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| Gerakan Seni Rupa Baru |
| GSRB – New Art Movement |
| *Gerakan Seni Rupa Baru* (GSRB – New Art Movement) was an art movement that emerged in Indonesia in the mid-1970s. GSRB was established during a period when younger artists had become dissatisfied with the lack of social and political consciousness in art, coupled with the perceived arrogance of power endemic at institutional and state levels in Indonesia. From the mid-1970s the movement instigated new contemporary art discourse and re-defined art making in Indonesia. GSRB continued to gain momentum in the latter half of the 1970s, issuing a publication in 1978, organising exhibitions in various Indonesian cities from 1975 to 1979 and in the mid-1980s, and involving an increasing number of artists in the movement, among whom Jim Supangkat, FX Harsono, Dede Eri Supria, Nyoman Nuarta, S. Prinka, Wagiono Sunarto, and Bachtiar Zailoel were prominent members. These artists experimented with found objects, installation, and ready-mades, largely addressing conceptual approaches in their making. GSRB articulated a new path for practice; its spirit of experimentation and opposition inspired, influenced, and laid a foundation for the next generation of artists in Indonesia. |
| *Gerakan Seni Rupa Baru* (GSRB – New Art Movement) was an art movement that emerged in Indonesia in the mid-1970s. GSRB was established during a period when younger artists had become dissatisfied with the lack of social and political consciousness in art, coupled with the perceived arrogance of power endemic at institutional and state levels in Indonesia. From the mid-1970s the movement instigated new contemporary art discourse and re-defined art making in Indonesia. GSRB continued to gain momentum in the latter half of the 1970s, issuing a publication in 1978, organising exhibitions in various Indonesian cities from 1975 to 1979 and in the mid-1980s, and involving an increasing number of artists in the movement, among whom Jim Supangkat, FX Harsono, Dede Eri Supria, Nyoman Nuarta, S. Prinka, Wagiono Sunarto, and Bachtiar Zailoel were prominent members. These artists experimented with found objects, installation, and ready-mades, largely addressing conceptual approaches in their making. GSRB articulated a new path for practice; its spirit of experimentation and opposition inspired, influenced, and laid a foundation for the next generation of artists in Indonesia.  Among the catalysts for GSRB’s formation was a pivotal incident known as Black December. In 1974, when the jurors at a major Jakarta Arts Council exhibition presented the exhibition’s awards exclusively to decorative and abstract artists, all of who were art academy lecturers, there was an outpouring of discontent from young artists. *The Black December Manifesto* followed, including vehement calls for plurality and inclusivity in artistic expression. Shortly thereafter the GSRB formed, gaining impetus from such events and uniting what had historically been divergent student camps in Bandung and Yogyakarta, the two leading art academies.  The students’ shared ambition was to reject the concept of fine art and to search for a new art. GSRB’s first exhibition, held in Jakarta in 1975, received widespread coverage; almost all of it, however, was negative, with the work condemned by a large percentage of the local art establishment due to a lack of understanding of the conceptual process behind the works. GSRB was a revolt against the art establishment, but equally against the larger power: Suharto’s New Order regime. It fervently opposed the ideologies of the New Order, including the separation of art from the political scene and the brandishing of ‘national culture,’ which took traditional, mainly Javanese, culture and traditions as its platform. The repression of the New Order regime resulted in the increasing entrenchment of practice and discourse. Geometric abstraction, mystic realism, and expressionism flourished, often explored through local cultural patterning and motifs. In the 1980s the New Order’s systematic attempts to depoliticise art and expression was accompanied by a boom in conventional artwork. Avant-garde expression suffered, experimental practices were marginalised, and the GSRB became stigmatised as ‘underground.’ Many of the artists involved in GSRB remain prominent figures in contemporary Indonesian art, including curator Jim Supangkat and artists FX Harsono and Dede Eri Supria.  [image: paling.jpg]  Figure FX Harsono, *Paling Top ’75 (The most top ’75)*, 1975, mixed media (gun, crate, paint), 156.7 x 99.5 x 50 cm, collection of National Heritage Board, Singapore.  <http://universes-in-universe.org/eng/nafas/articles/2010/fx_harsono/img/11> |
| Further reading:  (Supangkat)  (Supriyanto) |