities and displaying a variety of Balinese cultural and art performances. In addition to being a venue for various entertainment activities such as Miss World 2013, Soundrenaline 2019, and DWP X 2019, the GWK Cultural Park is also a venue for many formal international events, such as the International Monetary Fund World Bank (IMF-WB) Annual Meeting 2018 (The Jakarta Post, 2018). It is also one of the venues

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that will be used for the G20 Summit delegates dinner on November 15<sup>th</sup>-16<sup>th</sup>, 2022 (Office of Assistant to Deputy Cabinet Secretary for State Documents & Translation, 2022).

In addition to the statue in the GWK Cultural Park, the Indonesian wooden Garuda Wisnu Kencana statue is also recognized internationally. The statue is frequently linked to I Made Ada, a Garuda carver from Tegalalang, Gianyar. His artwork has been registered for a patent at WIPO (World Intellectual Property Organization) since 1996. Moreover, the traditional village of Pakudui, from where I Made Ada comes, is noted for the wooden GWK statue. In this village, almost all of the people work as sculptors of Garuda statues and are well-known as the Garuda Tourism Village.

Apart from its identical image to the local Balinese community, at the national level, GWK also appears in various international events, not only as an official international event venue but also as an Indonesian artwork used for diplomatic purposes in various official international events. Therefore, this paper aimed to explain the role of the Garuda Wisnu Kencana statue in supporting Indonesian cultural diplomacy from a philosophical point of view and its use in Indonesian diplomacy.

### ***Literature Review***

Culture plays a strategic role in maintaining a good relationship between countries. Weeks and Stoev explained that “culture has a vital role in the relationship of the countries, not only as a tool of real politics to assert and maintain power but also as a means in itself for communication and construction of lasting relationships” (Weeks & Stoev, 2011). In this paper, Weeks and Stoev suggested that art in cultural diplomacy is carried out through the implementation of the PAN-GAEA Global Art Initiative in 2008 to support the children’s program of UNICEF, initiated by The IDEA Society. This paper focused on the significance of art and the involvement of artists in cultural diplomacy. Diplomats must trust artists to make art that speaks to people without a political subtext (Weeks & Stoev, 2011).

Isabella (2018) described the art used by Indonesia to establish a good relationship with the United States and the Soviet Union during the Cold War. The term ‘friendship’ was chosen over ‘political alignment’. The friendship of the countries was also symbolically represented through gift exchange, evidenced by the giving of a sculpture of a sportswoman made by the Soviet’s prominent sculptor, Matvey Genrikhovich Manizer, to President Soekarno. The gift was a sign as well as a reminder of the Soviet government’s funding in the late 1960s that enabled the construction of a sports stadium in Jakarta, now known as the Gelora Bung Karno Stadium.

Indonesian cultural diplomacy was also discussed by Cohen in his article. Cohen (2019) illustrated art diplomacy in the three different government eras, namely the Soekarno Era, the New Order Era, and the Reform Era. President Soekarno had a personal interest in art so art involvement had been the focus of his diplomacy. He carried out art diplomacy through cultural missions abroad by involving multi-ethnic artists from all over the country. Through preparing for tours and touring together, artists from around the country could become ‘more aware of differences between art styles’, exchange ‘skills and ideas’, gain ‘respect for each other’s region’, and feel more Indonesian as a result (Cohen, 2019). At this time, art diplomacy was intended as a means to gain recognition by showing that Indonesian cultures also have values like other countries’ cultures.

During the New Order era, President Soeharto granted The Darmasiswa scholarship to encourage foreign students to study the Indonesian language and culture. Major changes related to arts diplomacy at this time were made by Mochtar Kusumaatmadja during his service as the Minister of Foreign Affairs of Indonesia from 1978-1988. He coined a new term, namely cultural diplomacy to refer to the use of art in diplomacy, previously called arts diplomacy. The goal of this diplomacy changed from what was originally for ‘mutual understanding’ or ‘goodwill’ to ‘raising the image of Indonesia abroad’ or ‘developing a portrait of Indonesia internationally’ (Cohen, 2019). In short, cultural diplomacy was aimed at supporting Indonesian political and economic diplomacy.

