



SEJARAH MUSEUM

(THE HISTORY OF THE MUSEUM)

Sejak pembentukan ikatan kerjasama Seniman Pitamaha pada tahun 1936, dengan para pendiri (terutama Tjokorda Gde Agung Sukawati dan dua seniman asing Walter Spies dan Rudolf Bonnet) memimpikan sebuah museum yang akan memamerkan contoh terbaik lukisan dan ukiran kayu Bali, melestarikan warisan seni Bali di tengah menjamurnya kerajinan tangan. Museum Puri Lukisan adalah realisasi dari mimpi tersebut. Hingga saat ini cita-cita Pitamaha masih dijunjung tinggi dan hidup.

1936 Ikatan kerjasama Seniman Pitamaha yang didirikan oleh Tjokorda Gde Agung Sukawati (Raja Ubud) dan Tjokorda Gde Raka Sukawati (saudara Raja) bersama dua seniman barat terkemuka yang bekerja di Bali pada saat itu: Walter Spies dan Rudolf Bonnet. Misionya adalah untuk melestarikan dan mengembangkan seni modern-tradisional Bali.

Yayasan memperkenalkan 125 anggotanya ke pasar luar negeri dengan mengadakan pameran, pertemuan mingguan diadakan dengan para pelukis dan pemahat kayu di Ubud untuk membahas karya-karya mereka.

Menyusul pecahnya Perang Dunia II, para seniman termasuk I Gusti Nyoman Lempad membentuk organisasi baru, Kelompok Pelukis Ubud (*Ubud Painters Group*), di bawah naungan Tjokorda Gde Agung Sukawati dan Rudolf Bonnet. Meski memiliki banyak pengikut, organisasi itu tidak bertahan lama, dan para seniman menyatakan perlunya museum seni tradisional Bali

Since the formation of the Pitamaha Artist Cooperative in 1936, the founders (notably Tjokorda Gde Agung Sukawati and the two foreign artists Walter Spies and Rudolf Bonnet) dreamed of a museum that would exhibit the best examples of Balinese paintings and woodcarvings, preserving Bali's artistic heritage amidst the proliferation of tourist handicraft. The Museum Puri Lukisan is the realization of that dream. To this day, the Pitamaha ideals are still upheld and alive.

1936 The Pitamaha Artist Cooperative was founded by Tjokorda Gde Agung Sukawati (the King of Ubud) and Tjokorda Gde Raka Sukawati (the King's brother) along with two prominent western artists working in Bali at the time : Walter Spies and Rudolf Bonnet. Its mission was to preserve and develop modern-traditional Balinese art.

The foundation presented its 125 members to overseas markets by holding exhibitions, Weekly meetings were held with painters and woodcarvers in Ubud to discuss their works.

Following the disruption of the second World War, artists including I Gusti Nyoman Lempad created a new organization, the Ubud Painters Group, under the auspices of Tjokorda Gde Agung Sukawati and Rudolf Bonnet. Although it had many followers, the organization soon collapsed, and the artists expressed the need for a museum of modern-traditional Balinese art.



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1953 Yayasan Ratna Wartha didirikan pada tahun 1953 untuk menjunjung tinggi cita-cita dan tugas Pitamaha. Selama periode ini rencana dan persiapan dibuat untuk pembuatan Museum Puri Lukisan, yang didesain oleh Rudofl Bonnet.

1954 Perdana Menteri Indonesia, Bapak Ali Sastroamidjojo, meletakkan batu pertama, yang menandai dimulainya pembangunan museum pada tanggal 31 Januari 1954. Tjokorda Gde Agung Sukawati menjadi direktur museum dan Rudolf Bonnet sebagai kuratornya. Pembangunan Museum tidak lepas dari dukungan Gubernur Sarimin Reksodihardjo saat itu.

1956 Museum Puri Lukisan diresmikan untuk umum oleh Menteri Pendidikan dan Kebudayaan saat itu, Bapak Mohammad Yamin pada tanggal 31 Januari 1956

Koleksi lukisan pertama disumbangkan oleh Rudolf Bonnet. Setelah itu diikuti oleh para seniman dan teman-teman mereka yang ingin menyumbang lukisan untuk membantu menambah koleksi museum. Yayasan juga membeli beberapa karya seni untuk koleksi.

1972 Museum melebarkan sayap dengan membangun dua gedung baru, termasuk ruang pameran sementara.

1978 Tjokorda Gde Agung Sukawati, I Gusti Nyoman Lempad dan Rudolf Bonnet meninggal dunia. Sebuah upacara kremasi besar dibuat untuk menghormati mereka. Kenangan akan kontribusi mereka terhadap seni dan dampaknya baik secara lokal maupun global, hidup terus melalui Yayasan Ratna Wartha dan Museum Puri Lukisan.

