



rinci karya Srihadi tentu berbeda dengan lukisan-lukisan tokoh-tokoh Barat itu. Ini sekadar contoh.

Pada seni lukis ASRI dan Sanggar Bambu, citra seperti itu tak terasa. ASRI dan Sanggar Bambu kelihatan menelusuk ke dalam cita bentuk dan jiwa seni rupa negeri sendiri.

Dari dua kubu tersebut lalu sejarah dapat menyimpulkan, bahwa kelompok Bandung telah memberikan keluasan wawasan dan keterbukaan horison pemikiran seni lukis. Seni lukis Indonesia telah diajak menjelajah wilayah penciptaan, tanpa batas. Sementara kubu Yogyakarta memberikan tanda-tanda, bahwa dengan materi sosial budaya yang ada di sekitarnya, seni lukis dapat dikayakan, dan dikembangkan.

Jika pembicaraan lebih berpusat pada 2 kubu tersebut, tentu tak berarti pelukis-pelukis dari daerah lain tidak berperan. Di Surabaya pelukis-pelukis seperti Daryono, Amang Rahman, OH. Supono, Krishna Mustajab, Karjono JS, Suyono, telah juga bergerak. Meski upaya mereka lebih sporadis dan patut pula diperhatikan sejarah.

Semarak bunga setaman seni lukis Indonesia ini bukannya tak mendapat halangan. Pada kurun tengah tahun 1950-an, tiba-tiba cita kerakyatan untuk sebuah lukisan ramai didengung-dengungkan. Lekra (Lembaga Kebudayaan Rakyat) yang milik Partai Komunis Indonesia (PKI) menawarkan cita kerakyatan itu dengan sejumlah agitasi. Tentu sebagian pelukis kita yang telah mencekal kebebasan mencipta, seperti kubu ASRI dan Sanggar Bambu (kelompok Yogyakarta) dan kubu seni lukis Bandung, tak menerima realitas itu. Mereka terus kiprah dengan gaya dan kecenderungan serta konsepsi penciptaannya yang diyakini. Jika mereka ditekan, mereka "bergerak secara latent". Seni lukis mereka pegang sebagai wadah pencurahan kebebasan



lished in Jakarta. Important founders and members were Oesman Effendi, Trisno Sumardjo, Goos Harjasumantri and Zaini. The establishment of this foundation was followed by that of Organisasi Seniman Indonesia, OSI, (Organization of Indonesian Artists), which was directed by Nashar, with Mustika acting as secretary.

But by far the most important painters organization of the 1950s was Sanggar Bambu (Bamboo Studio). It was established in 1959 by Soenarto Pr., Mulyadi W., Sjahwil, Arief Sudarsono and Wardoyo. They were all students of ASRI.

The Sanggar Bambu studio not only constituted a coordinating movement for painting related activities, but also became a motivating force for the search for new, specific forms of expression among its members. Specific forms and styles were developed by members Danarto, Isnaeni, Mulyadi W. and Irsam. The objects employed by these artists were approached in a decorative way which emphasized the use of ornamental, curved lines and flat shapes. This decorative approach became recognized as a characteristic style of the Sanggar Bambu painters. This studio, initially directed by Soenarto Pr., still exists today. A Jakarta branch has also been established due to the fact that many of its members have moved to the capital. This painters organization holds annual exhibitions in commemoration of the anniversary of its establishment.

Sanggar Bambu has produced many successful artists

Fadjar Sidik,
Dinamika Keruangan

Fadjar Sidik,
The Dynamic of Space.

O.H. Supono,
Rupadhatu Warna-warni
(kiri).

O.H. Supono,
Colorful Rupadhatu Panel
(left).



berekspresi. Bukan sebagai propaganda politik kerakyatan, seperti yang diuar-uarkan dan diharuskan oleh Lekra itu.

Akan halnya penolakan Lekra atas seni lukis bebas Indonesia, mempunyai sejarah sendiri.

Pada awalnya paham kerakyatan seni lukis Indonesia tak ada kaitannya dengan politik. Kala itu, menyadari bahwa dunia seni lukis Indonesia sesungguhnya lahir dari kelompok rakyat kecil, dengan serta merta lantas muncul semboyan, seni lukis harus "dari rakyat, oleh rakyat dan untuk rakyat". Semboyan sesungguhnya memiliki konotasi netral dan biasa, jika berkait murni dengan penciptaan seni lukis saja. Karena itulah lalu beberapa pelukis kita ambil bagian untuk mencanangkan semboyan itu.

Drs. Sudarmaji dalam "Seni Lukis Jakarta Dalam Sorotan" (Pemerintah Daerah Khusus Ibukota, Jakarta,

who have recorded their achievements in golden ink in the annals of Indonesian art history. For example, Mulyadi W., who in the 1980s introduced his specific forms. Mulyadi's paintings employ a flat space in which the figures of women, children and the forms of masks, or scenes from the daily lives of the common people, appear like the figures and forms of the wayang leather puppet theater. Objects are brought forth through the use of lyrical lines, with a touch of fine texture on the surface of the canvas. The works of Irsam, which delve into the loving relationship between mothers and children, are also highly decorative. Irsam has found his inspiration in the employment of traditional decorations such as lung ukel, sulur and patra orlanda as additional elements on his canvasses. Arief Sudarsono and Isnaeni also place emphasis on the neat arrangement of attractively curving lines, with a result similar in character to the classical decorations of Java, although their painterly concerns are not related to Javanese cultural issues.

ASRI and Sanggar Bambu became recognized by the public as fortresses of indigenous fine art customs, specifically those of Java. On the other hand the Bandung artists were coming forward with their own "customs" which spoke much more of modern concepts oriented toward the West, and carried an "urban" flavor.

Srihadi Sudarsono's *Wanita Duduk* (Sitting Women), painted in 1957, gives only the fleetingest impression of the figures of five women through the employment of geometric shapes. This work reminds one of the richness of the cubist images and concepts put forth by Picasso and Braque. Srihadi's work, however, was different from that of the western artists.

