

ANALYSIS STUDY OF ARCHIVE EXHIBITION TITLED *MENGINGAT-INGAT SANENTO YULIMAN (1941-1992) (2019)*

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ABSTRACT

Archives in fine arts are the subject of study, namely how archives are presented in galleries or public spaces. This article examines the curatorial ideas at the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition held in 2019 at the Cipta II Gallery, Taman Ismail Marzuki, using a historical method approach and through an archive analysis method supported by archival theory according to Terry Cook's view. During his life, Sanento Yuliman was an Indonesian art critic where at the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s archive exhibition. The exhibition curator exhibited Sanento Yuliman's archives in the form of sketches, illustrations, caricatures, paintings, and objects collected personally. Through this exhibition study, the collection of archives as the subject of the exhibition presented in the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition provides findings that Yuliman's work is no longer just scientific work in written form. Still, various other forms of work, such as visual and illustrative works, are found in caricatures and paintings. This archival exhibition study sees the impression of Yuliman's deep appreciation of fine art so that his critical work is not just an idea that the art field can accept but a deep appreciation that comes from the ability to work, thoughts, and results of reflection that can be seen from the objects exhibited in *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s as an archive.

Keywords: *Sanento Yuliman; archive; arts exhibition; fine arts*

I. INTRODUCTION

Archives and archiving are always associated with research activities, especially historical research. Archives are part of memory and objects that have meaning (in the past). In this case, archives are a memory repository for rereading the past. Archives are data or information with content, context, and structure. In their discovery, archives are often absent in their entirety; there are always missing parts. Archives of historical value can be written documents, sound recordings, visual documents, moving images in the form of software,

or physical objects. In their form, archives are divided into two types that make it possible to qualify their functions, including static and dynamic archives. The definition of both can be found in Law Number 43 of 2009, which explains that static archives are archives that are created based on uses related to history that have been validated by archival institutions and, in their uses, are generally not used directly (Wardah, 2016). Dynamic archives are defined as those used directly and created and stored for a certain period (Cook, 2020; Herlina, 2020; Pradipta et al., 2020).

Archives are an important thing in several scientific fields which function as a timeline record of various events containing cause and effect so that we can find out the origins or simply remember someone's service in fighting for something so that in the end, their struggle can be enjoyed or used to the end. Now, one scientific field that has various types of archives is the field of fine arts science (Arantes, 2014; Yudhistira, 2010).

Fine art is a discipline that produces various perspectives and meanings of sustainable materials and artifacts. In the discipline of fine art, discussions about paintings, sculptures, sketches, recordings of work processes, and so on become the notes of an artist, both individuals and groups (Pradipta et al., 2020). Artists play an important role in recording phenomena with various expressions poured into the medium and narratives raised. However, it is not uncommon for artists to miss out on storing works or what is commonly referred to as archiving activities. Time constraints, unstructured work records, and lack of awareness of archiving are reasons for incomplete archives in fine art science (Pratomo, 2022; Arantes, 2014; Kuntowijoyo, 1995).

Mengingat-Ingat Sanento Yuliman's (1941-1992)'s exhibition presents the Yuliman's archives, where there is a timeline and the artist's activities recorded in several forms, which become urgent in the exhibition study in this article. The exhibition tries to explain how archives are interpreted as "works" that are exhibited in public spaces or

galleries and rereading a stored object, in this case, an archive which is then presented in an exhibition.

This study tries to display the treasury of Sanento Yuliman's thoughts sourced from archives and documentation presented through the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s, where his figure has provided so much knowledge heritage, especially in the Indonesian art movement where it needs to be presented to encourage the birth of new, more critical ideas. Through this exhibition study, it is hoped that it can answer the need for archives as a means of knowledge and re-reading that can be juxtaposed with current critical art thoughts.

II. METHODS

The exhibition study of *Mengingat-Ingat Sanento Yuliman (1941-1992)* uses a historical approach method with an archival analysis method. Louis Gottslack sees the historical method as a critical process in testing and analyzing records and relics of the past (Durukan & Akmeahmet, 2021). In the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)*, various forms of archives are static and dynamic. The archives describe the creation process and the work of Sanento Yuliman during his life, and the timeline in the archives at the exhibition has historical value. According to Lester (2023), archives in art exhibitions help to not only preserve but also narrate the past through their interactive presentation.



