


15 Years of

# The National Gallery of Indonesia
# Process & Progress

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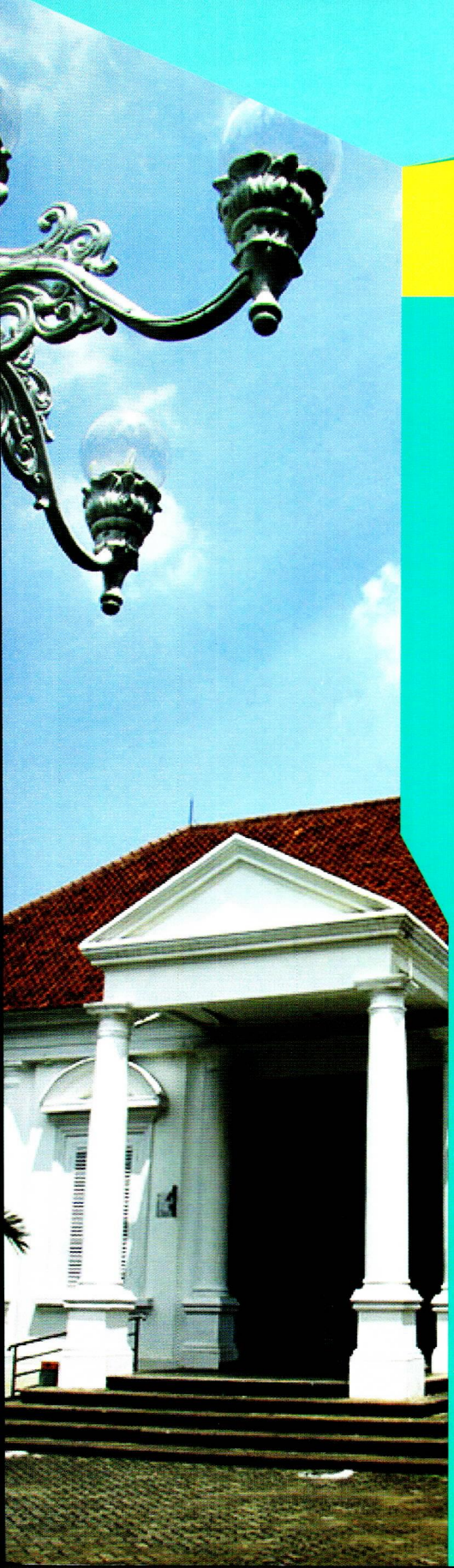
# Process & Progress

GALERI NASIONAL INDONESIA

KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN REPUBLIK INDONESIA



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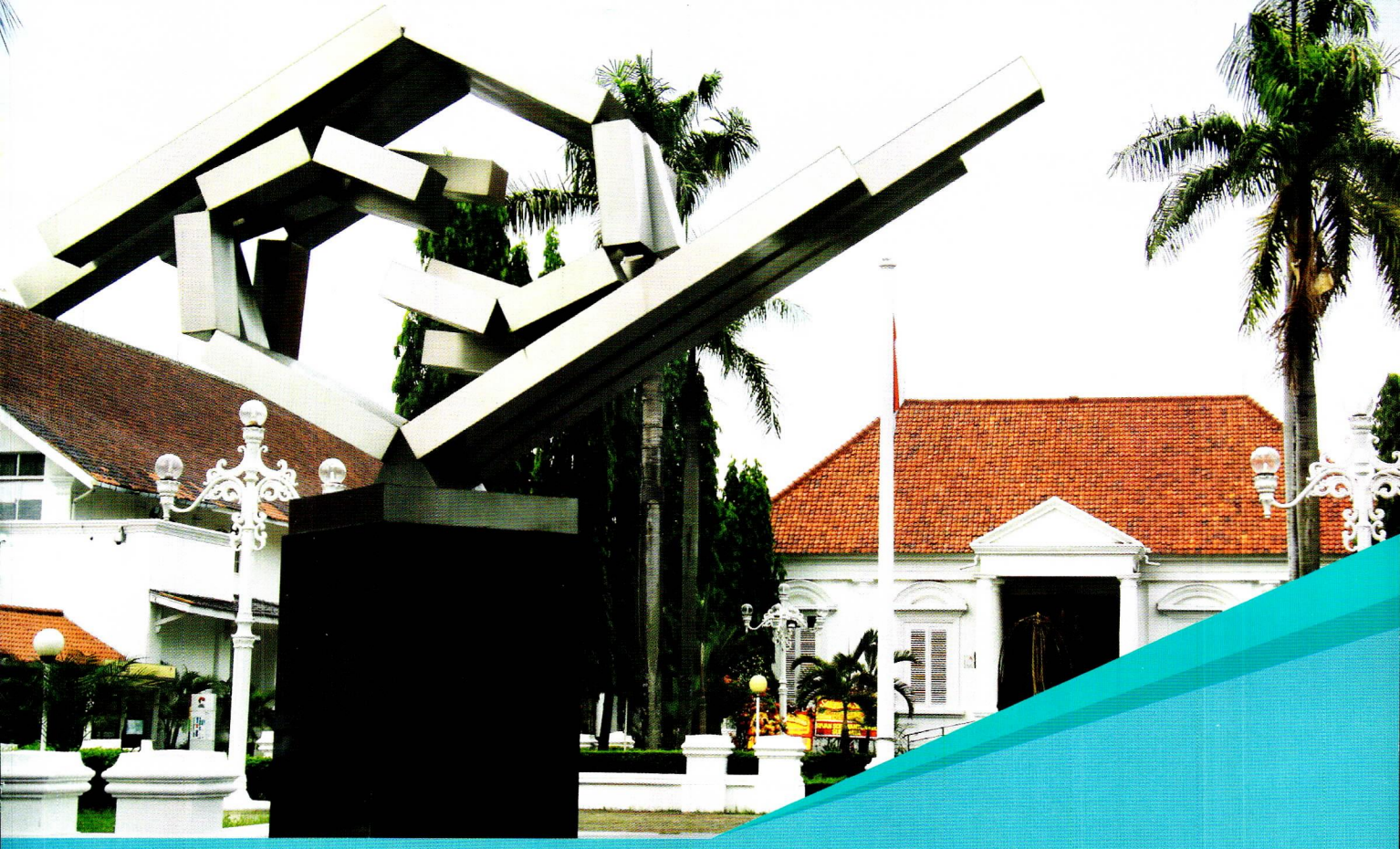

# 15 Tahun
# Galeri Nasional Indonesia
## Proses & Progres

# 15 Years of
# The National Gallery of Indonesia
## Process & Progress

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*Illustration: "A Prayer" by Amang Rahman Jubair*

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Ilustrasi : "Kapal Dilanda badai" karya Raden Saleh

*Illustration: "Shipwreck in Storm" by Raden Saleh*



# KATA PENGANTAR

**Kepala Galeri Nasional Indonesia**

Puji syukur kami panjatkan kehadirat Tuhan Yang Maha Esa karena berkat karuniaNya serta didorong oleh keinginan yang luhur, kami akhirnya dapat menerbitkan buku eksistensi 15 tahun Galeri Nasional Indonesia. Sebagai Unit Pelaksana Teknis di lingkungan Kementerian Pendidikan dan Kebudayaan yang bernaung di bawah Direktorat Jenderal Kebudayaan ini mempunyai tugas dan fungsi antara lain melaksanakan pengkajian, Pameran dan publikasi karya seni rupa. Upaya yang telah ditempuh dalam melaksanakan publikasi atau penyebarluasan informasi, diantaranya diwujudkan dalam bentuk penerbitan buku, katalog, brosur, website maupun dalam bentuk dokumen atau media lainnya.

Penerbitan buku 15 tahun Galeri Nasional Indonesia ini merupakan salah satu langkah strategis dalam menuliskan dan mendokumentasikan sejarah lahirnya dan jejak langkah perjalanan Galeri Nasional Indonesia dengan berbagai program-program yang relevan dan signifikan selama kurun waktu 15 tahun. Kami percaya bahwa penerbitan buku yang memiliki nilai historis ini sangat penting khususnya dalam menuliskan sejarah dan mencatatkan berbagai data dan peristiwa yang bersifat obyektif. Untuk mencapai hal tersebut diperlukan metode penulisan yang dapat mengakomodir semua informasi dan data, baik dari wawancara para pelaku sejarah, sumber referensi buku, dokumen sejarah hingga observasi. Secara garis besar buku

GALERI
NASIONAL
INDONESIA

ini terdiri dari beberapa Bab mulai dari awal perintisan/pendirian lembaga Galeri Nasional Indonesia, berbagai program dan aktifitas, perjalanan pengelolaan koleksi negara (museum), serta rencana pengembangan dan Tantangan Galeri Nasional Indonesia di masa depan.

Sebagai institusi negara yang mempunyai peranan dalam melaksanakan perlindungan, pengembangan dan pemanfaatan karya seni rupa di tanah air, Galeri Nasional Indonesia selalu berupaya berperan aktif dalam berbagai program yang bersifat kajian, pendokumentasian dan publikasi, khususnya dalam membangun kesadaran publik akan pentingnya pendokumentasian data dan peristiwa, selain melalui penerbitan buku ini, juga diwujudkan dalam bentuk aktivasi lainnya, seperti: penyusunan buku koleksi "MASTERPIECES", kumpulan naskah kuratorial, penyusunan arsip dan dokumentasi berbasis on-line, serta penerbitan Majalah 'GALERI'. Diharapkan di masa mendatang Galeri Nasional Indonesia dapat menjadi pusat arsip dan dokumentasi seni rupa Indonesia.

Akhir kata kami mengucapkan terima kasih kepada semua pihak yang telah mendukung penerbitan buku ini, khususnya kepada para narasumber sebagai pelaku sejarah, tim penulis buku yang terdiri dari para tim Kurator dan penulis profesional, seluruh jajaran pimpinan dan staf Galeri Nasional Indonesia saat ini atau para pendahulu kami yang telah turut berperan dan berkontribusi menjalankan dan mengembangkan organisasi Galeri Nasional Indonesia, serta semua pihak yang tidak dapat kami sebutkan satu persatu. Semoga buku ini dapat bermanfaat serta mampu meningkatkan apresiasi seni untuk kalangan pemerintah, dunia pendidikan, pengamat dan pencinta seni serta masyarakat pada umumnya. Terimakasih.

Jakarta, Desember 2013

**Tubagus 'Andre' Sukmana**

# FOREWORD

**by Tubagus 'Andre' Sukmana**

*We are thankful to the Almighty God, who has given us the opportunity to publish a book, motivated by noble desire, about the 15-years journey of The National Gallery of Indonesia (GNI). Being a Technical Implementation Unit (TIU) under the Ministry of Education and Culture of the Republic of Indonesia, The National Gallery of Indonesia serves purposes related to studies, Exhibition, and publication of works in visual arts. Actions that have been taken in terms of publication or dissemination of information include publications of books, catalogues, brochures, websites, and other forms of documents or media.*

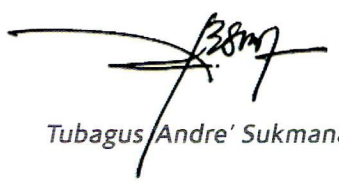
*The book on 15 Years of The National Gallery of Indonesia is one of the strategic measures by to write and document the history of the National Gallery, containing numerous important and relevant programs during the 15-year period. We believe that the publication of a book with such a historic value is crucial, particularly in writing history and recording objective data and events. This can be achieved by a method of writing that can facilitate all data and information, including those obtained from interviews with historical figures, book references, history documents, and observation. Basically, this book contains a number of chapters, starting from the early stage/ establishment of The National Gallery of Indonesia as an*

*institution, various programs and activities, history of the national collections (museum), as well as development plans for and challenges that will be faced by The National Gallery of Indonesia in the future.*

*As a government institution that serves such roles as preserving, developing, and utilizing works in visual arts in Indonesia, The National Gallery of Indonesia constantly strives to play an active role in various programs related to studies, documentation, and publication, focusing on promoting public awareness of the importance of documenting data and events. This effort is implemented, besides by publishing this book, by conducting other activities that include producing "MASTERPIECES" books, collecting curatorial manuscripts, on-line based compilation of archives and documentation, and publication of 'GALERI' magazine. The National Gallery of Indonesia is expected to become the center for Indonesian visual arts archives and documentation.*

*Finally, we would like to thank all parties who have supported the publication of this book, especially the historical figures as the resource people, the team of writers comprising curators of Indonesia National Gallery, all of the past and present directors and staff members who have participated in and contributed to the development of The National Gallery of Indonesia as an organization, and other parties whom we cannot mention one by one. We hope this book will prove to be useful and able to promote artistic appreciation from the government, the world of education, art lovers and enthusiasts, and the general public. Thank you.*

***Jakarta, December 2013***



***Tubagus Andre' Sukmana***

Visual Anthology of Mexico
Visual Anthology of Mexico
Visual Anthology of Mexico
Visual Anthology of Mexico
Visual Anthology of Mexico

Tampak depan gedung utama Galeri Nasional Indonesia.

*Front side of The National Gallery of Indonesia's main building.*




Suasana Gedung A GNI ketika digunakan oleh Yayasan Raden Saleh.

*Scenes around Building A of GNI when used by Raden Saleh Foundation*



# I PENDIRIAN GALERI NASIONAL INDONESIA

## *I. ESTABLISHMENT OF THE NATIONAL GALLERY OF INDONESIA*

Pada masa lampau, gedung GNI pernah digunakan oleh Yasasan Pendidikan Kristen Carpentier Alting Stichting (CAS).

*In the past, the building of The National Gallery of Indonesia (GNI) used to be occupied by Christian Carpentier Alting Stiching (CAS) educational organization.*



# I PENDIRIAN GALERI NASIONAL INDONESIA

*I. ESTABLISHMENT OF THE NATIONAL GALLERY OF INDONESIA*

## I.1. Kilas Balik Sejarah Galeri Nasional Indonesia

Untuk pertama kali dalam sejarah, Indonesia melaksanakan peristiwa besar seni rupa bertaraf internasional, dan dikunjungi begitu banyak orang. Peristiwa itu adalah Pameran Seni Rupa Kontemporer Negara-negara Non-Blok. Diikuti oleh 41 negara, dengan sekitar 350 karya, terdiri dari : gambar, lukisan, patung, instalasi, dan lain sebagainya. Sebuah keputusan yang berani, di tengah pengalaman yang serba sedikit dalam mengurusi Pameran berskala internasional.

Pameran yang diinisiasi oleh Indonesia itu untuk pertama kali pula dilaksanakan di kalangan negara-negara Non-Blok. Pameran itu sendiri memanfaatkan momentum pertemuan para pemimpin negara-negara Non-Blok yang berlangsung di Jakarta dan Bandung, pada saat itu kebetulan Indonesia ditunjuk selaku Ketua gerakan tersebut. Gerakan Non-Blok adalah gerakan politik yang diinisiasi oleh tokoh-tokoh seperti:

## *I.1. Flashback of The National Gallery of Indonesia's History*

*For the first time in history, Indonesia has organized a large, international-scale event in visual arts attended by a huge number of people. It was the Exhibition of Contemporary Visual arts from Non-aligned Countries when 41 countries participated through approximately 350 pieces of works, including drawings, paintings, sculptures, installations, and others. This was a brave decision, considering the limited experience in organizing international-scale Exhibitions.*

*The Exhibition, which was initiated by Indonesia, was also the first among Non-aligned Nations. The Exhibition itself took advantage of the moment when leaders of the Non-aligned Nations, Indonesia being the leader of the movement, were attending a summit meeting in Jakarta and Bandung. This political movement, conceived by such figures as Soekarno, Jawaharlal Nehru, Ali Butho,*



Peresmian Pameran Seni Rupa Kontemporer Negara-Negara Non Blok 1995 oleh Presiden Republik Indonesia, Soeharto.

*Official opening ceremony of Contemporary Exhibition of Visual Arts from Non-aligned Nations by the President of the Republic of Indonesia, Soeharto, in 1995.*



Presiden RI, Soeharto didampingi seniman AD Pirous ketika mengunjungi Pameran Seni rupa Kontemporer Negara-Negara Non Blok 1995.

*President of Republic Indonesia, Soeharto - accompanied by A.D. Pirous, while paying a visit to the Contemporary Exhibition of Visual Arts from Non-Aligned Nations, 1995.*

Soekarno, Jawaharlal Nehru, Ali Butho, Ho Chi Minh, dan lain sebagainya untuk mengelak dari dominasi dan ketegangan Blok Barat maupun Blok Timur yang mulai menghangat seusai Perang Dunia ke-2.

Pameran Seni Rupa Kontemporer Negara-negara Non-Blok berlangsung di Gedung Pameran Seni Rupa (GPSR) Departemen Pendidikan dan Kebudayaan - kini berganti nama menjadi Galeri Nasional Indonesia (GNI). Pameran yang dibuka secara khusus oleh Presiden RI ke-2, Soeharto, berlangsung pada tanggal 28 April hingga 30 Juni 1995. Tercatat sebagai Pameran dengan durasi terpanjang sejak gedung itu difungsikan sebagai ruang pamer dulu hingga kini.

Sebelumnya, GPSR bukanlah pilihan utama untuk pelaksanaan Pameran tersebut. Sebab sebagian panitia beranggapan tempat itu belum layak untuk perhelatan besar apalagi berskala internasional. Pilihan pertama tertuju pada gedung Balai Sidang, di kawasan Senayan, Jakarta. Tapi, panitia tak bersepakat dengan harga sewa gedung yang terlalu tinggi.

*Ho Chi Minh, and others, was aimed at ensuring independence from domination and tension between the Eastern and the Western Blocs that went on after World War II.*

*Exhibition of Visual arts from Non-aligned Nations took was held at the Visual arts Exhibition Building (GPSR) owned by the Ministry of Education and Culture — which is now known as the The National Gallery of Indonesia (GNI). The Exhibition was officially opened by the second president of the Republic of Indonesia, Soeharto, and lasted from April 28 to June 30 1995. It was recorded as an Exhibition with the longest duration since the building was utilized as an Exhibition space until now.*

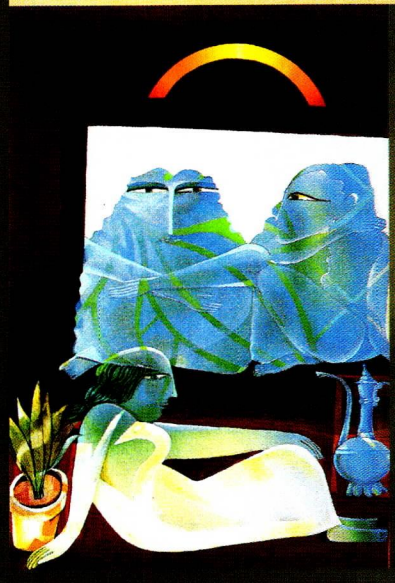
*Previously, GPSR had not been the first choice for organizing Exhibition events because some of the committee members did not consider it adequate for large scale Exhibitions, let alone international ones. The first choice was the Convention Center building in Senayan, South Jakarta. However, the committee members objected as the rent price was too high.*






# Contemporary Art of the Non-Aligned Countries

## UNITY IN DIVERSITY IN INTERNATIONAL ART





Pameran Seni rupa Kontemporer Negara-Negara Non Blok diikuti seniman internasional.

*Contemporary Exhibition of Visual Arts from Non-Aligned Nations, followed by international artists.*

Dalam keadaan tegang dan mendesak, Jim Supangkat, selaku salah satu anggota Dewan Kurator mengajukan usul untuk berpameran di GPSR saja. Memang jika dilihat dari sisi tertentu, GPSR jauh lebih berwibawa dan praktis sebagai tempat Pameran seni rupa, ketimbang gedung Balai Sidang yang hanya nampak mentereng dan mewah. Di sisi lain, dengan memamerkan karya-karya di GPSR akan bisa lebih menghemat, dan dananya dapat digunakan untuk membantu merenovasi dan mengecat ulang gedung tersebut.

Namun, kata sepakat di antara Dewan Kurator dan panitia pelaksana tak segera ditemukan, disebabkan kondisi GPSR yang masih banyak kekurangan, dan khawatir mengecewakan para tamu. Akhirnya Anggota Dewan Kurator bertungkus lumus beberapa waktu, dan akhirnya bersepakat menjadikan GPSR sebagai tempat penyelenggaraan Pameran akbar tersebut.

Dalam waktu relatif singkat GPSR pun dibenahi, dinding-dinding yang mengelupas ditambal, diratakan, dan kemudian dicat putih. Langit-langit dibersihkan, dan mulai dipasang lampu-lampu sorot, untuk menerangi karya-karya yang ditata di ruang itu. Kurang dari sebulan ruang-ruang tersebut sudah siap

*During the tense and desperate moments, Jim Supangkat, one of the member of the Curator Board, came up with the idea to hold the event at GPSR instead. Certain aspects of the building make GPSR a lot more respectable and practical as a venue for visual arts Exhibition compared to the Convention Center building that merely looks classy and luxurious. Furthermore, displaying art works at GPSR would save a lot of money, which could instead be spent to renovate and repaint the building.*

*Nevertheless, the Curator Board and executive committee did not immediately agree as GPSR still required a lot of physical repairs, and there was a concern that the building's condition would upset the guests. After taking everything into consideration, members of the Curator Board finally agreed to choose GPSR as the venue for the large-scale Exhibition.*

*In a relatively short time, GPSR underwent major upgrades, including patching, levelling out, and painting the dilapidated walls. The ceilings were cleaned and spotlights were installed to illuminate the works to be displayed in the rooms. Less than a month later, the rooms were ready to welcome guests from*



Pameran tunggal Popo Iskandar yang diadakan di Gedung Pameran Seni Rupa, Departemen Pendidikan dan Kebudayaan.

*Popo Iskandar's Solo Exhibition at Visual arts Exhibition Building, Department of Education and Culture.*




Kegiatan Pameran seni rupa di Gedung Pameran seni rupa Departemen Pendidikan dan Kebudayaan.

*The visual arts Exhibition at the Building of Visual arts Exhibition, Department of Education and Culture.*

untuk menyambut tamu dari Negara-negara Non-Blok. Sebagai ruang pamer, GPSR tak lagi terkesan alakadarnya, tapi telah berubah menjadi sebuah ruang pamer serius. Maka, bak kata pepatah, tak ada rotan akar pun jadi, yang terpenting Pameran harus tetap berlangsung.

Pameran Seni Rupa Kontemporer Negara-negara Non-Blok rupanya memiliki efek nasional dan internasional yang baik. Ruang pamer GPSR dengan cepat dikenal luas, dan mengundang perupa ingin berpameran di situ. Belakangan berpengaruh pula pada citra Jakarta sebagai ibukota Republik Indonesia, yang tak hanya sebagai pusat pemerintahan, bisnis, tapi juga pusat perkembangan seni rupa kontemporer Indonesia.

Kenyataan tersebut makin menimbulkan semacam rasa percaya diri, dan mendorong pemerintah untuk segera mewujudkan Galeri Nasional Indonesia. Mengenai hal ini, sebenarnya di kalangan pejabat tertentu mulai diperbincangkan untuk merealisasikan Wisma Seni Nasional, yang di dalamnya selain Galeri Nasional Indonesia, terdapat Teater Nasional, dan lain-lain.

*the Non-aligned Nations. GPSR had transformed from a simple Exhibition venue to a much more elegant one. As the saying "no rattans, roots will do" goes, the venue went on.*

*The Exhibition of Visual arts from Non-aligned Nations turned out to bring positive national and international impacts. GPSR's Exhibition rooms were quickly recognized and attracted artists to display their works there. This has brought more positive effects on the image of Jakarta as the capital of the Republic of Indonesia as the center for governmental and business activities as well as the center for contemporary visual arts development in Indonesia.*

*It has also built more confidence and encouraged the government to establish a National Gallery of Indonesia This issue was already discussed by a number of government officials, planning to build an Indonesia House of Ats (Wisma Seni Indonesia) that included the Indonesia National Gallery, the National Theater, and others.*



Menteri Pendidikan Prof.DR. Fuad Hassan membangkitkan kembali cita-cita Wisma Seni Nasional khususnya dalam merealisasi kelahiran Galeri Nasional.

*Minister of Education and Culture, Prof.DR. Fuad Hassan reawakens the ambition of National House of Arts, in particular, the birth of National Gallery.*

Cetak biru Wisma Seni Nasional telah digariskan oleh Bung Karno. Presiden RI pertama itu, tak hanya ingin membangun Wisma Seni Nasional, tapi juga Museum Nasional, Monumen Nasional, Perpustakaan Nasional, dan pelbagai proyek monumental lainnya. Soekarno bercita-cita menjadikan Indonesia sebagai bangsa besar, berbudaya, dan mampu bersaing dengan bangsa-bangsa besar lain di dunia.

*The blueprint for the National House of Arts had been provided by Bung Karno, the first president of Indonesia, who wanted to build not only a National House of Arts, but also a National Museum, a National Monument, a National Library, and a number of other monumental projects. Soekarno dreamed of making Indonesia a great nation with rich culture and able to compete with other great nations of the world.*

Sayang, kondisi ekonomi Indonesia yang baru lepas dari penjajahan kolonial Belanda, itu belum memungkinkan untuk membangun proyek yang sebenarnya telah tertuang dalam TAP No. II/ MPRS/1960. Apalagi setelah Bung Karno turun dari tampuk kekuasaan dan digantikan oleh kuasa Orde Baru, orang mulai melupakan gagasan berharga itu. Mesin Orde Baru sudah punya haluan lain, yang lebih menitikberatkan pada pertumbuhan dan kemajuan bidang ekonomi, ketimbang memperhatikan dan memajukan kebudayaan.

*Unfortunately, the economic condition of Indonesia, having just declared independence from Dutch colonialism, was making it impossible to take on the projects that were actually already included in Provision No. II/MPRS/1960. After Bung Karno conceded power and was replaced by the New Order, these valuable ideas were abandoned. The machine of the New Order was moving towards a different direction, emphasizing on economic growth and development rather than paying attention on cultural development.*

Oleh sebab itu gagasan mengenai Wisma Seni Nasional, terkesan maju mundur, atau dengan kata lain bak pepatah hidup segan mati tak mau. Di dalam kuasa Orde Baru, sayup-sayup jauh masih terdengar upaya untuk tetap membangun

*This caused the idea of a National House of Arts to be impeded, unwilling to live and yet unwilling to die. However, under the New Order, efforts to establish a National House of Arts were still*



Sambutan Menteri Pendidikan dan Kebudayaan, Prof. Dr. Fuad Hassan, pada salah satu kegiatan Pameran seni rupa yang diadakan di Gedung Pameran Seni Rupa Depdikbud, tampak hadir diantaranya seniman: Basoeki Abdullah, Srihadi Soedarsono, Abbas Alibasyah dan Hardi.

*Opening remarks by the Minister of Education and Culture, Prof. Dr. Fuad Hassan, in one of the events held at the Building of Visual Arts Exhibition. Appearantly present : Basoeki Abdullah, Srihadi Soedarsono, Abbas Alibasyah and Hardi.*

Wisma Seni Nasional, terutama di kalangan pejabat Departemen Pendidikan dan Kebudayaan, yang notabene memang mengurusi bidang itu.

Menteri Pendidikan dan Kebudayaan, Prof. Dr. Fuad Hassan, ketika itu membangkitkan kembali cita-cita Wisma Seni Nasional. Ia memerintahkan bawahannya untuk merapikan gedung milik Departemen Pendidikan dan Kebudayaan di Jalan Medan Merdeka Timur 14, Gambir, Jakarta Pusat. Konon, lagi-lagi disebabkan terbatasnya anggaran yang dialokasikan untuk Kebudayaan, ia belum bisa mewujudkan Wisma Seni Nasional sebagaimana yang dicita-citakan Bung Karno.

Tapi seperti kata pepatah "Pucuk dicinta, ulam pun tiba", keberuntungan datang bagi dunia seni rupa. Di era 1980-an seni rupa kontemporer Indonesia mulai tumbuh pesat. Sejumlah perupa telah memperlihatkan reputasinya yang baik di kancah nasional maupun internasional.

Karya-karya para perupa dengan pelbagai corak makin sering dibicarakan di media masa. Kritik seni rupa yang sudah muncul sebelum era itu, makin bertambah

*there, especially by several officials in the Ministry of Education and Culture, who were concerned about that particular aspect.*

*The Minister of Education and Culture, Prof. Dr. Fuad Hassan, was then attempting to revive the dream of a National House of Arts. He had his officials restore a building owned by the Ministry of Education and Culture at Jalan Medan Merdeka Timur 14, Gambir, Central Jakarta. Again, the limited budget allocation for culture was the reason for the failure to realize the dream of a National House of Arts as Bung Karno had wished for.*

*However, the world of visual arts in Indonesia was unexpectedly blessed by good fortune. During the 1980s era, contemporary visual arts in Indonesia was growing rapidly. A number of artists showed their excellent reputations at both national and international levels.*

*Works of artists encompassing different patterns began to occupy more spaces in the mass media. Art critiques that had begun before the era became more prominent in weekly and daily newspapers, providing worthwhile education to the society. Opening for painting Exhibitions took place almost*




Sebelum menjadi GNI awalnya bernama Gedung Pameran Seni Rupa, Departemen Pendidikan dan Kebudayaan.

*Before the name was changed into GNI, it was named the Building of Visual Arts Exhibition, Department of Education and Culture.*



Menteri pendidikan dan Kebudayaan, Prof. Dr. Ing. Wardiman Djojonegoro didampingi Suteja Neka saat peresmian "Pameran Seni Rupa Kontemporer Bali" di Museum Nasional sebagai pendukung Pameran Seni Rupa Kontemporer Negara-Negara Non-Blok, 29 April 1995.

*Minister of Education and Culture, Prof. Dr. Ing. Wardiman Djojonegoro accompanied by Suteja Neka at the opening of the "Contemporary Balinesse Art", as supporting program of the Contemporary Visual Art of the Non-Aligned Countries Exhibition in April 29, 1995.*

hidup di majalah mingguan dan koran harian, memberi pendidikan yang baik bagi masyarakat. Hampir tiap pekan pula berlangsung pembukaan Pameran lukisan di galeri-galeri swasta yang memang tumbuh lebih awal. Sejumlah perupa muda sudah mulai diundang residensi, dan diminta turut serta dalam peristiwa penting, seperti Biennale dan Triennale di mancanegara. Sebuah fenomena baru yang membanggakan.

Disebabkan dinamika itu, maka tak tertahankan lagi kebutuhan akan hadirnya sebuah ruang pamer berskala nasional dan internasional di Indonesia. Maka, pada tanggal 23 Februari 1987 diresmikanlah Gedung Pameran Seni Rupa, Departemen Pendidikan dan Kebudayaan. Selaku penanda peresmian diselenggarakanlah Pameran Retrospektif, sekaligus "Memperingati 80 tahun, Pelukis Affandi". Sengaja pelukis senior itu dipilih, sebab ia tak hanya dikenal di dalam negeri tapi juga di luar negeri.

Sejak itu gedung di Jalan Medan Merdeka Timur 14 (dulu Koningsplien Cost No. 14) itu beralih nama menjadi Gedung Pameran Seni Rupa (GPSR), Departemen Pendidikan dan Kebudayaan. "Pak Fuad yang

*every week at private galleries that had been open earlier. A number of young artists were invited to residencies and asked to participate in important events, such as Biennale and Triennale abroad. This was a new phenomenon that brought pride.*

*These dynamics have created the need for a national and international-scale Exhibition room in Indonesia. Then, on February 23 1987, the Exhibition Building for Visual arts, Ministry of Education and Culture, was inaugurated. The inauguration was marked by a Retrospective Exhibition, which also commemorated 80 years of Affandi, the painter. The senior painter was chosen because he was well known both domestically and internationally.*

*Since then, the building at Jalan Merdeka Timur 14 (previously Koningsplien Cost No. 14) was changed to Visual arts Exhibition Building (GPSR), Ministry of Education and Culture. "Pak Fuad was the one with the original idea to make the building a space for visual arts Exhibition," said Prof. Dr. Edi Sedyawati, a witness who has been following the development of the building's uses and functions over time.*

memberi rangsangan ide awal menjadikan gedung itu sebagai ruang pamer seni rupa" ungkap Prof. Dr. Edi Sedyawati, selaku saksi sejarah yang mengikuti perkembangan fungsi dan guna gedung tersebut dari waktu ke waktu.

Dalam pelaksanaan sehari-hari GPSR, sebagaimana dituturkan Nunus Supardi, yang pernah ditunjuk selaku Ketua Pengelola Harian GPSR bahwa, Direktur Jenderal Kebudayaan setiap tahun mengeluarkan Surat Keputusan pengangkatan Tim Pengelola GPSR, dan Tim Kurator. Apabila Tim Kurator memusatkan perhatian pada konten Pameran, maka Tim Pengelola, memusatkan perhatian pada manajemen Pameran; menyiapkan ruang pamer, mendokumentasi, merawat gedung, dan lain sebagainya. Sementara biaya operasional GPSR diambil dari dana Bagian Proyek Wisma Seni Nasional.

Belakangan, setelah Departemen Pendidikan dan Kebudayaan berganti pucuk pimpinan ke Prof. Dr. Ing. Wardiman Djojonegoro, dan Prof. Dr. Edi Sedyawati diangkat sebagai Dirjen Kebudayaan (1993-1999) - maka GPSR diperluas hingga berkembang menjadi Galeri Nasional Indonesia.

*GPSR daily operation, as described by Nunus Supardi, who was one appointed Head of GPSR Daily Operation, is perfomed based on the Decision Letter regarding the appointment of GPSR Management Team and Curator Team. While the Curator Team focuses on Exhibition contents, the Management Team focuses on Exhibition management: preparing Exhibition space, making documentations, performing building maintenance, and other tasks. Operational costs for GPSR are taken from the Project Department of the National House of Arts funds.*

*Later, when leadership of the Ministry of Education and Culture was passed on to Prof. Dr. Ing. Wardiman Djojonegoro, Edi Sedyawati was appointed Director General of Culture (1993-1999), and GPSR was expanded to become what is now The National Gallery of Indonesia.*

*Therefore, there are now more serious missions and heavier burdens. This is because, being a National Gallery of Indonesia, the place is no longer limited to hosting Exhibition events, but it is also a host for numerous excellent works coming from within and outside the country. The burden also includes finding the best ways to collect*

Dengan demikian misi dan beban yang diemban makin berat. Sebab, dengan menjadi Galeri Nasional Indonesia, tempat itu tak hanya menyelenggarakan Pameran, tapi juga menjadi rumah bagi sejumlah karya-karya terbaik yang datang dari luar maupun dari dalam negeri. Dan, memikirkan soal bagaimana mengoleksi karya-karya bermutu, bagaimana menyimpan, merawat, dan memanfaatkan seluas-luasnya sebagai wahana pendidikan, penelitian, dan medan apresiasi seni rupa bagi masyarakat.

### I.2. Sejarah Gedung

Gedung berarsitektur kolonial di Jalan Medan Merdeka Timur 14, yang berada di lingkaran satu pemerintah pusat, hanya berjarak beberapa meter dari Monumen Nasional, juga tak jauh dari Istana Negara, Museum Nasional, dan Perpustakaan Nasional. Ia niscaya salah satu dari simbol negara yang penting. Itulah sebabnya pemerintah dari waktu ke waktu terus berupaya memperbaiki kondisi dan keadaan gedung tersebut.

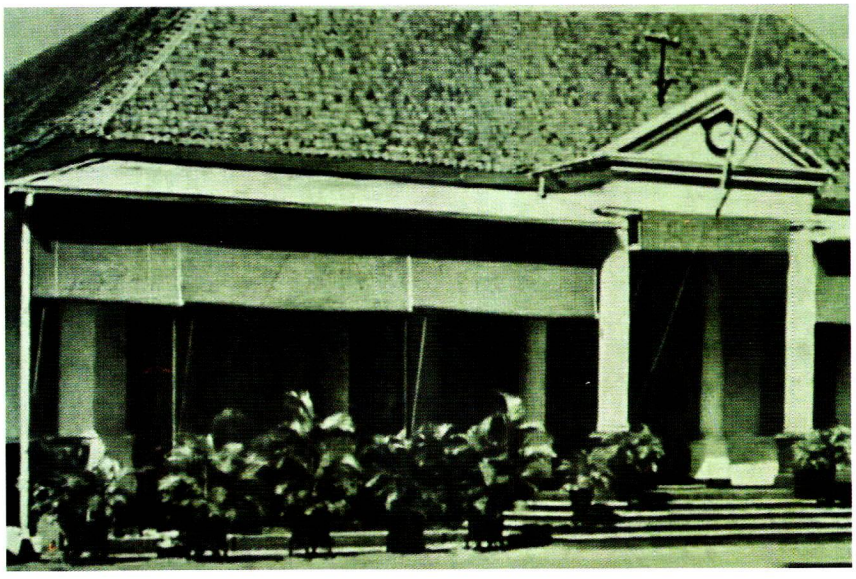
Gedung milik Departemen Pendidikan dan Kebudayaan itu, di masa lalu riwayatnya memang dekat dengan dunia pendidikan. Jauh di masa kolonialisme Belanda,

*quality works, how to store and maintain them, and how to take the best advantage of them for educational and research purposes, and making them available so the general public can appreciate arts.*

### *I.2. Building's History*

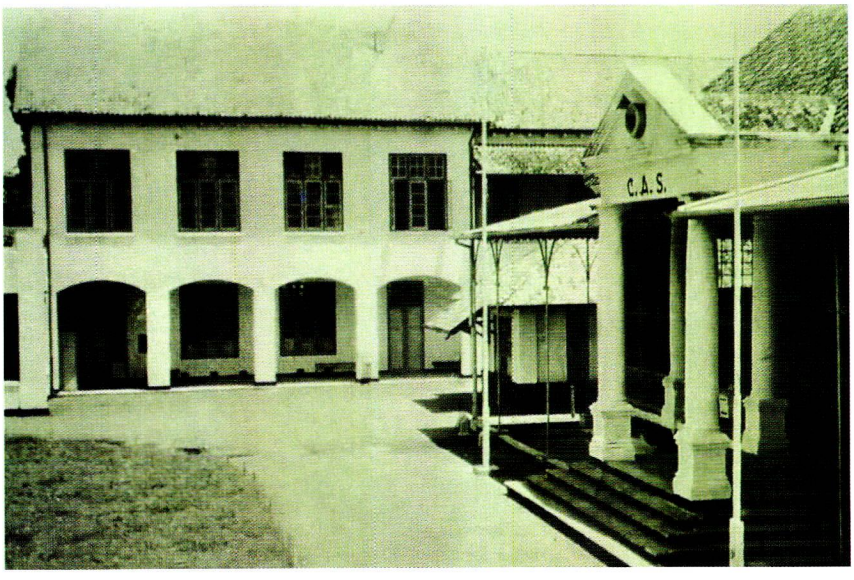
*The building with colonial architecture, located at Jalan Merdeka Timur 14, within the circle of the central government's offices, only a few meters away from the National Monument and a walking distance from the State Palace, the National Museum, and the National Library. It is inevitably one of the most important state symbols, which is why the government continues to improve the condition of the building.*

*The building, which belongs to the Ministry of Education and Culture, has always been closely related to education. Long ago, during Dutch colonialism, it was part of an education premise under the control of Christian Education Foundation Carpentier Alting Stichting (CAS). The name was taken from Albertus Samuel Carpentier Alting, a priest who started the foundation under a larger institution called Vrijmetselaren-Loge (Loge Agung Indonesia), the main organization of Domine A.S. Carpentier Alting.*



Dalam sejarahnya penggunaan gedung GNI di masa lampau silih berganti antara lain pernah digunakan sebagai asrama HBS wanita.

*In its past history, GNI building was once used as female dormitory.*




Dalam Sejarahnya gedung GNI pernah digunakan sebagai SMA Negeri 7 Jakarta, di bawah Departemen Pendidikan dan Kebudayaan.

*GNI building was also used as Jakarta Public Senior High School 7 building, under the Department of Education and Culture.*

tercatat sebagai bagian gedung pendidikan yang dikuasai oleh Yasasan Pendidikan Kristen Carpentier Alting Stichting (CAS). Nama tersebut diambil dari nama Albertus Samuel Carpentier Alting, seorang pendeta pemrakarsa yayasan yang berada di bawah payung yang lebih besar Vrijmetselaren-Loge (Loge Agung Indonesia) organisasi Induk Domine A.S. Carpentier Alting. Pada 1902, yayasan ini mendirikan sekolah menengah pertama khusus wanita.

Masa berganti, dan gedung tersebut juga silih berganti penguasaannya. Selain CAS, gedung tersebut juga pernah dikuasai dan dipakai sebagai asrama HBS wanita. Lalu setelah kemerdekaan, dengan cepat berubah fungsi menjadi gedung pertemuan pelbagai kegiatan pendidikan. Pada tahun 1955, gedung tersebut dikuasai oleh Yayasan Raden Saleh (YRS) yang mengelola pendidikan mulai dari tingkat SD, SMP, hingga SMA Mardisunu.

Perubahan cepat terjadi di masa pasca-kolonial. Melalui Surat Keputusan Penguasa Perang Tertinggi No.5 tahun 1962, tanggal 12 Juni 1962, yang ditandatangani oleh Presiden Soekarno, melarang dan membubarkan Yayasan maupun Organisasi bentukan kolonial yang menguasai gedung

*The foundation established a junior high school specially for women in 1902.*

*Time passed, and the building was controlled by different parties. Besides CAS, it was once controlled and used as HBS dormitory for women. After the independence, it quickly changed function into a convention center for various educational events. In 1955, it was controlled by Raden Saleh Foundation (YRS) that provided education from elementary school, junior high school, and senior high school under the name of Mardisunu.*

*Several rapid changes took place in the post-colonial era. The Decree of the Highest War Chief No. 5 of 1962 dated June 12 1962 signed by President Soekarno banned and dismissed the foundations and organizations established and controlled by the colonial government, including the Vrijmetselaren-Loge and the Raden Saleh Foundation. The banning was listed on the State Gazette of the Republic of Indonesia No. 25 of 1962. The building has been controlled and owned by the Ministry of Education and Culture ever since.*



Suasana gedung Galeri Nasional Indonesia pada masa kolonial.

*The atmosphere around The National Gallery of Indonesia in the colonial period.*



Gedung B Galeri Nasional Indonesia pada tempo dulu.

*Building B of The National Gallery of Indonesia in the past.*



Suasana reuni para alumni Yayasan Pendidikan Kristen Carpentier Alting Stiching (CAS) tahun 2010.

*An alumni reunion of Christian Carpentier Alting Stiching (CAS) education foundation in 2010.*

tersebut, mulai dari Vrijmetselaren-Loge hingga Yayasan Raden Saleh. Larangan tersebut termuat dalam Lembaran Negara Republik Indonesia No. 25 tahun 1962. Sejak itu bangunan dikuasai dan menjadi milik Departemen Pendidikan Dasar dan Kebudayaan.

Sekolah yang berada di bawah yayasan tersebut, dipindahkan dan bergabung dengan SMA Negeri 1, di Jalan Budi Utomo, Jakarta Pusat. Namun, beberapa tahun kemudian Departemen Pendidikan dan Kebudayaan mendirikan SMA Negeri 7 Jakarta, menempati gedung sayap B dan bangsal di sebelah kanan dan kiri yang dulu dikuasai oleh yayasan bentukan kolonial Belanda. Sedangkan gedung utama, atau gedung A dijadikan tempat pertemuan. Sekolah ini menempati gedung tersebut hingga tahun1992.

Peristiwa politik berdarah pada tahun 1965, yang dalam sejarah pemerintah Orde Baru disebut sebagai Peristiwa G30S/PKI, menimbulkan pergolakan di kalangan pelajar dan mahasiswa. Di bawah organisasi Kesatuan Aksi Pemuda dan Pelajar Indonesia (KAPPI) dan Kesatuan Aksi

*Schools that used to be under the foundation were moved and merged with SMA Negeri 1 on Jalan Budi Utomo, South Jakarta. However, a few years later, the Ministry of Education and Culture established SMA Negeri 7 Jakarta, which occupied wings B and paviliun of the building on the right and left side, formerly owned by the foundation established by colonial Dutch. The main building, building A, was transformed into a convention center. The school occupied the premise until 1992.*

*The bloody political turmoil in 1965, known as G30S/PKI during the New Order, caused upheaval among school students and university students. Under such organizations as Indonesian Youth and Students Action Forum (KAPPI) and Indonesian Students Action Forum (KAMI), they launched numerous protests and demonstrations all over Jakarta, the capital. The movement managed to capture the main building to be used as the command center until the Old Order government's political power under President Soekarno fell.*



Gedung GNI mempunyai ciri khas yaitu bergaya arsitektur kolonial.

*The uniqueness of GNI: its colonial architerture style.*

Mahasiswa Indonesia (KAMI), mereka melancarkan aksi dan demonstrasi ke seluruh kawasan ibukota Jakarta. Gerakan tersebut dengan begitu saja mengambil gedung utama sebagai markas komando-nya, sampai jatuhnya kekuasaan politik Orde Lama di bawah Presiden Soekarno. Setelah kondisi politik pulih kembali, para pelajar dan mahasiswa kembali ke kampus masing-masing. Tentara Nasional Indonesia (TNI) Angkatan Darat, menduduki gedung utama tersebut sebagai Markas Komando Brigade Infanteri I Jaya Sakti di lingkungan KODAM V Jakarta Raya. Baru pada tahun 1982, berdasarkan Surat Keputusan Panglima Daerah Militer V/Jaya No. SKIP/19-4/1/1982, aula gedung utama dikembalikan kepada Departemen Pendidikan dan Kebudayaan. Dan, Brigif - I pindah ke markas baru di Kampung Pekayon, Jakarta Timur.

Estafet dengan cepat dialihkan ke bidang dan bagian yang tepat di Departemen Pendidikan dan Kebudayaan. Maka, berdasarkan Surat Keputusan Sekretaris Jenderal Departemen Pendidikan dan Kebudayaan No. 12615/F/1982, tertanggal 28 Februari 1982, gedung tersebut diserahkan kepada Direktorat Jenderal Kebudayaan.

*As soon as the political condition returned to normal, the school and university students also returned to their campuses, and the building was occupied by Indonesian National Army (TNI AD) and used as a Command Base for Jaya Sakti Infantry I within KODAM V Jakarta Raya. It was not until 1982, based on the Decree of the Commander of the Regional Military Command V/Jaya No. SKIP/19-4/1/1982, that the main hall of the building was returned to the Ministry of Education and Culture. At the same time, Brigif - I moved to a new base in Kampung Pekayon, East Jakarta.*

*The baton was quickly passed on to appropriate sections and departments in the Ministry of Education and Culture. Then, based on the Decree of the Secretary General of the Ministry of Education and Culture No. 12615/F/1982, dated Februari 28 1982, the building was handed over to the Directorate General of Culture.*

*During the next stage of its development, the existence of GNI could not be separated from the concept of the establishment of National House of Arts (Wisma Seni Nasional). The establishment of the National House of Arts came from*

Pada perkembangan berikutnya, eksistensi GNI tak dapat dilepaskan dari konsep pendirian Wisma Seni Nasional. Gagasan pendidiran Wisma Seni Nasional sendiri berangkat dari pemikiran pentingnya sebuah wadah (institusi) berskala nasional yang berfungsi untuk melaksanakan aktifitas pembinaan dan pengembangan kebudayaan, khususnya sebagai tempat pergelaran dan pementasan karya seni rupa dan seni pertunjukan.Hal ini sudah dirintis dan diperjuangkan sejak tahun 1960 dengan diterbitkannya beberapa kebijakan. Antara lain tertuang dalam : TAP MPRS No. II/MPRS/1960; SK Mendikbud No. 0241/P/1976; SK Mendikbud No. 0160/D/1980 termasuk telah keluarnya Surat Keputusan Gubernur KDKI Jakarta No. 579 Tahun 1977 tentang Penguasaan Perencanaan Bidang Tanah seluas 13 hektar yang terletak di Jalan Medan Merdeka Timur, Jakarta Pusat, yang diijinkan untuk lokasi Wisma Seni Nasional.

Pada era kepemimpinan Prof. Dr. Ing. Wardiman Djojonegoro sebagai Menteri Pendidikan dan Kebudayaan, Mega Konsep pengembangan Wisma Seni Nasional tersebut dicanangkan menjadi Pusat Pengembangan Kebudayaan Nasional (PPKN) berlokasi di Jl. Medan Merdeka Timur No. 14, Jakarta. PPKN

*the idea of the importance of a national-scale platform (institution) that serves to carry out activities related to cultural guidance and development, especially as a venue for showcasing and performing works in visual arts as well as artistic performances. This has initiated and attempted since 1960 through a number of policies issued by the government. These included: TAP MPRS No. II/MPRS/1960; SK Mendikbud No. 0241/P/1976; SK Mendikbud No. 0160/D/1980, including the Decree of the Governor of DKI Jakarta No. 579 of 1977 regarding a master plan involving a piece of land covering an area of 13 hectares on Jalan Medan Merdeka Timur, Central Jakarta, which was assigned as a plot where the National House of Arts would be built.*

*In period of Prof. Dr. Ing. Wardiman Djojonegoro as Minister of Education and Culture, this Grand Development Concept of the National House of Arts was proclaimed as the Center of National Culture Development (PPKN), located at Jl. Medan Merdeka Timur No. 14, Jakarta. PPKN was intended to be an international-scale institution, both in terms of its physical building as well as its resources and professional personnel. The Master*

ditargetkan berstandar internasional, baik dalam hal fisik bangunannya, maupun dalam hal sumber daya dan tenaga profesionalnya. Master Plan Sarana dan Prasaran di dalam komplek PPKN direncanakan terdiri dari : Galeri Nasional, Teater Nasional, Pusat Informasi Seni dan Budaya, Fasilitas Konvensi dan Tempat Penginapan, Fasilitas perkantoran, Plaza serta dilengkapi Area Parkir yang memadai.
Master Plan pembangunan PPKN tersebut telah dibuat sejak tahun 1998/1999, yang terdiri dari :Detail Master Plan, Scematic Building Design dan Marketing Tools.
Lokasi perencanaan komplek PPKN seluruhnya akan memanfaatkan areal seluas 3,6 Ha. Secara fisik PPKN berbatasan dengan:

- Sebelah Utara : Areal Perkantoran dan Mess Pertamina
- Sebelah Timur : Sungai Ciliwung
- Sebelah Barat : Jl. Medan Merdeka Timur
- Sebelah Selatan : Jl. Batu

Berdasarkan rencana (Master Plan) Pembangunan Gedung Pusat Pengembangan Kebudayaan Nasionalakan memerlukan lahan seluas 36.349 M2. Dan upaya untuk mewujudkan rencana

*Plan of Infrastructure of the PPKN complex included: National Gallery, National Theater, Arts and Culture Information Center, Convention and Accommodation Facilities, Office Facilities, Plaza, and an adequate Parking Area.*
*The Master Plan of PPKN establishment was already prepared in 1998/1999, which included: Detail Master Plan, Scematic Building Design,and Marketing Tools.*

*The location where PPKN complex was going to be constructed would occupy an area of 3.6 hectares. PPKN is physically bordered with:*

- *To the north: Office areas and Mess Pertamina*
- *To the east Ciliwung River*
- *To the west: Jl. Medan Merdeka Timur*
- *To the south: Jl. Batu*

*Based on the master plan, the establishment of the building for the Center of National Culture Development would require an area of 36,349 m2. Efforts to implement the plan began gradually in several ways: through grants, compensation by predetermined calculations and procedures, and clearing or relocating buildings occupied by local residents.*



Menteri Pendidikan dan Kebudayaan, Prof. Dr. Juwono Sudarsono saat meresmikan gedung Galeri Nasional Indonesia, pada tahun 1999.

*The Minister of Education and Culture, Prof. Juwono Sudarsono, inaugurating the building of The National Gallery of Indonesia, in 1999.*



Pada tanggal 8 Mei 1999, cita-cita memiliki sebuah Galeri Nasional tercapai dan diresmikan oleh Menteri Pendidikan dan Kebudayaaan, Prof.Dr. Juwono Sudarsono.

*On 8th of May 1989, the long-time vision to own National Gallery finally came true when it was formally established by Prof. Dr. Juwono Sudarsono.*

tersebut sudah mulai dilakukan secara bertahap melalui berbagai cara, yaitu : melalui hibah, proses ganti rugi dengan perhitungan dan prosedur yang telah ditetapkan hingga pembebasan atau relokasi bangunan hunian warga.
Dan sejak tahun 1997/1998, Proyek Wisma Seni Nasional telah melakukan pembebasan/ pengosongan bangunan eks flat Depdiknas sebanyak 40 Flat di sekitar lokasi dengan penghuni 32 KK seluas 5.266 M2 – termasuk di dalamnya bangunan sekolah SMAN 7 dan SMPN 35 Jakarta.

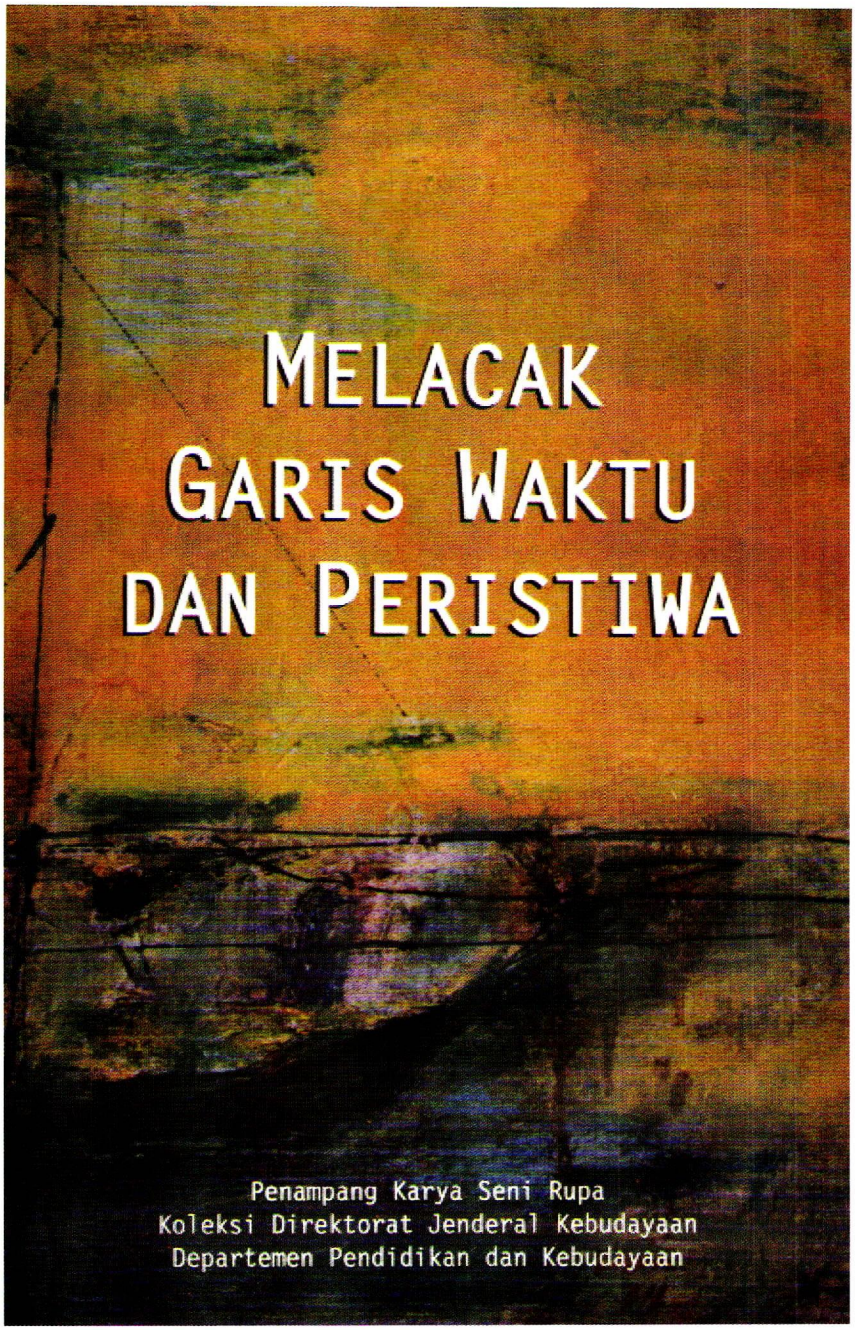
Namun lahan tersebut masih jauh dari cukup untuk mewujudkan cita-cita Wisma Seni Nasional, yang nantinya akan dilengkapi dengan Teater Nasional, Gedung Pertunjukan Nasional, dan lain sebagainya. Dalam tempo cepat Menteri Pendidikan dan Kebudayaan, Prof.DR. Fuad Hassan, memutuskan gedung tersebut difungsikan sebagai ruang pamer saja. Demikianlah langkah paling konkrit yang dapat dilaksanakan sebelum sampai pada sebuah Wisma Seni Nasional.

