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 kefasan wawasan dan keterbukaan horison pemikiran seni lukis. Seni lukis Indonesia telah diadakan 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.


lished in Jakarta. Important founders and members were Oesman Effendi, Trisno Sunardi, 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., Sjahui, 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, Ismaeni, 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...
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 canvases. Arif Sudarsono and Ismaen 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 (Seated 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 Yogakarta 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, O.H. Supono, Krishna Mustajab, Karjono JS, and Styono 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 propagated as being the main justification for the existence of painting. Lembaga Kebudayaan Rakyat, Lekra, (Po
1974) mencatat tentang para pencanang seni kerakyatan itu.

"Dalam mengobarkan cita kerakyatan, tampil kembali S. Sudijojo sebagai penganjur, bersama Affandi dan Hendra Gunawan".

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


Anjuran yang menggebu itu sempat menjadi biang polemik. Trisno Sumardjo, yang cenderung kepada kreativitas bebas, mengentik S. Sudijojo. Namun Sudijojo tetap bertahan, dan memberikan tanggapan gencar.

"Gambar saya buat rakyat udik, bukan teka-teki. Dan buat yang mengerti peneelvoering gambar saya ini juga akan dimengerti".

Perihal seni lukis kerakyatan dan seni lukis keb-basian ini dapat berkembang jadi diskusi menarik, jika saja Lekra tak interventi. Dalam "kemelut" konsepsi penciptaan itu, Lekra tiba-tiba masuk dan memanfaatkan keadaan. Seni Lukis Indonesia ala Sudijojo 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. Sudijojo juga sering berada. Lalu, konsep berpijak Sudijojo pun genap ditunggangi. Seni lukis yang bercita kerakyatan, dipakai sebagai corong politik, peple'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.

Sudarmadi, 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 proclamations of a people's art as follows:

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

The most active by far, however, was Sudijojo. 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. Sudijojo moved around a great deal, sometimes staying in Madin and Surakarta, which is also known as Solo. He also appeared in Yogyakarta, where he set up the Seminian 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 miskin maka yang diutamakan adalah kesenian miskin itulah. 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.


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 Simardjo, 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 sense of painting of my works, 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 the 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.


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 membubarkan. 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 : Berantastah segala gathering of Indonesian Muslim scholars, Nahdatul Ulama, established Lembaga Seniman Budayawan Muslim, Lebhum (Association of Muslim 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 Katolik, LKJK (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 Hutajusuh, Goenawan Mohamad, A. Bastari Asnin, Bar Rasuanto, Soe Hok Djin, D.S. Mulyanto, Ras Siregar, Haryoto Andangiyaya, Jufri Tanisan, Binsar Sitompul, Taufig Ismail, Gerson Poyk, M. Sarbi Arifin, Purnawan Condronagoro and Boen S. Umayyati, 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. Kembali kepada kepribadian sendiri. Ganyanglah Manikebu, sebab Manikebu melemahkan Revolusi".


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


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.


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 kesetiaan semacam Lekra (Lembaga Kebudayaan Rakayat) 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-tekanan oleh Lekra kala itu. Dari sini kebebasan individu setiap pelukis lalu semakin menemukan ruangnya. Dan kebebasan kreatif setiap seniman seperti mendapat pengabuhan untuk menyuruk ke mana-mana. Meskipun untuk itu harus diakui, seni lukis Indonesia lantas menjumpai tempat-tempat kosong dalam percaturannya. 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, Nji Kenyung (kin).
W.G. Hofker, Nji Kenyung (left).
R. Bonnet, Petani Bali.
R. Bonnet, Balinese Farmer.
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 valu-
able reference even today.

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

The horizons of contemporary
painting in Indonesia expanded ex-
tensively after the failure of the Sep-
tember 30, 1965 Movement. Before
the aborted coup the political domina-
tion of the Indonesian Communist
Party and its cultural arm, Lekra, had

Kebebasan individual para pelukis memungkinkan terbentuknya iklim pemacu 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 digatisme untuk menyandang nilai-nilai propanda dengan cara yang cenderung lekat dengan realisme sosial, maka pada era Lekra seni lukis menelusukkan cita artistiknya lebih ke arah “dalam”.


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 accustomedness 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 formed into temporary inactivity until they could be rehabilitated. Among them were Hendra Gunawan, Amrus Nataliya, 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. Sudjojon, among others. Those artists who emerged during the Japanese occupation and the ensuing revolutionary period were Zaini, Nashar, Oesman Effendi, Abas Alibasyah, Bagong Kussudiardja, Fadjar 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.


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