Figure 1. Timeline of Sanento Yuliman's milestones

From his perspective, Terry Cook (2020) sees a continuity between archival activities and social practices where there is an aspect of collective memory built together with many parties and then unknowingly agreed. Through Cook's archiving theory, this paper attempts to review the new meanings built by the archives present in the exhibition space (Schellens, 2024). Cook's argument is supported by the idea that archives, as tools of memory, form the foundation for ongoing social practices that echo in exhibitions (Galligan, 2024). As Moosavi (2024) suggests, archives can act as forms of resistance by offering alternative narratives, providing a space for marginalized histories and voices.

The stages carried out in this research include several steps, including conducting a literature review of the topic discussed to ensure that the research is carried out in harmony with the method, theory, and discussion. Second, the exhibition *Ingat-Ingat Sanento Yuliman* (1941-1992) will be reviewed through data in the catalog, and interviews will be conducted with the curator and initiator of the exhibition to validate the researcher's findings and

the theory used (Yang et al., 2023). The process of curating archival exhibitions has been explored in other contemporary practices as well, where archives are no longer simply stored but become active participants in reshaping cultural narratives (Malenica, 2023).

Awareness of the importance of preserving archives is increasing these days. It can be seen from several archival institutions in Indonesia, both under government institutions and independent groups, that have begun to actively collect and document events in the field of fine arts in Indonesia for data collection, historical records, and distribution of knowledge (Cheong, Mashadi, & Mustafa, 2024). When archives are identical to stored objects and presented as objects that are exposed and appreciated by the public, a new discourse appears, making this presented in space an archive exhibition (Seng, 2020). As Lester (2023) notes, exhibitions that feature archival materials offer a unique opportunity to engage audiences with the past in meaningful ways.

In the field of fine arts, archives are now present in a place called a museum. Several galleries and collectives have taken the initiative to create exhibitions presenting archives from an artist in various forms, such as sketches, objects used in the artist's daily life, and works by artists that form a timeline and have historical meaning, then called archive exhibitions (Giannachi & Kaye, 2022). Archive exhibitions, as seen in the *Mengingat-Ingat Sanento Yuliman* (1941-1992) exhibition, use

archives not only as historical artifacts but also as living records that actively participate in the curatorial process (Durukan & Akmehmet, 2021).

Archive exhibition is no longer a rare phenomenon in Indonesia; besides the *Mengingat-Ingat Sanento Yuliman* (1941-1992) exhibition, an exhibition carrying a similar concept was present at the CIPTA! Kapita Selektika Cikini Raya exhibition held at the Art Gallery, 1st floor, “Gedung Panjang”, Taman Ismail Marzuki in June 2022. This archive exhibition re-presents the Jakarta Arts Council's art collection to the public as a form of respect for the dedication of the artists who have been part of the Jakarta Arts Council for more than fifty years. Among these artists were members of the Jakarta Arts Council in the early period and those who had filled the exhibition program in the early period. They are artists (painters) who have taken important positions, made signs, and enriched the treasury of fine art in Indonesia (Schellens, 2024; Galligan, 2024).

III. FINDINGS AND DISCUSSION

Awareness of the importance of preserving archives is increasing these days. It can be seen from several archival institutions in Indonesia, both under government institutions and independent groups, that have begun to actively collect and document events in the field of fine arts in Indonesia for data collection, historical records, and distribution of knowledge. When archives are identical to stored objects and presented as objects that are exposed and

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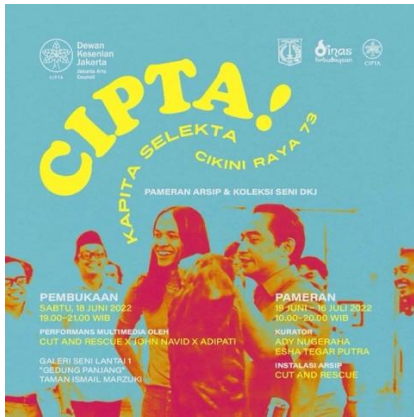