Langkah membuat Gedung Pameran Seni Rupa terlebih dahulu memang cukup beralasan dan tepat, mengingat sejumlah

*Since 1997/1998, the project of National House of Arts had cleared 40 flats that used to be owned by Depdiknas around the area, occupied by 32 families, covering an area of 5,266 m2, including buildings used by SMAN 7 and SMPN 35 Jakarta.*

*The land, however, was still inadequate to realize the dream of a National House of Arts, which would later be supplemented by a National Theater, a National Performance Hall, and others. The Minister of Education and Culture, Prof. DR. Fuad Hassan, immediately decided to transform the building into an Exhibition space. That was the most realistic step that could be taken before getting to a National House of Arts.*

*The decision to first build a Visual arts Exhibition Building was reasonable and appropriate because several Indonesian modern painters had proved their reputations domestically and internationally, such as Affandi, Mochtar Apin, Ahmad Sadali, Srihadi Soedarsono, Edhi Sunarso, and many others. There were also young artists who developed rapidly and earned equally good reputations. And, their works were also ready to be displayed.*




Peristiwa penting lain yang perlu dicatat ketika pertamakali diadakan Pameran koleksi Gedung Pameran Seni Rupa, pada tahun 1997/1998, dengan tema "Melacak Garis Waktu dan Peristiwa".

*An important event to note, an Exhibition of the visual art gallery's collections was held for the first time in 1997/1998 titled "Tracking Time Lines and Moment"*



Menteri Pendidikan dan Kebudayaan, Prof. Dr. Juwono Sudarsono didampingi Watie Moerany sebagai Pelaksana Tugas (Plt.) Kepala Galeri Nasional Indonesia saat itu, sedang menyaksikan Pameran peresmian Gedung Galeri Nasional Indonesia, tahun 1999.

*The Minister of Education and Culture, Prof. Juwono Sudarsono, accompanied by the Act. Head of National Gallery of Indonesia, Watie Moerany, during the official inauguration of The National Gallery of Indonesia, in 1999.*

pelukis modern Indonesia, sudah memperlihatkan reputasinya baik di dalam negeri maupun luar negeri, seperti: Affandi, Mochtar Apin, Ahmad Sadali, Srihadi Soedarsono, Edhi Sunarso, dan lain sebagainya. Di luar itu menyusul perupa muda yang tumbuh dengan pesat, dan juga tak kalah reputasinya. Dan, karya-karya mereka siap untuk dipamerkan.

### I.3. Peresmian Gedung Galeri Nasional Indonesia

Pada tanggal 23 Februari 1987 diresmikan Gedung Pameran Seni Rupa, Departemen Pendidikan dan Kebudayaan, dan sekaligus sebagai penghormatan, diselenggarakanlah Pameran besar karya-karya agung pelukis Affandi, yang pada saat itu bertepatan dengan ulang tahunnya yang ke-80. Pameran Retrosfektif yang mengambil tempat di Gedung Utama (A) itu, menyajikan karya-karya awal hingga karya-karyanya yang terakhir. Ruang pamer memang masih terasa sempit. Sebab ketika itu baru di ruang utama itu karya-karya bisa dipajang, sementara Gedung B dan Gedung C masih digunakan sebagai Flat dan tempat kursus Bahasa Inggris.

Baru pada tahun 1992 setelah SMA Negeri 7 Jakarta pindah dari Gedung B dan mendapat pengganti gedung baru di kawasan Tanah

### *I.3. The National Gallery of Indonesia Inaugurated Building*

*In February 23 1987, the Visual arts Exhibition Building, Ministry of Education and Culture was inaugurated, and a large-scale Exhibition was held to honor the works of the great painter, Affandi, who happened to celebrate his 80th birthday on the same day. The Retrospective Exhibition, which was held in the Main Building (A), displayed his earliest to latest works. The Exhibition room was still considered too small. It was because the works could only be displayed in the main room, while buildings B and C were still occupied for Flat and English course.*

*It was not until 1992, when SMA Negeri 7 Jakarta moved from buildings B and occupied a new building in Tanah Abang area, that the Visual arts Exhibition Building could be expanded. The building was renovated from 1993 to 1994, and began to serve as an Exhibition room. Since then, on an area of approximately 28,620 m2, the Visual arts Exhibition Building has had Exhibition rooms A and B. A year later, the three Exhibition rooms were used for the Exhibition of Contemporary Visual arts from Non Aligned Nations event. An important event to note,*



Prof. Dr. Edi Sedyawati mempunyai peran yang signifikan terhadap kelahiran Galeri Nasoional Indonesia.

*Prof. Dr. Edi Sedyawati had a significant role in the establishment of The National Gallery of Indonesia.*



Menteri Pendidikan dan Kebudayaan, Prof. Dr. Juwono Sudarsono sedang mengamati karya Basoeki Abdullah.

*The Minister of Education and Culture, Prof .Dr. Juwono Sudarsono, observing visual arts made by Basoeki Abdullah.*

Abang, Gedung Pameran Seni Rupa dapat diperluas. Antara tahun 1993 hingga 1994 gedung tersebut dipugar, dan mulai difungsikan sebagai ruang pamer. Sejak itu, di atas lahan seluas sekitar 28.620 m2 Gedung Pameran Seni Rupa memiliki ruang pamer A dan B Setahun kemudian ketiga ruang pamer tersebut dipakai untuk penyelenggaraan Pameran Seni Rupa Kontemporer Negara-negara Non-Blok. Peristiwa penting lain yang perlu dicatat ketika pertamakali diadakan Pameran koleksi Gedung Pameran Seni Rupa, pada tahun 1997/1998, dengan tema "Melacak garis dan Line". Pameran ini dikuratori Suwarno Wisetrotomo atas permintaan khusus Dirjen Kebudayaan pada waktu itu, Prof. Dr. Edi Sedyawati.

Setelah melalui proses panjang maka atas persetujuan Menteri Koordinator Bidang Pengawasan Pembangunan dan Pendayaan Aparatur Negara dalam surat No. 34/MK.WASPAN/4/1998 tertanggal 30 April 1998 yang ditandatangani oleh Sapta Nirwandar, maka terbitlah Keputusan Menteri Pendidikan dan Kebudayaan No. 099a/0/1998 yang ditetapkan di Jakarta 8 Mei 1998, ditandatangani oleh Menteri Pendidikan dan Kebudayaan Prof. Wiranto Arismunandar. Kemudian pada

*an Exhibition of the visual art gallery's collections was held for the first time in 1997/1998 titled " Tracking Lines and Times". This Exhibition was curated by Suwarno Wisetrotomo by the request of the director general of cultural at the time, Prof. Edi Sedyawati.*

*After through a long process, by the agreement from the Coordinator Minister of Development Inspection and State Aparature Empowering with letter No. 34/ MK.WASPAN/4/1998 dated April 30, 1998 which signed by Sapta Nirwandar - then issued a Decision Letter by Minister of Education and Culture No. 099a/0/1998 and stated in Jakarta on May 8, 1998, signed by Minister of Education and Culture Prof. Wiranto Arismunandar. In May 8 1999, National Gallery of Indonesia was inaugurated by the Minister of Education and Culture Prof. Dr. Juwono Sudarsono.*

*Attempts to bring a National Gallery into reality are indeed inseparable from the important roles played by a number of public officials who are also historical figures intensely putting their hearts and minds into this work. They are, among others: the Minister of Education and Culture at that time, Fuad Hassan, and the*

tanggal 8 Mei 1999, institusi Galeri Nasional Indonesia diresmikan oleh Menteri Pendidikan dan Kebudayaan, Prof. Dr. Juwono Sudarsono.

Upaya mewujudkan Galeri Nasional memang tak lepas dari peran penting beberapa pejabat publik sekaligus sebagai pelaku sejarah yang secara intens melakukan usaha dan kerja nyata, di antaranya: Menteri Pendidikan dan Kebudayaan saat itu, yaitu Fuad Hassan dan Direktur Jenderal Kebudayaan yang dijabat oleh Edi Sedyawati. Pada awalnya proses kelahiran Galeri Nasional dimulai dengan didirikannya Gedung Pameran Seni Rupa (GPSR) Indonesia sebagaimana digagas oleh Fuad Hasan, namun Edi Sedyawati merasa bahwa sudah saatnya Indonesia memiliki sebuah Galeri Nasional Indonesia, jadi bukan sekedar Gedung Pameran Seni Rupa semata.

Keinginan Edi Sedyawati tersebut kemudian dilontarkan pada saat istirahat rapat diantara para anggota konsorsium ilmu-ilmu seni yang dahulu pernah ada sekitar tahun 90–an, antara lain Prof. Drs. But Muchtar dan AD. Pirous dari FSRD-ITB.Perbincangan pun mendapatkan sambutan yang baik dari peserta rapat lainnya. Pertimbangan Edi, penting bagi

*Director General of Culture, Edi Sedyawati. At the beginning, the process of establishing the National Gallery started by constructing the Indonesian Visual Arts Exhibition Building (GPSR) as initiated by Fuad Hasan, yet Edi Sedyawati felt that it was time for Indonesia to have a National Gallery instead of a mere Visual Arts Exhibition Building.*

*This wish was proposed during the break at a meeting of art sciences consortium members that was held in the 90s. Among those members were Prof. Drs. But Muchtar and AD. Pirous from FSRD-ITB. The proposal was warmly welcomed by the other participants of the meeting. Edi thought that it was important for Indonesia to have its own National Gallery, considering the fact that a few ASEAN members had already had adequate National Galleries. "I explained the functions of a National Gallery, as well as its advantages for the people, artists, and the government. Those who did not get the idea at first finally understood and gave their approval," Edi explained, recalling the lobbying process with the officials that day.*
*Having won the support of the art sciences consortium, Edi Sedyawati took serious steps to follow up*

Indonesia untuk segera memiliki Galeri Nasional, mengingat beberapa negara ASEAN telah memiliki Galeri Nasional yang reprsentatif. "Saya jelaskan apa fungsi Galeri Nasional, dan apa manfaatnya bagi masyarakat, kalangan seniman, serta pemerintah. Sampai akhirnya mereka yang tadinya tidak paham menjadi paham, mengerti dan akhirnya menyetujui" jelas Edi, mengenang proses lobi dikalangan pejabat di masa itu.

Setelah mendapat dukungan dari konsorsium ilmu-ilmu seni, Edi Sedyawati menindaklanjuti secara serius rencana tersebut, dengan menemui beberapa institusi terkait, seperti Kementerian Aparatur Negara, dimana saat itu Sapta Nirwandar menjadi salah satu pejabat di lingkungan tersebut. Edi Sedyawati didampingi tokoh seni rupa Jim Supangkat juga menghubungi pihak Bappenas, bertemu dengan pejabat eselon satu. Edi dan Jim Supangkat menyampaikan alasan pentingnya mendirikan sebuah Galeri Nasional, untuk membangun image tentang *Nation* Indonesia. Di samping itu, kehadiran sebuah Galeri Nasional juga sangat penting untuk menyimpan koleksi seni tradisi bangsa Indonesia dan juga memotivasi kreatifitas para

*the plan by coming to several relevant institutions, such as the Ministry of State Apparatures where Sapta Nirwandar was one of the prominent officials. Edi Sedyawati, accompanied by visual artist Jim Supangkat, also contacted Bappenas and met some first echelon officials there. Edi and Jim Supangkat again explained the importance of establishing a National Gallery to enhance the image of Indonesia as a nation. Furthermore, the presence of a National Gallery was also important to store Indonesian traditional art collections and to promote the creativity of Indonesian artists. The National Gallery was also expected to be the a Visual Arts Information Center.*

*Edi Sedyawati then proposed the idea to President Soeharto in his capacity as the Chief of Non-aligned Countries, with two points of argument: First, as a form of diplomacy between Non-aligned countries and other world forces. Second, for internal interest, it was viewed as an awareness to promote the exhibition venue that would later become a National Gallery owned by Indonesia. Edi emphasized her concern of the fact that other countries, particularly those at ASEAN, had already established their own National*

seniman Indonesia. Kehadiran Galeri Nasional juga diharapkan dapat menjadi Pusat Informasi Seni Rupa.

Gagasan tersebut kemudian disampaikan Edi Sedawaty kepada Presiden Soeharto, dalam kapasitasnya sebagai Ketua GNB - dengan dua pertimbangan: Pertama, sebagai bentuk diplomasi kebudayaan antar sesama negara-negara Non-Blok dengan kekuatan lain di dunia. Kedua, untuk kepentingan internal, diperspektifkan dengan kesadaran mempromosikan tempat pameran tersebut kelak sebagai Galeri Nasional milik Indonesia. Sebab ia prihatin, negara-negara lain terutama negara ASEAN telah mempunyai Galeri Nasional sendiri sedang Indonesia belum memilikinya pada waktu itu. Dan ternyata gagasan tersebut mendapatkan respon yang positif dari Presiden.

Meskipun konsep awal Pendirian Galeri Nasional pernah disampaikan pada masa Presiden Sukarno, namun peran Fuad Hasan dan Edi Sedyawati serta beberapa seniman dan tokoh seni rupa, yaitu Jim Supangkat dan AD Pirous sangat besar dalam hal ini. Berkat perjuangan, sikap idealisme dan

*Galleries while Indonesia did not have any. It turned out that the idea received a favorable response from the President.*

*Although the early concept of establishing a National Gallery was proposed in President Sukarno's era, Fuad Hasan and Edi Sedyawati as well as several other artists and visual arts figures such as Jim Supangkat and AD Pirous played a significant role in its eventual implementation. The struggle, supported by strong idealism and optimism, has led to a dream come true for Indonesia to have a national and international-scale gallery, the National Gallery of Indonesia.*

*Edi imagined that, judging from the burdens and responsibilities, the echelon ranks at The National Gallery of Indonesia were ideally at the same level as those at the National Museum because the differences between the two were more in products and main issues. The National Museum puts more emphasis on archeological artefacts, while The National Gallery of Indonesia emphasizes more on modern and contemporary works of visual arts. The leader of The National Gallery of Indonesia*

semangat optimisme yang tinggi, akhirnya harapan bangsa Indonesia memiliki sebuah galeri yang representatif berskala nasional dan internasional, yaitu "Galeri Nasional Indonesia" – akhirnya dapat terwujud.

Melihat beban dan tanggung-jawabnya, dalam bayangan Edi, idealnya eselon kepangkatan pada Galeri Nasional Indonesia sejajar dengan Museum Nasional. Sebab, perbedaan pada keduanya lebih pada produk dan pokok masalah. Apabila pada Museum Nasional lebih menekankan pada artefak arkeologi, maka Galeri Nasional Indonesia lebih menekankan pada karya-karya seni rupa modern dan kontemporer. Seorang pimpinan Galeri Nasional Indonesia, membawahi banyak sekali bidang, sama halnya dengan Museum Nasional.

Disamping memiliki dan memelihara koleksi seni rupa milik pemerintah Indonesia, Galeri Nasional Indonesia juga menjadi motor perkembangan seni rupa modern Indonesia. Oleh sebab itu di dalam Galeri Nasional Indonesia harus didukung sumber daya manusia yang memiliki kecakapan teknis dan kemampuan memadai, sehingga mereka bisa membangun jejaring dengan museum-museum

*is in charge of many sections, just like the head of the National Monuments.*

*Besides having and maintaining visual arts collections owned by the Indonesian government, The National Gallery of Indonesia is also the motor of the development of Indonesian modern visual arts. Therefore, The National Gallery of Indonesia has to be supported by human resources that have technical skills and adequate abilities so that they are able to develop networks with state museums in the capital and the regions, build networks with artists, private galleries, the media, and so on.*

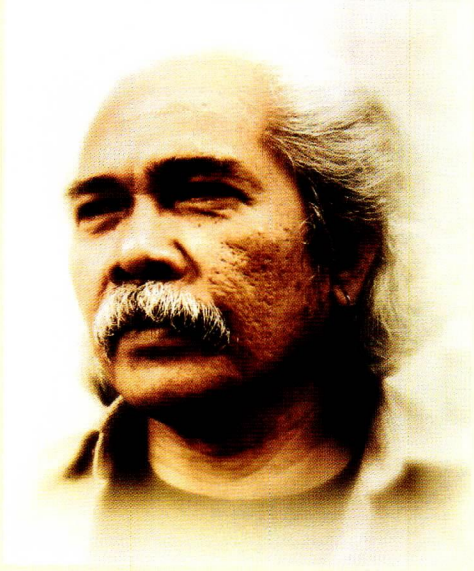
*It is only appropriate that The National Gallery of Indonesia is led by a capable and competent person, both in terms of scientific capacity, skills, ability to lead and manage, and having the integrity for the sake of Indonesian visual arts development. In performing daily tasks, the Head of The National Gallery of Indonesia is assisted by internal staff that take care of such things as administrative duties up to financial management and maintenance of*



Watie Moerany, Pelaksana Tugas (Plt.) Kepala GNI periode 1998-1999 dan Kepala GNI tahun 2000-2003.
*Watie Moerany, Act. Head of GNI for 1998-1999 and the Head of GNI 2000-2003.*



Abadi, Plt. Kepala GNI periode Pebruari 2004 - Juni 2004
*Abadi, Act. Head of GNI, February 2004-June 2004*



Dicky Tjandra, Plt. Kepala GNI Juni 2004 sampai dengan Nopember 2005.
*Dicky Tjandra, Act. Head of GNI June 2004 - November 2005.*



Tubagus Sukmana, Kepala GNI Nopember 2005 - sekarang.
*Tubagus Sukmana, Head of GNI November 2005 - now.*

negeri di pusat hingga daerah, membangun jejaring dengan para perupa, galeri-galeri swasta, media, dan lain sebagainya.

Maka sepatutnya Galeri Nasional Indonesia dipimpin oleh sosok yang mumpuni dan kompeten, baik dalam latar belakang keilmuan, keterampilan, kemampuan memimpin dan mengelola, serta integritas pada perkembangan seni rupa Indonesia. Dalam tugas sehari-hari, seorang Kepala Galeri Nasional Indonesia, dibantu staf internal yang mengurus mulai soal administrasi sampai mengelola keuangan, dan perawatan koleksi. Sementara, untuk menjaga mutu artistik, Kepala Galeri Nasional Indonesia dibantu oleh sebuah Tim Penasehat dan Tim Kurator. Butir-butir sebagaimana disebut di atas diusulkan oleh Edi Sedyawati untuk kelangsungan dan menyiapkan Galeri Nasional Indonesia di masa mendatang.

Berdasarkan itu pula, sejak berdiri hingga kini telah silih berganti pengelola Galeri Nasional Indonesia, yaitu; Watie Moerany sebagai Pelaksana Tugas (Plt.) Kepala GNI (1998-1999) dan Kepala GNI (2000-2003), Abadi, sebagai Plt. Kepala GNI (Februari-Juni 2004), Dicky Tjandra, sebagai Plt. Kepala GNI (2004-2005) dan Tubagus Sukmana sebagai Kepala GNI dari Nopember 2005 - sampai sekarang.

*collections. Meanwhile, to ensure artistic quality, the Head of The National Gallery of Indonesia is also aided by a Team of Advisors and a Team of Curators. The above pointers have been proposed by Edi Sedyawati to guarantee sustainability and prepare The National Gallery of Indonesia for the future.*

*Based on those recommendations, a number of people have been in charge of The National Gallery of Indonesia, namely: Watie Moerany as Act. Head GNI (1998-1999) and Head of GNI (2000-2003), Abadi, as Act. Head GNI (February-Juni 2004), Dicky Tjandra, as Act. Head GNI (2004-2005), and Tubagus Sukmana as Head GNI from November 2005-now.*





Karya Haris Purnomo dalam Pameran "Alien Nation".

*Creation of Haris Purnomo at "Alien Nation Exhibition".*



Salah satu karya dalam Pameran "Indonesian Art Motoring" 2011.

*One of the artworks from "Indonesian Art Motoring Exhibition", 2011.*



# II. AKTIFITAS DAN PERAN GALERI NASIONAL INDONESIA

## *II. ACTIVITIES AND ROLES OF THE NATIONAL GALLERY OF INDONESIA*



Wakil Presiden Republik Indonesia, Boediono didampingi kurator dan Kepala Galeri Nasional Indonesia, Tubagus 'Andre' Sukmana, saat menghadiri Pameran Maestro Seni Rupa Raden Saleh, 2012.

*The Vice President of the Republic of Indonesia, Boediono, accompanied by the curator and Head of The National Gallery of Indonesia, Tubagus 'Andre' Sukmana, while visiting the Visual Art Maestro Exhibition - Raden Saleh, 2012.*

# II AKTIFITAS DAN PERAN GALERI NASIONAL INDONESIA

*II. ACTIVITIES AND ROLES OF THE NATIONAL GALLERY OF INDONESIA*

## II.1. Kegiatan Pameran Seni Rupa

Sebagai perwujudan dari misi Galeri Nasional Indonesia dalam meningkatkan aktifitas Pameran dan publikasi dalam bidang seni rupa, maka sejak tahun 1998 Galeri Nasional Indonesia selalu aktif mengadakan kegiatan Pameran baik yang bersifat nasional, regional maupun internasional. Secara garis besar, Pameran yang terdapat di Galeri Nasional Indonesia dibagi dalam tiga jenis, yaitu: Pameran Tetap Koleksi Galeri Nasional Indonesia atau sering disebut Pameran Permanen, Pameran Temporer dan Pameran Keliling, baik yang diselenggarakan pihak Galeri Nasional Indonesia maupun pihak luar yang difasilitasi pihak Galeri Nasional Indonesia.

Saat ini Galeri Nasional Indonesia memiliki koleksi lebih dari 1.800 (seribu delapan ratus) karya seniman Indonesia dan mancanegara yang tersimpan baik di Galeri Nasional Indonesia. Koleksi Galeri Nasional Indonesia setiap tahunnya terus bertambah

## *II.1 Visual arts Exhibition Events*

*As a manifestation of The National Gallery of Indonesia's mission in promoting activities of Exhibitions and publications of visual arts, The National Gallery of Indonesia has been actively organizing Exhibition events at national, regional, and international levels since 1998. Basically, Exhibitions held in The National Gallery of Indonesia are divided into two two types: Regular Exhibition of The National Gallery of Indonesia's Collections which is often referred to as Permanent Exhibitions, and Temporary and Travelling Exhibitions which are organized by The National Gallery of Indonesia or by other parties facilitated by The National Gallery of Indonesia.*

*At the moment, The National Gallery of Indonesia's collections include more than 1,800 (one thousand eight hundred) works by Indonesian and foreign artists properly stored in The National Gallery of Indonesia. The National Gallery of Indonesia's collections*



Pameran Tetap Galeri Nasional Indonesia menampilkan koleksi-koleksi seni rupa yang memiliki nilai sejarah.

*Permanent Exhibition of The National Gallery of Indonesia shows visual arts with historical values.*

melalui program akuisisi karya-karya terbaik seniman Indonesia. Koleksi Galeri Nasional Indonesia saat ini antara lain: Raden Saleh, Hendra Gunawan, Affandi, S. Soedjojono, Basoeki Abdullah, Henk Ngantung, Barli Sasmitawinata, Trubus, Popo Iskandar, H. Widayat, Sudjana Kerton, Dede Eri Supria, Srihadi Soedarsono, Ivan Sagito, Lucia Hartini, Iriantine Karnaya, Dolorosa Sinaga, Hildawati Soemantri, Semsar Siahaan, Heri Dono, FX. Harsono, Jim Supangkat, Nyoman Gunarsa, Made Wianta, Ida Bagus Made, I Ketut Soki, I Nyoman Erawan, S Prinka, Priyanto S, dan perupa potensial lainnya.

Selain karya seniman Indonesia, Galeri Nasional Indonesia juga memiliki koleksi karya seniman asing antara lain: Wassily Kandinsky (Rusia), Hans Hartung (Jerman), Victor Vassarely (Hongaria), Sonia Delauney (Ukraina), Piere Soulages (Perancis), Zao Wou Ki (Cina). Terdapat pula karya-karya seniman dari Sudan, India, Peru, Kuba, Vietnam dan Myanmar. Koleksi tersebut terdiri dari berbagai karya seni rupa modern dan kontemporer, seperti: lukisan, sketsa, grafis, patung, keramik, desain grafis, ilustrasi, fotografi, seni instalasi, dan media alternatif lainnya.

*are increasing every year through its acquisition program to obtain the best works by Indonesian artists. The collections today include, among others: Raden Saleh, Hendra Gunawan, Affandi, S. Soedjojono, Basoeki Abdullah, Henk Ngantung, Barli Sasmitawinata, Trubus, Popo Iskandar, H. Widayat, Sudjana Kerton, Dede Eri Supria, Srihadi Soedarsono, Ivan Sagito, Lucia Hartini, Iriantine Karnaya, Dolorosa Sinaga, Hildawati Soemantri, Semsar Siahaan, Heri Dono, FX. Harsono, Jim Supangkat, Nyoman Gunarsa, Made Wianta, Ida Bagus Made, I Ketut Soki, I Nyoman Erawan, S Prinka, Priyanto S, and other talented artists.*



Melalui pameran seni rupa diharapkan dapat memberikan nilai edukasi di kalangan generasi muda.

*Through visual arts exhibitions, it is expected that our younger generations obtain more knowledge about arts.*

*In addition to works by Indonesian artists, The National Gallery of Indonesia has collections of works by foreign artists, including Wassily Kandinsky (Russia), Hans Hartung (Germany), Victor Vassarely (Hungary), Sonia Delauney (Ukraine), Piere Soulages (France), Zao Wou Ki (China). There are also works by artists from Sudan, India, Peru, Cuba, Vietnam, and Myanmar. The collections consist of various modern and contemporary visual arts such as: paintings, sketches, graphics, sculptures, ceramics, graphic designs, illustrations, photography, installation arts, and other alternative media.*



Penataan materi Pameran tetap Galeri Nasional Indonesia didasarkan pada konsep kuratorial.

*The material arrangement for The National Gallery of Indonesia's Permanent Exhibition is based on curatorship concept.*



Salah satu sudut ruang Pameran Tetap yang menampilkan karya seniman Heri Dono.

*One of the corners in the Permanent Exhibition room which shows the Heri Dono's artwork.*

### II.1.1. Pameran Tetap

Salah satu upaya meningkatkan apresiasi seni kepada masyarakat adalah dengan membuka peluang dan kesempatan masyarakat untuk dapat melihat karya-karya seni rupa yang dipamerkan secara rutin di Galeri Nasional Indonesia. Hal tersebut dapat dilihat pada Pameran Tetap Koleksi Galeri Nasional Indonesia yang dibuka setiap hari kerja tanpa dipungut biaya. Pameran Tetap (Permanent Exhibition) merupakan Pameran rutin yang menampilkan karya-karya koleksi Galeri Nasional Indonesia, baik koleksi seniman Indonesia dan mancanegara. Konsep Pameran berdasarkan kurasi tertentu dan bergantian secara periodik, minimal 2 tahun sekali. Penataan materi atau koleksi Pameran Tetap didasarkan pada 3 (tiga) konsep penyajian atau kuratorial, yaitu:

1. Pameran Koleksi Sejarah Seni Rupa Indonesia (mulai masa perintisan seni rupa modern hingga saat ini)
2. Pameran Koleksi Khusus
3. Pameran Koleksi Internasional

Dari tahun ke tahun Galeri Nasional Indonesia senantiasa melakukan peningkatan terhadap program Pameran Tetap, baik dari peningkatan kuantitas dan kualitas

### *II.1.1. Permanent Exhibitions*

*One of the efforts to promote appreciation of arts to the society is by opening up more opportunities for the society members to view works of visual arts that are showcased regularly at The National Gallery of Indonesia. This is evident by the fact that the Permanent Exhibition at The National Gallery of Indonesia is open every day free of charge. Permanent Exhibition is a regular Exhibition that showcases works in The National Gallery of Indonesia's collections, both works by Indonesian artists and those by foreign ones. The concept of the Exhibition is based on certain curations, chosen periodically, at least once every two years. Arrangement of the materials or collections of the Permanent Exhibition is based on three presentation concepts or curatorials, which include:*

*1. Exhibition of the Collection of Indonesian Visual arts History (from the birth of modern visual arts to present time)*
*2. Exhibition of Special Collections*
*3. Exhibition of International Collections*

*Year after year, The National Gallery of Indonesia always tries to improve the Permanent Exhibition*



Pengunjung mahasiswa sedang mengapresiasi karya seni rupa di ruang Pameran tetap Galeri Nasional Indonesia.

*Student visitors, appreciating the artworks in the Permanent Exhibition room of The National Gallery of Indonesia.*

koleksi, konsep penataan hingga manajemen Pameran. Pameran Tetap merupakan salah satu bentuk pertanggungjawaban publik Galeri Nasional Indonesia terhadap masyarakat, bagaimana karya-karya seni rupa yang menjadi koleksi Negara dapat diapresiasi secara luas dan terbuka. Bahkan tidak menutup kemungkinan, melalui karya-karya yang dipamerkan pada Pameran Tetap Koleksi Galeri Nasional Indonesia dapat dijadikan bahan kajian atau penelitian bagi para peneliti dalam bidang seni rupa, sehingga terdapat nilai positif bagi peningkatan sejarah perkembangan seni rupa Indonesia.

Pameran yang selalu rutin diselenggarakan Galeri Nasional Indonesia sejak awal terbentuknya lembaga Galeri Nasional Indonesia adalah Pameran Tetap Koleksi Galeri Nasional Indonesia, meski pada awal-awal penyelenggaraan masih belum memiliki tema, misalnya Pameran Tetap Koleksi Galeri Nasional Indonesia tahun 1999, 2000, 2001 masih menggunakan istilah Pameran Tetap Tahap I, Tahap II dan seterusnya. Pada tahun 2002 mulai dipertimbangkan dengan menggunakan tema , yaitu Pameran Tetap Koleksi Galeri Nasional Indonesia, "Perjalanan Seni Rupa Modern Indonesia", Pameran

*program by increasing the quantity and improving the quality of the collections, improving the concept of display arrangement, and Exhibition management. The Permanent Exhibition is one of the forms of responsibility of The National Gallery of Indonesia to the society by attempting to ensure that visual arts collections that belong to the Nation are widely and openly appreciated. It is even possible that the works showcased at the Permanent Exhibition at The National Gallery of Indonesia become the subject of studies or research in visual arts in order to create a positive value in promoting the history of visual arts development in Indonesia.*

*The Exhibition that is regularly held by The National Gallery of Indonesia since it was established is the Permanent Exhibition, although in its early years the event was held with the absence of any particular theme, such as the Permanent Exhibition at The National Gallery of Indonesia in 1999, 2000, and 2001 that was simply called Permanent Exhibition Stage I, Stage II, and so on. A theme began to be considered in 2002, starting with Permanent Exhibition at The National Gallery of Indonesia, "The Journey of Indonesian Modern Visual arts", "Evolution to Abstract*



Pameran Seni Rupa Temporer, karya seniman Putu Sutawijaya.

*Temporary Visual Art Exhibition by Putu Sutawijaya.*

"Evolusi Ke Seni Abstrak Koleksi Galeri Nasional Indonesia" 2003 , Pameran "Paradigma Estetik Seni Rupa Modern Indonesia Dalam Perspektif Sejarah" 2009. Hingga saat ini Pameran Tetap menjadi program rutin yang diselenggarakan Galeri Nasional Indonesia

*Painting Collection of Indonesian National Gallery" Exhibition 2003 , "Indonesian Art Paradigm, Historical Collections" Exhibition 2009. The Permanent Exhibition has been a sustainable program carried out by The National Gallery of Indonesia.*

### II.1.2. Pameran Temporer

Selain Pameran Tetap Koleksi Galeri Nasional Indonesia, program dan aktifitas Galeri Nasional Indonesia yang tak kalah penting adalah Pameran Temporer. Pameran ini terdiri dari dua kategori, yaitu Pameran Temporer yang diselenggarakan sepenuhnya oleh Galeri Nasional Indonesia atau disebut Pameran Utama, dan Pameran Temporer yang diadakan perupa atau seniman baik atas nama individu, komunitas seni, lembaga, galeri dan institusi lainnya, disebut Pameran Pendukung atau Pameran Kerja Sama, dimana pihak Galeri Nasional Indonesia berperan sebagai fasilitator kegiatan, baik dalam hal penyediaan ruang pamer atau dukungan parsial lainnya. Berbagai kegiatan Pameran Utama yang diselenggarakan sepenuhnya oleh pihak Galeri Nasional Indonesia, secara prinsip menitikberatkan kepada upaya peningkatan perkembangan seni rupa di tanah air, baik dalam

### *II.1.2 Temporary Exhibitions*

*In addition to the Permanent Exhibition at The National Gallery of Indonesia, another important program and activity of The National Gallery of Indonesia is the Temporary Exhibition. This Exhibition is divided into two categories, namely the Temporary Exhibition organized entirely by The National Gallery of Indonesia, which is also called Primary Exhibition, and the Temporary Exhibition organized by artists on behalf of individuals, art communities, institutions, galleries, or other institutions, which is called Support Exhibition or Collaborative Exhibition, when The National Gallery of Indonesia serves as event facilitator, either in providing the Exhibition space or other kinds of partial support.*
*Various Primary Exhibition events entirely organized by The National Gallery of Indonesia basically emphasize on the effort to promote the development of visual arts in the country by facilitating*




Suasana Pameran Seni Rupa Temporer yang menjadi program rutin Galeri Nasional Indonesia.

*The atmosphere at a Temporary Art Exhibition, one of the programs regularly held by The National Gallery of Indonesia.*

memfasilitasi seniman-seniman potensial maupun merespon karya-karya seni media baru yang lahir sebagai dampak dari dinamika sosial masyarakat. Program Pameran yang telah dillaksanakan baik secara rutin maupun yang bersifat rintisan antara lain: Pameran Seni Rupa Nusantara, Pameran Maestro Seni Rupa Indonesia, Pameran Besar Seni Rupa "Manifesto", Pameran Fotografi, Pameran Kriya Kontemporer, Pameran Seni Rupa Anak Nusantara, Pameran Besar Seni Patung Kontemporer "Ekspansi", Pameran Dosen se Indonesia dan Pameran lainnya.

### II.1.2.1. Pameran Seni Rupa Nusantara

Menyadari kekayaan bangsa Indonesia yang terdiri dari ribuan pulau dan beragam etnik budaya, maka perlu ditumbuhkan kesadaran akan pentingnya sikap toleransi dan apresiasi dalam bidang seni rupa. Berangkat dari hal tersebut maka pada tahun 2000-an digagas kegiatan Pameran seni yang dapat mengakomodasi kebutuhan tersebut melalui Pameran Seni Rupa Nusantara. Pameran ini dirintis Galeri Nasional Indonesia pada era kepemimpinan Watie Moerany. Peran kurator Mamannoor kala itu juga sangat besar pada gagasan penyelenggaraan Pameran Seni

*potential artists or by responding to new media art works that are born from the impacts of the dynamics in the society. Exhibition programs that have been carried out, both those held regularly and those serving as pilots include: Nusantara Visual arts Exhibition, Indonesian Visual arts Maestro Exhibition, "Manifesto" Visual arts Grand Exhibition, Photography Exhibition, Contemporary Craft Exhibition, Nusantara Children Visual arts Exhibition, "Expansion" Contemporary Sculpture Arts Grand Exhibition, Indonesian Lecturers Exhibition, and others.*



Peresmian Pameran Seni Rupa Modern Nusantara pada tahun 2000.

*The opening ceremony of "Nusantara" Modern Visual arts Exhibition in 2000.*

### *II.1.2.1 Nusantara Visual arts Exhibitions*

*The fact that Indonesia consists of thousands of islands and different ethnic groups and cultures has made it necessary to promote awareness of the importance of tolerance and appreciation in visual arts. This led to an initiative to organize an art Exhibition in 2000, which was able to facilitate such a need through the so-called Nusantara Visual arts Exhibition. The Exhibition was conceived by The National Gallery of Indonesia under Watie Moerany period. Curator Mamannoor then played a massive role in the idea of Nusantara Visual arts Exhibition*



Pameran Seni Rupa Nusantara merupakan program unggulan Galeri Nasional Indonesia yang mulai dirintis diawal tahun 2000.

*The Nusantara Visual Arts Exhibition is one of the main programs of The National Gallery of Indonesia which was initiated at the early 2000.*



Pembukaan Pameran Seni Rupa Nusantara , "Imaji Ornamen" tahun 2010.

*The opening of National Visual Arts Exhibition, "Imaji Ornamen" in 2010.*



Pameran Seni Rupa Nusantara merupakan program untuk memfasilitasi seniman-seniman daerah seluruh Indonesia.

*National Visual Arts Exhibitions is a program intended to facilitate local artists in Indonesia.*

Rupa Nusantara sehingga menjadi salah satu program unggulan Galeri Nasional Indonesia.

Pameran Seni Rupa Nusantara merupakan upaya memfasilitasi seniman-seniman potensial di daerah untuk mempromosikan karya seni rupa ke tingkat nasional. Kegiatan ini sempat terhenti namun kembali dihidupkan dengan peningkatan yang signifikan dari Galeri Nasional Indonesia, misalnya berbagai rangkaian acara, seperti Temu Perupa, Diskusi dan aktivitas lainnya. Pameran Seni Rupa Nusantara yang diadakan setiap dua tahun sekali merupakan kegiatan yang selalu dinanti seniman-seniman daerah.

Guna memberi panduan dan kriteria karya yang akan dipamerkan, maka tim kurator memberi tema Pameran yang relevan dengan perkembangan sosial budaya saat ini. Beberapa tema Pameran yang pernah diusung pada kegiatan ini, antara lain: Pameran "Seni Rupa Modern Nusantara Karya 90 Perupa dari 20 Provinsi" tahun 2001, Pameran Seni Rupa Nusantara "Idealoka Seni Rupa Nusantara" tahun 2002, Pameran Seni Rupa Nusantara "Apakah Kita Berbeda?" tahun 2005, Pameran Seni Rupa Nusantara "Menilik Akar" tahun 2009, Pameran Nusantara "Imaji

*that it became one of the most prominent events of The National Gallery of Indonesia.*

*Nusantara Visual arts Exhibition is an attempt to facilitate potential artists in the regions to promote their works of visual arts to the national level. The event came to a halt, but it was then revived with significant improvements by The National Gallery of Indonesia through a series of events such as Visual artists Gathering, Discussions, and other activities. Nusantara Visual arts Exhibition, held once every two years, is an event that is always anticipated by regional artists.*

*In order to provide guidelines and determine the criteria of works to be showcased, a team of curators gives the Exhibition a theme which is relevant to today's social and cultural development. Some of the themes that have been attached to this event include: Exhibition of "Nusantara Modern Visual arts by 90 Artists from 20 Provinces" in 2001, Nusantara Visual arts Exhibition "Nusantara Visual arts Idealoka" in 2002, Nusantara Visual arts Exhibition "Are We Different?" in 2005, Nusantara*



Galeri Nasional Indonesia memiliki komitmen yang tinggi dalam mendukung Pameran Seni Rupa Nusantara yang melahirkan seniman-seniman profesional.

*The National Gallery of Indonesia is committed to supporting National Visual Arts Exhibitions which give birth to professional artists.*

Ornamen" tahun 2010, Pameran Seni Rupa Nusantara "Meta Amuk" tahun 2013.

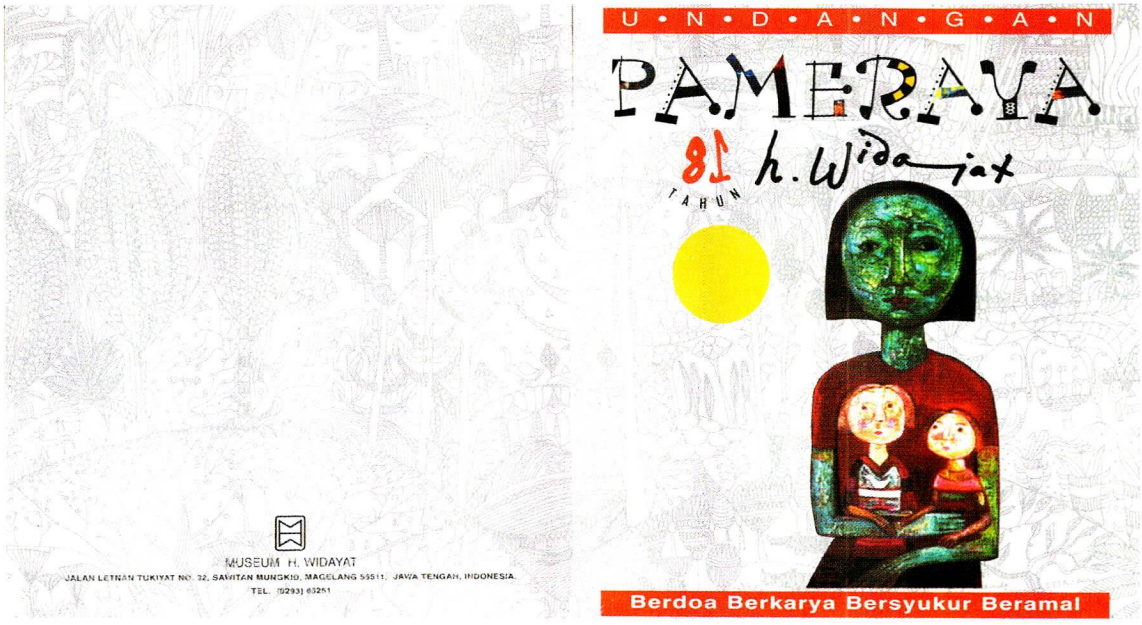
Dalam penyelenggaraan Pameran Seni Rupa Nusantara yang diadakan pada tanggal 7 Mei 2013, dengan tema "Meta Amuk" terjadi peningkatan dari tahun-tahun sebelumnya. Istilah "Meta-Amuk" secara harfiah kurang lebih berarti "melampaui aksi kekerasan amuk". Tema ini dinilai cocok dengan kondisi perpolitikan di Indonesia saat ini, khususnya menghadapi situasi politik di Indonesia, menjelang Pemlitu 2014.

Merujuk pada tema Pameran maka, karya-karya yang ditampilkan juga merepresentasikan fungsi sosial sebuah karya seni. Pameran yang diikuti lebih dari 100 seniman dan kelompok seniman dari 25 propinsi ini menampilkan karya yang beragam mulai dari seni lukis, seni patung, seni grafis hingga media alternatif lainnya. Proses seleksi Pameran ini melalui tahapan seleksi melalui proposal yang dikirim peserta dengan mencantumkan foto karya, media, material dan teknik. Disamping itu juga terdapat karya seniman dari jalur undangan khusus, dengan kriteria seniman yang diundang memiliki kualitas berkarya yang baik.

*Visual arts Exhibition "Analyzing the Roots" in 2009, Nusantara Visual arts Exhibition "Ornaments of Imagination" in 2001, and Nusantara Visual arts Exhibition "Meta Amuk" in 2013.*

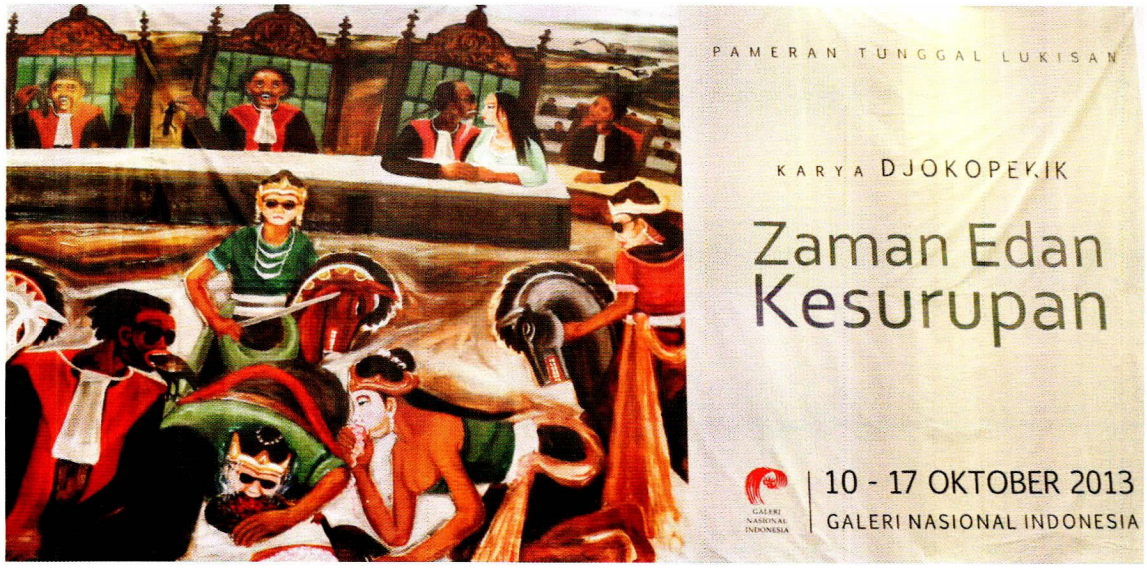
*Nusantara Visual arts Exhibition on May 7 2013, bearing the theme "Meta Amuk", showed improvements compared to events in previous years. The phrase "Meta Amuk" literally means "beyond the violence of rage". This theme is seen to be appropriate considering Indonesia's political situation at the moment, particularly ahead of the 2014 General Election.*

*With reference to the theme of the Exhibition, the displayed works also represent social functions of art works. The Exhibition, in which more than 100 artists and artist groups from 25 provinces participate, showcase a variety of works that include paintings, sculptures, graphics, and other alternative media. Exhibition participants have been selected through proposals sent by attaching pictures of their works, media, materials, and techniques. Moreover, there are also works by artists who are specially invited because they are believed to have excellent craftmanships.*




Pameran tunggal Widayat, tahun 2000, merupakan salah satu program Pameran Maestro.

*A solo Exhibition of Widayat's works in 2000, one of the Maestro Exhibition programs.*




Penghujung tahun 2013, Galeri Nasional Indonesia menggelar Pameran Maestro karya Djoko Pekik.

*At the end of 2013, The National Gallery of Indonesia held a Maestro Exhibition of Djoko Pekik's works.*

Pameran Seni Rupa Nusantara merupakan program yang sangat strategis karena melalui kegiatan tersebut lahir seniman-seniman muda potensial yang sekarang menjadi salah satu pilar kekuatan seni rupa di tanah air. Beberapa nama seniman yang lahir dari kegiatan tersebut, antara lain: Suklu, Wayan Sujana (Bali), I Wayan Suja (Bali), Cadio Karompo (Kalimantan), Agustan (Makasar), Zirwen Hazry (Sumatera Barat) dan Sairi Lumut (Balikpapan).

### II.1.2.2. Pameran Maestro

Sebagai upaya memberi apresiasi terhadap para seniman profesional tanah air yang memiliki sikap konsisten dan komitmen yang tinggi dalam meningkatkan perkembangan seni rupa baik di Indonesia juga mancanegara, Galeri Nasional Indonesia menyelenggarakan dan memfasilitasi Pameran karya Maestro. Pameran seniman Maestro yang pertama kali diadakan, sejak peresmian Galeri Nasional Indonesia, adalah Pameran Tunggal Popo Iskandar, pada 4 Februari 1999, kemudian diikuti dengan Pameran lainnya antara lain, Pameran Widayat, tahun 2000, Pameran AD Pirous, tahun 2002, Pameran Srihadi Soedarsono, tahun 2005, Pameran Nashar, pada bulan April 2009, hingga Pameran

*Nusantara Visual arts Exhibition is a strategic program for bringing potential young artists into prominence, those who are now forming one of the main strengths of visual arts in the country. Some of them are: Suklu, Wayan Sujana (Bali), I Wayan Suja (Bali), Cadio Karompo (Kalimantan), Agustan (Makasar), Zirwen Hazry (West Sumatera), and Sairi Lumut (Balikpapan).*

### *II.1.2.2. Maestro Exhibitions*

*In order to show appreciation to the country's professional artists who have consistency and solid commitment in promoting visual arts development in Indonesia and abroad, The National Gallery of Indonesia have been organizing and facilitating Exhibitions of the works of these Maestros. The first Maestro artist Exhibition since The National Gallery of Indonesia was inaugurated was Popo Iskandar solo show on February 4 1999, followed by other Exhibitions including, among others, Widayat Exhibition in 2000, AD Pirous Exhibition in 2002, Srihadi Soedarsono Exhibition in 2005, Nashar Exhibition in April 2009, and the Solo Show by the world Maestro Raden Saleh in 2012. In its 15th year in 2013, The National Gallery of Indonesia has facilitated two Exhibitions for prominent visual artist*



Pameran tunggal Basoeki Abdullah, tahun 2009, merupakan salah satu program Pameran Maestro.

*A solo Exhibition of Basoeki Abdullah's works in 2009, one of the Visual Art Maestro Exhibition programs.*

Tunggal sang Maestro dunia Raden Saleh, tahun 2012. Memasuki usia ke 15 pada tahun 2013 Galeri Nasional Indonesia memfasilitasi dua Pameran tokoh seni rupa, yaitu S. Soedjojono dalam rangka memperingati "100 Tahun Soedjojono" dan Pameran seniman fenomenal Djoko Pekik pada bulan September 2013.

Pameran Maestro yang dipamerkan di Galeri Nasional Indonesia menunjukkan bahwa bangsa Indonesia memiliki seniman-seniman profesional yang bukan hanya dikenal di dalam negeri namun juga luar negeri. Masing-masing karya dari sang Maestro memiliki kekuatan dan karakter yang berbeda dan sangat kuat. Sebut saja karya Widayat yang sarat akan kekuatan ornamentik dekoratif, namun juga simbolis, kemudian karya AD Pirous yang menghembuskan karya-karya kaligrafi kontemporer, dengan guratan warna dan garis yang ekspresif namun juga filosofis. Kemudian karya Srihadi Soedarsono, yang sangat spiritual baik melalui representasi keagungan candi Borobudur maupun Tarian klasik Bedaya Ketawang.

*S. Soedjojono in commemorating "100 Years of Soedjojono" and the phenomenal artist Joko Pekik in September 2013.*

*The Maestro Exhibition at The National Gallery of Indonesia has proved that Indonesia has professional artists who are recognized not only domestically but also internationally. Each of the Maestros' works has unique but very strong characters. For example, works by Widayat that are marked by the strength of decorative ornaments as well as symbolism, works by AD Pirous that bear contemporary calligraphy with expressive and philosophical colors and lines. There are also works by Srihadi Soedarsono, which are highly spiritual through representations of the majestic Borobudur Temple and the classic Bedaya Ketawang dance.*

*From the development of Indonesian visual arts history, we can identify a phase of visual arts movement marked by the establishment of the first organization for Indonesian*



Galeri Nasional Indonesia bekerja sama dengan S.Soedjojono Centre mengadakan Pameran dengan tema "Jiwa Ketok dan Kebangsaan S.Soedjojono, PERSAGI dan kita", 2013

*The National Gallery of Indonesia collaborated with S.Soedjojono Centre to hold the "Create a Nationalist's Soul-themed Exhibition, S.Soedjojono, PERSAGI and Us", 2013.*

Dalam perkembangan sejarah seni rupa Indonesia kita mengenal satu fase pergerakan seni rupa yang ditandai dengan lahirnya organisasi seniman pertama di Indonesia pada tahun 1938, yaitu Persatuan Ahli Gambar Indonesia (PERSAGI). Persatuan Ahli Gambar Indonesia hadir antara rentang waktu berakhirnya pemerintahan Jajahan Hindia-Belanda dan tahun dimulainya periode baru pendudukan Jepang di Indonesia, tepatnya antara 1938 -1942. Mendengar nama PERSAGI maka kita tak lepas dari tokoh utamanya, yaitu S.Soedjojono, yang terkenal dengan konsep "Jiwa Ketok". Menurut Soedjojono, seni itu harus berpihak kepada rakyat dan seniman sebaiknya harus terlibat lansung dengan pergolakan politik yang tengah terjadi, sehingga menjadi bagian penting dalam kehidupan karena dapat mengalami situasi politik yang tengah terjadi pada bangsa Indonesia. Dalam rangka memperingati seratus tahun S Soedjojono, Galeri Nasional Indonesia bekerjasama dengan S. Soedjojono Center mengadakan Pameran yang dikemas dalam sebuah tema Pameran "Jiwa Ketok dan Kebangsaan: S.Soedjojono,

*artists in 1938, the Indonesian Painters' Association (PERSAGI). This organization existed between the period when the Dutch-Indies colonial government ended and the period when Japanese occupation began in Indonesia, or between 1938 and 1942, to be precise. The name PERSAGI is always associated with its most important figure, S. Soedjojono, who was famous for his "Jiwa Ketok" concept. According to Soedjojono, art has to take the people's side, and artists should be directly involved in ongoing political upheaval in order to be an important part of life by experiencing the political situation that Indonesian people are going through. In celebrating one hundred years of S. Soedjojono, National Gallery of Indonesia in collaboration with S. Soedjojono Center organized an exhibit bearing a theme called Exhibiton of "Jiwa Ketok and Nationalism: S.Soedjojono, PERSAGI, and Us" . This Exhibition, besides showcasing works by S. Soedjojono, also showcased visual arts works by other PERSAGI members.*



Animo masyarakat yang sangat besar ketika mengunjungi Pameran seni rupa Maestro seni lukis Indonesia, Raden Saleh.

*Great public enthusiasm when visiting a Visual Arts Exhibition by an Indonesian Maestro, Raden Saleh.*



Pameran Maestro seni rupa Raden Saleh diselenggarakan oleh Goethe Institute bekerjasama dengan Galeri Nasional Indonesia.

*The Raden Saleh Maestro visual arts Exhibition held by Goethe Institute in collaboration with The National Gallery of Indonesia.*

PERSAGI, dan Kita" . Pameran ini selain menampilkan karya S.Soedjojono juga ditampilkan karya seni rupa dari anggota PERSAGI lainnya.

Pameran Maestro fenomenal yang diadakan Galeri Nasional Indonesia adalah Pameran Raden Saleh pada tanggal 2 - 17 Juni 2012. Siapa tak kenal sosok pelukis Raden Saleh, dia bukan hanya dikenal di tanah air namun juga di mancanegara, beberapa karya Raden Saleh yang dikoleksi museum-museum luar negeri selalu mendapat perhatian khusus. Raden Saleh adalah seniman yang hidup pada pertengahan abad 18, saat Indonesia belum merdeka dan masih dibawah jajahan kolonial. Di Hindia Belanda saat itu belum berkembang seni lukis modern, Raden Saleh orang pribumi pertama yang mendapat kesempatan belajar seni lukis modern Barat. Ketika Raden Saleh belajar seni lukis di Belanda, seni lukis modern romantisme mulai berkembang di Eropa, sehingga mempengaruhi karya-karyanya.

Pameran yang diresmikan oleh Wakil Presiden RI Prof. Dr. Boediono merupakan titik puncak perayaan hubungan diplomatik Jerman dan Indonesia yang digelar oleh Kedutaan Besar Jerman di Jakarta

*Raden Saleh Exhibition was a phenomenal Maestro Exhibition held by The National Gallery of Indonesia on 2 - 17 of June 2012. Raden Saleh as a painter is very widely known in Indonesia and abroad, and his works that belong to foreign museums always attract special attention. Raden Saleh was an artist who lived in the middle of the 18th century, when Indonesia was not yet independent under colonial occupation. Modern art of painting had not developed in the Dutch Indies at that time, and Raden Saleh was the first native who got the opportunity to learn Western modern art of painting. When Raden Saleh was studying the art of painting in the Netherlands, romanticism art of painting was beginning to thrive in Europe, which then influenced his own works.*

*The Exhibition, opened officially by Vice President of the Republic of Indonesia Prof. Dr. Boediono, was the culmination of the diplomatic relationship between Indonesia and Germany that was celebrated by the German Embassy in Jakarta - Goethe Institute, collaborating with the Indonesian government through National Gallery of Indonesia. Raden Saleh spent part of his life in Germany since*



Suasana Pameran Raden Saleh di Gedung A GNI.

*The atmosphere of Raden Saleh Exhibition at A Building GNI.*



Pembukaan Pameran seni rupa Maestro Raden Saleh dihadiri oleh para Pejabat Tinggi dari lingkungan Pemerintah Provinsi DKI Jakarta, Kedutaan Besar hingga Kepresidenan.

*The opening of the Maestro Raden Saleh's visual arts Exhibition, attended by all high-ranking officials from Jakarta Province, representatives from embassies, and the president.*

- Goethe Institut bekerja sama dengan pemerintah Indonesia melalui Galeri Nasional Indonesia. Semasa hidupnya Raden Saleh tinggal di Jerman mulai tahun 1839 dan menetap di negeri itu selama sepuluh tahun sebelum pulang ke Batavia (Jakarta). Karena itu, ia dikagumi sebagai "duta" Indonesia-Jerman. Pameran bertajuk "Raden Saleh dan Awal Seni Lukis Modern Indonesia" dikuratori oleh Dr. Werner Kraus dengan asisten Irina Vogelsang.

Karya yang dipamerkan adalah sebagian besar karya Raden Saleh koleksi Istana Kepresidenan Jakarta dan Bogor, Galeri Nasional Indonesia dan museum-museum pribadi. Werner Kraus membutuhkan waktu empat bulan untuk 'merayu' Istana Negara agar bisa mengeluarkan lukisan paling terkenal Raden Saleh berjudul "Penangkapan Diponegoro" agar bisa dipertunjukkan di depan publik di Galeri Nasional Indonesia.

