

Permanent Collections from

- The Indonesia National Gallery (Jakarta)
- National Museum of The Philippines (Manila)

# **HARAPAN:**

Facing Possibilities in  
Indonesian  
and  
Philippine  
Modernities

Direktorat  
Budayaan

9

# HARAPAN:

Facing Possibilities in  
Indonesian  
and  
Philippine  
Modernities

October 28 - November 23, 2008

NATIONAL MUSEUM OF THE PHILIPPINES

National Art Gallery

Manila



National Museum  
of the Philippines

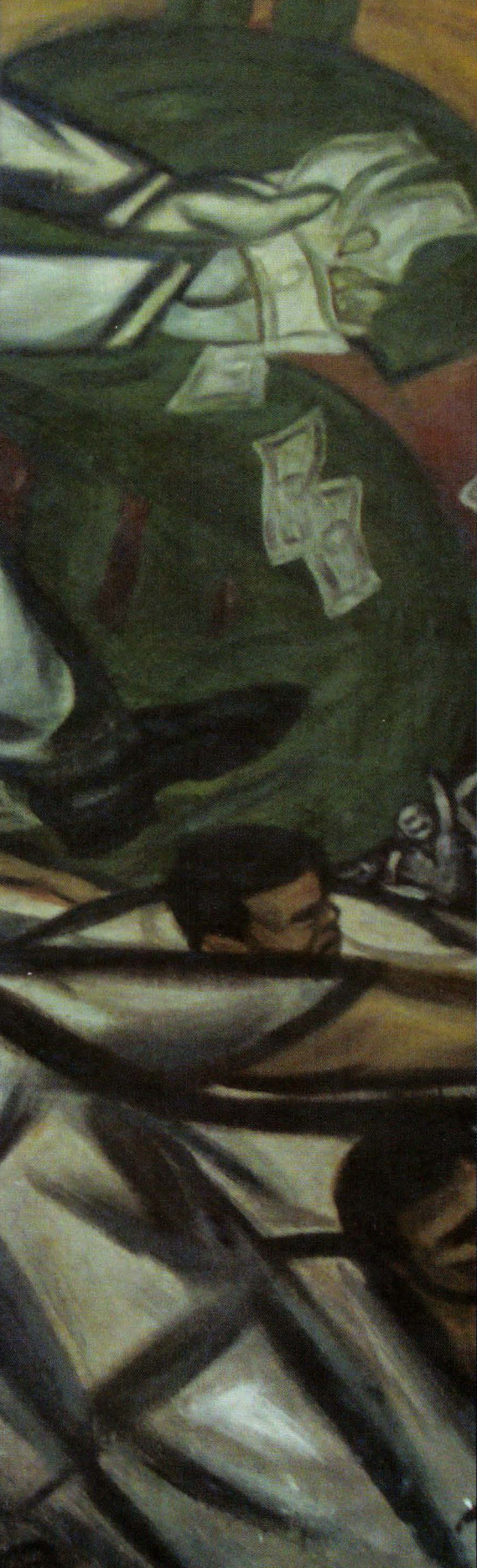


Indonesia  
National Gallery



Department of  
Culture and Tourism  
Indonesia





This catalogues are printed in conjunction with the exhibition

**HARAPAN:**  
**Facing Possibilities in Indonesian and Philippine Modernities**

The exhibition of Permanent Collections from

- The Indonesia National Gallery (Jakarta)
- National Museum of The Philippines (Manila)

at NATIONAL MUSEUM OF THE PHILIPPINES,  
National Art Gallery, Manila  
October 28 - November 23, 2008

**Organized by**

The Indonesia National Gallery,  
Department of Culture and Tourism, Indonesia

NATIONAL MUSEUM OF THE PHILIPPINES  
National Art Gallery

**Curator**

Rizki A. Zaelani  
M. Agus Burhan  
Patrick D. Flores

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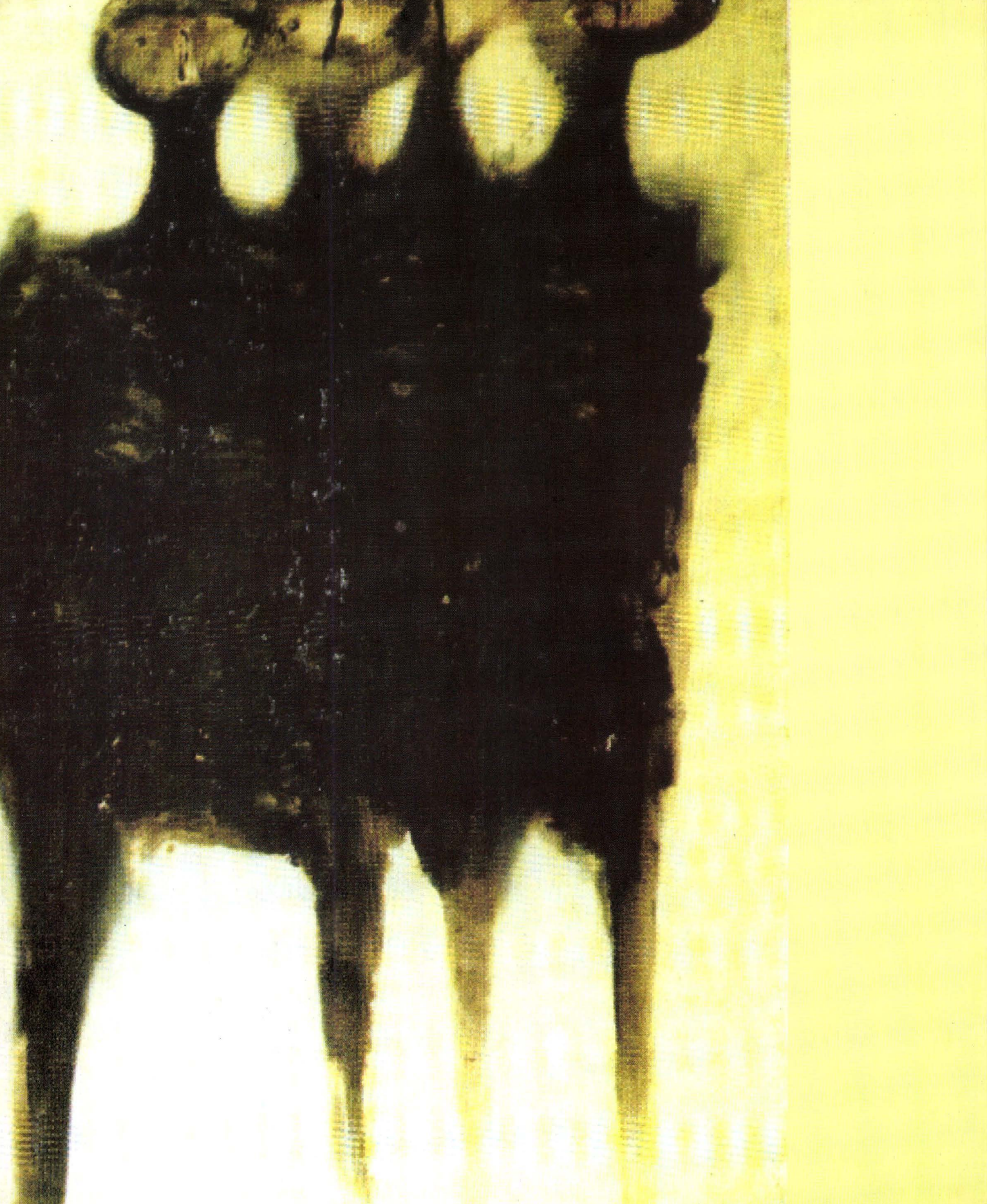
**The Indonesia National Gallery**

