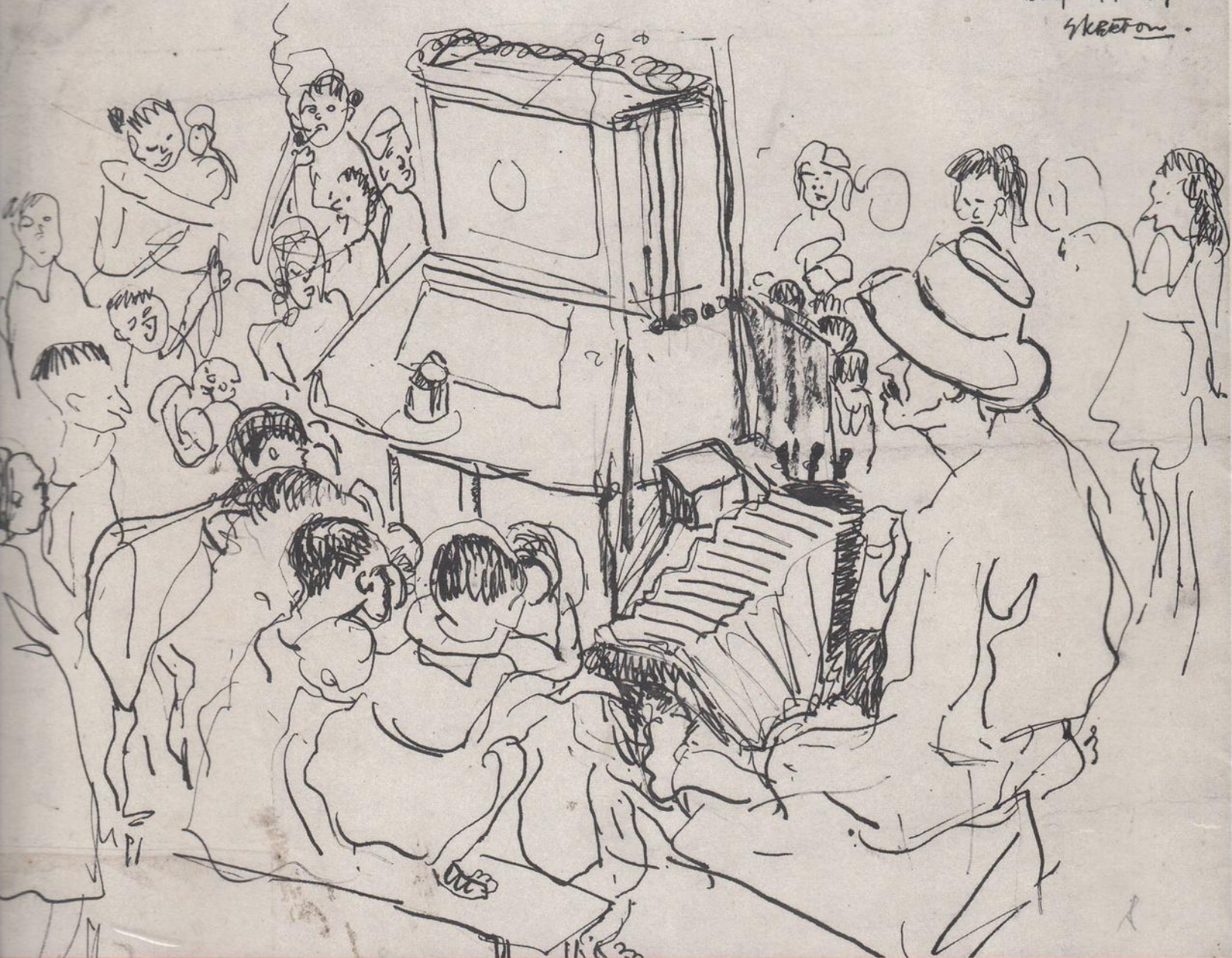


gambar Toong.
Bdq. 15/1. 49
KERTON.



Revolusi & Evolluisi
SUDJANA KERTON

The Revolution & Evolution of SUDJANA KERTON

brary

Dr. Astri Wright, Ph.D ■ Dr. M. Dwi Marianto ■ Hilda Soemantri



Penulis / *Writers*

Dr. Astri Wright, Ph.D

Associate Professor of South and Southeast Asian Art at the University of Victoria, B.C. Canada

Dr. M. Dwi Marianto

Art Writer, Head of Research Department at the Indonesia Art Institute of Yogyakarta, Indonesia