This type of influence was not seen in the art produced at ASRI and Sanggar Bambu. These two Yogyakarta art centers seemed more concerned with exploring deeply the form and spirit of the art of their own nation.

Indonesia's art history has shown that of the two poles represented by Yogyakarta and Bandung, the group in Bandung provided a widening of horizons and an opening up of thinking on painting. The Indonesian world of fine art was invited to explore the field of creativity without limit. The Yogyakarta pole, on the other hand, set forth the fact that fine art could be enriched and expanded with the societal and cultural material immediately at hand.

Other areas also played a role in the development of fine art in the archipelago. Surabaya painters Daryono, Amang Rahman, OH. Supono, Krishna Mustajab, Karjono JS. and Suyono were also active. Their efforts should also be acknowledged historically, although their activities were somewhat sporadic.

The growth of Indonesia's garden of fine art was not without its hindrances. In the mid 1950s the aspirations of the common people were suddenly bombastically propagandized as being the main justification for the existence of painting. Lembaga Kebudayaan Rakyat, Lekra, (Peo-

Trubus, Gerak Penari.

Trubus,
Dancer's Movemets.

1974) mencatat tentang para pencanang seni kerakyatan itu.

“Dalam mengobarkan cita kerakyatan, tampil kembali S. Sudjojono sebagai penganjur, bersama Affandi dan Hendra Goenawan”.

Namun yang paling bersuara untuk itu ialah Sudjojono. Lewat berbagai tulisannya, di antaranya yang dimuat di *Mimbar Indonesia*, ia bersemangat menggebrak pikiran orang.

“Masyarakat saya ialah masyarakat yang baru mengerti realiteit yang gampang. Realiteit langit dia tidak mengerti. Realiteit dia adalah realiteit nasi. Dia barangkali juga mengerti hal yang khayal. Hanya kalau bininya lapar, dia akan merampok, Teori Kyai tinggal teori. Nasi sih perlu”, katanya. Kampanye seni kerakyatan seperti ini ia laksanakan dalam setiap kesempatan. Tak hanya di Jakarta, karena kedudukan Sudjojono kala itu berpindah-pindah. Ia pernah di Madiun, di Surakarta atau Solo. Dan lalu di Yogyakarta, dengan membentuk organisasi *Seniman Indonesia Muda (SIM)*. Sementara itu, Affandi dan Hendra membentuk *Pelukis Rakyat (PR)* juga di Yogyakarta,

Cita kerakyatan dalam lukisan tak cuma diperlihatkan lewat bentuk-bentuknya yang realistik (yang berarti mudah difahami) belaka. Namun juga pada tema-tema yang dilukiskannya. Kehidupan rakyat kecil, kenelangkaan manusia-manusia desa, perjuangan mencari sesuap nasi rakyat jelata, mereka lukiskan di kanvas. Semua ini, menurut Sudjojono, merupakan realitas yang tak boleh ditinggalkan oleh kanvas para pelukis Indonesia.

Anjuran yang menggebu itu sempat menjadi biang polemik. Trisno Sumardjo, yang cenderung kepada kreativitas bebas, mengeritik S. Sudjojono. Namun Sudjojono tetap bertahan, dan memberikan tangkisan gencar.

“Gambar saya buat rakyat udik, bukan teka-teki. Dan buat yang mengerti penseelvoering gambar saya ini juga akan dimengerti”.

Perihal seni lukis kerakyatan dan seni lukis kebebasan ini dapat berkembang jadi diskusi menarik, jika saja Lekra tak intervensi. Dalam “kemelut” konsepsi penciptaan itu, Lekra tiba-tiba masuk dan memanfaatkan keadaan. Seni Lukis Indonesia ala Sudjojono yang memakai obyek rakyat miskin sebagai pokok persoalan, serta memakai wujud realisme optis sebagai bentuk pengungkapan, diambil sebagai bagian dari upaya politik.

Pada tahun-tahun ini Nyoto, dari Komite Sentral Partai Komunis Indonesia lantas acapkali berkunjung ke sanggar *Pelukis Rakyat*, Yogyakarta. Di situ S. Sudjojono juga sering berada. Lalu, konsep berpikir Sudjojono pun genap ditunggangi. Seni lukis yang bercita kerakyatan, dipakai sebagai corong politik.

ple's Cultural Association), the cultural arm of the Indonesian communist party, insisted on this advocacy of the people's aspirations through agitation. Quite clearly the artists who had experienced the freedom of creativity of the intellectual climate in both Yogyakarta and Bandung refused to accept this reality. They continued exploring the styles and creative process concepts they believed in. If they were pressured they simply continued their personal work unobtrusively. They clung to painting as the place to pour forth expression freely. They did not conceive of it as a propaganda tool of the politics of the masses, a stance demanded by Lekra.

It is worth noting, however, that Lekra's rejection of freedom of expression in Indonesian painting had a history of its own.

In the beginning the understanding of the people's art of Indonesia had no links with politics. But in the mid 1950s the awareness that the world of painting had emerged from among a group of commoners, was suddenly perceived as providing the basis for the arbitrary issuing of the slogan “of the people, by the people, for the people”. The truth of the matter is that this slogan carried an entirely neutral connotation when solely linked to painting. This is why several of the artists took part in proclaiming this slogan.

Sudarmadji, in his book entitled *Seni Lukis Jakarta Dalam Sorotan (A Glimpse of Painting in Jakarta)*, published by the Jakarta metropolitan administration in 1974, commented on the proclaimers of a people's art as follows:

“In efforts to popularize the concept of art for the masses, S. Sudjojono came forward as its promoter, along with Affandi and Hendra Gunawan.”

The most active by far, however, was Sudjojono. In several articles, among them those published in *Mimbar Indonesia* newspaper, he energetically confronted people's thinking.

“My people are a people who only readily understand the most simplest of realities. The reality of the sky they do not understand. Their reality is the reality of rice. They might, perhaps, also understand imagination. But if a man's wife is hungry, he will rob to feed her. The theory of the Kyai (religious leaders) is but a theory. Rice is vital,” he wrote.