Figure 2. *Cipta! Kapita Seleкта Cikini Raya 73*, 2022 flyer

Some of the works of artists exhibited at the CIPTA! Exhibitions include works by A.D. Pirous, S. Sudjojono, Sunaryo, Suparto, T. Sutanto, Tisna Sanjaya, Trisno Sumardjo, and other senior artists. Curated by Ady Nugeraha and Esa Tegar Putra, this exhibition brings a narrative to the public – especially Jakarta residents – to recall the passion for art in the early decades of the presence of art in Taman Ismail Marzuki. In the curatorial text piece written by Esa Tegar Putra, what needs to be underlined is the explanation of archives as a medium of memory from the past that continues to ask to be opened, explored, and reread so that the spirit of art continues.



Figure 3. Nuance of *Cipta! Kapita Seleкта Cikini Raya 73*, 2022

The *CIPTA!*'s exhibition is an example of an archive exhibition that does not merely repeat the works of artists to be exhibited again. However, this exhibition tries to collect and display pieces of the past to be re-read by the public as new knowledge. In this case, the author describes the *CIPTA!*'s exhibition is a reference for the study exhibition the author will examine, namely the *Ingat-Ingat Sanento Yuliman (1941-1992)* exhibition.

The Exhibition

In the sentence “*Mengingat-Ingat*” in the title of the exhibition *Ingat-Ingat Sanento Yuliman (1941-1992)*, the letter ‘i’ in the word *Ingat* is written in capital letters. Referring to the Indonesian language writing system, the repeated sentence does not have a sentence letter in the repeated word or the sentence would usually be ‘*Mengingat-ingat*’. However, the exhibition organizers, namely the Jakarta Arts Council and curators Hendro Wiyanto and Danuh Tyas Pradipta, wrote ‘*Ingat*’ with a capital letter in front of it. The author feels that the naming is to show how important the figure of Sanento Yuliman is in the history of Indonesian art.

The *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition is an archival exhibition that presents a collection of artifacts and documents from Sanento during his lifetime; the collection of artifacts consists of writings, documentation in the form of photos, sketches, illustrations, paintings, and important objects of his ownership. The exhibition

was held in two places: the Cipta Gallery, Jakarta, and the Soemardja Gallery, Bandung.



Figure 4. Mengingat-Ingat Sanento Yuliman (1941-1992) flyer

Sanento Yuliman Hadiwardoyo (1941-1992) was born in Cilacap, Central Java. Yuliman was a writer, columnist, art critic, illustrator, comic artist, and painter. Yuliman grew up in the city of Bandung and, in 1960, earned his bachelor's degree at the painting studio, faculty of fine arts, Bandung Institute of Technology. During his studies at the painting studio, Yuliman was introduced to two of his friends, Haryadi Suadi and T. Sutanto. During this time, these three friends actively created political cartoons, which were eventually exhibited in the Menegakkan Moral Pancasila exhibition held at the Graha Pancasila Building, Bandung, on May 22, 1966. Along with making cartoons, young Sanento became a cartoonist in the weekly *Mahasiswa Indonesia* in 1967. During that period, in addition to being an illustrator, young Yuliman was active in writing poetry and essays.

In 1968, he graduated by writing a thesis entitled "Some Problems of Painting Criticism in Indonesia," which received the Hamid Bouchouareb award as the best thesis by ITB Fine Arts. After graduating, he was immediately appointed as a teaching staff in ITB fine arts and continued his activities writing essays. Of the many essays he wrote, among them are entitled "Searching for Indonesia in Art", "Two Fine Arts", and "Aesthetics that Intoxicate".

In 1976, Yuliman was sent to France to continue his doctoral studies at the University of Montpellier, but due to a misunderstanding, there was no fine arts study program there. In 1979, Yuliman was recommended to move to Paris to complete his studies at the Ecole de Hautes en Sciences Sociales. Yuliman studied in France for five years before returning to Indonesia in 1981 and returning to ITB as a lecturer. In 1984, Yuliman began to write essays for *TEMPO* magazine regularly. In 1990, Yuliman developed the Indonesian Fine Arts Foundation (YASRI), which G. Siddhartha initiated.