In the Reform era, cultural diplomacy developed rapidly along with economic growth. Artists were required to express traditional culture in modern ways such as through films, contemporary visuals, and others. Indonesian embassies, the Indonesian Ministry of Education and Culture, and the diaspora played a central role in cultural diplomacy. At this time, cultural diplomacy was aimed at asserting Indonesia's ownership of tangible and intangible cultural properties such as batik, Pendet Dance, Reog Ponorogo, and the folk song *Rasa Sayange*.

Weeks and Stoev (2011) and Isabella (2018) showed the importance of art and artist involvement in cultural diplomacy. The goal is to present the national identity and to maintain a good relationship between the countries. The gift exchange between the countries is also shown as a sign of friendship. This helps to study the use of the GWK statue as a gift at various international events. Of the studies examining Indonesian cultural diplomacy, none specifically studies the use of artwork in the form of statues as a part of Indonesian diplomacy. Therefore, this study had the purpose to study the GWK statue as one of the Indonesian artworks in Indonesian diplomacy.

### **Theoretical framework**

#### ***Cultural identity***

Culture has a broad meaning. Koentjaraningrat (2009) defined culture as the whole ideas and works humans must get used to by learning and the results of the character. Culture is not only limited to arts or customs but also reflects the identities, behaviors, and images of a society or nation. Arts reflect society, and society is reflected in the arts. This correlation carries high responsibility (Weeks & Stoev, 2011). Cultural identity can be interpreted as a cultural characteristic that differentiates a society or nation from others. Cultural identities are detailed and limited characteristics or features that belong to a certain group of people when compared with others and can develop into national identity.

Culture is one of the national identity elements as a benchmark of ethical values and morals, which are considered ideal, operational, and actual in daily life. Siswomihardjo (2008) elaborated on national identity as a manifestation of cultural values that grow and develop in the national life aspects with distinctive characteristics compared with others. National identity is an inherent identity embedded in a group based on similarities in cultures, religions, languages, desires, and ideals. National identity can be seen from national and statehood contexts. National identity in the national context tends to refer to the cultures, customs, and typical characteristics of a country. Whereas, national identity in the statehood context is reflected in state symbols.

Substantial Indonesian cultures form national identity or character. The national identity of Indonesia refers to a pluralistic nation, depicted by the plurality of ethnical groups, religions, cultures, and languages. This study found that the cultural dimension is one of the elements in the formation of cultural and national identity. Initially representing the cultural identity of Balinese society, the Garuda Wisnu Kencana nowadays develops into the national identity of Indonesia when actively engaged as a representation of Indonesia in international relations.

#### ***Cultural diplomacy***

The process of cultural diplomacy can be carried out by utilizing every cultural element considered a part of the national culture. The term to mention the use of art and culture in diplomacy has changed from arts diplomacy to cultural diplomacy. Arts diplomacy can be described as an aspect or subfield of cultural diplomacy involving the strategic management and deployment of the arts for a nation or other political entity (such as a region or intergovernmental organization) to accrue economic or political benefits and cultivate soft power internationally (Cohen, 2019).

Cummings (2003) described cultural diplomacy as the exchange of ideas, information, values, systems, traditions, beliefs, and other aspects of culture, to foster mutual understanding. Meanwhile, Warsito and Kartikasari defined cultural diplomacy as the efforts made by a country to fight for its national interests through the cultural dimension, including the utilization of ideologies,

technologies, politics, economy, military, social, and art in the international political arena (Warsito & Kartikasari, 2007). Diplomacy is defined not only as negotiations but also as a way of managing the relationship of the countries, in both peaceful and war situations. The term cultural diplomacy in Warsito's writing is explained from the micro nature, which considers culture to be only limited to art, and from the macro nature, which considers culture more broadly, to the values of ideology, nationalism, or globalization.

