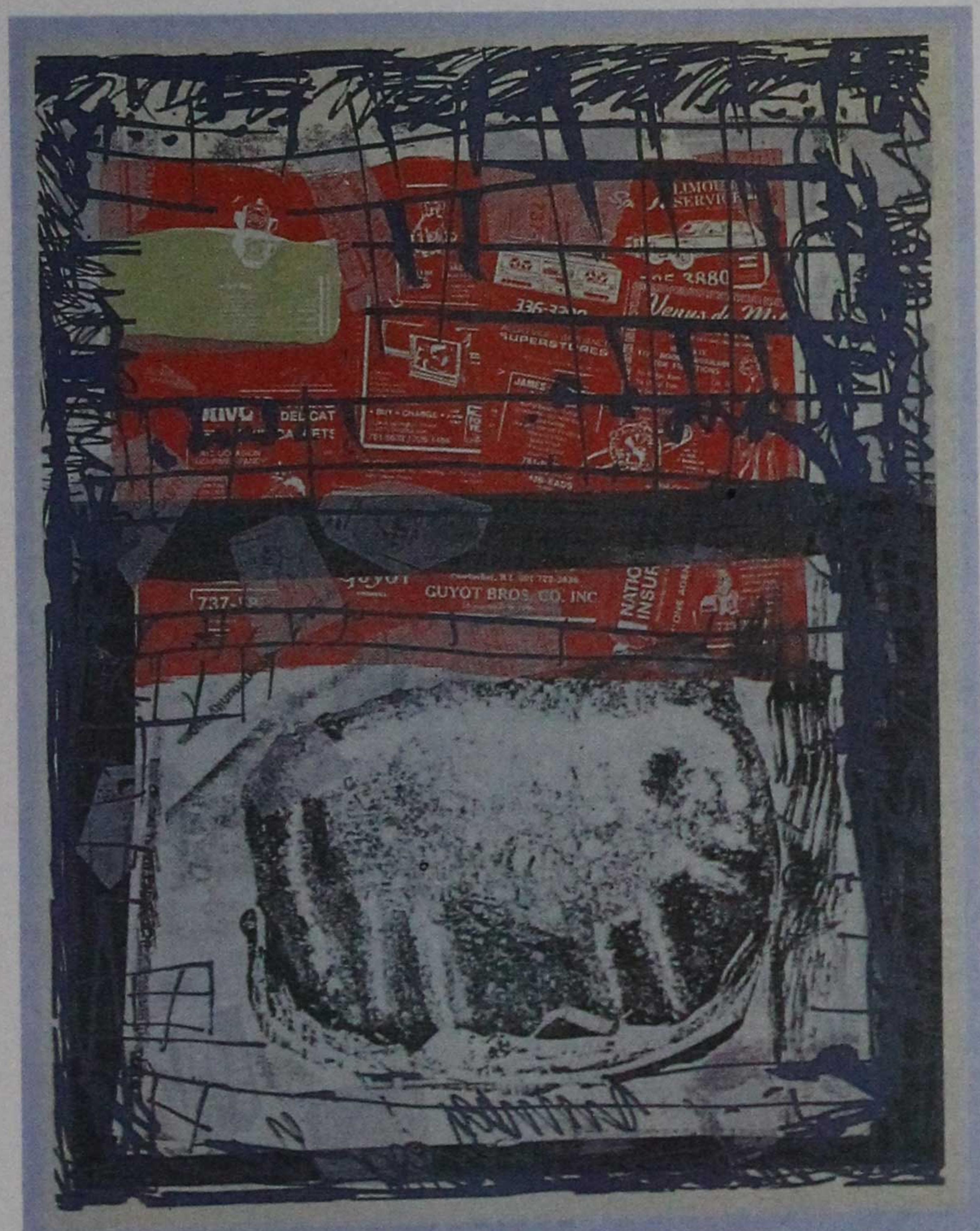
