

lantas hadir sebagai bidang-bidang. Dengan bantuan anasir warna, garis dan beberapa aksan yang artistik berupa titik-titik, bulatan dan sebagainya, keseluruhan kanvas Pirus segera mengesankan tentang kefanaan dunia. Di atas citra kefanaan itulah kaligrafinya, yang menjumput ayat-ayat Al Qur'an dimaktubkan.

Yang memilih karya-karya tersebut sebagai pemenang adalah dewan juri yang dibentuk oleh Dewan Kesenian Jakarta. Dan mereka terdiri dari Affandi, Popo Iskandar, Sudjoko, Fadjar Sidik, Alex Papadimitrou, Kusnadi dan Umar Kayam.

Pilihan tersebut mungkin tak meleset. Para pelukis pemenang telah melengkapi diri dengan konsepsi penciptaan yang matang. Manifestasi artistiknya, yang berkaitan dengan daya membentuk, teknik dan gaya, kelihatan baik. Namun ini saja agaknya tak cukup bagi eksponen seni lukis muda Indonesia. Sejumlah pelukis muda yang berpikir anti kemapanan tiba-tiba dikobarkan dengan ketetapan dewan juri itu. Mereka berteriak, kenapa perwujudan-perwujudan baru, yang sifatnya anti-lirisisme, rasional, dan bahkan yang eksperimentatif, tak mendapat tempat. Jangankan dalam daftar pemenang, dalam barisan peserta pun golongan ini kelihatan tersisih. Lalu muncullah sebuah gerakan.

Tepat ketika upacara penyerahan hadiah bagi para pemenang biennale, sejumlah pelukis muda tiba-tiba muncul di panggung sambil membawa sebuah karangan bunga duka cita. Pada karangan bunga tersebut tertulis kalimat: "Ikut berdukacita atas wafatnya seni lukis Indonesia".

Peristiwa ini mengejutkan. Dari sini terlihat jelas, semangat "pembaruan" yang dibikin para pelukis muda, memang serius. Lirisisme, dekoratifisme, kiblat tradisi, dan nasionalitas yang dicanangkan oleh panitia seni, pejabat seni, atau penguasa seni, diprotes. Mereka menghendaki keterbukaan, keragaman dan kebebasan. Dan kebebasan mereka ini juga menuntut "perhatian dan penghargaan".

Namun gerakan para pelukis muda ini tak berjalan mulus. Beberapa seniman yang terlibat pada gerakan, terutama yang masih duduk di bangku mahasiswa STSRI "Asri" segera mendapat sanksi. Mereka ialah Harsono, Bonyong Munni Ardhie, Siti Adiyati, Ris Purwono dan Hardi. Mereka ini ikut menandatangani statemen "Desember Hitam", yang disebarkan kala upacara biennale itu.

Sanksi atas seniman-seniman muda tersebut, mendapat simpati dari sejumlah mahasiswa STSRI "Asri" yang tak ikut gerakan. Mereka lalu membuat pameran yang mengeritik "penguasa seni". Pameran tersebut dilakukan di gedung Karta Pustaka Yogyakarta, dengan mengambil judul yang berbau sinikal: "Nusantara-Nusantara!". Pameran ini menampilkan

winners. In fact, not only did they not win, they were not even included in the ranks of those eliminated. This protest grew into a movement.

Precisely at the moment the biennial awards ceremony was held, a group of young artists suddenly appeared on the stage carrying a large flower arrangement across which was written: "We offer our condolences at the death of fine art in Indonesia."

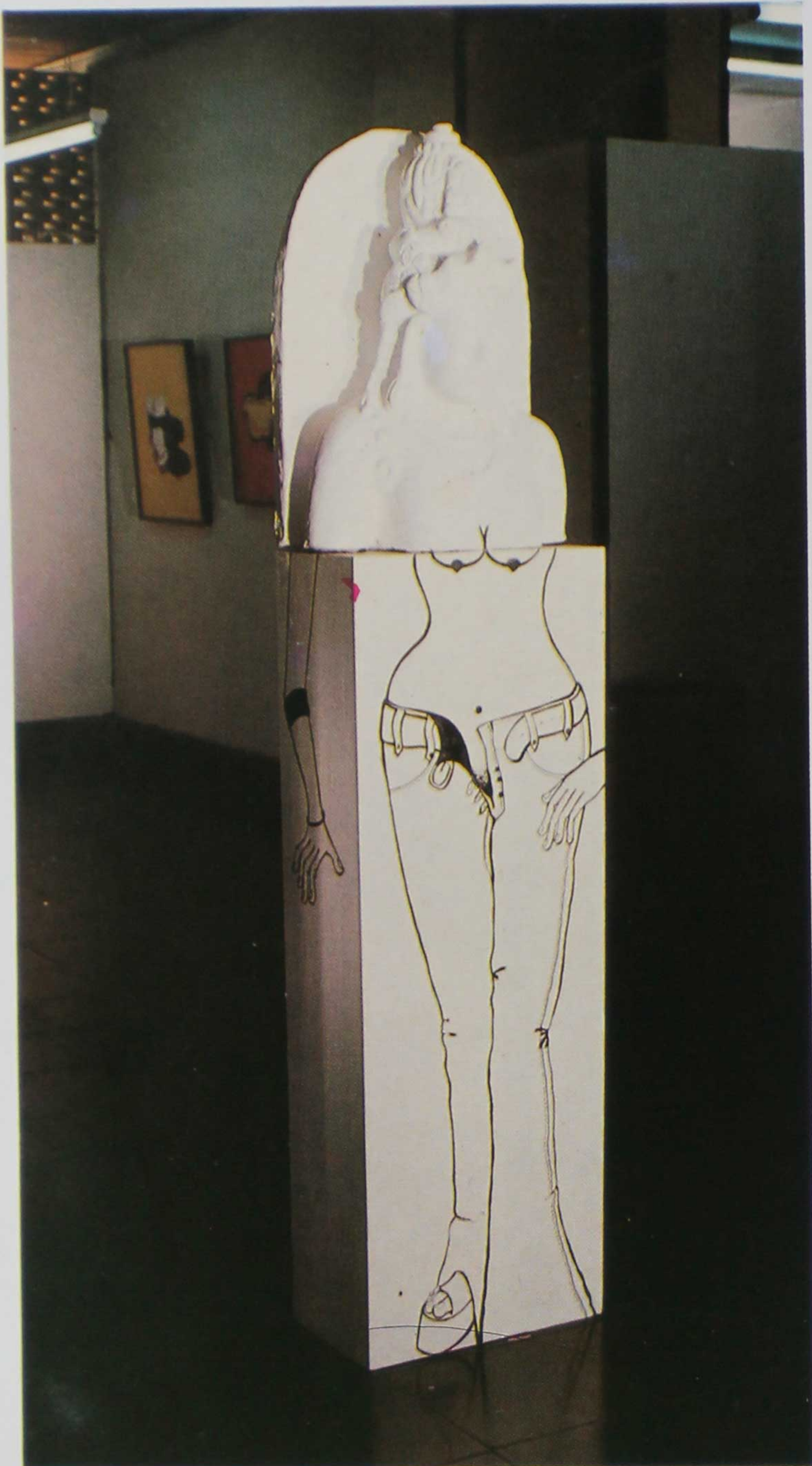
This incident rocked the art world. From this it could be clearly seen that the spirit of "newness" formulated by the younger artists was indeed a serious movement. Lyricism, distortion, traditional directions and the nationalism proclaimed by art committees, art officials, or those with influence in the arts, were protested against. They wanted openness, variety and freedom. And the freedom they demanded involved "recognition and honors".