The campaign for an art for the masses was carried out at every opportunity. And not only in Jakarta. At that time S. Sudjojono moved around a great deal, sometimes staying in Madiun and Surakarta, which is also known as Solo. He also appeared in Yogyakarta, where he set up the *Seniman Indonesia Muda, SIM*, (Young Indonesian Artists) association. Around the same time Affandi and Hendra Gunawan formed *Pelukis Rakyat (People's Painters)*, also in Yogyakarta.

The desire for an art for the masses was not only expressed through realistic forms easily understood by the people. It was also expressed through the selection of the themes painted. The daily lives of the lower class, the

Di sini Lekra memiliki gagasan, tentang peranan kesenian dalam perjuangan kelas. Mereka mengatakan bahwa kesenian suatu bangsa adalah kesenian suatu kelas yang dominan dalam bangsa itu. Jika dalam suatu bangsa yang dominan adalah kelas ningrat maka yang diutamakan adalah kesenian ningrat itu. Jika yang dominan dalam suatu bangsa adalah kelas rakyat, maka yang "berkuasa" adalah kesenian kelas rakyat itu. Dan Indonesia, menurut Nyoto, yang notabene menurut Lekra atau PKI, didominasi oleh rakyat. Hingga kesenian, yang berarti juga seni lukis, haruslah seni lukis kelas rakyat. Seni lukis kerakyatan, atau seni lukis yang berpihak pada soal-soal kerakyatan, dengan idiom-idiom yang dimengerti rakyat.

Dan oleh karena pada waktu itu rakyat dilibatkan langsung dalam urusan politik, maka seni lukis, menurut Lekra, harus pula menyandang misi politik. Lalu, seni lukis pun dipolitikkan. Banyak para pelukis yang menentang gagasan ini. Lembaga seperti ASRI, Sanggar Bambu atau kelompok pelukis Bandung memilih tetap berkarya dengan kebebasan individualnya. Tapi juga tak sedikit dari para pelukis kita yang tersedot agitasi politik Nyoto. Dan mereka beramai-ramai masuk Lekra.

Tekanan Lekra nampak kuat, menggebu dan sistematis. Karena itulah organisasi politik lain membuat "perlawanan" dengan mendirikan lembaga-lembaga kesenian tandingan. Lalu muncul LKN (Lembaga Kebudayaan Nasional) milik Partai Nasional Indonesia (PNI). Ada Lesbumi (Lembaga Seniman Budayawan Muslim Indonesia) milik partai Nahdlatul Ulama. Ada Lekrindo (Lembaga Kebudayaan Kristen Indonesia) milik Partai Kristen Indonesia. Muncul juga LKIK (Lembaga Kebudayaan Indonesia Katolik) milik Partai Katolik Indonesia. Dan lain-lain.

Pertarungan ideologi berlangsung. Dan para pelukis otomatis, meski tak seluruhnya, terlibat di dalamnya. Dalam kurun ujung 1950-an, dan awal 1960-an, Lekra memang nampak menguasai lapangan. Karena itulah, ketika sejumlah seniman dan budayawan Indonesia mengeluarkan kebulatan tekad untuk menampik dominasi Lekra dan menggugat penggunaan kesenian sebagai alat propaganda politik lewat Manifest Kebudayaan (Manikebu), keadaan pun ramailah.

Manikebu adalah pernyataan politis para seniman dan budayawan (termasuk pelukis) yang menggugat pemolitikan seni yang dilakukan Lekra. Manifest Kebudayaan itu ditandatangani oleh Drs. H.B. Yassin, Wiratmo Sukito, Bokor Hutasuhut, Goenawan Mohamad, A. Bastari Asnin, Bur Rasuanto, Soe Hok Djin, D.S. Mulyanto, Ras Siregar, Hartoyo Andangjaya, Jufri Tanisan, Binsar Sitompul, Taufiq Ismail, Gerson Poyk, M. Saribi Arifin, Purnawan Condronagoro, Dra. Boen S. Umaryati. Juga pelukis Zaini dan Trisno

difficulties of villagers and the struggle for even a spoonful of rice faced by the common people, were all illustrated on canvas. According to Sudjojono, all of these things constituted reality which could not be ignored by Indonesian painters in their work.

This strong recommendation flared up into a major issue. Trisno Sumardjo, who leaned toward total freedom of expression, criticized S. Sudjojono's stance. But Sudjojono held strong, and parried quickly with:

"I paint for the rural people, I don't paint puzzles. And for those who understand the penseelvoering of painting, my works are also understandable."

This debate concerning painting for the masses and creative freedom in painting could have developed into an interesting debate had Lekra not intervened. But with concrete conceptual stances still being formulated among the artists, Lekra stepped in to take advantage of the situation. Sudjojono's art, which focused on the masses as its central issue through the use of a realistic style, was appropriated by Lekra for political use.

During this same period, Nyoto, of the Central Committee of the Indonesian Communist Party, began paying frequent visits to the Pelukis Rakyat studio in Yogyakarta. Sudjojono was also there a great deal. And eventually his thinking was completely turned around. The art for the masses he advocated suddenly became a funnel for political aspirations.

In relation to this, Lekra had the idea of art playing a role in the class struggle. Lekra members said that the art of a given nation was the art of the class dominant in that society. If within a given society the nobility constituted the dominant class, the art of the nobility would be emphasized. If the masses dominated, then the art of the lower classes would dominate. And according to Nyoto, who spoke for the Communist Party, art in Indonesia should be dominated by the masses. Therefore art, which included painting, must be art for the masses. This people's art, or painting, must therefore deal with issues relating to the masses, and must be done in visual idioms readily understood by the people.

Lekra also insisted that because at the time the masses were involved in politics, that painting must be politicized. A great many of the artists working at the time objected to this idea. Institutions and organizations like ASRI and Sanggar Bambu in Yogyakarta, as well as groups of artists in Bandung chose to continue to exercise their individual creative freedom in their art. But quite a few artists also got caught up in the political agitation of Nyoto and entered into membership in Lekra.

