

ROLES AND FUNCTIONS OF ARTIFICIAL GALLERY FOR MODERN ART ARTIFICIAL GROWN IN SURABAYA AT 2000S

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Abstract: Art gallery is one of fine arts infrastructures. Art galleries have important roles and functions in the modern arts development. It also distributes the artwork that is created by artists as the producer and presented to the public as the consumer. Surabaya is one of the big cities that became part of the modern art development. Moreover, the development of modern art is located in urban areas. It is also influenced by infrastructure and superstructure in synergy to form the social arts field. On the decade of 2000 in Surabaya, there are many new galleries that both established by individuals and private institutions. The appearance of the gallery certainly brings impact and influence on the art activities in Surabaya. It can be seen from the increase of exhibition activities that is organized by the gallery. The art gallery as a public space has the obligation to engage in artistic activity and foster the public's appreciation of cultural and commercial values of art.

Keywords: Fine Art Gallery, Role, Function, Surabaya

INTRODUCTION

Surabaya is a business city, trading, industry and education in eastern Indonesia area. Other than that, Surabaya is also a part of movement domain in Indonesian arts. According to Djatiprambudi (2001:66) modern arts development bases sociologically is in urban areas. It is related to the modern infrastructure and superstructure which is synergistically forms art world only grows in big cities. Modern art appears together with the growing up of society and modern culture which is capitalistic centered in big cities as the activity of government politic, economic, education and trading.

Referring to Becker's opinion (1982: 301), art world is a kind of social organization network which supports and participates in production and artworks' consumption. It can change based on relation model between art world and art practice. In modern art context as well as contemporary which includes social field component of art is an artist, art dealer, collector, critics, art historian, art journal editor, museum director, owner of gallery and curator (Sandler in Djatiprambudi, 2014: 66). Artworks especially paint in a big city has a new status in a society.

The improvement of artworks connoisseur in a big city impact with the emergence of many companies establishing a space for artistic activity. In early 2000 in Surabaya started brightening with the establishment of galleries owned or manage by individuals and companies. It increased with rising art boom at that time which added to their belief in establishing art gallery. Where the price of artworks could increase many times beyond estimates adding to response by collectors and art lovers enthusiastically.

The gallery becomes a business space that can be promising for the future. It adds with the construction of office buildings, luxury homes and other facilities in Surabaya have a potential to require aesthetic elements which is artworks that can beautify in every parts of a room. Moreover, in developing artworks has become a part of life style

by having or collecting an artwork to be the degree of an individual prestige. The gallery itself is an important part in a social field of art in performing role and function to distribute artworks. The distribution is not only to be artwork as a commerce thing but also to have a cultural value. So that the gallery has responsibility to connect between artists as a material manufacturer and value through art public as a consumer.

According to Darmawan T (2012: 529), gallery terms or gallery is indeed very developed if it is compared with the meaning of first gallery. Gallery starts from the Latin word *galleria* which means a roof room with one side opened that is propped by cantilever construction pole. The gallery can also mean a long room in top level, as is common in Elizabethan and Jacobean-style homes a thousand years ago. This room is for tonil shows or open operas. A hundred years later, the function of gallery is slowly changing and finally it becomes fine arts harbor, which is art painting.

ART GALLERY IN SURABAYA DECADE OF 2000S

It cannot be denied recognized or not the growth of art galleries in Surabaya cannot be separated from art business world that has been running. It is added by appearing of art boom in 1998 that can affect the growth of art galleries in Surabaya. It listens to the growth of the gallery in the decade 2000's in Surabaya, exactly there are so many growths from various backgrounds. In doing activities, they have different sights through an artwork, artists, as well as art publi

At that time, there were galleries which were established by individuals and private companies including Emmitan gallery. The gallery which was built on August 1st, 2002 that the owner was businessman as well as art lover named Hendrotan. Hendrotan himself was known as artwork collector of Indonesian artists from modern painting artwork until contemporer. In 2003, one of cigarette's company also established a gallery which named house gallery of Sampoerna. That gallery was built by the owner Mrs. Kati, besides she was as an art lover to improve art activities which was in Indonesia especially in Surabaya.

In September 2004, exactly on the 5th was built a gallery named Grasia. The gallery which was established by a businesswoman named Helen. This kohar was supported by artist Asri Nugroho. The establishment of the gallery could give a space and opportunity for the artists to improve themselves in art world. In the same year, it presents a Puri gallery which was the movement of the early gallery which was standing in Malang city. Puri gallery itself decided to move to Surabaya in hope that could be closer to a wide public.