This movement of young artists immediately met with constraints. Several of the artists involved in the movement, particularly those studying at the Yogyakarta art institute were punished for their actions. They were Harsono, Bonyong Munni Ardhie, Siti Adiyati, Ris Purwono and Hardi. These young people had signed the Desember Hitam (Black December) statement issued during the protest at the ceremony for the biennial.

The punitive action aroused sympathy for the young artists from among other art institute students who had not taken part in the movement. They then organized an exhibition critical of the art authorities. This exhibition which they gave the cynical title Nusantara-Nusantara (Archipelago-Archipelago) was staged at the Karta Pustaka building in Yogyakarta. This exhibition presented somewhat charicatural works with the basic theme: We question the premise that traditional art is the source of development of contemporary Indonesian art. The participants of this exhibition were Samikun, I Gusti Bagus Widjaja, Wardoyo S., Kristiyanto, Sudarisman, Suatmaji, Agustinus Sumargo and Agus Dermawan T.

The tension in the art world reached a peak with the holding of this exhibition. But some of the senior artists had begun to understand the thinking of the younger artists. The Jakarta Art Council provided the opportunity for the younger artists to exhibit. The Seni Rupa Baru (New Art) exhibition was held at the TIM art center in Jakarta in 1975. Not only painters appeared in this show. Graphic artists and sculptors also took part. Participants were Anyool Subroto, Bachtiar Zainoel, Pandu Sudewo, Nanik Mirna, Muryoto Hartoyo, B. Munni Ardhi, Hardi, Ris Purwana, Siti Adiyati and Jim Supangkat.

Their work was far from conventional. Works of art were not only hung on the walls, but were placed in every conceivable part of the exhibition space. Materials employed also went far beyond the usual paint and canvas. Damaged items, plants and second-hand goods were presented alongside decorations, paintings and drawings.



Jim Supangkat,
Ken Dedes

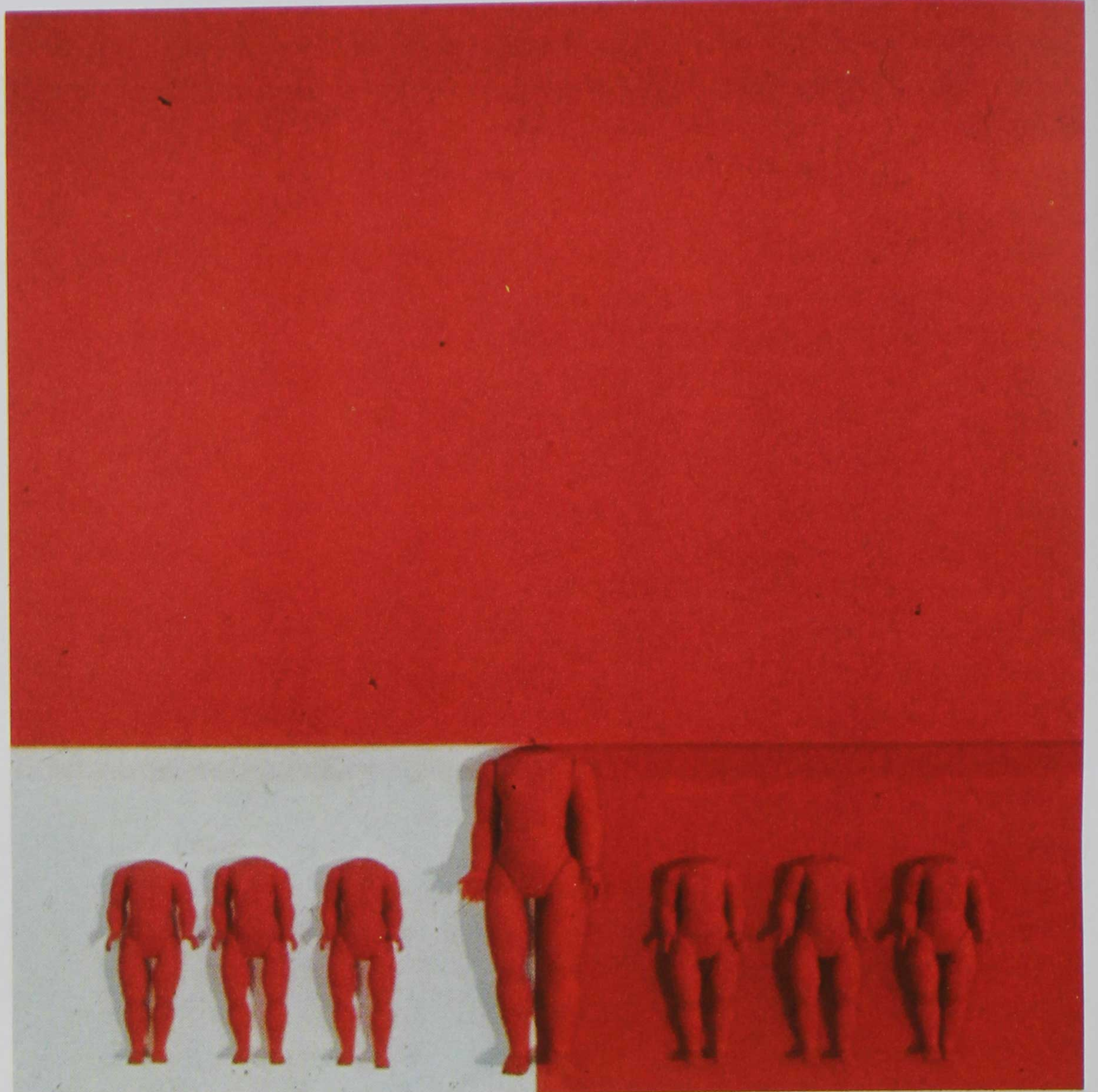
Jim Supangkat,
Ken Dedes.