Moreover, John Lenczowski suggested that cultural diplomacy can be carried out through several efforts or activities including arts, exhibitions, student exchanges, education programs, literature, promotion of ideas, history, religious diplomacy, language teaching, broadcasting, listening, and according to respect, gifts, and promotion of social policy (Lenczowski, 2011.) This article focused on art and gifts. Cultural diplomacy activities through art can involve artists, singers, or other artists (Lenczowski, 2011). Art here means film, music, dance, painting, carving, and so on. The souvenirs or special gifts from a country also represent the character of a nation (Lenczowski, 2011) since it contains the cultural values of the local area. Therefore, the gift is an element of cultural diplomacy realization. The friendship of the countries is also symbolically represented through gift exchange (Isabella, 2018).

The concept of cultural diplomacy was used to examine the utilization of the GWK statue as a tool for diplomacy, specifically through art and gifts. The cultural diplomacy carried out by the Indonesian government cannot be separated from the overall public diplomacy efforts which aim to strengthen Indonesia's position internationally.

## **Material and Methods**

This study used a qualitative approach that followed research procedures to produce descriptive data, namely in the form of written words of observed behaviors. A descriptive method was chosen to describe the problems of events through respondents or other data sources related to the GWK statute in Indonesian diplomacy. The primary data of this study were obtained through interviews with I Made Ada, a Balinese wood carving master. The secondary data were obtained through the study of related literature and searches on the official website of the Bali provincial government as well as national and international mass media. This study also used targeted interviews. The extracted data from these interview processes were related to the use of the GWK as a representation of Indonesia in various international official events.

## **Results and Discussion**

### ***The Garuda Wisnu Kencana is the cultural and national identity***

The majority of Balinese society is Hindus, also known as Balinese Hindus. In June 2021, there were 86.8% of Balinese Hindus of the total population of 4.27 million people in Bali (Ministry of Home Affairs of Indonesia, 2021). As a result, many Balinese values and cultures emanate from Hindu teachings. In Balinese lives, Hinduism does not only cover the rituals but also inspires various aspects in their social lives, evidenced in the basic thoughts and beliefs used in art creation, for example, the Garuda Wisnu Kencana symbol creation and its uses.

Garuda is closely related to the Hindu mythology of the God Wisnu. Theologically, Garuda is God Wisnu's vehicle. In Hindu belief, God Wisnu is one of the three principal deities (Trimurti) and becomes "The Preserver" of the universe and the symbol of life. Garuda is visualized to have a beak and wings like an eagle, but the body is like a human. He symbolizes devotion and selfless loyalty as narrated in the book Adiparwa. In part I of this book, Garuda is depicted as having the persistence to fight for saving his mother from slavery. He was willing to go through a long journey to look for the holy water Amertha sari to free his mother from the dragons. God Wisnu, as the proprietor of the holy water, was willing to give it to Garuda in one term that Garuda became His vehicle. Garuda agreed to the term. Philosophically, this story narrates persistence, devotion, and protection.

As an integral part of Balinese culture and art life, the symbolic meaning of Garuda is related to Hinduism as the major religion in Bali. This is also linked to a belief that Garuda mythologically represents the protector of the people, shown by the use in a religious ceremony (Yadnya ceremony). For Balinese, Hinduism does not only cover the rituals but also inspires various aspects of their social lives, evidenced in the basic thoughts and beliefs used in art creation with Garuda motives, mainly in carving and sculpture.

One of the most well-known GWK statues was made by I Nyoman Nuarta in the GWK Cultural Park. Philosophically, I Nyoman Nuarta visualized the figure of God Wisnu riding Garuda as a symbol of the preserver of the universe. Symbolically, Garuda is a human promising to maintain, develop, and protect life. Humans can destroy and preserve nature. Life must be maintained by humans because God has gifted the great universe to humans (Kompas, 2022).

