

Layouts in Art Exhibitions: Aesthetics and Effectiveness of the Agawe Santosa Art Exhibition in Semarang, Indonesia

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Abstract

Works of art are depictions of life experience, as well as the process of self-discovery for an artist, as exist in the work of a painting. Artists often place their works of art in exhibitions for introductory or commercial purposes. In them, layout is one of the factors that artists need to consider when participating in an art exhibition. Apart from layout, the shape of the exhibition hall is also an important factor in an exhibition. This research analyzes how to properly arrange paintings in an exhibition. It involves qualitative research with a case study approach. Data was obtained through interviews and direct field observations.

The findings show that the quality of the work of art is a basic factor in the attractiveness of a painting. Daya estetika suatu lukisan membuat lukisan tersebut semakin bagus kualitasnya. When the painting has good quality or meaning, the visitor becomes interested. They also show that layout is very important in attracting visitors' attention. Sometimes there is a place called a main point or middle point that visitors often pass by, and that place is a suitable choice. If a painting is displayed in the corner of a room, some visitors will just pass by. The findings also show that the lighting factor should not be ignored in exhibitions. The brighter or even more attractive the lighting of the place, the more people will want to see the painting. Visitors often want to see the details of a painting, which means it requires good lighting.

Keywords: paintings, artwork, layout, lighting, gallery, aesthetics.

Introduction

Bayat Kartika (2004) explains that painting is an expression of personal experience that is represented on a two-dimensional plane, using visual elements such as lines, colors, textures, shapes, and others. The supporting media can use materials such as ink, paint/pigment, clay, cement, and other materials that can help the process. A painting can be seen and judged for the first time in terms of appearance. Appearance or form is the entire image that is physically represented with its various elements (Nugraha, 2016). Each painting has its own identity and

can be expressed specifically in terms of beauty and meaning (Muzdalifah & Marsudi, 2020). According to Lestari (2008), many paintings are different and created with their characteristics. An example is one of the world's most famous post-impressionist painters from the Netherlands, namely Van Gogh. The genre of Van Gogh's painting is Expressionism.

Works of painting are usually displayed at an exhibition. Many artists compete to display their works of art at exhibitions. Rachmat and Safitri (2017) say that an exhibition is an activity to display works of art to the public. Thus, they can be appreciated by the wider community. Exhibitions are a form of business meeting service that brings together producers and buyers. A more detailed explanation is deeper promotional activities carried out by certain producers, groups, organizations, or associations in the form of product introductions to relations or potential buyers. As an art object that has such complex value, a painting can have a selling value that exceeds the usual expectations in assessing an object (Suwityantini, 2018).

Due to increasingly developing technological advances, as well as increasingly adaptable circumstances, art exhibitions today are also adapting and some are held in virtual or online form (Hazmi et al., 2021). According to Khairunnisa et al. (2021), a virtual exhibition is a collection of digital replicas of real events or objects developed using virtual reality and multimedia tools that create a computer-simulated environment and are distributed over the web. The transition from physical exhibitions to virtual exhibitions certainly affects the quality of exhibitions, especially the quality of services provided by stakeholders as organizers, and can present new experiences for service users as participants in the experience (Hazmi et al., 2021). However, on the other hand, physical exhibitions also have other advantages in that the interaction process between participants and artists is easier. When there is a session that involves the speaker speaking in front of everyone, this will be easier to do when a physical exhibition is held. Visitor focus will be easy to regulate because the exhibition is held face-to-face (Nadia et al., 2017).

According to Lee et al. (2020), the layout system of a room can include the location of a floor, one or more walls, and a ceiling. Several problems can be classified regarding layout, namely variations in the shape and size of the components of a room and the boundaries between them (Bausys & Pankrasovaite, 2005). The initial stage of conceptual design in architecture consists of several sub-stages, of which the task of developing an appropriate room configuration is one of the most important because it aims to prepare the development of the spatial layout to the shape of the next building object (Eisenstadt & Althoff, 2019). In most cases, the success of the final design largely depends on the right solution in allocating functional spaces, taking into account the size and approximate relationships (Zawidzki et al., 2011). Experience also shows that the most effective strategy for solving layout problems is an iterative approach (Liggett, 2000). This layout factor is also very important in organizing an art exhibition. A comfortable and efficient layout will increasingly attract visitors. This comfortable layout includes aspects such as the spacious shape of the exhibition space, natural lighting entering during the day, artificial lighting, and the distance between paintings.