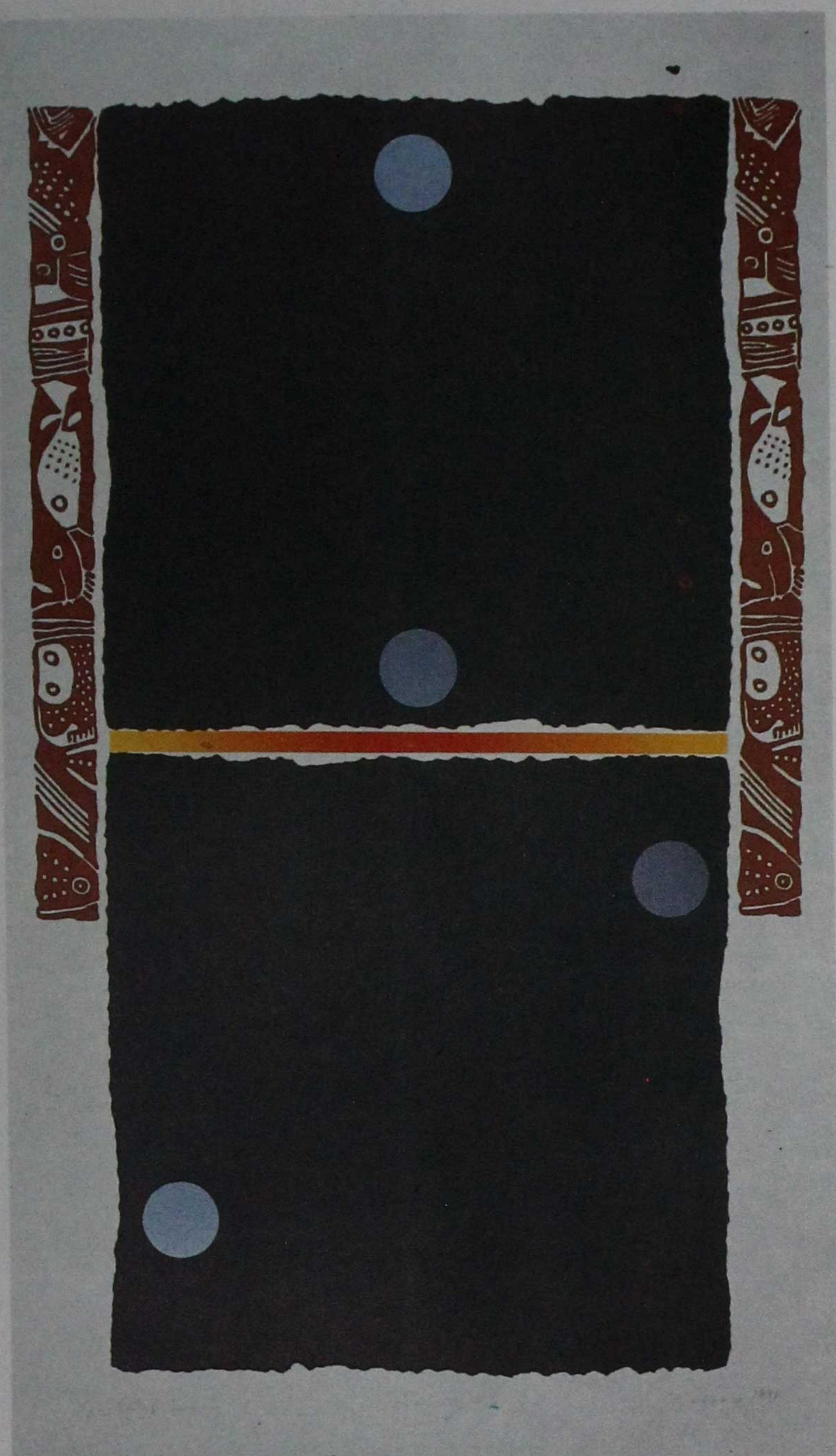