Jl. Merdeka Timur no.14 - Jakarta 10110, Jakarta  
Tel: 62-21-34833954, 34833955, 3813021 / Fax: +62-21-3813021  
Website / email: [www.galeri-nasional.or.id](http://www.galeri-nasional.or.id) / [galnas@indosat.net.id](mailto:galnas@indosat.net.id)

**National Museum of The Philippines**

P. Burgos St., Manila, Philippines  
Tel. No. +63 (2) 527 12 15 / Fax No. +63 (2) 527 03 06

and the writers.



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# Preface

## The Indonesia National Gallery

The Exhibition of "*HARAPAN: Facing Possibilities in Indonesian and Philippine Modernities*" is part of exhibition program of permanent collection of the Indonesia National Gallery. This program is initiated as an extension of our national scale program of permanent collection exhibition in several cities in Indonesia, either in Java and also in other region in Indonesia. This implementation of exhibition program of any permanent collection outside Jakarta city is our effort to improve directly a public interaction with our important collection. We hope, at the end, this program can stimulate further intensive cooperation among various art institutions as well as art public in general. The international exhibition program of permanent collection is also our concern and support to "Beijing Resolution" (2007) that have been formulated by the Asian Art Museum Director Forum some years ago in order to improve the mutual cooperation among institution of art museum in Asia.

This exhibition of HARAPAN in Manila city is the second international exhibition program of our permanent collection following the first one that had been organized in Kuala Lumpur, Malaysia. We believe that this exhibition will be soon continue by other similar important, interesting and challenging exhibition of the Indonesian and of Philippine contemporary art in Jakarta next year. The cooperation in organizing this exhibition of HARAPAN at the same time is also show fundamentally a mutual understanding between the Indonesia National Gallery and the National Museum of The Philippines to support the significant and strategic Memorandum of Understanding of cooperation in field of cultural program between Indonesia and the Philippines that had been signed since the year of 1959. This exhibition is not only an important and strategic starting point of cooperation for both institution, the Indonesia National Gallery and the National Museum of The Philippines, but also will be come a meaningful hallmark of people and cultural interaction of Indonesia and the Philippines.

Finally, regarding this strategic and productive cooperation in planning and managing two important exhibitions in Manila and Jakarta, We hope it will not only be followed by the continuous cooperation between both institution concerning with cultural information exchange but also with some further and close interactions in field of research and museology. Hopefully this exhibition will successfully promote a circumstantial benefit to the art public in Manila and also in the Philippines in general.

Thank You

Tubagus 'Andre' Sukmana  
Director

# Preface

## National Museum of the Philippines

A museum as an institution of “mediation” gathers, for a temporary or topical exhibition, art that communicates a comprehensive picture of the stylistic efforts of a period; that tell stories of important phases in art history; that creates meaningful links between art and the art of daily living; that bridges gaps between the historically distant and the recent; that explores relationships with cultural traditions of other countries, other peoples.

It is quite apt that one of the events hosted this year by the National Museum of the Philippines’s National Art Gallery is *Harapan*, a face-to-face exhibition of works by Indonesian and Philippine artists, in marking probably one of the first efforts in the implementation of a cultural agreement between the Republics of Indonesia and the Philippines, and in initiating artistic collaboration between the Indonesia National Gallery and the National Art Gallery-Philippines. It is not a face-off, but rather at an up-close mutual look at carefully curated selections from one another’s artistic heritage. The curatorial selection for the Philippine participation in this exhibition was undertaken by Dr Patrick D Flores, curator of the National Art Gallery, and professor of art studies at the University of the Philippines who has an intimate and incisive knowledge of contemporary art in Asia.

The National Museum of the Philippines has progressively edged away from the notion of a museum as mere repository of works of art and other cultural significant objects and scientifically important specimens -- though that is an important function as well -- towards that of an institution that makes connections -- between its art collection and contemporary concerns, and those from other countries and cultures. It has embraced the study of art and its enjoyment, so that art might, at last, become part of not only of material culture but also of the dynamics of an evolving institutional landscape that includes museums and various centers of culture both in the country and in the region.

It is from artistic heritage that museums and its curators curate or “appropriate” the pertinent resources to craft narratives, to document trends and styles, to engage art as interpretation and narration, to discover both affinities and diversities between the artistic heritage of two countries.

Corazon S. Alvina  
Director



Felt Presence:

Motifs of Figure in Southeast Asian Modernism

by Patrick D. Flores

A tentative thesis is proposed: figuration in Southeast Asian modernism was motivated by a re-imagination of the world in the poignant methods of world-ing. In Indonesia, the orientalist depiction of the picturesque through the landscape of the Indies was transfixed on “another place” beyond Europe. In the Philippines, figuration through catechetical picture making ratified salvation, so that the “icon” had meant the “the other world” of salvation history. In this argument, the modern is tracked in the travel of the figure and how it homes in on a robust reality and its people.

The inquiry into figuration implicates a history of apprehension in terms of both the capacity to arrest the flux of a perceived reality and the anxiety by which such entitlement to mediate is claimed. To speak of figuration is an apprehensive practice because it evokes and provokes, staking the assumption that the world out there is at once recalled and revised. It dares to re-create and by virtue of which becomes a potent act, integral to artifactuality and artifice; it is facture, a form and a making. The art theorist Richard Shiff invites our attention in an essay on figuration to the notion that the figure of, for instance, a stone carver is at one level an iconic image of a stone carver and at another an indexical reference of how it had come to be through stone carving, a deed incarnated by a stone carver. Shiff reminds us in this instance that figuration is reflexive and not merely referential. As he puts it: “Put a single mark on a blank surface, and figuration has already occurred in its two complex senses – as forming (or transforming) and as representing.”<sup>1</sup> Salient here is the concept of figuration as a materiality and a materialization. It is discernible (felt, intuited); signifying (recognized, interpreted); and translatable (communicated, exchanged).

