

The Value of Art Education at Yogyakarta Presidential Museum: Showroom Theme on the Collection of Art Objects Aesthetic

IY Purnama^{1*}, S Sabana², Triyanto³, TR Rohidi⁴

¹Faculty of Art and Design Jakarta Institute of Arts, Jakarta, Indonesia

²Faculty of Art and Design Bandung Institute of Technology, Bandung, Indonesia

³Faculty of Art Education Universitas Negeri Semarang, Semarang, Indonesia

*ikayuni@senirupaikj.ac.id

Abstract—Yogyakarta Presidential Museum presents many stories of presidential history and art objects cultural heritage of Indonesia through a collection of art objects. The collection is in the form of paintings and gift collections from neighboring countries. History of collection objects is an important part of the contents of the museum. This paper aims to provide an overview of the presentation of the Yogyakarta Presidential museum collection in the context of art education. By articulating and elaborating on the characteristics of several art collections, and exploring in-depth analysis of "art collections" in the Yogyakarta Presidential Palace as a museum storyline into showroom interior. With reference to the methods and concepts of transdisciplinary, the art collection has the potential to become "the theme of the showroom" to expose the history of Indonesia and Theory of Art Criticism introduced by Edmund Burke Feldman.

Keywords—presentation of collections, art education, art objects, museum storylines, showroom themes.

I. INTRODUCTION

The Presidential Museum of the Republic of Indonesia at Yogyakarta is a museum representing the respect for the national heroes, leaders, and predecessors, who had sacrificed themselves. From the museum, the Indonesian young generation can get historical lessons. The Yogyakarta Presidential Palace Museum is located on Jalan Ahmad Yani, Ngupasan, Gondomanan, Yogyakarta City precisely at the southern end of the famous tourism area of Malioboro. This museum is well known as *Gedung Agung* (The Great Building). It consists of several sub-buildings such as the main building, as the place for the inauguration of the Governor and Deputy Governor of Yogyakarta and other official events, then several guesthouses such as the State House, Sawojajar House, Indraprasta House, and Saptapratala House. Gedung Agung has an independent architectural style with the existence of pillars on the veranda and massive-sized doors. The front view of the building faces eastward with the front of the Gedung Agung as a circular garden decorated with various historical collections like statues and dagoba. In the museum, there are many collections of highly valued art items such as paintings by Basuki Abdullah, Soedjojono, Affandi, Dullah, and many more. The designers of the museum were a multi-disciplinary team and several historians, museologists, interior designers, and curators by referring to the collection of art objects in the Republic of Indonesia's

National Palace. The revitalization of the Presidential Museum of the Republic of Indonesia in 2014 had made the museum as information, promotion, development, and conservation center as well as the art learning and appreciation of Indonesian cultural history.



Fig. 1. Lay out Interior showroom (Photo:Susanto 1)

II. METHODOLOGY

This research uses a descriptive qualitative approach. Data were collected by interview, observation, and document study. The collected data were analyzed using interactive analysis flow from Edmund Burke Fieldman [1].

III. RESULT AND DISCUSSION

A. Case Study to Reveal the Value of Art

Education through Theme of the Exhibition Room Since its inception, the Yogyakarta Presidential Palace Museum has a paradigm as an institution or place to store, care for, preserve and exhibit tangible cultural heritage. At the Yogyakarta Presidential Museum in connection with the theme of space, it needs to be described and analyzed, among others: (1) interior concept and museum collection display, (2) collection theme selection (3) precedent for presenting collections of the Republic of Indonesia

Presidential Palace or case studies by referring to case studies and joint strategy methods in qualitative approach research. To elaborate on the interior concept of the presidential museum related to the collection of art objects, the concept of display collection, objects of collection refer to Edmund Burke Feldman's Art Critical Theory. Because it is a "collection of art objects", related to the historical and closely with the "showroom theme", then the concept of the exhibition space interior concept and the theme of the collection of exhibit objects at the art exhibition are also adopted. Among the collection of fine art objects are (1) Basoeki Abdullah 2015 100th Anniversary Fine Art Exhibition at the National Museum. (2) Fine Art Exhibition Collection of the Presidential Palace of the Republic of Indonesia 2016, at the National Gallery, Jakarta. (3) Fine Art Exhibition Collections of the 2017 Republic of Indonesia Presidential Palace, at the National Gallery, Jakarta.