Pameran yang lama menjadi perbincangan itu dikunjungi lebih dari 20.000 orang. Belum pernah terjadi pada Pameran Galeri Nasional Indonesia yang ramai dikunjungi penonton setiap hari selama Pameran berlangsung dan pengunjung harus rela antri. Pengunjung yang datang ke Galeri

*1839 and lived there for ten years before returning home to Batavia (Jakarta). He was therefore admired as an "ambassador" representing Indonesia and Germany. The Exhibition titled "Raden Saleh and the Beginning of Indonesian Modern Art of Painting" was curated by Dr. Werner Kraus with Irina Vogelsang as his assistant.*

*The Exhibition showcased most of Raden Saleh's works from the collections of the State Palace in Jakarta and Bogor, National Gallery of Indonesia, and private museums. It took Werner Kraus four months to "persuade" the State Palace to release Raden Saleh's most famous painting, "Capture of Prince Diponegoro", to be showcased to general public at The National Gallery of Indonesia.*

*The long-anticipated Exhibition was attended by approximately 20,000 people. There had never been an Exhibition organized by National Gallery of Indonesia that was attended by so many people every day, who had to stand in long lines. The visitors who came to The National Gallery of Indonesia were not only those who were regularly involved in arts, but also those who were unfamiliar with the world of visual arts. Old and young people,*

Nasional Indonesia tidak saja mereka yang sehari-hari menggeluti dunia seni, tetapi juga masyarakat yang awam dalam bidang seni rupa dari berbagai lapisan sosial masyarakat dari Jakarta dan kota lain rela berpanas-panas antri untuk bisa melihat karya-karya Raden Saleh. Bahkan ada orang yang datang dengan kursi roda dan pakai kruk. Pameran ini juga mengilhami salah satu sutradara muda untuk membuat film dokumenter Raden Saleh, berjudul "Short Story" Raden Saleh, tahun 2012. Sebagai lembaga yang mempunyai misi dalam melestarikan sekaligus mempublikasikan karya-karya seniman profesional Indonesia, Galeri Nasional Indonesia selalu memiliki komitmen dalam bentuk dukungan penuh bagi kegiatan Pameran Maestro seni rupa tanah air. Kedepannya Galeri Nasional Indonesia akan terus mengagendakan program fasilitasi pameran seniman-seniman profesional dengan karya-karya Maestro, sehingga masyarakat dapat lebih mengenal dan memahami karya-karya tersebut.

Program Pameran yang digagas Galeri Nasional Indonesia setiap tahun selalu meningkat sejalan dengan kesadaran masyarakat akan pentingnya apresiasi seni bukan hanya di kalangan seniman,

*grandparents, and children from all levels of the society in Jakarta and other cities stood in the heat in long queues for the chance to look at the works by Raden Saleh. Some of them even came in wheelchairs or crutches. The Exhibition even inspired a young movie director to make a documentary of Raden Saleh with the title of Short Story Raden Saleh in 2012. Being an institution with the mission to preserve and publish works by Indonesian professional artists, The National Gallery of Indonesia is always committed to fully supporting events of visual arts Maestros Exhibitions in Indonesia. In the future, The National Gallery of Indonesia also has an agenda to facilitate professional artists with Maestro works so that the public may get to know and understand them better.*

*Exhibition programs initiated by The National Gallery of Indonesia every year keeps improving with the public awareness of the importance of appreciation of arts among artists and the general public as well as among children at an early age. This was the reason for The National Gallery of Indonesia to set up an event called National Exhibition of Visual arts by Children in 2010. As part of the mission to*




Pameran Seni Rupa Anak Indonesia "Bangga Budaya Bangsa" tahun 2010.

*Children Visual Arts Exhibition, "Pride for the Nation's Culture", in 2010.*



Suasana Pameran Seni Rupa Anak Indonesia "Bangga Budaya Bangsa" tahun 2010.

*The atmosphere during the Children Visual Arts Exhibition, "Pride for the Nation's Culture", in 2010.*

masyarakat, namun juga apresiasi untuk usia dini. Terkait dengan hal tersebut pada tahun 2010, Galeri Nasional Indonesia merintis kegiatan Pameran Seni Rupa Anak tingkat nasional. Sebagai bagian dari misi meningkatkan layanan edukasi di bidang karya seni rupa, maka Pameran ini terbuka bagi anak-anak dari pendidikan formal dan non-formal mulai dari Pendidikan Anak Usia Dini (PAUD), Sekolah Dasar (SD), Sekolah Menengah Umum (SMU), hingga anak-anak yang bernaung dalam binaan sanggar. Menanamkan nilai-nilai apresiasi kepada anak-anak usia dini diharapkan dapat memotivasi sekaligus menanamkan nilai-nilai apresiasi, sehingga kelak akan lahir seniman-seniman profesional di masa mendatang.

Tema yang diusung pada setiap kali kegiatan sangat beragam, mulai dari masalah budaya hingga masalah kehidupan keseharian anak-anak pada umumnya. Kegiatan ini mendapat sambutan yang baik dari masyarakat, baik dari lembaga pendidikan formal maupun non formal, serta kualitas karya setiap tahun juga terus meningkat. Pameran Seni Rupa Anak-anak yang pernah diadakan adalah "Bangga Budaya Bangsa" tahun 2010. Pameran ini diselenggarakan dalam rangka menyambut Hari Anak Nasional yang jatuh pada 23 Juli 2010.

*improve educational services in visual arts, the Exhibition was open to children from formal and non-formal education beginning from Early Childhood Education (PAUD), Elementary School (SD), Senior High School (SMU), and children who learned in studios. Efforts to instill the values of appreciation since early childhood are expected to motivate and enhance the capacity of appreciation so that more professional artists will be born in the future.*

*Each event carried a different theme, from cultural issues to children's daily lives in general. The events have been warmly welcome by the society, from formal and non-formal education, and the quality of the works have also been improving every year. An Exhibition of Children's Visual arts that has been carried out is the "Pride of the Nation's Culture" in 2010. This event was held in commemorating the National Children's Day on July 23 2010.*

*It showcased around 200 paintings and a number of installation works by 76 child artists from 21 provinces in Indonesia.*



Salah satu hasil Workshop Pameran Seni Rupa Anak Indonesia.

*One of the creations from the Children Visual Arts Exhibition Workshop.*




Gelar Seni Rupa Anak 2013, dengan tema "Sana Sini Seni Budayaku"

*Children's Visual Arts Exhibition 2013 carrying the theme "Here & There are My Cultural Arts".*



Salah satu kegiatan Pameran di masa kepemimpinan Dicky Tjandra sebagai Plt. Kepala GNI.

*One of the exhibitions during Dicky Tjandra's term as Act. Head of GNI.*

Pameran menampilkan sekitar 200 lukisan dan beberapa karya instalasi dari 76 seniman anak, berasal dari 21 provinsi di Indonesia. Para peserta Pameran ini merupakan anak-anak yang telah menunjukkan prestasinya, baik di sekolah, sanggar seni rupa, maupun menerima penghargaan nasional atau regional. Usia mereka antara 6 hingga 12 tahun. Selain itu, Galeri Nasional Indonesia juga mengundang khusus perwakilan dari sanggar-sanggar seni rupa, seperti Hadiprana Art Centre, Sanggar Heidi, Adhi Cita Art House, dan sekolah luar biasa, seperti Ikatan Sindroma Down Indonesia dan Sekolah Talenta (Yayasan Peduli Anak Spesial).



Dari tahun ke tahun Galeri Nasional Indonesia senantiasa meningkatkan jaringan kerjasama dengan berbagai pihak dalam menyelenggarakan Pameran seni rupa.

*Throughout the years, The National Gallery of Indonesia has expanded its network and cooperation with a lot of parties, especially in organizing visual arts exhibitions.*

Pada tahun 2013, Galeri Nasional Indonesia kembali menggelar Pameran Seni Rupa Anak "Sana Sini Seni Budayaku". Sebanyak dua ratus karya seni rupa ditampilkan pada Pameran ini, terdiri dari: seni lukis, ilustrasi, gambar, seni rupa tiga dimensi dengan berbagai media dan teknik. Hal menarik lainnya adalah hadirnya seni lukis tradisional dari komunitas seni Singaraja Bali, yaitu seni lukis kaca yang hingga kini tetap dipertahankan. Pameran ini juga

*Participants of this Exhibition were children who had displayed some achievements in schools, visual arts studios, or those who had won national or regional awards. They were between 6 and 12 years of age. Furthermore, The National Gallery of Indonesia also sent special invitations to representations of visual arts sudios such as Hadiprana Art Centre, Sanggar Heidi, Adhi Cita Art House, and special schools such as Indonesia Down Syndrom Association and Talenta School (Special Children Care Foundation).*

*In 2013, The National Gallery of Indonesia organized another event of Children Visual arts Exhibition called "My Art and Culture Here and There". As many as two hundred visual arts works were showcased, comprising paintings, ilustrations, and three-dimensional visual arts with various media and techniques. Another interesting fact is the presence of traditional visual arts works by the art community of Singaraja Bali, the glass visual arts that are well preserved until today. The Exhibition was also supported by other communities such as Art for Children from Yogyakarta*



Salah satu mitra Galeri Nasional Indonesia yaitu Yayasan Seni Rupa Indonesia yang telah bekerjasama sejak tahun 1999.

*One of the partners of The National Gallery of Indonesia is Yayasan Seni Rupa Indonesia, which has been collaborating with The National Gallery of Indonesia since 1999.*



Galeri Nasional Indonesia senantiasa memberikan kesempatan kepada seniman profesional untuk berpameran, salah satunya pematung Dolorosa Sinaga.

*The National Gallery of Indonesia always opens up new opportunities to professional artists to exhibit their works, one of whom was the sculptor Dolorosa Sinaga.*




Pameran Besar Seni Rupa Indonesia 2008
"Manifesto"

*Indonesia Visual arts Grand Exhibition*
*"Manifesto", in 2008*

didukung komunitas seni lainnya, seperti Art for Children Taman Budaya Yogyakarta, Sanggar Daun Surabaya, Rumah Seni Adhi Cita, Sanggar Seni Barudak, dan sebagainya.

### II.1.2.3. Pameran "Manifesto"

Dalam rangka memperingati 100 Tahun Kebangkitan Nasional, Galeri Nasional Indonesia menggelar perhelatan seni rupa berskala besar, yaitu Pameran Besar Seni Rupa Indonesia 2008 "Manifesto". Pameran ini merupakan bentuk respon Galeri Nasional Indonesia dalam menyongsong 100 tahun gerakan Kebangkitan Nasional di tanah air, yaitu dengan menampilkan karya-karya seni rupa Indonesia yang bersifat lintas generasi, mulai generasi tahun 1960-an hingga generasi terkini. Pameran yang diikuti 350 seniman Indonesia ini merupakan momentum Galeri Nasional Indonesia dalam mencermati sekaligus mengkritisi perkembangan sosial, politik dan budaya yang tengah terjadi dewasa ini. Bagaimana melalui karya-karya yang dipamerkan tersirat sekaligus tersurat semangat nasionalisme dalam konteks yang lebih luas. Bertepatan dengan Pameran

*Cultural Park, Sanggar Daun Surabaya, Adhi Cita House of Arts, Barudak Studio of Arts, and many others.*

### *II.1.2.3. "Manifesto" Exhibitions*

*In commemorating 100 Years of National Awakening, National Gallery of Indonesia held a massive visual arts event called "Manifesto" Indonesia Visual arts Grand Exhibition 2008. This Exhibition was a response from The National Gallery of Indonesia in celebrating 100 years of National Awakening movement in Indonesia by showcasing Indonesian visual arts works crossing several generations from the 1960s to today's generation. This Exhibition, attended by 350 Indonesian artists, was a momentum for The National Gallery of Indonesia to observe and criticize social, political, and cultural development today. The showcased works explicitly and implicitly expressed the spirit of nationalism in a wider context. During this "Manifesto" Exhibition, the Sculpture of The National Gallery of Indonesia was also inaugurated as a new symbol of The National Gallery of Indonesia, placed at the main courtyard of The National Gallery of Indonesia premise.*



Suasana Pameran Besar Seni Rupa Indonesia "Manifesto" pada tahun 2008.

*The atmosphere during the Grand Visual Arts Exhibition in Indonesia, "Manifesto", in 2008*



Menteri Pariwisata dan Ekonomi Kreatif Mari Elka Pangestu didampingi Kepala Galeri Nasional Indonesia sedang mengamati karya Pameran "Manifesto", 2012.

*The Minister of Tourism and Creative Economy, Mari Elka Pangestu, accompanied by the head of The National Gallery of Indonesia while looking through the artworks at "Manifesto" Exhibition in 2012.*

"Manifesto" juga diresmikan Patung Publik Galeri Nasional Indonesia sebagai penanda baru Galeri Nasional Indonesia, yang diletakkan di halaman utama Galeri Nasional Indonesia.

Pameran "Manifesto" merupakan agenda rutin Galeri Nasional Indonesia yang diadakan setiap dua tahun sekali. Manifesto kedua diadakan bulan Mei 2010, dengan mengambil tema "Manifesto #2" dan "Manifesto #3" diselenggarakan pada bulan Mei 2012, bertajuk "Orde dan Konflik", menampilkan beberapa koleksi Galeri Nasional Indonesia dan seniman, serta komunitas seni lainnya. Pameran ini diikuti sekitar 150 karya seni rupa yang terdiri dari seni lukis, patung, grafis, gambar, seni video, fotografi dan instalasi.

Pada Pameran "Manifesto #3", tahun 2012 Galeri Nasional Indonesia menggelar 54 karya dan menggandeng beberapa museum, seperti museum Basoeki Abdullah (4 karya), Museum Kebangkitan Nasional (1 karya), Museum Seni Rupa dan Keramik (11 karya) serta Dewan KesenianJakarta (30 karya). Sedikitnya ada 150 karya yang ditampilkan, terdiri dari lukisan, patung, seni cetak, fotografi, seni video, dan obyek mural.

*The "Manifesto" Exhibition is a routine agenda of The National Gallery of Indonesia, held once every two years. The second "Manifesto" was held in May 2010, carrying a theme called "Manifesto #2", and "Manifesto #3" titled Order and Conflict was held in May 2012, showcasing a number of collections of The National Gallery of Indonesia as well as those of other artists and arts communities. Around 150 visual arts works comprising paintings, sculptures, drawings, video arts, photography, and installations were showcased.*

*In "Manifesto #3" Exhibition in 2012, The National Gallery of Indonesia showcased 54 pieces of works and collaborated with several museums including Basoeki Abdullah Museum (4 works), National Awakening Museum (1 work), Visual arts and Ceramics Museum (11 works), and Jakarta Arts Council (30 works). There were at least 150 works on display, which consist of paintings, sculptures, printing arts, photography, video arts, and mural objects. The Exhibition, officially opened by Minister of Tourism and Creative Economy Mari Elka Pangestu, occupied Building A, B, and C at The National Gallery of Indonesia and lasted from April 27 to May 10 2012.*



Dirjen Nilai Seni Budaya dan Film, Drs. Tjetjep Suparman, M.Si beserta pejabat di lingkungan Kementerian Kebudayaan dan Pariwisata menghadiri seremoni pembukaan Pameran Manifesto yang diresmikan oleh Sekretaris Jenderal, Dr. Sapta Nirwandar, 2008.

*General Director of Art Values, Culture, and Film, Drs. Tjetjep Suparman, M.Si accompanied by the Ministry of Culture and Tourism's officers attending the opening ceremony of "Manifesto" Exhibition which inaugurated by General Secretary, Dr. Sapta Nirwandar, in 2008.*




Pameran Seni Rupa "Salim / Siapa Salim" di Galeri Nasional Indonesia.

*Visual Art Exhibition "Salim / Who's Salim" at The National Gallery of Indonesia.*

Pameran yang dibuka oleh Menteri Pariwisata dan Ekonomi Kreatif, Mari Elka Pangestu mengambil tempat di Gedung A, B dan C Galeri Nasional Indonesia dan berlangsung pada tanggal 27 April - 10 Mei 2012.

Sebagai lembaga pemerintah yang mempunyai visi dalam mengembangkan potensi seni rupa Indonesia, Galeri Nasional Indonesia berusaha konsisten dalam memfasilitasi berbagai kegiatan Pameran, khususnya memberi kesempatan seniman-seniman potensial untuk menyelenggarakan Pameran di Galeri Nasional Indonesia. Sejak 15 tahun terakhir tercatat beberapa kegiatan seni rupa yang menampilkan perupa atau seniman potensial dengan berbagai pendekatan tema, teknik dan eksplorasi media yang sangat kreatif dan inovatif serta memberi pemaknaan baru terhadap dinamika seni rupa dewasa ini.

Beberapa Pameran yang telah diadakan antara lain: Pameran Nasirun, "Ojo Ngono", Oktober 2000, Pameran Dadang Christianto, "Kengerian Tak Terucapkan", Juni 2002, Pameran Keramik Widayanto, "Dewi Sri", Juni 2003, Pameran FX Harsono, " Displaced", Juni 2003, Pameran Heri Dono, "Who's Afraid of Dinosaurus",

*As a government institution with a vision to develop Indonesian visual arts potentials, The National Gallery of Indonesia is making constant efforts to facilitate various Exhibition events, particularly by providing potential young artists with the opportunity to have their works showcased at The National Gallery of Indonesia. Over the past 15 years, there have been a number of visual arts events that involve potential artists with various approaches in terms of themes, techniques, and media explorations which are all very creative and innovative, and give new meanings to the dynamics of visual arts nowadays.*

*Some of the events that have been held include: Nasirun Exhibition, "Ojo Ngono", October 2000, Dadang Christianto Exhibition, "Kengerian Tak Terucapkan", June 2002, Ceramics Exhibition by Widayanto, "Dewi Sri", June 2003, FX Harsono Exhibition, " Displaced", June 2003, Heri Dono Exhibition, "Who's Afraid of Dinosaurus", March 2004, Semsar Siahaan Solo Show, "The Shade of Northern Lights", August 2004, Scupture Exhibition by Rita Widagdo, "Making the 1965-2005 Journey", April 2005, Ugo Untoro Exhibition, "Poem of Blood", April 2007, Dolorosa*




Suasana pembukaan Pameran "O.K Video" 2009.

*The scene from the opening of "O.K Video" Exhibition 2009.*



Salah satu karya Multimedia pada Pameran "O.K Video" 2009.

*One of the multimedia artworks in the "O.K Video" Exhibition 2009.*

Maret 2004, Pameran Tunggal Semsar Siahaan, "The Shade of Northern Lights",Agustus 2004, Pameran Patung Rita Widagdo, "Making the 1965-2005 Journey", April 2005, Pameran Ugo Untoro, "Poem of Blood", April 2007, Pameran Dolorosa Sinaga, April 2008, Pameran Putu Sutawijaya "Legacy of Sagacy", Desember 2008, Pameran Tisna Sanjaya "Ideocrazy", 2008, Salim/Siapa Salim, 2008, Pameran FX Harsono "The Erased Time" , 2009, Pameran Entang Wiharso, "Love Me or Die", April 2010.

Galeri Nasional Indonesia menyadari di tengah perkembangan dan dinamika masyarakat yang begitu dinamis, maka memfasilitasi kegiatan Pameran seni rupa dengan pendekatan multimedia merupakan hal yang sangat penting. Sejalan dengan perubahan paradigma dimana saat ini telah hadir bentuk seni rupa dengan media baru yang tidak melulu menekankan pada seni lukis dan seni patung dalam konteks dua dan tiga dimensi, maka kegiatan Pameran yang bersentuhan langsung dengan perkembangan teknologi digital juga sangat penting. Galeri Nasional Indonesia secara konsisten menyelenggarakan dan

*Sinaga Exhibition, April 2008, Putu Sutawijaya Exhibition, "Legacy of Sagacy", December 2008, Tisna Sanjaya Exhibition, "Ideocrazy", 2008, Salim/Who's Salim, 2008, FX Harsono Exhibition, "The Erased Time", 2009, Entang Wiharso Exhibition, "Love Me or Die", April 2010.*

*The National Gallery of Indonesia is aware that, amidst the development and dynamics of the society, facilitating visual arts events with multimedia approach is very important. Along with paradigm changes marked by the emergence of visual arts with new media that do not always emphasize on painting and sculpture arts in two and three dimensional contexts, Exhibition events that are directly related to advancement of digital technology has also become very important. The National Gallery of Indonesia consistently organizes and facilitates various events involving multimedia visual arts and other alternative media, and there have been a number of multimedia events such as Exhibition of Media Installation Visual arts "Installation as Expression Media", March 1999, Solo Show of Audio-Video Installation by Krisna Murti, "Boo It*



Pameran The Jakarta International Photo Summit tahun 2007.

*The Jakarta International Photo Summit Exhibition in 2007.*



Suasana diskusi The Jakarta International Photo Summit tahun 2010.

*The atmosphere during the discussion at the Jakarta International Photo Summit Exhibition in 2010.*

memfasilitasi berbagai Pameran seni rupa multimedia dan media alternatif lainnya. Tercatat beberapa Pameran multimedia, antara lain Pameran Seni Rupa Instalasi Media "Instalasi sebagai Media Ekspresi", Maret 1999, Pameran Tunggal Instalasi audio-video, Krisna Murti, "Boo it Yourself", 2000, Pameran "OK Video-Jakarta Video Art Festival", 2003, Pameran "OK VIDEO: MILITIA", Juli 2007 dan Pameran "Jakarta 32 C", 2008, hingga Pameran "OK Video", 2013, dan kegiatan Pameran lainnya.

Selama rentang 15 tahun berdiri, eksistensi Galeri Nasional Indonesia juga tak bisa dilepaskan dari berbagai mitra dan jejaring, khususnya dalam penyelenggaraan Pameran. Secara konsisten Galeri Nasional Indonesia memfasilitasi berbagai kegiatan Pameran yang diadakan institusi, lembaga dan asosisasi, misalnya Pameran Indonesia Art Award yang diselenggarakan Yayasan Seni Rupa Indonesia, Bienalle Seni Rupa Jakarta yang diadakan Dewan Kesenian Jakarta, Pameran The Jakarta International Photo Summit yang diselenggarakan oleh GNI bekerja sama dengan Galeri Foto Jurnalistik Antara dan Dewan Kesenian Jakarta, pameran kerjasama dengan galeri swasta dan pameran kerjasama dengan institusi/lembaga lainnya.

*Yourself", 2000, Exhibition of "OK Video-Jakarta Video Art Festival, 2003, Exhibition of "OK VIDEO: MILITIA", July 2007, Exhibition of "Jakarta 32 C", 2008, and Exhibition of "OK Video", 2013, as well as other Exhibition events.*

*After 15 years, the existence of The National Gallery of Indonesia cannot be separated from numerous partners and networks, especially when it comes to organizing Exhibitions. The National Gallery of Indonesia has been consistently facilitating various Exhibition events held by institutions and associations, for example: Indonesia Art Award Exhibition held by Indonesia Visual arts Foundation, Jakarta Visual arts Bienalle held by Jakarta Arts Council, The Jakarta International Photo Summit Exhibition held by GNI cooperated with Antara Jurnalistic Photo Gallery and Jakarta Art Council, collaborative exhibition with private galleries and other institutional collaborations.*

*Some of the Exhibition events that have been held include the collaboration between The National Gallery of Indonesia and Jakarta Arts Council, Biennale Jakarta Exhibition carrying the "Maximum City" theme from December 15 2011 to January 15 2012. In 2013*




Suasana Seminar dan Talk Show dalam Pameran Petasan Grafis pada tahun 2006.

*The atmosphere during the seminar and talk show at the Graphic Firecracker Exhibition in 2006.*



Salah satu Pameran desain yang diselenggarakan oleh Goethe Institute bekerjasama dengan GNI mendapat sambutan hangat dari masyarakat.

*One of the design Exhibitions held by Goethe Institute in collaboration with GNI was warmly welcomed by the public.*

Beberapa catatan kegiatan Pameran yang pernah diadakan antara lain, kerjasama Galeri Nasional Indonesia dengan Dewan Kesenian Jakarta, Pameran Biennale Jakarta bertema "Maximum City" yang berlangsung pada 15 Desember 2011 - 15 Januari 2012. Kemudian pada tahun 2013 YSRI bekerjasama dengan Galeri Nasional Indoensia kembali menggelar Indonesia Art Awards (IAA). Sebanyak 424 karya ikut serta dalam kompetisi dan karya para finalis dipamerkan di Galeri Nasional Indonesia pada 23 Oktober - 6 November 2013.

### II.1.2.4. Pameran Desain dan Kriya

Sebagai bagian integral dari disiplin ilmu seni rupa, maka disiplin ilmu desain dan kriya juga merupakan hal yang harus mendapat perhatian penting dari Galeri Nasional Indonesia, bukan hanya memajukan seni murni atau *fine art*. Meski dalam perkembangan seni rupa dewasa ini terdapat konsep ilmu yang bersifat lintas disiplin, namun ranah desain merupakan bidang yang spesifik karena terkait dengan masalah fungsi, ergonomis dan estetis. Perkembangan desain juga tak bisa dipisahkan dari perkembangan teknologi dan

*YSRI in a collaboration with The National Gallery of Indonesia returned with an event called Indonesia Art Awards (IAA), showcasing 424 pieces of works in a competition and displaying the finalists' works at The National Gallery of Indonesia from October 23 - November 6 2013.*

### *II.1.2.4. Design and Craft Exhibitions*

*Being an integral part of visual arts as a field of science, the field of design and craft also deserves attention from The National Gallery of Indonesia, more than merely promoting fine arts. Although the development of visual arts is recently enriched by inter-disciplinary scientific concepts, realm of design is a highly specific field because it is related to issues of functions, ergonomics, and aesthetics. Development of design cannot be separated from digital and technological advancement that has also been rapidly developing year after year with no limits. Acknowledging this fact, The National Gallery of Indonesia is is eager to support and facilitate Exhibition of design works including Graphic Design, Architecture Design, Fashion Design, and others.*



Karya arsitektur dari URBANE pada Pameran Emerging Architecture 1.0, tahun 2013.

*URBANE's architectural artwork in the Emerging Architecture 1.0 Exhibition, in 2013.*

digital, sehingga perkembangannya dari tahun ke tahun begitu pesat tanpa batas. Menyadari hal tersebut maka Galeri Nasional Indonesia sangat *concern* dalam memberi dukungan dan fasilitasi bagi Pameran desain, baik Desain Grafis, Desain Arsitektur, Desain Fesyen dan sebagainya.

Komitmen tersebut diwujudkan Galeri Nasional Indonesia melalui kegiatan Pameran desain grafis yang diadakan pada tahun 2000 bekerjasama dengan Asosiasi Desain Grafis Indonesia. Kemudian Pameran Petasan Grafis 15-28 Agustus 2006. Pameran yang mengambil tema "Petasan Grafis" dengan sub judul "Nasionalisme Dalam Desain Grafis", menampilkan karya desain grafis dari kalangan desainer profesional maupun desainer muda yang kreatif dan inovatif. Kegiatan ini merupakan program kerjasama antara Galeri Nasional Indonesia dengan Asosiasi Desain Grafis Indonesia.

Peserta Pameran Petasan Grafis antara lain: Bob. A. Baruna, Danton Sihombing, Hagung Sihaq, Heri Mulyadi, Iwan Gunawan, Lans Brahmantya, Nia Karlina, Niko A Pranoto, Sakti Makki dan Toni Sri Agustono. Sebagai pendukung digelar Seminar dan talk Show, dengan tema Pemetaan Pendidikan

*The commitment was implemented by The National Gallery of Indonesia through an Graphic Design Exhibition was held in 2000 cooperated with Indonesia Graphic Design Association. Then other Exhibition called Graphic Firecracker Exhibition on 15-28 of August 2006. The Exhibition carried a theme called "Graphic Firecrackers" subtitled "Nationalism in Graphic design", showcasing graphic design works by professional as well as creative and innovative young designers. This event was a collaboration between The National Gallery of Indonesia and Indonesia Graphic Design Association.*

*Participants of the Graphic Firecracker Exhibition included, among others, Bob A. Baruna, Danton Sihombing, Hagung Sihaq, Heri Mulyadi, Iwan Gunawan, Lans Brahmantya, Nia Karlina, Niko A Pranoto, Sakti Makki, and Toni Sri Agustono. A seminar and talk show were also held to support the event, carrying the theme called Mapping DKV Education in Indonesia, "Responding to Booming DKV Education and Its Relationship with the Quality of Resulting Outputs".*

*Another event related to design and architecture was the Exhibition of Indonesia Emerging Architecture 1.0. In accordance with the work*



Menteri Pendidikan dan Kebudayaan, Prof. Dr. Ing. Wardiman Djojonegoro pada kesempatan membuka Pameran Seni Kriya "Dalam Budaya Masa Kini" 1994.

*The Minister of Education and Culture, Prof. Dr. Ing. Wardiman Djojonegoro, while officially opening the Craft Arts Exhibition "In Recent Culture", 1994.*



Pameran seni Kriya Kontemporer Indonesia, 2001

*Indonesia Contemporary Craft Arts Exhibition, 2001.*

DKV di Indonesia, "Menyikapi Booming Pendidikan DKV dalam Hubungannya dengan Kualitas Output yang dihasilkan".

Pameran lainnya yang terkait dengan desain dan arsitektur adalah Pameran 'Indonesia Emerging Architecture 1.0.' Sesuai dengan program kerja tahun anggaran 2012 (APBNP) Galeri Nasional Indonesia dan Kementerian Pendidikan dan Kebudayaan menyelenggarakan Pameran Indonesia Emerging Architecture 1.0 bertema "Ruang: Dari, di dan ke" yang dikuratori oleh Prof. Gunawan Tjahjono. Pameran tersebut berlangsung 16 – 30 Desember, menampilkan karya-karya lima arsitek (baik perorangan maupun group). Antara lain: Ary Indra, Adi Purnomo, Budi Pradono, Shau, dan Urbane. Bentuk karya berupa seni instalasi arsitekstur yang beragam, baik bercorak maupun konsep yang dihadirkan.

Sebagai implementasi visi dan misi Galeri Nasional Indonesia dalam mengembangkan seni rupa di tanah air, Galeri Nasional Indonesia juga memfasilitasi berbagai Pameran seni kriya yang sudah dirintis sejak tahun 1990-an, antara lain melalui Pameran Seni Kriya "Dalam Budaya

*programs in the budget year of 2012 (APBNP), The National Gallery of Indonesia and Ministry of Education and Culture organized an Exhibition known as Indonesia Emerging Architecture 1.0 carrying a spatial theme called "Ruang: Dari, di dan ke" curated by Prof. Gunawan Tjahjono. The Exhibition lasted from 16 to 30 of December and showcased works by five architects (both individuals and groups). They were: Ary Indra, Adi Purnomo, Budi Pradono, Shau, and Urbane. The showcased works included architectural installations with a variety of patterns and concepts.*

*In implementing its vision and mission to develop visual arts in the country, The National Gallery of Indonesia has also facilitated a lot of Exhibitions of craft arts that have been initiated since 1990's, Craft Arts Exhibition "In Recent Culture 1994", Contemporary Craft Arts Exhibition 2001 and particularly through Exhibition of Yogyakarta Craft Arts Creation "An Answer for the Future", held in 2002.*

*Another Exhibition constantly supported by The National Gallery of Indonesia is the Exhibition of Ceramics Craft by professional*



Pameran Biennale Desain dan Kriya 2013 mengusung konsep sinergi antara disiplin ilmu desain dan kriya.

*The Biennale Design and Craft Exhibition 2013 took the concept of synergy between design and craft.*



Suasana Pameran keramik Widayanto.

*The atmosphere during Widayanto's ceramic Exhibition.*

Masa Kini" 1994, Pameran kriya Kontemporer Indonesia 2001 dan Pameran Kriya Seni Kreasi Yogyakarta "Sebuah Jawaban Untuk Masa Depan" yang diadakan pada tahun 2002.

Pameran dengan dukungan Galeri Nasional Indonesia yang rutin diadakan adalah Pameran Kriya Keramik karya seniman profesional F. Widayanto yang mulai diadakan secara rutin diadakan hingga tahun 2003. Sebagai seniman profesional, F Widayanto memang memiliki profesi strategis sebagai seniman dalam bidang seni keramik, setiap kali diadakan Pameran keramik karya F. Widayanto selalu mendapat apresiasi yang baik dari masyarakat. Keramikus F. Widayanto mengangkat tema-tema tentang kebudayaan sebagai sumber inspirasi sehingga karya-karyanya memiliki karakter dan keunikan tersendiri, misalnya Pameran F. Widayanto yang diadakan tahun 2003, dengan tema "Dewi Sri", tahun 2007 mengambil tema "Narcissus", kemudian pada tahun 2009 mengangkat tokoh dalam dunia wayang "Semar". Tergelitik dengan tema-tema perwayangan maka pada tahun 2013, F. Widayanto hadir kembali dengan Pemeran Tunggalnya yang kesekian kali di GNI dengan gagasan

*artist F. Widayanto that has been held regularly since 2003. Being a professional artist, F. Widayanto has a strategic profession as an artist in ceramic arts, which is why every Exhibition showcasing his ceramics is always appreciated by the society. Ceramic artist F. Widayanto carries themes related to culture as his source of inspiration, giving his works their own characters and uniqueness. His Exhibitions in 2003 carried a theme of "Dewi Sri", in 2007 carried a theme of "Narcissus", and in 2009 carried a theme of a wayang figure, "Semar". Curious by wayang themes, F. Widayanto returned in 2013 with another Solo Show at The National Gallery of Indonesia, showcasing his work called "Drupadi Pandawa Diva".*

*The culmination of craft Exhibitions occurred in 2013 through an event Bienalle Design and Craft Exhibition. The Designers came from a variety of backgrounds, including artists and designers from Jakarta, Bandung, and Yogyakarta. Showcased works included crafts from ceramics, textiles (weaving and batik), metals*




Pameran yang diselenggarakan hasil kerjasama Galeri Nasional Indonesia dengan pihak kedutaan asing Argentina.

*An exhibition held by The National Gallery of Indonesia in collaboration with the Argentinian Embassy.*



Kunjungan Galeri Nasional Indonesia ke Museum Asia Pacific Warsawa, Polandia, yang memiliki puluhan koleksi karya perupa Indonesia.

*The National Gallery of Indonesia's visit to Asia Pacific Museum in Warsaw, Poland, which owns dozens of collections of works by Indonesian artists .*

berkarya " Drupadi Pandawa Diva". Puncak kegiatan Pameran Desain dan Kriya terjadi pada tahun 2013 melalui Pameran Biennale Desain dan Kriya. Pameran ini menampilkan karya kolaborasi para Desainer profesional. Para Desainer berasal dari seniman kriya (*artist craftman*), dan para perancang (*designer*) dari kota Jakarta, Bandung, dan Yogyakarta. Karya-karya yang ditampilkan berupa kriya dari material keramik, tekstil (tenun & batik), logam (tembaga, perak, perunggu), rotan, kayu, anyaman, perhiasan, furnitur, lampu dan arsitektur.

### II.1.2.5. Kerja Sama dengan Kedutaan dan Lembaga Kebudayaan Asing

Salah satu tugas dan fungsi Galeri Nasional Indonesia adalah memperluas jejaring kemitraan dengan stake holder, sebagai upaya peningkatan kualitas Galeri Nasional Indonesia di tengah masyarakat. Bentuk perluasan kerjasama yang dirintis Galeri Nasional Indonesia sejak tahun 1998 adalah menjalin kemitraan dengan berbagai lembaga kebudayaan asing yang ada di Jakarta dan kedutaan negara-negara lain. Sejak tahun 1998 terdata beberapa kegiatan Pameran yang diselenggarakan Galeri Nasional Indonesia bekerjasama

*(copper, silver, and bronze), rattan, wood, webbing, jewelry, furniture, lamps and architecture.*

### *II.1.2.5 Collaborations with Embassies and Foreign Cultural Institutions*

*One of the tasks and functions of The National Gallery of Indonesia is to expand partnership networks with stakeholders as an attempt to improve the quality of The National Gallery of Indonesia. A form of collaboration expansion initiated by The National Gallery of Indonesia since 1998 is partnerships with different foreign cultural institutions in Jakarta and embassies. Since 1998 there have been a number of Exhibition events organized by The National Gallery of Indonesia in collaboration with foreign embassies, for instance, there were several collaborations between The National Gallery of Indonesia and foreign embassies in 2012, such as Exhibition of Visual arts from Czech & Solvak "Mini Salon" and Exhibition of Contemporary Japanese Craft Exhibition in collaboration with the Japanese Cultural Center. Then in 2004, The National Gallery of Indonesia collaborated with Centre Cultural Francais to organize an Exhibition called "Caalcographies du Louvre",and*



Pembukaan Pameran seni rupa seniman Cina.

*The opening of Chinese visual arts Exhibition.*

dengan Kedutaan Besar Asing, misalnya pada tahun 2012 tercatat beberapa kerjasama Galeri Nasional Indonesia dengan Kedutaan Asing, antara lain Pameran Seni Rupa dari Republik Ceko & Slovakia "Mini Salon", Pameran Kriya Kontemporer Jepang dan Pameran Seni Kriya Kontemporer Jepang "Contemporary Japanese Craft Exhibition", bekerjasama dengan Pusat Kebudayaan Jepang.

Kemudian pada tahun 2004, Galeri Nasional Indonesia bekerjasama dengan Centre Cultural Francais mengadakan Pameran "Caalcographies du Louvre", Pameran Seni Rupa Rusia "55 tahun Indonesia Rusia", tahun 2005, Pameran "Korean Painting Exhibition", tahun 2008, dan Pameran Foto Mexico – Indonesia "Women Crossing Sight", tahun 2010.

Galeri Nasional Indonesia juga menjalin kemitraan dengan Cultural Affairs Bureau, Taichung City Government, Taipei Economic and Trade Office Indonesia untuk menyelenggarakan kegiatan Pameran Pertukaran Budaya "Da Dun Fine Arts Exhibition 2012", kota Taichung, Taiwan, pada 13 November - 2 Desember 2012 di Gedung B dan C Galeri Nasional Indonesia. Pameran ini menampilkan berbagai karya-karya

*Exhibition of Russian Visual arts "55 Years Indonesia Russia" in 2005, "Korean Painting Exhibition" in 2008, and Mexico - Indonesia Photo Exhibition "Women Crossing Sight" in 2010.*

*The National Gallery of Indonesia also developed a partnership with Cultural Affairs Bureau, Taichung City Government, Taipei Economic and Trade Office Indonesia to organize a Cultural Exchange Exhibition "Da Dun Fine Arts Exhibition 2012", in the city of Taichung, Taiwan, on November 13 - December 2 2012 at Building B and C, National Gallery of Indonesia. This Exhibition showcased various latest art works from Taichung City, Taiwan, in a variety of media, such as: paintings, sculptures, digital arts, photography, graphic arts, crafts, calligraphy, and many others. These works were mostly winners in a competition held regularly there and showcased in many countries as part of cultural exchange. "Da Dun" refers to the original name of the city of Taichung during the Qing Dynasty in China. This artistic city is famous for its clean environment and rich culture, and it has earned the name "Cultural City" and has*

seni terkini dari Taichung City, Taiwan, dalam berbagai media, seperti: lukisan, patung, seni digital, fotografi, seni grafis, kerajinan, kaligrafi dan lain-lain. Karya tersebut umumnya merupakan karya juara hasil dari sebuah kompetisi secara reguler di sana dan dipamerkan di berbagai negara sebagai bagian dari pertukaran budaya. "Da Dun" mengacu pada nama asli kota Taichung selama Dinasti Qing Cina. Kota ini terkenal dengan lingkungan yang kaya budaya dan artistik,serta telah menerima nama "Kota Budaya" dan dianugerahi gelar "World's Best Cultural and Art City" oleh The World Leadership Forum, pada tahun 2007.

Pameran yang menampilkan lebih dari 100 karya berukuran sangat variatif ini dibuka oleh Andrew Hsia, Kepala Kantor Perwakilan Ekonomi dan Perdagangan Taipei di Indonesia. Hadir juga pada pembukaan Pameran Cai Bing-kun (Wakil Walikota Pemerintah Kota Taichung), Tubagus Andre Sukmana (Kepala Galeri Nasional Indonesia), dan perupa peserta Pameran, serta undangan.

Galeri Nasional Indonesia juga menjalin kemitraan dengan seniman-seniman asal Cina yang memamerkan karya-karya mereka dengan tema "Mirror & Shadow: Contemporary Art from China". Kemudian kerja sama dengan

*been awarded the title "World's Best Cultural and Art City" by The World Leadership Forum in 2007.*

*This Exhibition, showcasing more than 100 works in a variety of sizes, was officially opened by Andrew Hsia, Head of Taipei Economy and Trade Representative Office in Indonesia. Also present at the opening of the Exhibition were Cai Bing-kun (Deputy Mayor of Taichung City Government), Tubagus Andre Sukmana (Head of The National Gallery of Indonesia), as well as visual artists and other invitees.*

*The National Gallery of Indonesia has also developed partnerships with Chinese artists who showcased their works carrying the theme called "Mirror and Shadow: Contemporary Art from China". There was also a collaboration with Canada by presenting the visual artist Victoria Abdoulavea Renoux through an Exhibition titled "Spirit Art" in March 2012. The National Gallery of Indonesia then presented Japanese ceramic artist, Prof. Chitaru Kawasaki from 28 September - 12 of October 2012. In October 2012, The National Gallery of Indonesia collaborated with Japan Foundation by organizing an Exhibition titled "Sharaku: Interpreted by Japan's Contemporary Artists".*

Kanada dengan menghadirkan perupa Victoria Abdoulavea Renoux, lewat Pameran bertajuk "Spirit Art", Maret 2012. Kemudian, Galeri Nasional Indonesia menghadirkan seniman keramik Jepang, Prof. Chitaru Kawasaki pada 28 September - 12 Oktober 2012. Pada Oktober 2012, Galeri Nasional Indonesia menjalin kerja sama dengan Japan Foundation dengan menggelar Pameran "Sharaku: Interpreted by Japan's Contemporary Artists".
Pada kesempatan lain Galeri Nasional Indonesia melanjutkan kerja sama dengan Kedutaan Meksiko menghadirkan karya-karya perupa Meksiko, Carla Rippey, pada September 2012. Carla menampilkan kolase dalam Pamerannya berjudul "Vidas Interios". Bagi Carla, seni kolase adalah khas abad ke-20 dan ke-21, masa ketika banjir gambar baik dalam bentuk cetak, gambar, terekam dalam film atau virtual, telah membuat eksistensi manusia sehari-hari menjadi sebuah kolase.

Setelah Carla Rippey, karya-karya seniman Meksiko terkemuka abad ke-20 dipamerkan di Galeri Nasional Indonesia pada 9 -30 April 2013, bertajuk "Antologi Visual Meksiko". Pameran ini merupakan kado istimewa hubungan bilateral Indonesia dan Meksiko yang telah terjalin selama 50 tahun sejak hubungan itu diresmikan pada 6 April 1963.

*On another occasion, The National Gallery of Indonesia continued collborating with the Mexican Embassy to showcase works by Mexican visual artist, Carla Rippey, in September 2012. Carla displayed her first collage in her show titled "Vidas Interios". For Carla, collage art is unique in the 20th and 21st century, the times when waves of pictures in prints, drawings, recorded virtually and in films, have made the daily existence of human being a collage.*

*After Carla Rippey, works by prominent Mexican artists of the 20th century were showcased at The National Gallery of Indonesia on 9-30 of April 2013, titled "Visual Anthology of Mexico". This Exhibition was a special gift for the bilateral relationship of Indonesia and Mexico that had lasted 50 years since it was made official on April 6 1963.*

*A collaboration with the Pakistani Embassy in Jakarta was also carried out by The National Gallery of Indonesia. Indonesia and Pakistan have been in friendly relations since the era of Bung Karno, the first President of the Republic of Indonesia. The amicable bilateral relations have lasted until today, not only in economy and trade but also through arts and cultural*



Pameran seniman Pakistan, kerjasama Galeri Nasional Indonesia dengan pihak kedutaan besar Pakistan di Jakarta.

*An Exhibition by Pakistani artists, a collaboration between The National Gallery of Indonesia and the Pakistani Embassy in Jakarta.*

Kerja sama dengan Kedutaan Pakistan di Jakarta dilakukan oleh Galeri Nasional Indonesia. Persahabatan Indonesia dan Pakistan yang telah terjalin sejak masa Bung Karno, Presiden RI pertama. Hubungan bilateral yang baik itu dilanjutkan terus sampai sekarang, tidak saja dalam bidang ekonomi dan perdagangan tetapi juga lewat pertukaran seni dan budaya. Dalam konteks itulah Pameran seni bertajuk "A Glimpse Into Pakistani Arts Works" yang diselenggarakan oleh Kedutaan Pakistan di Jakara digelar di Galeri Nasional Indonesia pada 14 - 28 Februari 2013. Pameran itu menghadirkan seratus lukisan karya perupa Pakistan, termasuk karya dari Duta Besar Pakistan untuk Indonesia, HE. Sanaullah. Dubes Pakistan ini banyak mengangkat tema keseharian di atas kertas dengan media cat air. Ia menghadirkan wajah-wajah manusia dalam kehidupan sehari-hari seperti dalam lukisan "Cantik", "Siesta", "Relaxation", dan "Duality".

Kerjasama bilateral antara Galeri Nasional Indonesia dengan Korea, diwujudkan melaui Pameran Korea-Indonesia bertajuk "Pameran Seni Patung Modern Korea-Indonesia" pada tanggal 13 - 25 Juni 2013

*exchanges. In this context, an art Exhibition titled "A Glimpse into Pakistani Arts Works" organized by the Pakistani Embassy and held at The National Gallery of Indonesia on 14 - 28 of February 2013. The Exhibition showcased a hundred paintings by Pakistani visual artists, including works by Pakistani Ambassador for Indonesia, H. E. Sanaullah. The Pakistani Ambassador carried a lot of everyday themes on paper using water paint as the medium. He showed human faces in everyday life in paintings such as "Cantik", "Siesta", "Relaxation", and "Duality".*

*Bilateral cooperation between The National Gallery of Indonesia and Korea was implemented through a Korea-Indonesia Exhibition titled "Korea-Indonesia Modern Sculpture Arts Exhibition" on 13 - 25 of June 2013 at The National Gallery of Indonesia. The Exhibition marked 40 years of friendship between the two countries. The Exhibition was opened by the Republic of Korea Ambassador for Indonesia, Kim Young Sun. Republic of Korea has played an important role in modern arts such as paintings, sculptures, ceramics, graphics, and others. In*



Pertukaran souvenir reproduksi lukisan karya perupa Asia pada kegiatan AAMDF, di Singapura, 2007.

*The exchange of souvenirs, reproduction of Asian paintings in AAMDF in Singapore, 2007.*



Delegasi AAMDF sedang berpose bersama pada kegiatan AAMDF ke-3 di Tokyo, Jepang, 2008.

*AAMDF delegates posing together at the 3rd AAMDF, Tokyo, Japan, 2008.*

di Galeri Nasional Indonesia. Pameran ini menandakan 40 tahun persahabatan kedua negara. Pameran dibuka oleh Dubes Korea Selatan untuk Indonesia, Kim Young Sun. Korea Selatan telah memainkan peranan penting dalam dunia seni modern, seperti seni lukis, patung, keramik, grafis dan sebagainya. Dalam seni kontemporer, Korea Selatan juga memiliki seniman kontemporer berkelas dunia, seperti Nam June Paik, pioner seni video.

Dalam memperluas kemitraan, Galeri Nasional Indonesia mengikuti berbagai kegiatan internasional, seperti mengikuti Asian Art Museum Directors' Forum. Kepala Galeri Nasional Indonesia, Tubagus Andre Sukmana bersama kurator Galeri Nasional Indonesia ikut ambil bagian pada Sixth Asian Art Museum Directors' Forum (AAMDF) di China. Galeri Nasional Indonesia yang berada di bawah Direktorat Jenderal Kebudayaan, Kementerian Pendidikan dan Kebudayaan telah mendapat kesempatan untuk menjadi tuan rumah bagi penyelenggaraan forum pertemuan para direktur museum seni di kawasan Asia. Forum yang diikuti sebelas negara ini sukses besar dan produktif, seperti AAMDF sebelumnya di Cina, Singapura, Korea, Jepang dan Bangladesh.

*contemporary arts, the Republic of Korea also has world-class artists such as Nam June Paik, a pioneer of video arts.*

*In order to expand partnerships, The National Gallery of Indonesia has participated in a number of international events such as Asian Art Museum Directors' Forum. The Head of The National Gallery of Indonesia, Tubagus Andre Sukmana, together with the curator of The National Gallery of Indonesia, took part in the Sixth Asian Art Museum Directors' Forum (AAMDF) in China. The National Gallery of Indonesia under Directorate General of Culture, Ministry of Education and Culture, has earned the opportunity to host the forum of Asian art museum directors' meeting. The forum attended by eleven countries was as successful and productive as previous AAMDFs in China, Singapore, Korea, Japan, and Bangladesh. Eleven countries participated in the event, including Indonesia.*

*The National Gallery of Indonesia also expanded its partnership by joining the General Conference of the International Council of Museums (ICOM) recently. The 23rd ICOM was held in Rio de Janeiro, Brazil, on 11 - 17 of August 2013. Delegates from*



Kegiatan AAMDF ke-4 tahun 2009 diselenggarakan di Korea Selatan, Seoul, dengan melibatkan pimpinan dan direktur museum se-Asia.

*The 4th AAMDF, 2009 was held in Seoul, Republic of Korea, involving museum heads and directors from all over Asia.*




Indonesia sebagai tuan rumah AAMDF ke-7 di Jakarta.

*Indonesia as host of the 7th AAMDF in Jakarta.*




Mengikuti konferensi internasional tentang perkembangan museum dunia, Rio de Janeiro, Brasil, 2013.

*Participating in the international conference on the development of world museums, Rio de Janeiro, Brazil, 2013.*

Tercatat 11 negara ikut ambil bagian, termasuk Indonesia. Galeri Nasional Indonesia juga memperluas kemitraannya dengan mengikuti General Conference of The International Council of Museum (ICOM) belum lama ini. ICOM ke-23 digelar di Rio de Janeiro, Brasil, pada 11 - 17 Agustus 2013. Tim delegasi Galeri Nasional Indonesia diwakili oleh Kepala Galeri Nasional Indonesia, Tubagus Andre Sukmana, Citra Smara Dewi (kurator Galeri Nasional Indonesia) dan staf kerja sama luar negeri Galeri Nasional Indonesia, Afrina Rosmani. Kegiatan ICOM 2013 mengambil tema Museums (Memory + Creativity = Social Change). Di tengah dinamika dan perubahan sosial masyarakat, maka eksistensi museum dan galeri harus mempunyai peran yang sangat signifikan. Kegiatan ICOM 2013 selain terdiri dari konferensi, Pameran museum dan galeri, workshop, kunjungan museum, ekskursi juga kegiatan malam budaya. ICOM 2013 dipusatkan di gedung yang sangat menarik karena mengambil konsep arsitektur bergaya urban cultural, yaitu gedung Cidade Das Artes, yang berada di wilayah Barat Rio de Janeiro.

*The National Gallery of Indonesia were represented by the Head of The National Gallery of Indonesia, Tubagus Andre Sukmana, Citra Smara Dewi (curator of The National Gallery of Indonesia), and foreign cooperation staff member of The National Gallery of Indonesia, Afrina Rosmani. ICOM 2013 event was held carrying a theme: Museums (Memory + Creativity = Social Change). In the middle of dynamics and social changes in the society, the existence of museums and galleries plays a very significant role. ICOM 2013 activities included conferences, museum and gallery Exhibitions, workshops, museum visits, excursions, and cultural night events. It was held in a very attractive building as it adopted the concepts of urban cultural architecture, Cidade Das Artes, located west of Rio de Janeiro.*

*A precious opportunity came to The National Gallery of Indonesia team represented by the Head of The National Gallery of Indonesia, Tubagus Andre Sukmana, and curator Suwarno Wisetrotomo, when visiting Venice Biennale in May 2013. Venice Biennale, originally called La biennale*



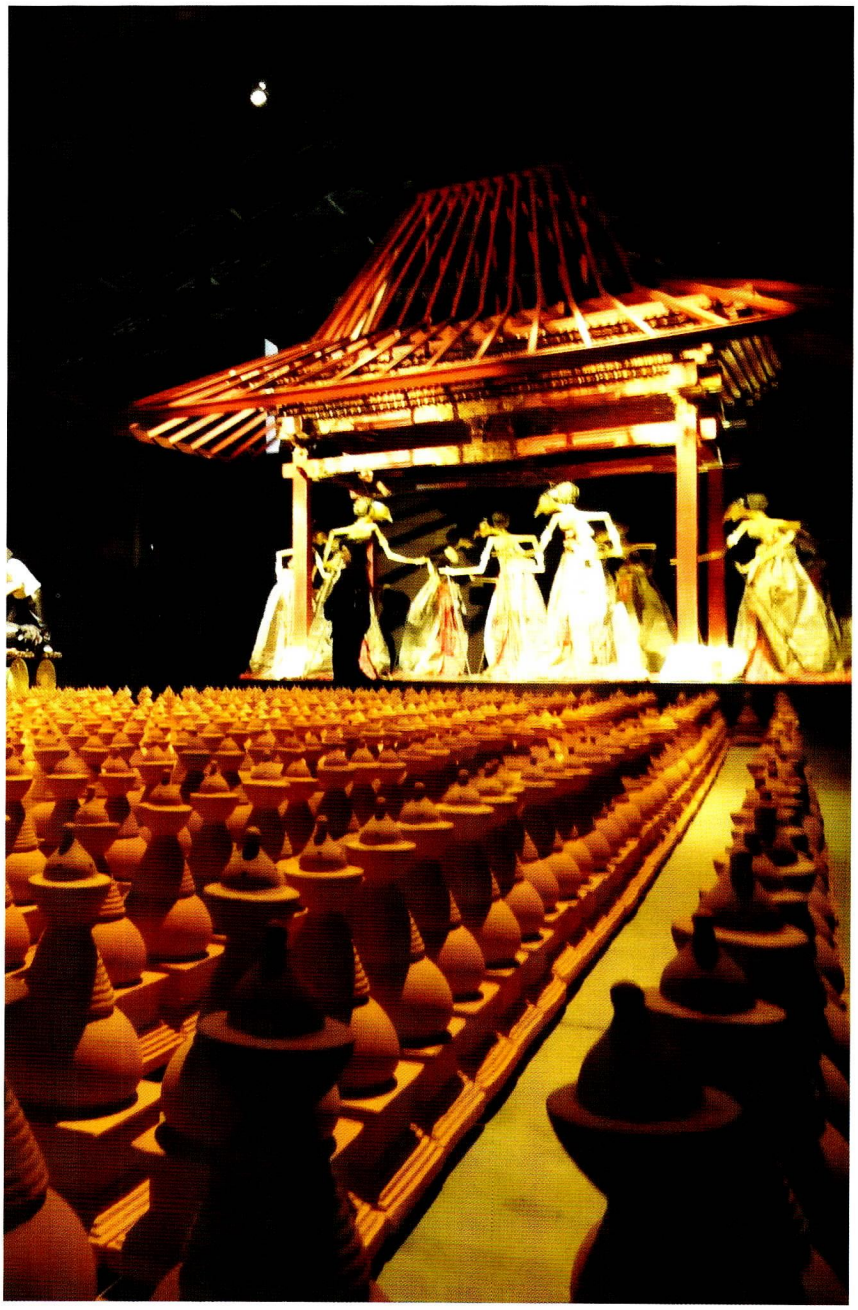
Delegasi GNI menghadiri kegiatan ICOM 2013 diikuti peserta dari berbagai negara di Rio de Janeiro, Brasil.

*GNI delegates at the ICOM 2013, attended by participants from various countries in Rio de Janeiro, Brazil.*




Kegiatan Internasional Galeri Nasional Indonesia mengunjungi Pameran Bienalle tertua di dunia, Venice Bienalle 2013.

*One of the international activities of the National Gallery of Indonesia: visiting the oldest Biennale Exhibition in the world: Venice Biennale, 2013.*



Paviliun karya seniman Indonesia pada Pameran Venice Bienalle 2013.

*The Indonesian artists' pavillion in Venice Biennale Exhibition, 2013.*

Kesempatan berharga juga dialami tim GNI yang diwakili Kepala GNI, Tubagus "Andre" Sukamana dan kurator Suwarno Wisetrotomo ketika mengunjungi La biennale Venezia-55, pada bulan Mei 2013 Pada kesempatan yang sangat prestise ini Indonesia diwakilkan oleh 5 seniman profesional yaitu : Entang Wiharso, Sri Astari, Titarubi, Albert Yonathan Setyawan, Eko Nugroho dan karya komposisi gending Rahayu Supanggah. Pada tahun yang sama, Tubagus "Andre" Sukamana dan Suwarno Wisetrotomo mengikuti dan menjadi pembicara pada Asian Art Curators' Forum, Ghuang Zhou, Cina, 2013.