Bonyong Munni Ardhi,
Merah Putih.

Bonyong Munni Ardhi,
Red and White.

karya-karya yang sedikit karikatural, dengan tema pokok pertanyaan akan kepentingan seni tradisi sebagai sumber perkembangan seni lukis kontemporer Indonesia. Peserta pameran adalah Samikun, I Gusti Bagus Widjaja, Wardoyo S., Kristiyanto, Sudarisman, Suatmaji, Agustinus Sumargo, dan Agus Dermawan T.

Dengan pameran-pameran tersebut, ketegangan dalam dunia seni lukis Indonesia semakin memuncak. Namun pengertian-pengertian para pelukis senior terhadap pikiran pelukis mulai ada. Bahkan, Dewan Kesenian Jakarta lalu memberikan peluang kepada para seniman muda ini berpameran. Lalu muncullah pameran Seni Rupa Baru 1975, di Taman Ismail Marzuki, Jakarta, bulan Agustus. Di sini tak hanya pelukis yang muncul, tapi juga grafikus dan beberapa pematung. Mereka adalah Anyool Subroto, Bachtar Zainoel, Pandu Sudewo, Nanik Mirna, Muryoto Hartoyo, Harsono, B. Munni Ardhi, Hardi, Ris Purwana, Siti Adiyati dan Jim Supangkat. Karya-karya mereka jauh dari konvensional, karena tak cuma tergantung di dinding, tapi juga menerabas ruang, menggunakan aneka materi di luar kanvas dan cat. Benda-benda rongsok, tanaman, barang kelontong, hadir bersama



One of the New Art Movement's conceptual statements went: "Put the image of fine art limited to painting, sculpture and drawing which has been embraced up to now as far away as possible when creating. In the New Art Movement of Indonesia the penetration (of the borders) between the art forms mentioned, which will give birth to new fine art not possible to categorize as any of the above, is considered valid. In working, put away as far as possible the image that there are specific elements in fine art, such as the elements of painting and drawing and others. The totality lies in one category, elements which can be related to the elements of space, movement and time for example..."

This New Art Movement concept actually was not much related to the world of painting in Indonesia. Or at least it did not touch it directly. But what kindled its eruption was the painting of Indonesia. And after the conflict abated the greatest benefit was gained by Indonesia's world of painting itself. Because with the advent of the New Art Movement the younger artists' freedom to create was expanded. A wider range of themes covered was also achieved. And the thinking on fine art became more progressive.

There were many offshoots of the New Art Movement. Among these were the exhibition entitled Eksistensialisme Pop Art (Existentialism of Pop Art) held in Yogyakarta in

sunggingan, lukisan, gambaran.

Salah satu jurus dari Gerakan Seni Rupa Baru ini berbunyi: "Dalam berkarya, membuang sejauh mungkin imaji "seni rupa" yang diakui hingga kini, (Gerakan menganggapnya sebagai "seni rupa lama") yaitu seni rupa yang dibatasi hanya di sekitar : seni lukis, seni patung dan seni gambar (seni grafis). Dalam Gerakan Seni Rupa Baru Indonesia, penetrasi di antara bentuk-bentuk seni rupa di atas, yang biasa melahirkan karya-karya seni rupa yang tak dapat dikategorikan pada bentuk-bentuk di atas, dianggap "sah" ("Seni Rupa Baru"). Dalam berkarya, membuang sejauh mungkin imaji adanya elemen-elemen khusus dalam seni rupa, seperti elemen-elemen lukisan, elemen-elemen gambar dan sebagainya. Keseluruhannya berada dalam satu kategori, elemen-elemen rupa yang bisa berkaitan dengan elemen-elemen ruang, gerak, waktu dan sebagainya."

Konsep atau jurus Seni Rupa Baru Indonesia memang tak terlampaui berkait dengan dunia seni lukis Indonesia. Atau tak menyentuh langsung. Namun yang menyulut kemunculannya adalah seni lukis Indonesia. Dan setelahnya, yang memperoleh efek terbesarnya adalah seni lukis Indonesia pula. Sebab dengan lahirnya Seni Rupa Baru, kebebasan cipta para pelukis muda nampak lebih lepas. Tema-tema yang dijangkau menjadi lebih luas. Dan pemikiran-pemikiran seni yang dilontarkan lebih progresif.

Parodi dari Gerakan Seni Rupa Baru ini banyak. Di antaranya ialah munculnya pameran "Esensialisme Pop Art: di Yogyakarta, 1976. Senimannya adalah Tulus Warsito dan Budi Sulistyio. Lalu Pameran Konsep di Balai Budaya tahun itu pula. Tahun 1977, pameran Seni Rupa Baru II diadakan, di Taman Ismail Marzuki, Jakarta. Pameran kedua ini, selain diikuti peserta yang dulu, juga ditambah nama baru : S. Prinka, Ronald Manulang; Satyagraha, Nyoman Nuarta, Wagiono, Dede Eri Supria. Dari pameran kedua itu, di Yogyakarta lalu muncul pameran "Kepribadian Apa". Pameran ini kembali menolak pemantaban konsep "memprabadikan karya-karya seni rupa Indonesia". Mereka menekankan agar seni rupa mendapat kebebasan yang lebih luas. Pameran yang sebagian besar pesertanya adalah seniman-seniman Seni Rupa Baru ini, ditutup polisi menjelang hari kedua.