B. Critical Theory of Art

Edmund Burke Feldman in his book "Varieties of Visual Experience: Fourth Edition" introduces the stages of art criticism theory which is divided into four stages: 1). Description stage: Description stage is the process of marking everything that is seen in work in plain view. The discussion phase is directed to everything that is seen in the work. In the description stage, critics do not discuss value or meaning of what is seen. 2). Formal Analysis: In formal analysis, the critic further discusses the things that have been described in the description to find the relationship of things that have been mentioned in the previous stages in terms of structure, shape, color, texture, etc., in the appearance of artwork. 3). Interpretation: Interpretation in art criticism is a process to find a comprehensive interpretation of a work that has been described and analyzed in the previous stages of the collection presentation. This does not mean that at this stage critics provide a conclusion or assessment because he is not yet in the stage to provide an assessment of the presentation of the showroom because there is no problem what is being solved. 4). Assessment: Assessment is an attempt to assess and provide a certain classification for the presentation of the showroom by comparing it with similar rooms. Although this assessment can sometimes be subjective, it is still sought to be as objective as possible [1].

C. Three showrooms of famous Art Collection.

A showroom in the museum not only serves as a place to display and show off art collection to the public, but it has a goal conceived and well designed. The design starts from determining the collection that will be exhibited, searching for collection presentations in the showroom, and determining what themes or topics are carried in the showroom. A theme or title becomes the entrance for visitors to understand what is meant by an exhibition area; from there the initial perception of visitors will go to further understand a showroom in the museum. To find the "Value of Art Education" by describing the "Exhibition Room Theme" of the Yogyakarta Presidential Museum, the author analyzed several exhibitions of palace collections and famous art exhibitions designed according to the collection theme for spatial arrangement and display.

D. The 2015 Fine Art Exhibition in commemorating 100 Years of Basoeki Abdullah at the National Museum

The Fine Arts Exhibition in Commemoration of the 100th Anniversary of Basoeki Abdullah was held at the National Museum 2015. Besides displaying paintings made by Basoeki Abdullah, this exhibition also shows featured archives, collected objects, and interesting non-work material, such as stamps, posters, the exhibition catalog up to picture a plate of Basoeki Abdullah's painting. This exhibition is a movement to investigate the existence, creative process, and celebration of the Indonesian maestro who had achieved international recognition. According to the exhibition to the exhibition curator Mikke Susanto, the essence of this 100-year exhibition is a presentation of thought with a curating approach between semi-retrospective exhibits, half of which is an archive documentation exhibition about Basoeki Abdullah. The Basoeki Abdullah's showroom lay out is a form of media that has many visual aspects. One of the most visible elements of the exhibition lay out is the object of showing off (visual painting). Visual aspects of the exhibit object and its supporting elements act as markers that can be taken into account in an integrated reading and analysis in the form of space, materials, aesthetic elements, color, size, and arrangement of the display.

Zone 1. Basoeki Abdullah and is family

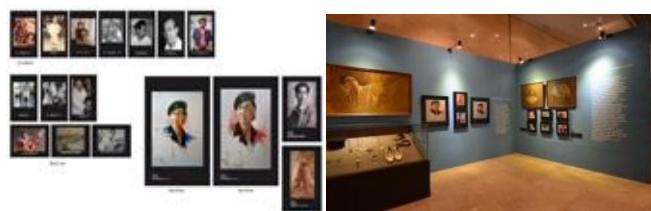


Fig. 2. Some pictures of Basoeki Abdullah and his family

Basoeki Abdullah is a person who does not stop exploiting himself as an actor in his canvases. He painted without forgetting himself, a figure who was never old, with all his creative "seduction".