Bentuk kegiatan Internasional yang dirintis GNI selain mengikuti Pameran seni rupa, menghadiri seminar/ konferensi/ Pameran internasional, juga satu hal yang patut dihargai adalah memberi dukungan kepada seniman-seniman Indonesia dalam mengikuti kompetisi, festival atau kegiatan seni rupa lainnya. Pada bulan Juni 2013, GNI memberikan dukungan kepada 3 (tiga) seniman Indonesia pada "Art Festival Anima Mundi", yaitu perupa Rudy Murdock, Debonzes dan Pidi Baiq, sementara dari pihak GNI diwakilkan oleh Jamrud Setya Negara dan Tunggul Setiawan. Kegiatan festival Anima Mundi ini diikuti beberapa peserta

*in Venezia-55, Esposizione Internazionale of Arte, was held for the 55th time in 2013. In this highly prestigious event, Indonesia was represented by five professional artists, namely Entang Wiharso, Sri Astari, Titarubi, Albert Yonathan Setyawan, Eko Nugroho, and a work of gending composition by Rahayu Supanggah. At the same year, Tubagus "Andre" Sukamana and Suwarno Wisetrotomo attended and made speech at Asian Art Curator's Forum, Guang Zhou, China, 2013.*

*Apart from visual arts Exhibitions, international events initiated by The National Gallery of Indonesia include attending international seminars/conferences/Exhibitions, and one thing worth appreciating is the support to Indonesian artists who take part in competitions, festivals, or other visual arts events. In June 2013, The National Gallery of Indonesia supported three Indonesian artists in "Art Festival Anima Mundi", namely visual artists Rudy Murdock, Debonzes, and Pidi Baiq, while The National Gallery of Indonesia was represented by Jamrud Setya Negara and Tunggul Setiawan. The Anima Mundi festival was attended by a number of participants from various parts of the world, including Spain, Denmark, France, and Georgia. In this event, Indonesian artists managed to win the second place*




Delegasi GNI mengikuti "Asian Art Curators' Forum" di Guang Zhou, Cina 2013.

*GNI delegates at the "Asian Art Curators' Forum" in Guang Zhou, China 2013.*



Suasana Pameran dosen se-Indonesia dengan mengangkat tema "Melihat dan Dilihat".

*The National Lecturers' art Exhibition, with the theme: "See and Be Seen".*

dari belahan dunia lain seperti Spanyol, Denmark, Perancis dan Georgia. Prestasi yang diraih seniman Indonesia pada kegiatan ini adalah berhasil meraih pemenang kedua setelah di urutan pertama diraih seniman Denmark.

### II.1.2.6. Sinergi dengan Perguruan Tinggi

Program Galeri Nasional Indonesia lainnya yang terkait dengan layanan dan peningkataan SDM dalam bidang edukasi adalah melibatkan peran Perguruan Tinggi Seni. Sinergi antara pihak pemerintah dan dunia pendidikan merupakan hal yang sangat positif, prospektif sekaligus visioner, karena membidik langsung akar cikal bakal lahirnya perupa atau seniman profesional di masa mendatang.

Sebagai bentuk realisasi tersebut, maka pada tahun 2004 dirintis kegiatan Pameran karya Mahasiswa Seni Rupa Indonesia "Dunia Seni sebagai Proses Pembelajaran". Pada tahun 2013, untuk pertama kalinya diadakan Pameran seni rupa Dosen se- Indonesia, "Melihat dan Dilihat". Peran Galeri Nasional Indonesia dalam mengembangkan perkembangan seni rupa, khususnya melalui keterlibatan institusi pendidikan dinilai sangat strategis, mengingat Perguruan Tinggi merupakan salah satu pilar

*after Danish artist.*

### *II.1.2.6. Synergy with Colleges*

*Another program of The National Gallery of Indonesia related to service and human resources improvement in education involves art colleges. The synergy between the government and education is positive, prospective, and visionary, as it aims directly at creating future visual artists or professional artists.*

*The implementation took form in 2004 through an event called Exhibition of Indonesian Visual arts Students' Works "The World of Art as a Learning Process", and for the first time, an Exhibition of Indonesian visual arts lecturers in an event called "See and Be Seen". The role of The National Gallery of Indonesia in the development of visual arts, especially through the involvement of educational institutions, is believed to be highly strategic, considering the fact that colleges are one of the pillars of a country's artistic civilization. Arts colleges have seen the birth of talented artists and visual artists in Indonesia, who are now strengthening the foundation of arts in Indonesia.*
*Exhibitions involving art colleges have previously been held by a number of colleges with the support from The National*



Pameran dosen seni rupa se-Indonesia yang baru pertamakali diadakan pihak Galeri Nasional Indonesia, pada Juni 2013, medapat sambutan positif dari kalangan perguruan tinggi.

*National visual art lecturers' Exhibition, held for the first time by The National Gallery of Indonesia in June 2013, caught positive feedbacks from universities.*



Salah satu karya seni rupa, Tantio Adjie pada Pameran Dosen se-Indonesia, 2013.

*One of the works in visual art by Tantio Adjie at The Indonesian National Lecturers' art Exhibition, 2013.*



Sinergi antara pihak Galeri Nasional Indonesia dengan perguruan tinggi seni merupakan langkah strategis dalam meningkatkan semangat berkarya.

*The synergy between The National Gallery of Indonesia and Arts Universities is a stretagic step to promote the spirit to create more.*

peradaban seni di suatu negara. Pameran yang melibatkan Perguruan Tinggi Seni sebelumnya juga pernah diadakan beberapa Perguruan Tinggi atas dukungan GNI, misalnya Pameran Pengajar Fakultas Seni Rupa, Institut Kesenian Jakarta (FSR IKJ), dengan tema "Kami berkarya, Maka Disinilah Kami ada", 2007. Pameran ini menggelar karya-karya dari dosen FSR IKJ mulai dari Seni Murni, Desain dan Kriya Seni.

Pada tataran mahasiswa, GNI juga tercatat pernah mendukung kegiatan yang diselenggarakan Perguruan Tinggi melalui Kriyasana Mahasiswa Desain Grafis se Indonesia (KMDGI), yang diadakan pada tahun 2013. Kegiatan yang diikuti mahasiswa Desain Grafis seluruh Indonesia ini sempat membuat pihak pengelola GNI kewalahan, karena saat pembukaan pengunjung sangat banyak hampir memenuhi setiap sudut pelataran GNI. Pameran ini dinilai sangat sukses karena sasaran yang dicapai yaitu menjaring pengunjung dengan jumlah yang sangat besar dari seluruh Indonesia terlihat jelas. Karya-karya yang ditampilkan mahasiswa juga sangat menarik dan sejalan dengan dinamika sosial masyarakat yang saat ini mulai berkembang, mulai dari karya multimedia, instalasi hingga karya-karya interaktif dalam desain grafis.

*Gallery of Indonesia, for example: Exhibition by Lecturers of Visual arts Faculty, Jakarta Arts Institute (IKJ), carrying a theme called "We Create, therefore We Exist", in 2007. This Exhibition showcased works by lecturers of FSR IKJ in Fine Arts, Design, and Crafts.*

*At student's level, The National Gallery of Indonesia has also supported events organized by colleges through Indonesian Graphic Design Students' Kriyasana (KMDGI) which was held in 2013. This event, attended by graphic design students from all over Indonesia, caused some trouble to The National Gallery of Indonesia management personnel due to the large number of visitors who flooded all corners of The National Gallery of Indonesia courtyard. The Exhibition was a huge success because the target was achieved, which was obvious because of the large number of visitors from all over Indonesia. Works shown by the students were also very attractive and in line with the social dynamics of the society that keeps on developing, from multimedia, installations, to interactive works in the form of graphic designs. In addition to Exhibition events, The National Gallery of Indonesia has also organized programs that exploited the synergy with colleges through a collaboration*




Pembukaan Pameran keliling lukisan pilihan Galeri Nasional Indonesia dan pelukis Medan "Penanda Jejak" tahun 2006.

*The opening of a Travelling Exhibition showcasing several paintings selected by The National Gallery of Indonesia and Medan City's Artists', "Footprints Marker", in 2006*

Selain kegiatan Pameran, program yang bersinergi dengan perguruan tinggi juga pernah diadakan GNI bekerjasama dengan Asosiasi Desain Grafis Indonesia, yaitu lomba desain grafis di kalangan mahasiswa dengan merespon sebuah tema "Nasionalisme Dalam Desain Komunikasi Visual ". Spirit tersebut divisualisasikan dalam berbagai karya desain grafis, mulai dari company profile, media promosi, seperti poster dan sebagainya, packaging atau kemasan hingga multi media yang menggunakan kecanggihan teknologi. Proses seleksi melalui desain on paper dan karya yang terpilih mendapat dana untuk produksi, karya terpilih mendapat kesempatan ditampilkan Galeri Nasional Indonesia. Para pemenang meraih penghargaan "Ide Awards" (Penghargaan Nasional Akademik Desain Grafis). Pameran Desain Grafis "Petasan Grafis" merupakan momentum bagi perkembangan desain khususnya di kota Jakarta, karena dalam sejarah baru pertama kali diadakan dalam skala yang besar di galeri bertaraf nasional dan internasional, yaitu Galeri Nasional Indonesia.

### II.1.3. Pameran Keliling

Koleksi seni rupa Galeri Nasional Indonesia saat ini mencapai lebih dari 1.785 koleksi seni rupa yang terdiri atas karya-karya seni lukis,

*with Indonesian Graphic Designers Association in a graphic design competition among students by responding to a theme called "Nationalism in Visual Communication Design". The spirit was visualized in various graphic design works, from company profiles, promotional media like posters, packaging, to multimedia works made using advanced technology. Selection process began through on-paper designs, and selected works received funds for production, and they also got the opportunity to be showcased at The National Gallery of Indonesia. Winners received "Ide Awards" (National Academic Awards for Graphic Design). Graphic Design Exhibition "Graphic Firecrackers" was a momentum for the development of design, especially in Jakarta, because it was the first time in history that it was held at a massive scale at a national and international-class gallery, The National Gallery of Indonesia.*

### *II.1.3. Travelling Exhibitions*

*Visual arts collections at The National Gallery of Indonesia today have reached more than 1,785 visual arts collections comprising paintings, sculptures, graphics, ceramics, crafts, installations, and many others. Visual arts as a cultural product and one of the menifestations of cultural heritage*




Peserta Pameran keliling koleksi Galeri Nasional Indonesia dan karya perupa Kalimantan Barat di Pontianak 2013.

*Participants of the Travelling Exhibition of The Gallery National of Indonesia's collections and West Kalimantan's artists' creations in Pontianak, 2013.*

seni patung, seni grafis, seni keramik, seni kriya, seni instalasi, dan sebagainya. Seni rupa sebagai produk budaya dan merupakan salah satu wujud warisan budaya perlu diketahui dan dikenal masyarakat sebagai karya yang memiliki berbagai khasanah, sejarah, fungsi, wacana, dan esensi dalam perkembangan budaya.

Galeri Nasional Indonesia mempunyai kewajiban memperkenalkan koleksinya itu kepada publik melalui berbagai kegiatan Pameran yang diadakan secara periodik. Pameran tersebut berupa:Pameran Tetap, Pameran Keliling, Pameran Temporer, dan Pameran Internasional. Dalam kaitannya dengan kegiatan pelayanan publik, Galeri Nasional Indonesia menggelar Pameran Keliling atau Travelling Exhibition, yaitu Pameran yang menampilkan karya-karya koleksi Galeri Nasional Indonesia maupun di luar karya koleksi Galeri Nasional Indonesia ke berbagai daerah di Indonesia, bekerja sama dengan instansi terkait.

Sebagai lembaga yang bersifat nasional maka sudah selayaknya Galeri Nasional Indonesia mempunyai kepedulian terhadap perkembangan seni rupa di berbagai daerah, bukan hanya di wilayah Jawa dan Bali, namun juga Sumatera dan Indonesia Timur.

*have to be recognized by the society as works that have a wealth of treasure, history, functions, discourses, and essences in cultural development.*

*The National Gallery of Indonesia has the obligation to introduce the collections to the public through a variety of Exhibition events that are held periodically. Such Exhibitions include: Permanent Exhibitions, Travelling Exhibitions, Temporary Exhibitions, and International Exhibitions. In terms of public service, The National Gallery of Indonesia deploys Travelling Exhibitions, those that showcase works in The National Gallery of Indonesia's collections as well as works not in its collections to various regions in Indonesia by collaborating with relevant institutions.*

*As a national institution, it is only appropriate that The National Gallery of Indonesia has to care about development of visual arts in the regions, not only those in Java and Bali but also those in Sumatera and East Indonesia. Travelling Exhibitions are a program initiated during the time Tubagus Andre Sukmana was at the helm, with the purpose of publishing The National Gallery of Indonesia's collections to the public, in addition to motivating regional artists to work more creatively.*



Pameran keliling merupakan upaya Galeri Nasional Indonesia dalam memberi kesempatan seniman daerah agar dapat mengapresiasi karya-karya koleksi Galeri Nasional Indonesia.

*Travelling Exhibitions are an effort made by The National Gallery of Indonesia to create chances for local artists to appreciate The National Gallery of Indonesia's collections.*



Salah satu suasana Pameran keliling yang diadakan di Pekanbaru mendapat sambutan yang hangat dari seniman dan masyarakat daerah.

*A Travelling Exhibition in Pekanbaru, positively welcomed from the locals.*

Pameran Keliling merupakan program yang dirintis pada masa kepemimpinan Tubagus Andre Sukmana, dengan tujuan mempublikasikan koleksi Galeri Nasional Indonesia kepada masyarakat, disamping memotivasi seniman daerah untuk berkarya dengan lebih kreatif.

Pertama kali diadakan di Sumatera Utara, khususnya kota Medan, pada tahun 2006, dengan mengusung tema " Penanda Jejak ". Pameran ini selain menampilkan karya-karya pilihan koleksi Galeri Nasional Indonesia juga disandingkan dengan karya seniman muda Medan. Karya-karya yang dipamerkan antara lain karya-karya: Raden Saleh, Basoeki Abdullah, Wakidi, S. Soedjojono, Affandi, Rusli, Batara Lubis, Zaini, Nashar, Oesman Effendi, Widayat, Srihadi Soedarsono, Fajar Sidiq dan A.D. Pirous, yang didukung pelukis-pelukis Medan, seperti, Azis S.B., Oloan Situmorang, Amran Eko Prawoto, Handoko Hadi dan Rasinta Tarigan.

Mengingat keterbatasan sarana dan prasarana maka penyelenggaraan Pameran diadakan di salah satu Gedung Serbaguna Universitas Negeri Medan, pada tanggal 14 - 20 September 2006. Kegiatan Pameran keliling rutin dilaksanakan Galeri

*It was held for the first time in North Sumatera, particularly in Medan in 2006, carrying a theme called "Trace Marker". This Exhibition showcased selected works in The National Gallery of Indonesia's collections and placed them side by side with works by young artists in Medan. Showcased works included, among others, works by: Raden Saleh, Basoeki Abdullah, Wakidi, S. Soedojono, Affandi, Rusli, Batara Lubis, Zaini, Nashar, Oesman Effendi, Widayat, Srihadi Soedarsono, Fajar Sidiq, and A.D. Pirous, supported by Medan painters, such as Azis S.B., Oloan Situmorang, Amran Eko Prawoto, Handoko Hadi, and Rasinta Tarigan.*

*Due to the limitation of means and infrastructure, the Exhibition was held at Multi-purpose Building, Medan State University, on 14 - 20 of September 2006. Travelling Exhibitions have been carried out regularly by The National Gallery of Indonesia since 2006 until today, and the visual arts collections at The National Gallery of Indonesia are showcased side by side with works by regional artists, and every location chosen for an Exhibition has its own unique characters according to potential local culture of each region.*



Suasana Pameran keliling yang diadakan Galeri Nasional Indonesia di Banjarmasin.

*The atmosphere during a travelling exhibition organized by The National Gallery of Indonesia in Banjarmasin.*



Para Pelajar sedang mengunjungi Pameran keliling yang diadakan Galeri Nasional Indonesia di Pontianak.

*Students visiting a travelling exhibition organized by The National Gallery of Indonesia in Pontianak.*



Suasana pembukaan Pameran keliling yang diadakan di Palembang.

*The atmosphere during the opening of a travelling exhibition in Palembang.*



Kepala Galeri Nasional Indonesia dan kurator saat peresemian Pameran keliling di Makassar.

*The head The National Gallery of Indonesia and the curator at the opening of a travelling exhibition in Makassar.*

Nasional Indonesia sejak tahun 2006 hingga saat ini, dan koleksi seni rupa Galeri Nasional Indonesia yang dipamerkan didampingi karya seniman daerah. Setiap lokasi kegiatan Pameran memiliki karakter dan keunikan tersendiri sesuai dengan potensi budaya lokal tiap daerah.

Sebagai contoh Pameran yang diselenggarakan di Sumatera Selatan pada tahun 2010, dengan memilih tema "Aura Musi". Pameran yang diadakan pada tanggal 22 - 27 November 2010, menampilkan karya-karya para perupa profesional koleksi Galeri Nasional Indonesia berdampingan dengan karya seni rupa karya perupa Sumatera Selatan. Sasaran pelaksanaan kegiatan Pameran keliling ini adalah terwujudnya motivasi dan tumbuhnya jaringan dunia seni rupa kontemporer di wilayah Sumatera Selatan. Selain itu, juga terwujudnya kerjasama kedua lembaga, yaitu Galeri Nasional Indonesia dan Pemerintah Daerah Sumatera Selatan khususnya pihak Taman Budaya Provinsi Sumatera Selatan. Pameran mengambil lokasi di Hall Ida Bayumi, Kampus IBA, Jl. Mayor Ruslan, Palembang.

*For example, the Exhibition held in South Sumatera in 2010 carried the theme "Aura Musi". The Exhibition that was held on 22 - 27 of November 2010 showcased works by professional artists in The National Gallery of Indonesia's collections, displayed side by side with visual arts by artists from South Sumatera. The objective of the travelling Exhibition is to create motivation and encourage the growth of contemporary visual arts network in South Sumatera area. Furthermore, there was also a collaboration between the two institutions, The National Gallery of Indonesia and the Government of South Sumatera, particularly the Cultural Park of South Sumatera Province. The Exhibition was held in Hall Ida Bayumi, IBA Campus, Jl. Mayor Ruslan, Palembang.*

*In 2012, The National Gallery of Indonesia focused its Travelling Exhibition program on South Sulawesi area, carrying a theme called "Narration of an Era", showcasing 21 collections of The National Gallery of Indonesia, including works by Affandi, Fajar Sidik, Nashar, S. Soedjojono, and others. This Exhibition was a collaboration between The National*

Pada tahun 2012, Galeri Nasional Indonesia memfokuskan program Pameran Keliling ke wilayah Sulawesi Selatan, dengan mengambil tema Pameran "Narasi Zaman" dengan menampilkan 21 koleksi Galeri Nasional Indonesia, antara lain karya Affandi, Fajar Sidik, Nashar, S. Soedjojono dll. Pameran ini merupakan kerja sama antara Galeri Nasional Indonesia dengan Dinas Kebudayaan dan Kepariwisataan Provinsi Sulawesi Selatan dan Taman Budaya Provinsi Sulawesi Selatan, bertempat di Gedung Mulo (Mini Hall) Kantor Dinas Kebudayaan dan Kepariwisataan Provinsi Sulawesi Selatan, pada 28 November - 2 Desember 2012. Pameran ini juga menampilkan karya terbaik 45 seniman dari Sulawesi Selatan.

Menurut Dicky Tjandra, seniman dan dosen Universitas Negeri Makassar, Pameran "Narasi Zaman", secara garis besar bahwa latar belakang budaya sangat mempengaruhi proses kreatif seniman-seniman Sulawesi Selatan, karena aroma budaya masih terasa kental apabila kita berada di sana. Kita terhenyak dan tersadarkan ketika menyadari tiang-tiang penyangga rumah kita begitu rapuh karena lalai dalam merawatnya. Secara umum, latar belakang itulah yang sangat mempengaruhi sikap

*Gallery of Indonesia and the Office of Culture and Tourism of South Sulawesi Province, and the Cultural Park of South Sulawesi Province, held at Mulo Building (Mini Hall), Office of Culture and Tourism of South Sulawesi Province, on 28 of November - 2 of December 2012. The Exhibition also showcased the best works by 45 artists from South Sulawesi.*

*According to Dicky Tjandra, artist and lecturer at Makassar State University, the "Narration of an Era" Exhibition was basically about the fact that cultural background heavily influenced the creative process of artists from South Sulawesi because cultural atmosphere is heavily felt when we are in the region. We are startled and made aware when we realize that the pillars of our house are fragile because we have been neglecting their maintenance. In general, this background is the main factor that shapes the attitude and behavior of artists in South Sulawesi, and this is where they do something for the life of their expressions.*

*In 2013, The National Gallery of Indonesia also organized a Travelling Exhibition titled "Image of the Equator", held at the*

dan perilaku seniman Sulawesi Selatan, dan dari situ pulalah mereka melakukan sesuatu bagi kehidupan ekspresinya.

Pada tahun 2013, Galeri Nasional Indonesia juga menggelar Pameran Keliling bertajuk "Citra Katulistiwa" yang digelar di Auditorium Museum Provinsi Kalimantan Barat pada 27 Agustus - 2 September 2013, memajang 25 karya old master koleksi Galeri Nasional Indonesia dan karya para seniman setempat. Auditorium berukurang 12 x 20 m tersebut sebenarnya tidak layak untuk penyelenggaraan Pameran. Untunglah, Galeri Nasional Indonesia yang sudah berpengalaman selama delapan tahun melakukan Pameran keliling berhasil menyulap ruang itu menjadi tempat Pameran yang layak.

Tujuan dari program tersebut selain mempromosikan koleksi Galeri Nasional Indonesia kepada masyarakat dan seniman daerah, juga memberi ruang kepada seniman daerah untuk menampilkan karya seni pada Pameran Seni Rupa Keliling khususnya sebagai pendamping koleksi Galeri Nasional Indonesia. Sebagai rangkaian kegiatan ini juga dilakukan program pendukung

*Auditorium of West Kalimantan Provincial Museum on 27 of August - 2 of September 2013, showcasing 25 old master works from The National Gallery of Indonesia collections as well as works by local artists. The auditorium, only 12 x 20 m in size, was actually inadequate to be a venue of an Exhibition. Fortunately, The National Gallery of Indonesia, with eight years of experience in organizing travelling Exhibitions, managed to transform the room into a decent venue for an Exhibition.*

*The objective of the program, besides promoting the collections of The National Gallery of Indonesia to the public and regional artists, is also to provide space for regional artists to showcase works of arts at Travelling Visual arts Exhibitions, especially to provide support to the collections of National Gallery of Indonesia. As part of the series of this event, there are also support programs such as information dissemination, competitions, and workshops. This event is intended to publish the programs of The National Gallery of Indonesia to regional artists as well as to motivate young artists*

seperti sosialisasi, kompetisi dan workshop. Tujuan dari kegiatan ini selain mempublikasikan program-program Galeri Nasional Indonesia kepada seniman daerah juga memotivasi seniman muda untuk berkarya dan aktif mengadakan Pameran. Di tengah keterbukaan era informasi dan komunikasi yang begitu pesat dewasa ini, secara faktual masih banyak seniman daerah, khususnya di wilayah Sumatera dan Indonesia Timur, yang minim akan informasi perkembangan seni rupa sehingga terjadi ketimpangan informasi, meskipun secara faktual di wilayah tersebut terdapat Perguruan Tinggi Seni atau Taman Budaya, namun hal tersebut belum memberi jaminan bahwa telah terjadi pemerataan informasi dalam bidang seni rupa.

Salah satu permasalahan mendasar yang ditemukenali dari program sosialisasi adalah minimnya pengetahuan seniman-seniman daerah dalam hal manajemen Pameran, mulai dari memahami peran kurator, menyiapkan proposal hingga masalah pendanaan. Melalui program sosialisasi ini berbagai informasi, pengetahuan dan pengalaman diberikan kepada peserta, sehingga secara perlahan lahir kesadaran baru bagaimana praktik kuratorial yang baik dapat dilaksanakan. Menanamkan pentingnya eksistensi seniman daerah sebagai bagian dari perkembangan dinamika sosial,

*to be more productive and actively participate in Exhibitions. In the open era of rapid information and communication nowadays, there are in fact still a lot of regional artists, especially in Sumatera and East Indonesia, who lack information on the development of visual arts, which has resulted in a gap of information although the region actually has art colleges or a cultural park, but this does not guarantee that information regarding visual arts has been evenly distributed.*

*One of the most profound reasons identified through the dissemination of information is the regional artists' lack of knowledge in Exhibition management, from understanding the roles of a curator, preparing a proposal, to problems of funding. Through this information dissemination program, various kinds of information, knowledge, and experience are delivered to the participants so that new awareness gradually appears around how good curatorial practices should be done. Instilling the importance of the existence of regional artists a part of the social dynamics development is also an obligaton of the team of curators and experts from The National Gallery of Indonesia to*

juga merupakan pekerjaan rumah bagi tim kurator dan tenaga ahli Galeri Nasional Indonesia dalam melaksanakan program sosialisasi, sehingga diperlukan upaya yang berkesinambungan.

Program sosialisasi memiliki dampak yang strategis karena dapat menumbuhkan motivasi dan semangat berkarya yang sangat tinggi di kalangan seniman daerah. Motivasi berkarya tersebut dibarengi dengan kesadaran membentuk kelompok atau komunitas seni, dan keberanian mengadakan Pameran seni rupa bersama. Kebijakan Galeri Nasional Indonesia memberi ruang dan kesempatan kepada seniman daerah untuk menampilkan karya di Galeri Nasional Indonesia, memberi angin segar bagi perkembangan seni rupa di tanah air, setidaknya secara politis dan geografis kita tidak melulu melihat karya-karya seni rupa yang lahir dan besar dari dua zona mapan, yaitu Jawa dan Bali.

Seperti yang terungkap dalam kegiatan sosialisasi yang diadakan pada April 2013, di Ternate, Maluku Utara. Sosialisasi berformat *talk show* untuk publik ini mengambil tema "Mendorong Eksistensi dan Apresiasi Seni Rupa". Salah seorang peserta mengungkapkan, sejak dirinya bekerja di Ternate, dirinya

*execute information dissemination programs, and this requires sustainable efforts.*

*The information dissemination program has strategic effects since it creates motivation and very strong passion among regional artists to produce excellent works. The motivation to work is accompanied by the awareness to form groups or art communities, as well as the courage to organize visual arts Exhibitions together. The policy of The National Gallery of Indonesia to provide space and opportunity to regional artists to showcase their works at National Gallery of Indonesia has breathed fresh air to the development of visual arts in the country, at least politically and geographically we do not always have to look at works of visual arts that are born and grow in two established zones, namely Java and Bali.*

*As revealed in the information dissemination program held on April 2013 in Ternate, North Maluku. This public talk show picked "Encouraging Existence of and Appreciation to Visual arts" as a theme. One of the participants said that, since he worked in Ternate, he had only seen one such Exhibition in the city in 2005, showcasing works by artists from Yogyakarta. No more Exhibition*



Kepala Galeri Nasional Indonesia, Tubagus "Andre" Sukmana dan Wakil Gubernur Banten, Rano Karno, sesaat sebelum pembukaan Pameran perupa Banten, Nopember 2013.

*The Head of The National Gallery of Indonesia, Tubagus "Andre" Sukmana and the Vice Governor of Banten Rano Karno, a moment before the opening of the Banten's Artists Exhibition in November 2013.*

baru sekali melihat Pameran lukisan di kota itu tahun 2005 dengan memamerkan karya-karya para seniman dari Yogyakarta. Pameran belum bisa dilaksanakan karena kota itu belum mempunyai "galeri daerah" sampai sekarang. Banyak suara muncul yang mengatakan, hotel yang banyak muncul di Ternate mestinya bisa dijadikan tempat Pameran. Belum lagi soal siapa yang akan membeli lukisan. Beberapa waktu sebelumnya, Pameran seperti ini telah pula diselenggarakan di berbagai kota di Indonesia, seperti Kupang (NTT), Kendari (Sulawesi Tenggara), Palu (Sulawesi Tengah), Pangkal Pinang (Bangka Belitung) dan Padang (Sumatera Barat).

Peta kekuatan seni rupa Indonesia sudah saatnya harus dikritisi, dengan memberi apresiasi kepada seniman-seniman di luar Jawa dan Bali, di sinilah peran Galeri Nasional Indonesia terlihat sangat besar. Beberapa Pameran seni rupa daerah yang pernah ditampilkan di Galeri Nasional Indonesia, antara lain Pameran Perupa Semarang dikemas dalam satu tema, Semarang Art Map "Rob", Mei 2013. Pameran yang menampilkan karya sejumlah perupa dari Jawa

*could be held because the city does not have a "regional gallery" until now. There are opinions saying that hotels that thrive in Ternate may actually be used as an Exhibition venue. Another problem involves the question of who is going to but the paintings. Not long ago, such an Exhibition was also held in a number of cities in Indonesia, such as Kupang (NTT), Kendari (Southeast Sulawesi), Palu (Central Sulawesi), Pangkal Pinang (Bangka Belitung), and Padang (West Sumatera).*

*The mapping of the strength of Indonesian visual arts needs to be criticized by giving appreciation to artists outside Java and Bali, and here is where The National Gallery of Indonesia plays a very important role. One of the regional visual arts Exhibition that have been showcased at The National Gallery of Indonesia is the Exhibition of Semarang Visual artists that was presented with a theme called Semarang Art Map "Rob" in May 2013. The Exhibition that showcased the works by a number of visual artists from Central Java depicted tidal flood (rob) in Semarang people's life. In November 2013, a group of visual artists from Banten carried a theme*



Art Talk, 3rd September

by
Ajip Rosidi, Agus Burhan, Bambang Budjono
Moderated by
Bambang Subarnas





Program Art Talk yang diadakan dengan mengangkat tema "Salim/siapa Salim", sebagai bagian program diskusi Galeri Nasional Indonesia.

*The Art Talk program, featuring a topic called "Salim / Who's Salim", as part of The National Gallery of Indonesia's discussion program.*




Sebagai upaya menanamkan sikap kritis dikalangan perupa dan masyarakat Galeri Nasional Indonesia rutin mengadakan kegiatan seminar, diskusi dan Artist Talk.

*The National Gallery of Indonesia holds seminars, discussions, and Artists Talks on regular basis to promote awareness of arts among the general public.*

Tengah tersebut menggambarkan tentang rob di tengah kehidupan masyarakat Semarang. Kemudian Pameran Perupa Banten yang berlangsung pada November 2013, mengusung tema "Ieu Kula: Mata Batin Banten", yang dalam bahasa Indonesia kira-kira berarti: "Inilah kami (saya): mata batin Banten".

### II.2. Seminar, Diskusi dan Kompetisi

Menyadari pentingnya peran Sumber Daya Manusia bagi sebuah institusi, maka Galeri Nasional Indonesia selalu meningkatkan program peningkatan SDM baik dalam tataran internal maupun eksternal. Dalam tataran internal Galeri Nasional Indonesia selalu berperan aktif dalam mengikuti dan mengadakan kegiatan seminar dan diskusi baik dalam tingkat nasional, regional dan internasional. Dalam tingkat nasional, Galeri Nasional Indonesia selalu konsisten mengadakan kegiatan seminar dan diskusi, baik sebagai rangkaian dari kegiatan Pameran Seni Rupa maupun kegiatan yang berdiri sendiri sebagai upaya merespon perkembangan seni rupa yang sedang aktual. Melalui kegiatan diskusi diharapkan dapat dihasilkan *feedback*, baik dalam bentuk rekomendasi kegiatan, segala bentuk kritik, masukan, harapan hingga hal-hal lain yang dianggap penting dan strategis.

*called "Ieu Kula: The Inner Eye of Banten", which in Indonesian means: "Inilah kami (saya): mata batin Banten".*

### *II.2 Seminar, Discussions, and Competitions*

*Realizing the importance of human resources to an institution, The National Gallery of Indonesia always tries to improve its human resources, internal or external, through various programs. Internally, The National Gallery of Indonesia always actively participates and organizes seminar and discussion events at national, regional, and international level. At the national level, The National Gallery of Indonesia consistently holds seminar and discussion events, either as part of a visual art Exhibition event or as an independent event in attempting to respond to the most recent development in visual arts. Discussion events are expected to produce feedbacks in form of event recommendations, all kinds of criticisms, advice, expectations, and other things considered to be important and strategic.*

*Seminar and discussion events may encourage critical thinking and attitude among visual artists, art enthusiasts, art practitioners, and the general public, and they*




Seminar "Kejahatan hak cipta dalam seni rupa", diselenggarakan Galeri Nasional Indonesia pada tahun 2001.

*A seminar on "Copyright Crime in Visual Arts" was held by The National Gallery of Indonesia in 2001.*




Diskusi desain grafis Indonesia pada tahun 2000 menghadirkan pembicara dari kalangan profesional dan paktisi seni.

*A discussion on Indonesian graphic design in 2000, featuring professional artists and practitioners of arts as speakers.*

Kegiatan seminar dan diskusi selain dapat menumbuhkan sikap dan pemikiran kritis di kalangan perupa, pemerhati seni, praktisi seni dan masyarakat, juga diharapkan dapat merumuskan beberapa pemikiran strategis, politis sekaligus visioner, yang dapat direkomendasikan kepada pihak terkait. Kegiatan diskusi yang diadakan pada awal Galeri Nasional Indonesia diresmikan, tepatnya pada tahun 1999, adalah Diskusi Seni Rupa Tema "Aktualisasi dan Representasi: membaca Seni Rupa Indonesia Kini". Kegiatan lainnya yang diadakan pada tahun 2000, adalah: Seminar Sehari Seni Rupa Kriya Seni Kreasi ISI JogJakarta, Seminar Sehari menyoal eksistensi Seni Rupa Sumatera dan aktifitas Temu Wicara Apresiasi Seni Rupa dan Kreatifitas Anak.

Pada tahun 2001, Galeri Nasional Indonesia mengadakan seminar yang sangat menarik, Seminar Sehari Kesejahteraan Hak Cipta dalam Seni Rupa. Masalah hak cipta pada saat itu memang merupakan hal yang sangat aktual sejalan dengan maraknya kasus pemalsuan dalam bidang karya seni lukis. Seminar ini menghadirkan pembicara ahli antara lain Indah C. Noerhadi.

*are also able to formulate a few strategic, political, and visionary thoughts that may be proposed to relevant parties. A discussion events held not long after The National Gallery of Indonesia was inaugurated, in 1999, to be precise, was Discussion on Visual arts carrying the theme "Actualization and Representation: Reading Indonesian Visual arts Today". Other events held in 2000 included One-Day Seminar on Artictic Craft of Visual arts at ISI Yogyakarta, One-Day Seminar on the Existence of Visual arts in Sumatera, and Talk Show on Visual arts Appreciation and Children's Creativity.*

*In 2001, The National Gallery of Indonesia organized a very interesting seminar called One-Day Seminar on Copyright Welfare in Visual arts. Copyright was a trending issue at that time due to a lot of cases of forgeries of paintings. This seminar brought expert speakers such as Indah C. Noerhadi.*

*In the following years, The National Gallery of Indonesia regularly organized discussion events on trending issues and discourses such as the discussion on Nusantara*




Diskusi seni rupa Fine art round table: "Indonesian Modern Paintings".

*Discussion of Fine art round table: "Indonesian Modern Paintings".*



Pada perkembangannya Galeri Nasional Indonesia selalu rutin mengadakan kegiatan seminar dan diskusi.

*During the course of its development, the National Gallery of Indonesia often holds seminars and discussion forums.*



Seminar seni rupa yang diadakan Galeri Nasional Indonesia selalu mendapat sambutan yang baik dari masyarakat.

*The National Gallery of Indonesia's Visual arts Exhibitions always gets positive feedback from the public.*

Pada tahun-tahun berikutnya, Galeri Nasional Indonesia juga selalu rutin mengadakan kegiatan diskusi dengan mengangkat isu dan wacana yang aktual, seperti diskusi Seni Rupa Nusantara, tahun 2002, Diskusi Video Art, tahun 2003 dan diskusi panel " Seputar Kontroversi Kurator, Kurasi dan Kuratorial di Indonesia", tahun 2005, Seminar Nasional "Membangun Dinamika Seni Rupa Indonesia", tahun 2007. Memasuki tahun 2010 Galeri Nasional Indonesia menggelar diskusi yang tak kalah seru, yaitu mengangkat isu tentang performance dalam seni rupa yang dibalut dalam tema diskusi "Indonesia Performance Art Studies (IPAS)", hadir pada diskusi ini para pembicara dan peserta yang berkarya dalam bidang seni rupa dan pertunjukan.

Pada tahun 2012 diselenggarakan seminar dengan tema "Strategi Perluasan dan Aktualisasi Apresiasi Seni". Kegiatan edukasi ini dikemas dalam bentuk seminar interaktif antara pembicara dengan audience. Selain seminar, kegiatan ini juga dirangkai dengan kegiatan edukatif lainnya, seperti pemutaran film dokumenter tokoh-tokoh seni rupa Indonesia. Kegiatan tersebut diikuti oleh para guru seni budaya yang terhimpun dalam Musyawarah Guru Mata Pelajaran (MGMP) SD, SMP dan SMA se-Kabupaten dan se-Kota Sukabumi, berjumlah sekitar 100 orang.

*Visual arts exhibition in 2002, Discussion on Video Art in 2003, and a panel discussion about "The Controvery of Curators, Curation, and Curatorial in Indonesia" in 2005, National Seminar on "Building the Dynamics of Indonesian Visual arts" in 2007. Early in 2010, National Gallery of Indonesia held a very interesting discussion about performance in visual arts under a theme "Indonesia Performance Art Sudies (IPAS)". The discussion involved speakers and participants working in visual arts and performances.*

*In 2012, a seminar carrying a theme called "Expansion Strategy and Actualization of Art Appreciation" was held. This educational event was carried out in form of an interactive seminar between the speakers and the audience. Besides the seminar, the event also provided other educational activities, such as documentary movies about prominent figures of visual arts in Indonesia. The event was attended by arts and culture teachers who belonged to Teachers Association of Subject Teaching (MGMP) of elementary schools, junior high schools, and senior high schools in all regencies and cities in Sukabumi, numbering around 100 attendants.*




Wakil Menteri Pendidikan dan Kebudayaan bidang Kebudayaan, Prof. Wiendu Nuryanti meninjau Lomba Lukis Kolektif Pelajar Nasional 2012.

*The Deputy Minister of Education and Culture, Prof. Wiendu Nuryanti, observing the Student National Collective Painting Competition 2012.*

Tampil sebagai pemakalah dalam seminar itu, antara lain: Drs. Sumarmin yang mewakili Kepala Galeri Nasional Indonesia, Kurator Galeri Nasional Indonesia,Citra Smara Dewi, S.Sn, M.Si., dan Dr. Zakaria Suteja, M.Sn. Pada seminar tersebut Sumarmin memberikan materi berupa pengenalan akan eksistensi Galeri Nasional Indonesia sebagai lembaga kebudayaan di Indonesia. Dr. Zakaria Suteja, M.Sn. membahas tema "Memperluas Makna dan Implementasi Kegiatan Apresiasi Seni di Sekolah", sedangkan Citra Smara Dewi memberikan materi bertemakan "Peran Lembaga Pendidikan Dalam Meningkatkan Potensi Seni Rupa Indonesia". Kegiatan tersebut berlangsung meriah dan mendapatkan apresiasi yang besar dari masyarakat setempat, terutama guru-guru yang terhimpun dalam MGMP mulai dari tingkat SD, SMP sampai SMA dari Kabupaten dan Kota Sukabumi.

### II.2.1. Kompetisi

Galeri Nasional Indonesia mempunyai salah satu fungsi untuk malaksanakan layanan edukasi dan publikasi, khususnya di bidang karya seni rupa dan berkompeten dalam mengembangkan gagasan untuk mencari formula yang tepat dalam membangkitkan dan mengembangkan minat dan

*Speakers at the seminar were, among others: Drs. Sumarmin who represented the Head of The National Gallery of Indonesia, Curator at The National Gallery of Indonesia,Citra Smara Dewi, S.Sn, M.Si., and Dr. Zakaria Suteja, M.Sn. In the seminar, Sumarmin presented a material about introduction to the existence of National Gallery of Indonesia as a cultural institution in Indonesia. Dr. Zakaria Suteja, M.Sn. discussed "Expanding Meaning and Implementing Art Appreciation Activities in Schools", while Citra Smara Dewi presented a material about "The Roles of Educational Institutions in Promoting Visual arts Potentials in Indonesia". It was an exciting event and earned huge appreciation from local people, especially teachers who belonged to MGMP of elementary schools, junior high schools, and senior high schools in all regencies and cities in Sukabumi.*

### *II.2.1. Competitions*

*The National Gallery of Indonesia serves a function to perform educational and publishing services, especially in the field of visual arts, and has the competence to develop ideas in search for the right formula to arouse and promote the interest and creativity of the society in*



Menteri Pariwisata dan Kebudayaan, I Gede Ardika pada salah satu kegiatan seni rupa anak-anak.

*The Minister of Tourism and Culture, I Gede Ardika, on one of the children's visual arts activities.*



Suasana lomba lukis anak yang melibatkan anak-anak baik dari pendidikan formal maupun non formal.

*Painting competition involving children from both formal and informal institutions.*

kreatifitas masyarakat di bidang seni rupa. Salah satu bentuk formula tersebut antara lain berupa penyelenggaraan lomba atau kompetisi mulai dari pra sekolah, TK, Sekolah Dasar hingga Perguruan Tinggi. Kegiatan kompetisi sangat penting diadakan selain untuk memotivasi generasi muda, menumbuhkan sikap sportifitas juga menemukenali bakat-bakat seni potensial dari peserta sebagai calon seniman profesional di masa mendatang.

Kegiatan lomba yang pertama kali diadakan Galeri Nasional Indonesia pada tahun 1999 adalah Lomba Lukis Anak-anak dengan tema "Indonesiaku Kini", tepatnya tanggal 24 Oktober 2004. Lomba lukis anak ini merupakan realisasi dari program kerja Galeri Nasional Indonesia dalam rangka sosialisasi untuk menggali potensi anak-anak Indonesia dalam kaitannya untuk merangsang kreatifitas di bidang seni lukis. Kegiatan lomba lukis yang diadakan pertama kali oleh Galeri Nasional Indonesia ini merupakan hasil kerjasama Yayasan Seni Rupa Indonesia. Pemilihan tema "Indonesiaku Kini", dengan harapan anak-anak Indonesia dapat lebih mencintai budaya bangsa sendiri. Peserta lomba dibagi menjadi kelompok usia 4-15 tahun yang terdiri dari siswa SD, SLTP dan Sanggar Seni Rupa yang didominasi peserta

*the field of visual arts. One of the formulas is by organizing contests or competitions for students from preschool, kindergarten, elementary school, up to university students. Competitions are highly necessary to encourage young generation, grow sportsmanship, and identify potential talents in arts from the participants to help them become professional artists in the future.*

*The first competition held by The National Gallery of Indonesia in 1999 was Children Painting Competition carrying a theme called "My Present Indonesia", on October 24 2004. This children painting competition was an implementation of The National Gallery of Indonesia's work program to disseminate information in order to explore the potentials of Indonesian children by stimulating their creativity in the art of painting. The painting competition was held for the first time by The National Gallery of Indonesia in collaboration with Indonesia Foundation of Visual arts. The theme "My Present Indonesia" was chosen in hopes that Indonesian children would love their national culture even more. Competition participants were divided into age groups of 4-15 years comprising children from elementary school, junior high school, and visual art*




Peresmian lomba lukis kolektif pelajar nasional oleh Wakil Menteri Kebudayaan, Prof. Wiendu Nuryanti, didampingi kepala Galeri Nsaional Indonesia, Tubagus "Andre" Sukmana.

*The opening ceremony of national students' collective painting competition by the Deputy Minister of Culture, Prof. Wiendu Nuryanti, accompanied by the head of The National Gallery of Indonesia, Tubagus "Andre" Sukmana.*

dari daerah Jabotabek dan Kota Bandung. Berbagai jenis lomba kemudian diadakan, seperti Lomba Melukis Komik di atas T'shirt (2002), Lomba Komik Pin Up (2002), Lomba Patung Anak-anak (2003), Lomba Lukis Teknik Kolase (2004) dan berbagai lomba lainnya.

Memasuki tahun 2010, Galeri Nasional Indonesia melakukan peningkatan kualitas lomba dengan lebih menarik, interaktif namun tetap memiliki nilai-nilai edukatif, yaitu menjadi bagian dari kegiatan Pameran Seni Rupa. Misalnya Lomba Melukis Kolektif yang diadakan dalam rangka Pameran Seni Rupa Anak Indonesia yang diadakan pada tahun 2010 dan 2013.

Kegiatan lomba yang diadakan Galeri Nasional Indonesia pada tahun 2013 memang bersifat tertutup, yaitu mengundang beberapa komunitas seni atau sanggar seni lukis anak-anak dari seluruh Indonesia, dimana masing-masing provinsi diwakilkan 4 orang anak dan seorang pembimbing. Lomba ini memperebutkan piala Wakil Menteri Bidang Kebudayaan Kementerian Pendidikan dan Kebudayaan, serta hadiah sejumlah uang tunai. Lomba Lukis Kolektif tahun 2013 bertemakan "Aku Suka Indonesia", dengan harapan lomba tersebut dapat

*studios dominated by participants from Jabotabek and Bandung. Various types of competitions were held, including Painting Comics on T-shirt Competition (2002), Pin Up Comic Competition (2002), Children Sculpture Competition (2003), Painting with Collage Techniques Competition (2004), and many other kinds of competitions.*

*Early in 2010, The National Gallery of Indonesia improved the quality of the competition and tried to make it more interesting, interactive, but still contain educational values, by making it part of Visual arts Exhibition events. A good example is the Collective Painting Competition held in Indonesian Children Visual arts Exhibition in 2010 and 2013.*

*The competition held by The National Gallery of Indonesia in 2013 were closed ones in that only a number of art communities or children painting studios from all over Indonesia and each province was represented by four children and one chaperone. The participants competed for a trophy from Deputy Minister for Culture, Ministry of Education and Culture, as well as for cash. The theme of the Collective Painting Exhibition in 2013 was "I Like Indonesia", in*



Suasana penjurian kompetisi patung publik Galeri Nasional Indonesia.

*A scene during the judging process at a National Gallery of Indonesia public sculpture contest.*



Para juri lomba patung publik Galeri Nasional Indonesia terdiri dari pematung dan kalangan profesional.

*The judges of the National Gallery of Indonesia's public sculpture contest consists of professional sculptors and artists.*

memupuk rasa nasionalisme dan mampu menanamkan jiwa kompetitif pada diri anak-anak. Selain lomba seni lukis dan patung, Galeri Nasional Indonesia juga menyadari pentingnya mengasah keterampilan dasar, yaitu melalui tarikan garis, sehingga pada tahun 2013 digagas Lomba Gambar (drawing) dengan tema "Panorama Indonesia 2013". Melalui lomba tersebut diharapkan masyarakat mampu berinteraksi, mengembangkan potensi, kreatifitas, dan imajinasi melalui penciptaan karya seni gambar (drawing), khususnya dalam menggambarkan kekayaan, keanekaragaman, dan juga berbagai kondisi sosial budaya Indonesia.

Dalam peta perkembangan Galeri Nasional Indonesia, tercatat dua lomba penting yang diadakan Galeri Nasional Indonesia, yaitu Lomba Logo Galeri Nasional Indonesia dan Lomba Patung Publik sebagai penanda baru Galeri Nasional Indonesia. Lomba logo Galeri Nasional Indonesia diselenggarakan pada awal pembentukan Galeri Nasional Indonesia tepatnya pada bulan Januari tahun 2000. Sayembara logo merupakan langkah proaktif Galeri Nasional Indonesia dalam upaya mensosialisasikan eksistensi Galeri Nasional Indonesia kepada

*hopes that the competition would build up a sense of nationalism and develop competitive spirit in the children.*

*Besides painting and sculpture competitions, The National Gallery of Indonesia also made it a point to hone the children's basic skills in terms of drawing lines, so a Drawing Competition was held in 2013 carrying a theme called "Panorama of Indonesia 2013". This competition was expected to encourage people to interact, develop their potentials, creativity, and imagination through creations of drawings, especially in depicting the wealth, diversity, and various social and cultural conditions in Indonesia.*

*During its development, there were two most important competitions held by The National Gallery of Indonesia, namely the The National Gallery of Indonesia Logo Competition and Public Sculpture Competition that would become the new marker of The National Gallery of Indonesia. The National Gallery of Indonesia Logo Competition was held in January 1999, shortly after The National Gallery of Indonesia was just established. The logo competition was a proactive*




Penyerahan hadiah kepada pemenang lomba logo Galeri Nasional Indonesia, Basnendar Herry Prilosadoso.

*A prize is being awarded to Basnendar Herry Prilosadoso, the winner of The Gallery National of Indonesia's logo contest.*

GALERI
NASIONAL
INDONESIA

PETUNJUK WARNA

Warna Khusus

TOKA TC124

TOKA TC 529 Black

Warna Proses

Magenta 100%
Yellow 100%

Black 100%

PETUNJUK HURUF

True Type Font

**EUROIKA**

Logo resmi Galeri Nasional Indonesia setelah direvisi oleh (Alm.) Cahyono Abdi.

*The National Gallery of Indonesia official logo, after revised by (Alm.) Cahyono Abdi.*

masyarakat luas berkenaan dengan fungsionalisasi dan misi Galeri Nasional Indonesia. Salah satu tindakan yang cukup strategis adalah menumbuhkan *image* dan jati diri (identitas) dengan menciptakan lambang (simbol) yang dapat dipergunakan untuk kepentingan di berbagai media publikasi, sehingga memudahkan masyarakat untuk mengenalinya. Berdasarkan pada pertimbangan itulah dipandang perlu diciptakan logo melalui sayembara (kompetisi) agar diperoleh karya logo terbaik.

Sayembara logo dimulai sejak disebarluaskannya informasi kepada masyarakat pada 22 November 1999, berakhir 15 Januari 2000 bagi pengiriman melalui pos, dan 22 Januari 2000 bagi yang mengirim secara langsung. Sayembara ini berhasil menjaring 153 desain dari 75 desainer. Tim Juri Lomba terdiri dari:

1. Prof. Dr. Edi Sedyawati (Mantan Dirjenbud)
2. Drs. Wagiono Sunarto, M.Sc (Ketua Kurator Galeri Nasional Indonesia)
3. T. Sutanto (Perupa dan Dosen FSRD ITB)
4. Dra. Watie Moerany (Plh. Kepala Galeri Nasional Indonesia)

Berdasarkan rapat Dewan Juri maka terpilih logo terbaik dari karya Basnendar Herry Prilosadoso.

*step by The National Gallery of Indonesia in attempting to disseminate its existence to the general public with regards to the functionalization and mission of The National Gallery of Indonesia. One of the most strategic actions was building an image and identity by creating a symbol that could be used for certain purposes in various publication media which made it easier for the public to explore. These considerations led to a competition to create a logo in order to obtain the best logo work.*

*The logo competition began since information on it was disseminated to the general public on November 22 1999 and ended on January 15 2000 for works sent by mail and on January 22 2000 for works sent directly. The competition managed to attract 153 designs by 75 designers.*

*The judges for the competition were:*

1. *Prof. Dr. Edi Sedyawati (Former Dirjenbud)*
2. *Drs. Wagiono Sunarto, M.Sc (Head of Curators at The National Gallery of Indonesia)*
3. *T. Sutanto (Visual artist and Lecturer at FSRD ITB)*
4. *Dra. Watie Moerany (Act. Head of The National Gallery of Indonesia)*



Pembukaan Pameran Seni Rupa Mexico yang diikuti beberapa seniman-seniman Mexico dengan berbagai teknik dan media.

*The opening of the Mexican Visual Arts Exhibition which was followed by a number of Mexican artists using various techniques and media.*

Karya terpilih harus direvisi sesuai dengan arahan dan masukan tim juri. Kemudian dimodifikasi dan diselesaikan oleh (Alm.) Cahyono Abdi. Dengan terpilihnya logo Galeri Nasional Indonesia, maka sejak tahun 2000 Galeri Nasional Indonesia resmi memiliki logo yang diaplikasikan kepada semua media promosi dan publikasi.

*After the judges' meeting, it was decided that the best logo was the one designed by Basnendar Herry Prilosadoso. The chosen work had to be revised based on the directions and advise from the team of judges.* Then was modified and settled by (Alm.) Cahyono Abdi. *After a logo had been chosen, The National Gallery of Indonesia has had a special logo applied to all promotional and publication media since 2000.*

### II. 3. Kerjasama Internasional

Sebagai bagian dari program peningkatan jejaring dan kemitraan khususnya di tingkat internasional, sejak awal Galeri Nasional Indonesia senantiasa menjalin kerjasama dengan berbagai negara di dunia. Merunut kepada akar sejarah perkembangan Galeri Nasional Indonesia, maka tercatat sejak tahun 1980-an pernah dirintis kerjasama tingkat internasional khususnya dalam program Pameran. Pada salah satu tulisan pengantar kuratorial, pada Pameran Koleksi Mancanegara, kurator Rizki A. Zaelani menulis kronologis hal tersebut melalui artikel berjudul "Dari Semangat modernism ke Seni Rupa Kontemporer".

Menurut Rizki, cikal bakal Pameran internasional Galeri Nasional Indonesia dirintis melalui Pameran pertama pada tahun 1992, Pameran "PARIS - Jakarta: Masa 1950-1960", di gedung Pameran Departemen Pendidikan dan Kebudayaan, Gambir (kini menjadi Galeri

### *II. 3. International Cooperation*

*As part of the network expansion and partnership program, particularly at the international level, The National Gallery of Indonesia has always developed cooperations with many countries in the world. According to the root history of the development of The National Gallery of Indonesia, cooperation at the international level had been initiated since the 1980's, especially in the Exhibition program. In one of the introductory curatorial articles about Exhibition of Foreign Collections, curator Rizki A. Zaelani wrote the chronology of such a cooperation in an article titled "From the Spirit of Modernism to Contemporary Visual arts".*
*According to Rizki, the early stage of The National Gallery of Indonesia's international Exhibitions*



Kerjasama Galeri Nasional Indonesia dengan beberapa seniman asing sebagai bentuk kerjasama internasional yang terus ditingkatkan.

*Collaboration between The National Gallery of Indonesia's and various foreign artists as a form of international cooperation is continuously improved.*



Pembukaan Pameran kerja sama GNI dengan Korea Utara "Korean Painting Exhibition" pada April 2008.

*The opening of the Exhibition held as a collaboration between GNI and North Korea, "Korean Painting Exhibition", April 2008.*

Nasional Indonesia). Pameran ini di antaranya menampilkan karya-karya para seniman internasional yang pernah dikumpulkan untuk kepentingan Pameran seniman Perancis di Gedung Societet Belanda, De Harmonie, Jakarta tahun 1959. Pameran 1959 ini diselenggarakan oleh Departemen Penerangan Indonesia saat itu, yang memiliki wakilnya di Perancis, berhasil mengumpulkan 100 karya grafis dan lukisan karya para seniman berbagai kewarganegaraan yang tinggal dan bekerja di kota Paris. Pameran ini lalu mendonasikan karya-karya tersebut pada Indonesia, yang kemudian disimpan di Museum Nasional Indonesia, hingga dipamerkan kembali tahun 1992 bersama-sama dengan karya-karya para seniman Indonesia di masa tahun 1950-1960.

Pameran berikutnya diselenggarakan pada tahun 1995, "Contemporary Art of The Non-Aligned Countries: Unity in Diversity in International Art", di tempat yang sama, diselenggarakan bersamaan dengan pelaksanaan Konferensi Tingkat Tinggi (KTT) Non-Blok di Indonesia. Pameran ini diikuti oleh 251 orang peserta, serta disiapkan oleh 42 orang kurator dari 41 negara di wilayah

*was initiated through the first Exhibition in 1992, the "PARIS - Jakarta: 1950-1960 Period" Exhibition at the Exhibition hall owned by the Ministry of Education and Culture, Gambir (The National Gallery of Indonesia today). This Exhibition showcased the works by international artists who used to be assembled for French artists' Exhibition at the Dutch Societet Building, De Harmonie, Jakarta, in 1959. This 1959 Exhibition was organized by the Indonesian Ministry of Information at that time, which had representatives in France, and was able to collect 100 graphic works and paintings by artists from different nationalities who lived and worked in Paris. The works were then donated to Indonesia and stored in the National Museum of Indonesia until they were showcased again in 1992, together with works by Indonesian artists from the 1950-1960 era.*

*The next Exhibition was held in 1995 under the title of "Contemporary Art of The Non-Aligned Countries: Unity in Diversity in International Art" at the same venue, at the same time as the Non-aligned Summit (KTT Non-Blok) in Indonesia. The Exhibition was attended by 251*



Pembukaan Pameran seni rupa "De Paris a Jakarta" yang diselenggarakan oleh Pusat Kebudayaan Perancis (CCF) yang bekerjasama dengan GNI.

*The opening of "De Paris a Jakarta" visual arts Exhibition, held by The Culture Center of France (CCF) and GNI.*



Pembukaan Pameran seni rupa "Ligne a Ligne" yang diselenggarakan oleh Pusat Kebudayaan Perancis (CCF) yang bekerjasama dengan GNI.

*The opening of "Ligne a Ligne" visual arts Exhibition, held by The Culture Center of France (CCF) and GNI.*




Peresmian Pameran keliling koleksi Galeri Nasional Indonesia di Vietnam dengan tema "Insideout".

*The opening ceremony of The National Gallery of Indonesia Travelling Exhibition in Vietnam, carrying a theme called "Insideout".*



Kunjungan kepala Galeri Nasional Indonesia dan kurator ke India untuk menjajaki peluang kerja sama.