Firman  
Dialog



M. Dwi Marianto,  
Made in June 1988.

difficult times of the struggle for independence. Among these works were Penghadangan Gerilya (Guerrilla Blockade) and Pertempuran Gerilya (Guerrilla Warfare).

In approaching Suromo's graphic works it is advisable to take a look at his oil paintings which had a strong visual structure. His placement of objects resulted in compositions with a unique attractiveness. This approach to composition was also employed in his graphic works.

Suromo's woodcuts, done with neatness and thoroughness, come close to the detail characteristic of the technique of engraving. Engraving is generally employed to retain the form of drawings, particularly realistic depictions. The style employed in Suromo's graphic works, although not realism, was not far removed from it.

Although he did not produce a great deal of work, his creative activities were extremely serious. Suromo's efforts were enough to make other artist's aware that a new art form had appeared in the capital city.

### III. THE DEVELOPMENT OF GRAPHIC ART

The Dutch colonial and Japanese occupation forces set up no higher learning institutions for art while they held sway in Indonesia. Even the traditional art, which had been handed down from generation to generation among the indigenous people, never gained any support from these outside forces. It was not until after World War II was over and independence achieved that any attempt was made to set up an institute of higher learning for art.

In a relatively short time, while the nation was divided between the areas controlled by the Indonesian republic and those under the sway of the Dutch, two pioneering formal education institutions were set up for fine art. Formal education played a major role in the development of graphic art in Indonesia due to the graphic art studio facilities made available. This can be seen clearly in the activities and developments which occurred after the establishment of the formal education programs. Many advances were made.

#### 1. The Faculty of Fine Art and Design at Bandung Institute of Technology.

Balai Pendidikan Universiter Guru Gambar, an art education school established in 1947 in Bandung, constituted the origins of the Faculty of Fine Art and Design of the Bandung Institute of Technology (ITB). The establishment of this higher learning institution was based in the idea of two Dutchmen. They were experts in modern fine art in Indonesia. They were Simon Admiral, a drawing teacher, and Ries Mulder, a painter. Both of them recognized and observed the ability and potential of the Indonesians. But more than that, they saw an emerging people able to face the challenges of the future.

Creative freedom unlinked to tradition was hoped to bring forth art appropriate to the new age. This freedom

Meskipun selama itu tidak banyak karya yang dibuat, tetapi kegiatan karyanya amat serius. Kegiatan yang dilakukan Suromo cukup membuat seniman lain untuk mengenali kehadiran seni yang "baru" secara luas di ibukota Republik.

## II. PENGEMBANGAN SENI GRAFIS

Selama pemerintah kolonial Belanda dan Jepang berkuasa di Indonesia, tidak satu pun pendidikan tinggi seni yang didirikan oleh mereka. Seni tradisional yang telah berakar dan turun-temurun, juga tak pernah ditangani kelangsungan hidupnya secara sungguh-sungguh. Baru sesudah Perang Dunia II selesai, ada usaha untuk mendirikan pendidikan tinggi seni rupa.

Dalam selisih waktu yang relatif pendek semasa negara terpisah menjadi dua, baik di daerah Republik maupun yang dikuasai Belanda, telah dirintis dua buah pendidikan formal di bidang seni rupa. Pendidikan formal memegang peranan penting dalam perkembangan seni grafis Indonesia, karena pendidikan inilah yang mula-mula mempersiapkan sarana dan perlengkapan studio seni grafis. Hal ini terlihat jelas pada kegiatan dan pengembangan selanjutnya, dan melalui pendidikan-pendidikan ini pulalah banyak kemajuan yang dapat dicapai.