Zone 2. Basoeki Abdullah and Javanese Culture

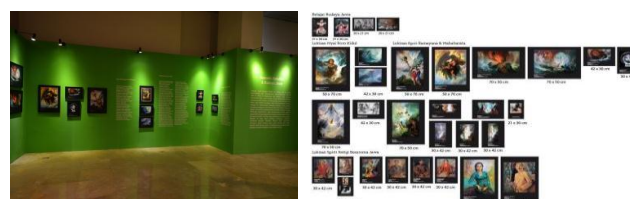


Fig. 3. Some paintings of Basoeki Abdullah and Javanese Culture (Photo: Purnama 4)

Popular Javanese mythology regarding the ruler of the South Sea Nyai Roro Kidul & legend Djoko Tarub has given him a special impression as he had painted the figures many times. The link between the religions he adhered to and his beliefs had been managed in the work of the Catholic faith. The epic of Mahabharata & Ramayana, which in Java the epoch has undergone a synthesis, has made Basoeki Abdullah known as a person who changed a

visual insight into the epics originating from India becomes more Javanese. He is the nurse of the imagination and the pioneer of the visualization of Javanese culture through painting. Thus, the painting panel forms are combined with graphics and the arrangement of the display panel.

Zone 3. Basoeki Abdullah and Indonesia

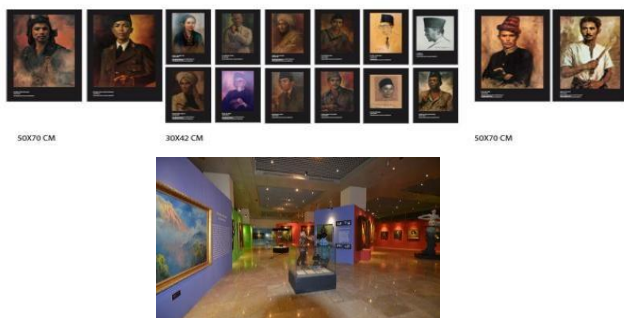


Fig. 4. Some of Basoeki Abdullah's paintings and Indonesia (Photo: Purnama 5)

The following is a Basoeki Abdullah painting about his views on Indonesia. Indonesia is not just a place where Basoeki Abdullah originated, but also a source of inspiration & space anchoring all his soul. The correlation between life history and nationality was marked by his enthusiasm to record various events, as well as documents that portrait the national founding fathers. Then through his landscape painting, he looked at Indonesia with its own image, bringing the name Basoeki Abdullah as a cultural and diplomatic ambassador who declared Indonesia as the land of endless beauty. The painting panel was therefore combined with graphics and arrangement of the display panel in purple.

Zone 4. Basoeki Abdullah and 3 Southeast Asean countries

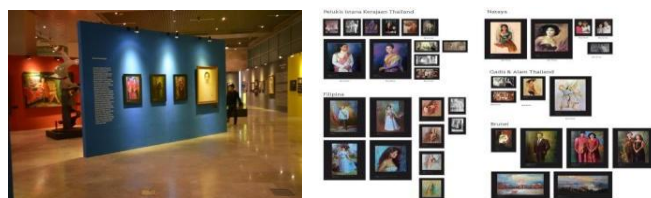


Fig. 5. Some of Basoeki Abdullah's paintings and Southeast Asean Countries (Photo: Purnama 6)

Almost all countries in Southeast Asia had been visited and painted by Basoeki Abdullah including Thailand, the Philippines, Brunei Darussalam, Malaysia, Cambodia, and Singapore and of course Indonesia. He also wrote, "My dream before 1960 was to paint", "Three Light and Beauty from the East ", Imelda Marcos, Ratna Sari Dewi, and Ratu Sirikit

Zone 5. Basoeki Abdullah and Eropa



Fig. 6. Basoeki Abdullah paintings and Europe (Photo: Purnama:7)

Europe has formed an aesthetic taste Basoeki Abdullah. Even when he was born, open European culture had become the atmosphere of his home. His name is also related to the symptoms of Mooi Indie painting. Mooi Indie was a criticism of painter Sudjojono on a Western (colonial/ European/ Dutch) painting about Indonesia where the painting of his father, Abdullah Suiosubroto, was part of the trend. Moreover, he attended the Academie van Beeldende Kunsten, The Hague. Of course, studying art academically is very strict. Composition, anatomy, color, line, gesture and dramatization lessons are classic materials that he must learn.

Zone 6. Basoeki Abdullah and Soekarno



Fig. 7. Basoeki Abdullah paintings and Soekarno (Photo: Purnama 8)

Basoeki Abdullah and Sukarno were like currency coins: ecto verso. Basoeki Abdullah was the length of the hand of the artist Sukarno. On the contrary, Sukarno was Basoeki's glasses to translate Indonesia. Basoeki, who was only 15 years old, was already interested in Sukarno's defense. "Indonesia to Sues". This largest collection contained in the book collections of painting and sculpture that belong to President Sukarno, both during the year of 1956 (Dullah edition) and 1964 (Edition Lee Man-fong). They are "the two sides" with the same aesthetic taste that was tucked between the turmoil of the revolution and the republic of Indonesia's independence movement.