Lekra increased its pressure strongly, systematically and continuously. Because of this political organizations other than the Communist Party set up art associations in opposition. The Lembaga Kebudayaan Nasional, LKN, (National Cultural Association) was set up by the Partai Nasional Indonesia (Indonesian Nationalist Party). The

Sumardjo.

Isi dan Manifes Kebudayaan itu sebagai berikut :
 “Kami para seniman dan cendekiawan Indonesia dengan ini mengumumkan sebuah Manifes Kebudayaan, yang menyatakan pendirian, cita-cita dan politik Kebudayaan Nasional kami. Bagi kami kebudayaan adalah perjuangan untuk menyempurnakan kondisi hidup manusia. Kami tidak mengutamakan salah satu sektor kebudayaan di atas sektor kebudayaan yang lain. Setiap sektor berjuang bersama-sama untuk kebudayaan itu sesuai dengan kodratnya. Dalam melaksanakan kebudayaan Nasional, kami berusaha mencipta dengan kesungguhan yang sejujurnya sebagai perjuangan untuk mempertahankan dan mengembangkan martabat dari kami sebagai bangsa Indonesia di tengah-tengah masyarakat bangsa-bangsa Pancasila adalah falsafat kebudayaan kami”.

Manifes Kebudayaan itu dibuat tanggal 17 Agustus 1963.

Pernyataan Manikebu ini jelas memberikan spirit kepada para pelukis yang terus mendambakan kebebasan kreatif. Namun Manikebu tak mudah meneroboskan manifestonya. Sebab perlawanan untuk itu datang semakin gencar. Lekra siap membabat. Dan bahkan Presiden Soekarno menolak mentah pernyataan Manikebu itu. Dalam pidatonya yang berjudul “Tahun Vivere Pericoloso”, 17 Agustus 1964, Presiden Soekarno berkata, “Ada polemik tentang kebudayaan. Tentang kebudayaan pendirianku sudah jelas: Berantaslah segala

gathering of Indonesian Moslem scholars, Nahdatul Ulama, established Lembaga Seniman Budayawan Muslim, Lesbumi (Association of Moslem Artists and Intellectuals), while the Partai Kristen Indonesia (Indonesian Christian Party) set up Lembaga Kebudayaan Kristen Indonesia, Lekrindo (Indonesian Christian Cultural Organization). The Catholics established their own group, the Lembaga Kebudayaan Indonesia Katholik, LKIK (Indonesian Catholic Cultural Association). Other similar cultural bodies were set up as well.

Conflicts of ideology sprang up. And the painters, although not all of them, were caught up in the debate. Toward the end of the 1950s and into the early 1960s, Lekra dominated the cultural scene. Because of this, when a group of Indonesia's artists and intellectuals issued the Manifes Kebudayaan (Cultural Manifest) to reject Lekra's domination and to criticize the use of art as a propaganda tool, the situation heated up dramatically.

The Manifes Kebudayaan, or Manikebu (Cultural Manifest) was a political statement on the part of artists (including painters) and intellectuals which severely criticized the politicizing of art being done by Lekra. The Cultural Manifest was signed by H.B. Yassin, Wiratmo Sukito, Bokor Hutasuhut, Goenawan Mohamad, A. Bastari Asnin, Bur Rasuanto, Soe Hok Djin, D.S. Mulyanto, Ras Siregar, Hartoyo Andangjaya, Jurfri Tanisan, Binsar Sitompul, Taufiq Ismail, Gerson Poyk, M. Saribi Arifin, Purnawan Condronagoro and Boen S. Umaryati, as well as painters Zaini and Trisno Sumardjo. The content of the Cultural



Gambir Anom S.,
 Alam Benda Indonesia.

Gambir Anom S.,
 Indonesian Still Life.

kebudayaan asing yang gila-gilan. Kembalilah kepada kepribadian sendiri. Ganyanglah Manikebu, sebab Manikebu melemahkan Revolusi”.

Lalu, diganyanglah Manikebu. Anggota-anggota kelompok ini lantas diharu-biru. Yang punya jabatan dicopot jabatannya. Yang punya kesempatan berkembang, disempitkan perkembangannya. Dan para pelukis yang mendambakan kebebasan kreatif, dihambat lajunya. Lekra melakukan itu dengan segala cara.

Pada tanggal 30 September 1965 meletus Gerakan 30 September. Gerakan ini didalangi oleh Partai Komunis Indonesia. Dan serentak dengan itu, perjalanan politik Indonesia segera berbalik. Gerakan 30 September berhasil ditumpas. PKI dihancurkan. Yang otomatis Lekra juga dihanguskan. Dengan begitu, fahan yang meletakkan politik sebagai panglima dalam kesenian, notabene dalam seni lukis, juga terhapuskan.

Pelukis kembali menikmati kebebasan menciptanya, tanpa perlu diganggu berbagai agitasi. Seni lukis kembali ke seni lukis.

Namun pada kurun kemelut ini ada lahir monumen seni lukis yang tak boleh dilewatkan. Yakni terbitnya kitab seni rupa (lukis) “Lukisan-lukisan dan Patung-patung Koleksi Presiden Soekarno”. Ini adalah kitab seni rupa yang besar, yang sampai sekarang belum ada yang menandingi. Buku tersebut untuk jilid I dan II terbit tahun 1956. Dan jilid III dan IV terbit tahun 1959. Buku ini memuat 384 reproduksi koleksi seni Presiden Soekarno, dan diterbitkan oleh Pustaka Kesenian Rakyat Peking (Tiongkok), dan disusun oleh Dullah.

Pada tahun 1964 buku itu diterbitkan ulang oleh penerbit Indonesia sendiri, dengan sejumlah tambahan reproduksi karya. Untuk edisi ini jumlah kitab menjadi 5 seri. Yang 4 berisi 400 lukisan. Dan yang 1 jilid berisi 167 patung dan porselen koleksi Presiden Soekarno. Kitab yang diedarkan keseluruh dunia ini disusun oleh Lee Man-Fong.