Figure 5. Sanento Yuliman. [5]

The works presented in the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s have never been presented in an exhibition before, considering that Yuliman – as an artist – has never had a solo exhibition. Several caricatures have been published in the Indonesian Student media and *Mimbar Demokrat*, then illustrations for short stories entitled “SI SPOT”, “Pengakuan”, “Dengan Kekerasan”, “Melarikan Diri”, “Pengaruh”. Yuliman’s sketches from his drawing book in 1970 are also exhibited. This exhibition also presents paintings, including a work entitled “Sang Hjang Sri”. This work is a painting that was exhibited in the GRUP 18 exhibition in 1971 at Taman Ismail Marzuki. Other works exhibited in the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s are paintings from the family collection without titles.

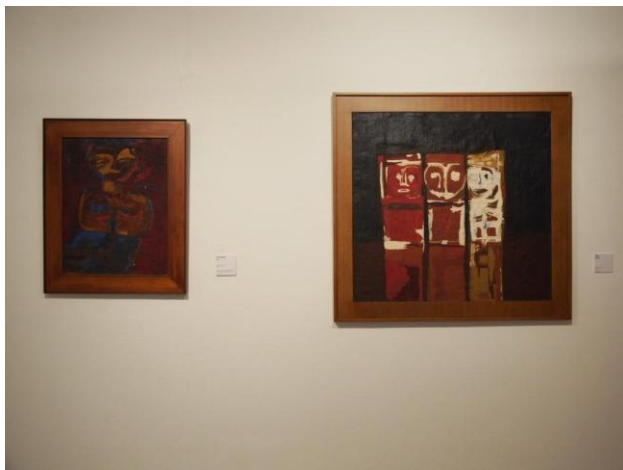


Figure 6. Yuliman’s paintings [6]

In addition to Yuliman's works as an artist, several clippings from essays published in various mass media are also presented as part of the exhibition. The clippings are arranged on a table

along with documents of Yuliman's photographs that have been selected by the curator as important in Yuliman's career. In addition to the archives, artifacts or objects owned by Yuliman during his life are also exhibited, namely typewriters, pens and notebooks, and personal collection books.



Figure 7. Documents and Archives [7]

Both during the exhibition at Cipta Gallery and Soemardja Gallery, the archives exhibited were all the same, and the series of events at the exhibition were similar. This exhibition has several important things, including all objects arranged according to the timeline, analyzed from documentation and interviews; the public is guided to appreciate the exhibition in a structured historical line, reading Yuliman's journey. If there is something different, namely the layout that follows the gallery space and the speakers in the discussion of the launch of the book *Estetika Yang Merabunkan*.

Discovering Sanento Yuliman Through Archives Exhibition

On February 10, 2020, the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition was held

at the Soemardja Gallery, with the same exhibition and series of events. The Jakarta Arts Council is considering holding it again at the Soemardja Gallery, namely ITB, as a place to grow and build a career for Sanento Yuliman; with historical considerations, this exhibition was held in Bandung. The first note displayed in the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition is 1941, the year of Sanento Yuliman's birth. It is important to note that the existence of someone who will leave a big mark in the field of fine arts has been born into the world. On July 14, he was born in Cilacap, Central Java.

In 1960, Yuliman set foot in Bandung to begin his studies at the ITB painting studio Fine Arts. In the gallery space, written on the wall, is a timeline of Sanento Yuliman. In 1966, Yuliman and two of his friends began his first exhibition as an artist at the *Menegakkan Moral Pancasila* exhibition. The exhibition that Sanento participated in as a cartoonist exhibited his caricature works. A span of approximately six years since entering ITB fine arts, Yuliman studied caricature as a discipline in his work. The 1960s were a 'hot' decade politically in Indonesia, peaking in 1965 when the declaration of the military movement commanded by Lieutenant Colonel Untung changed the lives of Soeharto and his supporters. Through the power of arms, they controlled the country (Yudhistira, 2010).