For Indonesia, Garuda nationally symbolizes freedom. Garuda is the national symbol of Indonesia known as Garuda Pancasila, holding the values of culture, philosophy, politics, power, art, and honored national principles. Nationally, I Made Ada's well-known wooden Garuda Wisnu Kencana statues have been used to decorate the Presidential Palace since the President Soeharto era. The statues are now placed in the Presidential Palace, in both Jakarta and Tampaksiring.

Historically and philosophically, the Garuda Wisnu Kencana statue is a cultural identity of the Balinese. As time passes by, the Garuda Wisnu Kencana statue develops its usage in various national activities that represent Indonesia. This shows that the Garuda Wisnu Kencana statue, as the result of art and culture, is the identity of Indonesia in the national context.

### ***Garuda Wisnu Kencana as a diplomatic tool***

The role of art and culture in international relations is significant. Art is a powerful tool that can be used to raise awareness and understanding of issues, promote dialogue, and establish bonds between individuals of diverse cultural and professional backgrounds. The shared experience of creating and experiencing art can establish sincere human relationships; relationships that cannot be broken by the words or actions of others (Academy for Cultural Diplomacy, 2022).

Sculpture and carving arts are cultural diplomatic tools often used by the Government of Indonesia. Historically, Indonesian people have known carving art since around 1,500 B.C. in the Neolithic Era. Indonesian carving art developed fast after the inclusion of Hinduism, Buddhism, and Islam, shown through various carvings on the temples and the inscriptions.

The Government of Indonesia utilizes unique and distinct statues as cultural diplomatic tools. One of the statues is the Garuda Wisnu Kencana statue, noted a long time ago and linked to I Made Ada Astawa, a carving master. His artwork has decorated the Presidential Palace, in both Jakarta and Tampaksiring, since the President Soeharto era. His artwork is also registered with the World Intellectual Property Organization (WIPO) in Geneva, Switzerland. From 1980 to 1996, I Made Ada got many invitations from the government to promote traditional crafts as Indonesian cultural activities. Particularly, he accepted many invitations from the Indonesian Embassy abroad. Besides, the Government of Indonesia also gave the Garuda Wisnu Kencana statues carved by him as a gift for VIP guests from other countries. In 2015, Made Ada received an award from World Indonesian Achievement Institute for achievements in the field of cultural arts as a maestro for carving Garuda statues (Indonesian World Achievement Institute, 2015).

Indonesia wants the Garuda Wisnu Kencana statue to be able to be expendable to bring to the international world and to show the national identity with cultural diversities. Therefore, the Garuda Wisnu Kencana statue is used as a diplomatic tool at various international events. Diplomatic tools, by definition, can be anything used to affect the relations between two countries. Indonesian diplomacy through the use of the Garuda Wisnu Kencana statue has already been conducted since a long time ago. This is shown through various efforts by the Government of Indonesia, such as:

### *Cultural diplomacy with the United States*

This diplomacy involved a prominent carving artist, I Made Ada Astawa. In 1986, he was once invited to a presidential event at one of the hotels in Nusa Dua Bali to present his skill in carving. At the event, Ronald Reagan, the 40th President of the United States, was present (Indonesian World Achievement Institute, 2015). He paid an unofficial visit for four days in Bali, during his trip toward the ASEAN Summit held in Tokyo on May 2nd, 1986. At this event, I Made Ada exhibited his skill in carving directly at the front of the President of the United States, Ronald Reagan.

I Made Ada also exhibited his skill at the visit of the 42nd President of the United States, Bill Clinton. He said that he carved the Garuda Wisnu Kencana wooden statue in front of Bill Clinton. The statue was half-carved to show the carving process which needed hand skills and art. That event was very strictly escorted and after the carving process, the tools used by I Made Ada were saved by the officers. Sharp objects were not allowed during the event (Interview with Made Ada).