*A visit by the head and curator of The National Gallery of Indonesia to India to explore possibilities for cooperation.*

Asia dan Afrika. Setelah Pameran ini usai, 38 karya milik 33 orang seniman dari 21 negara kemudian disumbangkan pada pemerintah Indonesia.

*participants and prepared by 42 curators from 41 countries in Asia and Africa. After the Exhibition was over, 38 works by 33 artists from 21 countries were then donated to the Indonesian government.*

Sejak kelembagaan Galeri Nasional Indonesia dilegitimasi pada tahun 1998, beberapa program internasional, baik Pameran, diskusi dan seminar diadakan meski belum secara maksimal. Beberapa kegiatan Pameran internasional yang diadakan, Pameran ASEAN New Media Art Exhibition, tahun 2007, Pameran The Jakarta International Photo Summit "City of Hope", tahun 2007, Pameran Perupa Perempuan Indonesia-Mexico "Latitude", tahun 2008, dan beberapa Pameran internasional lainnya.

*Ever since The National Gallery of Indonesia was made legitimate as an institution in 1998, several international programs, including Exhibitions, discussions, and seminars were still held despite obvious weaknesses in their execution. Some of the international Exhibitions were: ASEAN New Media Art Exhibition in 2007, The Jakarta International Photo Summit "City of Hope" in 2007, Exhibition by Female Visual artists Indonesia-Mexico "Latitude" in 2008, and several other international Exhibitions.*

Pada tahun 2006 Galeri Nasional Indonesia mencatat prestasi tersendiri ketika menjadi partisipan aktif pada pembentukan asosiasi profesi tingkat internasional, yaitu Asian Art Museum Directors' Forum (AAMDF). Pada saat yang bersamaan, juga ditandatangani 'Beijing Resolution', yaitu sebuah kesepakatan kerjasama antara museum di kawawan Asia. Sejak tercatat sebagai anggota AAMDF, eksistensi Galeri Nasional Indonesia di dunia internasional semakin terlihat jelas, karena koleksi-

*In 2006, The National Gallery of Indonesia recorded a unique achievement as an active participant in the establishment of international profession association, the Asian Art Museum Directors' Forum (AAMDF). "Beijing Resolution", a cooperation agreement involving museums in Asia was signed at the same time. Since becoming a member of AAMDF, the existence of The National Gallery of Indonesia at the international level was more*



Pembukaan Pameran Keliling kerja sama Galeri Nasional Indonesia dengan National Gallery of Bangkok di Thailand, oleh Duta Besar Indonesia untuk Thailand, Muhammad Hatta.

*The opening of a Travelling Exhibition held by The National Gallery of Indonesia in collaboration with The National Gallery of Thailand in Bangkok by the Indonesian Ambassador for Thailand, Muhammad Hatta.*

koleksi karya seni rupa milik Galeri Nasional Indonesia tidak kalah dengan milik negara lain khususnya di kawasan Asia. Perkembangan dan wacana seni rupa di Indonesia yang terus meningkat oleh beberapa kurator tingkat dunia diperhitungkan sebagai salah satu kekuatan baru di kawasan Asia.

Menyadari peran strategis dan politis dari Galeri Nasional Indonesia, maka partisipasi aktif Galeri Nasional Indonesia pada kegiatan internasional baik seminar, konferensi dan Pameran harus terus dikembangkan, sehingga sejak tahun 2006, Galeri Nasional Indonesia tercatat aktif melakukan hal tersebut, misalnya pada tahun 2007 mengadakan Pameran Seni Rupa di National Art Gallery, Malaysia, dilanjutkan pada tahun berikutnya, tahun 2008, Galeri Nasional Indonesia bekerjasama dengan Museum Nasional Filipina mengadakan Pameran koleksi Galeri Nasional Indonesia dan koleksi Museum Filipina di Museum Nasional Filipina. Kegiatan internasional tersebut terus berlanjut pada tahun 2009, Galeri Nasional Indonesia bekerjasama dengan National Gallery Bangkok, mengadakan Pameran di The National Gallery, Bangkok. Pameran Kerjasama Internasional ini merupakan bentuk rangkaian kegiatan Pameran kerjasama yang diselenggarakan oleh Galeri Nasional Indonesia

*prominent because visual arts collections owned by The National Gallery of Indonesia are just as good as those owned by other countries, particularly in Asia. The development and discourse of visual arts in Indonesia that continue to improve has made world curators see us as one of the newly emerging powers in Asia.*

*Due to the strategic and political roles of The National Gallery of Indonesia, its active participation in international events such as seminars, conferences, and Exhibitions have to be improved continuously. The National Gallery of Indonesia has been doing so since 2006, for instance, by organizing an Exhibition of Visual arts at National Art Gallery, Malaysia, in 2007 and collaborating with the Philippines National Museum in 2008 to organize an Exhibition of The National Gallery of Indonesia's collections and Philippines Museum's collections at Philippines National Museum. There was another international event in 2009 when The National Gallery of Indonesia collaborated with Bangkok National Gallery to organize an Exhibition at The National Gallery, Bangkok. This international collaboration Exhibition was one of the collaborative Exhibitions organized*



Pameran keliling internasional koleksi Galeri Nasional Indonesia di Aljazair, 2011.

*The international Travelling Exhibition of the National Gallery of Indonesia's collections in Algier, 2011.*

dengan lembaga seni rupa di luar negeri / internasional. Kegiatan ini juga merupakan implementasi dari resolusi yang disepakati pada ASIAN Art Museum Directors' Forum, Beijing-China 2006.

Pada tahun 2011, Galeri Nasional Indonesia mengadakan Pameran Keliling Internasional ke Aljazair, dalam rangka perayaan penetapan Kota Tlemcen, Aljazair sebagai Ibukota Kebudayaan Islam untuk wilayah Afrika, tahun 2011. Kementerian Kebudayaan Republik Demokrasi Aljazair menyampaikan undangan kepada pemerintah Indonesia melalui Kedutaan Besar Republik Indonesia di Aljazair perihal untuk berpartisipasi pada kegiatan "Tlemcen, Ibukota Kebudayaan Islam 2011". Menyambut baik undangan dari pemerintah Aljazair tersebut dan untuk melaksanakan misi di atas, maka Galeri Nasional Indonesia sekaligus mewakili Kementerian Kebudayan dan Pariwisata Republik Indonesia berpartisipasi dengan menyelenggarakan Pameran Keliling Internasional yang bertema Islami pada Tahun 2011 di Kota Tlemcen, Aljazair dengan judul "CAKRAWALA CAHAYA: Pameran Karya Koleksi Galeri Nasional Indonesia".

Pada tahun 2012, Galeri Nasional Indonesia bekerjasama dengan National Museum of Yangon-Myanmar, mengadakan Pameran dengan judul "*(Re)collective*

*by The National Gallery of Indonesia with international visual arts institutions abroad. This event was also an implementation of the resolution signed during ASIAN Art Museum Directors' Forum in Beijing, China, in 2006.*

*In 2011, The National Gallery of Indonesia organized an international travelling Exhibition to Algeria in commemorating the stipulation of Tlemcen City, Algeria, as the capital of Islamic Culture for Africa region. The Ministry of Culture, Democratic Republic of Algeria, extended an invitation to the Indonesian government through the Indonesian Embassy in Algeria about the participation in the event "Tlemcen, Capital of Islamic Culture 2011". To warmly accept the invitation from the Algerian government and to perform the mission above, The National Gallery of Indonesia represented the Ministry of Education and Culture of the Republic of Indonesia to participate by organizing an international travelling Exhibition with Islamic theme in 2011 in Tlemcen City, Algeria, bearing the title of "The Horizon of Light: Exhibition of The National Gallery of Indonesia's Collections".*

*In 2012, The National Gallery of Indonesia, in collaboration with National Museum of*




Pada tahun 2012, Galeri Nasional Indonesia bekerjasama dengan National Museum of Yangon, Myanmar.

*In 2012, The National Gallery of Indonesia collaborated with the National Museum of Yangon, Myanmar.*



Galeri Nasional Indonesia bekerjasama dengan Museum Nasional Yangon, Myanmar, menyelenggarakan Pameran keliling

*The National Gallery of Indonesia organized a Travelling Exhibition in collaboration with the National Museum of Yangon, Myanmar.*

*Remembrance*" di National Museum of Yangon – Myanmar. Menurut Rizki A. Zaelani, kurator Pameran, kegiatan ini merupakan salah satu tanda keberhasilan dari interaksi dan dialog kultural antara masyarakat Indonesia dan Myanmar. Karya-karya yang dipamerkan berasal dari koleksi Galeri Nasional Indonesia, Jakarta dan Museum of Art Myanmar ini menandai sebuah interaksi pandangan dan sikap hidup yang kurang lebih mirip, intim, dan saling berinteraksi.

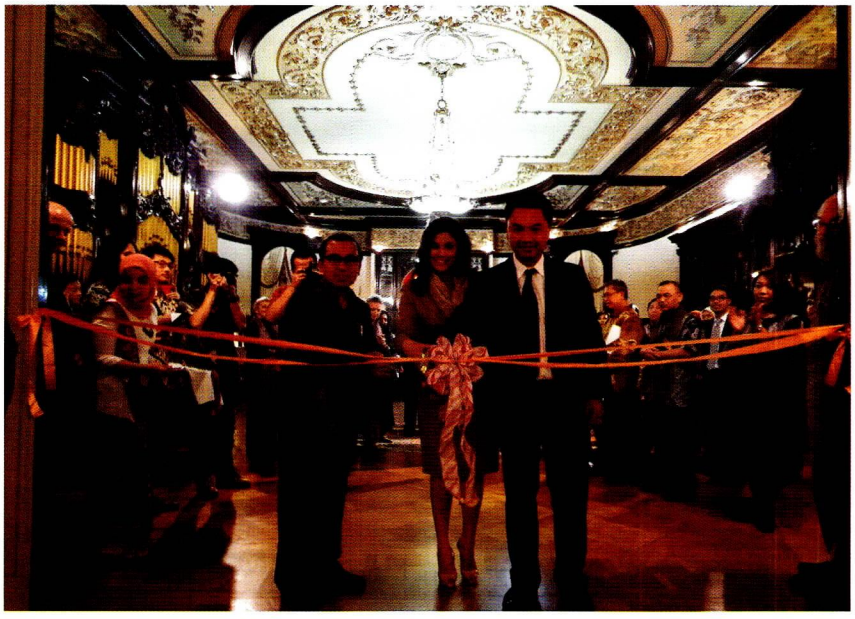
Tema ekspresi dan penggambaran gagasan yang ditunjukkan oleh masing-masing seniman yang berasal dari dua lingkungan hidup dan budaya yang tak sama ini pada kenyataannya menunjukkan persinggungan dan persamaan (commonality) yang harmonik sekaligus dinamik. Perkembangan dua masyarakat yang memiliki latar belakang budaya agraris dan sama-sama memasuki keadaan perubahan sosial menjadi masyarakat modern menunjukkan berbagai jejak pengalaman yang saling berinteraksi.

Menutup penghujung tahun 2013, Galeri Nasional Indonesia bekerja sama dengan kantor KBRI di Amerika Serikat menampilkan karya-karya koleksi negara dan para seniman yang diundang

*Yangon, Myanmar, organized an Exhibition titled "(Re)collective Remembrance" at National Museum of Yangon, Myanmar. According to Rizki A. Zaelani, the Exhibition curator, this event was one of the success signs of the interaction and cultural dialog between Indonesian and Myanmar people. The showcased works from the collections of The National Gallery of Indonesia, Jakarta, and Museum of Art, Myanmar, marked an interaction of relatively identical, intimate, and interactive perceptions and life attitude.*

*The expression of theme and depiction of ideas shown by each artist coming from two dissimilar environments and cultures actually indicated intersections and commonalities that were both harmonious and dynamic. Development of two societies with agricultural background and were both experiencing social transformation into modern societies showed various traces of experiences interacting with one another.*

*By the end of 2013, The National Gallery of Indonesia collaborated with the Embassy of the Republic of Indonesia in the United States to showcase works by countries and artists who were specially invited*



Pameran "ENCHANTED SHADOW: Spiritual Translation in Indonesian Art" di Washington DC yang diresmikan oleh Dubes RI untuk Amerika Serikat Bpk. Dino Patti Djalal beserta istri.

*"ENCHANTED SHADOW: Spiritual Translation in Indonesian Art" Exhibition in Washington DC , which was inaugurated by the Indonesia's Ambassador for the United State,s Mr. Dino Patti Djalal, and his wife.*



Para seniman yang diundang khusus dalam rangka meningkatkan hubungan kerja sama budaya yang semakin erat di antara masyarakat Indonesia dan Amerika.

*Artists who were specially invited to promote cultural cooperation between the people of Indonesia and the United States.*

# 7th ASIAN ART MUSEUM DIRECTORS' FORUM

## "ON COLLECTION : ASIAN CONTENT"




Pada tahun 2013 untuk pertamakali Galeri Nasional Indonesia menjadi tuan rumah penyelenggaraan Forum Direktur Museum Seni tingkat Asia yang ke-7.

*For the first time in the history of The National Gallery of Indonesia, in 2013 it became the host of an international event, namely the 7th Asian Art Museum Directors' Forum (AAMDF).*

khusus dalam rangka meningkatkan hubungan kerja sama budaya yang semakin erat di antara masyarakat Indonesia dan Amerika. Pameran ini dikemas dalam sebuah tema "Enchanted Shadow". Menurut kurator Pameran, Asikin Hasan, pemahaman "Enchanted Shadow" merujuk pada pembahasan tentang sikap atau keyakinan yang terus hidup dalam masyarakat di Indonesia dalam memahami agama dan nilai-nilai spiritualitas sebagai hal yang sangat penting. Seiring dengan perkembangan modernitas dan kemajuan cara berpikir masyarakat Indonesia, terutama mereka yang tinggal dan hidup di kota-kota besar, maka bayangan tentang nilai-nilai spiritualitas hidup ini semakin bersaing dengan berbagai bentuk kemajuan kebudayaan hidup yang bersifat material. Pameran ini menampilkan karya-karya seniman Indonesia, terdiri dari karya seni dua dimensi yang tidak terbatas hanya pada karya seni lukis, karya tiga dimensi dan karya video art & seni instalasi.

### II.3.1. Galeri Nasional Indonesia Sebagai Tuan Rumah AAMDF ke-7

Pada tahun 2013 untuk pertama kalinya Galeri Nasional Indonesia menjadi tuan rumah penyelenggaraan Forum Direktur Museum Seni tingkat Asia yang ke-7, melalui kegiatan internasional

*to promote cultural cooperation between the people of Indonesia and the United States. This Exhibition carried a theme called "Enchanted Shadow. According to the Exhibition curator, Asikin Hasan, "Enchanted Shadow" could be understood as a discussion about attitude or belief that had continued to live among Indonesian people in their comprehension of the importance of religion and spiritual values. Along with the development of modernity and progress in the ways of thinking among Indonesian people, especially those who live in big cities, thoughts about the spiritual values of life are competing with various forms of life cultures that are material in nature. This Exhibition showcased works by Indonesian artists, comprising two-dimensional art works not limited to paintings, three-dimensional, video, and installation art works.*

### *II.3.1. The National Gallery of Indonesia as Host of the 7th AAMDF*

*For the first time in the history of The National Gallery of Indonesia, in 2013 it became the host of an international event, namely the 7th Asian Art Museum Directors' Forum (AAMDF). AAMDF is an annual international forum attended by Heads or Directors*







Prosesi pembukaan dan foto bersama Wakil Menteri Pendidikan dan Kebudayaan dengan Delegasi Asian Art Museum Directors' Forum di Jakarta, 2013.

*Opening ceremony of the 7th Asian Art Museum Directors' Forum , in Jakarta 2013.*

"7th Asian Art Museum Directors' Forum (AAMDF)". AAMDF merupakan sebuah forum internasional tahunan yang dihadiri oleh para Kepala atau Direktur Museum Seni Rupa di Asia dalam rangka menjalin kerjasama di era seni rupa global, yang dirasa pertumbuhannya kini tak hanya ditentukan oleh konten perkembangan seni rupa yang hidup di masing-masing bangsa atau negara tersebut, tetapi juga pada kesiapan setiap bangsa membangun jaringan infrastruktur seni rupa yang memungkinkannya untuk berinteraksi secara global. Sejak milenium baru abad ke-21, negara-negara di luar Eropa dan Amerika mulai membangun jaringan infrastruktur seni rupa yang makin jelas memberikan dampak dan pengaruh pada dimensi perkembangan seni rupa Internasional, termasuk dalam hal ini adalah kekuatan jaringan infrastruktur seni rupa di kawasan Asia.

AAMDF diresmikan pada tahun 2006 di Beijing, bersamaan dengan dirumuskannya 'Resolusi Beijing', sebuah nota kesepakatan kerja sama antar museum-museum di Asia yang ditandatangani oleh para direktur museum dari negara Kamboja, Indonesia, Laos, Malaysia, Myanmar, Filipina, Singapura, Thailand, Vietnam, Cina, Jepang, dan Korea Selatan.

*of Visual arts Museums in Asia intended to develop cooperation in the era of global visual arts whose growth is determined not only by the contents of visual arts development in individual nation or country, but also by the readiness of each nation to build visual arts infrastructure network that enables them to interact globally. Since the new millenium in the 21st century, countries outside Europe and America have begun to establish visual arts infrastructure network that clearly brings significant effects on the international dimension of visual arts development, including the strength of visual arts infrastructure in Asia.*

*AAMDF was officially established in Beijing in 2006, at the same time "Beijing Resolution", a memorandum of agreement to cooperate among museums in Asia, was signed by museum directors from Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Thailand, Vietnam, China, Japan, and the Republic of Korea. The forum has been held in different Asian cities, such as Beijing (RRC), Seoul (Republic of Korea), Singapore (Singapore), Tokyo*



Pesona Garuda Wisnu Kencana, Bali, menjadi bagian dari program kunjungan delegasi AAMDF ke-7.

*The beauty of Garuda Wisnu Kencana, Bali, one of the places visited by the delegates of the 7th AAMDF.*

Forum ini telah dilaksanakan di berbagai negara Asia, seperti Beijing (RRC), Seoul (Korea Selatan), Singapore (Singapura), Tokyo (Jepang), Nanjing (RRC), Dakkha (Bangladesh), dan tahun 2013 ini Indonesia yang diwakili oleh Galeri Nasional Indonesia berkesempatan menjadi negara tuan rumah penyelenggaraan AAMDF ke-7.

Galeri Nasional Indonesia mendapat kesempatan dan kehormatan sebagai tuan rumah penyelenggaraan AAMDF ke-7, pada tahun 2013. Pada penyelenggaraan AAMDF ke-7 ini terdapat perbedaan terutama dari kepesertaan, yang bukan hanya terbatas kepada negara-negara Asia namun juga di luar negara tersebut. Undangan peserta forum tahun ini termasuk negara-negara ASEAN, seperti: Malaysia, Brunei Darussalam, Thailand, Filipina, Singapura, Vietnam, Myanmar, Kamboja, Laos. Lalu undangan peserta forum negara Asia di luar ASEAN, seperti: Cina, Jepang, Korea Selatan, India, Bangladesh, Pakistan, Mongolia, Kazakhstan, Makau, Taiwan, dan Hongkong ditambah Australia.

Penyelenggaraan pertemuan AAMDF ke-7, tahun 2013 di Jakarta yang diselenggarakan Galeri Nasional Indonesia, merupakan sebuah kesempatan serta peluang bagi bangsa Indonesia untuk memperkenalkan kemajuan

*(Japan), Nanjing (RRC), and Dakkha (Bangladesh). In 2013, Indonesia, represented by The National Gallery of Indonesia was given the honor to host the 7th AAMDF.*

*The National Gallery of Indonesia was given the chance and the honor to host the 7th AAMDF in 2013. The 7th AAMDF was marked by a few differences, most notably in terms of participation that was not limited to Asian countries and was open to countries outside Asia. This year's forum participants included ASEAN countries such as: Malaysia, Brunei Darussalam, Thailand, the Philippines, Singapore, Vietnam, Myanmar, Cambodia, and Laos. Participants from outside ASEAN were: China, Japan, Republic of Korea, India, Bangladesh, Pakistan, Mongolia, Kazakhstan, Macau, Taiwan, and Hongkong plus Australia.*

*The 7th AAMDF of 2013 in Jakarta, organized by The National Gallery of Indonesia, was an opportunity for Indonesia to announce the advancement of visual arts infrastructure in the country, which had been developing uniquely as a manifestation of cultural diversity. This international-scale forum offered two important advantages to Indonesia. First, it was listed in the national culture event*




Delegasi AAMDF berfoto bersama di depan Garuda Wisnu Kencana, Bali.

*AAMDF delegates took pictures together in front of Garuda Wisnu Kencana, Bali.*



Kunjungan delegasi AAMDF ke salah satu museum ternama di Ubud, Bali, yaitu Museum Seni Rupa Neka.

*AAMDF delegates' visit to one of the most famous museums in Ubud, Bali, Art Neka Museum.*

infrastruktur seni rupa yang dimilikinya yang berkembang secara khas sebagai manifestasi keragaman budaya.

Forum pertemuan yang bertaraf internasional ini memiliki dua segi nilai yang penting bagi Indonesia. Pertama, merupakan sebuah penyelenggaraan agenda kebudayaan Nasional yang akan memperkenalkan dan mempromosikan kekuatan persatuan budaya Indonesia yang bersifat jamak dan memiliki warisan nilai-nilai budaya yang kaya dan luhur. Kedua, merupakan sebuah penyelengaraan agenda kegiatan seni rupa yang bertaraf internasional dimana seluruh pelaku dan pengurus dalam jaringan infrastruktur seni rupa nasional akan dapat mengambil pelajaran dari berbagai manifestasi dan dimensi perkembangan seni rupa internasional (global), melalui proses diskusi dan pertukaran pengalaman dan gagasan.

Konsep penyelenggaraan AAMDF ke-7, tahun 2013, adalah menunjukkan peran diplomasi budaya Indonesia dalam forum interaksi dan komunikasi antar lembaga-lembaga museum seni rupa di kawasan Asia melalui penyelenggaraan kegiatan seminar keilmuan dan pengetahuan seni rupa di bidang permuseuman serta kunjungan budaya (cultural tour).

*agenda which would introduce and promote the power of unity among pluralistic cultures in Indonesia, which have rich and lofty heritage of cultural values. Second, it was an international-scale visual arts event in which the participants and organizers within the national visual arts infrastructure network could learn the varying manifestations and dimensions of international (global) visual arts development through the process of discussions as well as exchange of experiences and ideas.*

*The concept of the 7th AAMDF of 2013 showed the roles of Indonesian cultural diplomacy in the forum of interaction and communication among institutions of visual arts museums in Asia through seminar of visual arts science and knowledge in the field of museums and cultural tours. The 7th AAMDF event in 2013 lasted for six days from 12 to 17 of November 2013, and was divided into the following sub-events:*

1. *International seminar as a forum for distribution of information as well as sources of knowledge within the international visual arts infrastructure network, particularly in Asia.*

Rangkaian kegiatan AAMDF ke-7, tahun 2013, berlangsung selama enam hari pada tanggal 12 - 17 November 2013, dan dibagi menjadi beberapa sub kegiatan sebagai berikut:

1. Seminar Internasional sebagai forum distribusi informasi dan sumber-sumber pengetahuan dalam jaringan infrastruktur seni rupa internasional, khususnya di kawasan Asia.
2. Pertemuan khusus para Direktur Museum Seni Rupa Asia (Business Meeting) sebagai forum interaksi dan komunikasi antar lembaga-lembaga museum seni rupa anggota AAMDF.
3. Diskusi khusus (parallel session) bagi para peserta seminar dari dalam negeri (Nasional) sebagai forum komunikasi dan sinergi antar museum seni rupa di tingkat Nasional untuk meningkatkan kualitas dan layanan museum kepada publik.
4. Kunjungan budaya (cultural tour) berupa kunjungan museum dan lokasi cagar budaya di Jakarta dan Bali, termasuk di dalamnya menghadiri acara peresmian Pameran seni rupa

2. *Special meeting of Asian Visual arts Museum Directors (Business Meeting) as the interaction and communication forum among the visual arts museum institutions as members of AAMDF.*
3. *Special discussions (parallel sessions) for domestic seminar participants as the communication and synergy forum among visual arts museums at national level to improve the quality and services of the museums to the public.*
4. *Cultural tours by visiting museums and cultural preservation locations in Jakarta and Bali, including attending the official opening of international visual arts Exhibition SEA[+] Triennale which was held in National Gallery of Indonesia to deliver information on the progress and development of Indonesian visual arts infrastructure to the international visual arts community, particularly to museum institutions in Asia. The cultural tour in Bali was optional and specifically intended for international guests.*

internasional SEA[+] Triennale yang diselenggarakan di Galeri Nasional Indonesia, untuk menginformasikan kemajuan dan perkembangan infrastruktur seni rupa Indonesia kepada publik seni rupa internasional, khususnya kepada lembaga-lembaga permuseuman di Asia. Khusus acara kunjungan budaya di Bali diperuntukkan bagi para tamu internasional dan bersifat opsional.

Seminar AAMDF ke-7, diikuti kurang lebih 250 orang peserta yang terdiri dari:

1. Peserta Internasional: perwakilan negara peserta AAMDF dan perwakilan Lembaga/museum Seni Rupa Internasional.
2. Lembaga/Museum/Galeri Seni Rupa Nasional/Perguruan Tinggi.
3. Seniman, kurator, pengamat seni Indonesia.
4. Media seni rupa

### II.3.2. Pemrakarsa Pameran SEA + Triennale

Sebagai tindak lanjut dari resolusi Beijing tahun 2006, maka Galeri Nasional Indonesia pada tahun 2013 memprakasai sebuah kegiatan Pameran Seni Rupa berskala internasional yang menampilkan

*The 7th AAMDF Seminar was attended by approximately 250 participants that consisted of:*

1. *International participants: representatives of AAMDF member countries and representatives of international visual arts institutions/ museums.*
2. *Institutions/museums/visual arts galleries/universities or colleges*
3. *Indonesian artists, curators, and art enthusiasts.*
4. *Visual arts media*

### *II.3.2 Initiators of SEA + Triennale Exhibition*

*Following up the Beijing Resolution of 2006, The National Gallery of Indonesia initiated an event of international-scale visual arts Exhibition in 2013, showcasing works by artists from Indonesia, Southeast Asia, and specially invited countries from East Asia, South Asia, and Australia. The Exhibition was titled SEA+ Triennale 2013, "Global Art: Ways around Asia". The Exhibition was a form of response by Indonesia to the development of visual arts in Asia, especially in Southeast Asia. Development of international visual arts that is going on nowadays not*



Peserta Pameran "Sea+Triennale" 2013 berfoto bersama dengan kepala Galeri Nasional Indonesia dan tim kurator.

*The participants of "Sea+Triennale" Exhibition 2013, taking pictures together with the head of The National Gallery of Indonesia and the team of curators.*



Dirjen Kebudayaan, Prof. Kacung Marijan, didampingi kepala Galeri Nasional Indonesia, Tubagus "Andre" Sukmana, ketika menyaksikan Pameran "Sea+Triennale" tahun 2013.

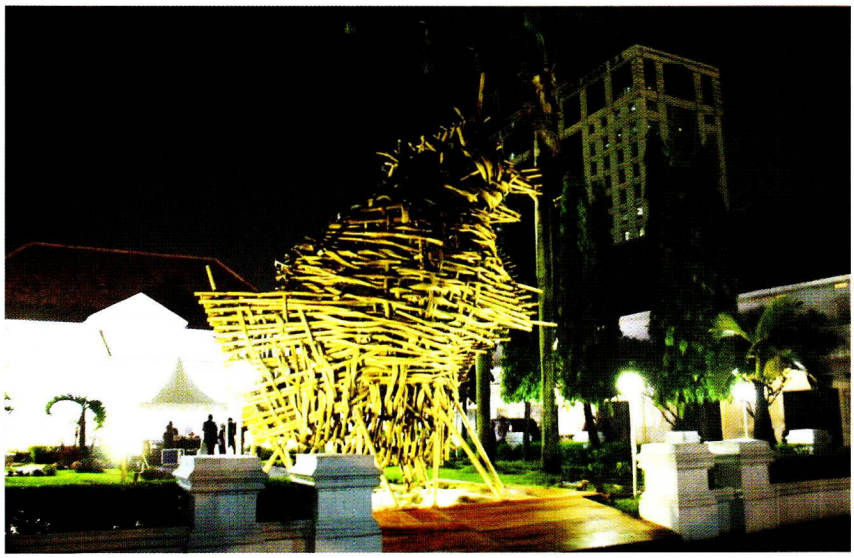
*General Director of Culture, Prof.Kacung Marijan, accompanied by the Head of The National Gallery of Indonesia, Tubagus "Andre" Sukmana, while visiting "Sea+Triennale" in 2013.*

karya-karya seniman Indonesia, Asia Tenggara dan negara-negara undangan khusus dari kawasan Asia Timur, Asia Selatan, dan Australia. Pameran ini diberi nama Pameran SEA+ Triennale 2013, "Global Art: Ways around Asia". Pameran ini merupakan sebuah bentuk tanggapan Indonesia terhadap kemajuan perkembangan seni rupa di Asia, khususnya di wilayah Asia Tenggara. Perkembangan seni rupa internasional yang tengah berlaku saat ini tidak hanya mencerminkan watak hasil karya-karyanya yang berdimensi global, namun sekaligus menunjukkan karakter ekspresi yang memuat perkembangan khas yang diwarnai konteks persoalan yang bersifat khusus.

Di sisi lain kegiatan ini juga memiliki nilai politis, yaitu sebagai wadah dialog kultural antara negara-negara Asia sehingga diharapkan dapat tercipta sebuah bentuk diplomasi budaya, *a soft diplomacy policy*, yang dilakukan pemerintahan Indonesia sebagai negara dengan kawasan budaya terbesar di Asia Tenggara. Kegiatan ini sekaligus mencerminkan inisiatif Indonesia sebagai bangsa yang terus tumbuh maju secara dinamis serta tanggap terhadap perkembangan dan wacana seni rupa dewasa ini. Pameran ini diikuti

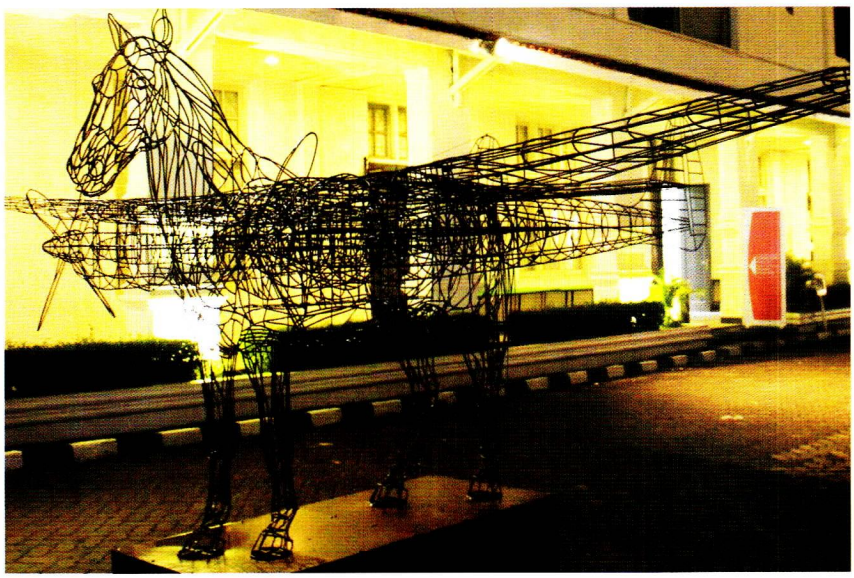
*only reflects the characters of the works that have global dimension, but also indicates the characters of expressions that contain unique development enriched with certain contexts of special issues.*

*On the other hand, this event also had political values as a platform of cultural dialog among Asian countries so a kind of cultural diplomacy, a soft diplomacy policy, could be created, as conducted by the Indonesian government as a country with the largest cultural area in Southeast Asia. The event also reflects the initiative of Indonesia as a nation that continues to grow dynamically and is responsive towards the development and discourse around visual arts nowadays. The Exhibition was attended by a number of countries in Southeast Asia: Brunei Darussalam, Cambodia, Indonesia (host),Laos PDR, Malaysia, Myanmar, Phillipines, Singapore, Thailand, Vietnam, Timor Leste, and guest countries (plus): Australia, China, Japan, Korea, India, Pakistan, and Bangladesh.*



Karya Joko Dwiavianto pada Pameran "Sea + Triennale" 2013.

*Joko Dwiavianto's work, at "Sea+triennale" Exhibition 2013.*



Karya Ichwan Noor pada Pameran "Sea + Triennale" 2013.

*Ichwan Noor's work, at "Sea+ Triennale" Exhibition, in 2013.*



Kegiatan seni pertunjukan oleh Entang Wiharso, bagian dari program Galeri Nasional Indonesia.

*Performance Art by Entang Wiharso, part of The National Gallery of Indonesia's program.*



Kegiatan seni pertunjukan oleh Heri Dono, bagian dari program Galeri Nasional Indonesia.

*Performance Art by Heri Dono, part of The National Gallery of Indonesia's program.*

beberapa negara di kawasan Asia Tenggara: Brunei Darussalam, Kamboja, Indonesia (host), Laos, Malaysia, Myanmar, Filipina, Singapura, Thailand, Vietnam, Timor Leste dan Guest Country (plus): Australia, Cina, Jepang, Korea Selatan, India, Pakistan dan Bangladesh.

### II.4. Pagelaran dan Pementasan Seni

Seiring dengan pergeseran paradigma dalam dunia seni dimana karya kolaborasi antar berbagai disiplin ilmu seni merupakan hal yang sangat penting, khususnya sinergi antara seni rupa, seni tari, musik dan film, maka GNI memiliki kepentingan untuk mengakomodir perkembangan seni tersebut. Konsep memadukan berbagai disiplin ilmu seni sering disebut dengan Performance Art atau Happening Art.

GNI sejak tahun 1990-an sudah memiliki kesadaran untuk mengadakan kegiatan Performance baik yang diadakan seniman dalam negeri maupun luar negeri, baik seniman perorangan maupun kelompok. Kegiatan ini dimaksudkan untuk merespon munculnya karya seni alternatif dan untuk menjalin kerjasama

### *II.4. Art Performances and Shows*

*Along with the paradigm shift in the world of arts, collaborative works among various disciplines of artistic sciences have become very important, particularly the synergy between visual arts, dance, music, and film, The National Gallery of Indonesia has the interest to facilitate the development of such arts. The concept that integrates various disciplines of artistic sciences is often referred to as Performance Art or Happening Art.*

*Since 1990's, The National Gallery of Indonesia has had the awareness to organize performance events, both by domestic and by foreign artists, both individuals and groups. This event is intended to be a response to emerging alternative arts and to establish cooperation among art practitioners. Another purpose is to promote appreciation of arts by not only understanding the final result of a work, but more importantly by knowing the process and techiques involved in making it. Events that have been organized by The National Gallery of Indonesia include Visual arts Collaboration, Songs, and Movements: "prayer for a nation" by Herry Dim, 11 of August 2000. These art events*



Performance Art dari seniman Agoes Jolly sebagai bagian dari program Galeri Nasional Indonesia.

*Performance Art from Agoes Jolly as a part of The National Gallery of Indonesia's program.*




Kegiatan Indonesian Performance Art Studies 2010, "The Journey of the Body", tahun 2010.

*Indonesian Performance Art Studies, "The Journey of the Body" in 2010.*

antar praktisi kesenian. Tujuan lain adalah untuk meningkatkan apresiasi seni dengan tidak hanya memahami hasil akhir sebuah karya, tetapi yang lebih penting adalah mengetahui proses dan teknik pembuatannya.

Kegiatan yang pernah diselenggarakan GNI, antara lain Kolaborasi Seni Rupa, Tembang, dan gerak: "Doa Bagi Sebuah Negeri" karya Herry Dim, 11 Agustus 2000. Aktifitas seni ini melibatkan beberapa Seniman, Seniwati dan aktifis dari berbagai disiplin seni yaitu seni rupa, seni musik, tembang, dan gerak. Pagelaran Pertunjukan ini memilih tema "Doa Bagi Sebuah Negeri", yaitu menggambarkan keprihatinan para seniman dalam melihat kondisi negara ini yang tengah carut marut.

Meskipun GNI tidak terlalu intens menyelenggarakan kegiatan Performance Art, namun tetap diadakan sebagai bentuk apresiasi GNI terhadap tumbuh kembangnya seni alternatif. Pada tahun 2002, GNI kembali menggelar kegiatan Performance Art. Kali ini seniman Agoes Jolly menampilkan karya tunggal berjudul "AGOES JOLLY".

*involved a number of artists and activists of different disciplines of arts, including visual arts, music, song, and movement. The performance picked a theme called "Prayer for A Nation", which depicted the concern of artists about the disorderly state of the country.*

*Although The National Gallery of Indonesia have not organized performance arts very intensively, these are still held to show ING's appreciation to the development of alternative arts. In 2002, The National Gallery of Indonesia organized another performance art event when artist Agoes Jolly performed a solo work called "Agoes Jolly". The event that was held to celebrate the 47th anniversary of Jakarta went on very attractively because the artists attempted to express a few pieces of personal and social life through performance arts, a synergy of movements, visual arts, and other alternative media.*

*Another art performances held in 2012 was a collaboration of dance and visual arts by Elly D. Luthan that picked a theme called "The*

Kegiatan yang diadakan dalam rangka menyambut ulang tahun kota Jakarta ke-475 berlangsung sangat menarik, karena seniman mencoba mengekspresikan beberapa penggalan kehidupan personal dan sosial dalam sebuah seni Performance Art, yaitu sinergi antara gerak, seni rupa, musik dan media alternatif lainnya.

Pagelaran pertunjukan lain yang diadakan pada tahun 2012 adalah kolaborasi seni Tari dan Seni Rupa karya Elly D. Luthan yang dibungkus dalam sebuah tema "Makna Cahaya" , tepatnya pada tanggal 15 Mei 2002. Pelaksanaan kolaborasi seni pertunjukan, seni tari dan seni rupa ini bertepatan dengan perayaan hari ulang tahun Galeri Nasional Indonesia yang ke-3. Untuk itu, tema yang diangkat dalam pertunjukan ini dimaksudkan dapat memberi makna terhadap perkembangan Galeri Nasional Indonesia di masa-masa mendatang. Dalam usia yang masih sangat muda ini, Galeri Nasional Indonesia ketika itu berusaha untuk menatap ke depan dengan semangat yang tinggi ibarat nyala cahaya yang terus berkobar. Puncak kegiatan Pagelaran Seni di GNI berlangsung pada 22-24

*Meaning of Light" on May 15 2002. The collaboration of dance and visual arts marked the celebration of the third anniversary of The National Gallery of Indonesia. Therefore, the theme in this performance was aimed at giving meaning to the development of The National Gallery of Indonesia in the future. At such a young age, The National Gallery of Indonesia is trying to look ahead with passion like rays of light that keeps shining brightly.*

*The culmination of the art performances at The National Gallery of Indonesia took place on 22-24 of September 2005 through an event called Performance Art. Indonesia Performance Art Festival was a huge event since it was attended by artists from Jakarta, Bandung, Yogyakarta and Solo, as well as artists from foreign countries, such as Denmark and Taiwan.*

*An art performance program at international level organized by The National Gallery of Indonesia was the "Asean/Aksi Performance Art 2007" from 7 to 9 of December 2007. This performance art was a*

September 2005, tepatnya melalui kegiatan "Seni Festival Performance Art". Festival Performance Art Indonesia ini merupakan kegiatan besar karena selain diikuti oleh seniman dari Indonesia, seperti: Jakarta, Bandung, Yogyakarta dan Solo juga diikuti oleh seniman luar negeri yaitu Denmark dan Taiwan.

Program Pagelaran Seni tingkat internasional yang pernah digelar GNI adalah kegiatan "Asean / Aksi Performance Art 2007" pada 7-9 Desember 2007. Kegiatan Performance Art kali ini merupakan kegiatan seni rupa yang menampilkan karya Performance Art dari kalangan professional dan akademisi dari berbagai wilayah di Indonesia dan pelaku Performance Art dari Negara asing. Sasaran pelaksanaan penyelenggaraan ini adalah terwujudnya kesadaran masyarakat akan pentingnya apresiasi karya-karya performance serta dialog yang nyata antara perupa yang diwakili oleh karya ciptaannya dengan masyarakat luas, pelajar, pengusaha, seniman, pemerhati seni, para kolektor,

*visual arts event that showcased works in performance art by professionals and academicians from various regions in Indonesia as well as performance actors from foreign countries. The objective of this event was to promote public awareness of the importance of appreciation to performance works and real dialogs between visual artists through their creations with the general public, students, businessmen, artists, art enthusiasts, collectors, and curators. In addition to the performance at The National Gallery of Indonesia, the show was also performed in Lombok on 14 - 15 of December 2007.*

*In 2010, The National Gallery of Indonesia organized another performance titled Indonesia Performance Art Studies (IPAS) "The Journey of The Body". "The Journey of The Body" was attended by performance art actors, observers, and lovers in Indonesia, who were divided into invited participants*

dan dengan para kurator. Selain digelar di GNI, pertunjukan ini juga ditampilkan di Lombok pada tanggal 14-15 Desember 2007. Pada tahun 2010, GNI kembali mengadakan kegiatan Performance dengan judul Indonesian Performance Art Studies (IPAS) 2010 - " The Journey of The Body". "The Journey of The Body" diikuti oleh para pelaku, pengamat dan pecinta Performance Art Indonesia yang terpilah dalam peserta-peserta undangan dan peserta simpatisan. Bentuk kegiatan ini adalah diskusi dan pagelaran mengenai Performance Art Indonesia.

Kegiatan ini diselenggarakan sebagai wujud realisasi peran serta dalam memberi dukungan, fasilitas, memberdayakan serta menghimpun aspek yang berkaitan erat dengan perkembangan seni rupa Indonesia. Kegiatan yang terselenggara untuk pertama kalinya ini tentu saja memberikan banyak catatan bagi Galeri Nasional Indonesia (GNI) sebagai penyelenggaranya. Bukan saja sebagai agenda penting yang ditempuh dalam kurun waktu tertentu, tetapi juga memberikan tantangan tersendiri untuk tetap

*and sympathizer participants. The event took the form of discussions and shows about Indonesian performance arts.*

*This event was held as the implementation of roles and intended to support, facilitate, empower, and assemble aspects that were closely related to the development of Indonesian visual arts. The event that was held for the first time surely left The National Gallery of Indonesia as the organizer with a lot of things to notice, not only as an important agenda that must be fulfilled within a certain period of time, but also as a challenge to be more innovative and make it a multifunctional means or media for artists in this country.*

*The National Gallery of Indonesia's programs that emphasize on artistic activities are not limited to art performances, but also other activities like the screening of documentary films about Indonesian visual arts figures on 3-8 of May 2006. The event*



Galeri Nasional Indonesia sejak tahun 1990an sudah memiliki kesadaran untuk mengadakan kegiatan Performance Art baik yang diadakan seniman dalam negeri maupun luar negeri, baik seniman perorangan maupun kelompok.

*Since 1990's, The National Gallery of Indonesia has been havingthe awareness to organize Performance Art events, both by domestic and by foreign artists, both individuals and groups.*

lebih inovatif dan menjadi sarana/ media multi fungsional bagi para seniman di tanah air.

Program GNI yang menekankan kepada aktifitas seni bukan hanya Pagelaran Kesenian juga aktifitas lain seperti pemutaran film Dokumenter Tokoh Seni Rupa Indonesia, 3-8 Mei 2006. Kegiatan ini selain bertujuan meningkatkan apresiasi seni dilakangan masyarakat juga menumbuhkembangkan tradisi penelitian khususnya melalui film-film yang memiliki nilai historis.

Kegiatan pemutaran film Maestro perupa Indonesia kali ini menampilkan tokoh seni rupa Indonesia dengan berbagai bidang, yaitu: seni lukis, seni patung dan seni keramik, antara lain: Raden Saleh, Affandi, Barli Sasmita Winata, Dullah, Sapto Hudoyo, Sudarso, S.Soedjojono, Hendra Gunawan, Widayat, Kusnadi, Rusli, Sudjana Kerton, Basoeki Abdullah, Abas Alibasyah, Rudi Isbandi, Edie Soenarso, G. Sidharta, Amri Yahya, Djoko Pekik, Amrus Natalsya, Mochtar Apin, Popo Iskandar, Srihadi Soedarsono, Jeihan Sukmantoro, AD. Pirous, Nyoman Nuarta, Rita Widagdo, Nyoman Gunarso dan F. Widayanto.

*was intended to promote public appreciation to arts and to develop research tradition through films with historical values.*

*The screening of the Indonesian Maestro in visual arts showcased Indonesian visual arts figures from various disciplines like painting, sculpture, ceramics: Raden Saleh, Affandi, Barli Sasmita Winata, Dullah, Sapto Hudoyo, Sudarso, S.Soedjojono, Hendra Gunawan, Widayat, Kusnadi, Rusli, Sudjana Kerton, Basoeki Abdullah, Abas Alibasyah, Rudi Isbandi, Edie Soenarso, G. Sidharta, Amri Yahya, Djokok Pekik, Amrus Natalsya, Mochtar Apin, Popo Iskandar, Srihadi Soedarsono, Jeihan Sukmantoro, AD. Pirous, Nyoman Nuarta, Rita Widagdo, Nyoman Gunarso, and F. Widayanto.*











Kunjungan Pejabat Publik Dalam Negeri ke Galeri Nasional Indonesia.

*Visits by Domestic Public Officials to the National Gallery of Indonesia.*
















Kunjungan Pejabat Publik Luar Negeri ke Galeri Nasional Indonesia.

*Visits by Public Officials of Foreign Countries to the National Gallery of Indonesia.*










BRERA
Information

JAKARTA BIENNALE
#14
2011
INTERNATIONAL CONTEMPORARY
ART EXHIBITION
JAKARTA MAXIMUM




Pameran Jakarta Biennale 2011.

*Jakarta Biennale Exhibition 2011.*



Meningkatkan kreatifitas di kalangan anak-anak melalui kegiatan Workshop seni lukis.

*Increasing the creativity among children through painting workshop.*




# III. PROGRAM PENGABDIAN MASYARAKAT

## *III. COMMUNITY SERVICE PROGRAM*



Meningkatkan kreatifitas di kalangan anak-anak melalui kegiatan Workshop seni rupa dari bahan daur ulang.

*Increasing the creativity among children through workshops about recycling arts.*

# III PROGRAM PENGABDIAN MASYARAKAT

*III. COMMUNITY SERVICE PROGRAM*

Sebagai upaya meningkatkan peran Galeri Nasional Indonesia (GNI) di tengah masyarakat, maka perlu diadakan berbagai program yang mendukung kebijakan tersebut melalui program pengabdian masyarakat. Program ini selain menitiberatkan kepada perluasan informasi dan publikasi kepada masyarakat baik melalui website, penerbitan buku, majalah dan hasil penelitian, juga memberikan Bimbingan Teknis kepada masyarakat, pelajar, mahasiswa, guru dan seniman sehingga dapat meningkatkan kreatifitas, apresiasi dan pembelajaran seni melalui program publik yang bersifat edukatif, kultural dan kreatif.

Program pengabdian kepada masyarakat itu meliputi: a) Penelitian dan Pengembangan; b) Pelayanan Publik; c) Bimbingan Teknis, Workshop, dan Residensi Seniman

### III. 1. Penelitian dan Pengembangan

Kegiatan penelitian dan pengembangan yang dilakukan oleh GNI adalah upaya penelusuran

*As an effort to alleviate the role of The National Gallery of Indonesia (GNI) in the community, it is necessary to have programs to support its role in society. This program focuses on the dissemination of information and publication s for the community by means of website, books and magazine publications, researches and also provides technical guidance for the community, students, teachers and the artists to facilitate the alleviation of creativity, appreciation and learning in arts through educational, cultural and creative program for public.*

*This community service covers: a) Research and Development; b) Public Service; c) Technical Guidance, Workshop, and Artist Residency.*

### *III. 1. Research and Development*

*This research and development activity conducted by GNI is an effort to search and manage various fine arts related-aspects. The results are to complete*



Pertemuan Galeri Nasional Indonesia dengan seniman-seniman daerah.

*The National Gallery of Indonesia's meeting with local artists.*



Diskusi kurator dengan seniman daerah sebagai bentuk program pengabdian masyarakat.

*Curator's discussion with local artists as part of the community service program.*

dan pengelolaan berbagai aspek yang berkaitan dengan seni rupa. Hasilnya ditujukan untuk melengkapi atau koleksi serta aspek seni rupa lainnya. Tujuan penelitian itu adalah untuk menunjang pengembangan deskripsi karya dan pengetahuan tentang keseni rupaan atau kebudayaan pada umumnya sehingga dapat dimanfaatkan oleh peneliti, publik seni rupa dan masyarakat.

Salah seorang pelopor berdirinya GNI, Prof. Dr. Edi Sedyawati yang ketika itu menjabat sebagai Direktur Jenderal Kebudayaan mengemukakan, bahwa sejak awal GNI dirancang juga untuk menjadi pusat penelitian dan pengembangan. Itu artinya, GNI harus memiliki semua data tentang koleksi yang dimilikinya dan koleksi yang dimiliki negara, baik yang ada di Indonesia seperti koleksi seni rupa yang ada di beberapa Istana Negara dan Kementerian-kementerian, maupun yang ada di Kedutaan-kedutaan Indonesia di seluruh dunia. Selain itu, tentu GNI perlu merawat koleksinya dengan baik dan menambah jumlah koleksi yang sudah ada sekarang.

Dalam kaitannya dengan kegiatan pengabdian masyarakat dalam bidang penelitian dan pengembangan, GNI perlu

*the collection or the other aspects relating to fine arts. The objective of the research is to help develop description of works and knowledge about fine arts or culture in general so that they would be useful for researchers, fine arts community and the people in general.*

*One of the forerunners who established GNI, Prof. Dr. Edi Sedyawati, who then was the Director General for Culture Affairs revealed that, since the verybeginning GNI was designed toserve as a research and development centre. This means that GNI should have all data of its own collection and data of the state collection both stored in Indonesia like the fine arts collectionstored in a number of State Palaces and ministries and the collection of the embassies of Indonesia across the world. GNI also needs to preserve the collection and add to its collections.*

*Regarding the activities of community service in research and development, GNI needs to collect its assets and collections. This activity covers two things:*
*a) provision of collection or asset by means of purchasing or putting in custody;*




Pameran Arsip sebagai upaya mendata semua dokumen Galeri Nasional Indonesia.

*Archive Exhibition, intended to record all documents of The National Gallery of Indonesia.*




Salah satu langkah strategis yang telah dirintis GNI adalah pembuatan website yang dapat diakses oleh semua masyarakat.

*One of the strategic steps initiated by GNI is setting up a GNI's own website that can be accessed online by all.*

menghimpun aset dan koleksinya. Kegiatan ini mencakup dua hal:
a). Pengadaan koleksi atau aset melalui pembelian atau titipan;
b). Melakukan penyusunan koleksi negara, pendaftaran, inventarisasi, registrasi atau database seluruh karya seni rupa bersejarah milik negara baik di dalam maupun luar negeri.

Kegiatan itu harus dilanjutkan dengan pengamanan dan perawatan koleksi yang mencakup:
a). Penyimpanan koleksi secara baik dalam kondisi ruang dan suhu yang memenuhi syarat;
b). Melakukan dokumentasi berupa katalogisasi, foto / slide, video, database dan kliping;
c). Konservasi dan restorasi secara preventif dan kuratif; d). Melakukan analisis dan wawancara perkembangan seni rupa.

Kebijakan ini merupakan bagian dari upaya membangun database yang perlu ditingkatkan secara signfikan, sehingga semua data dan informasi dapat diakses secara terbuka dan online oleh pihak yang membutuhkan.

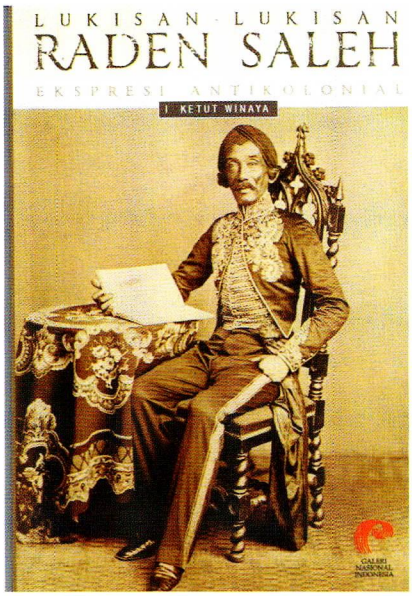
Salah satu langkah strategis yang telah dirintis GNI menuju arah tersebut adalah pembuatan website GNI yang dapat diakses secara online oleh semua masyarakat.

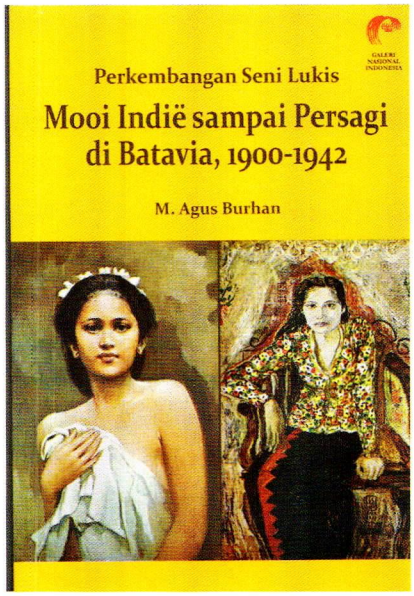
*b) Managing and arranging state collection, registering, inventory, compiling database of all the fine arts works with historical meaning both domestically and overseas.*

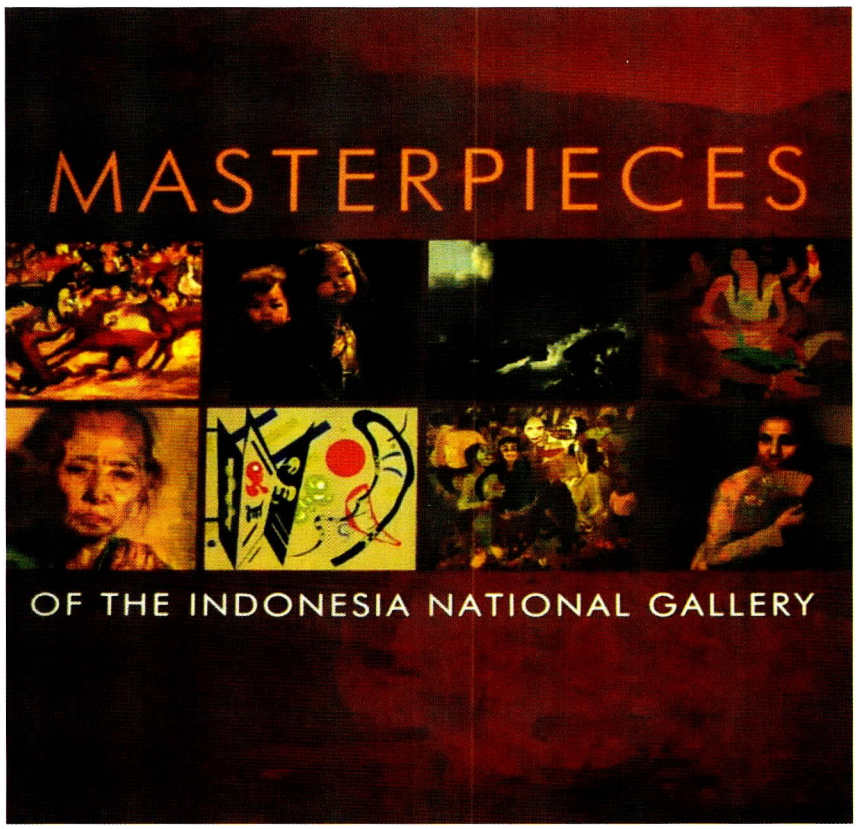
*Such activity should be kept running by securing and preserving the collections and it covers:*
*a). Collections are being stored properly in the right space condition and temperature; b) collections are documented well in the form of catalogue, photo/ slides, video, database and clipping;*
*c). Conservation and restoration both preventively and curatively;*
*d). doing analysis and interviews to record the development of fine arts.*

*This policy is part of the efforts to build database which will be always significantly improved so that all data and information are accessible on line by the parties who needed.*

*One of the strategic measures pioneered by GNI to get to that point is organizing a GNI website that can be accessed online by all. Through this GNI website, all forms of information like news, public services, Exhibitions, competitions, seminars, discussions, workshop and GNI programs can be accessed.*

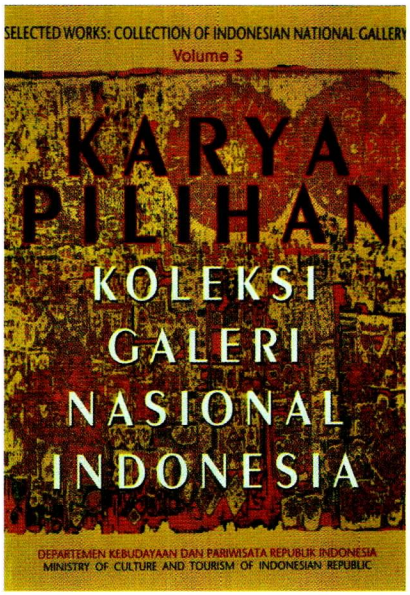


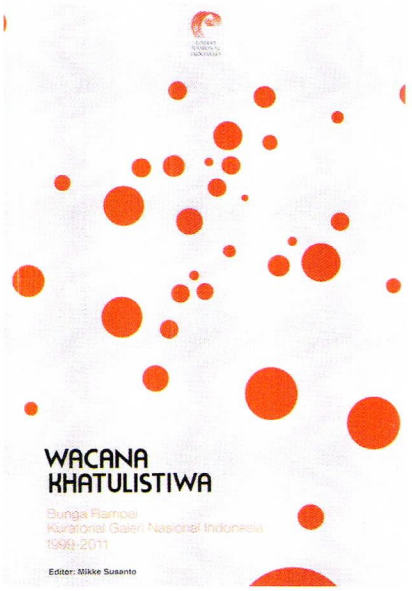




Beberapa buku yang pernah dipublikasikan Galeri Nasional Indonesia antara lain: buku "Raden Saleh, Karya Pilihan Koleksi Galeri Nasional Indonesia", "Wacana Khatulistiwa", dan "Perkembangan Seni Lukis Mooi Indie sampai PERSAGI di Batavia, 1900-1994".