Hilda Soemantri

Art Historian and Lecturer at Intitute Kesenian Jakarta, Indonesia

Editor

Tjandra Kerton

Penterjemah / *Translators*

Joan Harjono

Ari J. Adipurwawidjana

Andri Novi

Perancang Grafis / *Graphic Design*

Ong Harry Wahyu

Percetakan / *Printed by*

PT. Macanan Jaya, Klaten, Indonesia

Separasi warna / *Color Separation*

Prima Scan, Yogyakarta

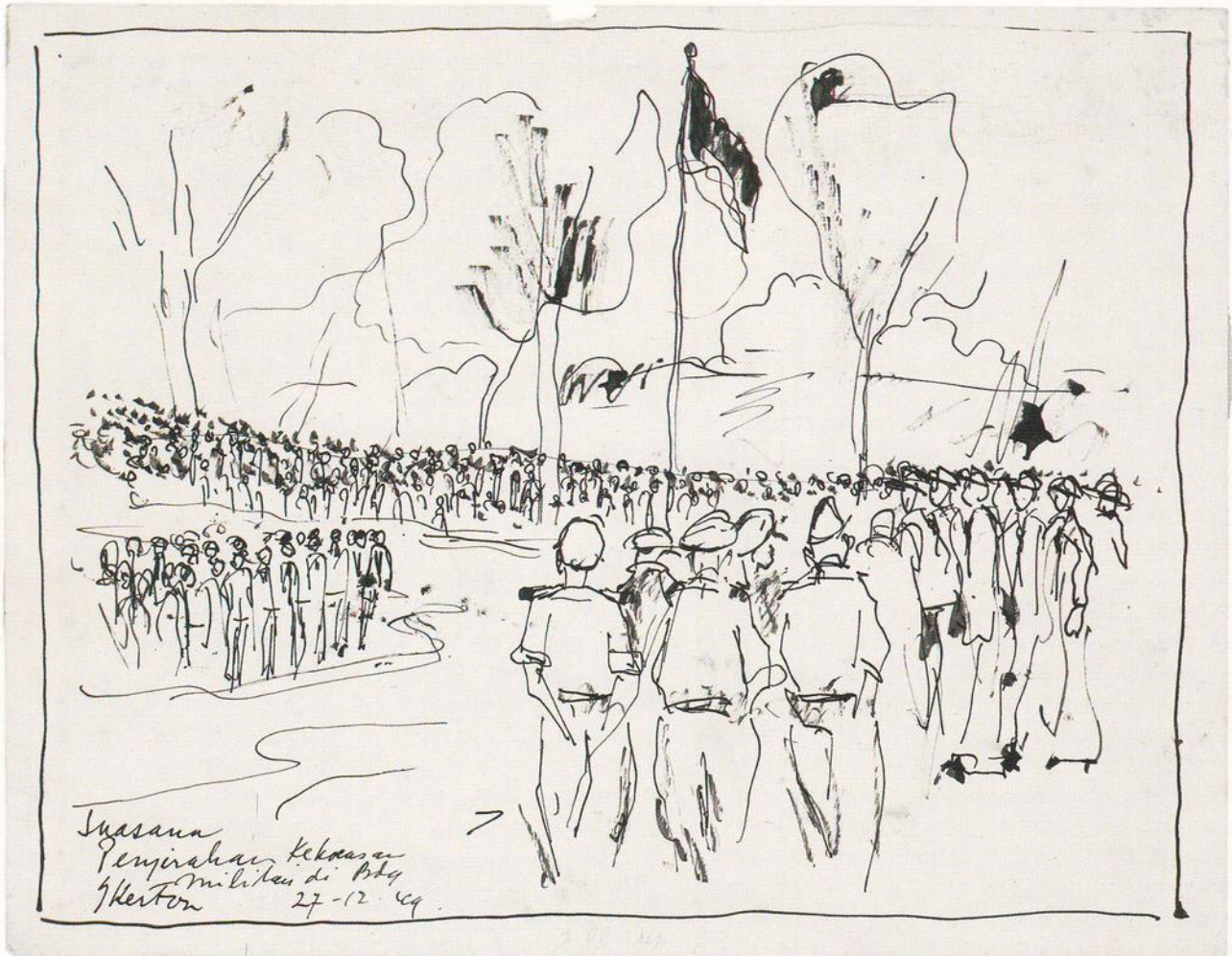
Penerbit / *Published*

Sanggar Luhur, Bandung, Indonesia

Hak cipta dilindungi undang-undang / *All Rights Reserved*



Jl. Bukit Pakar Timur No. 80
Dago, Bandung, Indonesia
Tel. 62. 22. 2500354



Suasana Penyerahan Kekoeasaan Militer di Bandoeng, 1949.