In 2005 was inaugurated a gallery which was built by a businesswoman Elizabeth Y. Yulianti. This gallery was actually not a new gallery, but from Pelangi Nusantara art gallery which was established on December 20th 2002 to be Orasis gallery. The gallery which was participated in advancing at in East Java especially in archipelago in general. Several years later then in 2009, presented Sozo gallery which was built by Samuel Lianto and artist Asri Nugroho. In processing gallery they shared duty. In management affair which was managed by Samuel while in exhibition implementation was assigned to Asri Nugroho. In the same year 2009, it presents AJBS gallery which was built in

supermarket equipment complex and equipment support of AJBS industry. The establishment of the gallery with a purpose to be a place and means for the artists to introduce and give education art values in society.

Gallery as an institution that has responsibility in distributing artwork requires professional management by managers. As an institution whose orientation is close to the aesthetic and economical area then a gallery should be battlefield. Respond to an opportunity and have a strategy to always be a concern by the public art. The environment of a gallery can affect long-term sustainability, as basically the artwork is in the immediate neighborhoods of a luxurious and elite place. The placement of a gallery can affect the image of a gallery itself and provide young consumers with access. Almost the existence of individual art galleries is located in elite areas where the area is considered ideal for establishing an art gallery.

THE ROLE OF ART GALLERY AS A PART OF GROWTH OF VISUAL ARTS IN SURABAYA

Showcasing an artwork is a responsibility of the gallery begins with a role that is all interconnected. Showcasing works of art that bring values of newness added the strong character of artist's idealism without intervention of the gallery owners and can provide a new understanding to the art public. The gallery serves as the center of the arts and information activities because basically a gallery is a crossroad of actors and the art public. Because of the various interests and something related to the artwork embodied in the gallery.

The existence can be traced from the background of the establishment of a gallery in conducting activities, especially exhibitions that influence the criteria in selecting artists and artwork as well as accountability to the public art. In determining the artwork, the gallery is not just looking from the aesthetic side, but it must have an economic value and it can also be used as an investment object. Because works that have aesthetic value may not necessarily attract collectors or art collectors if they have no investment value, unless they really like the work they love. From work that has investment value of course it is done by artist who has commitment in art world.

The roles which are run by art galleries exist in Surabaya can be divided into two, among others, galleries owned by private companies. On the other hand some galleries have a strategy to strengthen the character with the characteristic in the selection of works to be exhibited. Especially on galleries owned by individuals. Because in organizing an exhibition which is managed by individual galleries must bear all operational costs. Therefore, the gallery must have the sensitivity to determine the works that will be exhibited not only in terms of keesthetics only, but also consider from the economic side. Without such a strategy galleries managed by individuals will be young collapsed because it is not appropriate between the cost incurred and the income earned.

In addition, the gallery involves various components that exist in other social arts fields such as curators, critics, art observers, collectors and various other components in the exhibition program that have been set by the gallery. This sort of thing is mostly

done by individual galleries. Thus the gallery owner should be aware of the importance of making the gallery institution as the center of art activity to have an open nature.

Determining the artists to be exhibited has a major influence in the sustainability of the gallery. Because if choosing artists that have not been known by the public is a risk for most galleries plus their works are not known and have no appeal to the public. Then the gallery must work hard to promote the artist and his work and can convince the public as a potential buyer about the prospects of the artist and his work. But it is not an easy job for the gallery as well as costing a great deal and a rather long time when compared with familiar artists and his works are familiar to the art public.

The galleries will be more careful in selecting artists and works on how the public art is known and liked. And in cooperation can be run in accordance with rules that have been determined by the gallery and agreed by the artists. As in the practice of galleries owned by individuals, they work closely with curators in determining an exhibition. Showcase artists who have a track record in the field of social arts as well as the artists listed in the auction hall that is in Indonesia as well as at the level of Asia.

Holding exhibitions for their class artists, the galleries have benefited from the artists both financially and as well as enhancing their image in the public arts. Because by exhibiting the works of senior artists who are known in their reputation in the public art, the dignity of the gallery will be lifted and taken into account by the public. Thus the gallery does not need much cost to promote them because the works are already known and in demand by collectors or other art collectors with the right price of prize.

In contrast to galleries managed by private companies have a regular exhibition program and showcased more varied artists and works. Because they run a gallery program based on one form of community service. Works exhibited by the gallery which is not limited to the works of modern art but also involving artwork tradition and contemporary.