### 1. Fakultas Seni Rupa dan Desain ITB

Balai Pendidikan Universiter Guru Gambar yang didirikan pada tahun 1947 di Bandung, merupakan cikal-bakal Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung. Pendirian pendidikan ini didasari oleh pemikiran dua orang Belanda. Mereka adalah pakar seni rupa modern di Indonesia. Simon Admiral seorang guru gambar dan Ries Mulder seorang pelukis, keduanya banyak melihat dan menghayati akan keterampilan, kemampuan dan potensi yang dimiliki bangsa Indonesia. Bahkan lebih dari itu, mereka melihat bangsa yang akan bangkit di masa depan dan yang akan menjawab tantangan zamannya. Kebebasan mencipta yang tidak terikat tradisi diharap dapat mewujudkan karya seni yang sesuai dengan zamannya. Kebebasan tidak saja dalam memilih tema, tetapi perwujudan visualisasi juga dibebaskan dari keterikatan formal. Penekanan pada penguasaan bahasa visual dianggap amat penting sebagai dasar pengembangan kreativitas. Bertitik tolak pada pemikiran masa depan pendidikan, para pengajarnya mencoba mengumpulkan berbagai peralatan seni grafis. Dengan bermodalkan dua buah mesin cetak litho peninggalan sebelum Perang Dunia II, dua buah mesin cetak etsa sampai dengan pencetak lino dan kayu, pembentukan ke arah studio seni grafis mulai dirintis.

Dalam pengembangannya kemudian setelah menjadi Jurusan Seni Murni, Fakultas Seni Rupa dan Desain, penambahan peralatan-peralatan baru



*involved not only the choice of theme, but also the form visualization took without formal linkages. Emphasis on the mastery of the language of the visual was considered the basis for the development of creativity.*

*The teachers at this art school, with a vision toward the future of education, made efforts to collect all kinds of graphic art equipment. With two lithograph machines dating from before World War II and two etching printers, as well as linograph and wood print equipment, a pioneering graphic art studio began to take shape.*

*When later developments saw this school assimilated into ITB as the Faculty of Fine Art and Design, equipment was added, making the graphic studio at ITB one of the most complete among those at art institutes in Indonesia.*

### 2. Faculty of Fine Art and Design at the Indonesian Art Institute.

Akademi Seni Rupa Indonesia, ASRI, (Indonesian Fine Art Academy) in Yogyakarta was the first fine art institution set up in Indonesia. Awareness of the existing

Edi Sunaryo,  
Primitive Image XI, 1990.

menjadikan studio seni grafis ITB, tergolong yang cukup lengkap di antara pendidikan seni grafis di Indonesia.

## 2. Fakultas Seni Rupa dan Desain ISI.

Akademi Seni Rupa Indonesia (ASRI), merupakan sebuah pendidikan tinggi seni rupa yang pertama didirikan di Negara Republik. Kesadaran pada potensi yang ada, serta demi masa depan kejayaan bangsa, mendorong semangat para pakar seni rupa akan apa yang telah lama mereka cita-citakan. ASRI diririkan di Yogyakarta pada tahun 1950 dalam masa dan keadaan yang serba kekurangan, sesudah ibukota Republik dikurung oleh tentara kolonial Belanda. Kekurangan sarana gedung, perlengkapan, tenaga pendidik bahkan pengalaman pendidikan formal di bidang seni rupa amat dirasakan, namun semua kelemahan itu tidak menjadi hambatan.

Dihadapkan pada situasi demikian, ASRI tidaklah berpegang pada sistem yang bersifat akademis, melainkan pada sistem proyek global yang kemudian akan dapat ditangani dengan konsep pribadi. Tanpa memastikan corak tertentu, dalam memberikan dasar yang lengkap, logis dan nyata, ASRI mengajarkan aliran realisme dan naturalisme.