2008 Tempat parkir museum dibangun pada saat perayaan 50 tahun museum.

2011 Aula pameran baru (Gedung Selatan), Museum Cafe, dan Aula Pertemuan dibangun.

1953 *The Yayasan Ratna Wartha foundation was established in 1953 to uphold the ideals and mission of Pitamaha. During this period plans and preparations were made to the Museum Puri Lukisan (Palace of Painting), with designs by Rudofl Bonnet.*

1954 *Indonesian Prime Minister, Mr. Ali Sastroamidjojo, laid the first stone, which marked the beginning of the construction of the museum on January 31, 1954. Tjokorda Gde Agung Sukawati became director of the museum and Rudolf Bonnet the curator. The Museum's development owes much to support of the then Governor Sarimin Reksodihardjo.*

1956 *Museum Puri Lukisan was officially opened to the public by the then Minister of education and Culture affairs, Mr. Mohammad Yamin on 31st January, 1956.*

The Collection started with the donation of painting from Rudolf Bonnet. More donations followed from artists and their friends who want to help the museum. The foundation was also able to purchase some art pieces for the collection.

1972 *Two new wings were added to the museum, including a temporary exhibition hall.*

1978 *Tjokorda Gde Agung Sukawati, I Gusti Nyoman Lempad and Rudolf Bonnet died. A great cremation ceremony was held to honor them. The memory of their contribution to the arts and their impact both locally and globally, lives on through the Yayasan Ratna Wartha and Museum Puri Lukisan.*

2008 *The museum parking lot was built in time for the celebration of 50th Anniversary of the museum.*

2011 *A New exhibition hall (South Building), Museum Cafe and a Meeting Hall were added.*



GEDUNG BARAT (WEST BUILDING)

Ida Bagus Made & Young Artist



Ida Bagus Made (lahir di Tebeyasa, Bali tahun 1919) adalah seorang pelukis yang sering dianggap sebagai 'orang gila'. Dalam kesehariannya, Ida Bagus Made tidak mengenakan pakaian, dia hanya mengenakan sarung yang dililitkan di pinggang. Ia yang tak pernah mengenyam pendidikan formal membuatnya, hanya bisa menulis dalam aksara Bali. Karya-karya lukisan Ida Bagus Made sering menjadi buruan banyak orang terutama orang-orang asing pada saat itu, ia menyatakan tak mampu melihat lukisannya di beli orang. Ia lebih memilih untuk melukis beberapa lukisan yang dibungkusnya rapi dan disimpan. Berbagai karyanya itu, terdapat diantara koleksi Bung Karno, Bahkan ada yang sampai di luar negeri. Memang ia tidak bisa lukisannya dijual, bahkan sekalipun ditawarkan dengan harga yang tinggi sekalipun. Ia kadang hanya memberikan lukisan pada siapa saja orang yang disenanginya.

Young artist, Corak Young Artist menjadi pembaharu perkembangan seni lukis Bali setelah kemunculan Pita Maha. Kemunculannya tidak dapat dipisahkan dari peran pelukis kelahiran Belanda Arie Smit dan anak-anak petani desa Penestanan. Keinginan Smit bereksprimen terhadap dunia seni lukis anak-anak, mendapat respons yang kreatif oleh anak-anak petani dari Penestanan, menghasilkan corak lukisan yang berkarakter khas anak-anak seperti penggunaan warna-warna cerah, dan bentuk-bentuk sederhana yang cenderung naif. Lukisan yang awalnya dimulai oleh sejumlah anak-anak kemudian diikuti oleh orang dewasa. Kesemarak pariwisata turut memeriahkan pertumbuhan lukisan ini hingga berkembang menjadi produk wisata. Kondisi ekonomi, sosial dan politik ikut berperan mendorong kemunculan dan perkembangan lukisan Young Artist di desa Penestanan