Moreover, the gallery which is owned by private institution do not really care about the commercial value of an artwork. They focus more on how to provide space for expression and facilitate artists to exhibit in accordance with the vision, mission and gallery program. But the gallery itself does not close the possibility to be able to market or sell works that have been exhibited in the gallery. Because the gallery has business partners and colleagues in a company that enjoys and collects works of art. In every exhibition organizer, the gallery management informs and invites colleagues and business associates to give appreciation.

Going back to the main purpose of the gallery that is managed by a company is more facilitating and giving expression space for the artists to exhibit. Because the activity is one form of corporate devotion to the community. A private institution or company has social responsibility in various aspects or so-called Corporate Social Responsibility (CSR). Where the company stands or runs its business must perform social responsibility to the surrounding community. These responsibilities have several levels ranging from donating, protecting the natural environment as a natural exploration responsibility, as well as improving the quality of education and providing training and

improving the surrounding human resources. One form of increasing human resources that provide knowledge and education about art by setting up an art gallery that resides in the corporate environment. By involving artists in the neighborhood around Surabaya and artists in Indonesia and working with foreign artists.

THE FUNCTION OF GALLERY IN SUPPORTING THE GROWTH OF ART IN SURABAYA

A gallery is an important part in art world with the function as a distribution which has responsibility to connect artists as a producer (things and values) with the consumers. Looking the responsibility, the gallery is not only pushing activities in a field which has commercial characteristics but also cultural characteristics (value distribution). According to Kubler which was quoted in Becker (1982: 110-111) explained that gallery is a place which is representative to display artworks and establish relationships with other artists, art critics and artisans. The gallery also performs appreciative activities, art criticism and promotion of works on display to build the image of the gallery and the desired market share.

The gallery institution as a distributor in the social arts field is required to provide an appreciation insight by introducing and growing the world of appreciation to the community. A gallery in its presence must be acknowledged and possessing a pushing nature towards the existence of the growth of art in a particular area. By presenting the new artists and senior artists by displaying various styles and styles that also have newness and provide encouragement to senior artists and beginners to be competitive in artistic activities.

Some of the galleries managed by individuals already determine the market share that will be seventeen later. Because in determining the market can affect what will be presented to them. The gallery that targets the upscale market will surely present works of artists such as the maestro or artists who are well known among the public art and have investment value. While galleries that target the middle class market will bring young artists who have potential with a price benchmark in accordance with the tastes and needs of the middle class.

Most of the artworks themselves from among the upper class or businessman. Among them are collectors, conglomerates, businessmen, expatriates, young executives and other professionals who are consumers and marketplaces in the social arts field. By collecting a work of art for investment and interior interest is the hope of the gallery in order to remain able to run the activities and meet market needs.

While the gallery is managed by a private company commitment from the beginning stands with the aim to increase the resources of existing artists in the surrounding environment and give space expression. Providing knowledge to the public about the aesthetic values of the artwork itself. But that does not mean galleries do not promote the work of artists commercially. The gallery continues to promote the work of artists to his colleagues, but the main purpose of the gallery provides space and education to the public. So that artists criteria cannot be measured from who and how the journey in the

field of social art, but more on the tendency needs of the gallery program and emphasize how to give space for artists, especially artists Surabaya can showcase his works.

CONCLUSION

The growth of modern art in Surabaya 2000's decade is not apart from the existence of art boom in 1998. Where active gallery holds various kinds of exhibition activities with many kinds of artworks which was displayed to art public. Including participants which became a part of social terrain chains of art such as artists, curator, art critics, collector to give more appreciation, discourse, and understanding of art that were exhibited to art public.

But not all galleries that attended at that time was not doing the role on giving understanding discourse score through artworks. A half of gallery's main purpose only reached at commercial value to get profit. It should be artworks become an introduction to be an alignment of existence to the economic value associated with the social field of art. The gallery which did not consider various elements in the social field of art and only self-interested would naturally go-out of business. It was different with the gallery which had devotion with a purpose to give appreciation toward art world and not to gain material profit, it would be stayed and existed.

In performing roles and functions an existing art gallery, it was expected not only gaining commercial values to get profit. Because if the pursuit of commercialization value of gallery tendency cannot long last. The gallery should also consider from the cultural side. So that the social field of art can be where it should be. The artists can continue to work as they should and the art public can continue to enjoy the works of art in accordance with the development of the era. Gallery is not the only institution that can stand alone in the existing social arts scene. In the social field the art of gallery is one part of the circle of the social field of art. Then the gallery must coexist with various elements such as curators, art historians, critics and others as a chain controller in the field of social arts.

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