*Some of the books that have been published by GNI are, among others, Masterpieces of the Indonesian National Gallery, "Raden Saleh, Karya Pilihan Koleksi Galeri Nasional Indonesia", "Wacana Khatulistiwa", and "Perkembangan Seni Lukis Mooi Indie sampai PERSAGI di Batavia,1900-1994".*




Melalui website ini, semua bentuk informasi baik berita, layanan publik, kegiatan Pameran, kompetisi, seminar, disksusi, workshop dan program-program GNI lainnya dapat mudah diakses.

GNI telah menyelenggarakan fungsi pelaksanaan pengkajian, pengumpulan dan registrasi, perawatan dan pengamanan, penyajian dan Pameran, kemitraan, layanan edukasi, dan pendokumentasian selama ini. Sebagai salah satu tempat sumber belajar juga rekreasi, GNI memiliki peran penting sebagai pusat perkembangan kebudayaan, khususnya seni rupa, karena memiliki banyak koleksi seni rupa bersejarah.

Salah satu fungsi dan tugasnya yaitu memperkenalkan dan menyebarluaskan informasi tentang eksistensi GNI dan koleksinya. GNI sebagai pusat informasi seni rupa Indonesia, memberikan pelayanan kepada pengunjung selain memberi ceramah atau diskusi / workshop, juga memberikan bimbingan bagi kalangan akademisi yang ingin melakukan penelitian terkait seni rupa, sejarah dan arsitektur GNI, perawatan koleksinya dan lain sebagainya. Pada umumnya kegiatan edukasi dan penelitian di

*GNI has done its functions to do research, collecting and registration, maintenance and security, partnership, educational services and documentation over the years.As one of the places to learn and to have leisure time, GNI has an important role as the centre of cultural development, particularly fine arts, as it stores scores of historical artworks collections.*

*One of its function and task is to introduce and disseminate information about the existence of GNI along with all the collections. As the centre for Indonesia's fine arts-related information, GNI not only provides services for the visitors besides giving lectures or organizing discussion/workshop, but also provides technical guidance for academicians who want to do researches to fine arts, GNI's history and architecture and its collection maintenance and so on. In general the educational and research activities at GNI are to stimulate the visitors/ art enthusiasts, particularly the academicians to alleviate appreciation, sensitivity and imagination/creativity of the visitors.*







Selain penerbitan buku, GNI juga sudah mempublikasi in-house magazine sebagai upaya mempublikasikan program GNI dengan nama "PIGURA"

*Besides Publishing books, GNI also had an in-house magazine titled "PIGURA".*

GNI yaitu memberi stimulan kepada pengunjung / penikmat seni, khususnya kalangan akademisi untuk mengembangkan apresiasi, daya kepekaan dan imajinasi / kreatifitas pengunjung.

Menyadari pentingnya program kajian dan pengembangan bagi sebuah lembaga seni rupa, maka GNI sejak beberapa tahun lalu mempublikasikan hasil penelitian dalam bentuk buku. Beberapa buku yang pernah dipublikasikan GNI antara lain: buku "Masterpieces of The Indonesian National Gallery", "Raden Saleh, Ekspresi Anti Kolonialis", I Ketut Winaya, 2007, "Perkembangan Seni Lukis Mooi Indie sampai PERSAGI di Batavia, 1900-1994", M Agus Burhan, 2008 dan "Bunga Rampai Kuratorial Galeri Nasional Indonesia 1999-2011", Mieke Susanto, 2011.

### III.1.1. Majalah GALERI Sebagai Media Komunikasi

Selain penerbitan buku, GNI juga pernah menerbitkan inhouse magazine sebagai upaya mempublikasikan kegiatan dan program GNI dengan nama "Pigura". "Pigura" edisi pertama terbit pada tahun 2006 dilanjutkan pada tahun 2007, namun karena keterbatasan SDM dan anggaran

*Realizing the importance of this research and development program for a fine arts institution, GNI since several years ago has publicized its research results in a form of book. A number of books that have been published by GNI are, among others, Masterpieces of the Indonesian National Gallery, Raden Saleh, Ekspresi Anti Kolonialis, by I Ketut Winaya, 2007; Perkembangan Seni Lukis Mooi Indie sampai Persagi di Batavia, 1900-1994, M. Agus Burhan, 2008 and Bunga Rampai Kuratorial Galeri Nasional Indonesia 1999-2011, Mieke Susanto, 2011.*

### *III.1.1. GALERI Magazine as Communication Media*

*Besides publishing books, GNI also had in-house magazine titled "Pigura".The first edition of Pigura was published in 2006 and followed by the second edition in 2007. However, due to the lack of qualified human resources andbudget problems, this magazine was terminated. In 2013, when GNI is under the auspices of the Ministry of Education and Culture, it revives the magazine publication program but uses a new name;*




Pada tahun 2012, ketika payung kelembagaan GNI berada di bawah naungan Kementerian Pendidikan dan Kebudayaan, GNI kembali menghidupkan program penerbitan Majalah dengan nama "Galeri"

*In 2012, when GNI was placed under the Ministry of Education and Culture, it revived the magazine publication program using a new name: GALERI.*

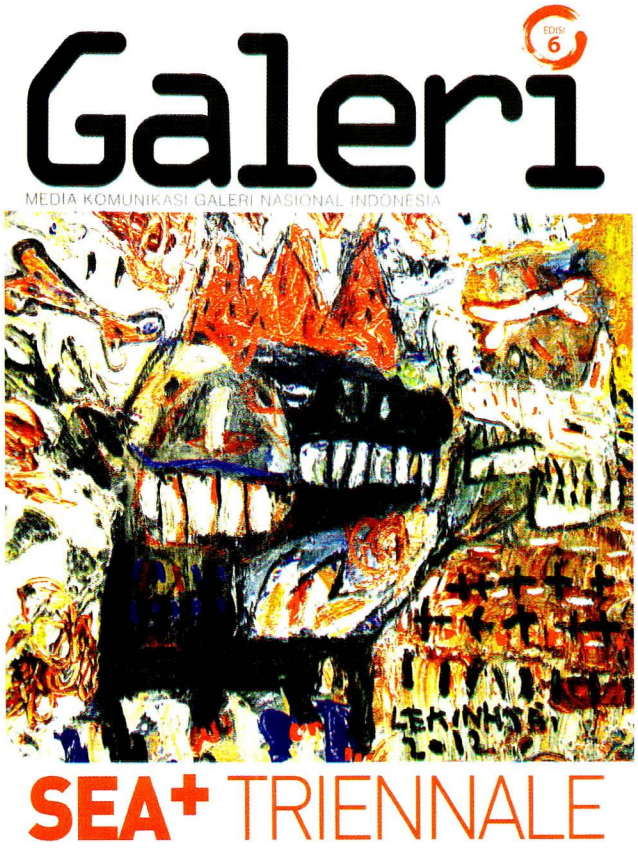
majalah ini terhenti diproduksi. Pada tahun 2013, ketika payung kelembagaan GNI berada di bawah naungan Kementerian Pendidikan dan Kebudayaan, GNI kembali menghidupkan program penerbitan Majalah dengan nama GALERI. Sistem pengelolaan majalah Galeri kali ini, menggunakan tenaga outsourcing, agar lebih profesional dan terbit secara berkala.

Penerbitan majalah GALERI berawal ketika pada tahun 2012, Kepala Galeri Nasional - Tubagus "Andre" Sukmana ingin sekali mempunyai majalah yang bagus, baik dari segi isi maupun desain visualnya, seperti majalah "Visual arts". Sekaligus memperbaiki majalah internal yang sudah ada sebelumnya, yang jauh dari ideal, bernama "Pigura". Keinginan tersebut kemudian mendapat dukungan dari Wakil Menteri Pendidikan dan Kebudayaan, Prof. Wiendu Nuryanti, sehingga disepakati nama majalah tersebut "Galeri". Menyertai nama Galeri, kami menyertakan sebuah tageline yang lugas : "Media Komunikasi Galeri Nasional Indonesia". Di balik tageline yang terang benderang itu, kami berharap bisa menjembatani hubungan Galeri Nasional dengan para pemangku kepentingan seni rupa yang ada. Seperti disadari selama ini bahwa keberadaan Galeri Nasional dapat dikenal apabila hubungan dengan

*they named it GALERI. The reason why this magazine is managed by outsourced staff is to make sure that this magazine will be under the management of professionals and to have it printed on regular basis.*

*The publication of GALERI started in 2012, when theHead of the National Gallery, Tubagus Andre Sukmana wished to have a good magazine both in terms of content and its visual design just like the Visual arts s magazine. This step is to improve the existing internal magazine which is so poor in quality, "Pigura". The desire was supported by Vice Minister of Education and Culture, Prof. Wiendu Nuryanti, so everyone agreed to name the magazine "Galeri". Accompanying the name Galeri, we added this following tagline "Communication Media of the Indonesia National Gallery". Beneath that obvious tagline we hope to be able to bridge the relation of National Gallery with the existing fine arts stake holders. As we all know, the existence of the National Gallery would be recognized when it works together with the stake holders in a mutual cooperation in order to develop Indonesia's fine arts.*




Sistem pengelolaan majalah Galeri kali ini, menggunakan tenaga outsourcing, agar lebih profesional dan terbit secara berkala.

*This magazine is managed by outsourced staff to ensure that it is run by professionals and to have it printed on regular basis.*

para pemangku kepentingan itu bisa saling melayani dan terlayani, dalam satu suasana saling membutuhkan, dalam rangka bersama-sama memajukan seni rupa Indonesia.

Apa yang ingin dikomunikasikan oleh Galeri Nasional kepada masyarakat dan para pengambil keputusan? Banyak hal, antara lain: kekayaan koleksinya mencapai sekitar 1800-an itu lengkap dengan sejarahnya masing-masing; agenda kegiatan; peristiwa Pameran (karya dan berbagai pemikiran yang ada di baliknya), kebijakan-kebijakan Galnas; latar belakang dan kiprah para kuratornya dan berbagai pemikiran serta pandangan cerdik pandai tentang galeri dalam hubungannya dengan infrastruktur, suprastruktur, medan sosial seni rupa, hingga perkembangan seni rupa nasional dan global.

Untuk itulah maka rubrikasi Majalah GALERI disusun ke dalam dua kategori: 1) Rubrikrasi tetap terdiri dari Pesirah (ditulis oleh Kepala Galeri Nasional), Cakrawala (laporan utama atau fokus), Pameran (khusus bagi mereka yang Pameran di Galeri Nasional, isinya catatan kuratorial, foto-foto karya, dan ke depan ingin disertai dengan tanggapan pers / kliping koran), internasional (kegiatan Galnas di luar negeri, dan artikel-

*What does exactly the National Gallery want to communicate to the people and the decision makers? Many things, among others, the abundant collection which reach about 1800 items complete with their respective history; activities agenda, Exhibition events (artworks and diverse thinking behind the works), GNI's policies, background and the activities of its curators, and some thoughts and perspectives of experts on the gallery in the context of infrastructure, superstructure, social media for fine arts to the development of fine arts nationally and globally.*

*Based on that the rubrics of this magazine are categorized in: 1) regular rubric comprising Pesirah (written by the National Gallery Head), Cakrawala 'Horizon' (main report or focus), Pameran 'Exhibition' (mainly for those who exhibit their works at the National Gallery, the content includes curatorial notes, photos of the works, and in the future hopefully it will be accompanied by press opinion /newspaper clipping, International (dedicated for GNI's activities abroad, articles about international galleries/museums that can be an inspiration for the improvement of the galleries/ museums in Indonesia), Sketsa*

artikel tentang galeri/museum internasional yang bisa memberikan inspirasi bagi kemajuan galeri/ museum di Indonesia), Sketsa (percikan pemikiran dan perenungan kurator Galnas), dan Sudut Pandang (ditulis oleh para ahli seni rupa atau yang berkaitan dengan seni rupa, yang diharapkan dapat memberi inspirasi, bagi para pelaku perkembangan dan kemajuan seni rupa tanah air).

Adapun rubrik yang tidak tetap adalah Seremoni (foto kegiatan Kepala Galnas), Profil (insan seni rupa, pejabat seni, hingga wakil rakyat yang memperjuangkan seni rupa), Komunitas (kelompok seni rupa yang mempunyai relasi dengan Galnas, atau yang patut diketahui kiprahnya oleh masyarakat).

Majalah dua bulanan, berbahasa Indonesia (dalam situasi tertentu berbahasa Inggris pada beberapa artikelnya) dicetak sebanyak 1.000 eksemplar, disebarkan secara gratis kepada Presiden/Wakil Presiden, para Menteri, Gubernur/ Wakil Gubernur Provinsi DKI Jakarta, Komisi X DPR-RI, Dewan Kesenian, Taman Budaya se-Indonesia, Perguruan Tinggi Seni / Fakultas Seni Rupa, Galeri, Kolektor, Perupa, Kritikus, Media Massa / Redaktur Seni, hingga pecinta seni.

*'Sketch' (a spark of thought and contemplation of GNI's curators) and Sudut Pandang 'Point of View' (written by experts in fine arts or relating to which is expected to bring inspiration for the actors of fine arts development and achievement in the country.*

*The occasional rubric is Seremoni (photos of the Gallery Head's activities), Profile (fine arts leading figures, arts government officials to members of the House of Representatives who fight for fine arts), Komunitas 'Community' (fine arts groups who have something to do with GNI or whose activities are noteworthy.*

*This two monthly magazine is in Indonesian language but on certain case it can use English for some articles. This magazine is printed as many as 1000 copies, distributed for free for the President/Vice President, Ministers, Governor/Vice Governor of the Jakarta, Members of Commission X of the House of Representatives, Arts Council, Taman Budaya 'Cultural Park' across the country, Arts College/ Faculty of Fine Arts, Gallery, Collector, Artists, Critics, Mass Media/Arts Editorial Staff and arts enthusiasts*

*Other than publishing a magazine as communication media and as a way to publish the activities of*

Di samping menerbitkan majalah sebagai media komunikasi dan publikasi kegiatan GNI kepada masyarakat, GNI juga membuka peluang kepada masyarakat untuk melakukan Kerja Praktek dan Kajian. Tercatat beberapa Perguruan Tinggi yang mengadakan kerja praktek atau magang di GNI, baik dalam dan luar negeri. Antara lain mahasiswa dari Malaysia, Universitas Negeri Jakarta dan Fakultas Teknik Sipil dan Perencanaan - Universitas Gunadarma, Depok, Jawa Barat. Tema penelitian sangat beragam mulai dari fungsi GNI di masyarakat hingga manajemen sebuah Galeri. Berbagai masukan dari Kerja Praktek tentunya merupakan hal yang sangat berharga terutama bagi peningkatan mutu GNI di masa mendatang.

Menyadari peran GNI sebagai lembaga yang bernaung di bawah Kementerian Pendidikan dan Kebudayaan, maka hal yang sangat penting dan mendesak adalah penataan kembali dokumentasi GNI. Meski telah diupayakan secara rutin dan berkala berbagai semua kegiatan namun perlu diakui memang belum maksimal. Menyadari kurangnya tenaga administrasi GNI yang handal dan memiliki kompetensi dalam bidang dokumentasi dan arsip,

*GNI to the public, GNI also opens its door for students and public to do fieldwork practices and studies. A number of universities/colleges send their students to do fieldwork practices and internship at GNI both local and international such as the students from Malaysia, Jakarta State University, Gunadarma University (Faculty of Civil Engineering and Planning). There are diverse themes of research starting from the function of GNI for the society to how to manage a gallery. Many inputs from the fieldwork practices are certainly so valuable, especially for the improvement of the GNI's quality in the future.*

*Realizing GNI's role as an institution under the auspices of the Ministry of Education and Culture, the most important thing and urgent to do is to rearrange the documentation of GNI. Despite the efforts of realizing diverse activities on a regular basis, we need to acknowledge that all the works have yet been optimal. The lack of administrative staff at GNI competent in documentation and archive, in 2013 GNI joined forces with Indonesian Visual artArchive (IVAA) to make the effort to improve the documentation system, archiving, and studies. IVAA is a non-profit*




Pelayanan publik merupakan suatu kegiatan yang menitikberatkan pada upaya peningkatan apresiasi seni dan penyampaian informasi tentang koleksi seni rupa Galeri Nasional Indonesia.

*Public service includes activities focusing on efforts to promote appreciation of arts and information dissemination concerning collections of fine arts owned by The National Gallery of Indonesia.*

maka pada tahun 2013 GNI bekerja sama dengan IVAA (Indonesian Visual art Archive) melakukan upaya peningkatan sistem pendokumentasian, pengarsipan dan kajian. IVAA merupakan organisasi nirlaba yang didirikan di Yogyakarta, April 2007 yang merupakan pengembangan dari Yayasan Seni Cemeti (1995-2007).

Hampir semua dokumen dan arsip GNI saat ini sedang dalam proses pengkonversian dalam bentuk digital. Hal itu dilakukan dalam rangka GNI mengembangkan diri sebagai pusat data dan dokumentasi seni rupa di Indonesia. Diharapkan di masa mendatang harapan dari Prof. Dr. Edi Sedyawati, bahwa GNI dapat menjadi pusat informasi dan data semua aktifitas dan koleksi seni rupa yang bertaraf nasional bahkan internasional dapat segera terwujud.

### III.2. Pelayanan Publik

Pelayanan publik merupakan suatu kegiatan yang menitikberatkan pada upaya peningkatan apresiasi seni dan penyampaian informasi tentang koleksi seni rupa GNI, kegiatan Pameran temporer atau permasalahan seni rupa pada umumnya kepada masyakat luas, khususnya kalangan pelajar dan mahasiswa.

*organization established in Yogyakarta in April 2007 which was the further development of Seni Cemeti Foundation (1995-2007).*

*Nearly all documents and archives of GNI are in the process of conversion to digital format. This is necessary to allow GNI to develop itself as the centre of fine arts data and documentation in Indonesia. Hopefully in the future GNI will be able to make the hope of Prof. Dr. Edi Sedyawati come true that is to become the centre for information and data for all fine arts activities both at the national and international level.*

### *III.2. Public Services*

*Public services is an activity focusing on the efforts of improving the arts appreciation and information dissemination concerning the fine arts collections of GNI, temporary Exhibition activities or fine arts-related issues to the public, particularly for school and college students. This activity takes the form of, among others, guidance, consultation and public relation for the visitors; both for the special visitors like state guests, arts*





Kunjungan GNI ke studio seniman di Surabaya dan sekitarnya melalui kegiatan "Kunjungan Seni dan Temu Karya" tahun 2000.

*GNI's visit to artists' studios in Surabaya and its surrounding areas in a program called "Kunjungan Seni dan Temu Karya " in 2000.*

Kegiatan ini dilaksanakan antara lain berupa pelayanan bimbingan, pemanduan, konsultasi dan kegiatan kehumasan kepada pengunjung, baik pada pengunjung khusus seperti tamu negara, konsultasi seni, peneliti atau kepada pengunjung bebas seperti pelajar, mahasiswa dan masyarakat umum.

Berangkat dari itu, pelayanan publik diwujudkan melalui kegiatan:
a). Berawal dari Kegiatan Kunjungan,
b). Galnas Goes To School;
c). Galnas Goes To Community; dan
d). Sosialisasi.

### III.2.1. Berawal dari Kegiatan Kunjungan

Pada tahun 2000, GNI dirasa perlu melakukan memperluas jaringan kemitraan baik dengan pihak pemerintah terkait, asosiasi profesi, swasta, seniman dan komunitas seni di berbagai daerah. Salah satu program yang dirintis GNI kala itu adalah kegiatan kunjungan ke beberapa daerah yang memiliki potensi seni budaya khususnya dalam bidang seni rupa.

Melalui berbagai pertimbangan diputuskan kunjungan ke Yogyakarta yang diberi nama kegiatan "Duta / Wisata Seni antar Daerah / Temu Karya"

*consultant, researchers and for the general public such as school and college students and the public in general.*

*Based on that, public services are translated into some activities:*
*a). Starts from Visit Activities,*
*b). Galnas Goes to Community, and*
*d). Socialization/Dissemination.*

### *III.2.1. Started with a Visit Activities*

*In 2000 GNI felt an urgent need to extend the partnershipwith the government agencies, professional associations, private sector, artists and art communities in many provinces;one of the programs which was initiated by GNI at that time was the visit to a number of provinces which have the potentials in arts and culture, particularly in fine arts.*

*After having some thoughts, the decision was to make a visit to Yogyakarta and the activity was named "Duta Wisata Seni antar-daerah/Temu Karya" in 2000. This activity took the form of comparative study to the relevant institutions and Artists Gathering that have a number of goals and significant meanings in order to develop a cultural institution (GNI). The goals of this activity:*





Kunjungan GNI ke studio seniman di Surabaya dan sekitarnya melalui kegiatan "Kunjungan Seni dan Temu Karya" tahun 2000.

*The following visit of GNI was to artist's studio at Surabaya and its vicinity in a program called "Kunjungan Seni dan Temu Karya " in 2000.*

pada tahun 2000. Kegiatan ini dilaksanakan dalam bentuk studi banding ke instansi yang relevan dan Temu Seniman yang memiliki beberapa tujuan dan arti penting bagi pengembangan institusi kebudayaan (GNI). Tujuan dari kegiatan ini :

- Memberikan kesempatan dalam mengembangkan pengetahuan, wawasan dan keterampilan (SDM) yang berkenaan dengan aspek manajerial seni / budaya.
- Memperoleh data dan informasi seputar potensi kreatifitas seniman antar daerah.
- Menjalin kerjasama antar lembaga, organisasi dan perorangan yang dapat ditindaklanjuti dalam berbagai kegiatan, misalnya: Pameran, seminar, workshop.

Kunjungan berikutnya dilakukan ke kota Surabaya dan sekitarnya dalam kegiatan "Kunjungan Seni dan Temu Karya " pada tahun 2000. Tim GNI yang terdiri dari Tubagus Sukmana dan Eddy Susilo melakukan kunjungan seni ke Taman Budaya, Museum, Galeri dan studio serta kunjungan ke beberapa seniman Surabaya, antara lain: Amang Rachman, Dwijo Sukamto, Rudi Isbandi dan Asri Nugroho. Kegiatan kunjungan ini sangat berharga dalam upaya memetakan perkembangan seni rupa di Jawa

- *Offering opportunities toalleviate knowledge, insight and skill for human resources relating to the aspect of arts/ culture managerial.*
- *Collecting data and information about the potential of the artists' creativity in each province*
- *Fostering cooperation between institutions, organizations and individuals thatcan be followed up in various activities such as Exhibitions, seminars and workshops.*

*The following visit was to Surabaya and its vicinity in a program called "Kunjungan Seni dan Temu Karya" 'Arts related-visit and Meeting of Works' in 2000. GNI Team made up of Tubagus Sukmana and Eddy Susilo made an arts related-visit to Taman Budaya, museum, gallery and studio and a number of calls to some artists in Surabaya, among others are Amang Rachman, Dwijo Sukamto, Rudi Isbandi and Asri Nugroho. This visit was so precious in the efforts of mapping the development of fine arts in East Java so that this would serve well as references for GNI policies in arranging the future programs. One of the results of the visit to East Java State Museum was the revelation that there was a lack*




Tujuan dari program sosialisasi adalah untuk mengumpulkan data dan informasi mengenai potensi seniman yang kreatif di masing-masing provinsi.

*The purpose of the information dissemination program is to collect data and information regarding the potential of artists' creativity in every province.*

Timur, sehingga dapat dijadikan bahan referensi dan kebijakan GNI dalam menyusun program dimasa mendatang.

Salah satu hasil kunjungan ke Museum Negeri Jawa Timur adalah adanya keterbatasan pengetahuan dan wawasan Sumber Daya Manusia dalam mengelola koleksi museum sehingga masalah konservasi merupakan hal yang sangat penting. Manajemen pengelolaan sebuah Pameran juga masih harus terus ditingkatkan, kondisi ini tentunya mendorong GNI sebagai lembaga yang mempunyai tugas dan fungsi dalam meningkatkan layanan edukasi di bidang seni rupa serta mengembangkan sumber daya manusia semakin sangat dibutuhkan.

Sementara itu Kunjungan langsung ke studio seniman Surabaya juga memiliki dampak yang positif, selain dapat mengetahui lebih dekat tentang kehidupan dan proses berkesenian, juga mengetahui kebutuhan yang diharapkan seniman daerah yang dapat diakomodir serta ditindaklanjuti GNI.

Kegiatan kunjungan pada tahun-tahun berikutnya rutin dilakukan GNI, terutama ke kawasan Jawa,

*of knowledge and insight of the human resources in managing the museum collection. This shows that the problem of conservation is of great importance. The management of Exhibition also needed to be developed and improved. Seeing this condition, it's the obligation of GNI as institution that has for its task and function is to improve services in fine arts education and to develop the human resources needed to do something to fix this condition.*

*Whilst for the call to the artist studio in Surabaya, it has brought positive impact. Other than learning more closely about the life and the process of this artistic world, it has also revealed what has been expected by the local artists that are possible for GNI to accommodate and followed up. GNI has kept continuing to do this sort of all for years but this was limited to Java area. It was only in 2005 that GNI started to extend its networks to eastern part of Indonesia, Bali and Sumatera. The policy to extend the visit is due to the realization that the potential of Indonesia's fine arts was not limited to Java and Bali, but also in other areas like Sumatera, Bali and the eastern part of this archipelago.*




Tahun 2005 GNI memperluas kunjungannya, tidak hanya di Pulau Jawa tetapi ke wilayah Indoesia Timur, Bali dan Sumatera.

*In 2005, GNI started to visit more places to reach the eastern part of Indonesia, Bali, and Sumatera.*



Salah satu tujuan dalam kegiatan bimbingan dan edukasi kultural "Galnas Goes to School" adalah mengenalkan kepada masyarakat luas khususnya guru-guru seni budaya tentang peran, fungsi dan eksistensi GNI sebagai lembaga kebudayaan.

*One of the objectives of "Galnas Goes to School" as technical guidance and cultural education is to introduce the role, function and existence of GNI as a cultural institution to the general public, especially teachers of arts and culture subjects.*

baru kemudian memasuki tahun 2005, GNI mulai memperluas jejaring ke wilayah Indonesia Timur, Bali dan Sumatera. Kebijakan memperluas lokasi kunjungan mengingat potensi seni rupa Indonesia bukan hanya berpusat di Jawa dan Bali, namun juga wilayah lain seperti Sumatera, Bali dan Indonesia Timur.

Tahun 2005-an bisa dianggap sebagai momentum program-program kunjungan GNI yang lebih komprehensif. Kegiatan kunjungan ini dapat dikatakan sebagai cikal bakal program sosialisasi GNI di kemudian hari, tentunya dengan berbagai peningkatan baik kualitas maupun kuantitas. Dari segi kualitas misalnya kegiatan ini bukan hanya sekedar visit namun juga dibuat dalam bentuk diskusi, temu perupa ataupun dialog yang lebih terorganisir dengan melibatkan banyak stakeholder.

### III.2.1.1. GALNAS Goes To School

Salah satu pelayanan publik yang dilakukan GNI adalah "Galnas Goes To School". Tujuan dalam kegiatan bimbingan dan edukasi kultural "Galnas Goes to School" adalah:

a). Mengenalkan kepada masyarakat luas khususnya guru-guru seni budaya tentang peran, fungsi dan eksistensi GNI sebagai lembaga kebudayaan;

*The year 2005 could be considered as the momentum of a more comprehensive for this kind of program done by GNI. This visit program could be the starting moment of the socialization program of GNI later in its existence. Of course it has enjoyed some development both in quality and quantity. In terms of quality, for example, this activity was not just a common visit but also includes discussion, meeting with artists or organized dialogue involving many stakeholders.*




Tahun 2005, Program kunjungan GNI dapat dikatakan cikal bakal program sosialisasi GNI di kemudian hari.

*GNI's visit program initiated in 2005 could be a starting point for information dissemination program in the future.*

### *III. 2.1.1. GALNAS Goes To School*

*One of the public services conducted by GNI is "Galnas Goes to School." The objectives of this technical guidance and cultural education of "Galnas Goes to School" are:*

*a). Introduce to the people at large, especially the teachers for arts and culture subjects about the role, function and existence of GNI as a cultural institution;*
*b). Developing network/relation between GNI and the Office of Education and Culture and the teachers who teach local culture;*
*c). Encouraging arts and culture teachers at regency and city level to alleviate their insights on fine arts;*



Diharapkan, kegiatan ini dapat membuat masyarakat luas khususnya guru-guru seni budaya mengenal lebih dekat tentang peran, fungsi dan eksistensi GNI sebagai lembaga kebudayaan.

*This activity is expected to help the general public, especially teachers of arts and culture subjects, have better understanding about the role, function, and existence of GNI as a cultural institution*




Salah Satu pelayanan publik yang dilakukan oleh GNI adalah "Galnas Goes to school" dengan sasaran kegiatan adalah pengenalan dan perluasan wawasan akan GNI sebagai lembaga kebudayaan.

*One of the public services performed by GNI is " Galnas Goes to School", which is intended to introduce and improve the knowledge about GNI as a cultural institution.*

b). Mengembangkan jaringan / hubungan antara GNI dengan Dinas Pendidikan dan Kebudayaan dan guru-guru seni budaya setempat;
c). Mendorong para guru seni budaya di lingkungan kabupaten dan kota untuk lebih meningkatkan wawasan mengenai seni rupa;
d). Meningkatkan apresiasi masyarakat terhadap karya seni rupa sehingga tumbuh kecintaan terhadap karya seni rupa. Sasaran pelaksanaan penyelenggaraan kegiatan tersebut adalah pengenalan dan perluasan wawasan akan GNI sebagai lembaga kebudayaan serta bertambah pula wawasan akan seni rupa.

Pada tahun anggaran 2012, GNI menyelenggarakan kegiatan bimbingan dan edukasi kultural "Galnas Goes to School" di Sukabumi, Jawa Barat, pada 26 September 2012, bertempat di SD SBI Cikembang, Sukabumi. Jl. Pelabuhan II Km.22 Cikembang, Kecamatan Cikembar, Kabupaten Sukabumi, Jawa Barat. Diharapkan, kegiatan ini dapat membuat masyarakat luas khususnya guru-guru seni budaya di lingkungan Kabupaten dan Kota Sukabumi mengenal lebih

*d). Improving people's appreciation for fine arts works so that the love for fine arts works grow significantly. The target of this activity is to introduce and improve the knowledge about GNIas a cultural institution and in the end the knowledge will also improve.*

*In 2012 budget, GNI organized a technical guidance and cultural education named "Galnas Goes to School" in Sukabumi, West Java, on 26 September 2012, taking place at the Cikembang Elementary School, Jl. Pelabuhan II Km.22 Cikembang, Cikembar District, Sukabumi Regency, West Java Province.*

*This activity aims to make the people outside, especially the teachers for arts and culture subjects, have better understanding on the role, function and existence of GNI as a cultural institution and to encourage them to improve their knowledge concerning fine arts, and to extend the networks and cooperative relations of GNI with the Regency and City Office of Education and Culture and with the local teachers who teach arts and cultural subject. This sort of activity was also organized in Bekasi at the end of November 2013.*






Dalam program "Galnas goes to art community" GNI secara pro aktif mendatangi berbagai komunitas seni di daerah ,kegiatan ini sebagai salah satu bentuk pengabdian GNI pada masyarakat.

*Through a program called " Galnas goes to Art Community", GNI has proactively visited a number of communities in other regions. This activity is part of the GNI community services*

dekat tentang peran, fungsi dan eksistensi GNI sebagai lembaga kebudayaan, mendorong para guru seni budaya untuk lebih meningkatkan wawasan mengenai seni rupa serta makin dekat dan luasnya jaringan / hubungan antara GNI dengan Dinas Pendidikan dan Kebudayaan Kabupaten dan Kota Sukabumi serta guru-guru seni budaya setempat. Kegiatan serupa juga diselenggarakan di Bekasi, akhir November 2013.

### III.2.1.2. GALNAS Goes to Art Community

Bentuk pengabdian masyarakat yang tak kalah penting adalah program "Galnas Goes To Art Community". Artinya, GNI secara proaktif mendatangi berbagai komunitas seni di daerah selain untuk melakukan kegiatan bimbingan dan edukasi kultural berupa Pameran, diskusi, lokakarya serta pemutaran film tokoh seni rupa Indonesia. Tujuan program ini antara lain:

a). Mengenalkan masyarakat luas khususnya perupa / praktisi seni di wilayah mana saja tentang peran, fungsi dan eksistensi GNI sebagai lembaga kebudayaan;

### *III. 2.1.2. GALNAS Goes to Art Community*

*One form of the community services that is equally important is the program called "Galnas Goes to Art Community". This signifies that GNI has proactively visited a number of art communities in other regions. This activity is targeted to provide guidance and cultural education in the form of Exhibition, discussion, workshops and screening of the documentaries of Indonesia's fine arts leading figures. The objectives of this program are among others:*

*a). Introducing to wider public, particularly the artists/art practitioners wherever they are about the role, function and existence of GNI as a cultural institution;*
*b). Developing networks and cooperative relations of GNI with the Tourism and Culture Office, Cultural Preservation Office, Fine Arts Development Agency (LPSR) and local artists; c).Encouraging the artists to alleviate their insights on fine arts, and d). Making people's appreciation for the works of fine arts improved.*



Kegiatan GNI dalam rangka mengenalkan kepada masyarakat luas khususnya perupa/praktisi seni di manapun berada tentang peran, fungsi dan eksistensi GNI.

*A GNI's activity aimed at introducing itself to the general public, particularly artists/art practitioners wherever they are, about the role, function and existence of GNI as a cultural institution.*

b). Mengembangkan jaringan / hubungan antara GNI dengan Dinas Budaya dan Pariwisata, Balai Pelestarian Cagar Budaya, Lembaga Pengembangan Seni Rupa (LPSR) dan perupa daerah setempat; c).Mendorong para perupa untuk lebih meningkatkan wawasan akan seni rupa; dan d).Meningkatkan apresiasi masyarakat terhadap karya seni rupa.

Sedangkan sasaran pelaksanaan penyelenggaraan kegiatan ini adalah pengenalan dan perluasan wawasan akan GNI sebagai lembaga kebudayaan serta bertambah pula wawasan perupa / praktisi seni di daerah akan seni rupa serta semakin mahirnya teknis dalam berkarya .

Kegiatan bimbingan dan edukasi "Sampah ku Imajinasi ku" Tahun 2011. Sesuai dengan program kerja untuk tahun anggaran 2011, Galeri Nasional Indonesia menyelenggarakan kegiatan bimbingan edukasi pada masyarakat terutama masyarakat yang memiliki minat serta kreatifitas terhadap seni rupa, bertema " Sampah Ku Imajinasi Ku". Dalam pelaksanaan kegiatan ini menggandeng Komunitas Atap Alis sebagai mitranya. Komunitas Atap Alis merupakan salah satu

*The target of this activity is to introduce and widen people's insight on GNI as cultural institution and to alleviate the knowledge of the local artists and practitioners on fine arts and at the same time improve their technical skill in producing art works.*

*The activity of technical guidance and education took as its theme "Sampah ku imajinasi ku"/'My Garbage My Imagination' in 2011. In line with the programs for 2011 budget, Indonesia National Gallery organized an educational guidance for the public, mostly those who have interest and creativity for fine arts. For this activity GNI worked together with Atap Alis Community which is one of the communities of arts enthusiasts whose orientation and concern is for the people who have interest and creativity relating to fine arts.*

*In 2012 GNI organized a technical guidance and cultural education titled "Galnas Goes to Art Community" on the 1st November 2012 at the Cultural Preservation Office in Serang, Banten. This activity is attended by about 100*







GNI selalu berupaya meningkatkan apresiasi masyarakat terhadap karya seni rupa melalui pengembangan jaringan/hubungan antara GNI dengan lembaga terkait dan perupa daerah

*GNI always strives to promote people's appreciation for works of fine arts by developing networks and relationships with relevant institutions and local artists.*

komunitas pemerhati seni dan kreatifitas yang memiliki orientasi serta kepedulian pada masyarakat yang memiliki minat serta kreatifitas terhadap seni rupa.

Tahun 2012 GNI menyelenggarakan kegiatan bimbingan dan edukasi kultural "*Galnas Goes to Art Community*" pada 1 November 2012, di Balai Pelestarian Cagar Budaya, Serang, Banten. Kegiatan ini diikuti oleh perupa / praktisi seni di wilayah Banten (Lebak, Pandeglang, Serang dan Tangerang) sekitar 100 orang.

Target kegiatan tersebut selain untuk mengenalkan lebih dekat peran dan fungsi serta eksistensi GNI sebagai lembaga kebudayaan, juga untuk mendorong para perupa / praktisi seni di wilayah tersebut untuk lebih meningkatkan wawasan mengenai seni rupa. Kegiatan ini menghadirkan pembicara Ketua GNI Tubagus Andre Sukamana, Ivan Sagita (perupa asal Yogyakarta) dan Kuss Indarto (kurator GNI). Selain diskusi yang dipandu oleh Ivan Sagita, kegiatan tersebut dilanjutkan dengan pemutaran film dokumenter tokoh seni rupa Indonesia seperti Raden Saleh dan Affandi.

Masih pada tahun 2012, GNI juga menyelenggarkan sosialisasi koleksinya di Palu, Sulawesi Tengah, pada 30 Mei 2012, dan

*artists/arts practitioners in Banten area (Lebak, Pandeglang, Serang and Tangerang).*

*Other than introducing the role, function and the existence of GNI as a cultural institution this program was to encourage the artists/arts practitioners in the region in order to better the knowledge on fine arts. This activity was joined by Gallery Head, Tubagus Andre Sukmana, Ivan Sagita (Yogyakarta-based artist) and Kus Indarto (GNI's curator). Besides the discussion moderated by Ivan Sagita, there was also a film screening featuring Indonesia's fine arts leading figures like Raden Saleh and Affandi.*

*Still in 2012, GNI also organized a socialization activity for its collection in Palu, Central Sulawesi on 30 May 2012 and Semarang, Central Java, on 4 April 2012. At Taman Budaya Palu there was a discussion discussing fine arts with a theme "Performance Art Clinic: Melihat Wacana dan Praktik Seni Rupa Pertunjukan" 'Performance Art Clinic: Delve into Discourse and Practice of Performance Fine Arts with speaker Rizki A. Zaelani, GNI curator, Bambang Subarnas (Lecturer at Pasundan University) and local artist acting as moderator.*




GNI melaksanakan workshop seni rupa "Melukis Model" dalam rangkaian kegiatan Temu Karya Taman Budaya di tahun 2013.

*GNI organized a fine arts workshop called "Model Paintings" as part of an event called Temu Karya Taman Budaya, 2013.*

di Semarang, Jawa Tengah, pada 4 April 2012. Di Taman Budaya, Palu digelar kegiatan diskusi seni rupa dengan tajuk "Performance Art Clinic: Melihat Wacana dan Praktik Seni Rupa Pertunjukan" dengan pembicara kurator GNI Rizki A. Zaelani, Bambang Subarnas (dosen Universitas Pasundan) dan sebagai moderator perupa setempat. Dalam diskusi itu Rizki menjelaskan pengertian dan fenomena performance art, semenara Bambang menyampaikan penjelasan secara teknis mengenai performance art.

Kegiatan sosialisasi GNI di Semarang juga dilakukan dalam bentuk diskusi dengan tema "Wawasan Kuratorial dan Praktik Seni Rupa Masa Kini" yang digelar di Museum Negara Jawa Tengah Ronggowarsito, Semarang. Tampil sebagai pemakalah Ketua GNI Tubagus Andre Sukmana yang membahas keberadaan, tugas dan fungsi GNI hingga kini. Pembicara lain, Suwarno Wisetrotomo, kurator GNI dan dosen ISI Yogyakarta, menyoroti wawasan kuratorial yang berkembang saat ini, sedangkan Aryo Sunaryo dari Universitas Negeri Semarang menekankan peran galeri sebagai sumber belajar. Selain pemutaran film, kegiatan ini dilanjutkan dengan kunjungan budaya ke beberapa tempat di kota Semarang, Magelang dan Yogyakarta.

*In the discussion, Rizki explained the meaning and the phenomenon of performance art whilst Bambang Subarnas explained the technicalities of performance art.*

*The socialization of GNI in Semarang also came in discussion and the theme was "Wawasan Kuratorial dan Praktik Seni Rupa Masa Kini" 'Today's Curatorial Knowledge and Fine Arts Practices' which was held in Museum Negara Jawa Tengah Ronggowarsito. Acting as speaker was the Gallery Head, Tubagus Andre Sukmana, who talked about the existence, task and function of GNI up to now. Other speakers were Suwarno Wisetrotomo, GNI curator and lecturer at ISI Yogyakarta, who highlighted the current curatorial knowledge and Aryo Sunaryo from the Semarang State University who put the emphasis on the role of gallery as a source of learning. After attending a film screening, the participants were invited to make a cultural visit to a number of places in Semarang, Magelang and Yogyakarta.*






Salah satu tugas pengabdian masyarakat GNI melakukan kegiatan bimbingan teknis dan workshop seni grafis untuk umum.

*GNI's public service duties include providing public sessions through workshops and technical mentoring regarding graphic arts.*

### III.3. Bimbingan Teknis dan Workshop

Dalam pertumbuhan ekonomi di negeri ini kita mengenal dikotomi Jawa dan luar Jawa. Jawa melesat sendiri dalam perumbuhan ekonominya, sedang di luar Jawa umumnya masih terdapat kesenjangan informasi tentang dunia seni rupa. Menyadari kesenjangan tersebut GNI berusaha mengambiil peran dengan mengadakan kegiatan yang bukan hanya terfokus di wilayah Jawa dan Bali, namun juga luar Jawa, termasuk Bali, karena Indonesia merupakan negara kepulauan yang terkenal dengan nama Nusantara.

Nusantara adalah sumber mata air yang berlimpah untuk pengembangan dunia seni rupa, adalah tugas GNI untuk menggali dan membangkitkan potensi seni rupa daerah untuk kemajuan seni rupa Indonesia. Pameran Nusantara yang digelar dua tahun sekali adalah salah satu jalannya. Tugas pengabdian masyarakat lain GNI adalah melakukan kegiatan bimbingan teknis dan workshop. Kegiatan ini biasanya digabungkan oleh GNI dengan kegiatan lain seperti sosialisasi koleksi GNI, "Galnas Goes To School" atau "Galnas Goes To Art Community" serta Pameran keliling.

### *III.3. Technical Guidance and Workshop*

*Regarding the economic growth this country has to face an issue of the dichotomy of Java and outside Java. Java has remarkably grown in terms of economy whilst outside Javahas not enjoyed the same amount of growth. There is a disparity in the access of information on the fine arts information between Java and outside Java. Realizing such disparity GNI has taken action to better play its role by organizing activities that do not focus only on the Java and Bali regions, but also outside those two regions seeing the fact that Indonesia is an archipelagic state known as Nusantara (the Indonesian Archipelago).*

*The Indonesian Archipelago is an endless source for the development of fine arts. It's the obligation of GNI to dig deep and find the potentials of fine arts in all the regions in order to develop Indonesia's fine arts. The other task for community services is to provide technical guidance and workshop. This activity is usually done together with other activities like socialization of GNI's collection like "Galnas Goes to School" or*



GNI telah melakukan beberapa kegiatan lokakarya, workshop, bimbingan teknik, baik di kota Jakarta maupun daerah lainnya .

*GNI has conducted a number of workshop and technical guidance sessions in Jakarta and other places.*

Tujuan kegiatan ini adalah:
a). Mengenalkan masyarakat luas tentang fungsi, peran, dan eksisitensi GNI;
b). Mendorong masyarakat untuk lebih meningkatkan keterampilan dalam berkreasi dalam menciptakan karya seni rupa;
c). Meningkatkan apresiasi masyarakat terhadap karya seni rupa sehingga tumbuh kecintaan terhadap karya seni rupa;
d). Meningkatkan hubungan kerjasama bidang seni rupa dalam bentuk kegiatan edukatif dengan berbagai lembaga / komunitas seni. Sasaran pelaksanaan penyelenggaraan kegiatan ini adalah bertambahnya motivasi bagi masyarakat sekitar untuk terus berkreasi sebagai bagian dari proses apresiasi karya seni rupa.

*"Galnas Goes to Art Community" along with touring Exhibitions.*
*The goals of this activity are:*
*a). Introducing to the wider audience on the function, role and existence of GNI;*
*b). Encouraging the people to improve their skill in creating works of finearts;*
*c).Improving the people's appreciation on works of fine arts so that the love for such works will grow;*
*d). Improving cooperative relations in fine arts in the form of educational activities with various arts institutions/communities.*
*The goal of this activity is an improvement in people's motivation to keep on creating art works as part of the process of appreciating fine arts works.*

Dalam catatan sejarah, GNI telah melakukan beberapa kegiatan Lokakarya, Workshop atau Bimtek, baik di kota Jakarta maupun daerah-daerah lain di luar Jakarta. Kegiatan Lokakarya yang dilakukan GNI pada tahun 2000-an adalah Lokakarya dan pelatihan konversi lukisan tipe dasar I, yang merupakan kerjasama Yayasan Seni Rupa Indonesia dengan GNI, tepatnya pada tanggal 31 Oktober – 4 November 2000.

*To date GNI has completed a number of workshops and technical guidance both in Jakarta and other places outside Jakarta. In 2000 GNI organized a workshop and training on conversion of paintings basic type 1 which was organized cooperating with Indonesia Fine Arts Foundation. The workshop and training were conducted from 31 October – 4 November 2000.*
*In 2002 a workshop for calligraphy*

Kemudian pada tahun 2002 workshop Kaligrafi yang diberikan oleh pelukis profesional Indonesia, A.D Pirous. Pada workshop ini peserta sangat antusian mengikuti workshop Kaligrafi karena memang sangat menarik. Pada tahun yang sama, 2002, GNI juga menggelar workhsop seni gelas yang populer di beberapa negara Eropa, yaitu Workshop Gelas Tiup.

*given by A.D. Pirous, a leading painter, was organized. It has attracted many participants who are so enthusiast to attend the calligraphy workshop as it is interesting. In the same year, 2002, GNI also conducted a workshop of glass art or to be exact it was a glass blowing art which is so popular in several European countries.*

Selain workshop dalam bidang hard skill yaitu keterampilan motorik, GNI juga mengadakan workshop yang bersifat soft skill yaitu meningkatan sumber daya manusia melalui workshop yang bersifat pengetahuan dan wawasan, misalnya pada tahun 2004 Lokakarya Perumusan Sistem Pengelolaan Koleksi dan tahun 2006 Lokakarya Perumusan Sistem dan Mekanisme Pameran.

*Besides the workshops involving hard skill which is a motoric skill, GNI has also organized workshop for soft skill which was to improve the human resources in their knowledge and insights. For example in 2004, this institution organized Workshop onthe Formulation of Collection Management System and in 2006 the workshop was about Formulation of Exhibition System and Mechanism.*

Pada tahun 2009 bekerjasama dengan Yayasan Seni Rupa Indonesia, GNI kembali menggelar kegiatan workshop, kali ini melibatkan guru-guru seni rupa di wilayah DKI, melalui Workshop seni rupa "Mengenal Lebih Jauh Seni Rupa Indonesia". Program edukasi ini sangat menarik karena dapat membuka wawasan para guru-guru seni rupa untuk mengetahui tentang perkembangan seni rupa dewasa ini.

*In 2009 in cooperation with Indonesia Fine Arts Foundation, GNI once again organized a workshop and this time involving fine arts teachers in Jakarta Province. The workshop was titled "Mengenal Lebih Jauh Seni Rupa Indonesia" 'Learning more about Indonesia's Fine Arts'. This educational program is very interesting because it helps widen the knowledge of the teachers for fine arts subject about the development taking place in*

Pada tahun 2011, GNI menyelenggarakan kegiatan bimbingan dan edukasi pada masyarakat terutama pada masyarakat yang memiliki minat serta kreatifitas terhadap seni rupa, dengan tema "Sampah Ku Imajinasi Ku" di Balai Masyarakat Kelurahan Ciracas, Kecamatan Ciracas, Jakarta Timur pada 1 Desember 2011. Dalam pelaksanaan kegiatan ini, GNI menggandeng Komunitas Atap Alis sebagai mitranya. Komunitas Atap Alis merupakan salah satu komunitas pemerhati seni dan kreatifitas yang memiliki orientasi serta kepedulian pada masyarakat yang memiliki minat serta kreatifitas terhadap seni rupa. Komunitas ini secara aktif bergerak pada dunia seni rupa dengan fokus pemberdayaan barang bekas atau daur ulang limbah. Komunitas ini juga merupakan komunitas yang mempelopori pemanfaatan barang bekas sebagai karya-karya seni yang memiliki nilai kreatifitas dan estetika yang tinggi.

Kegiatan bimbingan dan edukasi "Sampah Ku Imajinasi Ku" merupakan kegiatan edukasi yang mengemas kegiatan lokakarya daur ulang limbah atau barang bekas sebagai media untuk berkreasi menciptakan karya seni rupa. GNI memberikan lokakarya kepada masyarakat Kelurahan Ciracas, Kecamatan Ciracas, Jakarta Timur. Sasaran pelaksanaan

*today's fine arts.*
*In 2011, GNI organized guidance and educational activities for public, especially those who have interest and creativity in fine arts, using the theme "Sampah Ku Imajinasi Ku" 'My Garbage My Imagination' at Community House at Ciracas sub district, East Jakarta on the 1st December 2011. For this activity GNI worked with Atap Alis Community as the partner. Atap Alis Community is one of the communities for arts and creativity lovers whose orientation and concern go the people who have interest and creativity for fine arts. This community actively works for fine arts focusing on reusing used goods/junks (waste recycling). This community is also the one who initiated the reuse of used goods to become artworks resulted from high creativity and aesthetics.*

*The guidance and education activities titled "Sampah Ku Imajinasi Ku" 'My Garbage My Imagination' is an educational program which took the form of workshop on waste or junk recycling as media to be creative in creating fine arts work. GNI offered a workshop for the community in Ciracas sub district, Ciracas district, East Jakarta. This particular activity aimed to provide introduction, alleviate the motivation of the community close*



Bimbingan teknis yang diselenggarakan GNI diharapkan dapat mendorong masyarakat agar lebih kreatif dalam berkarya.

*Technical guidance sessions organized by GNI are expected to be able to encourage people to become more creative in creating artworks.*

penyelenggaraan kegiatan ini adalah pengenalan, bertambahnya motivasi masyarakat sekitar lokasi itu untuk terus berkreasi sebagai bagian dari proses apresiasi karya seni rupa. Lebih khusus lagi adalah bertambahnya wawasan tentang Galeri Nasional Indonesia dan dunia seni rupa.

Kegiatan ini diikuti oleh lebih dari 100 peserta yang terdiri dari anak-anak usia Sekolah Dasar (SD) sampai dengan Sekolah Menengah Pertama (SMP). Meskipun demikian, kegiatan ini juga menarik perhatian para orang tua pendamping yang mengantarkan peserta workshop. Materi yang ditampilkan dalam kegiatan ini adalah workshop yang memberikan rangsangan bagi pesertanya untuk berkreasi menggunakan barang bekas yang ada dan sudah disiapkan oleh penyelenggara untuk dijadikan bentuk-bentuk kreatif ataupun bentuk respon dari barang-barang yang dikumpulkannya. Dari berbagai barang bekas seperti alat-alat elektronik, kemasan minuman, kemasan makanan, dan plastik-plastik ternyata peserta mampu menciptakan bentuk-bentuk menarik yang memberikan gambaran bagi kita tentang betapa besar potensi kreatifitas peserta tersebut. Jumlah yang diciptakan atau dihasilkan mencapai lebih dari seratus bentuk.

*to the location to keep creating as part of the process of appreciating fine arts works. More specifically is to widen the knowledge on Indonesia National Gallery and the world of fine arts.*

*This activity was attended by more than hundred participants comprising elementary school students and Junior High School students. However, this activity was also attracted the attention of the parents who accompanied the workshop participants. This workshop provided materials which stimulated the participants to create something out of used goods/junks which were already prepared by the organizer to turn them into creative forms or a form of response to the junks they had collected. From so many junks such as electronics, drinking package, food package, and plastics the participants were able to create interesting forms which gave us knowledge about how big the potential creativity of the participants. They created more than hundred forms.*
*These series of events of Sumatera Biennale with "Self-Discovering" as the themealso organized a workshop on painting on T-shirt. This event was attended by*



Para pelajar peserta workshop melukis di atas T- shirt dalam kegiatan yang bertema "Self Discovering"

*Students participating in a workshop on T-shirt painting carrying a theme called "Self-Discovering".*

Sebagai rangkaian kegiatan Sumatera Biennale yang mengambil tema "Self – Discovering", juga diadakan workshop melukis di atas T-Shirt. Workshop ini diikuti oleh siswa-siswi SMP dan SMA di kota Padang. Untuk kegiatan workshop diawali pembukaan oleh Kepala Taman Budaya Sumatera Barat dan dilanjutkan dengan workshop yang dipandu oleh Zamrud Setya Negara. Kegiatan workshop berlangsung dalam durasi 90 menit, diikuti oleh sekitar 84 siswa-siswi SMP dan SMA di Kota Padang.

Dukungan GNI dalam memperhatikan dan mendukung kegiatan seni rupa di Sumatera Barat dirasakan oleh para praktisi seni rupa setempat dan siswa-siswinya, khususnya dari Kota Padang yang mendapatkan bimbingan secara nyata untuk berkreasi dan menggali potensi dalam berbagai media seni rupa. Hasil kegiatan ini, peserta memperoleh informasi dan wawasan tentang progresivitas seni rupa di Sumatera khususnya dan dinamika seni rupa di Indonesia umumnya. Siswa-siswi SMP dan SMA di kota Padang mendapatkan keterampilan dalam meningkatkan kreatifitas di bidang seni rupa khususnya melukis di atas T-Shirt.

*students of junior and senior high schools in the city of Padang. The workshop was officially opened by the West Sumatra Taman Budaya Head and the workshop was moderated by Zamrud Setya Negara. This 90 minute-program was joined by about 84 students of junior and senior high school in Padang.*

*The support of GNI for arts related-activities in West Sumatera was deeply felt by the local fine arts practitioners and the students, particularly in Padang City, who received real guidance to create and look to the potentials in various fine arts media. The result of this program is that the participants received information and knowledge about the development of fine arts in Sumatera especially and the dynamics of the fine arts world in Indonesia in general. The students of junior high and senior high school in the city of Padang obtained skills in improving their creativity in fine arts, especially the skill to paint on T-shirt. This occasion, of course, has resulted in good relation between GNI and local cultural institutions and art practitioners.*



GNI melaksanakan workshop seni rupa "Melukis Model" dalam rangkaian kegiatan Temu Karya Taman Budaya di tahun 2013.

*GNI organized a fine arts workshop called "Model Paintings" as part of an event called Temu Karya Taman Budaya, 2013.*

Tentu saja akhirnya terjalin hubungan yang baik antara GNI dengan lembaga kebudayaan dan praktisi seni di pulau tersebut.

Kegiatan bimbingan dan edukasi kultural serta workshop juga dilakukan GNI saat menggelar "Galnas Goes to Art Community" di Banyumas, Jawa Tengah, pada 16 Maret 2012. Kegiatannya berupa workshop, melukis bersama dan pajang karya. Kegiatan ini diikuti oleh perupa / praktisi seni di wilayah Banyumas, yang berjumlah sekitar 50 peserta, dihadiri juga oleh media massa lingkup Jawa Tengah dan Pejabat Pemda setempat.