Zone 7. Basoeki Abdullah and Feminist



Fig. 8. Some of the paintings on Feminist (Photo: Purnama 9)

Ideologically painting is a field that gives advantages over reality. This idea is always held by Basoeki Abdullah. He argued that painting must be more beautiful than the original. He applied the concept of beautification, including in painting portraits of women. He never painted the women in a vulgar body position or exploited sex. He applied the academic composition, like the views of other European painters. There are at least 300 nude female paintings he had made but only 40 of which he liked. The exhibition object selection shown at Basoeki Abdullah's 100 Years Seduction exhibition at the Indonesian National Museum on its message is given directly without interaction, in accordance with the main communication objectives of the exhibition, namely to convey Basoeki

Abdullah's views and his understanding of Indonesian culture.

E. Fine Art Exhibition of Presidential Palace 2016, National Gallery, Jakarta.

It was the first exhibition of the Presidential Palace of the Republic of Indonesia entitled "17/71: Scratches to Fight for Independence" which featured a collection of 28 selected paintings from 21 painters from several Presidential Palace such as the State Palace, Merdeka Palace, Bogor Palace, Cipanas Palace, and the Palace of Yogyakarta. The 28 paintings are the work of the 1930s, 40s, 50s, and the new ones are the 70s. The works displayed include works by Indonesian maestros such as Affandi, Basoeki Abdullah, Diego Rivera, Gambiranom Suhardi, Hendra Gunawan, Henk Ngantung, Ida Bagus Made Nadera, Ir. Soekarno, and others.



Fig. 9. Some paintings of "17/71: Scratches to Fight for Independence" (Photo: Purnama 10)



Fig. 10. Showroom of "17/71: Scratches to Fight for Independence" (Photo: Purnama 10)

F. Fine Art Exhibition of Presidential Palace 2017, National Gallery, Jakarta.

The exhibition involved 41 painters and presented a number of paintings that had adorned the Presidential Palace in Jakarta, Bogor, Cipanas, Yogyakarta, and Bali. The exhibition is also equipped with archives and important

documents regarding the presidential palaces and their collections. The theme of this Mother Nature Contest in its implementation is divided into four categories of works. First, the work on natural diversity which featured as many as 12 natural landscape paintings that became the main attraction of Indonesia. Raden Saleh's "Drinking Tiger" became one of the iconic works in this category. While the second, about the daily dynamics that describe the daily lives of Indonesian people from various layers. A total of 11 paintings will fill this category where Itji Tarmidzi's "Fish Auction" is one of the main works. The third category, namely tradition, and identity, will feature 15 paintings depicting Indonesian cultural traditions and identities. The painting by Barli Sasmitawinata with the title "Perempuan Berkebaya" will be a special attraction in this category. The last, regarding solemnity in trust, will try to display the values of trust that are the strength of the Indonesian nation. A total of 10 paintings were displayed to enrich this category. "Nyai Roro Kidul" Basoeki Abdullah's work became one of the phenomenal works in this category.

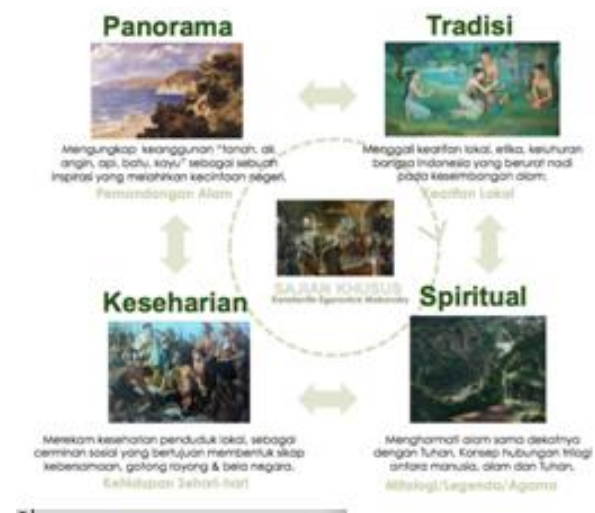


Fig. 11. Sub-theme relationship of Fine Art in Indonesia. Compiled by Mikke Susanto (2017) (Photo: Purnama 13)