Previous research examined how to construct an effective layout of a room or building, as well as the use of lighting in an exhibition space, all of which are key factors in attracting people's attention. These studies only cover the creation of a good room layout and lighting, which can include both artificial lighting and the utilization of natural lighting during the day based on the light that enters the room based on its shape. Previous research has looked at the impact of layout on technology product purchasing decisions. Previous research, however, did not address how the structure of an exhibition affects the sales of existing paintings. As a result, the following are the research objectives:

1. To find out the aesthetic value of the paintings sold at the Agawe Santosa Art Exhibition
2. To find out the correct and effective layout of paintings at an exhibition based on paintings sold at the Agawe Santosa Art Exhibition based on Aesthetics.

Theoretical Framework

Painting Works

Every work of art has its aesthetic value. Tarsa (2016) researched imagination and contemplation in works of art. One of the findings of this study is that the aesthetic value of a work of art can be both objective and subjective. The objective aesthetic worth of a piece of art's beauty is found in its form, namely the beauty that is visible to the naked eye. A work of art's beauty comprises good composition, the proper color combination, the arrangement of items to make volume, and so on. This study concluded that every exquisite work of art is the consequence of a developing imagination. All creations and discoveries are the result of human imagination working in concert with other sciences to build an integrated object. Each of these objects could be unique. This ultimately connects that imagination also requires art. The art studied is to exercise imagination and creativity, which will later be shaped according to the knowledge that will become a reference. Tarsa's research can be used as a reference in analyzing the aesthetic value of paintings. However, while he acknowledges that the beauty of a work of art may be judged by visual composition, color combination, and form use, this study does not dive deeper into how these aspects influence aesthetic perception psychologically. Furthermore, while it is emphasized that human imagination is a significant component in creating beauty, no in-depth investigation of the relationship between imagination and the end product of the work of art is provided.

Technique, in addition to imagination, is essential in the creation of works of art. When an artist gets an idea, he must consider how to materialize that idea, or how to transform an ideal shape into a sensual form, especially from material emotions to spiritual emotions, and how to touch people's feelings for a painting to be valuable. One of the studies that discusses this is Bahari's (2008) research which discusses art criticism regarding appreciation and creation. Painting techniques include handling materials in a specific way, such as the *dusel* technique and shading technique for an image, rough brush technique, palette technique, transparent technique, and pointillist technique for painting works, and other techniques that can be applied, according to the findings of this study. Nugraha (2016) conducted another study on visual provocation in paintings. It is stated that a person's competence and skills in mastering the qualities of each material and tool to generate artistic effects in each work created will be reflected in their technical mastery of each material and tool. Choosing the correct materials and perfecting their application will aid in the creation of high-quality works of art. Experiments are crucial because they can lead to discoveries. To obtain artistic effects, one should always experiment with combining different characters, utilizing canvas materials with variable degrees of softness, rubbing or coloring, artistically stacking shadows, spots, scratches, and so on. Movement is frequently restricted by the restrictions and the nature of the materials employed. Experiments conducted creatively yield new findings for the advancement of an artist's expression.

In a technical context, Bahari (2008) and Nugraha (2016) discuss the importance of mastering technique in painting. These two studies can also be used to evaluate the aesthetic value of paintings. The style and technique of a painting can be used to judge its quality. This review, on the other hand, just provides a general overview of several painting methods such as *dusel*, hatching, and pointillism without delving into the historical context or the evolution of these techniques throughout time. Furthermore, while it is said that trials can lead to discoveries, there is no examination of how these experiments relate to the evolution of current art or how this affects society's perception of modern painting. In developing a more critical understanding of the aesthetic value of art and technical mastery, this research requires a more in-depth analysis of the interaction between imagination and works of art, as well as the historical context and technical developments in painting.

Exhibition

Trisnanto (2019) researched management patterns in organizing fine arts exhibitions at Bentara Budaya Yogyakarta. The results of this research show that exhibitions in Indonesia grow and develop along with the development of fine arts in Indonesia, as evidenced by the

large number of galleries established in areas such as Yogyakarta and surrounding areas, especially commercial exhibition spaces which pay more attention to the profit-making aspects of these galleries. showroom. for the artists and also for the gallery itself. The development of fine art in Indonesia could, at the least, be a trend that is now establishing a region and a circle of "market" systems that are beginning to consolidate and progressively causing upheaval and controversy in a variety of exhibitions and works of fine art. This research contributes to being a resource for determining what defines a good display. Despite the successes and development of fine arts in Indonesia, this research does not address exhibition layout.