Moreover, it is important to point out that figuration within the ideology of representation, specifically in the history of art, had conceived modernism as a progression, so that modern art in Southeast Asia imbibed a feeling of belatedness, on the one hand, and the earnestness to be at par with the ideal, on the other. As Purita Kalaw-Ledesma, founder of the Art Association of the Philippines after the Pacific World War, would characterize Filipino modernists: “They were conscious of the fact that Philippine art was at least fifty years behind the times, and they wanted to catch up with the rest of the world.”<sup>2</sup> In 1964, the painter Jose Joya and the sculptor Napoleon Abueva traveled all the way to Venice for the Biennale to fulfill the promise of modernity, at a time when an artist like Robert Rauschenberg would be honored as the laureate of the event. When asked why they had to go through the pilgrimage to the oldest shrine of modern art expositions, the commissioner Emmanuel Torres thought it was but natural because “it is there.”<sup>3</sup>

Catching up is, however, just an aspect of modernist retroaction; recovering essence from universalizing imperatives is another. This resonates with how the Latin-American writer Nestor Garcia Canclini sorts out modernity between anachronism and anticipation. Thus, Victorio Edades, the Filipino painter who challenged the dominant romantic-realist masters in the early twentieth century, would remark that art “should be an intrinsic element of our buildings, homes, streets, roads, parks, and ports; in our household furniture – chairs, tables, utensils; in our manners and in all that we touch, see and hear in our everyday life.” For his part, Shindu Sudjojono, the Indonesian artist who critiqued the idyllic persuasion of the art of the colonial Dutch East Indies, would advise: “Do not just paint the quiet huts and blue-tinted mountains... the artist must also paint the sugar factories and the thin farmers... This is our situation, this is our reality. And paintings done with a realistic spirit, processed in the life of the artists themselves, and related directly to this experience of daily routine, and created and set out... motivated by a forceful internal pressure.” The stress of Edades and Sudjojono on the “intrinsic” and the “internal” surely is telling.

This exhibition *Harapan: Facing Possibilities in Indonesian and Philippine Modernities* does not serve to merely illustrate the proposed thesis. In it itself, it generates the context of an encounter and reciprocal exchange of critique for this idea to play out. It is significant at many levels:

First, it is the first time that the two National Art Galleries of Indonesia and the Philippines are cooperating to exhibit art works that exemplify aspects of modernity in the two countries, thus breaching the borders of national art histories and contemplating the prospects of a cross-cultural paradigm in both the practice and theory of art in Southeast Asia.

Second, it brings to the Philippines important examples of Indonesian modern art and by seminal artists like Sudjojono, Hendra Gunawan, and Basuki Abdullah. That the exhibition coincides with an extensive project on Fernando Amorsolo in Manila makes the event all the more propitious. This affords Filipino scholars the opportunity to sketch out typological references, theoretical frameworks, and comparative parameters between two traditions of modern art.

Third, it begins to look at the possible revaluations of the two collections. Agus Burhan in his essay in *Karya Pilihan: Koleksi Galeri Nasional Indonesia* published in 2004 reveals the investment in studying the collection: its history and the manner in which it has been subjected to curatorial interventions and critical exegesis over the years. The National Art Gallery in the Philippines has likewise tried to probe the contexts of its holdings alongside the other artifacts of material culture -- natural history, archaeology, and ethnography -- in the possession of the institution. It is instructive to look at these attempts at metacommentary and take the inclination further, perhaps to reflect as well on the forces of Islam and Catholicism, military dictatorships and soap operas, *reformasi* and people power.

In broad strokes, we could tentatively spin the following categories of analysis in the discussion of Indonesian and Philippine modernities: the *post-colonial* that questions by way of an array of stylistic options from realism to cubism, expressionism to surrealism and on to art brut the orientalist program in the Dutch, Spanish, and American registers that has spawned the exotic, the idyllic, the pastoral; the *political* that foregrounds the repression of social reality and its

reassertion in the face of lyricism, decorativeness, and abstraction; and the *post-modern* that embodies the issues implicated by curatorial practice, the production of biennales, the crisis of representation and the way out of the discourse of authenticity through a distinct type of conceptualism and vernacular variations of the avant-garde. From western-style academic painting nurtured in the salon to the art for the common folk forged in the *sanggar* or workshop, from the studio to the international exhibition, from the image of Borobudur to the portrait of National Hero Jose Rizal, the archipelagic, tropical imaginary of Indonesia and the Philippines is made flesh.

These ties are not to be viewed in strict correspondence between, let us say, Nunelucio Alvarado and Dede Eri Supria, or Nena Saguil and Lucia Hartini. But rather as oblique, tangential, intersecting references, angles that open up to take in the diversities of Agus Djaya and David Cortez Medalla. Or, to venture into another field of metaphor, as inflections, resonances, modulations that pursue the polyphonies of Affandi and H.R. Ocampo, Ivan Sagita and Danilo Dalena. The word *harapan* in Bahasa Indonesia is hope and in Filipino is confrontation. Taken together, it is about facing a certain direction, toward the depths of a beckoning horizon, braving the elements, and risking the security of identity that has colonized both art and nation.

## End Notes

<sup>1</sup> Shiff, Richard. 2003. "Afterword: Figuration." *Critical Terms for Art History*. Eds. Robert S. Nelson and Richard Shiff. Second Edition. Chicago: University of Chicago Press, p. 480.

<sup>2</sup> Reyes, Cid. *Conversations in Philippine Art*. Manila: Cultural Center of the Philippines, p. 36.

<sup>3</sup> Torres, Emmanuel. April 1965. "'Because it is there'...The Philippines at the 32<sup>nd</sup> Venice Biennale: A Close Look." *Philippine Studies*, p. 349

**HARAPAN:**

Problems in posting individuality in  
Indonesian modern art experiences

by Rizki A. Zaelani

As experiencing by many Asian colonial countries, self identification of Indonesia art development is blocked by dreads of referential authenticity referring to its identity. These dreads go into binary effects: at one side it refer to a local identity boundaries, on the other side it is also questioned an existence of dominant western influence. Art historian and critic, Sanento Yuliman affirmed that: "*by modern inter-communication relationship, boundaries of Indonesia as space of life is not be the same again to its geographical boundaries; we are witnessing a shifting of people's mind horizon, of their technique and realm of values, that are all new expanding horizon which embraced the world*"<sup>(1)</sup>. His view clearly draw a connection of art creation to its social-cultural problem; at a certain level, it even do not only fundamentally explain problem of Indonesian artistry identity but also question of the Indonesia-ness as case problem of modernity. Yuliman's view indeed rises a difficulty in locating a beginning explanatory for modernism. Modernism as a mode of artistic practice that can be connected to the fact that 'art' itself, as a social institution and category of thought, only came into existence with modern society. Art thus is a product of or, better, an aspect of modernity.