Kini ASRI bernaung di bawah Institut Seni Indonesia yang kedudukannya berubah menjadi Fakultas Seni Rupa dan Desain. Khususnya di bidang seni grafis, pada permulaannya sama seperti ketika ASRI didirikan. Sarana dan peralatan teknik yang tersedia hanya etsa dan cukil kayu saja, namun keadaan itu cukup memacu semangat dan kemauan serta kerja keras mahasiswanya. Bahkan cukil kayu hasil karya mereka memberikan harapan banyak di masa depan.

## 3. Jurusan Seni Rupa IKJ.

Pada tahun 1970, di Jakarta didirikan pula sebuah Lembaga Pendidikan Kesenian Jakarta yang di antaranya membawahi Jurusan Seni Rupa. Jurusan ini dilengkapi studio seni grafis, yang dapat melayani kegiatan pendidikan. Begitu pula Lembaga ini kemudian berubah menjadi Institut Kesenian Jakarta.

Dengan demikian di seluruh Indonesia telah berdiri tiga buah studio seni grafis yang masing-masing berada di bawah naungan pendidikan tinggi seni rupa. Di luar itu, studio grafis dengan perlengkapan yang memadai, tak pernah dibuat orang.

Pemahaman dan pengenalan seni grafis melalui pendidikan, nampaknya lebih cepat diterima. Adanya literatur, reproduksi karya dan pameran-pameran bersama memberikan rangsangan yang kuat untuk berkarya bagi para seniman muda. Dengan demikian hanya para mahasiswa sajalah yang dapat menikmati berbagai kemungkinan proses teknik untuk bereksperimen maupun untuk berkarya.

*potential and a view toward a glorious future for the people of Indonesia fanned the spirit of the nation's experts in art and motivated the implementation of what they had long dreamed of doing.*

*ASRI was established in Yogyakarta in 1950 in the midst of the shortages and deprivation of the period after this temporary capital city of the fledgling republic was blockaded by the Dutch colonial forces. A lack of buildings, equipment, teachers and even experience in academic matters was felt strongly. But these weaknesses were never hindrances.*

*Faced with the difficult situation, the artists active in ASRI did not adhere to an academic system, but rather a global project system which could be managed with recourse to personal concepts. Without emphasis on any given approach, ASRI educators provided a logical, real and adequate basis in realism and naturalism.*

*In later developments, along with the changing times, ASRI improved its facilities, its conceptual basis, system and methods of teaching.*

*ASRI is now the Faculty of Fine Art and Design at the Institut Seni Indonesia, ISI, (Indonesian Art Institute).*

*As was true at the time ASRI was first established, graphic art equipment at ISI remains confined to etching and woodcut equipment. This situation, however, has challenged the students to working much harder than if more adequate facilities were available. The woodcuts produced there bode well for the future.*

## 3. The Fine Art Department at the Jakarta Art Institute

*In 1970 the Lembaga Pendidikan Kesenian Jakarta, LPKJ, (Jakarta Art Academy) was established with several departments, including one for fine art. This department was provided a graphic art studio as part of its educational facilities. This institution later became Institut Kesenian Jakarta, IKJ, (Jakarta Art Institute).*

*With the advent of LPKJ/IKJ Indonesia had three graphic art studios under the auspices of higher learning institutions. There were no other adequately equipped graphic art studios in Indonesia at the time.*

*In this way only university students had the opportunity to experiment with all kinds of technical processes and to create graphic art. This exposure to and experience with graphic art was rapidly assimilated. The existence of literature, reproductions of art works and the holding of joint exhibitions highly motivated the young artists to create works of art.*

## IV. Entering The International World of Graphic Art

*Domestic political developments had a major influence on the growth of art and the happenings in art circles, particularly in the field of graphic art, in Indonesia. The*

#### IV. Memasuki Seni Grafis Dunia.

Perkembangan politik di dalam negeri, sangat berpengaruh terhadap perkembangan dan kehidupan kesenian, khususnya perkembangan seni grafis Indonesia. Perubahan politik pemerintah sesudah tahun 1965 yang lebih mengarahkan pada pembangunan di dalam negeri, memberikan dampak keterbukaan dan kebebasan berkarya. Kebebasan dari tekanan dan intimidasi politik golongan komunis mengembangkan keberanian dan kreativitas.

