

Conference Paper

The Role of Institutions in the Development of Fine Arts in Pasuruan Raya

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Abstract

Pasuruan is one of the cities in East Java that is very well known for its fine arts. It is unique compared to other cities in East Java, having adapted fine arts as an important part of their flourishing community. There have been seven art exhibitions by the Pasuruan Artists Organization or Fine Arts Teachers Community and Pasuruan Artists Association (KGSP). In every exhibition in Pasuruan Raya there are parties or institutions that are actively participating in it. This research is intended to identify which art institutions support the development of fine arts in Pasuruan Raya.

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1. Introduction

In Pasuruan, there are two subdistricts known as Pasuruan City and Pasuruan Regency, and because of the vastness of Pasuruan, the artists in Pasuruan decided to call their home, Pasuruan Raya. So, what is meant by the development of fine arts in Pasuruan, is the growth of arts that can also be seen in Pasuruan City and Pasuruan Regency or known as Pasuruan Raya. In Pasuruan Raya, two arts organizations were formed and initiated by two Fine Arts Teachers, Wahyu Nugroho and Rosidi (Cak Ros). This organization is known as the Pasuruan Community of Fine Arts Teachers and Artists (KGSP). KGSP has regular exhibition events, and fine art exhibitions are not only held in Pasuruan city but also in other cities like, Malang, Batu, Mojokerto, Surabaya, and even exhibitions in the city of Yogyakarta. In every art exhibition, they always use the headline 'Gandheng-Renteng', and surprisingly this has formed new generation of artists who are relatively large in number, consisting of students in elementary up until high school, college students, artists, and art-loving communities. This activity also builds a stronger and closer bond among members of the community. In every development of art, it certainly cannot be separated from the role of the supporting communities, both formal institutions and the society in general. The role of institution in the development of

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fine art in Pasuruan Raya certainly cannot be ignored. This research intends to examine the role of any institution, so that arts in Pasuruan Raya can develop.

2. Assessment Method

The method used is the study of art using art objects in Pasuruan Raya, seen from the perspective of the sociology of art by Scott Lash (1). Institutions involved in the entire art process includes artists, art buyers including brokers, collectors, galleries and museums. While in other institutions there are art critics, curators, art education institutions, and mass media.

2.1. The Influence of Regional Government in the Development of Art

If the government order has declined since the New Order era to this day in its activities with the development of art, it has been very dynamic. Political policies have contributed in shaping the distinctive Indonesian arts. During the old order, the government provided various opportunities for Indonesian artists to develop their skills, this can be seen from the enthusiasm of artists in various cities in Indonesia with their appealing art galleries. While the rather repressive political policies of the New Order contributed to the birth of prosperity among artists, after the events of the boom of Indonesian painting in the 1980s. If you look at the new order from the perspective of the development of modern Indonesian art, you can see that is an established period, even though they didn't have the complete freedom to express, but artistic creations continued to flourish. Haryatmoko (2) said that it has become a common symptom if establishment reinforce anti-establishment actions, or that power will result in resistance. Furthermore, it is said that pressure will create people in resistance, and from that, a culture will be formed with its own values.

Finally, in these last days, especially after the reformation, in various regions, their aim is to develop the potential of arts in general and specifically in fine arts. The initiator of the development of these arts institutions appear to have emerged more from groups of activists and people who are interested in this field, along with that, we cannot deny the interest that the government seems to have towards this cause. The government acts as a support system, preparing and facilitating activities carried out by art institutions in the area.

The role of the Pasuruan city government in the development of art can be seen in their willingness to help in providing budgets for art activities, as well as the ease of support in terms of licensing an exhibition, in general it is already apparent the role that they are in. The participation of the Pasuruan city government is very well appreciated when they started to construct the Darmoyudho Pasuruan Art Building. The construction of this building was the result of a political contract between the Regional Head of Pasuruan City when he ran for mayor and got supported by several other art groups.

2.2. Educational Institutions as the Main Infrastructure of Arts

When talking about the world of art, both modern and contemporary fine arts is involved with art infrastructures (social and cultural institutions) which are the determinants and real legitimacy of arts. As mentioned above, the giver of art legitimacy during the New Order era were those who protected arts within the government bureaucrats (arts educational institutions, cultural parks, art galleries, state-owned museums of art) as well as non-government related institutions; such as: bureaucrats in the arts education environment, senior established artists, critics, and collectors, and other art supporters.

One of the arts infrastructures that occupies one of the most important position is the educational institution. According to Bourdieu the role of education (general) is to produce habitus, habitus is the result of skills which then become practical action (not to be realized) which is then trained to becomes an ability that looks natural and continue to develop with time. Habitus becomes a source of power to drive actions, thoughts, and presentations, art higher education produces art habitus that is inherent to the art experts and art practitioners involved in it. Contemporary art in the city of Pasuruan cannot be separated from the role of these socio-cultural institutions. Educational institutions and its foundation have a very big role in the development of art in Pasuruan.

The higher education institution of arts in Malang, known as the Department of Art and Design, under the Faculty of Literature, State University of Malang, is undeniably a major contributor in the development and growth of arts in the city of Pasuruan, because many fine art graduates actually became both the initiator and the driving force for the advancement of art in Pasuruan. To be specific, Wahyu Nugroho, Mr. Achmad Rosidi, Muhdor Rifa'i, and others has devoted their time and effort to cultivating arts in Pasuruan. They have and will continue to play an active role in discussing contemporary art in society.