Buku tersebut amat berarti bagi perkembangan seni lukis Indonesia. Sebab, selain untuk bukti bahwa bangsa Indonesia memiliki gairah pengoleksian, juga untuk mengabadikan lukisan-lukisan seluruh dunia yang kini berada di tangan Presiden Soekarno. Karya-karya bagus Abdullah Suriosubroto, Basoeki Abdullah, Affandi, Hendra Gunwan, S. Sudjojono, Dullah, Wakidi ada di sana. Ada pula karya pelukis kelas dunia seperti Diego Rivera. Juga sejumlah pelukis asing yang pernah memberikan spirit pada jagat seni lukis Indonesia, seperti Rudolf Bonnet, Antonio Blanco, Arie Smit, W.G. Hofker, Theo Meier. Sementara seperti Gerald Pieter Adolfs, Le Mayeur, Romualdo Locatelli, C.L. Dake juga disertakan karya-karyanya. Buku ini berjasa besar sebagai referensi.

Penting dicatat, Dullah dan Lee Man Fong adalah

Manifest was as follows:

“We, the artists and intellectuals of Indonesia, with this (statement) announce (the issuance of) a Cultural Manifest, which states our National Culture stance, goals and politics. To us culture is the struggle to improve the living conditions of mankind. We do not emphasize any one sector over another. Each sector struggles along with the others in accordance to its nature. In the implementation of a National Culture we attempt, as part of the struggle, to create and to maintain and to expand our dignity as much as possible as Indonesian people in the midst of the (world) community of peoples. Pancasila (Five Principles) is our cultural philosophy.”

The Cultural Manifest was issued on Independence Day, August 17, 1963.

This statement gave painters the spirit to continue to seek opportunities for freedom of expression. But it was not easy to implement the contents of the Cultural Manifest. Lekra was ready for the attack. And even the nation’s president at that time, Soekarno, rejected the Manifest Kebudayaan. In his speech entitled Tahun Vivere Pericoloso (The Year of Living Dangerously) on August 17, 1964, Soekarno said:

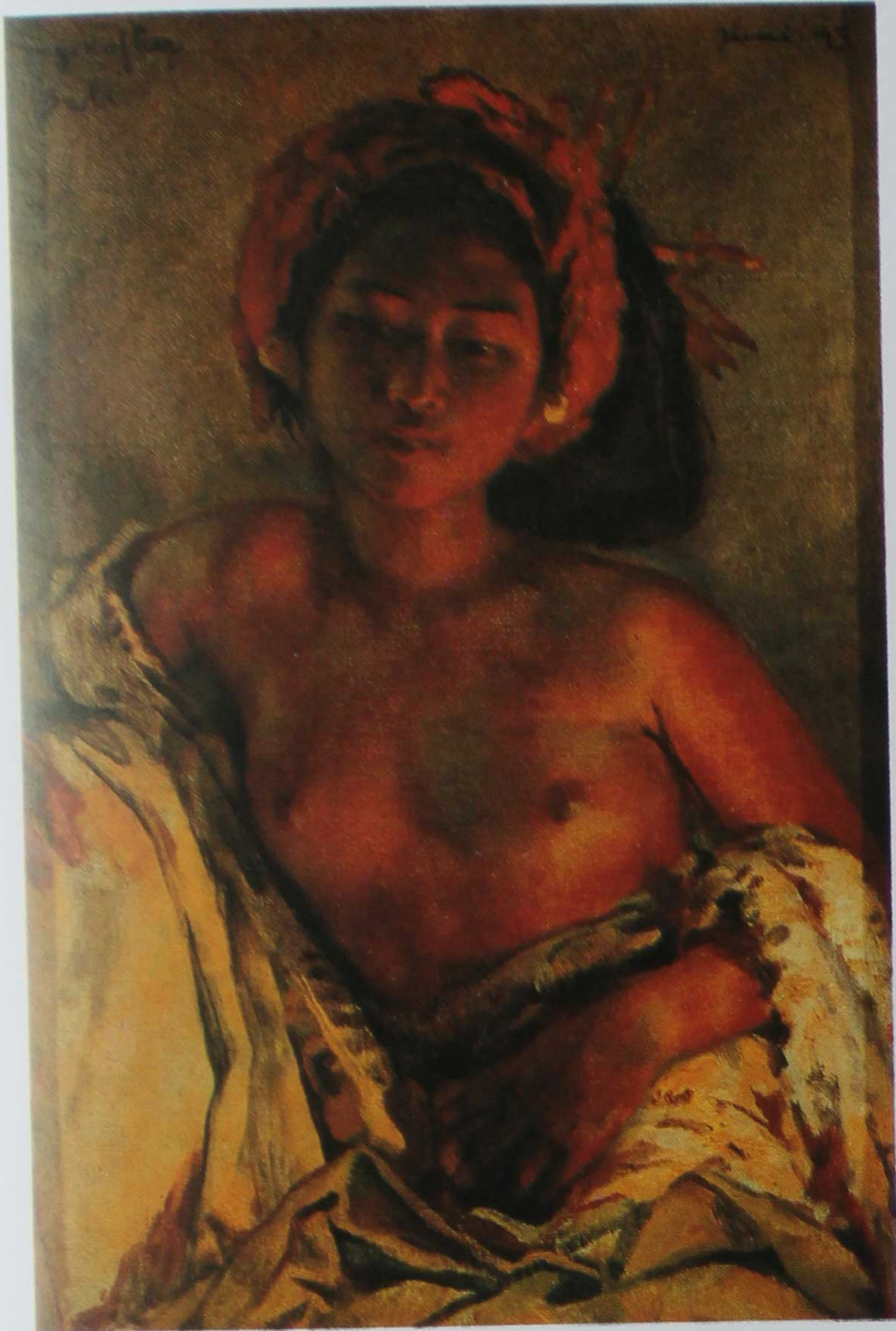
“There is a debate on culture. My stance on culture is already clear: Destroy all the crazy foreign cultures. Return to our own character. Destroy Manikebu (Cultural Manifest) because Manikebu weakens the revolution.”

And the Cultural Manifest was attacked and destroyed. A commotion was made about the manifest and its signers were hounded by Lekra. Those who had jobs lost them, opportunities to expand were closed to them, and the activities and possibilities of the painters who advocated freedom of expression were limited. Lekra took every opportunity and employed every method possible to put an end to this opposition.