Hubungan dengan negara-negara luar banyak mendapat kemudahan, yang membuat pendekatan lebih akrab. Begitu juga melalui informasi mengenai kegiatan dan perkembangan di mancanegara menambah banyak masukan, terutama dengan sering terselenggaranya pameran grafis dari Eropa, Australia, Amerika dan beberapa negara di Asia.

Melalui hubungan yang semakin lancar, peninjauan dan pendalamannya ilmu ke sekolah-sekolah serta studi grafis di negara yang lebih maju mulai banyak dirintis. Beberapa seniman muda pergi untuk belajar dan bekerja pada studio-studio di mancanegara, seperti Belanda, Jerman, Perancis, Jepang, Australia, Amerika dan lain-lain.

Sampai hari ini sebagian besar seniman yang bergerak di bidang seni grafis, bertempat tinggal di kota Bandung, Yogyakarta dan Jakarta, di mana terletak pula sekolah-sekolah seni rupa yang mempunyai perlengkapan studio grafis.

Di samping mereka yang berpendidikan khusus, ada pula seniman-seniman lainnya seperti pelukis, pemotong dan bahkan perencana. Sedangkan teknik yang ditangani mencakup cukil kayu, etsa, litho dan cetak saring. Untuk teknik-teknik etsa dan litho, umumnya masih mengandalkan sarana studio yang berada di bawah naungan sekolah-sekolah yang ada. Namun untuk teknik cukil kayu dan khususnya cetak saring sudah merupakan sarana perorangan.

Disekitar tahun 60-an, seniman yang berkarya di bidang seni grafis dan tergolong para pemula masih terpaku pada nama-nama Mochtar Apin, Baharuddin, Zaini, Oesman Effendi, Widayat, Nashar dan Suromo saja. Namun perkembangan selama kurang lebih tigapuluhan tahun, jumlahnya menjadi bertambah. Angkatan sesudah mereka muncul nama-nama Subhakto, A.D. Pirous, Kaboel Suadi, Haryadi Suadi, T. Soetanto, Mustika, Soenardi dan Sriyani.

Nampaknya sesudah angkatan ini, para seniman yang ingin bergiat dalam seni grafis semakin bertambah banyak lagi. Dari semuanya itu, dapat disebutkan beberapa nama yang diketengahkan yaitu Setiawan Sabana, Sunaryo, G. Sidharta, Priyanto S., Rini, Aten Waluta, Tisna, Ivan Ramelan, Sukamto, Eka Suprihadi, Edie Sunaryo, Andang Surpihadi dan Harry Tjahjo.

*changes in governmental policy after 1965, which oriented the nation more toward development, gave rise to openness and freedom of creation. This freedom from the political pressure and intimidation of the communist movement which had previously held sway motivated a new sense of courage and of creativity.*

*Indonesia's relationships with other nations were improved and rapprochement made easier. The information situation, with reports on activities and developments in a number of nations, also improved. In particular, graphic art exhibitions held in Europe, Australia, America and several Asian nations provided vital input.*

*Through these increasingly improved relations, the observation of and in-depth expansion of knowledge at foreign schools and graphic art studios in more developed nations could be exploited. Several young artists went abroad to study and work in studios in a number of different countries, including the Netherlands, Germany, France, Japan, Australia, America and others.*

*Up to now, most of the artists active in the field of graphic art live and work in Bandung, Yogyakarta and Jakarta, where the fine art schools exist and graphic art studios are available.*

*Besides the artists with specific training in the field, painters, sculptors and designers also dabble in graphic art. The techniques usually embraced are woodcutting, etching, lithographing and screen printing. Most of the artists employing etching and lithographing techniques use the facilities and equipment available at the studios of the art departments of the various higher learning institutions. Artists doing woodcutting and screen printing usually have their own equipment.*