Yuliman's problem of criticism indeed is problem in clarifying Indonesian art position in its conditions of progress. The conventional view that maintain an art expression as manifestation of cultural identity schema, in fact, cannot resist an important role of the individuality as it cannot be limited by formal version of cultural identity. Art theorist Paul Mattick understand that "*modernity is seen as marked by the increase of social and individual fragmentation, implying the definitive loss of the (imaginary) unified social world of the ancients, due to the division of labor and the market system*"<sup>(2)</sup>. Therefore, problem of identification on art become important part of identification process in seeking Indonesian discourse on 'identity' and 'culture' within its condition of modernity. Here, Mattick's further view can be added that "*the appearance of 'modernity' as cultural category was a response to the development of a new commercial and industrial mode of social life*"<sup>(3)</sup>

This exhibition, "HARAPAN: Facing Possibilities in Indonesian and Philippine Modernities", is expected to find a wider perspective on field of art research of Indonesian and Philippine art studies which can extend and investigate its differences and bearings. One of fundamental issue for this investigation is to trace an importance role of the individual and roots of modern sense as marked by Meyer Schapiro as the 'taste conscious' that express the birth of artistic observers. Those observers are anyone who look for the beauty of workmanship, materials, and artistic devices, apart from the religious meaning that is to be found in the products of what we called 'art'. Schapiro's conclusion show signs of an emerging "*social relationship arising from the new strength of the merchants and artisans as a 'class' which mark this period as an early step toward the development of capitalist society*"<sup>(4)</sup>.

The role of individuality aspect in artistic creation process is rare perspective which not yet been extended study compared with its connection to general Indonesian historiography. The accelerated globalization of the world once more remind us to an urgent position of the individuality and its role to response various social-cultural changes and progresses. Reconsidering Yuliman's point of view, we has an urgent task in posting the role individuality in its position to response today world civilization as it considered as global-local cultural movements. Some problematic task in placing the role of individuality go into effect in experience of Indonesian modern art historiography and art criticism.

## Tradition & Modernization

The discourse of art development in Indonesia is closely related with the narration on the nation itself which within it exists two meta-narrative question of "Who" and "What" is Indonesia. The existence of hundreds of tradition and ethno-culture in Indonesia have been important themes on elaborating the condition of Indonesian culture included the artistic expression as part of pluralistic cultural expressions. Here existed two main themes of "tradition" and "modernization". Until now, studies on Indonesian tradition still dominate various research on art practices. The term tradition itself then refer to various topics from the tradition of indigenous society and ethno-culture to the emergence of so-called "new tradition" in which we could find development in tradition of artistic expression as a result of development in urban culture. Thus, the theme of "tradition" in practice would not only poses as a counterpart of modern/modernity but also a general transformation of modernization process. This definition of modernization then later poses as a key note upon understanding the changing expression of culture and art within the Indonesian society even until now.

## Encounters with the Idea of Modern

Through the common understanding of Indonesian, there is an assumption that Western culture plays a part on the development of Indonesian art. This would lead to further discussion in Indonesian art development to a controversy of dualism when we talk about the "identity of the real Indonesia" versus the "Western identity". There is an advancement in this studies which conclude that the ongoing controversy is a actually a matter of modernization and its development absorbed and developed by Western as a result of colonial history. The development itself is not merely influenced by Western culture, but also by other cultures (theoretically there is a challenge toward the supremacy of Western culture on going in recent studies). In reality, the distinctive idea of local development then interacted with western idea of development formed a characteristic cultural pattern. Though sharing similar pattern of continuity found in its Western counterpart, the very idea of development itself would not be the same. One important aspect within the narration of social and cultural development would be the new understanding of individuality in which resulting a "new" version of individual obligation differ from the existing communal obligation. This sovereign of individuality created a traditional understanding of "modern artist".

## Core of The Struggle

Themes of "independence struggle" are often discussed as integral part of development in Indonesian art. The theme would not only consist of the narration of historical struggle toward colonialism and imperialism but also a narration of the birth and development of individual cultural pattern and also the emergence of individual artist's character escaping from the socio-political collective obligation.

## Defining Modern Experience as a Convention

Surpassing the discussion of the struggle for independence history, various themes on social development of modern society then emerged. In reality, the themes would embrace various experience on modern world. This modern experience would not only occur in socio-cultural problems but also its manifestation in form of artistic expression. In other words, the understanding on modern artistic expression would not escape the construction of modern society itself along side its distinctive social apparatus. Through this we would discuss the creation of art institutions which is fall into the category of development elaborating the artistic expression of behind the institutional process which later treated as a stable convention.

## End Notes

<sup>1)</sup> Sanento Yuliman, "Seni Lukis di Indonesia: Persoalan-persoalannya, dulu dan sekarang" in Asikin Hasan, ed. *DUA SENI RUPA: Sepilihan Tulisan Sanento Yuliman* (Jakarta: Yayasan Kalam, 2001), p.76.

<sup>2)</sup> Paul Mattick, "Some Masks of Modernism" in *ART IN ITS TIME: Theories and practices of modern aesthetics* (New York, London: Routledge, 2003), p.12.

<sup>3)</sup> *Ibid.* hlm.10

<sup>4)</sup> see. Meyer Schapiro, "On the aesthetic attitude in Romanesque art" in *Romanesque Art, Selected Paper, Vol.1* (New York: Braziller, 1977), p. 2.