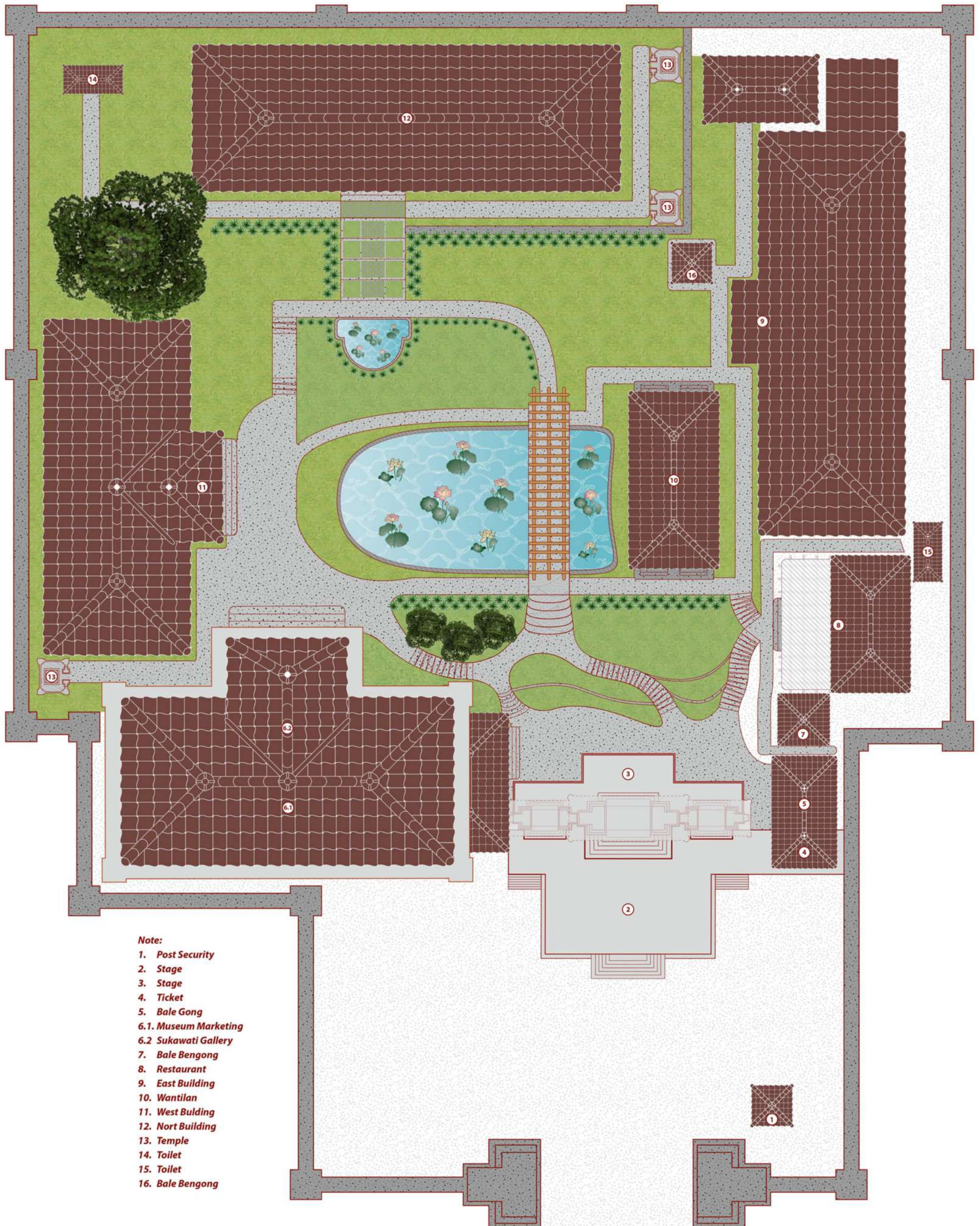
Ida Bagus Made (born in Tebeyasa, Bali in 1919) is a painter who is often regarded as a 'crazy person'. In his daily life, Ida Bagus Made does not wear clothes, he only wears a sarong wrapped around his waist. He who never received a formal education made it, can only write in Balinese script. Ida Bagus Made's paintings were often hunted by many people, especially foreigners at that time, he stated that he could not see his paintings being bought by people. He prefers to paint a few paintings that are neatly wrapped and stored. These various works are found among Bung Karno's collections, some even have arrived abroad. Indeed, he cannot sell his paintings, even if they are offered at a high price. He sometimes only gives paintings to anyone he likes.

Young Artist style, Young Artist style has innovated the Balinese painting development following the presence of Pita Maha. Its presence is inseparable from the Netherland-born Arie Smit painter and Penestanan village children. Smit obsession to conduct experiment on children painting world, gets creative responses from Panestanan children, produces children-specific character painting type, such as the use of bright colors, and simple shapes with tendency. Painting that at first started by a number of children, then it is also followed by adult people. Tourism cheer also stimulates this painting growth and develops to become tourism product. Economic, social, and political conditions has also played role to promote the emergence and development of Young Artist paintings in Penestanan village.



MUSEUM PURI LUKISAN

YAYASAN RATNA WARTHA, UBUD



Note:

1. Post Security
2. Stage
3. Stage
4. Ticket
5. Bale Gong
- 6.1. Museum Marketing
- 6.2 Sukawati Gallery
7. Bale Bengong
8. Restaurant
9. East Building
10. Wantilan
11. West Building
12. Nort Building
13. Temple
14. Toilet
15. Toilet
16. Bale Bengong

Museum Puri Lukisan

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  Museum Puri Lukisan