Not to forget to mention, when one speaks of the educational institutions of arts, there are and will be critics and curators, at least if you look at the current conditions, existing critics and curators are products of art education institutions. Critics and supports the development of contemporary art that has no small role. With the ability and legitimacy, they have, curators and critics have the authority to assess works of art, to consider good or vice versa, and some even say that they are in control of "purifying" art. Besides that, critics and curators have a very big role in discourse of work trends and the context of works that are taking place within the country or in centres for the development of art, as well as being involved and making it possible for the public, there are many art exhibitions, so that the public can become aware of and understand the trends of arts and the context of the developing work. Several times in fine arts exhibitions organized by KGSP, for example in Gandheng Renteng #6 has been curated by Zuhkiyan Zakaria (Bang Jack), one of the brightest local curators (3). This group also received occasional supervision from Dr. Djuli Djatiprambudi, M.Sn. curator from Batu or from Prof. Dwi Marianto, MFA, professor from ISI Yogyakarta. The reciprocal relationship between curators, art critics, and artists, exhibit material that is discussed by artists through their work and through curatorial writings and criticisms published in existing media, is very much appreciated by the connoisseurs and the general public.

2.3. The Role of Artist as Initiators

Previously it has been mentioned about the role of power in several art institutions. According to Pierre Bourdieu the concept of power cannot be separated from the concept of habitus, and the realm of struggle (champ). This concept is very basic, because the ideas are having a two-way relation: namely between objective structures (structures related to the social field) with habitus structures that have been integrated in an individual. This can be seen in the community, easily it can be found within two groups, namely the ruling/influential group, or the group that controls and is controlled. This stratum difference is based on the level of capital ownership of a person, the greater the capital he has, the greater is his power. Capital has several characteristics: firstly, capital accumulates through investment, education is one form of this investment, secondly, capital can be inherited to others, and lastly, capital can provide benefits according to the opportunities owned by the owner (3).

Economic capital can be placed under the model of the category capital and in this case is money, facilities and infrastructure that can be used as the example of an activity. The activities of the Art Teachers and Artists Community (KGSP), are has membership

fees, and are financially supported by the Daeran government, the Darmoyudho to make use of as their arts building, and moreover, the support from benefactors who are willing to lend the building (Caffe) quite broad and representative as a base camp for KGSP activities. Next is the cultural capital, diploma, knowledge that is mastered, and experienced in their area of arts, cultural codes expressed through the work, their ability to communicate, write, get along, etc., are included in this category of cultural capital. In this regard, it has been proven that the KGSP group is able to explore all of its cultural capital with evidence of how this group, with all its capital and all its limitations, is able to regularly hold art exhibitions entitled Gandheng Renteng #1, and until now it has reached Gandheng Renteng #8. Which in each of the exhibition, it is not uncommon to hold other accompanying activities, such as: art workshops, discussion, artist talk. The community is even trying to broaden the scope of art exhibition by performing, having creative industry bazaars, as well as cultural and national conferences and seminars.

Next is symbolic capital, this cannot be separated from the symbolic power possessed by someone in particular, of course, the senior artists who are pioneering initiators of KGSP in the city of Pasuruan. This symbolic capital is in the form of a house, a large office, a gallery with existing facilities, an education degree, very well-known, with power in the hands of the people in KGSP fine arts infrastructure, giving them space to be more involved in supporting the development of art, both modern and contemporary art in Pasuruan Raya.

In the field of art (term used by Bourdieu), or the life of art, art practitioners will interact with fellow artists in a formal community (gallery, organization, association, etc.) or in the informal community as members of the arts community or as members of the community general. Interactions that occur will broaden one's knowledge (cultural capital, or symbolic capital) and even art habitus. From this interaction it will influence the work of art produced (cultural products). Along with that, the cultural capital owned by each member of the artists' community also has different levels, this will result in the formation of arts community groups with different levels of power. There are individuals who stand out and are known for their achievements, which leads to a high mastery of their capital, but there are also individuals who are still in the progressing towards that, and those who are still in the bottom chain, just starting. Individuals at the top position certainly have a very strong influence on artists who below them, and those artists of the lower class can be motivated to try harder to be able to achieve success at the same level or at least close to their initial target.

So, in this context, the meaning of success for an individual means the increase in capital owned (symbolic capital, and cultural capital). Whether we realize it or not,

this achievement will impact others. As an example of this, how is the role of Wahyu Nugroho, Achmad Rosidi and other senior artists significant in other people's lives? Those painters are already well known, how can other people be just like them? People who are driven and motivated will put in effort and follow in the footsteps to overcome the struggles just like their seniors did. Another example is, when there are artists whose works are quite the hit in the market, other artists will try to imitate the style, theme, technique used by top artists to get close to them and succeed just like them (5).

The success of senior artists in Pasuruan did not actually have the power to influence others, either passively or actively. These people have the power (at least in the local socio-cultural area), to direct, to teach the art style used, and the aspects inherent to or for other artists.

3. Conclusion

In summary, it can be concluded that the art institutions in Pasuruan Raya consist of: artists, government, educational institutions (arts), collectors, curators, critics, which play a role in giving legitimacy to the works of Pasuruan Raya artists until they are recognized as works that are approved of locally and nationally. These art institutions work with each other in order to form a network of capital exchange: social, economic, cultural, and symbolic capital, so that the social, economic, cultural, and symbolic strata of the actors involved in it can become stronger, in turn becoming a driving force to continue the discourse of fine arts in the local, national and maybe at an international level, so that artistic works in Pasuruan Raya can continue to evolve and prosper.

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