Dalam rangkaian kegiatan Temu Karya Taman Budaya Tahun 2013 yang dilaksanakan pada 4 – 8 Juni 2013 di Taman Budaya, Provinsi Jambi, GNI melaksanakan workshop seni rupa "Melukis Model" pada 6 Juni 2013 di halaman Taman Budaya Jambi. Acara ini dihadiri oleh 100 peserta yang berasal dari kalangan pelajar, mahasiswa, guru, perupa dan masyarakat umum. Workshop ini diawali dengan sambutan dari Kepala GNI dan penjelasan singkat tentang teori dasar melukis model oleh Yuswantoro Adi sebagai narasumber. Setelah mendapat penjelasan, para peserta mulai mempraktikkan kegiatan melukis

*This guidance and cultural education along with workshop are also conducted when GNI organized "Galnas Goes to Art Community" in Banyumas, Central Java on 16 March 2012. This activity involves workshop, joint painting activity and works display. This program was joined by some 50 artists/practitioners in arts in Banyumas area. It was also attended by mass media in Central Java area and local government officials.*

*In the series of event named Temu Karya Taman Budaya in 2013 held on 4 - 8 June 2013 at Taman Budaya, Jambi Province, GNI organized a fine arts workshop named "Melukis Model" on 6 June at the yard of Taman Budaya Jambi. This event was attended by 100 participants coming from school and college students, teachers, artists and general public. This workshop began with the Gallery Head welcoming speech and brief explanation on the basic theory of model painting by Yuswantoro Adi acting as resource person. After receiving explanation, all participants started to practice model painting by presenting a woman wearing traditional clothes. At the end of the workshop the resource person picked the best*





Makam Raden Saleh Sebelum direnovasi pihak GNI. *The tomb of Raden Saleh before renovated by GNI.*

model dengan model seorang wanita yang berpakaian adat. Di akhir workshop dipilih karya terbaik menurut narasumber. Seluruh peserta dalam workshop ini mendapatkan piagam tingkat nasional dari GNI.

Diharapkan, kegiatan Lokakarya, Workshop atau Bimtek yang telah diselenggarakan GNI dapat mendorong masyarakat untuk lebih kreatif dalam berkarya, disamping juga menambah motivasi. Hal lain yang tak kalah penting peserta workshop dapat melakukan transfer skill kepada masyarakat sekitarnya, sehingga tercapai tujuan dari bangsa ini yaitu mencerdaskan masyarakat melalui karya seni rupa, sehingga dapat memberikan arti penting dalam meningkatkan apresiasi masyarakat terhadap seni rupa yang lebih luas.

Program GNI lain yang juga bersentuhan langsung dengan pemberdayaan masyarakat khususnya dalam konteks peningkatan Sumber Daya maupun kelompok, maka GNI membantu renovasi makam seniman besar Raden Saleh yang berada di kota Bogor. Raden Saleh yang meninggal pada 23 April tahun 1880 dimakamkan di kota Bogor setelah kembali dari Eropa dan negara lainnya. Tidak banyak masyarakat yang mengetahui makam Raden Saleh, sang Maestro, bahkan kondisi makam Raden Saleh juga luput dari berbagai pihak. GNI tergerak untuk melakukan renovasi makam Raden Saleh agar lebih terawat dengan baik.

*work. All the participants of this workshop received a national level certificate from GNI.*

*Hopefully this workshop or this technical guidance organized by GNI would be able to encourage the people to become more creative in creating artworks besides adding motivation to them. What was equally important was that the participants were able to transfer their skill to the public around them so that the goal of this country to make all people educated by means of fine arts works could be achieved. With this, hopefully this can give significant meaning in improving public appreciation for the fine arts in larger sense.*

*GNI's other programs which had direct contact with the community empowerment, particularly in the context of improving human resources, are to help renovate the tomb of Raden Saleh, the great painter of Indonesia, located in Bogor. Raden Saleh who died on 23 April 1880 was buried in Bogor after having finished traveling in Europe and other countries. Not many people know the location of the burial of the Maestro Raden Saleh and his grave had escaped from the attention of relevant parties. GNI then felt that it was its responsibility to renovated the grave and maintain it well.*






Makam Raden Saleh sesudah direnovasi pihak GNI. *The tomb of Raden Saleh after renovated by GNI.*






Residensi Seniman, salah satu program yang telah digagas lama oleh GNI, baru terlaksana di tahun 2013

*Artist Residency is one of the programs that has long been initiated by GNI, which was finally implemented in 2013.*

### III. 4. Residensi Seniman

Residensi Seniman merupakan salah satu program yang sebenarnya sudah lama digagas GNI, namun karena pertimbangan beberapa hal baru dapat terlaksana pada tahun 2013. Kegiatan ini sebagai upaya menanamkan nilai-nilai edukasi dan mewadahi para seniman muda untuk saling berinteraksi dalam skala internasional. Di berbagai belahan dunia saat ini, program Residensi Seniman merupakan hal yang sangat penting, sehingga sudah saatnya GNI sebagai lembaga nasional dalam bidang seni rupa menyelenggarakan hal tersebut.

Di sisi lain program ini dapat menumbuhkan kepekaan para seniman dalam merespon dinamika sosial, kemudian divisualisasikan pada karya seni rupa. Residensi Seniman memberikan ruang terciptanya satu komunikasi dan dialog antara beragam medium karya dan komunitas dari belahan dunia lain. Keuntungannya adalah menunjukkan eksistensi lembaga terkait dalam memenuhi standar program yang universal yang juga dilakukan oleh galeri-galeri yang terkenal di luar negeri.

Program residensi ini melibatkan seniman lokal (nasional) dan mancanegara. Kegiatan ini

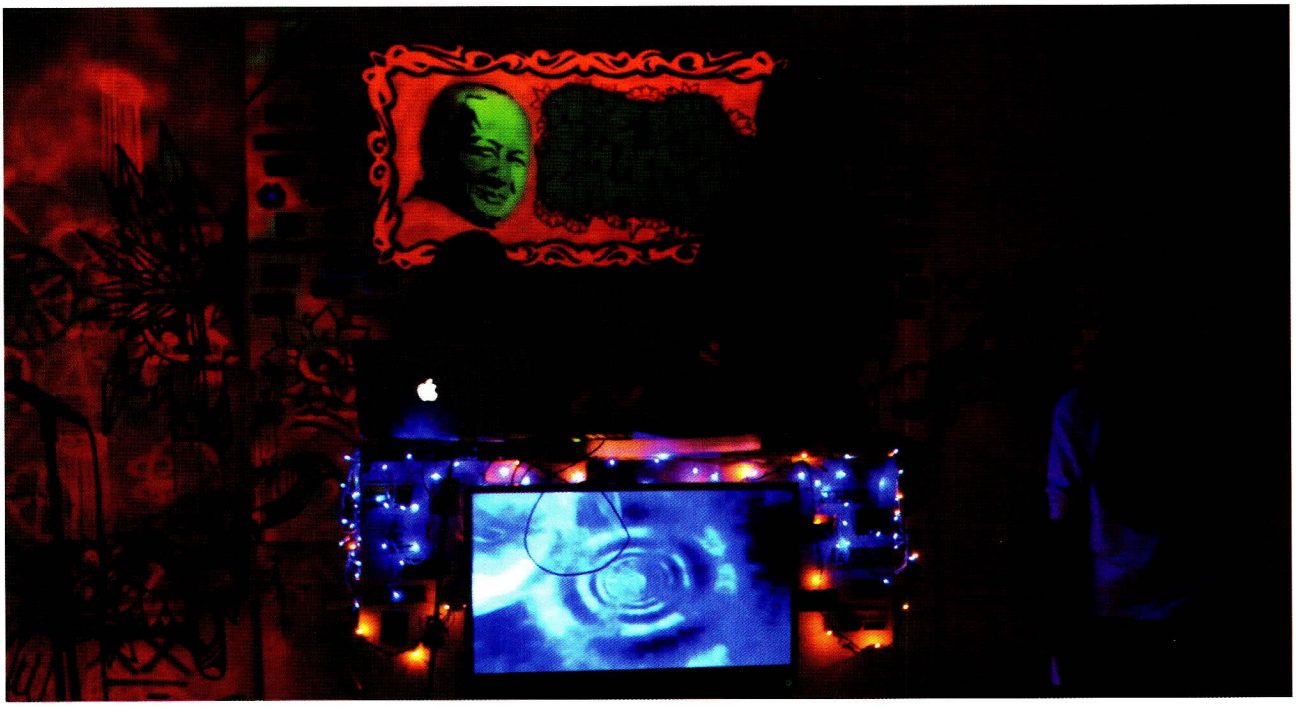
### *III. 4. Artist Residency*

*Artist residency is a program that has long been initiated by GNI but because of a number of new considerations it was not possible to be executed before. In 2013 this program has finally executed. This is an effort to foster educational values and to facilitate young artists to interact with each other at international scale event. In many parts of the world, artist residency program has gained its significance so that it is about time that GNI as a national institution in fine arts to organize such program as well.*

*On the other hand, this program can help develop the sensitivity of the artists in responding the social dynamics which then visualized into fine arts works. Artist residency provides space to communicate and to have dialogue between various media of works and communities from other parts of the world. The benefit of such program is that is helps expose the existence of relevant institutions in meeting the standards of this universal program which is also organized by renowned galleries overseas.*

*This residency program was joined by local and foreign artists. This activity aims at supporting the*





Dalam program Residensi Seniman, setiap seniman residensi diberikan ruang tersendiri untuk menempatkan karyanya sehingga dapat dilihat langsung oleh pengunjung.

*In the Artist Residency program, every resident artist was provided their own space to place their respective works so that visitors can see them directly.*

bertujuan mendukung seniman dari berbagai bidang seni untuk melakukan kerja kreatif, penelitian, serta mendorong mengembangkan kerja kreatif dalam konteks urban, sosial, politik, sejarah, dan budaya kontemporer. Pengalaman berharga juga akan didapat para peserta residensi untuk mengembangkan potensi dan karier mereka melalui dialog, kolaborasi, dan pertukaran pengetahuan seni rupa terkini yang terjalin selama residensi.

Tujuan dari kegiatan ini adalah:
a) menampilkan karya dan hasil penelitian peserta residensi kepada masyarakat;
b) menyebarluaskan informasi tentang program residensi GNI;
c) memberi kesempatan bagi para peserta residensi untuk mempresentasikan hasil kerjanya;
d) mendorong terjadinya interaksi—baik antara masyarakat umum ataupun pelaku seni lain dengan para peserta residensi; dan
e) membuka peluang munculnya ide-ide kreatif baru lewat berbagai hasil penelitian yang ditampilkan.

Sedangkan manfaat yang dapat dipetik dari program ini adalah:
a) dapat melibatkan masyarakat secara lebih mendalam pada

*artists from various arts to do creative work, research and helps develop creative works in the context of urban, social and political aspect, history and contemporary culture. Valuable experiences will also be obtained from the participants of this artist residency to develop their potential and career through dialogues, collaborations and fine arts knowledge exchangetaken place during the residency program.*

*The goals of this activity are:*
*a) featuring works and research results of the participants of the residency in front of the public;*
*b) disseminating information on the GNI's residency program;*
*c) offering opportunities for the residents to present their works;*
*d) encouraging interaction to take place – both between the public in general or other artists with the participating residents; and e) providing opportunities to new creative ideas through research results.*

*While the benefits taken from this program are: a) the ability to make the public more involved in the*

program residensi; b) tersebarnya informasi mengenai program ini kepada khalayak umum serta pelaku seni; c) memperkenalkan lingkungan budaya kota-kota besar seperti Jakarta, Yogyakarta, Bandung dalam konteks kerja kreatif dan penelitian berbasis visual; d) membuka wacana baru terhadap karya-karya para peserta residensi; e) memberikan gambaran mengenai peluang proyek dan penelitian berbasis kreatif pada masyarakat umum dan pelaku seni lainnya.

### III.4.1. Proses Seleksi

Program residensi seniman perdana ini melibatkan enam seniman yang dipilih dari 104 proposal berasal dari 11 negara. Mereka yang terjaring adalah Ardi Gunawan (Indonesia), Ari Dina Krestiawan (Indonesia), Bujangan Urban (Indonesia), Erika Kapronczai (Hongaria), Sarah F. Maloney (Kanada) dan Wendelien Bakker (Belanda). Selama satu bulan mereka menjalani proses berkarya di studio GNI. Selain berinteraksi satu sama lain, mereka juga mengalami kondisi lingkungan sosial Jakarta dengan mengobservasi dan melakukan kerja-kerja kolaborasi.

*residency program; b) dissemination of information on this program to the public in general and the artists; c) introducing the cultural environment of the big cities like Jakarta, Yogyakarta, Bandung in a context of creative work and visual-based research; d) opening new discourse for the works created by the residents; e) providing description on the opportunities for projects and creativity-based research to the public in general and other artists.*

### *III.4.1. Selection Process*

*This first program of artist residency involves six artists from 104 proposals coming in from 11 countries. Those who were accepted are Ardi Gunawan (Indonesia), Ari Dina Krestiwan (Indonesia), Bujangan Urban (Indonesia), Erika Kapronzai (Hungary), Sarah F. Maloney (Canada) and Wendelien Bakker (the Netherlands). For a month they went through a process to create an artwork at GNI studio. Besides interacting with each other, they also had to experience a typical condition of a social environment in Jakarta by observing and doing collaborative works.*

Keberagaman tema yang diangkat tiap seniman peserta residensi telah menjadi pertimbangan penting dalam seleksi peserta karena dapat meluaskan pandangan kita tentang pendekatan-pendekatan artistik yang ditawarkan. Melalui program residensi ini, GNI berharap dapat membuka wacana-wacana baru dari gagasan kreatif di antara masing-masing peserta serta menciptakan jaringan kerja kebudayaan yang lebih luas, baik individu maupun lembaga. Program ini diharapkan bisa diadakan setiap tahun sehingga dapat terus mendorong seniman muda untuk berproses kreatif dengan lebih intens dan menghasilkan tawaran gagasan yang inspiratif.

Setelah sebulan hidup bersama, keenam seniman tersebut memamerkan karya masing-masing di Ruang C, GNI, pada 22 – 30 September 2013. Konsep Pamerannya unik. Secara keseluruhan, Pameran itu bertujuan untuk mengelaborasi semua hasil kerja yang didapatkan selama proses residensi, menyampaikan secara lebih dalam dan jelas kepada para pengunjung mengenai proyek yang dilakukan oleh seniman residensi, serta bagaimana kemudian hasil proyek tersebut diterjemahkan ke dalam bentuk visual.

*The diversity of the themes discussed by the artist residency was deeply considered at the selection phase because it can help develop our insight on the artistic approaches being offered. By means of this residency program, GNI hoped that it can throw new discourses of the creative ideas between each participant and create wider cultural network both individual and institutional. Hopefully this program will become an annual event that will encourage young artists to experience a creative process more intensely and to generate inspiring ideas.*

*After having lived together for a month, the six artists finally exhibit their respective works at Room C, GNI, on 22-30 September 2013. The concept of the Exhibition is unique. On the whole, the Exhibition aims at elaborating all the artworks completed during the artist residency, explaining more deeply and clearly to the visitors on the project done by the participating residents and how the project result was translated into a visual format.*

Konsep ini kemudian diterjemahkan dengan mengatur tampilan di ruang Pameran Gedung C GNI. Setiap seniman residensi diberikan ruang tersendiri untuk menempatkan karyanya masing-masing sehingga pengunjung dapat melihat secara lebih jelas proses kreatif yang dilakukan oleh masing-masing seniman. Penempatan karya ini juga dilakukan lewat proses diskusi dengan seniman masing-masing, sehingga dapat dicapai hasil presentasi yang maksimal. Selain menampilkan karya, Pameran ini menyelenggarakan pertunjukan seni (performance art) yang berkaitan dengan proses kreatifnya. Hal ini dilakukan untuk memberikan nuansa baru dalam ruang pamer serta mendorong para seniman residensi mengeksplorasi karya dalam bentuk lain.

Program ini dinilai positif, sehingga Kepala GNI Tubagus Andre Sukmana telah menegaskan untuk melanjutkan program tersebut dan akan diselenggarakan setiap tahunnya. Residensi Seniman merupakan salah satu cara untuk menyebarluaskan informasi mengenai program residensi secara efektif. Dengan

*This concept was then translated into an arrangement of the performance in the Exhibition hall of the Building C in the complex of the Indonesia National Gallery. Every artist resident was provided with their own space to place their respective works so that the visitors can see more clearly the creative process that each artist has experienced. This placing of artworks was also part of a series of discussion with each artist so that they could present their works optimally. Besides presenting their works, this Exhibition also featured performing arts which had, to some extent, something to do with their creative process. This is to give new atmosphere to the display space and to encourage the artists to explore their works in other forms.*

*This program turned out to be a fruitful and positive effort so that the Gallery Head, Tubagus Andre Sukmana, has confirmed to continue this program and it will be organized annually. Artist residency is an effective way to disseminate information on the program. Organizing an Exhibition is also a kind of challenge for the participants of the artist residency to create artworks which*

mengadakan Pameran, para seniman peserta program residensi juga menjadi lebih tertantang untuk menciptakan karya yang tidak hanya menarik tetapi juga dapat dimengerti oleh banyak orang.

Terlepas dari kelebihan dan kekurangan dari kegiatan ini, GNI belajar banyak dari penyelenggaraan perdana program ini yang hanya dipersiapkan dalam sebulan, maka ada baiknya perlu dipertimbangkan waktu persiapan Pameran disediakan selama sekitar dua atau tiga bulan, durasi waktu yang dianggap ideal agar seluruh proses produksi Pameran bisa dikerjakan dengan efektif dan efisien serta dapat mencapai hasil yang lebih memuaskan.

*are not just interesting but also comprehensible to many people. Regardless of the advantages and weaknesses of this activity, GNI has learned so much from the first execution of the artist residency program that lasted one month. Based on that, it is necessary to reconsider the preparation time for such Exhibition. Duration of two or three months would be the ideal duration for the whole production process for an Exhibition to have an effective and efficient process to have satisfying results.*





Pameran Tetap Galeri Nasional Indonesia menampilkan koleksi-koleksi seni rupa yang memiliki nilai sejarah.

*A Permanent Exhibition of The National Gallery of Indonesia showcasing visual arts with historical values.*

Mella Jaarsma, "The Fire Eaters", 2011, emblem bordir, fiber glass, besi, bambu.

*Mella Jaarsma, "The Fire Eaters", 2011, embroidered emblems, fiber glass, steel, bamboo.*





# IV. KOLEKSI GALERI NASIONAL INDONESIA

*IV. COLLECTIONS OF THE NATIONAL GALLERY OF INDONESIA*



Koleksi lukisan yang dianggap paling tua antara lain karya Raden Saleh, yakni 'Kapal Dilanda Badai' / Shipwreck in Storm (1840).

*Paintings regarded to be the oldest in the collection include a work by Raden Saleh titled "Shipwreck in Storm" (1840).*

# IV KOLEKSI GALERI NASIONAL INDONESIA

## *IV. COLLECTIONS OF THE NATIONAL GALLERY OF INDONESIA*

### IV.1. Menelusuri Riwayat Koleksi Galeri Nasional Indonesia

Keberadaan koleksi Galeri Nasional Indonesia yang saat ini berjumlah lebih dari 1745 karya seni rupa, adalah merupakan kumpulan koleksi yang sebelumnya (sampai tahun 1997-an) berasal atau dikelola oleh berbagai instansi di lingkungan Direktorat Jenderal Kebudayaan, Departemen Pendidikan dan kebudayaan, seperti Museum Nasional, Direktorat Kesenian dan Sekretariat Direktorat Jenderal Kebudayaan. Sejumlah koleksi seni rupa yang berasal dari lembaga tersebut telah dipindahkan (diserahterimakan) kepada Galeri Nasional Indonesia pada tahun 1998.

Khusus dari Museum Nasional diserahkan sekitar 557 koleksi, berupa lukisan, grafis (lithografi), gambar, sketsa, dan patung karya perupa Indonesia dan mancanegara. Keberadaan koleksi ini dapat dianggap sebagai embrio untuk mendirikan sebuah Galeri Nasional.

### *IV.1. Tracing The History of The Collections of The National Gallery of Indonesia*

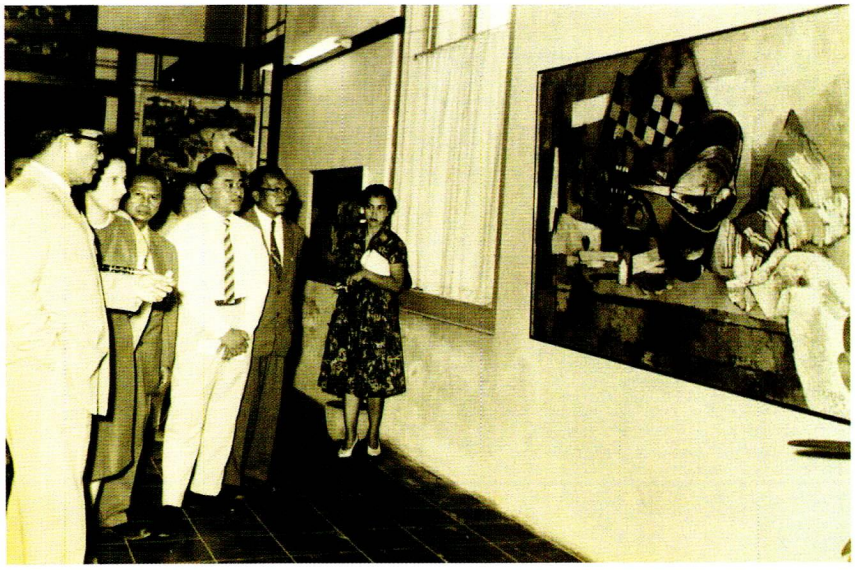
*The collections in The National Gallery of Indonesia, more than 1745 pieces of works in visual arts, are those which previously (until 1997) came from or were managed by different offices under Directorate General of Culture, Ministry of Education and Culture, such as the National Museum, Directorate of Arts, and Secretariat of Directorate General of Culture. Some of the visual arts collections from those institutions have been moved (handed over) to The National Gallery of Indonesia in 1998.*

*National Museum, in particular, handed over approximately 557 collections of paintings, graphics (lithography), drawings, sketches, and sculptures made by Indonesian and foreign visual artists. The existence of these collections can be regarded as a starting point to establish a National Gallery.*



Presiden Ir. Soekarno mengamati karya yang dihibahkan dari Pemerintah Perancis, sebagai cikal bakal koleksi Galeri Nasional Indonesia.

*President Ir. Soekarno was observing one of the paintings granted by the French Government, which were some of the earliest collections of The National Gallery of Indonesia.*



Presiden Ir. Soekarno mengapresiasi karya lukisan Henri Cueco yang dihibahkan Pemerintah Perancis dan kini menjadi salah satu koleksi Galeri Nasional Indonesia.

*President Ir. Soekarno was appreciating the painting made by Henri Cueco granted by the French Government. It is now part of The National Gallery of Indonesia's collection.*

Proses pengumpulan atau pengadaan koleksi tersebut, sudah dimulai sejak jaman kolonial – bersama dengan berdirinya lembaga Bataviaasch Genootschap van Kunsten en Watenchappen (1778). Koleksi lukisan yang dianggap paling tua antara lain karya Raden Saleh, yakni 'Kapal Dilanda Badai' / Shipwreck in Storm (1840), Potret Adolphe Jean Philippe Hubert Desire Bosch (1867). Hingga saat ini pengadaan koleksi selain dilakukan melalui pembelian (ganti-rugi), juga diperoleh melalui sumbangan (hibah) dari lembaga atau perorangan yang peduli terhadap peranan dan misi museum. Khusus untuk koleksi seni rupa modern Indonesia proses pemilihan dan pengumpulannya, antara lain pernah dilakukan oleh Bapak Kusnadi (waktu itu sebagai Pegawai Tinggi pada Urusan Kesenian Direktorat Kebudayaan) dan Bapak Nyoman Tusan, khususnya untuk pengadaan koleksi karya seniman Bali.

Melalui proyek persiapan pendirian Wisma Seni Nasional (cikal bakal Galeri Nasional Indonesia) yang dimulai sejak tahun 1972 telah menghasilkan pengadaan karya seni rupa (lukisan, patung, grafis, kriya) sekitar 450 koleksi. Koleksi yang pertama kali dimiliki sekitar 9

*The process of collecting or supplying the collections has begun since the colonial era - at the same time as the establishment of the institution called Bataviaasch Genootschap van Kunsten en Watenchappen (1778). Paintings regarded to be the oldest in the collection include a work by Raden Saleh, namely 'Kapal Dilanda Badai'/Shipwreck in Storm (1840), and a Portrait by Adolphe Jean Philippe Hubert Desire Bosch (1867). Today, the collection is supplied by purchasing (compensation) as well as donation (grant) from institutions or individuals who concern about the roles and missions of a museum. In the case of Indonesian modern visual arts, the selection and collection have been performed by Bapak Kusnadi (then a high-ranking employee at Art Affairs, Directorate of Culture) and Bapak Nyoman Tusan, especially for supplies of collections by Balinese artists.*

*The project preparing for the establishment of National House of Arts (the forerunner of The National Gallery of Indonesia) that began in 1972 has managed to add around 450 pieces of works (pantings, sculptures, graphics, and crafts) into the collection. The first collections numbered around nine, among which were works by Agus*



Proses indentifikasi karya-karya koleksi Galeri Nasional Indonesia yang berasal dari berbagai insrtitusi di lingkungan Direjen kebudayaan, Departmen Pendidikan dan Kebudayaan.

*The identification process of The National Gallery of Indonesia's collections obtained from institutions around the Directorate General of Culture, Department of Education and Culture.*



Regristrasi sejumlah koleksi seni rupa Museum Nasional yang akan dipindahkan (diserahterimakan) kepada Galeri Nasional Indonesia pada tahun 1998.

*Registration for a number of The National Museum's visual art collections that would be relocated to The National Gallery of Indonesia in 1998.*



Koleksi Galeri Nasional Indonesia memiliki aspek historis yang dapat menjadi rujukan dalam menganalisis perkembangan seni rupa Indonesia secara komprehensif.

*The National Gallery of Indonesia's collections have historical values that can be used as references for analyzing the development of visual arts in Indonesia.*



Koleksi karya seni rupa Galeri Nasional Indonesia saat ini berjumlah lebih dari 1785, terdiri dari lukis, seni patung, kriya, seni grafis, sketsa, gambar hingga mixed media.

*Today, there are more than 1,785 items in The National Gallery of Indonesia's visual arts collections. They include paintings, statues, handcrafts, graphics, skectches, drawings, and mixed media.*

karya, diantaranya terdapat karya Agus Djaja (Kuda Lumping, 1950) dan Abas Alibasyah (Kampong Nelayan, 1967). Selanjutnya semakin meningkat dan bervariasi, baik dalam penentuan seniman maupun tema karyanya. Proses pengumpulan koleksi pada masa itu memiliki dinamika tersendiri. Tidak saja pada proses (mekanisme) pemilihan karya, tetapi juga dalam hal pemberdayaan koleksinya belum memiliki standarisasi (kriteria) yang secara konsisten mengacu pada prinsip-prinsip kuratorial dan manajemen koleksi pada lembaga semacam museum atau galeri, karena pada waktu itu lembaga formalnya memang belum ada.

Ketika Direktorat Jenderal Kebudayaan dipimpin oleh Dr. Ida Bagus Mantra, dan Sekretaris Direktorat Jenderal nya Abas Alibasyah, telah terkumpul sekitar 237 karya dalam kurun waktu 7 tahun. Sejumlah karya tersebut umumnnya diperoleh melalui proses pembelian (ganti-rugi). Pemilihan karya itu antara lain diperoleh melalui kunjungan ke Pameran, ke studio pelukis atau mengundang pelukis tertentu untuk datang sambil membawa karya.

*Djaja (Kuda Lumping, 1950) and Abas Alibasyah (Kampong Nelayan, 1967). The number and varieties have kept increasing, both by artists and the themes of the works. The collection process at that time had its own dynamics, not only in the process (mechanism) of choosing the works, but also in the lack of standards (criteria) to empower the collection, which consistently refer to curatorial principles and collection management at an institution such as a museum or a gallery because of the absence of a formal institution.*

*When the Directorate General of Culture was headed by Dr. Ida Bagus Mantra with Abas Alibasyah as the Secretary of the Director General, around 237 works were collected over a period of 7 years. Some of the works were acquired by purchasing (compensation). The works were selected by visiting Exhibitions, the painters' studios, or inviting certain painters to come with their works.*

*However, despite the limitations in mechanisms and criteria of supplying collections, a few decent works were successfully acquired,*



S.Sudjojono, "Tjap Go Meh " tahun 1940, cat minyak diatas kanvas.

*S.Sudjojono, Tjap Go Meh " ,1940, oil on canvas.*

Namun terlepas dari segala keterbatasan mekanisme dan kriteria pengadaan koleksi, telah terkumpul beberapa karya yang cukup baik, memiliki nilai sejarah dan kualitas tersendiri, seperti karya pelukis Affandi, Widayat, Bagong Kussudiardjo dan Fajar Sidik. Selain itu juga terdapat karya yang khas dan unik, yaitu lukisan batik. Keberadaan lukisan ini jelas memiliki aspek historis yang dapat menjadi rujukan dalam menganalisis perkembangan seni rupa Indonesia secara komprehensif. Kelahiran lukisan batik pada waktu itu (tahun 70an) mengindikasikan adanya upaya eksplorasi (eksperimentasi) dari berbagai seniman Indonesia dalam merespon semangat mencari identitas seni rupa Indonesia.

Pengumpulan koleksi lain pada masa jabatan Direktorat Jenderal Kebudayaan dipimpin Prof. Dr. Haryati Subadio, yang didampingi Sekretaris Direktorat Jenderal Kebudayaan Drs. Bastomi Ervan (1979-1988) secara kuantitas mengalami penurunan, yakni hanya terkumpul 16 karya dalam kurun waktu sembilan tahun. Akan tetapi secara kualitas dinilai masih beruntung, karena memperoleh koleksi karya Ahmad Sadali, Basoeki Abdullah, O.H. Supono dan Srihadi Soedarsono. Mereka

*including some with historical values and unique qualities, such as works by Affandi, Widayat, Bagong Kussudiardjo, and Fajar Sidik. Moreover, there was another unique kind of work in the form of batik paintings. The existence of these paintings clearly brings historical aspects that can be referred to when analyzing the development of Indonesian visual arts comprehensively. The birth of batik paintings then (1970s) indicated that there had been exploration (experimentation) efforts by Indonesian artists to respond to the spirit of searching for an identity for Indonesian visual arts.*

*Other collection efforts, when Directorate General of Culture was led by Prof. Dr. Haryati Subadio, accompanied by Secretary for the Directorate General of Culture Drs. Bustomi Ervan (1979-1988), were declining in quantity as only 16 works were collected over a period of 9 years. However, they were lucky in terms of quality as they managed to acquire works by Ahmad Sadali, Basoeki Abdullah, O.H. Supono, and Srihadi Soedarsono. These are great painters whose existence and work visualization deserve to belong to a National Gallery.*

adalah para pelukis besar yang eksistensi dan visualisasi karyanya patut dimiliki oleh sebuah Galeri Nasional.

Pertimbangan kualitas yang mulai diperhatikan pada era ini dipertegaskan ketika masa jabatan Direktorat Jenderal Kebudayaan berikutnya, dipimpin oleh Drs. GBPH Poeger. Ada perubahan arah kebijakan dalam menentukan tim pengadaan koleksi, yakni dilakukan oleh sebuah tim yang melibatkan kritikus, pengamat seni dan pelukis potensial.

Barangkali karena disadari, bahwa pada masa lalu pengadaan koleksi negara kurang melibatkan pakar pada bidangnya. Padahal pemilihan (penyeleksian) koleksi untuk sebuah Galeri Nasional semestinya lewat pertimbangan para ahli seni rupa, terutama untuk menjaga agar koleksi itu memenuhi kriteria yang diharapkan, antara lain dapat mewakili aspek kesejarahan, memiliki kualitas dalam hal estetika, elemen-visual dan konsepsi (makna). Selain itu juga dapat mewakili suatu fenomena atau kecenderungan tertentu pada jamannya. Dalam konteks ini, misalnya telah terealisasi kepemilikan koleksi karya Dede Eri Supria, Ivan Sagito, Lucia Hartini, Kubu Sarawan. Popularitas,

*Quality considerations that began to be noticed in this era were emphasized when the next Director General of Culture, Drs. GBPH Poeger took office. There was a change in the policy direction when determining teams to supply the collection, which then had to involve critics, art enthusiasts, and potential painters.*

*It was probably realized that supply for state collections was not decided by experts in the field, while the selection of collection for a National Gallery should have involved experts in visual arts in order to ensure that the collection meets the required criteria, including the historical aspect, aesthetic quality, visual elements, and conception (meaning), besides being able to represent a certain phenomenon or tendency of the era. In this context, acquisition of collection of works by Dede Eri Supria, Ivan Sagito, Lucia Hartini, and Kubu Sarawan has met such requirements. Popularity, existence, and visualization of their works have become a unique style and brought forth Indonesian realistic image by visual realism, where visualization of the work is done with realistic-photographic techniques by presenting themes of natural and social-humanitarian wrapped in surrealistic images.*

eksistensi dan visualisasi karya-karya mereka telah menjadi kecenderungan gaya tersendiri dan melahirkan citra realistik Indonesia dengan medium realisme visual, visualisasi karya digarap secara realistik-fotografis dengan menghadirkan tema alam dan sosial kemanusiaan yang dikemas lewat imaji surealistik.

Pertimbangan selektifitas karya oleh tim ahli (kurator) dalam pengumpulan koleksi dianggap relevan dalam tugas fungsi (visi-misi) Galeri Nasional Indonesia, dan mendapat perhatian serius pada periode 1993-1999 ketika Direktorat Jenderal Kebudayaan dipimpin oleh Prof. Dr. Edi Sedyawati yang didampingi oleh Drs. Nunus Supardi selaku Sekretaris Direktorat Jenderal Kebudayaan. Pada masa ini telah terkumpul koleksi dengan berbagai idiom dan media-teknik, karya seniman senior A.D. Pirous, Amang Rahman, Ipe Ma'roef serta karya seniman muda potensial yang mengetengahkan karya-karya seni kontemporer.

Pengumpulan koleksi khusus dari kelompok Seni Rupa Bali yang sudah sejak lama dilakukan dan sebelumnya tersimpan di Museum Nasional, terdapat karya I Gusti Ketut Kobot, Ida Bagus Made,

*Considerations for selecting works from experts (curators) in the collection process are deemed relevant in functional tasks (vision-mission) of The National Gallery of Indonesia, and attracted special attention during the 1993-1999 period when Directorate General of Culture was led by Prof. Dr. Edi Sedyawati, accompanied by Drs. Nunus Supardi as Secretary for the Directorate General of Culture. In this period, collections with various idioms and media-techniques were collected, including works by A.D. Pirous, Amang Rahman, and Ipe Ma'roef, as well as works by potential young artists who produced contemporary art works.*

*Acquisition of special collections from Bali Visual arts groups that had been carried out long before and which were previously stored in the National Museum contained works by I Gusti Ketut Kobot, Ida Bagus Made, I Nyoman Molek, and other artists. The visual appearance of their works are elaboration of classic Balinese painting arts, especially in the perspectives, composition, colors, themes, and materials used. The changes were caused by influence/intersection with the West, such as painter Walter Spies (Germany) and Rudolf*



Penandatanganan serah terima karya hibah seni rupa dari Kedutaan Besar Polandia.

*Signing the official handover of visual arts from the Polish Embassy.*



Galeri Nasional Indonesia menerima beberapa karya hibah seni rupa baik dari seniman Indonesia maupun seniman asing.

*The National Gallery of Indonesia also received grants of works in visual arts from foreign artists.*

I Nyoman Molek, dan lain-lain. Penampilan bentuk visual karyanya merupakan pengembangan dari Seni Lukis Bali Klasik, terutama dalam hal perspektif, komposisi, anatomi, warna, tema, dan bahan yang digunakan. Perubahan itu karena adanya pengaruh / persentuhan dengan dunia Barat, antara lain dari pelukis Walter Spies (Jerman) dan Rudolf Bonnet (Belanda) pada dekade 1929-1936. Karya seperti itu, kemudian dikenal dengan sebutan Seni Lukis Gaya Ubud atau Seni Lukis Pita Maha. Sedangkan jenis seni lukis Bali lainnya terdapat karya yang memiliki penampilan dekoratif dan naïf yang kemudian dikenal dengan gaya "Young Artist". Antara lain terlihat pada karya I Wayan Karda, I Nyoman Kinigan, I Ketut Soki. Karya sejenis ini muncul berkat peran, bimbingan dan pengaruh dari Arie Smith, pelukis asal Belanda yang hingga kini menetap di Bali.

## IV.2. Hibah Koleksi yang Membanggakan

Sebagaimana diutarakan di atas bahwa pengadaan koleksi selain dilakukan melalui pembelian (ganti-rugi), pada umumnya diperoleh melalui sumbangan (hibah). Terdapat sejumlah lukisan dan grafis (lithografi) karya seniman mancanegara yang diserahkan senimannya sendiri melalui

*Bonnet (Holland) in 1929-1936. Such works are then identified as Ubud Style painting arts or Pita Maha painting arts. On the other hand, other Balinese painting arts produce works with decorative and naive appearance, which are then known as "Young Artist" style. This can be seen in works by I Wayan Karda, I Nyoman Kinigan, and I Ketut Soki, among others. This type of works come forth due to the roles, guidance, and influence from Arie Smith, a Dutch painter who has settled in Bali until today.*



Serah terima hibah lukisan oleh pelukisnya Barli Sasmitawinata kepada Watie Moerany (Kepala GNI).

*Official handover of a grant from the painter, Barli Sasmitawinata, to Watie Moerany (head of GNI).*

### *IV.2. Collection of Proudly Grants*

*As already described above, other than purchasing (compensation), collections are generally supplied by grants. There are a number of paintings and graphics (lithography) made by foreign artists that were personally handed over by the artists themselves through the French government to the Indonesian government (the Ministry of Information). The works were then given to Indonesian Culture Institution (the National Museum today) in 1959. The collection of grants, initiated by Bapak Ilen Surianegara (then the Press Attache cum Cultural Affairs of the Republic of Indonesia in France) as well as services from Etiennthe Benichou, a freelance journalist who befriended a number*



Hibah karya kolektif Sanggar Bumi Tarung.

*Collective artwork grant from Sanggar Bumi Tarung.*



Affandi, "Ibuku" tahun 1941, cat minyak diatas kanvas.

*Affandi, "My Mother", 1941, oil on canvas.*



Kartono Yudhokusumo, "Melukis di Taman", 1952
cat minyak di atas kanvas.

*Kartono Yudhokusumo, "Painting in the Garden", 1952, oil on canvas.*



Dullah, "Istriku:, 1953, cat minyak di atas kanvas.

*Dullah, "My Wife," 1953, oil on canvas.*

(kini Museum Nasional) pada tahun 1959. Adanya hibah koleksi tersebut, diprakarsai oleh Bapak Ilen Surianegara (waktu itu sebagai Atase Press merangkap Urusan Kebudayaan RI di Perancis) dan juga berkat jasa Etiennthe Benichou, seorang wartawati freelance yang menjalin persahabatan dengan beberapa tokoh nasionalis Indonesia. Sekitar 100 orang pelukis Perancis dan seniman mancanegara lainnya yang tinggal di Paris, dengan tanpa pamrih telah "berhibah" untuk Indonesia yang pada masa itu tengah mencari identitas dalam percaturan kebudayaan dunia. Selain itu juga dianggap sebagai cermin persahabatan antar dua negara dalam bidang kebudayaan (humaniora), terlebih mereka mengetahui Indonesia akan membangun (Proyek Wisma Seni Nasional), sebuah museum agung seni modern.

Koleksi seni rupa yang dihibahkan tersebut adalah karya perupa dari Perancis dan perupa asing lainnya yang telah berkiprah atau menjadi terkenal di Paris, misalnya: Pierre Soulages (Perancis), Hans Hartung (Jerman), Victor Vassarely (Hongaria), Wassily Kandisky (Rusia), Sonia Delaunay (Ukrania), Gerard Scheider (Swedia) dan Vao Wou Ki (China). Kota Paris memang

*of Indonesian nationalist figures. Around 100 French painters and other foreign artists who lived in Paris granted a few works to Indonesia and expected nothing in return, when Indonesia was searching for an identity amidst the world culture. The grant was also viewed as a token of friendship between two countries in the field of culture (humaniora), especially after they learned that Indonesia was going to build a grand museum for modern arts (the National House of Arts project).*

*The collection of visual arts handed over as grants were works by French visual artists and other foreign visual artists who had been doing business and become famous in Paris, such as: Pierre Soulages (France), Hans Hartung (Germany), Victor Vassarely (Hungary), Wassily Kandisky (Russia), Sonia Delaunay (Ukraine), Gerard Scheider (Sweden), and Vao Wou Ki (China). The city of Paris has always been a place to explore for European modern arts. A lot of world artists have delivered their creations and innovations in France. The world of painting in France in the 1950s, as represented today by collections*



Hendra Gunawan. : "Menguliti Petai", 1957
cat minyak di atas kanvas.

*Hendra Gunawan, "Peeling Stink Beans", 1957, oil on canvas.*

telah menjadi ajang eksplorasi seni modern Eropa. Banyak tokoh seniman dunia yang berkreasi dan berinovasi di negeri ini. Dunia seni lukis Perancis tahun 50-an, seperti yang diwakili oleh koleksi yang saat ini berada di Galeri Nasional Indonesia, mendapat pengaruh dari semua perubahan yang bermula dari modernisasi awal abad 20. Di antaranya kemudian melahirkan aliran (genre) Ekspresionis Perancis (Fauvisme).

Penerimaan hibah koleksi dalam jumlah yang cukup besar diperoleh juga dari seniman Indonesia, yaitu Oesman Effendi atau biasa dipanggil dengan sebutan OE (1919-1985). Beliau telah menyumbangkan sekitar puluhan koleksi lukisan, sketsa dan grafis (litho) pada tahun 1968. Motivasi utama penyerahan koleksi tersebut adalah sebagai rasa terima kasih dan kecintaannya kepada Museum Nasional yang dianggap sebagai almamaternya. Sejak usia 14 tahun (1934) ia mengenal dan belajar banyak tentang keberadaan museum dengan segala keragaman koleksinya. Karya-karya Oesman Effendi (OE) bila diperhatikan memang banyak mengambil inspirasi atau diilhami dari khasanah alam dan budaya bangsa. Sebagian besar dari pembentukan jiwa dan rasa seni OE diperoleh dari eksistensi museum. (Budaja Djaja, Th.1 No.1, 1968).

*stored in The National Gallery of Indonesia, has been affected by all changes that started from modernization in early twentieth century, which brought forth the French Expressionist (Fauvism) genre .*

*Other grants for the collection in quite a large number were also received from Indonesian artists, one of whom was Oesman Effendi, who was usually referred to as OE (1919-1985). He donated tens of paintings, sketches, and graphics (litho) in 1968. The main reason behind the grant was his gratitude and love for the National Museum that he considered his almamater. Since he was 14 years old (1934), he had recognized and learned a lot about museums and their wide range of collections. Works by Oesman Effendi (OE), given a closer look, were heavily inspired by nature and national culture. Most of the development of OE's artistic sense was obtained from the existence of museums. (Budaja Djaja, Th.1 No.1, 1968).*



Agus Djaja, "Dunia Anjing", 1965
cat minyak di atas kanvas.

*Agus Djaja, "Dog World", 1965*
*oil on canvas.*



Abbas Alibasyah, "Totem", 1969
cat minyak di atas kanvas

*Abbas Alibasyah, "Totem", 1969*
*oil on canvas*




Prijanto Sunarto, "Peta Indonesia : Evaluasi & reorganisasi", 1977.

*Prijanto Sunarto, "Indonesian Map: Evaluation and Reorganization", 1977.*

Penyerahan hibah juga dilakukan oleh Basoeki Abdullah, pada tanggal 1 Maret 1993. Beliau menyerahkan karya "Merapi yang Tak Kunjung Padam" yang diciptakan khusus untuk koleksi Museum Nasional. Lukisan dengan corak naturalis yang kuat ini, diilhami dari sebuah gunung di Jawa Tengah yang dianggapnya sebagai suatu lambang kekuatan dinamis bangsa Indonesia dalam sejarah yang panjang dan penuh perjuangan. Koleksi hibah selebihnya, antara lain terdapat sekitar 27 koleksi patung Eskimo dari Pemerintah Kanada (1974), dan beberapa lukisan dari seniman tertentu secara perorangan, seperti Srihadi Soedarsono, Nashar, Moerdowo, Wardoyo, Yudo Atmojo, Dewaretna, Maria Tjui, dan Pacita Abad.

Hibah yang penting juga diperoleh dari sekitar 29 karya seniman dari negara-negara Non-Blok, antara lain dari Saudi Arabia, Kuwait, Kuba, India, Jordania, Peru, Sudan, Vietnam, Myanmar dan Kamboja. Koleksi tersebut diserahkan setelah usai mengikuti kegiatan Pameran Seni Kontemporer Negara-negera Non-Blok (Contemporary Art Of The Non-Aligned Countries) di Gedung Pameran Seni Rupa Departemen Pendidikan dan Kebudayaan (kini, Galeri Nasional Indonesia) tanggal 28 April – 30 Juni 1995.

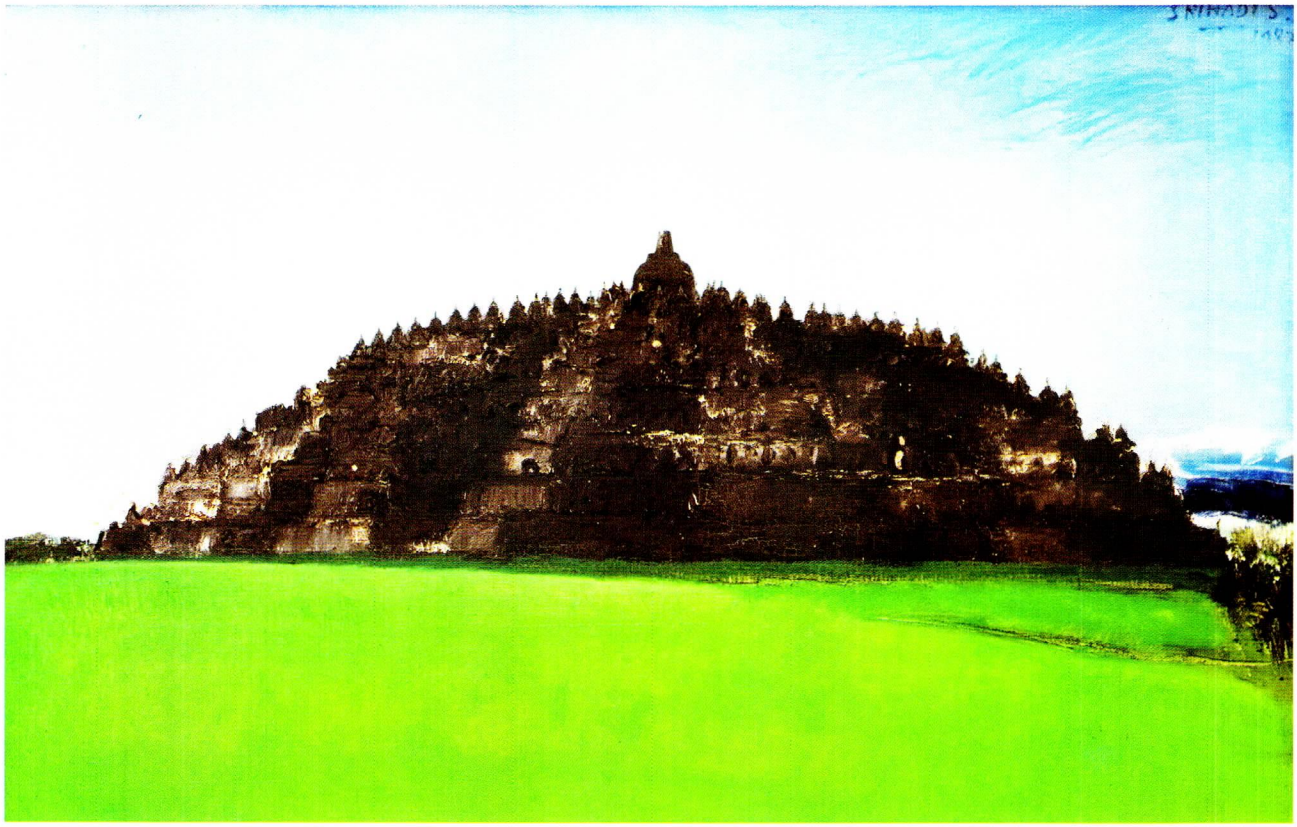
*Grants were also given by Basoeki Abdullah on March 1 1993. He handed over a work called "Merapi yang Tak Kunjung Padam", specially painted for the collection of the National Museum. The painting with strong naturalist patterns was inspired by a volcano in Central Java that he believed to be a symbol of Indonesian people's dynamic power throughout a long history filled with struggle. Other collection of grants include 27 Eskimo sculptures from the Canadian government (1974) and several paintings from individual artists such as Srihadi Soedarsono, Nashar, Moerdowo, Wardoyo, Yudo Atmojo, Dewaretna, Maria Tjui, and Pacita Abad.*

*There were other important grants, including 29 works by artists from Non-aligned countries, such as Saudi Arabia, Kuwait, Cuba, India, Jordan, Peru, Sudan, Vietnam, Myanmar, and Cambodia. The works were handed over after the Exhibition called Contemporary Art of The Non-Aligned Countries at Visual arts Exhibition Building, Ministry of Education and Culture (The National Gallery of Indonesia today) on 28 April - 30 June 1995.*



Nashar, "Renungan Malam", 1978.

*Nashar, "Pondering the Night", 1978.*



Srihadi Soedarsono, Borobudur II, 1982
cat minyak di atas kanvas.

*Srihadi Soedarsono, "Borobudur II", 1982*
*oil on canvas.*



Ivan Sagita, "Meraba Diri", 1988.

*Ivan Sagita, "To Touch Own Self," 1988.*

Kehadiran koleksi karya seniman dari negara-negara Non-Blok ini setidaknya dapat menjadi media studi (kajian) dan apresiasi seni tentang seni kontemporer dengan visi Selatan atau di luar dari kaca mata seni rupa Barat. Karya-karya mereka barangkali saja dianggap memiliki kekuatan tersendiri, terutama munculnya heterogenitas karya dengan sentuhan tradisi lokal. Melalui koleksi tersebut juga dimungkinkan untuk membuka pengamat yang lebih jelas tentang konsep seni modern Eropa-Amerika yang selalu dipercaya sebagai standar universalisme.

*This collection of works by artists from Non-aligned countries may at least become study media and artistic appreciation of contemporary arts with Southern vision or outside the perspective of Western visual arts. Their works may be regarded to have their own strength, especially because of the heterogenity of works with touches of local traditions. The collection will also enable us to perform keener observation on the concept of European-American modern arts that is always believed to be a standard of universalism.*

Setelah institusi Galeri Nasional Indonesia berdiri dan diresmikan pada tanggal 8 Mei 1999. Beberapa perupa telah turut menghibahkan karya seninya, antara lain; Barli Sasmitawinata, Djoko Pekik, Iriantine Karnaya, Hendrawan Riyanto, Marida Nasution, F. Widayanto, Tisna Sanjaya, Chusin Setianegara, Agus Joly, Basrizal Albara, dll. Selanjutnya koleksi Galeri Nasional Indonesia yang diperoleh melalui proses hibah terus bertambah, yaitu dari anggota Sanggar Bumi Tarung, Satyagraha, Van Der Steren, lithografi karya Erric Limad (Perancis), karya Seniman Argentina, Jorge Cannale dan karya Ester Tari (Hongaria),

*Ever since the institution of The National Gallery of Indonesia was established and inaugurated on May 8,1999, A number of visual artists have handed over their art works, including Barli Sasmitawinata, Joko Pekik, Iriantine Karnaya, Hendrawan Riyanto, Marida Nasution, F. Widayanto, Tisna Sanjaya, Chusin Setianegara, Agus Joly, Basrizal Albara, and several others. The collection of The National Gallery of Indonesia acquired from grants keeps increasing when members of Bumi Tarung Studio, Satyagraha, Van Der Steren, lithography works by Erric Limad (France), works by Argentinian artist Jorge Cannale and Ester Tari (Hungary), as well as*



Sukamto, "Baliku Sayang" , 1989, Lino cut.

*Sukamto, "My Dear Bali," 1989, Lino cut.*



Suatmadji, "Wayang Topeng" , 1978, Media campur.

*Suatmadji, "Mask of Wayang" , 1978, Mixed Media.*



Wasilly Kandinsky, "Untitled" , Serigrafi.

*Wasilly Kandinsky, "Untitled" , Serigraphy*

serta karya dari seniman Cina dan Korea Utara, dan masih banyak lagi beberapa seniman penting yang tidak dapat diuraikan satu persatu. Semua karya seni rupa yang kini menjadi koleksi negara (museum), baik yang diperoleh melalui pembelian maupun hibah merupakan sebuah dedikasi seniman terhadap bangsanya, dan kini karya-karya itu menjadi aset berharga yang terus dilindungi, dikembangkan dan dimanfaatkan untuk berbagai kepentingan yang bersifat edukatif-kultural dan rekreatif.

*works by Chinese and North Korean artists, and other prominent artists who are just too many to mention. All of the works in visual arts that now belong to state collections (museum), both those acquired by purchasing and grants, are dedicated by artists to their countries, and the works are precious assets that must be protected, developed, and utilized for various educational, cultural, and creative purposes.*

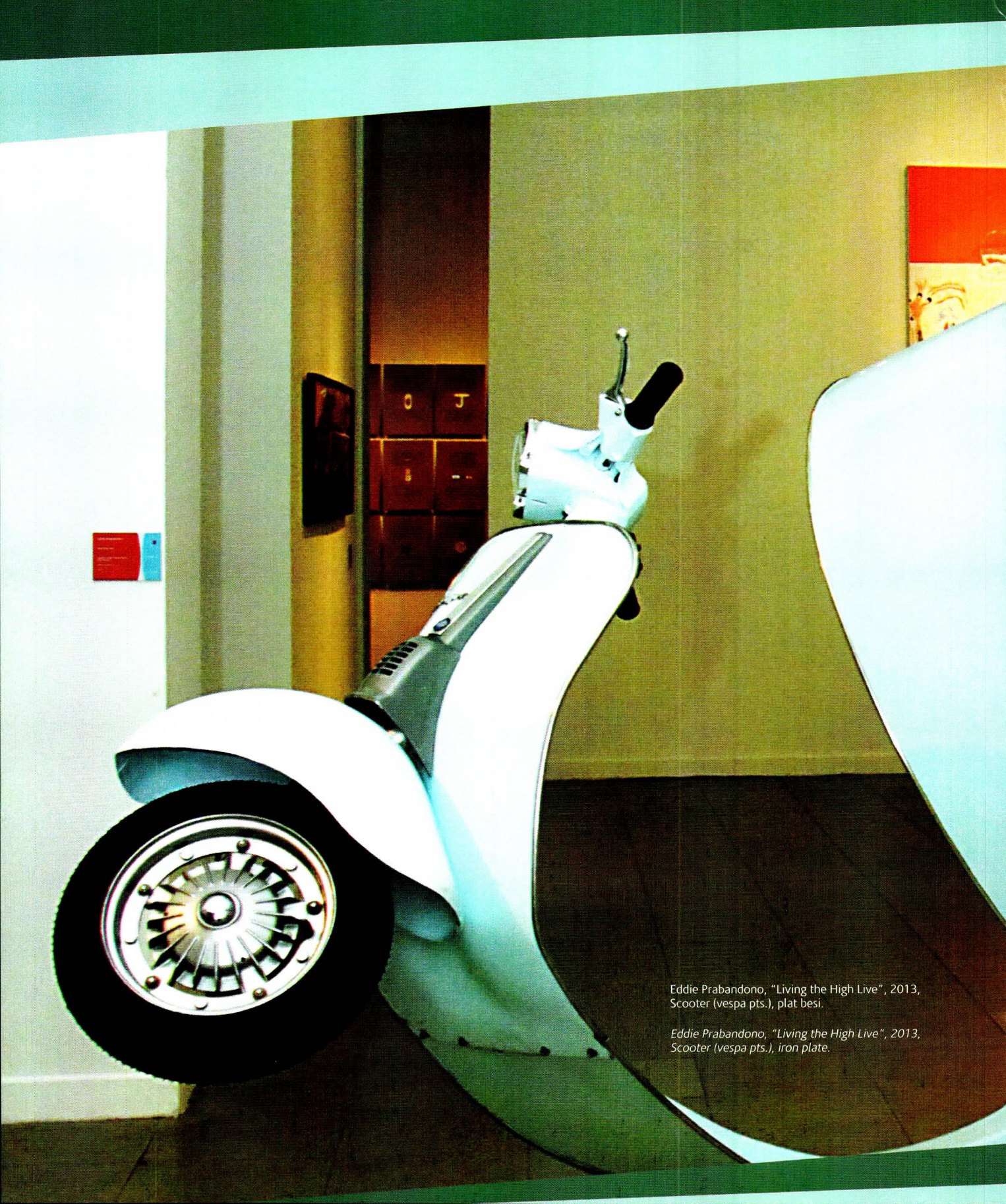


*Dolorosa Sinaga, "Kebersamaan ", 2002, Perunggu.* *Dolorosa Sinaga, "Togetherness", 2002, Bronze.*



*Sri Hartono "Reformasi", Tanah Liat.*

*Sri Hartono "Reform", Clay.*



Eddie Prabandono, "Living the High Live", 2013, Scooter (vespa pts.), plat besi.

