



Basuki Abdullah - **Kakak dan Adik** (1978), Oil on canvas, 79 x 65 cm

keindonesiaan yang lebih spesifik atau pendobrakan sistem akademik di lembaga-lembaga pendidikan tinggi seni rupa. Format baru yang muncul pada awal dekade 70-an ini diantaranya tema kaligrafi modern yang bernafaskan Islam, melahirkan tokoh seperti Achmad Sadali, A.D. Pirous, dan Amri Yahya, dengan perangai pengayaan seni lukis abstrak. Seni lukis kaligrafi modern Islam dapat dikatakan sebagai salah satu genre seni lukis, muncul di berbagai tempat.

Seni rupa kontemporer bergerak terus dalam pencarian dan penemuan media dan wacana-wacana mutakhir (1970-1980). Gerakan Seni Rupa Baru Indonesia adalah penanda utama dalam dekade 70-an (sangat disayangkan, Galeri Nasional Indonesia tidak memiliki koleksinya). Dimulai dari Gerakan Seni Rupa Baru Indonesia, dekade 80-an hingga 90-an memunculkan perangai karya yang tidak lagi merujuk kepada pengkotakan (seni lukis, seni patung, seni grafis, atau seni keramik), melainkan adanya gejala meruang dan mewaktu (seni rupa instalasi dan seni rupa pertunjukan).

manifest of opposition. (it is very much regretted that the Indonesian National Gallery does not have a collection marking this decade). The year 1970s also held a special record in the passage of modern fine arts in Indonesia. The convulsion of thoughts evolved within the effort to find a more specific Indonesian format or to smash the academic system in educational institutions of fine arts. The new format that emerged at the beginning of the 1970s was among other things: modern calligraphy with Islamic spirit, that gave birth to figures like Achmad Sadali, A.D. Pirous, and Amri Yahya, with the characteristic of abstract style in fine arts. Modern Islamic calligraphic fine arts can be said as one of the fine arts genres that have emerged in several places.

Contemporary fine arts kept moving within the efforts of seeking and discovering media and finding the most-up-to-date discourse in this field (1970-1980). Gerakan Seni Rupa Baru Indonesia (Movement of New Indonesian Fine Arts) was the main indicator in the 1970-s (also regrettable that the Indonesian National Gallery does not have a collection of this). Initiated by Gerakan Seni Rupa Baru Indonesia, the 1980s and 1990s decades produced works characteristic that no longer referred to fragmentation (fine arts, sculpture art, graphic art, or ceramics art) but accentuating the tendency of space and time (installation and performing arts).



Zaini - **Perahu** (1974), Oil on canvas, 65 x 80 cm



Raden Saleh - **Badai** (1851), Oil on canvas, 74 x 97 cm

## Pengantar Pemahaman

### Ruang CI-2

Raden Saleh Syarif Bustaman memang tidak memiliki penerus, namun perangai seni lukis yang digamitnya dari Eropa, khususnya bertema pemandangan alam, menebar ke berbagai pelosok, tidak hanya di Jawa, melainkan juga ke seluruh Nusantara (1900-1940). Lukisan pemandangan alam mengutamakan penggambaran yang bersih, elok, asri, dan permai, dengan menyingkirkan berbagai unsur di dalam kenyataan keseharian, dapat disimak dari karya **Wakidi**, **Abdullah Suriosubroto**, **Wahdi Sumantha**, dan **Basuki Abdullah**. Kecenderungan seni lukis ini kerap dianggap teramat steril dan lebih melayani kebutuhan istirahat kaum borjuasi. Oleh kaum penentangannya, kecenderungan ini disebut **Mooi-Indie**.

## Introduction

### Space CI-2

Raden Saleh Syarif Bustaman did not indeed have successors, but the characteristic of fine arts he had drawn from Europe, particularly natural scenery theme, disseminated in various corners, not only in Java but all over Nusantara as well (1900-1940). Paintings of natural scenery prioritized depiction of cleanliness, beauty, enchanting and loveliness, by eliminating several elements of daily realities. They could be observed from artworks of **Wakidi**, **Abdullah Suriosubroto**, **Wahdi Sumantha**, and **Basuki Abdullah**. This tendency of fine arts was often considered as too sterile and catered more to the needs of the bourgeoisie. Its opponents called this tendency **Mooi Indie**.