*In the 1960s, only a limited number of artists, who could be said to be the initiators of the use of this art form, were active in the field of graphics. These were Mochtar Apin, Baharudin, Zaini, Oesman Effendi, Widayat, Nashar and Suromo. Over the last 30 years the ranks of artists interested in graphics have expanded with the consequent emergence of Subhakto, A.D. Pirous, Kaboel Suadi, Haryadi Suadi, T. Soetanto, Mustika, Soenardi and Sriyani.*

*In the wake of these artists even more have become interested in the use of graphic art techniques. And an even newer generation of graphic artists has come forward, among them Setiawan Sabana, Sunaryo, G. Sidharta, Priyanto S., Rini, Aten Waluta, Tisna, Ivan Ramelan, Sukamto, Eka Suprihadi, Edie Sunaryo, Andang Surpihadi and Harry Tjahjo.*

*In fact there are many other artists producing graphic works which could be mentioned. Each time a graphic art show is held domestically, new names with quality works emerge.*

*Many graphic works by Indonesian artists have been included in international biennial and triennial exhibitions, or other shows in several European nations such as Holland,*

Sunaryo  
Tanah Asmat I - 1990



Sebenarnya banyak lagi seniman yang karya grafisnya masih dapat diperhitungkan. Dari setiap pameran grafis di lingkungan nasional, hampir selalu muncul nama-nama baru dengan karya-karya yang berbobot.

Banyak karya grafis seniman-seniman Indonesia yang tercatat tampil pada pameran-pameran tahunan seperti bienale, trienale atau pameran lainnya di beberapa negara Eropa. Di antaranya di Belanda, Jerman, Perancis, Polandia, Swiss dan Itali. Begitu pula di negara-negara Asia seperti India, Bangladesh, Singapore, Bangkok, Philipina, Korea Selatan dan Jepang. Sedangkan di Amerika tercatat pameran di PBB - New York dan kota lainnya. Kehadirannya di negara-negara tersebut dalam rangka undangan berbagai pameran.

Bila kita amati dengan seksama, karya grafis Indonesia dapat dikelompokan dalam dua bagian.

Pertama karya yang dibuat oleh seniman yang pernah mendapat pendidikan grafis, kedua karya seniman lainnya, yang sebagian besar adalah pelukis.

Mereka yang termasuk kelompok pertama tidak selalu mempertahankan nilai gambar dari gagasannya yang biasa dikerjakan di atas kertas, ataupun mengulang gagasan yang telah dibuat pada media lain seperti lukisan pada kanvas. Tetapi mengembangkan gagasan sesuai dengan karakter media yang digarap melalui proses teknik cetak. Di samping sentuhan rasa melalui tangan, sentuhan teknik amat jelas menguasai karya mereka.

Germany, France, Poland, Switzerland and Italy. Works by Indonesian artists have also been shown in exhibitions in Asian nations such as India, Bangladesh, Singapore, Bangkok, the Philippines, South Korea and Japan. Works have also been shown in the United Nations exhibition in New York, as well as exhibitions held in other American cities. Most of these shows were participated in by Indonesian artists on invitation.

In general Indonesian graphic art falls into two categories.

The first is that art produced by artists with educational backgrounds and training in graphic art. The second category covers graphic art produced by artists active in the use of other media, most being painters.

Those artists in the first group do not always maintain the value of drawing in their concepts visualized, most often, on paper. Nor do they transfer concepts from paintings to a graphic art format. They develop their concepts and ideas directly in line with the character of the media they are employing through printing techniques. In this way technical, as well as artistic elements clearly dominate their works.