*Eddie Prabandono, "Living the High Live", 2013, Scooter (vespa pts.), iron plate.*



Suasana gedung Galeri Nasional Indonesia pada malam hari.

*The atmosphere of The National Gallery of Indonesia in the evening.*



# V. GALERI NASIONAL INDONESIA DAN TANTANGAN MASA DEPAN

## *V. THE NATIONAL GALLERY OF INDONESIA AND FUTURE CHALLENGES*



Galeri Nasional Indonesia yang, merupakan salah satu landmark kota Jakarta yang terpadu dengan bangunan monumental lainnya.

*The National Gallery of Indonesia as one of Jakarta's famous landmarks which is integrated with other monumental buildings.*

# V GALERI NASIONAL INDONESIA DAN TANTANGAN MASA DEPAN

*V. THE NATIONAL GALLERY OF INDONESIA AND FUTURE CHALLENGES*

## V.1. Visi dan Misi Galeri Nasional Indonesia

Galeri Nasional Indonesia merupakan Unit Pelaksana Teknis dibawah Kementerian Pendidikan dan Kebudayaan Republik Indonesia, memiliki visi yaitu "Terwujudnya Pelestarian dan Penyajian Karya Seni Rupa Untuk Menumbuhkan Masyarakat yang Kreatif, Apresiatif, dan Mencintai Karya Budaya Bangsa".

Untuk merealisasikan visi tersebut, maka Galeri Nasional Indonesia mengemban visi sebagai berikut:

1. Melaksanakan pengumpulan, mendokumentasikan, pemeliharaan dan pengamanan karya seni rupa koleksi negara;
2. Meningkatkan penyajian dan penyebarluasan informasi perupa dan karyanya dalam ruang lingkup nasional dan Internasional;
3. Meningkatkan kreatifitas dan apresiasi seni rupa di kalangan perupa, pelajar dan masyarakat umum,

## *V.1. Vision and Mission of The National Gallery of Indonesia*

*The National Gallery of Indonesia is a Technical Implementation Unit under the Ministry of Education and Culture of the Republic of Indonesia and has a vision to "Preserve and Present Works of Art to Foster a Creative and Appreciative Society and instill Love for the Nation's Cultural Heritage".*

*In order to realise such vision, the mission of the National Gallery of Indonesia is to:*

1. *Conduct the collection, documentation, maintenance and safeguarding of state art collections;*
2. *Promote the presentation and dissemination of information of artists and their works at the national and international level;*
3. *Promote creativity and appreciation for art among artists, students and the public at large;*



Maket Galeri Nasional Indonesia di masa mendatang.

*Mock Up of The National Gallery of Indonesia in the future.*

4. Meningkatkan pewacanaan, perluasan komunitas dan jaringan kerjasama di bidang seni rupa; dan
5. Meningkatkan pelayanan publik, bimbingan edukasi dan kualitas sumber daya manusia di bidang seni rupa.

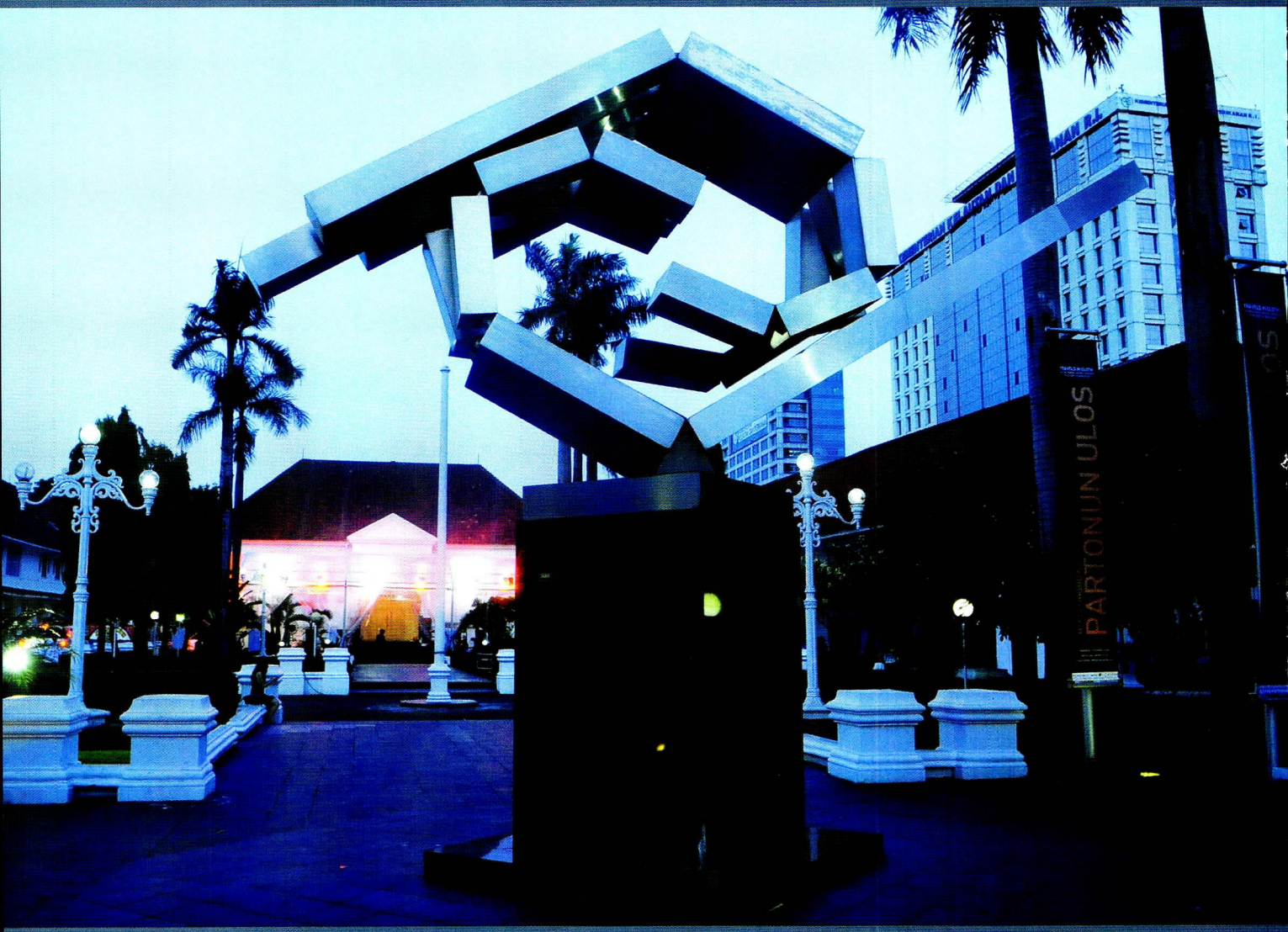
Sebagai implementasi visi dan misi, Galeri Nasional Indonesia mempunyai tugas dan fungsi. Memiliki tugas melaksanakan pengumpulan, pendokumentasian, registrasi, penelitian, pemeliharaan, perawatan, pengamanan, pengkajian, penyebarluasan informasi dan bimbingan edukatif tentang karya seni rupa.

Dalam melaksanakan tugas tersebut Lembaga Galeri Nasional Indonesia menyelenggarakan fungsi pelaksanaan pengkajian, pengumpulan dan registrasi, perawatan dan pengamanan, penyajian dan Pameran, kemitraan, layanan edukasi, pendokumentasian, publikasi dan pelaksanaan urusan ketatausahaan Lembaga Galeri Nasional Indonesia.

4. *Promote the discourse, expanding the community and partnership networks in the field of art; and*
5. *Promote public services, education guidance and human resource quality in the field of art.*

*To implement the vision and missions, The National Gallery of Indonesia has duties and functions. Its duties include collecting, documenting, registering, researching, maintaining, caring, securing, studying, disseminating information, and providing educational guidance about works in visual arts.*

*In performing those duties, The National Gallery of Indonesia serves functions that include collecting and registering works in visual arts, holding talks, artist gathering, symposiums, and workshops. Research, educational guidance, Exhibitions, and dissemination of information about works in visual arts, documentation, maintenance, care, and security of works in visual arts, and execution of administrative and domestic affairs at The National Gallery of Indonesia.*




Hasil pemenang sayembara patung publik Galeri Nasional Indonesia dengan judul "HAND" karya Prayitno Saroyo.

*The winner of The National Gallery of Indonesia public sculpture contest', "HAND" by Prayitno Saroyo.*

## V.2. Penanda Baru Galeri Nasional Indonesia

Sebagai lembaga kebudayaan yang mempunyai peran dan fungsi dalam hal perlindungan, pengembangan dan pemanfaatan koleksi seni rupa modern dan kontemporer, maka eksistensi Galeri Nasional Indonesia harus dapat menjadi leader bagi galeri dan museum lain di tanah air. Salah satu upaya mewujudkan hal tersebut melalui konsep branding, yaitu memaknai kembali peran Galeri Nasional Indonesia di tengah masyarakat Indonesia dan masyarakat dunia dengan berbagai upaya termasuk di dalamnya masalah pencitraan gedung Galeri Nasional Indonesia.
Galeri Nasional Indonesia yang terletak di pusat kota Jakarta, merupakan salah satu landmark yang terpadu dengan bangunan monumental lainnya, seperti Monumen Nasional, Museum Nasional, Perpustakaan Nasional, Pusat Kesenian Jakarta, Gedung Kesenian, Istana Merdeka, dan Balai Kota sebagai kantor Gubernur. Sejak diresmikan menjadi Galeri Nasional Indonesia pada tahun 1998, GNI senantiasa meningkatkan beberapa program termasuk di dalamnya pengembangan prasarana, sarana dan fasilitas, sehingga terlihat perkembangan yang sangat signifikan.

## *V.2. The New Marker of The National Gallery of Indonesia*

*As a cultural institution that serves roles and functions around the preservation, development, and utilization of modern and contemporary visual art collections, The National Gallery of Indonesia has to act as the leader for other galleries and museums in the country. One of the ways to implement this is through the branding concept, which redefines the roles of The National Gallery of Indonesia for Indonesian public and the world society by making every effort, one of which involves the image of building occupied by The National Gallery of Indonesia. Located at the heart of Jakarta, The National Gallery of Indonesia is one of the landmarks integrated with other monumental buildings, such as the National Monument, National Museum, the National Library, Jakarta Arts Center, Jakarta Art Building, and the City Hall that also serves as the Governor's office. Since it was inaugurated as The National Gallery of Indonesia in 1998, it has always been promoting a number of programs, including developing the infrastructure and facilities so that it is now obvious that significant improvements have been made.*

Sebagai langkah strategis untuk mempertegas eksistensi Galeri Nasional Indonesia sebagai salah satu landmark yang penting di pusat kota, maka pada tahun 2006, Galeri Nasional Indonesia menginisiasi sebuah gagasan visioner, yaitu mengadakan Lomba Patung Ruang Terbuka Galeri Nasional Indonesia. Lomba ini memberi ruang dan kesempatan terbuka bagi para seniman dan pematung untuk menunjukkan kreatifitas yang maksimal dalam upaya mewujudkan penanda baru Galeri Nasional Indonesia yang "eye catcher" sebagai galeri (art museum) dan pusat aktivitas seni rupa. Publikasi dan penyebaran informasi kegiatan lomba, antara lain penyebaran poster melalui Asosiasi Pematung Indonesia (API), Perguruan Tinggi Seni Rupa seluruh Indonesia, Pusat Kesenian, Taman Budaya, galeri-galeri, pusat-pusat kebudayaan dan komunitas seni. Lomba Patung Ruang terbuka saat itu diikuti oleh 53 pematung dan 58 karya, berdasarkan penilaian juri terpilih 4 karya patung nominasi, yaitu karya Budi Tobing, Gustian, Kuswa Budiono, dan Monang. Sedangkan karya patung terbaik diraih oleh Prayitno Saroyo, berjudul Tangan (Hand). Dewan Juri Lomba Patung Terbuka ini terdiri dari :

*As a strategic measure to emphasize the existence of The National Gallery of Indonesia as one of the major landmarks in the city center, in 2006 The National Gallery of Indonesia initiated a visionary idea by organizing the The National Gallery of Indonesia Open Space Sculpture Competition. This event provided space and opportunities for artists and sculptors to display maximum creativity in an attempt to create a new marker for The National Gallery of Indonesia, sufficiently eye-catching to recognize the premise as a gallery (art museum) and center of visual arts activities. Publication and dissemination of information about the competition were conducted by distributing posters through Association of Indonesian Sculptors (API), Visual arts Universities and Colleges all over Indonesia, Art Centers, Cultural Parks, galleries, cultural centers, and artistic communities. The Open Space Sculpture Competition was attended by 53 sculptors and 58 works. Based on the judges' evaluation, 4 sculpture were chosen to be nominees, which included works by Budi Tobing, Gustian, Kuswa Budiono, and Monang. The best sculpture work, titled Hands, was won by Prayitno Saroyo. The judges for the Open Space Sculpture Competition were:*

1. Wiyoso Yudoseputro (Ketua / Anggota)
2. Rita Widagdo (WakilKetua / Anggota)
3. Yuswadi Saliya (Anggota)
4. Iriantine Karnaya (Anggota)
5. Asikin Hasan (Anggota)

Karya patung terbaik dengan judul Tangan (HAND) terinspirasi dari filosofi sebuah tangan yang bukan hanya bersifat monumental namun juga memiliki spirit dari sebuah "gerak". Tangan adalah gerak yang mengalir dari lengan, berhubungan dengan ritme otak, berdenyut menurut detak hati atau jantung, terhubung ke otak, ke segenap pori-pori tubuh termasuk tangan dengan jari jemarinya.

Berangkat dari konsep gerak tersebut kemudian terbentuk rupa atau obyek HAND, yaitu objek yang tidak semata memiliki subjek tertentu tetapi HAND menjadi subyektifitas pada setiap orang. Simbol kreatifitas dan semangat berkarya yang tercermin dari "gesture", gerak: sebuah tangan merupakan salah satu spirit yang ingin ditampilkan dari patung publik tersebut.

Sebuah patung yang ditempatkan pada ruang publik bukan tanpa makna, karena sarat akan nilai-nilai simbolis. Karya patung ruang publik yang lahir dan tumbuh

1. *Wiyoso Yudoseputro (Head/ Member)*
2. *Rita Widagdo (Deputy Head/ Member)*
3. *Yuswadi Saliya (Member)*
4. *Iriantine Karnaya (Member)*
5. *Asikin Hasan (Member)*

*The best sculpture work, titled HAND, was inspired by the philosophy of a hand which is not only monumental, but also has the spirit of a "movement". The hand represents movements flowing from the arm, connected to the rhythm from the brain, pulsating along with the heartbeat, connected to the brain, to the entire pores on the body, including the hand and the fingers.*

*Based on the movement concept, a shape or object of a hand is formed, which not only has certain subjects, but comes down to the subjectivity of each individual. A symbol of creativity and passion to work reflected from the gesture of movements: a hand is one of the spirits that the public sculpture intended to convey.*

*A sculpture placed in a public space cannot be meaningless because it is loaded with symbolic values. A work of public space sculpture that is born and grows in a society is closely correlated with the society's*

pada sebuah masyarakat memiliki korelasi yang erat dengan dinamika sosial masyarakat. Menurut Henri Lefebvre melalui buku, The Production of Space, (1991), menyatakan bahwa; "Ruang adalah produk sosial, bukan sekadar suatu ruang yang netral yang begitu saja hendak diisi, melainkan ruang dinamis, dibentuk oleh orang-orang yang memiliki kontrol dan tentu saja dominasi atas kekuasaan". Begitupun patung publik "Hand" Galeri Nasional Indonesia yang ditempatkan di ruang publik terbuka selain memiliki spirit dinamis dan multikultur masyarakat kota Jakarta, juga sarat akan nilai-nilai ideologi yang merupakan implementasi visi dan misi Galeri Nasional Indonesia.

Patung publik yang bersifat monumental tersebut selesai dibangun pada akhir tahun 2007 setelah melalui proses produksi dan pembangunan secara bertahap. Patung Publik "HAND" sebagai penanda baru Galeri Nasional Indonesia, diresmikan oleh Menteri Kebudayaan dan Pariwisata Republik Indonesia, Ir. Jero Wacik, SE. pada tanggal 21 Mei 2008. Berdirinya patung "HAND" semakin mempertegas eksistensi Galeri Nasional Indonesia sebagai art museum sekaligus pusat aktifitas seni rupa yang prestige dan representatif di pusat kota Jakarta.

*social dynamics. According to Henri Lefebvre in his book, The Production of Space (1991), "Space is a social product, more than just a neutral space waiting to be filled, it is instead a dynamic space, formed by people who have control and, of course, domination over power". This is true with the public sculpture "Hands" at The National Gallery of Indonesia, placed in an open public space, besides having the dynamic spirit and symbolizing the multicultural society of Jakarta, it also contains a lot of ideological values that serve as the implementation of The National Gallery of Indonesia's vision and mission.*

*The monumental public sculpture was completed in late 2007 after going through gradual production and construction process. The public sculpture "HAND" as the new marker of The National Gallery of Indonesia was inaugurated by the Minister of Culture and Tourism of the Republic of Indonesia, Ir. Jero Wacik, SE. on May 21 2008. The sculpture "HAND" has put even more emphasis on the existence of The National Gallery of Indonesia as a prestigious and representative art museum as well as a center for visual arts activities at the heart of Jakarta.*

## V.3 . Galeri Nasional Indonesia dan tantangan masa depan

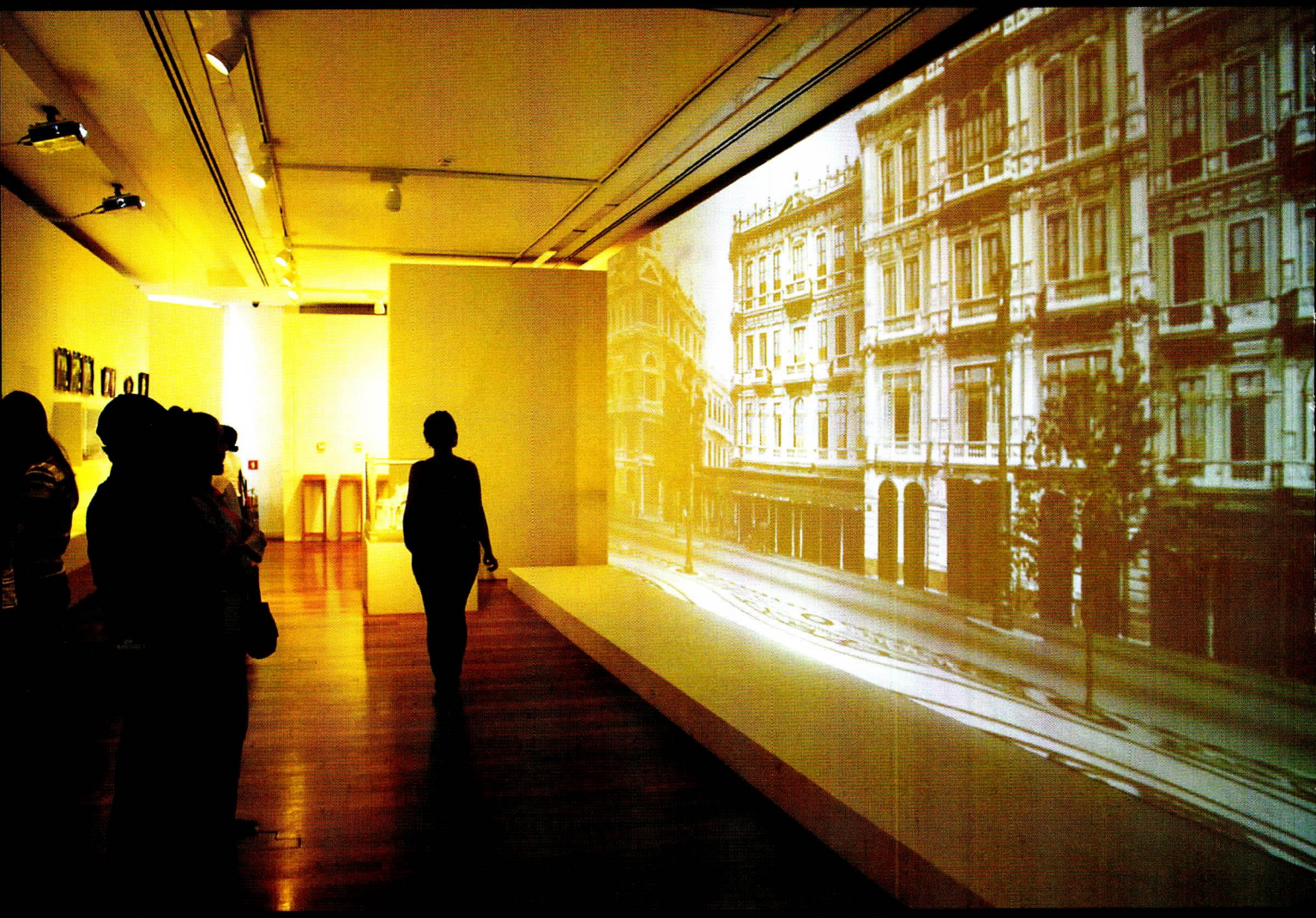
Memasuki usia yang ke-15 pada tahun 2013, Galeri Nasional Indonesia telah menunjukkan eksistensi dan peran yang sangat signifikan bagi perkembangan seni rupa di tanah air. Berbagai peran dan posisi strategis telah dibuktikan Galeri Nasional Indonesia melalui berbagai program yang melibatkan berbagai lembaga mulai dari tataran tingkat daerah hingga tingkat pimpinan negara. Sebagai galeri bertaraf nasional bahkan Internasional, Galeri Nasional Indonesia selalu mengedepankan program yang dapat mengantisipasi dan menjangkau kebutuhan masa depan.

Di tengah pertumbuhan dan perkembangan galeri dan museum di seluruh dunia yang sangat kompetitif, eksistensi Galeri Nasional Indonesia harus terus dievaluasi dan ditingkatkan ke arah yang lebih baik dan maksimal. Salah satu hal yang perlu dirintis pihak Galeri Nasional Indonesia, adalah peran museum dan galeri dikaitkan dengan perubahan sosial masyarakat. Hal tersebut diperkuat dengan wacana yang berkembang pada pertemuan internasional galeri dan museum, diadakan di Rio de Janeiro, Brasil, pada pertemuan Conference of The International

## *V.3. The National Gallery of Indonesia and Future Challenges*

*In its 15th anniversary in 2013, The National Gallery of Indonesia has shown existence and played significant roles for the development of visual arts in Indonesia. Indonesia National Galleries have assumed various roles and strategic positions through numerous programs involving many institutions from regional level to country leaders. As a national and even international class gallery, The National Gallery of Indonesia always prioritizes on programs that can anticipate and reach out to future needs.*

*Amidst the competitive growth and development of galleries and museums all over the world, the existence of The National Gallery of Indonesia needs to be evaluated and improved continuously. One of the thing that The National Gallery of Indonesia needs to initiate is the roles of museums and galleries related to the social changes in the society. This is reinforced by the discourse that developed during a conference of international galleries and museums in Rio de Janeiro, Brazil, an event known as Conference of The International Council of Museums (ICOM 2013) carrying a theme called Museums (Memory + Creativity = Social*



Di tengah perkembangan museum dan galeri yang pesat di dunia, Galeri Nasional Indonesia harus senantiasa meningkatkan sistem manajemen.

*To keep up with other rapidly growing world galleries and museums, The National Gallery of Indonesia has to improve its management system.*

Council of Museum (ICOM 2013) mengambil tema Museums (Memory + Creativity = Social Change). Di tengah dinamika dan perubahan sosial masyarakat, maka eksistensi museum dan galeri harus mempunyai peran yang sangat signifikan, sehingga diharapkan dapat menghadirkan konsep museum yang sesuai dengan kebutuhan dewasa ini. ICOM juga berperan sebagai jembatan antara cultures and instruments for transformation, baik dalam skala mikro maupun makro.

Ditilik dari tugas dan fungsi Galeri Nasional Indonesia maka terdapat beberapa hal yang harus dipersiapkan menyangkut tata kelola, perbaikan sistem, pembenahan infrastruktur, prasarana dan sarana serta fasilitas penunjang. Di samping itu peningkatan sumber daya manusia juga merupakan hal yang sangat penting serta perluasan akses dan optimalisasi peran kemitraan.

Perlu pemikiran yang visioner, yaitu bagaimana mewujudkan Galeri Nasional Indonesia sebagai pusat informasi yang terpercaya dan aktual, khususnya dalam hal ketersediaan informasi dan data, baik tentang profil seniman seluruh Indonesia, karya-karya seni rupa, hingga identifikasi karya. Hal

*Change). In the middle of all the dynamics and social changes in the society, the existence of museums and galleries plays a very important part, and it is expected to bring forth a museum concept that is suitable with today's needs. ICOM also serves as a bridge connecting cultures and instruments for transformation, both at micro and macro scale.*

*Learning from the duties and functions of The National Gallery of Indonesia, we know there are several things that need to be improved in terms of management, system improvement, infrastructure upgrades, equipment, and other support facilities. In addition, human resources development is another important issue besides access expansion and partnership optimalization.*

*Visionary thinking is required to make The National Gallery of Indonesia a credible and up-to-date information center, especially in terms of availability of data and information about profiles of artists all over Indonesia, works in visual arts, and work identification. Another important issue is related to how The National Gallery of Indonesia can be a center for storing data of Indonesian art work collections, both domestic and*

penting lainnya adalah bagaimana Galeri Nasional Indonesia juga dapat menjadi pusat penyimpanan data-data koleksi karya seni Indonesia, baik yang terdapat di dalam dan di luar negeri, baik yang berada di museum, perorangan, lembaga pemerintah atau pun swasta. Semua informasi dan data yang terdapat di Galeri Nasional Indonesia dapat diakses oleh semua masyarakat melalui kerjasama dengan Kementerian terkait. Dalam konteks ini, bagaimana mewujudkan visi Galeri Nasional Indonesia harus dilakukan secara konsisten dalam jangkauan operasional profesionalitasnya.

### V.4. Revitalisasi Galeri Nasional Indonesia

Mencermati visi Galeri Nasional Indonesia yang sangat signifikan, yaitu sebagai upaya pelestarian karya seni rupa untuk mewujudkan masyarakat Indonesia yang kreatif, apresiatif, mencintai budaya bangsa dan memiliki jati diri bangsa di era globalisasi, maka eksistensi Galeri Nasional Indonesia perlu dikritisi kembali dengan melakukan evaluasi diri baik segi Kelembagaan, Sarana Prasarana dan Sumber Daya Manusia (SDM). Sebagai Unit Pelaksana Teknis (UPT) di bawah naungan

*abroad, in museums, individuals, as well as government and private institutions. All data and information stored in The National Gallery of Indonesia can be accessed by all members of the society by cooperating with related ministries. In this context, implementation of The National Gallery of Indonesia's vision has to be done consistently within the scope of its professional operation.*

### *V.4. Revitalization of The National Gallery of Indonesia*

*The National Gallery of Indonesia has a very important vision in its attempt to preserve works in visual arts in order to make Indonesian people creative, appreciative, love their nation's culture, and have a national identity in the globalization era. Therefore, the existence of The National Gallery of Indonesia needs to be criticized by self-evaluation in terms of institution, infrastructure, and human resources. As a Technical Implementation Unit (UPT) under the Ministry of Education and Culture, the roles of The National Gallery of Indonesia sometimes exceed its capacity, while numerous international-scale events involving many high-level institutions up to*

Kementerian Pendidikan dan Kebudayaan, peran Galeri Nasional Indonesia terkadang melebihi kapasitas. Berbagai kegiatan skala internasional yang melibatkan berbagai institusi tertinggi hingga ke tingkat pemimpin negara, yaitu Presiden, telah membuktikan bahwa peran Galeri Nasional Indonesia sangatlah signifikan.

Peran Galeri Nasional Indonesia di masa mendatang juga sangat strategis, terlebih jika dikaitkan dengan kebijakan pemerintah melalui program Rumah Budaya Indonesia di luar negeri. Rumah Budaya Indonesia merupakan program yang diinisiasi Kementerian Pendidikan dan Kebudayaan (Kemendikbud) di delapan negara yang dianggap strategis di dunia, diantaranya: Amerika Serikat, Belanda dan Perancis. Rumah budaya itu dimaksudkan untuk memperkenalkan kekayaan kebudayaan Indonesia kepada masyarakat dunia. Galeri Nasional Indonesia dapat berperan aktif dalam program tersebut baik dalam menampilkan koleksi karya seni rupa dari seniman besar Indonesia maupun melalui program edukasi dan kajian lainnya. Diplomasi dan dialog budaya juga dapat dibangun

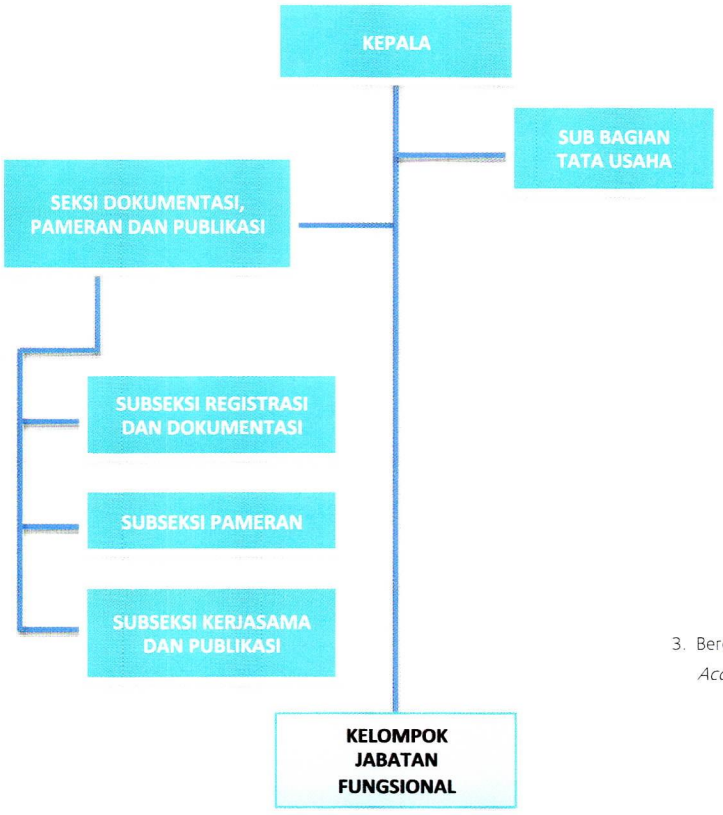
*country leaders, the president, has proved that The National Gallery of Indonesia plays a highly important part.*

*The National Gallery of Indonesia will play even more strategic roles in the future, especially those related to the government policy regarding Indonesia House of Culture abroad. Indonesia House of Culture is a program initiated by the Ministry of Education and Culture (Kemendikbud) in eight countries considered to be strategic in the world, such as the United States, Holland, and France. The house of culture is aimed at introducing the wealth of Indonesian culture to the global society. The National Gallery of Indonesia may play an active role in the program by showcasing works in visual arts by Indonesian famous artists or through other educational and study programs. Diplomacy and cultural dialogs can be developed through positive synergy between The National Gallery of Indonesia and the House of Culture to strengthen Indonesia's network in foreign countries.*

*One of the most important strategic measures is revitalization, particularly in terms of capacity*

# Struktur Organisasi Galeri Nasional Indonesia
*The National Gallery Of Indonesia Organizational Structure*

1. Berdasarkan Keputusan Mendikbud No. 099a/0/1998
*According to Kepmendikbud No. 099a/0/1998*




2. Berdasarkan Keputusan Menbudpar No. PM.34/OT.001/MPK-2006
*According to Kepmenbudpar No. PM.34/OT.001/MPK-2006*




3. Berdasarkan Peraturan Mendikbud No. 72 Tahun 2012
*According to Permendikbud No. 72/2012*



melalui sinergi yang positif antara Galeri Nasional Indonesia dengan Rumah Budaya sehingga dapat memperkuat jaringan Indonesia di luar negeri.

Salah satu langkah strategis yang sangat penting adalah melakukan revitalisasi, khususnya dalam hal capacity building yang meliputi bidang Kelembagaan: Struktur Organisasi, Sarana Prasarana dan Sumber Daya Manusia.

### V.4.1. Kelembagaan: Struktur Organisasi

Galeri Nasional Indonesia merupakan Unit Pelaksana Teknis setingkat eselon III pada Kementerian Pendidikan dan Kebudayaan. Struktur awal organisasi Galeri Nasional Indonesia saat ditetapkan berdasarkan Kemendikbud no. 009a/0/1998, kemudian mengalami beberapa perubahan struktur organisasi pada tahun 2002, yaitu Galeri Nasional Indonesia berada di lingkungan Kebudayaan Pariwisata yang tertuang dalam surat BP BUDPAR no. Kep-07/BUDPAR/2002. Sejalan dengan perubahan kebijakan, yaitu dileburnya Kebudayaan Pariwisata ke dalam Kementerian Kebudayaan dan Pariwisata, mengalami perubahan kembali terutama ketika menjadi departemen, maka Surat Keputusan Galeri Nasional

*building that includes the institutional aspect: Organizational Structure, Infrastructure, and Human Resources.*

### *V.4.1. Institution: Organizational Structure*

*The National Gallery of Indonesia is an echelon III Technical Implementation Unit under the Ministry of Education and Culture. Early organizational structure of The National Gallery of Indonesia as stipulated by Kemendikbud no. 009a/0/1998, which later changed in 2002 when The National Gallery of Indonesia was placed under the Culture and Tourism Board as stipulated in BP BUDPAR letter no. Kep-07/BUDPAR/2002. As the policy changed, when the Culture and Tourism Board was merged into the Ministry of Culture and Tourism, and changed again when the ministry was made a department, the Decree of The National Gallery of Indonesia (SK GNI) was revised into KM.55/OT.001/MKP/2003. In 2006, there was another change as stipulated in the Decree of Menbudpar no.PM.34/OT.001/MPK-2006.*

*In 2012, there were changes in the Organization and Work Procedures of The National Gallery*



Konsep desain revitalisasi Galeri Nasional Indonesia di masa mendatang.

*Design Concept of The National Gallery of Indonesia revitalization in the future.*

Indonesia (SK GNI) mengalami perubahan menjadi KM.55/OT.001/MKP/2003. Pada tahun 2006 kembali terjadi perubahan Surat Keputusan Menbudpar no.PM.34/OT.001/MPK-2006.

Pada tahun 2012 terjadi perubahan Organisasi dan Tata Kerja Galeri Nasional Indonesia yang tertuang dalam Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia, No 72 tahun 2012. Melalui Peraturan tersebut maka pada tahun 2012, Galeri Nasional Indonesia sebagai Unit PelaksanaTeknis berada di lingkungan Kementerian Pendidikan dan Kebudayaan. Galeri Nasional Indonesia mempunyai tugas melaksanakan pengkajian, pengumpulan, registrasi, perawatan, pengamanan, Pameran dan publikasi karya seni rupa. Dalam melaksanakan tugasnya Galeri Nasional Indonesia menyelenggarakan fungsi dalam pelaksanaan:

1. Pengkajian karya seni rupa
2. Pengumpulan dan registrasi karya seni rupa
3. Perawatan dan pengamanan karya seni rupa

*of Indonesia as stipulated in the Regulation of the Minister of Education and Culture No. 72 of 2012. Based on this regulation, The National Gallery of Indonesia became a Technical Implementation Unit under the Ministry of Education and Culture in 2012. The National Gallery of Indonesia is assigned with tasks to carrie out studies, collection, registration, maintenance, security, Exhibition, and publication of works in visual arts. In performing these tasks, The National Gallery of Indonesia serves the functions in carrying out:*

1. *Studies of works in visual arts*
2. *Collection and registration of works in visual arts*
3. *Maintenance and security of works in visual arts*
4. *Exhibition of works in visual arts*
5. *Partnership in visual arts*
6. *Educational services in visual arts*
7. *Documentation and publication of works in visual arts, and*
8. *Administrative Affairs of The National Gallery of Indonesia*

4. Pameran Karya seni rupa
5. Kemitraan di bidang seni rupa
6. Layanan edukasi di bidang seni rupa
7. Pendokumentasian dan publikasi karya seni rupa, dan
8. Urusan Ketatausahaan Galeri Nasional Indonesia

Sebagai Unit Pelaksana Teknis di lingkungan Kementerian Pendidikan dan Kebudayaan, maka struktur organisasi Galeri Nasional Indonesia terdiri dari:

1. Kepala
2. Sub bagian Tata Usaha
3. Seksi Pengumpulan data Perawatan
4. Seksi Pameran dan Kemitraan
5. Kelompok Jabatan Fungsional

Menyadari tugas dan fungsi Galeri Nasional Indonesia yang semakin berkembang bukan hanya terbatas pada pengumpulan, pendokumentasian, registrasi, restorasi, penyajian Pameran, penelitian, perluasan informasi dan bimbingan edukatif, namun juga memiliki tugas dan fungsi dalam merepresentasikan peran Negara melalui karya seni rupa baik di dalam dan luar negeri, maka sudah saatnya dilakukan evaluasi terhadap struktur organisasi. Hal tersebut sebagai upaya peningkatan kualitas program dan

*As a Technical Implementation Unit under the Ministry of Education and Culture, the organizational structure of The National Gallery of Indonesia is composed of:*

1. *Head*
2. *Administration Sub-section*
3. *Collection and Maintenance Section*
4. *Exhibition and Partnership Section*
5. *Group of Functional Positions*

*Considering the fact that the functions of The National Gallery of Indonesia are developing into more than collection, documentation, registration, restoration, presentation of Exhibition, research, dissemination of information, and educational guidance, which now also include duties and functions to represent to roles of the government through works of visual arts both domestic and abroad, then it is time the organizational structure is evaluated. All of this is intended to improve the quality of the programs and management professionalism of the organization and the services, which makes it necessary to raise the status of the institution from echelon III B to echelon III A by all kinds of internal improvements.*

profesionalisme manajemen baik organisasi maupun pelayanan, maka pembenahan secara internal dengan mengupayakan peningkatan status kelembagaan dari eselon III B menjadi eselon III A merupakan hal yang harus diperjuangkan.

Selain struktur organisasi yang terdapat di Galeri Nasional Indonesia, dalam menjalankan tugas dan fungsinya GNI juga memiliki Dewan Penasehat. Keberadaan Dewan Penasehat dimulai sejak awal berdirinya institusi Galeri Nasional Indonesia pada tahun 1998-1999. Para tokoh yang terpilih diantaranya adalah mereka yang telah merintis, membidangi dan berperan secara signifikan dalam rangka pendirian Galeri Nasional Indonesia (GNI sebelumnya dikenal dengan nama Wisma Seni Nasional dan Gedung Pameran Seni Rupa Depdikbud). Nama-nama Dewan Penasehat GNI adalah sbb:

1. Prof. Dr. Edi Sedyawati
2. Prof. Drs. A.D. Pirous
3. Sudarso SP, MA (Alm)
4. Abas Alibasyah
5. Ir. Adhi Moersid
6. Jim Supangkat
7. Hildawati Soemantri (Alm)
8. Dirjen/Deputi > Kebudayaan / NBSF (ex officio)

*In addition to the organizational structure, in order to carry out its tasks and functions, The National Gallery of Indonesia also has a Board of Trustees. This board has existed since the early stage of the National Gallery Indonesia's establishment in 1998-1999. The characters chosen to be in the board were those who have started, are specialized in, and have played significant roles in the establishment of The National Gallery of Indonesia (GNI, previously known as the National House of Arts (WIsma Seni Nasional) and Visual arts Exhibition Building Depdikbud). Members of GNI Board of Trustees are:*

1. *Prof. Dr. Edi Sedyawati*
2. *Prof. Drs. A.D. Pirous*
3. *Sudarso SP, MA (deceased)*
4. *Abas Alibasyah*
5. *Ir. Adhi Mursid*
6. *Jim Supangkat*
7. *Hildawati Soemantri (deceased)*
8. *Directorate General > Culture/ NBSF (ex officio)*

*The primary duties of GNI Board of Trustees include:*

- *Proposing and selecting/ replacing members of GNI team of curators*




Rapat Kerja Pimpinan dengan Penasehat dan tim Kurator Galeri Nasional Indonesia.

*Regular official meeting between The Board of Advisors and Team of Curators of the National Gallery of Indonesia.*

Tugas Pokok Dewan Penasehat GNI, antara lain:

- Mengusulkan dan memilih / mengganti Tim Kurator GNI
- Memberikan nasehat, saran, arahan strategis dalam rangka pengelolaan dan pelaksanaan program GNI agar sejalan dengan misi, fungsi, dan reputasi yang hendak dicapai.

Minimal 1 (satu) tahun sekali diadakan Rapat Kerja antara Pimpinan Galeri Nasional Indonesia, Direktur, Dirjen terkait dengan Dewan Penasehat dan Tim Kurator. Pada kesempatan ini Pimpinan GNI dan Tim Kurator melaporkan Rencana dan Program Kegiatan yang telah dilaksanakan selama satu tahun berjalan dan menyampaikan rencana program untuk tahun mendatang. Pada forum ini juga dilakukan evaluasi untukmemperoleh masukan, arahan dan rekomendasi agar dapat diimplementasikankan pada pelaksanaan program berikutnya.

Sejak awal pendirian GNI, secara organisatoris kedudukan Dewan Penasehat tidak termasuk dalam Struktur Organisasi GNI, demiikian halnya dalam SK terakhir yakni, Surat Keputusan Kementerian

- *Providing advice, recommendations, and strategic directions regarding the management and execution of GNI's programs to ensure their harmony with the functions and reputation to be achieved.*

*At least once a year, holding a Work Meeting that involves the Head of The National Gallery of Indonesia, the Directors, and related Directorate Generals with the Board of Trustees and the Team of Curators. This meeting is where the Head of GNI and the Team of Curators report the Plan and Programs of Activities that have been executed during the year and propose program plans for the following year. This forum also performs evaluations in order to obtain feedbacks, directions, and recommendations to be implemented in the execution of future programs.*

*Since GNI was first established, the Board of Trustees does not belong to the organizational structure of GNI, which is also stipulated in the latest Decree of the Minister of Culture and Tourism Number KM.41/OT.001/MKP-2006 of September 07 2006 and Permendikbud No. 72 of 2012.*







Rapat Kerja Pimpinan dengan Penasehat dan tim Kurator Galeri Nasional Indonesia.

*Regular official meeting between The Board of Advisors and Team of Curators of the National Gallery of Indonesia.*

Kebudayaan dan Pariwisata Nomor KM.41/OT.001/MKP-2006 tanggal 7 September 2006 dan Permendikbud No.72 Tahun 2012.

Pada masa Direktorat Jenderal Nilai Budaya, Seni dan Film dijabat oleh Bapak Dr. Sri Hastanto, Galeri Nasional Indonesia mendapat arahan, bahwa untuk anggota Dewan Penasehat agar tetap dipertahankan, walaupun diantaranya ada yang sudah meninggal dunia, tidak perlu digantikan oleh anggota baru. Oleh karena itu hingga saat ini walaupun diantara anggota Dewan Penasehat ada 2 (dua) orang yang telah wafat (Ibu Hildawati Soemantri dan Bpk. Sudarso SP, MA), kamibelum melakukakan pergantian dengan anggota baru.

Dalam menjalankan tugas dan fungsi GNI, Dewan Penasehat memilih dan mengangkat tenaga ahli sebagai tim Kurator GNI. Tim kurator terdiri dari kalangan pengamat seni, seniman dan akademisi seni rupa, dengan tugas antara lain :

1. Membantu dan melaksanakan upaya peningkatan peran, fungsi dan pengembangan GNI;
2. Memberikan masukan terhadap penyusunan kebijakan program kegiatan GNI;

*When the Directorate General of Cultural Values, Arts, and Films was led by Dr. Sri Hasanto, The National Gallery of Indonesia was advised to maintain the members of its Board of Trustees. Although some of them had already passed away, they should not be replaced by new members. Therefore, although two members of the Board of Trustees have passed away (Mrs. Hildawati Soemantri and Mr. Sudarso, SP, MA), we have not replaced them with new members.*

*To carry out GNI's tasks and functions, the Board of Trustees selects and appoints experts to join the GNI's team of curators. The team consists of art enthusiasts, artists, and visual arts academicians, whose duties include:*

1. *Assisting and implementing efforts to increase the role, function and development of GNI;*
2. *Providing inputs on the policies arrangement of GNI's activity program;*
3. *Providing consideration on the feasibility assessment of GNI's exhibition materials;*
4. *Providing input on the direction and priorities assessment, protection, development and utilization of GNI's collections; and*

3. Memberikan pertimbangan penilaian kelayakan terhadap materi pameran di GNI;
4. Memberikan masukan terhadap arah dan prioritas pengkajian, perlindungan, pengembangan dan pemanfaatan koleksi GNI; dan
5. Melakukan pengamatan dan penelitian terhadap perkembangan seni rupa dalam wilayah nasional, regional, dan internasional.

Tim kurator dipilih dan diangkat oleh Dewan Penasehat dengan masa kerja kurator 3 tahun dan dapat diperpanjang apabila Dewan menghendaki. Tim Kurator Galeri Nasional Indonesia periode 2012-2015 adalah :

1. Suwarno Wisetrotomo
2. Rizki A Zaelani
3. Citra Smara Dewi
4. Kuss Indarto
5. Asikin Hasan

Beberapa nama tokoh/pengamat/kritikus/akademisi seni rupa yang pernah menjadi tim Kurator Galeri Nasional Indonesia sebelumnya, adalah:

1. Wagiono Sunarto
2. Mamanoor (Alm.)
3. Suwarno WIsetrotomo
4. Asmujo Jono Irianto
5. Ipong Purnomosidhi
6. Sumartono

5. *Performing observation and research on the development of visual art in the national, regional, and international teritories.*

*The team of curators are selected and appointed by the Board of Trustees for a service term of three years and may be extended if the Board deems it necessary. The team of curators at The National Gallery of Indonesia for 2012-2015 period consists of:*

1. *Suwarno Wisetrotomo*
2. *Rizki A Zaelani*
3. *Citra Smara Dewi*
4. *Kuss Indarto*
5. *Asikin Hasan*

*Some of the figures/enthusiasts/critics/academicians in visual arts who used to serve as members of The National Gallery of Indonesia's team of curators are:*

1. *Wagiono Sunarto*
2. *Mamanoor (Alm.)*
3. *Suwarno Wisetrotomo*
4. *Asmujo Jono Irianto*
5. *Ipong Purnomosidhi*
6. *Sumartono*
7. *Merwan Yusuf*
8. *Amir Sidharta*
9. *Agus Burhan*
10. *Inda C Noerhadi*
11. *Surya Yoga (ex officio)*

7. Merwan Yusuf
8. Agus Burhan
9. Inda C Noerhadi
10. Surya Yoga (ex officio)

### V.4.2. Sarana, Prasarana dan Fasilitas

Galeri Nasional Indonesia berdiri di atas tanah seluas 12.100 m2, yang terdiri dari bangunan kantor, gedung Pameran tetap, gedung Pameran temporer, gudang, mushola, café dan wisma seniman. Sejalan dengan upaya peningkatan eselonisasi yang membutuhkan sarana dan prasarana serta fasilitas yang memadai, maka diperlukan revitalisasi dalam bidang sarana prasana.

Sebagai komitmen mewujudkan hal tersebut, maka telah diadakan sayembara Grand Design Pusat Pengembangan Kebudayaan Nasional (PPKN) di kawasan Galeri Nasional Indonesia. Sayembara terdiri dari beberapa tahap, yaitu Tahap I diadakan tahun 2012, untuk mendapatkan perumusan analisis permasalahan dan potensi yang ada. Sayembara Tahap II diadakan tahun 2013, dengan tujuan terwujudnya perumusan analisis menjadi sebuah konsep Pusat Pengembangan Kebudayaan Nasional (PPKN) di kawasan Galeri Nasional Indonesia dengan mengelaborasi aturan

### *V.4.2. Infrastructure and Facilities*

*The National Gallery of Indonesia occupies a land covering an area of 12,100 m2, which consists of office buildings, permanent Exhibition building, temporary Exhibition building, warehouse, mushola, cafe, and a house for artists. Along with the work to move up in echelon, which requires adequate infrastructure and facilities, some revitalization in infrastructure is necessary.*

*As a commitment to make this happen, a contest of Grand Design of National Culture Development Center (PPKN) was held on The National Gallery of Indonesia property. The contest consisted of a number of stages. Stage 1 was carried out in 2012 to obtain a formulation of problem analysis and existing potentials. Stage II was carried out in 2013 to implement the analytical formulation into a concept of National Culture Development Center (PPKN) on The National Gallery of Indonesia property by elaborating regulations regarding spatial planning, activity programs, and space. In this stage, the design concepts proposed by contest participants had to emphasize the tagline "Culture Space" or "Culture District" in a more specific design through*



Pimpinan dan Staf Galeri Nasional Indonesia.

*The Head and Staff Members of The National Gallery of Indonesia.*

ketatakotaan, program kegiatan dan ruang. Pada tahap dua ini konsep desain yang dibuat peserta sayembara harus menegaskan kembali tagline "Culture Space" atau "Culture District" ke dalam sebuah rancangan yang lebih spesifik melalui konsep pada setiap entitas kawasan dilengkapi dengan skenario pergerakan / sirkulasi internalnya.

Setelah melalui pertimbangan dewan juri baik dari segi konsep, filosofi, fungsi, estetis yang menekankan pada konsep "Culture Space" maka terpilih karya desain terbaik dengan nomer sayembara PBGNI - 014 atas nama Happy Marfianta sebagai penanggung jawab, Realrich Sjarief, Septrio Effendy, Maria Vania, Donald Aditya, dan Christiandy Pradangga sebagai anggota tim dengan tema "Heritage + Social + Art in Nature".

### V.4.3. Sumber Daya Manusia

Galeri Nasional Indonesia saat ini memiliki pegawai sebanyak 44 orang, terdiri dari 1 orang magister, 14 orang sarjana, 1 orang sarjana muda dan 18 orang lulusan sekolah lanjutan tingkat atas, serta 10 orang tenaga honorer. Sebagai upaya peningkatan eselonisasi maka Galeri Nasional Indonesia meningkatkan sumber daya manusia melalui penambahan staf melalui program penerimaan Calon Pegawai Negeri Sipil (CPNS) 2013 sebanyak 7 orang, dengan kualifikasi mulai dari D-III hingga S1.

*the concept at every area entity, complete with a scenario of its internal movement/circulation.*

*After the judges took everything into account - the concept, philosophy, functions, and aesthetics that emphasized the concept of "Culture Space" - the best design was won by participant number PBGNI - 014 on behalf of Happy Marfianta as person in charge, Realrich Sjarief, Septrio Effendy, Maria Vania, Donald Aditya, and Christiandy Pradangga as members of the team, carrying a theme called "Heritage + Social + Art in Nature".*

### *V.4.3. Human Resources*

*The National Gallery of Indonesia today has 44 employees, comprising 1 with Master's degree, 14 university graduates, 1 with B.A. degree, 18 high school graduates, and 10 employees paid by honorarium. In order to move up in echelon, The National Gallery of Indonesia has worked to improve human resources by recruiting seven more staff members through Government Civil Servants admission program (CPNS) 2013, with D-III to S1 qualifications.*

Pimpinan dan staf yang turut mengelola dan membesarkan Galeri Nasional Indonesia.

*The Head and Staff Members who manage and develop The National Gallery of Indonesia.*





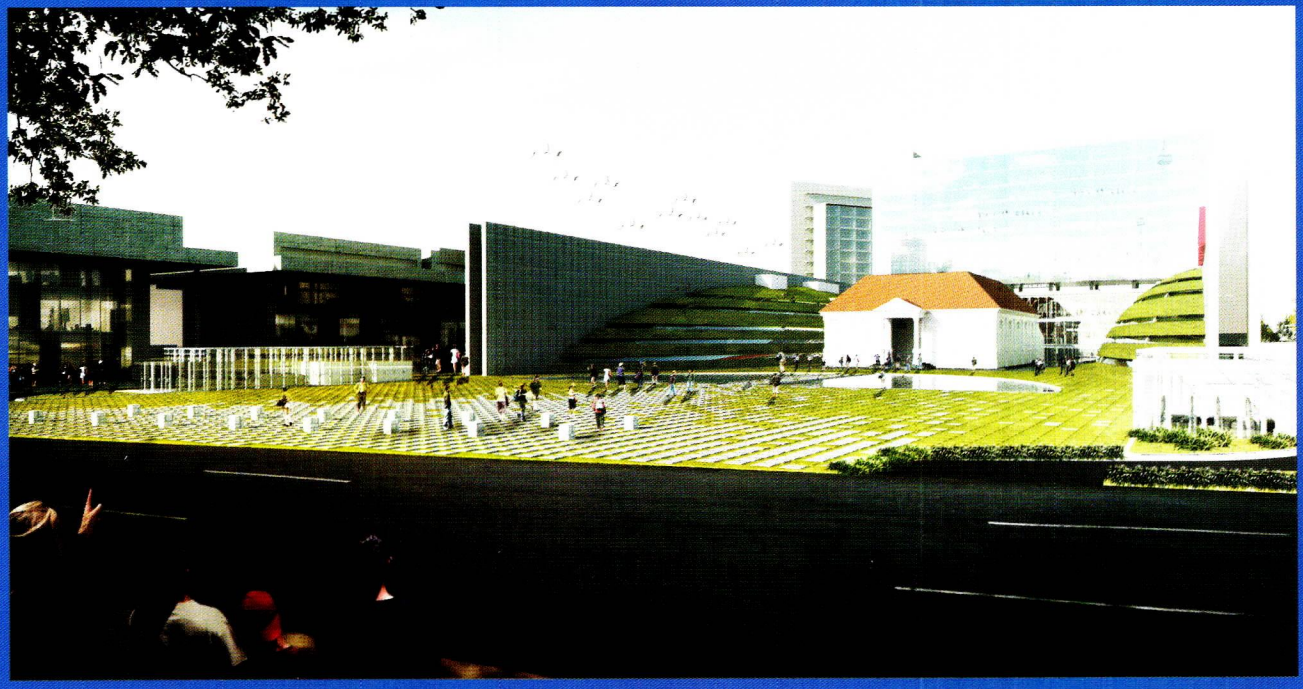

BIG BIRD


Peninsula
BUSWAY

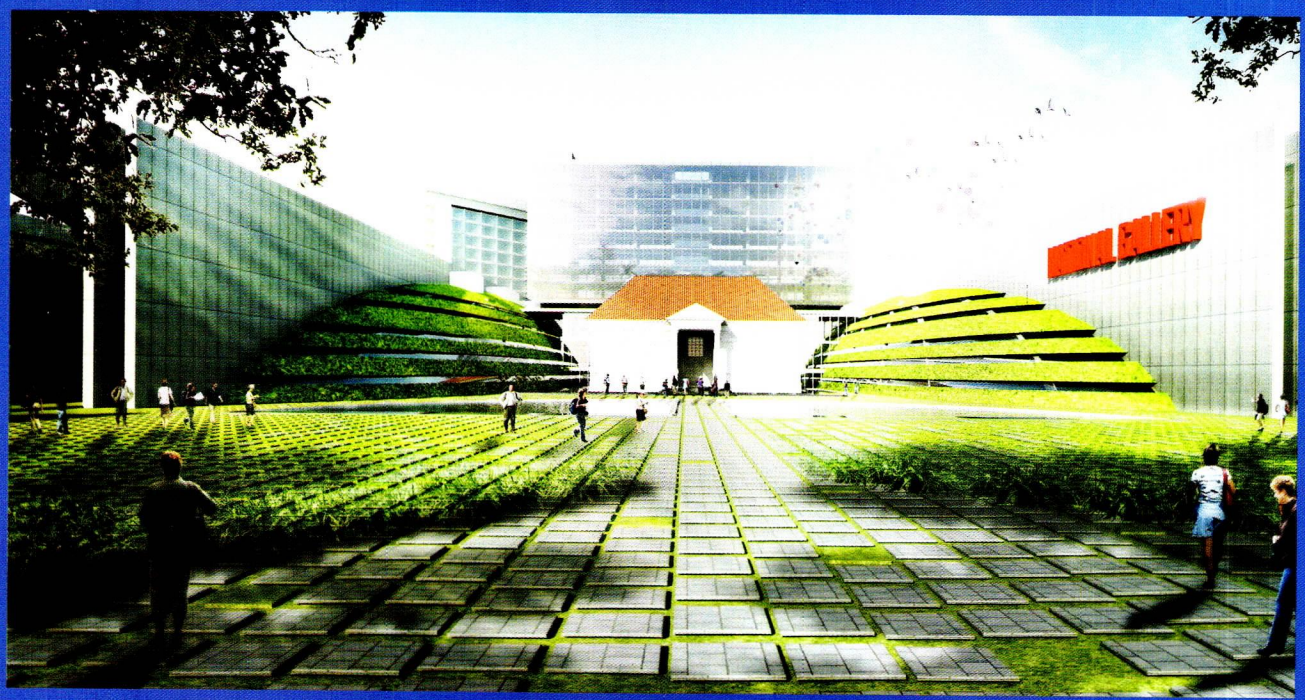
Konsep desain revitalisasi Galeri Nasional Indonesia di masa mendatang.

*Concept design of The National Gallery of Indonesia revitalization in the future.*






NATIONAL GALLERY



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