●
The Scene at The Handing over Ceremony of The Military Authority in Bandoeng, 1949

Srigala Yang Suka Berjalan Sendirian

Sudjana Kerton (1922-94), pelukis yang dijuluki 'Wolf who is walking alone' oleh *Star Weekly*, adalah seorang seniman autodidak kelahiran Bandung yang telah memulai debut kesenimanannya di paruh kedua 1930-an, dan ikut bergabung dalam Keimin Bunka Sidhoso pada tahun 1942-45. Ia belajar seni dan kehidupan dari dua budaya. Ia mengembara di Belanda, Perancis, Mexico, dan menetap di Amerika selama lebih-kurang 25 tahun sebelum akhirnya kembali ke Indonesia tahun 1976.

Sudjana Kerton telah menjadi pelukis dengan ketrampilan sketsa dan drawing yang andal ketika Revolusi Kemerdekaan Indonesia berlangsung. Pelukis ini pernah bekerja sebagai ilustrator-jurnalis untuk surat-kabar *Patriot* pimpinan Usmar Ismail, dan melalui sketsa dan drawingnya ia abadikan berbagai peristiwa penting bersejarah yang terjadi selama Revolusi dan ketika Belanda menyerahkan kedaulatan penuh kepada Republik Indonesia pada akhir tahun 1949.

Sudjana Kerton adalah seniman yang ulet. Selain karya lukis ia buat pula karya grafis, patung. Salah satu karya grafisnya dipilih oleh UNICEF melalui kompetisi ketat untuk kemudian dicetak sebagai kartu Natal pilihan yang disebarluaskan secara global.

Buku ini berisi tulisan dari Dr. Astri Wright, Ph.D., Dr. M. Dwi Marianto, Dr. Hildawati Soemantri. Ketiganya menyoroti sosok keseniman dan dunia seni Sudjana Kerton dari sudut pandang yang berbeda. Wright memberi tekanan pada aspek-aspek formal dan konseptual dari karya-karya Sudjana Kerton. Soemantri menyoroti posisi Sudjana Kerton yang pernah terpinggir dalam interaksinya di dunia seni di Bandung setelah lebih dari 25 tahun bermukim di negara Barat. Marianto menyoroti Sudjana Kerton sebagai seniman yang hidup dalam dua dunia, yang memberi kontribusi cukup berarti kepada dunia seni modern Indonesia tidak saja dengan karya-karya seninya tetapi juga dengan koleksi berbagai dokumen yang dikumpulkannya secara tertib dari masa sebelum dan setelah Revolusi Kemerdekaan Indonesia. Dokumen-dokumen dan bukti-bukti grafis yang dikoleksi Sudjana Kerton dan prestasi seninya kini berbicara banyak, dan besar artinya bagi penulisan Sejarah Seni Rupa Indonesia.

The Wolf Who Liked to Walk Alone

Sudjana Kerton (1922-94), the artist who was called 'Wolf who is walking alone' by the *Star Weekly*, was a self-taught artist who was born in Bandung, who started his art debut in the second half of the 1930's, and participated in the Japanese-established art association Keimin Bunka Sidhoso from 1942-45. He studied art and life in two cultures, traveling and working at his art in Holland, France, Mexico, becoming a resident of the United States for about 25 years before finally returning to Indonesia in 1976.

Sudjana Kerton became an artist skilled in sketching and drawing during the Indonesian Revolution. He worked as an illustrator-journalist for the newspaper *Patriot* under the leadership of Usmar Ismail, and through his sketches and drawings he immortalized several important and historical events which took place during the Revolution and when the Dutch handed over sovereignty to the Republic of Indonesia at the end of 1949.

Sudjana Kerton was a creative and innovative artist. Besides his oil paintings he also made graphics and sculptures. One of his graphics, a woodcut, "Homeward," was chosen by UNICEF through tight competition and printed on UNICEF's Christmas card for the year 1964, and distributed throughout the world.

This book consists of the writings of Dr. Astri Wright, Ph.D., Dr. M. Dwi Marianto, Dr. Hildawati Soemantri. The three writers focused on the artistic character and the art world of Sudjana Kerton from different perspectives. Wright emphasized the formal and conceptual aspects of Sudjana Kerton's art work. Soemantri focused on Sudjana Kerton's position as an artist in Bandung's art world, as an artist almost forgotten after being abroad for 25 years. Marianto focused on Sudjana Kerton as an artist who lived in two worlds, who, because of this fact, made a meaningful contribution to the modern art world of Indonesia, not only with his art work but also with his collection of important and historical documents collected before and after the Indonesian Revolution and the Struggle for Independence. These documents are graphic proof collected by Sudjana Kerton as well as a "living proof" of his radiant and mesmerizing paintings. They tell stories of the past, and offer a wealth of information and details for future writers of Indonesia's art history.