

memperlihatkan pada dunia bahwa, corak persatuan Indonesia Baru di dalam seni lukis harus mulai diperkenalkan. Sudjojono dengan kemampuan bicara, melukis, dan menulis, menjadi penggerak dan juru bicara PERSAGI. Para pelukis Indonesia kembali melihat realitas keseharian, tampak pada tema-tema lukisan mereka, seperti diantaranya **Affandi** dan **Hendra Gunawan**. Bahkan berlangsung pula upaya untuk pelebaran media, seperti karya-karya seni grafis yang pertama kali dikerjakan oleh **Suromo**.

Tradisi berkumpul dan berserikat telah mendorong para pelukis untuk mendirikan sanggar-sanggar dan kegiatan bersama, baik sebelum maupun sesudah koloni Jepang dan perang Kemerdekaan. Regenerasi yang digaungkan tidak hanya melalui perkumpulan, tetapi juga lewat pendidikan. Balai Pendidikan Universitas Guru Gambar berdiri di Bandung tahun 1947 (selanjutnya dikenal dengan sebutan Seni Rupa ITB), melahirkan tokoh seperti **Syafei Sumardja** dan pelukis **Achmad Sadali** dengan gaya abstrak dan **Mochtar Apin** dalam seni grafis. Di Yogyakarta berdiri Akademi Seni Rupa Indonesia (ASRI) pada tahun 1950, memunculkan tokoh R.J. Katamsi dan sederet perupa seperti **Fadjar Sidik**, dan **Edi Sunarso**. Di luar lembaga pendidikan tersebut, bergerak para perupa yang berjuang dalam pencitraan estetikanya, seperti **Nashar** dalam seni lukis dan **Kusnadi** yang merintis dan terus mengembangkan seni fotografi.

Pergolakan politik dekade 60-an memberikan catatan penting dalam perjalanan seni rupa modern di Indonesia. Konflik-konflik politik ini merembas dalam gelanggang seni rupa, seteru yang sangat jelas dipicu oleh kalangan perupa yang berada dalam naungan Lembaga Kesenian Rakyat (LEKRA) dan manifes penentangannya (sayang sekali Galeri Nasional Indonesia tidak memiliki koleksi yang menandai dekade ini). Tahun 70-an juga menyimpan catatan khusus dalam perjalanan seni rupa modern di Indonesia. Pergolakan pemikiran berpusar pada upaya untuk menemukan format

the Balinese painters had found their new format that distanced itself a little further from the old inclination. **Nyoman Lempad** was one of those painters in this contemporariness.

Sudjojono was the main opponent to the technique, style, and esthetic of natural scenery paintings, which nota bene smells of Europe. Together with several artists he founded the Persatuan Ahli Gambar Indonesia (PERSAGI) in 1937. They agreed to break through and show the world that the style of new Indonesian unity in fine arts should be introduced. Sudjojono with his ability of speaking, painting, and writing, became the catalyst and spokesman of PERSAGI. Indonesian artists returned to view daily realities, as expressed by their themes of painting, among others **Affandi** and **Hendra Gunawan**. Even in the efforts of expanding the medium like graphic arts as initiated by **Suromo**.

The tradition of gathering and associating pushed the painters to establish studios and generate joint activities, either before or after the Japanese occupation and the war of independence. The regeneration was reverberated not only through association, but through education as well. The Balai Pendidikan Universiteit Guru Gambar established in Bandung in 1947 (eventually known as Fine Arts Faculty of Bandung Institute of Technology) had produced figures like **Syafei Sumardja** and painter **Achmad Sadali** with his abstract style and **Mochtar Apin** in graphic art. The Akademi Seni Rupa Indonesia (ASRI) established in Yogyakarta in 1950, produced figures like R.J. Katamsi, and a number of painters such as **Fadjar Sidik**, and **Edi Sumarso**. Outside the educational institution, painters had endeavored a new projection of esthetical image, such as **Nashar** in fine arts and **Kusnadi** who initiated and developed photographic art.

The political upheaval in the 1960s yielded significant record within the passage of modern fine arts in Indonesia. Political conflicts had permeated the fine arts arena, animosity that was very obviously triggered by a circle of painters under the umbrella of Lembaga Kesenian Rakyat-People's Art- (LEKRA) and its



Raden Saleh - *Potret Seorang Gubernur* (1867), Oil on canvas, 122,5 x 89,5 cm