In analyzing the tendency to create works, Yuliman, as a cartoonist, is a form of protest against the state through his caricatures. By the nature of the

work, caricatures are very illustrative and depicted with narrative. In order to be able to voice the "message", Yuliman chose caricature as his medium. Referring to Foucault's concept regarding how an institutional orchestra, procedures, analysis and reflection, calculations and tactics that allow specific forms of power over the population as targets, political economy as its main form of knowledge, and security forces as its main technique" became possible in that period and subsequent periods (Pratomo, 2022).

In 1967, the first work was displayed at the opening of the Sanento Yuliman archive exhibition, namely a caricature about Tap MPRS, the revocation of the state government's power from Soekarno. How Yuliman depicted two camps (Soekarno supporters and Soeharto's military) pushing each other in a circle with the words "SI MPRS". The caricature was published in *Mahasiswa Indonesia*, where Sanento was active as a cartoonist and administrator of the "Culture Column" in 1966.

After that, in 1968, a cartoon was recorded that told of the prohibition of long hair. In the early years of Soeharto's aggression against young people and students, he "raided" those with long hair, questioning the manners and neatness constructed by the New Order government. Yuliman illustrated the phenomenon nakedly, very narratively. Moreover, this cartoon was published in *Mimbar Demokrasi*, where Yuliman was a cartoonist.

From the caricatures presented at the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s

exhibition from 1966-1970, there are a total of five of his caricature works, all of which were published in the Indonesian Students and Democracy Forum. In the 1960s, Yuliman, still a student at the time, paid critical attention to the country's state. Through his works, Yuliman voiced social protest as an individual, student, worker, and activist.

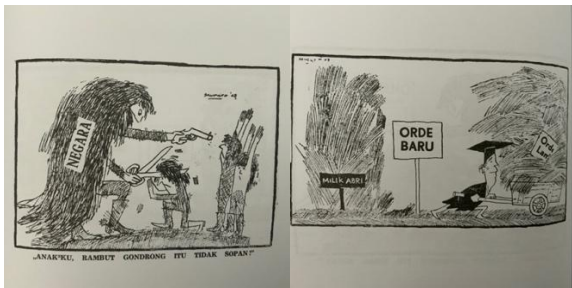


Figure 8. Yuliman's caricature works

After graduating from ITB's fine arts in 1968 and 1969, Yuliman began writing essays on fine arts. The 1970s marked him as an essayist; in 1972, he served as an editor for *Horizon* magazine. Before leaving for France in 1976, Yuliman, who was actively writing essays, began to be known as an art critic. Several essay clippings selected by the curator were presented in the gallery, along with neatly arranged photo documentation in the vitrine.



Figure 9. Yuliman's archives

Yuliman's first book, published by the Jakarta Arts Council in 1976, "Seni Lukis Indonesia Baru: Sebuah Pengantar," was also exhibited and placed in the corner of the gallery with other books. An interactive corner where the public can read the books. Yuliman was sent to France for his doctoral studies in the same year. While in France, what was presented at the exhibition was photo documentation when he was there and the Sanento archives in the form of doctoral diplomas and letters during his time as a diaspora in Paris, precisely when he studied fine arts at the *Ecole des Hautes Etudes en Sciences Sociales*.

For five years, Yuliman studied in France, and then in 1981, Yuliman returned to Indonesia. They returned to teaching and writing art essays. In this year, Yuliman also launched several papers and books, including "Appreciation of Painting: If the Horizon is Expanded" (1981), "In the Middle of Indonesian Painting" (1982), "Two Fine Arts" (1984), and several essays that became important for Indonesian art including "Aesthetics that Drown" (1987), "Where is Our Painting?" (Between Image and Wealth: Painting Boom: Medan's Mess; Clouds Accompanying Boom: Poverty) (1989). Yuliman's books, magazines, and essays were exhibited in the reading corner, which provided tables, chairs, and reading lamps.

In addition to archives of works and documents, the *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition also presents several artifacts or objects of his ownership, including a typewriter, notebook,

drawing book, and pen, where these artifacts show the side of Yuliman who had a career with all of these objects.