Dampak gerakan itu sangat terasa pada kemudian hari. Tahun 1977, Dewan Kesenian Jakarta menyelenggarakan biennale seni lukis untuk generasi muda. Ini pameran yang mengimbangi biennale pelukis senior yang telah terselenggara sejak 1974 itu. Dalam pameran ini, bentuk-bentuk Seni Rupa Baru bermunculan, walaupun kriteria seni lukis yang dituliskan oleh penyelenggara, tak menghendaki itu. Para pelukis muda mengacuhkannya.



1976. Participating artists were Tulus Warsito and Budi Sulistyio. Pameran Konsep (Concept Exhibition) was held at Balai Budaya in Jakarta in the same year. In 1977 the Seni Rupa Baru II (New Art II) exhibition was held at the TIM art center complex in Jakarta. This second exhibition, besides featuring the artists in the previous show, also include new faces: S. Prinka, Ronald Manulang, Satyagraha, Nyoman Nuarta, Wagiono and Dede Eri Supria. Not long after this second New Art show the Kepribadian Apa (What Character) exhibition was held in Yogyakarta. This show reiterated the rejection of the concept "of imbuing fine art works with an Indonesian character" They emphasized that fine art must be allowed even greater freedom. This exhibition, in which most participating artists were members of the New Art Movement, was closed down by the police on its second day.

The impact of this movement continued to be felt into the future. In 1977, the Jakarta Art Council established a biennial exhibition for the younger generation of artists. This was meant to balance the biennial exhibition held for senior artists beginning in 1974. New Art Movement art forms appeared in this show although the criteria set for works entered in the show written out by the organizer did not wish this. The young painters paid no attention to this.

Within this period of time the names of several young artists with a great deal of potential came forward. Among them was the name Dede Eri Supria. Dede was one of the most serious exponents of the New Art Movement and had established himself as a professional painter. His works were based in realism, but his themes were socially oriented and critical. And the form his "realism" took bordered on surrealism. Dede's technique, which resembled the ap-

Harsono, Rantai yang santai . Pameran Gerakan seni Rupa Baru I, 1975, di TIM, Jakarta.

Harsono,
The Relaxed Chain.
The New Art Exhibit I,
at TIM, Jakarta.



Pada kurun inilah lalu muncul satu nama pelukis muda yang sangat memberikan harapan. Dia adalah Dede Eri Supria. Dede adalah salah seorang eksponen Seni Rupa Baru yang paling serius, dan berjalan sebagai pelukis profesional. Karya-karyanya mengambil titik tolak bentuk realisme. Namun ia mengocoknya dalam tema-tema yang sosialisitik, kritis. Sementara perwujudannya seringkali bernada surealistik. Teknik Dede, yang mengambil gubahan potretis, amat bagus. Karya-karyanya umumnya berformat besar. Dan masalah-masalah sosial yang disentuhnya biasanya menggetarkan. Seperti urbanisasi, kesederhanaan orang-orang desa, bahkan problem-problem sepakbola.

Dede Eri Supria dapat dicatat sebagai pelukis muda yang paling berhasil pada ujung tahun 1970-an. Dede, kelahiran Jakarta 1956, mewarisi teknik-teknik akademik yang bagus, walaupun ia tak lama duduk di bangku sekolah seni. Ia belajar di Sekolah Seni Rupa Indonesia di Yogyakarta. Di sini ia tak menyelesaikan pelajarannya. Ia keluar dan langsung jadi pelukis.

Pada kurun tahun ini di Yogyakarta, Bandung, Jakarta berkibar nama-nama yang memberikan andil besar dalam keramaian perkembangan seni lukis kontemporer. Beberapa, bahkan sebagian besar memang masih nama-nama lama. Yang pantas dicatat ialah mereka yang dipilih sebagai pemenang biennale pada tahun-tahun setelah 1974 (Biennale I). Mereka adalah Lian Sahar, Achmad Sadali, Zaini dan Oesman Effendi. Mereka ini adalah para pemenang Biennale II, 1976, bersama A.D. Pirous yang kembali meraih kemenangan. Lalu menyusul nama Srihadi Sudarsono,

proach of portraiture, was excellent. His works were large. And the social issues he touched on were sensitive. He dealt with urbanization, the simplicity of the rural people and even the problems in soccer.

Dede Eri Supria could be recorded as the most successful of the young artists at the end of the 1970s. Dede, who was born in Jakarta in 1956, had achieved academic skills although he had not spent a great deal of time in art school. He had studied at the School of Fine Art at the Indonesian Institute of Art in Yogyakarta, but not graduated. He simply left school and became a painter.

In the same period, in Yogyakarta, Bandung and Jakarta there were other artists with a share of influence in the rather boisterous development of contemporary art. Some of these artists had been around for awhile. The most notable were those selected as winners in the biennial show at TIM in the years following the first in 1974. The winners in the second biennial held in 1976 were Lian Sahar, Achmad Sadali, Zaini and Oesman Effendi, with A.D. Pirous winning a second time. Srihadi Sudharsono was among those selected for a prize in the 1978 biennial, as were Lian Sahar and Achmad Sadli. But what was particularly interesting about the 1978 show was the fact that several younger artists were selected as winners in a "hopefuls" category. They were Nunung WS., Nuzurlis Koto, Warsito, Rudi Isbandi and Nyoman Gunarsa.

In 1980, the fine art biennial was dominated by the names of younger artists like Dede Eri Supria, Nyoman Gunarsa, T. Sutanto., Haryadi Suadi and Aming Prayitno. The desired regeneration in the selection of prize-winning artists had become a reality. And these relatively young artists continued their work to emerge in solo shows at a later date.

III.INDONESIAN PAINTING, 1981-1990

After 1980 the enthusiasm in Indonesian paintings circles gained further momentum. This was due to several factors. The first was certainly the climate of the world of painting which was stimulating and conducive to the emergence of artists in exhibitions. The second factor was the existence of exhibition facilities and a variety of sponsors who supported the holding of exhibitions.

The third was the emergence of a new elite class in society which began to see paintings as cultural objects worth owning. Due to this the climate was right for the collection of art. The fourth factor was the warm response of the mass media to exhibitions. Magazines, newspapers, television and radio covered the exhibition activities frequently and in a number of ways. In the printed media this coverage took the form of news reports, reviews and criticism. In the electronic media, like television, it was not unusual to see reports on exhibitions on the news programs. In this way the reverberations of enthusiasm in the art world were felt day by day.

yang juga jadi salah satu pemenang biennale 1978, bersama Lian Sahar dan Achmad Sadali.