An example of an exhibition in Indonesia is in the research of Indratmo and Handayani (2014) which discusses management studies for organizing fine arts exhibitions at Bentara Budaya Yogyakarta. The management of fine arts exhibitions at Bentara Budaya Yogyakarta is quite good, as evidenced by the many artistic activity programs that are carried out every year, both regionally and locally, and are carried out quite well and successfully, even though some of their activities do not complete the mission at Bentara Budaya Yogyakarta. Aside from that, Sulistyohadi and Purnama (2019) performed research on fine arts studios in Jakarta. The Cikini current Art Gallery in Central Jakarta seeks to be a public space for art appreciation and the display of current works of art, as well as a repository for works of art. There is also an interactive studio that serves as a venue for exhibiting culture and art in a more modern manner, to entice people to interact more with emerging technical capabilities and present diverse experiences. The concept behind the design of this contemporary art gallery is to provide a fresh experience in appreciating works of art in many mediums while also giving a public space for interaction and relaxation. This technique allows visitors to interact with works of art in a range of mediums and offers unique experiences that reflect changes in how people experience and comprehend art. These two studies can also be used as a guide for organizing a successful exhibition.

Organizing an exhibition certainly prioritizes the comfort of visitors. In the research conducted by Widnyana (2013) it was discussed ergonomic painting exhibitions. Besides, it was explained that for a long time, the comfort of visitors at exhibitions had been given little attention so there were times when visitors felt uncomfortable at the exhibition. Thus far, many people are feeling uneasy, but they don't know what's causing it. His research concluded that, from an ergonomic standpoint, visitor comfort in an exhibition space is influenced by various aspects, including temperature parameters, human movement, light intensity, sound intensity, and the size of an exhibition room's layout. If these conditions are followed, a comfortable painting exhibition will be formed, and viewers of the exhibition will feel more at ease in the exhibition area. These findings suggest that if these aspects are adequately handled, visitors will feel comfortable, resulting in a personal comfort zone in conformity with ergonomics standards. This research is a reference for how to organize a good exhibition because the research discusses how to organize an ergonomic exhibition space. The results of the research analysis can be a basis for answering the problems in the analysis.

Panero et al. (2003) researched how comfortable a room is and how people feel comfortable in a room if they are in a personal comfort zone. Based on the body protection zone, the room has a diameter of 42 inches or 106.7 centimeters, or 10 square feet or 0.93 square meters. A person can overcome the distance between two people standing next to one other in a reclined position in this case. This research can be used to analyze how to organize a successful display. However, it should be recognized that this concept is situational and culturally dependent. For example, the comfort experience in an art exhibition setting may include other aspects such as lighting, art layout, and space design. As a result, more research is required to determine how these elements influence visitors' perceptions of personal comfort zones in the context of art exhibitions. Although the study provides a solid foundation for understanding personal comfort zones, there is still a need for critical analysis of how these findings might be implemented in the context of an art display. Related studies on layout in art exhibitions and its impact on visitor experiences should be critically reviewed. Questions to consider include how much a plan that considers personal comfort zones improves visitor comfort and how local cultural variables may influence the interpretation of this concept.

Aside from that, an exhibition requires an efficient promotional or marketing approach to draw visitors' attention. According to Suwityantini (2018) research on art marketing strategies (a case study of fine art exhibitions and the Art Jog art market), new or innovative forms of marketing tactics are required in marketing strategies. Alternative marketing activities offer distinct techniques in terms of creativity, market sensitivity, superior networks, and customer service. Marketing strategies may include supporting sciences such as financial management to deepen the subject of study from several angles. Of course, this information can be applied to assist in the resolution of specific product marketing difficulties, such as art, so that they have maximum value and are exact in market segmentation/targeting. At present, art objects have a high aesthetic value, but marketing management has not been optimized to ensure that they are always displayed alongside utilitarian products. This research shows that arts marketing strategy is more than just a question of creativity; it also requires the application of supporting sciences such as financial management. Financial management integration in the art environment can aid in optimizing resource allocation, measuring marketing performance, and assuring efficiency in marketing strategy implementation. As a result, this research may also be used to analyze how to plan a good show, as the use of a multidisciplinary approach in this research will allow for a better understanding of how art as a commodity can be handled and promoted efficiently. This research intends to combine notions given by earlier researchers with critical analysis and a multidisciplinary approach by delving deeper into the arrangement of exhibition art and effective marketing strategy. This research seeks to contribute significantly to our understanding of how art might be presented and promoted in a way that is not only interesting but also effective in accomplishing artistic and commercial goals.