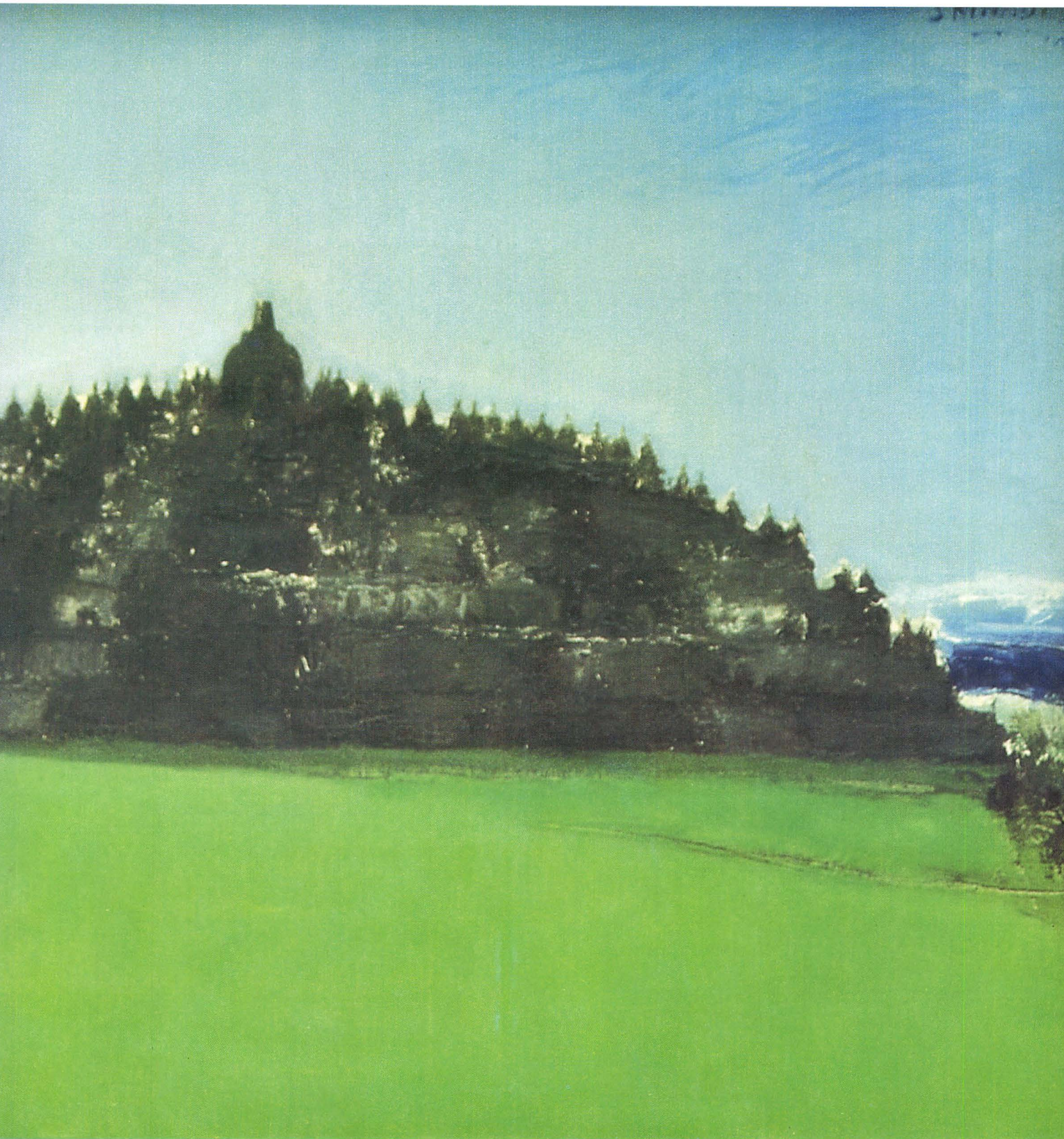


Colour Plates  
**Indonesian Works**

*Borobudur*  
The Borobudur

Srihadi Soedarsono  
1982  
oil on canvas  
92 cm x 140 cm







*Anggrek*  
The Orchid

Kartono Yudhokusumo  
1956  
oil on canvas  
72 cm x 91 cm



*Dunia Anjing*  
The World of Dog

Agus Djaya  
1952  
oil on canvas  
66 cm x 107 cm



left

*Perahu-Perahu*  
Ships

Affandi  
1955  
oil on canvas  
87.5 cm x 111 cm

right

*Empat Figur*  
Four Figures

Srihadi Soedarsono  
1962  
oil on canvas  
154 cm x 102 cm







*Pertemuan*  
The Meeting

Otto Djaya  
1947  
acrylic on paper  
65 cm x 88 cm



*Gadis*  
The Girl

Basuki Resobowo  
undated  
oil on canvas  
49 cm x 49 cm





left

*Ibu Menjahit*  
The Sewing Mother

Sudjojono  
1935  
oil on canvas  
71 cm x 55.5 cm

right

*Meraba Diri*  
Self-Reflection

Ivan Sagita  
1988  
oil on canvas  
72 cm x 90 cm





left

*Yang Berusaha Tumbuh*  
For Whom Trying to Growth

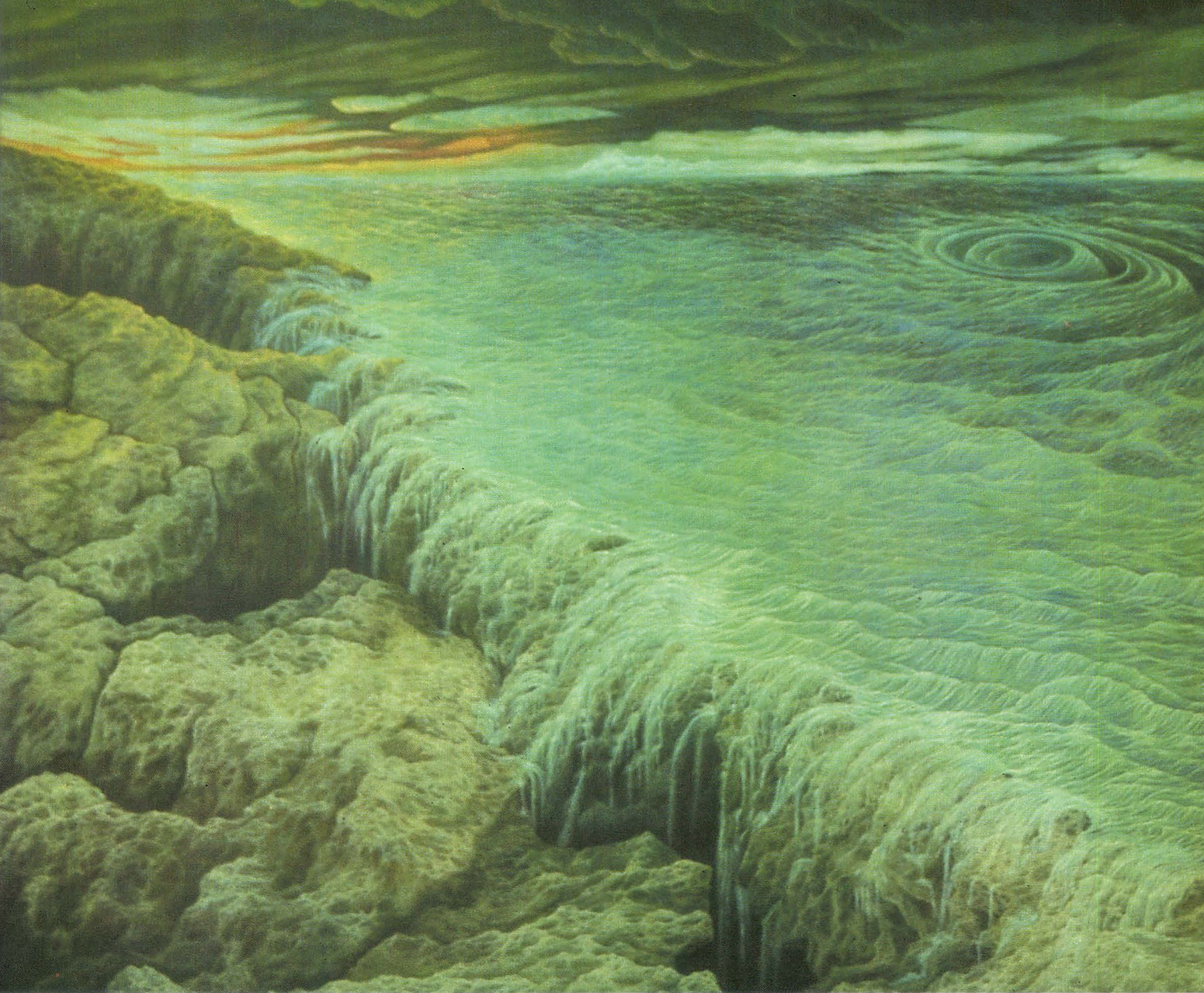
Dede Eri Supria  
1992  
oil on canvas  
140 cm x 140 cm