Dan yang menarik, pada biennale tahun ini, beberapa nama muda juga dipilih sebagai pemenang, dengan predikat “memberi harapan baik”. Mereka adalah Nunung WS., Nuzurlis Koto, Warsito, Rudi Isbandi dan Nyoman Gunarsa.

Tahun 1980, biennale seni lukis telah “dikuasai” nama-nama yang masuk kategori muda. Mereka adalah Dede Eri Supria, Nyoman Gunarsa, T. Sutanto, Haryadi Suadi dan Aming Prayitno. Regenerasi tampuk “pelukis-pelukis terbaik” telah terjadi. Dan pelukis-pelukis yang relatif muda ini, pada tahun-tahun setelahnya lantas nampak aktif unjuk gigi, lewat pameran-pameran tunggalnya.

III. SENI LUKIS INDONESIA MENEMUKAN MOMENTUMNYA, 1981 - 1990

Setelah tahun 1980, kegairahan seni lukis Indonesia kelihatan menemukan momentumnya. Hal itu dipacu oleh beberapa faktor yang utama. Yang pertama tentu iklim dunia seni lukis yang apik dan selalu merangsang jagat penciptaan serta kehadiran para seniman dalam pameran. Yang kedua adalah hadirnya banyak prasarana yang berupa tempat dan aneka sponsor yang menunjang kehadiran pelukis-pelukis untuk pameran. Yang ketiga munculnya kaum elit baru yang mulai melihat seni lukis sebagai benda budaya yang harus dimiliki. Sehingga iklim pengoleksian dapat tumbuh baik. Yang keempat adalah sambutan dari media massa atas sebuah pameran. Media massa ini, yang berupa majalah, koran atau media elektronik seperti televisi dan radio acapkali menyiarkan kegiatan pameran dalam berbagai bentuk. Di media cetak, ada yang berupa berita. Ada yang berupa resensi dan penulisan kritis. Ada yang dihadirkan dalam bentuk esei. Sementara di media seperti televisi, pergelaran seni lukis tak jarang diprogramkan dalam acara nasional dan penting, seperti “Dunia Dalam Berita”. Hingga dengan begitu gema dari seni lukis ini terus berlangsung, dari hari ke hari.

Keempat faktor tersebut dapat berarus bolak-balik. Sebab, bisa pula karena penyiaran di media massa, sponsor lalu tertarik. Bisa pula karena bangkitnya gairah pengoleksian kaum elit baru menyebabkan para pelukis lalu semakin produktif bekerja. Dan dapat pula karena memang pelukis menghasilkan karya-karya bermutu, sehingga dapat memikat semua pihak.

Namun yang jelas, kegairahan seni lukis yang muncul pada kurun ini karena adanya infrastruktur yang baik. Ekonomi yang stabil, sehingga menimbulkan rasa tenteram pada kehidupan pelukis. Dari jurus ekonomi itu, sarana dunia penciptaan lalu gampang didapat.



These four factors interacted and fed one into the other. For example, a potential sponsor might be attracted because of a report in the mass media. Or the climate of collection among the new elite might encourage painters to become more productive. Or artists might begin producing higher quality works, which would encourage collectors to buy.

But perhaps most important to the spread of enthusiasm in and for painting was the availability of the proper infrastructure. The economy was stable, reassuring the artists they could achieve a better standard of living. Also due to the conducive economic climate, the items needed by the artists for creativity were more readily available. Quality canvases, number-one quality paint, good brushes and other items were easy to procure. This of course made the artists' work a great deal easier. The encouraging economic growth also motivated the collectors, both old and new, to invest their money in art. In this way a painting was more than a work of art, it was an investment.

Another positive factor of this improved infrastructure was the facilitation of communication between nations. This stimulated the development of painting in Indonesia. During this period fine art ambassadors came from countries all over the world to hold exhibitions in Indonesia. Among the most important art shows was the Pop Art exhibition from the United States which was held at the TIM art center in Jakarta. Others were the School of Paris exhibition which featured the works of Vlaminck, Fernand Leger, Picabia and other artists known worldwide. There was also an exhibition of reproductions of works by Der Blaue Reiter, a group of artists which emerged in Germany in the middle of

Nunung WS.,
Sebuah Abstraksi.

Nunung W.S.,
An Abstractions.



Kanvas yang bagus, cat nomer satu, kuas yang bermutu menjadi mudah di dapat. Hal ini sungguh memudahkan pekerjaan para pelukis. Kemudahan pertumbuhan moneter yang menggembirakan menggugah para kolektor, baru atau lama, untuk menyimpan uangnya lewat lukisan. Hingga karya seni lukis hadir selain sebagai koleksi juga sebagai benda investasi.

Salah satu dampak positif dari membaiknya infrastruktur itu adalah terjalannya komunikasi budaya antarbangsa. Ini suatu hal yang memberikan stimulasi kepada pertumbuhan seni lukis di sini. Pada kurun ini lantas berdatangan duta-duta budaya seni rupa dari mancanegara untuk pameran di Indonesia. di antaranya yang penting ialah pergelaran Pop Art Amerika, yang dipamerkan di Taman Ismail Marzuki, Jakarta. Lalu pameran "School of Paris", yang mengetengahkan karya Vlainck, Fernand Leger, Picabia dan sejumlah karya

the 20th century. Lithographs from the Mourlot studio in Paris were also shown. This exhibition featured the graphic works of internationally renowned painters like Hans Hartung, George Braque, Pablo Picasso, Victor Vasarely and others. And there were more. Paintings from the Soviet Union were exhibited in Jakarta, an event unprecedented in several decades. In fact more than one exhibition was held. The ABN (Andrea, Blokhuis, Noble) group also came from Holland and held a workshop at the Jakarta Art Institute, an art school established in 1978 in Jakarta. An exhibition of student work was brought in from the Ecole Nationale des Beaux Arts in Paris for the benefit of the younger members of Indonesia's art circles. Even paintings from Iraq, with an introduction by President Saddam Hussein, were brought to Indonesia and provided a rather unique panorama. There were also works by painters from Pakistan and India to be seen. And Australia's Yao Dixiong provided an alternative in the world of creativity with his work depicting 200 kangaroos. And in 1988, a Dutch collector, Mr. Scherpel, brought his collection of Mooi Indie, or early Indonesian paintings for an exhibition at the Department of Education and Culture Gallery in Gambir, Jakarta.