Layout

In Oktaviani and Rifai's (2023) research on the role of the layout of exhibition objects, color, and lighting in attracting visitors to the Jakarta Macan Museum, it was explained that the exhibition space requires lots of walls because the placement of paintings is according to the size of each one. The wall must also be sufficiently wide so that visitors can comfortably view the painting. In his research, he discussed ergonomic displays in which human anatomical movement capabilities are restricted. As a result, the painting's arrangement must be estimated accurately about the size of the human body in general. This study is quite useful in analyzing successful show layouts. However, while this study emphasizes aspects of ergonomics and human anatomy mobility constraints, crucial questions remain about other variables that may influence visitors' views of the exhibition arrangement, such as lighting and wall color. Hamtana (2013) in his research regarding the analysis of the influence of exhibition layout and service quality on the decision to purchase laptop products at Dieng Computer Square, Malang, stated that in his research there was a relationship between the layout of an object in an exhibition and the customer's decision to buy. The exhibition will be more effective if the arrangement is well-organized. This study is quite useful in analyzing successful show layouts. However, it is crucial to note that other variables such as price, artwork quality, and the entire visiting experience can all play a role in the purchasing decision. As a result, a more in-depth investigation is required to determine the extent to which layout influences customer purchase decisions.

Furthermore, according to Krukar's (2015) study on the influence of an art gallery's spatial layout on human attention to and memory of art exhibits, the presentation of exhibitions that attract visitors' attention combines open space and dynamic visual elements, uses appropriate lighting, and organizes works of art with a clear narrative flow, creating a visual experience that inspires and invites visitors to interact directly. This research is also highly useful in analyzing successful show layouts. A benchmark in the analysis could be a description of how the flow, lighting, or design of the room can capture visitors' attention.

Literature Review Works

Several previous studies discuss layout in art exhibitions. According to Krukar (2015), the strategic positioning of works of art, exhibitions, textures, colors, and lighting in an art show creates a coherent and memorable visual experience for visitors. These pieces are meticulously coordinated in an art show layout to produce a visual flow that represents the theme or message that the artist or curator wants to communicate. Art exhibitions may improve the way viewers engage with works of art and comprehend the concept behind each work by planning a smart layout, resulting in an immersive and meaningful experience in the world of art (Tzortzi, 2007).

According to Lee et al. (2020), creating a good room layout can be helped by using modern software. This is very helpful because it can make a difference in whether a project is successful or not. Online floor plan software reduces ambiguity and errors, allowing for feedback from all stakeholders (Merrell et al., 2010). According to Oktaviani and Rifai (2023), regarding the role of the layout of exhibition objects, layout causes high or low public interest in visiting an exhibition. This is caused by the idea of interior design for an exhibition being too monotonous and not following existing development trends.

Hamтана (2013) says that layout plays an important role in increasing the interest of potential consumers. Rachmat and Safitri (2017), explain that several aspects must be considered in terms of lighting when creating an art exhibition, The placement of the light point, distance of the light source, selection of the type and color of light, and the effect of the light source on the work or object displayed are aspects that need to be considered and become a reference in planning the lighting that will be carried out at an exhibition. According to him, all these aspects are included in the science of interior design and architecture, where this is the main discussion.

Setiowati and Saryanto (2013) explain that the lighting in an exhibition makes the work of art more attractive to a person. Natural lighting also needs to be considered to become general lighting for an exhibition during the day. Meanwhile, artificial lighting such as spotlights is only used to illuminate collection objects in an exhibition.

Previous studies have discussed how to create an effective layout of a room or building as well as the use of lighting in an exhibition space which are important points to attract the attention of visitors. These studies only discuss creating a good room layout and lighting that can be applied to both artificial lighting and the use of natural lighting during the day based on the light that enters according to the shape of the room.

Research Methodology

This research uses a case study method with a qualitative approach at the Agawe Santosa Art Exhibition that was held on February 23 2023 at the Semarang Gallery, Indonesia. It was conducted in September 2023. The exhibition with the theme "Agawe Santosa Art" was held at Semarang Gallery, Semarang from Thursday 23 February to 23 April 2023. Big-name painters, such as Djoko Pekik, Kartika Affandi, Putu Sutawijaya, and Nasirun did not miss out on displaying their work during the ongoing exhibition. However, not all artists who exhibit paintings have a visual background, such as Ong Hari Wahyu, who is better known in the film world, or Agus Noor, who is a big name as a writer. The theme of the exhibition is "Agawe Santosa Art" with the meaning that art has the power to soothe the nation's life situation, including the political situation.