On September 30, 1965, the Indonesian Communist Party made a move that was to result in a radical change in the face of Indonesia’s political development. The coup undertaken by the September 30th Movement under the direction of the Indonesian Communist Party was aborted. The communist party was destroyed and Lekra was eliminated along with it. In this way the understanding that “Politics is Commander” in the arts, in particular painting, was also set aside.

The painters regained a climate in which they could create freely without fear of agitation against them. Painting once again existed for the sake of painting.

It should be noted here, however, that during this same period, one of the greatest monuments to Indonesian art was conceived of and produced. The set of books entitled Lukisan-Lukisan dan Patung-Patung Koleksi Presiden Soekarno (President Soekarno’s Collection of Paintings and Sculptures) was published. Volumes I and II were issued in 1956, with volumes III and IV following in 1959. These volumes contained 394 reproductions of works in



pelukis Istana Presiden Soekarno, dengan masa jabatan yang masing-masing berlainan.

II. SENI LUKIS INDONESIA, SEHABIS PERIODE "POLITIK JADI PANGlima" 1966-1980.

Seni lukis kontemporer Indonesia nampak memiliki peluang luas untuk berkembang setelah redamnya Gerakan 30 September 1965. Sebab sebelum itu dominasi politik Partai Komunis Indonesia (PKI) yang membawahkan lembaga kesenian semacam Lekra (Lembaga Kebudayaan Rakyat) terasa begitu kuat. Sehingga politik berada di atas seni. Yang otomatis seni lukis juga berada di bawah bayang-bayang politik PKI.

Tumpasnya Lekra sama dengan tumbangnya prinsip seni lukis sebagai propaganda politik, sebagaimana yang ditekan-tekankan oleh Lekra kala itu. Dari sini kebebasan individu setiap pelukis lalu semakin menemukan ruangnya. Dan kebebasan kreatif setiap seniman seperti mendapat pengabsahan untuk menyuruk ke mana-mana. Meskipun untuk itu harus diakui, seni lukis Indonesia lantas menjumpai tempat-tempat kosong dalam peraturannya. Indonesia kehilangan beberapa pelukis kuat, yang sesungguhnya pada kemudian hari dapat memberikan aksentuasi kepada sejarah seni lukis di sini. Kekejaman politik G 30S - PKI, yang beruntut dengan musnahnya Lekra,



Soekarno's art collection. The set was published by the Beijing People's Library of China. It was compiled by the official state palace painter at that time, Dullah.

In 1964 this set of books was republished by an Indonesian publisher with additional reproductions included. This set contained an extra volume. Four of the volumes contained reproductions of 400 paintings, while the fifth contained 167 pictures of sculptures and porcelain pieces from Soekarno's collection. This set of books, which was distributed worldwide, was compiled by Lee Man Fong who was state palace painter at the time.

These sets of volumes have proven to be of great significance to the development of art in Indonesia. Besides proving that the people of Indonesia were collectors, these volumes preserved and recorded the paintings and other art works from all over the world in Soekarno's collection.

The best works of Abdullah Suryosubroto, Basoeki Abdullah, Affandi, Hendra Gunawan, S. Sudjojono, Dullah and Wakidi of Indonesia were also recorded. Works by world-class painters like Diego Rivera were included, as well as the works of foreign painters like Rudolf Bonnet,

W.G. Hofker,
Nyi Kenyung (kiri).

W.G. Hofker,
Nyi Kenyung (left).

R. Bonnet; Petani Bali.

R. Bonnet, Balinese Farmer.

Antonio Blanco,
Keluarga Ni Ronje (kiri).

Antonio Blanco,
The Family of Ni Ronje
(left).

Le Mayeur,
Wanita-wanita kesayangan
(kanan).

Le Mayeur, *Favorite*
Woman.

Joko Pekik,
Berias di Belakang
Panggung. (bawah)

Joko Pekik,
Putting Make Up Behind
the Stage.



Antonio Blanco, Arie Smit, W.G. Hofker and Theo Meier, who had lent their creative spirit to Indonesian art circles. The works of other foreign artists who had spent time in Indonesia like Gerald Pieter Adolfs, Le Mayeur, Ramualdo Locatelli and C. L. Dake also appeared in these volumes. This set of books therefore remains a valuable reference even today.

II. PAINTING IN INDONESIA AFTER THE PERIOD OF "POLITICS IS COMMANDER" 1966-1980

The horizons of contemporary painting in Indonesia expanded extensively after the failure of the September 30, 1965 Movement. Before the aborted coup the political domination of the Indonesian Communist Party and its cultural arm, Lekra, had

berekor dengan surutnya beberapa nama pelukis Indonesia yang bernaung di bawah politik komunis itu. Mereka diantaranya ialah Trubus, Basoeki Resobowo. Kemudian beberapa nama lain yang terpaksa di non-aktifkan sementara, sambil menunggu rehabilitasi. Di antaranya tercatat nama Hendra Goenawan, Amrus Natalsya, Batara Lubis dan sebagainya. Nama-nama ini di kemudian hari berkarya bebas kembali, dan mengolah cita artistiknya sesuai dengan kebebasan individualnya.

Kebebasan individual para pelukis memungkinkan terbentuknya iklim pemacuan kreativitas. Dan iklim ini merangsang para seniman untuk berupaya hadir ke masyarakat tanpa dibayangi ketakutan politis seperti yang dirasakan pada tempo sebelumnya. Para pelukis Indonesia lalu seperti menemukan kemerdekaannya.

Di mana pun, kemerdekaan mencipta selalu menghasilkan buah karya yang lebih kreatif. Bahkan lebih dari itu terasa merambah nilai-nilai inovatif dan inventif. Jika pada masa sebelumnya seni lukis Indonesia diimbau atau diagitasi untuk menyandang nilai-nilai propanda dengan corak yang cenderung lekat dengan realisme sosial, maka pada post Lekra seni lukis menelusukkan cita artistiknya lebih ke arah "dalam".