The environment for Indonesian painting was warm and bright. The public was provided a variety of presentations. Painters were filled with the spirit of creativity.

Both the younger and the older artists came forward with shows. The Bandung artists, Tatang Ganar, Wahdi and Barli appeared in several solo exhibitions. Pioneering painter S. Sudjojono held several exhibitions, both solo and joint shows. This was also true of Batara Lubis, Agus Djaja and other senior art world figures. Siau Tik Kwie, or Oto Swastika, the creator of the comic Sie Jin Kui, which was popular at the end of the 1950s, also had a solo painting exhibition.

The large number of exhibitions occurring in Jakarta alone during this period was rather surprising. In 1981 there were 80 exhibitions. This number rose to 100 in 1982 and reached 135 in 1984. In 1989 there were no less than 160 exhibitions held.

Major surprises were in store at some of these exhibitions.

The exhibition by Basoeeki Abdullah at the Hilton Hotel in Jakarta for example. Visitors to this exhibition were expected to purchase tickets. This was a highly unusual occurrence in the history of Indonesian painting. People visiting the 1983 exhibition were required to pay Rp 1,000 per ticket, with a special rate of Rp 500 being offered to students. However that may be, this exhibition by the highly popular painter drew big crowds. Basoeeki Abdullah's exhibition at the TIM art center in 1984 also drew a lot of interest. More than 60,000 visitors were recorded for this show.

Another exhibition with unique aspects was the joint painting display of three Indonesian art world legends at the

Putut Pramana,
Dari Khasanah Lama.

Putut Pramana, From the
Old Treasury.



tokoh-tokoh dunia. Pernah juga dipamerkan di sini reproduksi "Der Blaue Reiter", sebuah kelompok seni lukis yang tumbuh di Jerman pada abad 20 pertengahan. Digelarkan juga litografi dari sanggar Moulrot, Paris. Pameran itu menyetengahkan karya grafis karya pelukis-pelukis nomer wahid dunia seperti Hans Hartung, George Braque, Pablo Picasso, Victor Vasarely dan sebagainya. Tak cuma itu. Seni lukis Uni Soviet yang sejak puluhan tahun tak pernah kita kenal, dipamerkan di Jakarta. Bahkan lebih dari 1 kali. Dari Belanda bahkan datang grup ABN. (Andrea, Blokhuis, Noble) untuk mengadakan workshop di Institut Kesenian Jakarta, sebuah lembaga pendidikan seni yang didirikan tahun 1978 di Jakarta. Untuk yang muda-muda, dunia seni lukis Indonesia juga sempat didatangi karya-karya mahasiswa dari Ecole Nationale des Beaux Arts, Paris. Bahkan seni lukis Irak, yang disertai pengantar dari Presiden Saddam Hussein, juga sempat singgah ke Indonesia dan jadi panorama menarik. Begitu pula pelukis dari Pakistan, dari India. Dari Australia Yao Dixiong, memberikan alternatif dunia penciptaan, dengan menciptakan lukisan panjang yang berisi 200 ekor kangguru. Pada tahun 1988, seorang kolektor Belanda yang bernama Scherpel membawa koleksi lukisan-lukisan lama Indonesia, Mooi Indie. Dan dipamerkan di gedung Departemen P dan K di Gambir, Jakarta.



Ancol Art Market Gallery in 1985. The painters exhibiting were Basoeki Abdullah, S. Sudjojono and Affandi. This meeting of these particular artists in one exhibition had a special mission: To reconcile two major Indonesian painters who had been divided in opinion on art issues since the Persagi period starting in 1938. These painters were Basoeki Abdullah and Sudjojono. Affandi was deemed the "buffer" between the two in this show.

Before this exciting major exhibition was held, a meeting between the three senior artists and the sponsor of the show, noted businessman Ciputra, was arranged. And the three artists painted together on one canvas. This was the first time anything of this kind had occurred in the history of Indonesian art.

The art world was marked not only by this type of festival spirit, but by the achievement of greater things by the painters.

Nisan Kristiyanto,
Nyanyian Ranting dan
Daun (kiri).

Nisan Kristiyanto,
A Song of Leaves and
Branches (left).

Sucipto Adi,
Reinkarnasi (kanan)

Sucipto Adi,
Reincarnation (right)



Udara seni lukis Indonesia memang hangat dan semarak. Masyarakat dipuaskan lewat berbagai suguhan. Seniman seni lukis digetarkan semangat dan kreativitasnya.

Lalu para pelukis muda dan tua pun muncul beramai-ramai. Seniman Bandung, Tatang Ganar, Wahdi, Barli beberapa kali muncul dalam pameran tunggal. Pelukis pelopor, S. Sudjojono juga beberapa kali muncul dalam pergelaran tunggal maupun berkelompok. Begitu pula Batara Lubis, Agus Djaja, yang terbilang tokoh-tokoh lama. Juga Siauw Tik Kwie, atau Oto Swastika, pembuat komik "Sie Jin Kui" yang populer di tahun ujung 1950-an itu, muncul dalam pameran tunggal seni lukis.

Dari data yang berhasil dihimpun, jumlah pameran yang terjadi di Jakarta pada kurun ini cukup mengejutkan. Pada tahun 1981 tak kurang dari 80 pameran seni lukis terjadi. Tahun 1982 meningkat menjadi 100. Tahun 1984 ada 135 peristiwa pergelaran. Tahun 1989 tak kurang dari 160 pameran seni lukis diadakan.

Dari sekian pameran itu banyak yang menyuguhkan kejutan. Pameran seni lukis Basoeki Abdullah misalnya, yang diadakan di Hotel Hilton, Jakarta. Pameran ini mengenakan biaya karcis kepada yang menonton. Suatu hal yang tak biasa dalam sejarah pameran seni lukis di Indonesia. Pergelaran tahun 1983 itu memungut Rp. 1.000,- untuk umum, dan Rp. 500,- untuk pelajar.