right

*Pantai Bali*  
Bali Beach

Sudjojono  
1974  
oil on canvas  
100 cm x 140 cm





left

*Kakak dan Adik*  
The Brother and Sister

Basuki Abdullah  
1978  
oil on canvas  
79 cm x 65 cm

right

*Keterbatasan*  
The Limit

Lucia Hartini  
1984  
oil on canvas  
130 cm x 160 cm





*Pengemis*  
The Beggar

Affandi  
1974  
oil on canvas  
99 cm x 129 cm



*Menguliti Pete*  
The Pete Peeler

Hendra Gunawan  
1983  
oil on canvas  
96 cm x 85 cm



Colour Plates  
Philippine Works

Akita Obako Festival

Ramon Estella  
Undated  
Oil on canvas  
181.5 cm x 90 cm



Self-Portrait

David Cortez Medalla  
1957  
oil on canvas  
106.8 cm x 61.2 cm





left

### Governor Blanco and His Troops

Felix Martinez  
1895  
oil on canvas  
67 cm x 122 cm

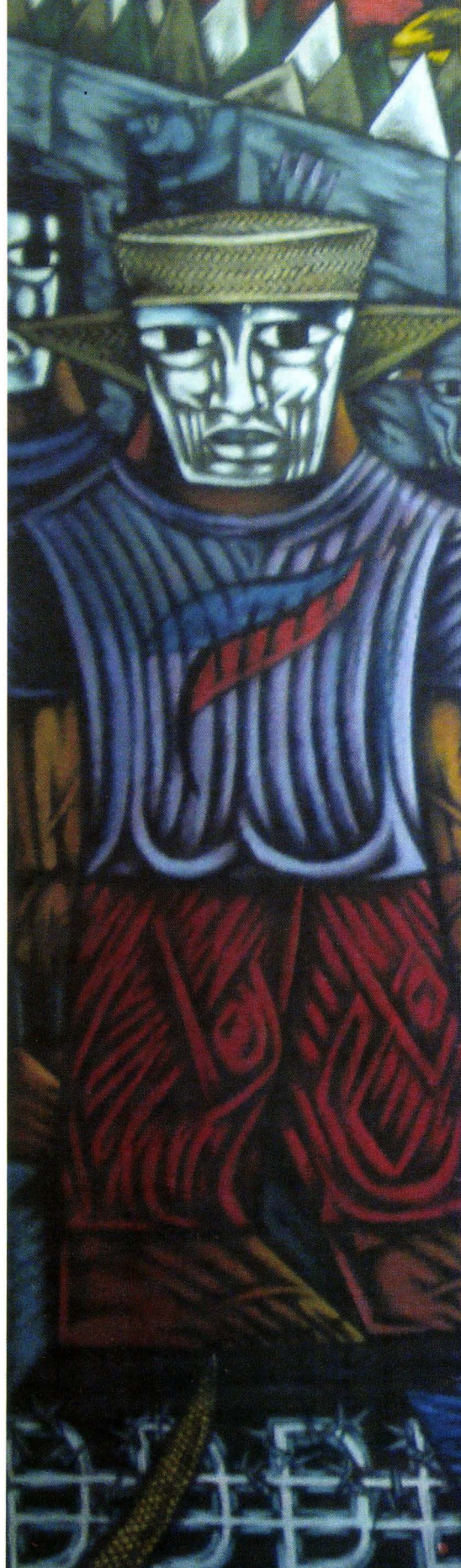
right

### Abstraction

Nena Saguil  
1986  
oil on canvas  
129 cm x 97 cm







Hula't Suweldo

Nunelucio Alvarado  
1994  
oil on canvas  
152 cm x 231 cm







left

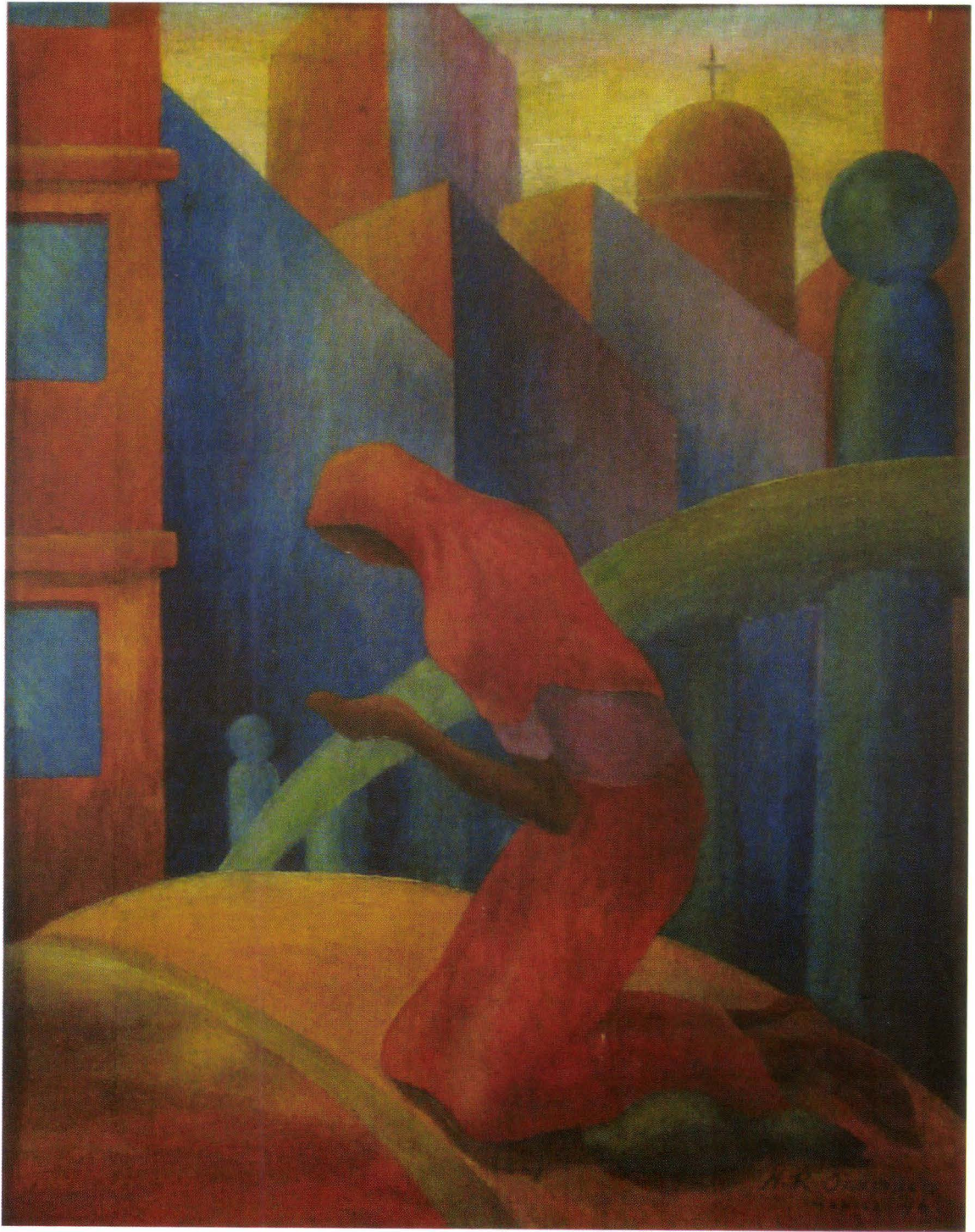
### Andalucian Girl

Rafael Enriquez  
1884  
oil on canvas  
80 cm x 49 cm

right

### Comprador

Pablo Baens Santos  
1978  
oil on canvas  
100 cm x 122 cm





left

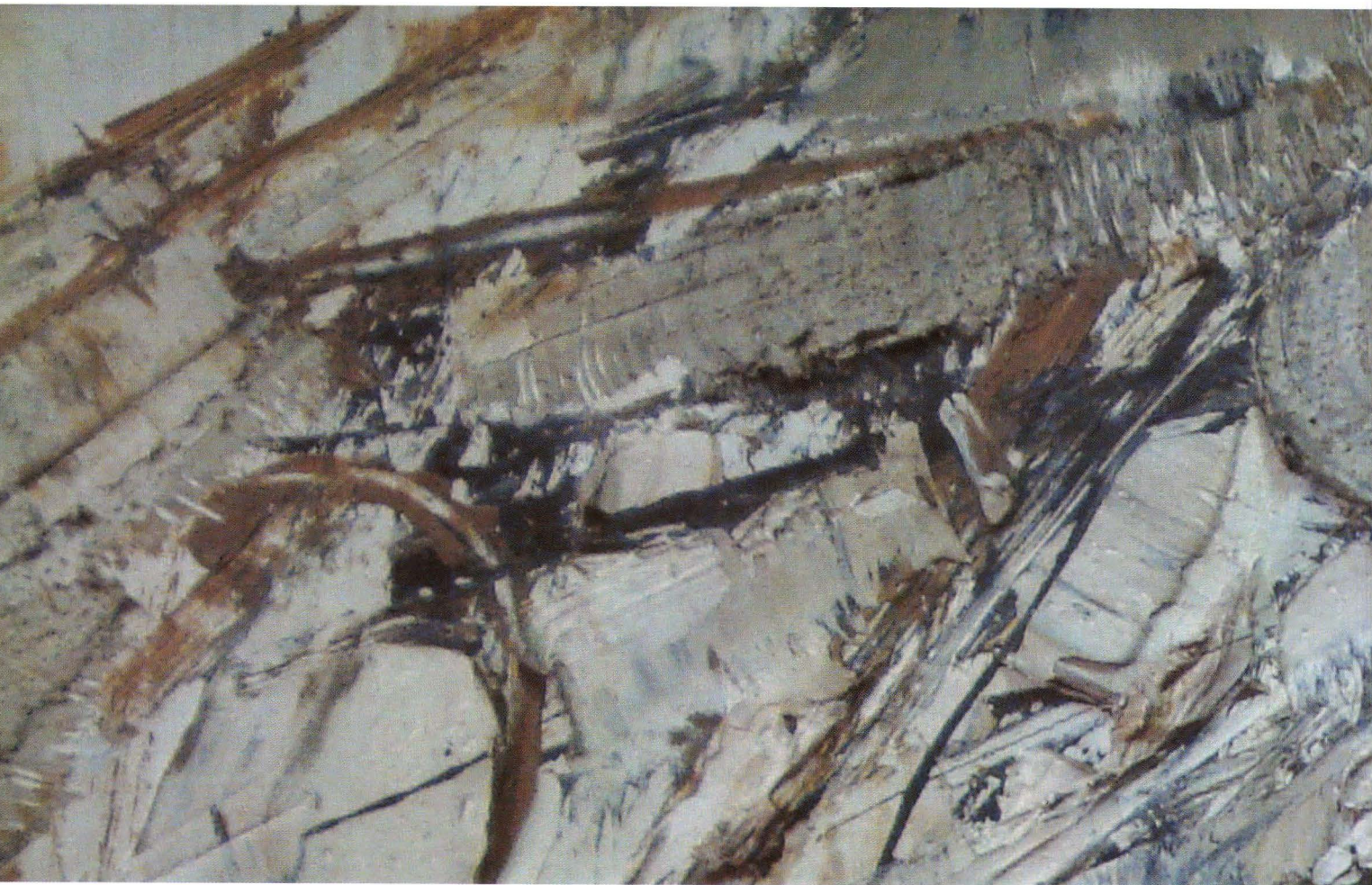
### Ang Pulubi

Hernando Ocampo  
1946  
oil on canvas  
50.5 cm x 40.2 cm

right

### Ruins of Quiapo

Diosdado Lorenzo  
1946  
oil on board  
41 cm x 50 cm



left

### Scented Sheath

Jose Joya  
1964

oil on wood  
37.5 cm x 60.5 cm

right

### Feeding the Chicken

Simon Flores  
1890

oil on canvas  
86 cm x 61.5 cm







Mother and Child