To maintain good communication between Indonesia and the United States, the Government of Indonesia conducted cultural diplomacy by utilizing the Garuda Wisnu Kencana statue, a cultural element as part of the national culture. Indonesian diplomacy effort towards the United States through the official state dinner involved an artist of wooden statue carving, I Made Ada. The skill exhibition in carving was chosen because culture could melt down a difficult situation, and the importance of the concept of people-to-people cultural interaction to create more engaging and mutual interactions. The goal was not limited only to introducing Indonesian culture but also to strengthening international friendship and collaboration with the United States.

### *Gifts for the International Monetary Fund World Bank (IMF-WB) Annual Meeting 2018*

Indonesia was the host of the International Monetary Fund World Bank (IMF-WB) Annual Meeting 2018. This event was the largest annual finance meeting in the world. This opportunity made Indonesia able to conduct diplomacy to realize the national interest. At this event, the Government of Indonesia prepared 1000 miniatures of the wooden Garuda Wisnu Kencana statue. The statue became a special gift for the country delegates in the meeting, handed over by the Host Country Reception of the IMF-WB Annual Meeting in the GWK Cultural Park.

The miniature of the Garuda Wisnu Kencana statue is handcrafted by a Balinese carving master, I Made Ada. The Garuda Wisnu Kencana statue has a dimension of 17 cm x 13 cm x 8 cm. On the front and back sides of the statue, there is a Bali-Indonesia GWK placard, while on the lower side of the statue, there is a WIPO patent and the Ada Garuda (AG) logo (Mardiastuti, 2018). In the carving process, I Made Ada was assisted by 70 carvers from the traditional village of Pakudui Gianyar, noted for the wooden Garuda Wisnu Kencana statues. However, to assure the uniformity of the size, style, and quality of the design, the initial and finishing processes were done by I Made Ada himself. The 1000 statues were finished in three months.

I Made Ada think that being the host of international events is a good opportunity to open job recruitment and business for the Balinese. He hoped that the gifts he made could have a positive impact on other Balinese craftsmen (Interview with Made Ada). In short, this is not only an event to promote culture but also an opportunity to create a business to benefit economic and trading growth.

The miniature of the wooden Garuda Wisnu Kencana statue was chosen to represent Bali as the event venue. In addition, the gift is a Balinese handcraft that has a local value. Therefore, the gift is an element of the cultural diplomatic processes. Through the provision of typical Indonesian gifts at official international events, Indonesia can promote the culture as well as increase diplomatic relations with the member countries of the IMF-World Bank.

### *Diplomatic gifts for IAEA*

Indonesia served on the Board of Governors of the International Atomic Energy Agency (IAEA) in 2017 and as the Chair of IAEA's Board of Governors for 2017-2018 representing the Southeast Asia and Pacific (SEAP) group. This is the second time Indonesia occupied the position

after 1985-1986. This second time, Indonesia served for one year from September 2017 to September 2018. To mark the end of the term, in September 2018, Indonesia donated the Garuda Wisnu Kencana statue to the IAEA. The statue was handed over to the United Nations in Vienna by Indonesian Ambassador/Permanent Representative, Darmansjah Djumala, to IAEA Acting Director General, Dazhu Yang, as a symbol of Indonesia's support for the IAEA.

The teak-wooden statue was 160 cm high and made by a Balinese carving master, I Made Ada. The Garuda Wisnu Kencana statue was elected since philosophically it a meaning of the protector of the universe. This was in line with the IAEA motto, Atom for Peace and Development (Republika, 2018).

In addition to the support to IAEA, the gift was also used as an art promotion of Indonesian culture. The statue was installed in the main lobby of the UN headquarters in Vienna so that every visitor could witness it. By the fact that thousands of people from all over the world visit the UN Headquarters in Vienna every year, Indonesian artwork will be widely known by the international community.