O.H. Supono gained a higher reputation through his repeated solo shows in the mid 1980s. And his works had a major impact on the art market in Bali between 1985 and 1987.

Widayat, in his solo exhibitions in 1985 and 1990, proved that he was one of the strongest artists in Indonesia after Affandi. His expressive decorative-primitive works show a high level of technical skill. Widayat is one of the more consistent painters. He has steadily maintained quality as he developed his style over the years.

Solid reputations like that of Widayat's were also being built by painters like Srihadi Sudarsono, Nyoman Gunarsa, A.D. Pirous and Amang Rahman.

Among the ranks of the younger artists there were several notable names: Made Wianta, Agus Kamal, Hening Swasona, Nisan Kristiyanto, Hardi, Pande Gde Supada, A.S. Kurnia, Salim M., Kamsu Kholiban, Syahnagra, Ipung Gozali, Sukanto D.S., Made Djirna, Ikhlas Taufiq (Tikes), Godod Sutejo and, of course, Dede Eri Supria, who had actually established himself as an artist well beforehand.

Around 1985, new trends appeared in Indonesian painting circles. These trends involved new ideas and manifestations of expression. The employment of surrealism in works emerged, particularly on the canvases of the younger artists.

This style had actually already been embraced and developed by some senior artists like Amang Rahman. Amang could indeed be said to have been successful with his mystical, surrealistic works, which dealt consistently with the matter of life and death. But the younger artists were more enthusiastic in their promotion of this style through several exhibition events, both solo and joint shows.

Ivan Sagito, with a high quality impasto technique, offered surrealistic themes that were rich in fantasy. His objects were derived from rural life in villages around Yogyakarta. Wells, village women and rustic houses became strange and solemn elements in his works.

In 1989, Ivan Sagito was selected as one of the winners of the Jakarta Art Council's biennial competitive exhibition for a work he had submitted. Amang Rahman and Dwijo Sukatmo also won. And Boyke Aditya was the first-place winner for one of his surrealistic works.

Among the ranks of painters embracing surrealism was Lucia Hartini who painted women and children in her works. Dwijo Widiyono used fish and dragon flies in his paintings, while Sudarisman and Wardoyo Sugianto employed a sense of humor in their creations. Suatmaji used collage techniques, while I Gusti Nengah Nuartha focused on modern situations through Balinese painting idioms. Sucipto Adi filled his canvases with faceted shapes, so that the surface of his paintings looked like segments of diamonds.

In the 1980s, several painters who had been living

Boyke Aditya Krishna, *Imajinasi* (atas).

Boyke Aditya Krishna, *Imagination* (above).

Jeihan, *Duduk dan Memandang* (kanan atas).

Jeihan, *Sitting and Staring* (above right).

Nyoman Gunarsa, *Adegan Wayang* (kanan bawah).

Nyoman Gunarsa, *Scene from a Shadow Puppet Play* (below right).

Penonton pameran pelukis populer itu ramai dikunjungi orang. Begitu pula ketika ia menggelar karyanya di Taman Ismail Marzuki, 1984. Di sini Taman Ismail Marzuki mencatat tak kurang dari 60.000 pengunjung menyaksikan karya-karya Basoeki Abdullah.

Pameran lain yang menawarkan keunikan ialah "Pameran dan Bursa seni Lukis Indonesia", yang diselenggarakan oleh Yayasan Lingkar Mitra Budaya, sejak tahun 1981. Pada mulanya pameran dan bursa ini diperuntukkan bagi seni keramik antik. Namun tahun berikutnya berubah menjadi pameran dan bursa seni lukis dan seni grafis. Dan tahun berikutnya lagi jadi pameran dan bursa seni lukis saja.

Pameran dan bursa itu senantiasa sukses. Sebab, selain seni lukis Indonesia digelar di sana sebagai acara pameran, juga diadakan lelang tertutup. Lelang itu dibuka untuk umum pada hari terakhir pameran.

Pada tahun 1985 di Galeri Pasar Seni Ancol muncul tiga pelukis penting legendaris Indonesia. Mereka adalah Basoeki Abdullah, S. Sudjojono dan Affandi. Pertemuan tiga pelukis ini menyandang misi unik: merujuk dua pelukis besar Indonesia yang lama berselisih paham seni, dan "berseteru" sejak zaman Persagi, 1938. Dua pelukis itu adalah Basoeki Abdullah dan Sudjojono. Sedang Affandi dipasang sebagai "penengah".

Sebelum pameran yang berlangsung meriah itu terjadi, terlebih dahulu diadakan pertemuan 3 pelukis tersebut bersama Ciputra, pengusaha swasta yang menjadi sponsor. Dan tiga pelukis tersebut melukis bersama-sama dalam sebuah kanvas. Peristiwa ini termasuk unik dalam sejarah seni lukis kita.