Para pelukis yang muncul pada era ini yang pertama tentu mereka yang telah mencoba hadir pada zaman Jepang, 1942-1945. Bahkan juga para pelukis yang telah ramai bergelut pada masa sebelumnya, yakni masa Persagi, tahun 1938. Jadi, wajah-wajah lama yang dulunya ditindas dan diharu-biru oleh ideologi komunis dan Lekra, bagai berkibar kembali dengan bendera "kemerdekaan individualnya". Para pelukis yang lahir pada era Persagi adalah S. Sudjojono, Sudarso, Agus Djaja, Otto Djaja, Affandi, Rusli dan beberapa yang lain. Sementara yang muncul dari zaman Jepang, dan juga dari masa Revolusi Fisik adalah Zaini, Nashar, Oesman Effendi, Abas Alibasyah, Bagong Kussudiardja, Fadjat Sidik dan sebagainya. Berbarengan dengan itu, pelukis-pelukis yang lebih muda juga bermunculan dengan kegembiraan kebebasan menciptanya. Di antaranya adalah Mulyadi W., Irsam, Mustika, Mujitha, Arief Sudarsono, Sriwidodo, Sriyani, Danarto, Adi Munardi, Sulebar Sukarman.

Seni lukis Indonesia pun menemukan momentumnya untuk bangkit. Tak cuma studio para pelukis saja yang merebak dengan kemeriahan warna dan gaya, tapi juga ruang-ruang pameran di Indonesia, terutama di Jakarta. Keterbatasan bergerak pada era Lekra dahulu, dituntut dengan "pesta" aktivitas bebas pada masa setelahnya. Para pelukis Indonesia berpameran dalam keragaman gaya bentuk dan ide-idenya.

Setahun setelah tragedi G 30S - PKI itu, sejumlah seniman yang bergabung dalam Grup Sebelas Seniman

been felt very strongly. Politics had been placed above art. And automatically painting had existed in the political shadow of the communist party.

The elimination of Lekra constituted the elimination of the concept of painting as a propaganda tool, which that cultural organization had advocated. From this point the creative space for individual painters expanded rapidly. And the creative freedom of the artists seemed to gain momentum to spread out in all directions. Although the situation had greatly improved, it must also be admitted that Indonesian art experienced some empty spots in its ranks as it moved into a new game. Indonesia lost several strong painters, who in actuality could have lent accentuation to Indonesian art history. The brutality of the 30th of September Movement and the ensuing destruction of the Communist Party and its Lekra cultural arm, resulted in the withdrawal from the ranks of Indonesian artists the names of those painters who had fallen under the political influence of the communists. Among them were Trubus and Basoeki Resobowo. Several others were forced into temporary inactivity until they could be rehabilitated. Among them were Hendra Gunawan, Amrus Natalsya, Batara Lubis and others. These people were later allowed to work freely and develop their artistic aspirations on the basis of individual freedom.

The individual freedom of the painters created a climate in which artists were spurred to even greater creativity. This atmosphere motivated the artists to appear before the public without the shadow of political power hanging over them as had been the situation in the previous period. The painters of Indonesia had found their freedom.

This freedom to create gave rise to works that were more and more creative. And more than creative, with the values of innovation and inventiveness emerging. Whereas the artists had previously been pressured into embracing propagandistic values and tended toward a social-realism style, the creative aspirations of the post Lekra painters tended toward expression which turned inward.

Among the painters emerging during this period were those who had been attempting to make their presence felt before the Japanese occupation (1942-1945). In fact some of them had come forward aggressively as early as 1937, around the Persagi (Indonesian Artists Association) period. The familiar faces of painters who had taken so much abuse from the communist ideology embraced by Lekra once again appeared as these artists flew their flags of individual freedom. Painters who had first emerged around the Persagi period (late 1930s up to Japanese occupation) were Sudarso, Agus Djaja, Otto Djaja, Rusli, Affandi and S. Sudjojono, among others. Those artists who emerged during the Japanese occupation and the ensuing revolutionary period were Zaini, Nashar, Oesman Effendi, Abas Alibasyah, Bagong Kussudiardja, Fadjat Sidik and others. A slightly younger generation of artists were also making an appearance with their joy in individual expression at that time. They were

Suparto,
Tujuh Bidadari dan Pelangi.