Figure 10. Arsip objek pribadi mesin ketik Sanento Yuliman

The archives presented in the exhibition are neatly arranged according to the chronology of the timeline, and this exhibition tries to see Yuliman's career from the beginning to the end of his life. As Paul Hamilton said, the criteria of history that can be validated here become a critical topic of discussion: the possibility of function is to find other possibilities (In Kuntowijoyo, 1995: 22).

Yuliman's works, before becoming an art criticism essayist, more or less influenced his thoughts where it was implemented in Yuliman's anxiety towards socio-political issues so that Yuliman dared to describe social protests through his caricatures and illustrations frankly. The critical work resulted from his art education, which became the background of Yuliman's work in creating caricature works with issues from other disciplines.

Then, Yuliman poured into his works in caricatures, illustrations, and essays.

In the archive exhibition, archives identical to historical work and research, in addition to the historical value, reintroduce Sanento Yuliman in the line of his historical journey through his archive collection. Finding an aesthetic experience from the archives on display in an art exhibition becomes another possible experience. Here is the curator's accuracy in selecting and sorting archives to become exhibited works and a good layout.

Archive as Representation

In the context of fine art, the object is sometimes no longer an object that is only stored and closed from the public. The term "archive exhibition" can be interpreted when the archive becomes the main object exhibited in an art gallery and can be seen by the public. In the contemporary art field, it has become common to see an exhibition about archives in a gallery or public space. Artists who pour out their thoughts and ideas have been exhibited in the form of archives and consecrated as an archive exhibition (Schellens, 2024; Galligan, 2024).

History has an empirical nature where history is very dependent on human experience. The experience is recorded in documents, and then the collection of documents in various forms is studied by historians to determine the facts. These facts are then interpreted. From the interpretation of these facts, historical writings emerge (Kuntowijoyo, 1995).

In an article, Terry Cook (2020) views archives and history as one component that both involve social practices. In the Sanento Yuliman archive exhibition, archives are read as an aspect of forming society's collective memory, where deposits of memory are built from Yuliman's contribution to the Indonesian art scene. In the same article, Cook considers archives to be a space for practical memory (spaces of memory practice) where archives can become catharsis through experiments that arise when processing the meaning of the archive form (Caswell & Cifor, 2020; O'Toole, 2020; Mekinda, 2020).

Archives are documents (written, oral, visual) from the past, stored in various forms of media (written and digital). Past time means historical objects, something that happened before the present. However, the meaning of archives in archive-art exhibitions does not necessarily come with historical titles alone; some values and meanings need to be curated. The presence of archives in works of art has an intrinsic relationship with the need to "re-articulate" the archives (Arantes, 2014).

The *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s exhibition is a presentation of the work of Sanento during his lifetime; the archives exhibited have important historical value, the results of his thoughts and ideas for Indonesian fine arts as well as the launch of the book "Estetika yang Merabunkan" as a legacy of knowledge from Sanento Yuliman, the result of research by Hendro Wiyanto and Danuh Tyas Pradipta (2020).

IV. CONCLUSION

The *Mengingat-Ingat Sanento Yuliman (1941-1992)* archive exhibition goes beyond simply presenting historical artifacts by emphasizing additional layers of meaning, such as aesthetic and spiritual experiences, as well as the dissemination of new knowledge shaped by the relationship between the archives and the public. Central to the exhibition is the launch of the book *Estetika yang Merabunkan*, which serves as a key focal point, complemented by a reading corner that invites visitors to engage interactively with Yuliman's writings. Known primarily as an influential art critic, the exhibition reveals new dimensions of Yuliman, as a visual artist, activist, and contributor to socio-political discourse, through his caricatures, sketches, illustrations, and personal items. Many of these archival materials, sourced from his family and never before exhibited, position the event as Yuliman's first solo exhibition. Utilizing a historical approach and archive analysis grounded in Terry Cook's archival theory, the exhibition reconstructs and reinterprets Yuliman's legacy, offering fresh insights and encouraging a historiographical reevaluation that may inspire future societal reflection and change.

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