It aimed to analyze the effectiveness of the layout of paintings at exhibitions based on paintings sold. Data collection was carried out by direct observation and interviews in the field and using primary data from reports of paintings sold at the exhibition. The interview was conducted by the author with the owner of the exhibition gallery, Chris Dharmawan, and several painters whose paintings were sold. The duration of the interview was 60 minutes. Interviews conducted with exhibition owners aimed to find out the layout of the exhibition and the number of artists participating in the exhibition. There were three data analyses in this research, namely analysis of the quality of works (Suharto, 2009), the analysis of the layout of paintings in exhibitions (Natasya, 2012), and the analysis of lighting in exhibitions (Rachmat & Safitri 2017). The data analysis used was descriptive. The aim of using this method was to better

understand a fact systematically, factually, and accurately thus it can be interpreted appropriately to analyze the problem being studied and draw appropriate conclusions (Naibaho, 2013).

Findings

Four paintings are the focus of this research. These four paintings are paintings that were successfully sold in the exhibition, each of which has its charm. Every painting has value in the eyes of every person who sees it. The value and price of a painting are sometimes beyond what people expect. There are several reasons why the price of a painting can be so high, including the name of the artist or painter, the age of the painting, and the quality of the painting. The name of the artist or painter is the main factor that makes a painting so valuable. Anyone who is recognized as an expert in painting can be the reason why the price of his paintings will be high. An example is the artist Van Gogh who only painted "dots and commas" sketches. The drawing or the sketch was very valuable and was sought after by the collectors. The age of a painting is also a factor that determines the value and price of a painting. The older the painting, the more valuable it is to collectors. And finally, the quality of the painting is perhaps the main factor that determines the value and price of a painting. Although it cannot be denied, to become a master of painting, one must be able to produce quality paintings.

According to Suharto (2009), one of the focuses of assessing a work of art is interpretation. Interpretation is the interpretation of the meaning of a work of art that the artist wants to convey. This interpretation is something that must take into account analysis and other perspectives to inspire the presence of works both historical, cultural, social, political, philosophical, environmental, innovative, economic, and the creative process itself. In this case, it is not necessary to present everything, but it is up to the artist's will to develop where the work will be presented.



Fig. 1: Tears Become Water Spring (left) and Blacksmith (right)
Source: Agawe Santosa Art Exhibition

In Figure 1, the painting entitled "Tears Become Springs" painted by Diah Yulianti has an interpretation that depicts the beauty and complexity of changes in human emotions in a special visual form. The painting is of high quality, with the use of ink to form bold and experimental strokes giving the impression of an abstract painting. The ink lines used carefully and sensitively give this painting a very deep meaning. If you pay attention, the colors used in this painting seem to be dancing on the canvas, creating a combination of dark and light shades that combine to create its charm. The expressive power of this painting evokes emotions and makes someone who sees it ponder the meaning of every dot and line it contains. This painting inspires visitors who see it about human emotions which are like an inner journey that flows like an unstoppable current.

The painting entitled “Jago Besi (Blacksmith)” painted by Rismanto depicts a steam train running at night, which makes it presents a scene full of deep meaning and interpretation. The interpretation of this painting lies in the symbolism of a rusty steam train. This train may represent the life journey of a person who has gone through many experiences and challenges. The rust that adorns the train represents the scars of time that have etched it, while the nighttime journey marks the dark phases of life. Even though the train may look worn out, it still moves forward, creating a continuous journey. This painting inspires me to reflect on my life and personal journey. Like a train that keeps moving even though it is rusty, we too must keep moving forward in life, even though we may have faced difficult times.



Fig 2: GP Red White (left) and Tayuban Drinking Wine (right)
Source: Agawe Santosa Art Exhibition

In the Figure 2, the painting entitled "Red and White GP" which was painted by Djoko Susilo shows a strong interpretation depicting the figure Ganjar Pranowo with a sincere smile on his face, which creates a feeling of warmth and closeness. By combining red and white, the artist has managed to create a very symbolic work, because these colors symbolize passion and patriotism. This painting inspires visitors to apply positive values such as good leadership, friendliness, and a spirit of unity in everyday life. This reminds us of the importance of maintaining unity in diversity and that the Indonesian spirit can be realized through kindness and hard work. In essence, this painting is a work of art that is not only visually beautiful but also has deep meaning and provides inspiration to all who see it.