G. "Showroom Theme" Presidential Palac of Yogyakarta

Museum Collection Presentation A collection of paintings at the Presidential Museum of the Republic of Indonesia in Yogyakarta is not a form of collection that is exhibited to appreciate the artist but rather the content of a major collection of art objects in the form of paintings used as a communication medium from the intangible to tangible, as stated: reaffirming memory and history in the conceptual and imaginary form Narrative Painting or abbreviated as Conceptual Painting is a form of painting based on thoughts obtained from knowledge through writing, narrative or direct viewing experience of an event which is then expressed in the form of paintings [2]. Interpretation is the act or process of explaining or classifying, translating or presenting a personal understanding of subject or object [3]. Conceptual ideas are then interpreted imaginatively and narratively to display aesthetic values and communicative aspects. Interior designers in making the showroom theme pay attention to every tendency of human behavior in seeing a visual display. Collection objects and human behavior are basic references to a concept space for a museum

showroom. Therefore, the task of interior museum designers is how the showroom is able to attract the attention of visitors, even though the messages conveyed through collection objects have different intentions, such as spatial layout with natural atmosphere but objects of collection tell about the history of struggle. In order for messages to museum collection objects to visitors, the showroom layout should be designed intelligently so as to surprise visitors and be able to display unexpected things to visitors [4].

H. Presidential Palace of Yogyakarta and Value of Art Education

The Yogyakarta Presidential Museum has created awareness for the younger generation to attract younger visitors and deepen their understanding of the history of the nation. The first way (1) is to convey culture to future generations by increasing historical information through works of art. Secondly (2) conveying culture to the world and pay attention to conservation and conservation [5]. The past is something that is important to know and understand so that what has happened in the past can be used as a lesson in stepping on this day and moving towards the future. Today's generation must be able to understand and learn from historical experience. By understanding the importance of learning from historical experience, it is hoped that the foundation for building the present and the future will be more focused. The foundation in building the future through the past is not only for the interests of the present and the future. Therefore, awareness as a nation needs to be fostered towards the young generation so that their spirit of patriotism and nationalism can grow as capital of development in fulfilling independence.



Fig. 12. Some fine art collections of Presidential Palace of Yogyakarta (Photo: Susanto 2)

IV. CONCLUSION

The Yogyakarta Presidential Palace Museum needs to attract and educate younger people to accommodate the history of nationality, artwork, professionalism, and technology and develop the concept of space design and presentation of collections in the future. The presentation of the theme of the museum can be adjusted with the selection of collections that express national history and such exploration must be in accordance with the following matters: narrative, cinematic, dynamic lines and "the most interesting point" in the showroom in order to attract visitors. The collections of displayed art objects should have some qualities such as visual quality, message, content, the quality of the articulation, and presentation. This is very important because it is very often to find that the paintings are good works visually, but it has weak content or message (ideology).

The museum management should continually promote the art museum and foster interest in the public's appreciation of the art exhibition activities in the museum by giving the public the convenience to access all forms of collection of information presented. Creating conditions in which society becomes an important part of every event in the museum. Thus, the community will continue to be conditioned, triggered their interest to know more, more broadly, and more deeply about various things related to the collection of art objects of a nation and country.

REFERENCES

- [1] E. B. Feldman, *Varieties of Visual Experience: Fourth Edition*. Publisher. englewood cliffs, N.J.: Prentice Hall, Abrams, 1992.
- [2] D. Lowenthal, *Reaffirming memory and history in tangible form Conceptual and Imaginary Narrative Painting*. Cambridge: Cambridge University Press, 1985.
- [3] D. Dean, *Museum Exhibition: Theory and Practice*. London dan New York: Routledgen, 1996.
- [4] Hauenschild, *Claims and Reality of New Museology: Case Studies in Canada, the United States, and Mexico*. Washington DC: Smithsonian Center for Education and Museum Studies, 1988.
- [5] E. Sugiarto, T. R. Rohidi, T. S. Florentinus, and D. S. Kartika, *The Art Education Construction of Woven Craft Society in Kudus Regency*, vol. 17, no. 1, pp. 87–95, 2017.