Cesar Legaspi  
1954

oil on wood  
61 cm x 32.4 cm



Event 13

Danilo Dalena  
1976  
oil on canvas  
91.5 cm x 182 cm



## Rizal, The Reformist

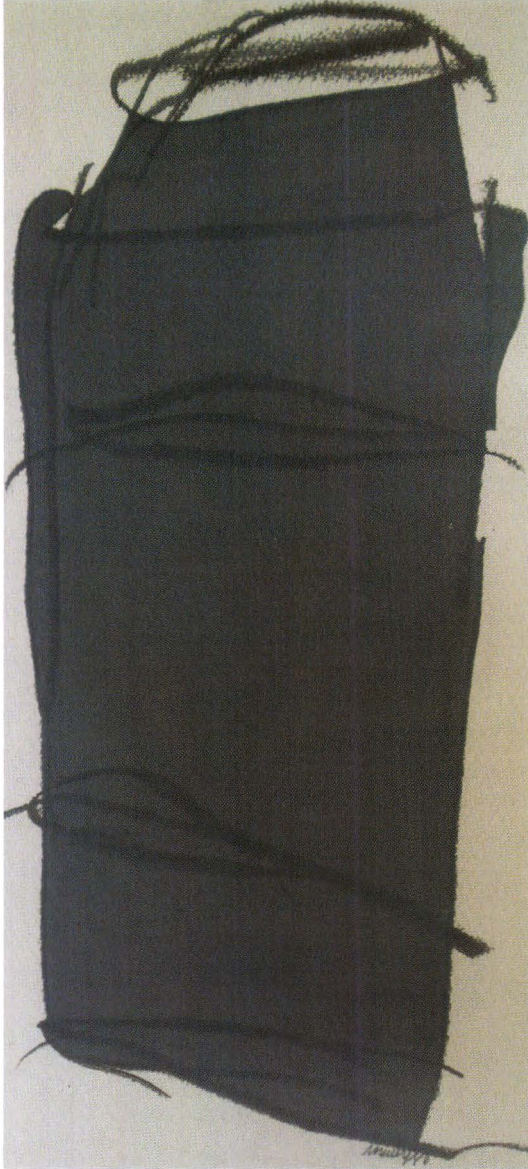
Martino Abellana  
1951

oil on canvas  
139.6 cm x 200.5 cm



## Ruins of Sales Street

Diosdado Lorenzo  
undated  
oil on board  
48.3 cm x 39.7 cm



Untitled #1

Roberto Chabet  
1980  
acrylic on paper  
36 cm x 21.5 cm



Untitled #2

Roberto Chabet  
1980  
acrylic on paper  
36 cm x 21.5 cm



## Abstraction

Jose Joya  
1958  
oil on canvas  
41 cm x 52 cm

# List of Works

National Indonesia Gallery

<i>Pengemis, The Beggar</i>	Affandi	1974	oil on canvas	99 cm x 129 cm
<i>Perahu-Perahu, Ships</i>	Affandi	1955	oil on canvas	87.5 cm x 111 cm
<i>Dunia Anjing, The World of Dog</i>	Agus Djaya	1952	oil on canvas	66 cm x 107 cm
<i>Kakak dan Adik, The Brother and Sister</i>	Basuki Abdullah	1978	oil on canvas	79 cm x 65 cm
<i>Gadis, The Girl</i>	Basuki Resobowo	unddated	oil on canvas	49 cm x 49 cm
<i>Yang Berusaha Tumbuh, For Whom Trying to Growth</i>	Dede Eri Supria	1992	oil on canvas	140 cm x 140 cm
<i>Meraba Diri, Self-Refection</i>	Ivan Sagita	1978	oil on canvas	100 cm x 122 cm
<i>Keterbatasan, The Limit</i>	Lucia Hartini	1984	oil on canvas	130 cm x 160 cm
<i>Anggrek, The Orchid</i>	Kartono Yudhokusumo	1956	oil on canvas	72 cm x 91 cm
<i>Borobudur, The Borobudur</i>	Srihadi Soedarsono	1980	oil on canvas	36 cm x 21.5 cm
<i>Empat Figur, Four Figures</i>	Srihadi Soedarsono	1962	oil on canvas	154 cm x 102 cm
<i>Ibu Menjahit, The Sewing Mother</i>	Sudjojono	1935	oil on canvas	71 cm x 55.5 cm