Different from the first group, the artists grouped in the second category tend to repeat their ideas or concepts first expressed in other media in graphic art. The characteristics of the graphic media are less developed in their employment of graphic art processes because most of them fear a loss of the identity they have achieved in their art produced in other media. In essence these artists use graphic techniques for reproduction because their concepts have already been developed in other media. The choice of graphic techniques and printing processes is also limited to screen printing, the most sensitive of the reproduction media.

In the 1950s in Yogyakarta, realism was a concept widely embraced by artists in general. But this was not always the case with those involved in graphic art. Suromo's woodcuts rarely followed this trend, nor did the graphic works of ASRI students. Suromo's "realism" works required thoroughness and discipline in the creative process. His laborious woodcutting could well be called "wood-engraving".

It was this technical difficulty with the media which motivated the movement away from realism in graphic art. It was ever so much easier to produce characters with the woodcutting technique. And the employment of these characters in turn demanded a distortion of form not characteristic of realism.

In Bandung, where the thinking was a little freer, realism had almost no place at all in general art trends. The restrictions of the formal approach were no burden. In this way the employment of the character-media and graphic techniques became the main concern. Several painters were also involved with abstract art at that time.

With the passing of around 40 years since graphic art was first pioneered in Indonesia, almost all artists have worked with graphics, approaching the media with a variety

Berbeda dengan kelompok pertama, para seniman ini biasa "mengulang" gagasan yang pernah berhasil digarap pada media lain. Karakteristik media kurang dikembangkan sejak proses grafis digarap, karena umumnya khawatir kehilangan "identitas" yang telah dicapai pada media lain tersebut. Pada hakekatnya seniman ini mempergunakan teknik grafis sebagai alat reproduksi, karena gagasannya telah dikembangkan pada media kertas atau lainnya. Pemilihan teknik dan proses cetaknya juga terbatas pada media repro yang paling peka, yaitu cetak saring.

Di sekitar tahun limapuluhan, khususnya di Yogyakarta, gagasan realisme dalam seni lukis banyak diikuti para seniman. Namun tidak demikian pada kegiatan seni grafisnya.

Cukil kayu Suromo hampir tidak ada yang mengikuti, tidak juga para mahasiswa dari ASRI. Realisme Suromo membutuhkan ketelitian kerja yang terikat disiplin. Teknik cukil kayunya hampir menjadi "wood-engraving". Hal ini nampaknya yang menjadi hambatan, karena teknik cukil kayu yang berkarakter lebih "mudah" dikerjakan. Para pengikut cukil kayu akan mendapat perkembangan yang menyimpang dari realisme, karakter cukil kayu menuntun menemukan perwujudan bentuk ke arah yang deformatif.

Perkembangan di Bandung yang dipengaruhi pemikiran yang lebih bebas, hampir tak menghadirkan realisme. Keterikatan pada bentuk formal tidak menjadi beban, dengan demikian pengolahan karakter media dan teknik grafis menjadi salah satu garapan utama. Sementara itu seni abstrak telah dimunculkan beberapa orang pelukis.

Sesudah melampaui waktu selama lebih kurang empat puluh tahun sejak dirintisnya seni grafis, hampir semua seniman menggarap seni grafisnya dengan gagasan yang beragam dan teknik yang mantap.

Seperti juga yang sedang terjadi pada kegiatan seni yang lain, dalam pengembangan seni grafis hadir bermacam-macam pemikiran. Demikian pula pencarian identitas diri dalam menemukan kepribadian bangsa. Dengan melalui jalan yang penuh tantangan, kini seni grafis Indonesia telah memasuki perkembangan seni grafis dunia.

*of concepts and steady technical skill.*

*As is currently true of trends in general art activities, several different trains of thought have emerged in the development of graphic art. Several concepts have also arisen on approaches to seeking a national, Indonesian identity.*

*After a long hard journey, Indonesian graphic art is now emerging among the developments of the international world of graphic art.*



Kaboel Suadi  
Tari Topeng, 1980.

Kaboel Suadi  
The Mask Dancer, 1980.