The Garuda Wisnu Kencana statue given to IAEA is a specific cultural diplomacy. In Lenczowski's (2011) opinion, a gift from a country also represents the national character. The message Indonesia wants to deliver through the gift is in line with the Garuda Wisnu Kencana philosophy which is persistence, devotion, protection, and preservation of the universe. This is considered in line with the IAEA motto, which emphasizes the use of atoms for development and peace. Therefore, the gift is a principal element of the cultural diplomatic processes. The collaboration and friendship between Indonesia and IAEA are also symbolized by the gift.

Indonesian diplomacy through the Garuda Wisnu Kencana as a representation of art and culture is also realized by the use of the GWK Cultural Park, where the highest Garuda Wisnu Kencana statue is located, as the venue of the official international event. Several important multilateral events were carried out here, namely the International Monetary Fund World Bank (IMF-WB) Annual Meeting 2018, and it is also planned to be the dinner venue of the delegates of the G20 Summit in November 2022.

Those international events not only introduce one of Indonesia's iconic landmarks, especially Bali but also promote tourism. The selection of this venue also considered the Garuda Wisnu Kencana statue located at the GWK Cultural Park as a symbol of modern civilization. The Garuda Wisnu Kencana is closely related to modern life with the symbols of the past. This artwork proves that Indonesia can create a majestic artwork, an inheritance of modern civilization for Indonesian (Antara News, 2018).

Indonesia is famous for the amazing artworks such as Borobudur and Prambanan Temple as the inheritances of the past. The Garuda Wisnu Kencanas statue located at GWK Cultural Park is the highest statue in Indonesia and the third highest in the world showing that Indonesia can create artwork with a high value in this modern era. The Garuda Wisnu Kencana statue reflects the Indonesian cultural dimension. The strength of Indonesian culture is formed from the existence of values and customs as the footing for Indonesia to actively develop the world civilization.

The use of the Garuda Wisnu Kencana statue at various international events clearly shows to the international world that the Garuda Wisnu Kencana is a native cultural inheritance of Indonesia. Hence, the art and cultural element can be used by Indonesia to represent the national identity domestically as well as internationally. The effort to use the Garuda Wisnu Kencana statue as a cultural diplomacy tool shows that the Garuda Wisnu Kencana statue can be a national identity that represents the unity of Indonesia, involving not only the government but also the non-state actors, particularly the artists such as I Made Ada and I Nyoman Nuarta to fight for the Garuda Wisnu Kencana as the national identity of Indonesia reflected through the cultural dimension to bring up a positive image to Indonesian cultures.

## Conclusion

Historically and philosophically, the Garuda Wisnu Kencana statue is a cultural identity of the Balinese. As an integral part of Balinese culture and art life, the symbolic meaning of Garuda is related to Hinduism as the major religion in Bali. This is also linked to a belief that Garuda mythologically represents the protector of the people. For Indonesia, Garuda nationally symbolizes freedom. As time passes by, the Garuda Wisnu Kencana statue develops its usage in various national activities that represent Indonesia. This is shown through various efforts by the Government of Indonesia, such as the Garuda Wisnu Kencana statue as a diplomatic tool in cultural diplomacy between Indonesia and the United States in 1986, the miniature of the Garuda Wisnu Kencana used as an official souvenir for the International Monetary Fund World Bank (IMF-WB) Annual Meeting 2018 and the Garuda Wisnu Kencana statue was elected as diplomatic gifts for International Atomic Energy Agency (IAEA). Cultural diplomacy uses Garuda Wisnu Kencana as a tool involving not only the government but also the non-state actors, particularly artists such as I Made Ada and I Nyoman Nuarta. This shows that the Garuda Wisnu Kencana statue, as the result of art and culture, represents the interpretation of Balinese culture and a personification of the Indonesian nation in symbol. The effort to use the Garuda Wisnu Kencana statue as a cultural diplomacy tool shows that the Garuda Wisnu Kencana statue can be a national identity that represents the unity of Indonesia to bring up a positive image to the Indonesian culture.

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