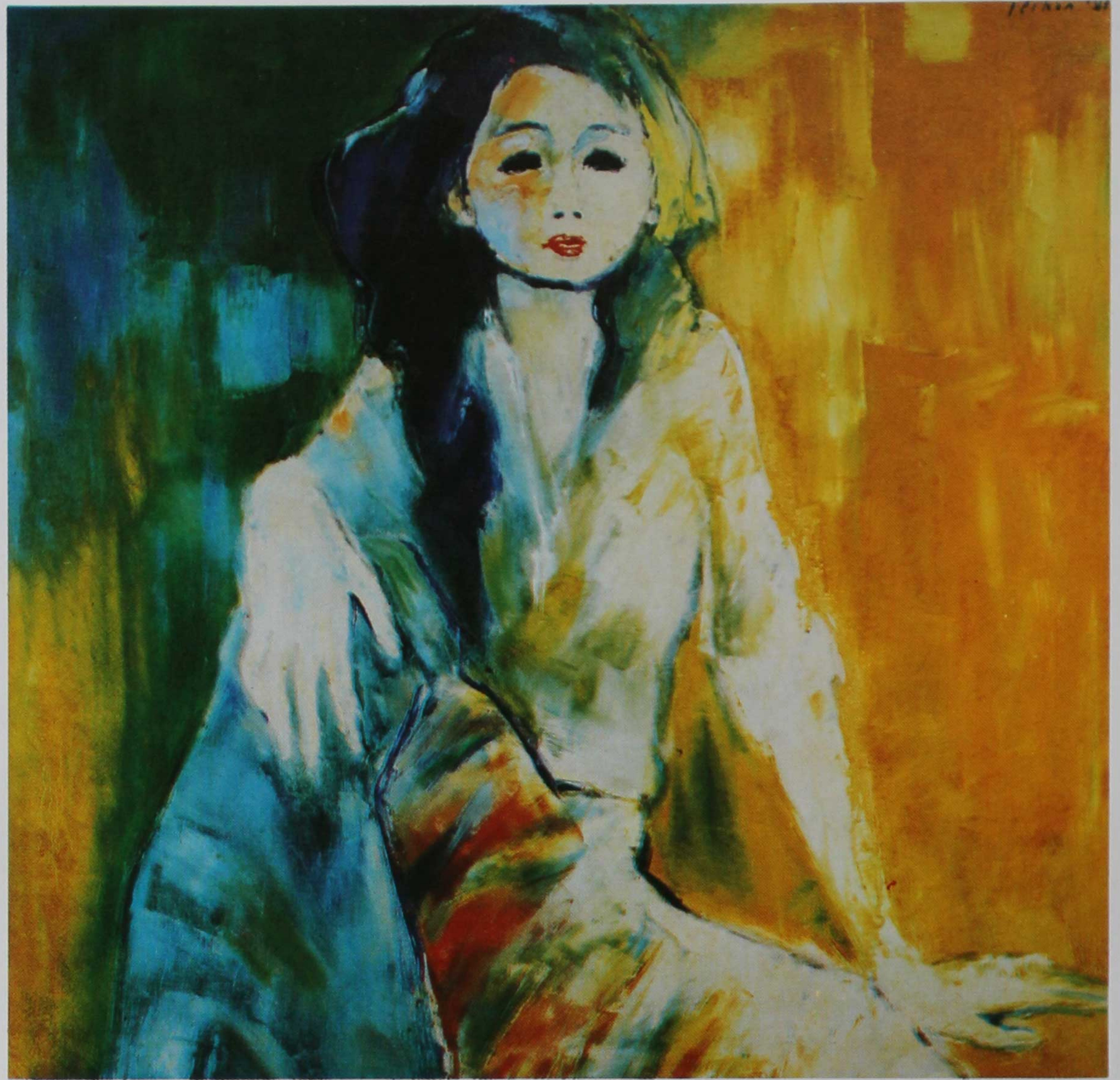
Tentu, tak cuma kemeriahan belaka yang didapat dari iklim seni lukis yang bagus ini. Sejumlah pencapaian artistik yang tinggi, juga nampak.

Pelukis O.H. Supono melejitkan nilai karyanya dalam pameran tunggalnya yang diadakan beberapa kali, tengah tahun 1980-an. Dan bahkan karya-karya Supono ini pada tahun 1985-1987 merajai pasar bursa seni lukis di Bali.

Pelukis Widayat lewat pameran tunggalnya tahun 1985 dan 1990 menunjukkan bahwa dia adalah salah satu pelukis terkuat di Indonesia setelah Affandi. Karya-karyanya memendam teknik tinggi, dengan pengungkapan yang dekoratif keprimitifan. Widayat adalah salah satu pelukis yang memiliki konstanitas berkarya, dan ketangguhan memegang serta mengembangkan gaya.

Reputasi Widayat ini juga ditunjukkan oleh beberapa pelukis lain yang melejit di kurun ini, seperti Srihadi Sudarsono, Nyoman Gunarsa, A.D. Pirous, Amang Rahman.

Dari deretan pelukis muda, muncul nama-nama yang patut diunggulkan. Mereka adalah Made Wianta,



Ivan Sagito,
Manusia yang Wayang
atau Manusia yang Topeng

*Ivan Sagito, A Shadow
Puppet Man or a Mask
Man.*



Agus Kamal, Hening Swasona, Nisan Kristiyanto, Hardi, Pande Gde Supada, AS. Kurnia, Salim M., Kamso Kholiban, Syahnagra, Ipung Gozali, Sukanto DS., Made Djirna, Ihklas Taufik (Tikes), Godod Sutejo dan tentu Dede Eri Supria yang telah menancapkan nama jauh hari sebelumnya.

Pada sekitar tahun 1985 dunia seni lukis Indonesia menawarkan gejala baru dalam ide dan manifestasi pengungkapannya. Gejala itu ialah berjangkitnya aliran surealis, terutama pada kanvas-kanvas pelukis muda.

Surealisme ini sebelumnya oleh pelukis-pelukis senior seperti Amang Rahman telah jauh hari dikibarkan. Amang memang terbilang sukses dengan gaya surealisme mistisnya, yang selalu berisi pertanyaan soal hidup dan mati. Namun pelukis-pelukis muda lebih bergairah mengobarkan gaya ini, lewat berbagai peristiwa pameran. Bersama atau tunggal.

Ivan Sagito, dengan teknik impasto yang bagus, menawarkan tema-tema surealistik yang kaya dengan fantasi. Obyek-obyeknya ia gali dari dunia kampung dan alam pedesaan di Yogyakarta. Sumur, wanita-wanita desa, rumah-rumah di kampung ia olah menjadi unsur-unsur seni lukisnya, yang aneh yang menyimpan greget keseraman.

Pada tahun 1989, sebuah lukisan Ivan Sagito

abroad returned home and began holding exhibitions. Doyo Prawito, a Surabaya painter, who had spent quite some time in Paris and won the Oscar medal in Monte Carlo, held several exhibitions in Surabaya and Jakarta until his death in 1987.

Teguh Ostenrik, who had lived in Germany for over 10 years, returned to Indonesia and gave an exhibition with several unique presentations. One of them was an installation piece. His creations were manifested in the form of "happening art".

Sri Hadhy, a painter who had lived for a protracted period in Den Haag, Holland, also returned home.

The growth exhibited by these artists had three results.

The first was to inspire committees or institutions responsible for organizing exhibitions to put on shows that attracted a great deal of interest from the public.

The second was to motivate the establishment of painting groups, either permanent studios, or incidental groupings.

The third was to motivate the opening of galleries, or other places, including private museums, which offered exhibition space.

An example of the first can be seen in the government's holding of ASEAN (Association of Southeast Asian Nations: Indonesia, Malaysia, Brunei, Thailand, the Philip-