The painting entitled "Tayuban Drinking Arak" painted by Djoko Pekik is a stunning work of art. This painting shows the beauty of Javanese culture which is rich in the Tayuban tradition, which is a form of performing art that combines dance, music, and folklore. In this painting, we can see many elements that depict the depth of Javanese culture. The interpretation of this painting is very strong in terms of showing how this tradition brings together diverse cultural elements. Tayub dancers gracefully dance around a table filled with glasses of wine, illustrating the importance of unity and togetherness in celebrating culture. This painting also emphasizes the beauty of the dancers' body movements, which reflect the elegance and unity in carrying out the tradition. Apart from that, this painting also provides deep inspiration. It reminds us to appreciate and celebrate cultural diversity and to maintain the traditions that have been passed down.

Table 01: The Layout

Source: Agawe Santosa Art Exhibition

No	Painting Name	Painter's Name	Status
Floor 1			
1	Air Mata Menjadi Mata Air (Tears Become Water Spring)	Diah Yulianti	Sold

2	Perahu Eretan (Eretan Boat)	Kartika Affandi	Unsold
3	Ketek Putih (The White Monkey)	Putu Sutawijaya	Unsold
4	Cukup Dua Saja (Two is Enough)	Budi Ubrux	Unsold
5	Ecce Homo	Sigit Santosa	Unsold
6	Jago Besi (Blacksmith)	Rismanto	Sold
7	Perjamuan Khong Guan: Kopi Penghabisan Sebelum Penyaliban (Khong Guan Banquet: The Last Coffee Before Crucifixion)	Agus Noor	Unsold
8	Memahami Jangkar (Understanding Anchor)	Iqi Qoror	Unsold
9	Maka Lahirlah seorang Pemimpin (Then a Leader was Born)	Yaksa Agus	Unsold
10	GP Merah Putih (GP Red and White)	Djoko Susilo	Sold
11	The Glory of Nusantara	bambang Herras	Unsold
12	Tayuban Minum Arak (Tayuban Drinking Wine)	Djoko Pekik	Sold
13	Warung Nasi (Restaurant)	Djoko Pekik	Unsold
Floor 2			
1	"Andai Aku Terlahir di negerimu, Gogh" gumam Affandi (If I was Born in Your Country, Gogh" said Affandi	Hari budiono	Unsold
2	Wali Songo (The Nine Scholar)	K.H.A Mustofa Bisri	Unsold
3	Spirit of Basuki Abdullah	Astuti Kusumo	Unsold
4	Ibu Bumi (The Mother of Earth)	Rifzikka Atmadiningrat	Unsold
5	Air Kehidupan (The Water of Life)	Hartono	Unsold
6	Wajah-wajah Warsa Duetiga (The Faces of Twothree Warsa)	Subroto Sm	Unsold
7	Thole	Laila Tifah	Unsold
8	A Fight Club	Whani Darmawan	Unsold
9	Jantraning Laku	Bambang Pramudiyanto	Unsold
10	Berkibarlah Benderaku (Flutter My Flag)	Melodia	Unsold
11	Satu Semesta (One Universe)	Wayan Chya	Unsold
12	TILEM	Ayu Rika	Unsold
13	Menjadi Wayang (Becoming Puppet)	Iwan Yusuf	Unsold
14	Janganlah Berjudul, Kesalahan Pembuaha (No Title Please, The Mistake of Fertilization)	Ivan Sagita	Unsold

Table 2: List of Paintings
Source: Agawe Santosa Art Exhibition

The table above is a list of paintings that participated in and were successfully sold at the Agawe Santosa Exhibition which was used as a reference for analysis in the research. The sequence number of the painting above shows where the painting is located in the exhibition room. At the Agawe Santosa Art Exhibition, there are two floors where the exhibition was held.

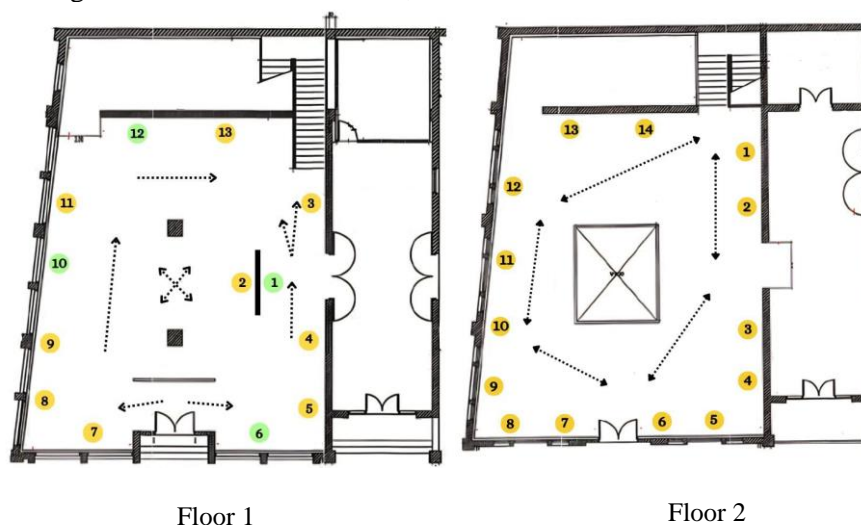


Fig 3: The Ground Floor (left) and Upper Floor (right)