<i>Pantai Bali, Bali Beach</i>	Sudjojono	1974	oil on canvas	100 cm x 140 cm
<i>Pertemuan, The Meeting</i>	Otto Djaya	1947	acrylic on paper	65 cm x 88 cm
<i>Menguliti Pete, The Pete Peeler</i>	Hendra Gunawan	1884	oil on canvas	80 cm x 49 cm

## National Museum of the Philippines

Ruins of Quiapo	Diosdado Lorenzo	1946	oil on board	41 cm x 50 cm
Ruins of Sales Street	Diosdado Lorenzo	undated	oil on board	48.3 cm x 39.7 cm
Feeding the Chicken	Simon Flores	1890	oil on canvas	86 cm x 61.5 cm
Scented Sheath	Jose Joya	1964	oil on wood	37.5 cm x 60.5 cm
Abstraction	Jose Joya	1958	oil on canvas	41 cm x 52 cm
Event 13	Danilo Dalena	1976	oil on canvas	91.5 cm x 182 cm
Comprador	Pablo Baens Santos	1978	oil on canvas	100 cm x 122 cm
Ang Pulubi	Hernando Ocampo	1946	oil on canvas	50.5 cm x 40.2 cm
Untitled #1	Roberto Chabet	1980	acrylic on paper	36 cm x 21.5 cm
Untitled #2	Roberto Chabet	1980	acrylic on paper	36 cm x 21.5 cm
Akita Obako Festival	Ramon Estella	undated	oil on canvas	181.5 cm x 90 cm
Rizal, The Reformist	Martino Abellana	1951	oil on canvas	139.6 cm x 200.5 cm
Abstraction	Nena Saguil	1986	oil on canvas	129 cm x 97 cm
Andalucian Girl	Rafael Enriquez	1884	oil on canvas	80 cm x 49 cm
Governor Blanco and His Troops	Felix Martinez	1895	oil on canvas	67 cm x 122 cm
Self-Portrait	David Cortez Medalla	1957	oil on canvas	106.8 cm x 61.2 cm
Hula't Suweldo	Nunelucio Alvarado	1994	oil on canvas	152 cm x 231 cm
Mother and Child	Cesar Legaspi	1954	oil on wood	61 cm x 32.4 cm



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