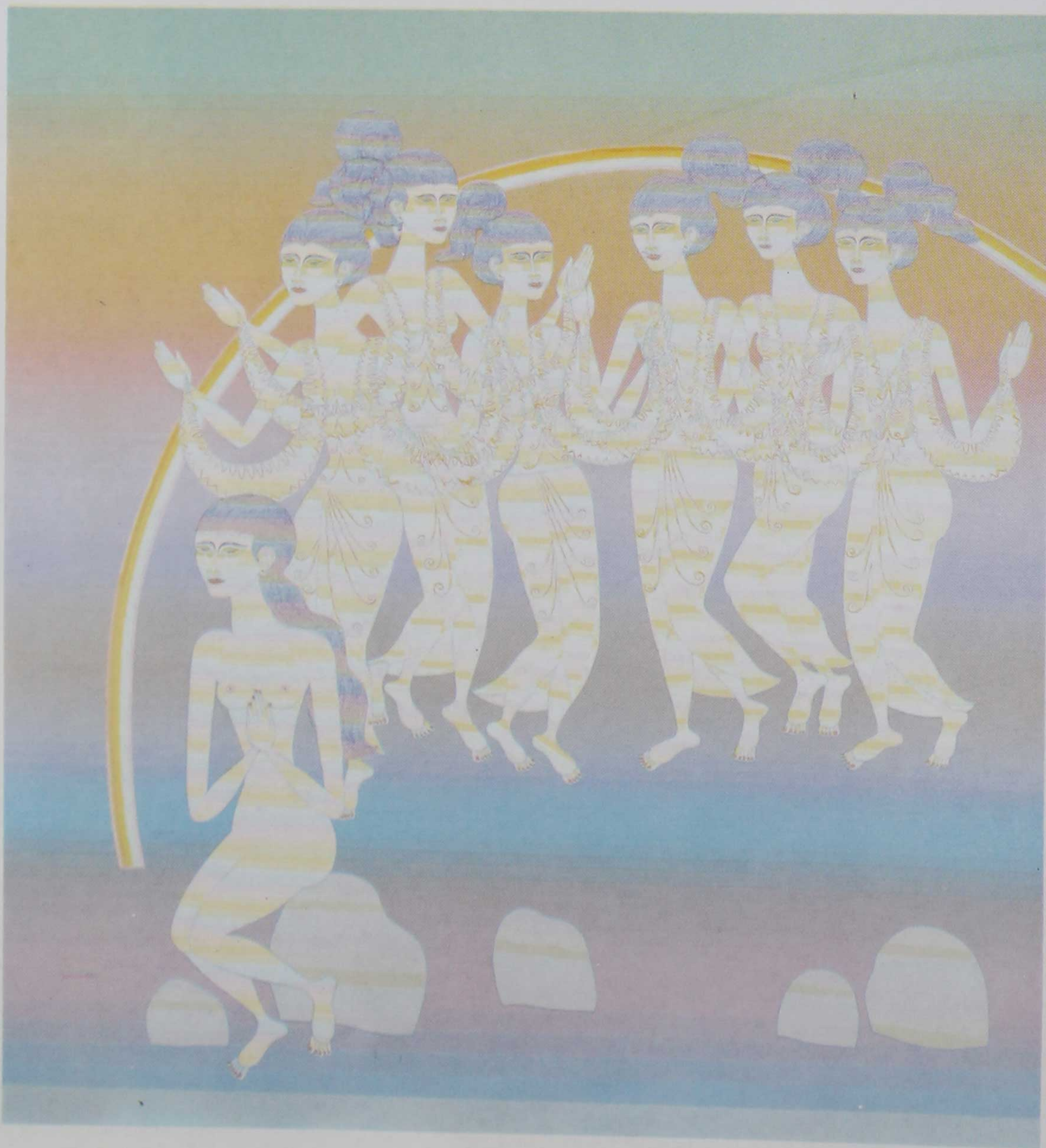
Suparto,
Seven Angels and the
Rainbow.

Bandung muncul dalam pameran. Pameran ini diselenggarakan di Jakarta, dan cukup memberikan perluasan cakrawala pandangan.

Mereka antara lain adalah Achmad Sadali, But Muchtar, Popo Iskandar dan Srihadi Sudarsono. Semuanya adalah pengajar Institut Teknologi Bandung jurusan seni rupa. Para pelukis ini pada masa Lekra agak terganggu kebebasan gerakannya, karena paham aliran kesenilukisan mereka yang jauh dari realisme sosial, dan mengarah kepada ala kubisme atau abstraksionisme. Sejumlah gaya lukis yang diwarisi dari guru mereka, Ries Mulder. Pameran "kebebasan" ini memperoleh reaksi hangat dari masyarakat seni lukis Indonesia.

Aktivitas tersebut dilanjutkan oleh kelompok pelukis lain yang berpameran di Gedung Pola, Jakarta pada bulan April 1968. Ini sebuah pameran besar dengan sejumlah nama besar. Mereka adalah Agus Djaja, Otto Djaja, Affandi. Kemudian yang lebih muda adalah Kusnadi, Srihadi Sudarsono, Suparto, Zaini dan Oesman Effendi. Serta yang di bawah mereka, seperti Mustika dan Mulyadi.

Keragaman gaya dan tema penciptaan pada lukisan-lukisan mereka telah merefleksikan kebebasan sebenarnya dari cita-cita pergerakan seni lukis Indonesia post Lekra. Dari sini, di antaranya, banyak orang



Mulyadi W., Irsam, Mustika, Mujitha, Arief Sudarsono, Sriwidodo, Sriyani, Danarto, Adi Munardi and Sulebar Sukarman.

Indonesian painting had found the momentum to arise again. Not only the painting studios were overflowing with the gaiety of color and style, but also the exhibition halls all over Indonesia, particularly those in Jakarta. The limitations of Lekra period were thrown off and a festival of activity indulged in. The Indonesian painters were exhibiting works in all sorts of styles and based on a myriad of ideas.

A year after the tragedies of September 30, 1965, several artists grouped under Grup Sebelas Seniman Bandung (Group of Eleven Bandung Artists) presented their works in an exhibition. This joint art show, held in Jakarta, opened even wider horizons.

Among the artists in this group were Achmad Sadali, But Muchtar, Popo Iskandar and Srihadi Sudarsono. All were teachers in the fine art department of the Bandung Institute of Technology. During the Lekra period, these artists had experienced limitations of creative freedom because their conceptual basis in art did not even come close to that of social realism, but leaned toward cubism or abstraction, a stylistic tendency they inherited from their teacher Ries Mulder. Their exhibition of "freedom" was therefore received with a decidedly warm response from Indonesian art circles.

This activity was followed by the exhibition of another group of artists at the Pola building in Jakarta in April 1968. This was a large exhibition with major names taking part. The more senior painters presenting work in this show were Agus Djaja, Otto Djaja and Affandi. Younger artists also showing were Kusnadi, Srihadi Sudarsono, Suparto, Zaini and Oesman Effendi. A few artists from an even younger generation of painters, among them Mustika and Mulyadi, also had works in the exhibition.

The wide variety of styles and themes represented in the work put on display in this show reflected the freedom of expression aspired to by the post-Lekra art movements in Indonesia. In response many people commented, among other things, that Indonesian painting had achieved the purest of rights to create. Painting had returned to being painting for the sake of painting. And the painters had regained their identity as artists. They were no longer the "children of politics". This show was to herald the holding of many others over the following years.

Later in November of the same year, also in Jakarta,, an art festival was held in connection with the opening of the Taman Ismail Marzuki Art Center in Central Jakarta. During this festival 132 paintings done by artists from Yogyakarta, Jakarta and Bandung were shown. The wealth of styles poured forth in this show embodied the wide variety of ideas which were becoming increasingly apparent in the world of Indonesian art.

This large painting festival increased the momentum