Source: Author

Figure 3 explains the placement of paintings in the exhibition room. The green numbers are paintings that were successfully sold. The flow of visitors or rooms used as exhibition venues is only in the main room. The main room is box-shaped with stairs in the corner as access to go to the second floor. Each painting is placed on the walls surrounding the room based on the painting number on the table. Thus the flow of visitors is also easier, namely only focusing on one room filled with works of art around it. According to Natasya (2012), the exhibition layout must have flexibility and be able to provide the required information. Flexibility means the non-monotonous nature of the room where all visitors can be flexible to continue moving. From Figure 3, the Agawe Santosa Exhibition room has a flow around the room. This flow makes the room flexible because visitors are not monotonous and can always move around while looking at the works on display. The exhibition room is also very easy for visitors to explore because it is only one room, which means it is informative

However, there is a slight weakness in the layout of the Agawe Santosa Exhibition. On the first floor, there are two paths that visitors can take. When visitors enter the room, they can go to painting number 6 or 7 first. However, this makes visitors confused about where to explore the room because the stairs to go up to the second floor are in the corner of the room opposite the entrance. If visitors want to see all the paintings on the first floor, visitors have to turn around again to access the stairs. However, if visitors directly access the stairs, not all of the paintings can be explored. That is the weakness of the exhibition room which is located on the first floor. Meanwhile, on the second floor, visitors are free to explore the room anywhere and are more focused because entry and exit access is only via the stairs in the corner of the room.

Placement of Paintings

With a box-shaped exhibition space, the placement of paintings is of course placed on the walls surrounding the room. Figure 3 shows where the paintings are located. The paintings which are the reference for this research have serial numbers 1, 6, 10, and 12 which are on the first floor. These four paintings were the paintings that sold well at the Agawe Santosa Exhibition. We can see that painting number 1 is placed in the middle to the right of the room. For painting number 6, the painting is near the main entrance. Meanwhile, painting number 10

is in the middle to the left of the exhibition room. And painting number 12 is at the top close to the access stairs to the second floor.

If you look at figure 3 of the first floor, it is shown that painting number 1 has a visitor flow through the entrance and turning to the right to go to the middle of the room. The viewing point for painting 1 is a little difficult because it is directly opposite to painting number 2. However, this side of the room is often passed by visitors so many visitors see it. Meanwhile, painting number 10 also has the same plot but turns to the left to go to the center of the room. Painting number 10 has a wider viewing point because visitors can see it from both the side and the center of the room. The two paintings number 1 and 10 are in the middle of a room. The middle of a room is a place where many people often pass. This is an advantage where indirectly everyone who enters the exhibition will see the painting. Placing a painting in the middle of a wall or in a location that is easily seen by everyone who enters will ensure that the work of art can be enjoyed by as many people as possible. The placement of paintings in a room plays an important role in creating a strong visual impression and appeal. One of the main principles in arranging paintings is to ensure that they are placed in areas that are frequently visited by many people. When a visitor enters the room and views the painting directly from the entrance, it creates a very strong visual effect. This strategically placed painting can become the main focal point of the room, attracting the attention of everyone who passes by.

The location of the painting should also not be in a corner or corner of the room that is not very visible, because this can reduce its visual appeal and impact. In the four works sold, there are two paintings placed in the corner of the room, namely paintings number 6 and 12. From Figure 3 on the first floor, it can be seen that the flow of visitors to see painting number 6 is a little difficult because it is right next to the entrance. And the viewing point of the painting is also a little narrow because it is in a corner. However, the corner of the room is near the entrance, which means everyone who passes through the entrance will see the painting for the first time. This makes the place where painting number 6 is also considered a place that many people pass by. Meanwhile, for painting number 12, the flow of visitors to the painting is also placed in a place where many people pass by. Everyone who wants to go to the second floor will go through painting number 12. The viewing point for painting number 12 is wider than for painting number 6. Painting number 12 can be seen from a distance when visitors first enter the exhibition room. Paintings that are in places where many people pass by are not only decoration but also an artistic statement that can influence the overall atmosphere of the room. Awareness of the importance of proper placement is very influential in creating an attractive and attractive room for everyone who visits it.

In this exhibition, four paintings were successfully sold, all on the first floor. This is very influential because the first floor is usually visited by more visitors than the second floor. By being on the first floor, these paintings have greater accessibility for visitors. They can easily see and appreciate the works of art when they enter the exhibition space without having to climb stairs or make additional trips. This allows more people to see the paintings, which in turn increases the chances of a sale. In addition, the presence of a collection of buying and selling transactions on the first floor also creates an incentive for other visitors to explore the entire exhibition and perhaps find other works of art that interest them. Thus, every transaction that occurs in a room is not only profitable for sellers and buyers but also creates a more lively atmosphere in the art exhibition. The arrangement of works in an exhibition is closely related to the system and form of circulation patterns that will take place, thus the arrangement of works must be as efficient and effective as possible to ensure the comfort of visitors (Pamungkas, 2003).

Lighting

Lighting in a painting exhibition has an important role in highlighting the beauty and meaning of the works of art on display. Lighting is also an aspect of increasing visitors' attraction to a painting. The right lighting can create the ideal atmosphere, reveal fine details, and bring the colors of a painting to life. With appropriate light, the paintings become more alive, the nuances that the artist wants to convey can shine through clearly, and visitors can feel

the emotions and messages contained in each work of art. Therefore, well-calculated lighting is not just a technical element, but an integral part of the art exhibition experience that inspires and amazes visitors.



Fig 4: Photo of The Room
Source: Author

Figure 4 shows the Agawe Santosa Exhibition Room radiating good focused beauty through its artificial lighting. The perfectly arranged rays of light immediately highlight each work of art on display, which creates an atmosphere that is comfortable for the eyes. This lighting not only allows visitors to view each painting comfortably but also provides the opportunity to experience every minute detail in the exhibition's works. Every brushstroke, color nuance, and texture of the canvas is revealed thanks to such a skillful play of light.



Fig 5: Lamp Lighting Position on The First Floor (Left) and The Second Floor (Right)
Source: Author

In Figure 5, it is shown that the room lights provide lighting that helps in the implementation of the Agawe Santosa Exhibition. The light from the lamp shines directly onto the painting displayed on the wall. All paintings in the room have their lighting from all the lights installed. This allows visitors to see the painting. According to Rachmat and Safitri (2017), good lighting must fulfill four objectives, namely objects that can be seen, displaying highlighted objects, creating an atmosphere like the planned concept, and lighting that helps convey the artist's information. Figure 5 shows that the position of the light directly highlights the object of the painting thus the painting can be seen clearly, which also means displaying the painting directly to visitors. The lighting in the exhibition room also creates an atmosphere of the exhibition concept where all eyes will focus on the paintings. Apart from that, the lighting in the exhibition that points directly at the painting makes the painting look more detailed and can convey the information or meaning that the painter wants to convey.

The lighting in this exhibition makes one feel how good lighting brings each work of art to life. The softness of the light rays touching the surface of the painting reveals the depth of the artist's emotions and skill in a very enchanting way. Apart from clarifying details and nuances, this lighting also creates a calm atmosphere. In this tranquil setting, visitors can be immersed in the immersive experience of viewing works of art without the distraction of distracting reflections or shadows. This lighting is the main driver that allows visitors to appreciate every aspect of the work of art. According to Cayless (1991), lighting in exhibitions should make objects recognizable based on their color, shape, and size. With light, the shape, texture, and color of an object can be seen more clearly or dimly. Light can also make the museum atmosphere calmer.

The four paintings sold are of high quality or value. This was proven by the sale of the painting at the Agawe Santosa Exhibition. The quality of a work of art is a basic factor in the attractiveness of a painting. The layout of the paintings in the exhibition played an important role in the successful sale of the four selected paintings. Layout is very important in attracting visitors' attention. These four paintings have the strategic advantage of being placed in locations that are easily seen by visitors. The paintings were placed in the middle of the room, an area often passed by many people. The painting in the middle of the room also becomes the focal point of the room and the core nuance in the room. There is also a painting near the entrance thus everyone who enters the exhibition will see it. The superiority of the layout of the four paintings that were successfully sold is also highlighted by the fact that the four paintings are on the first floor. This means that visitors do not have to walk far or climb stairs to see them. One of the main things that must be done in arranging an exhibition space is to organize and design the design of the room objects based on consideration of certain things that are practical, economical, aesthetic, and ergonomic (Susanto, 2004). Apart from location factors, good lighting is also an important advantage in this exhibition. Good lighting ensures that these paintings are seen in their beauty, highlighting important details and adding greater visual interest. The lighting factor is a factor that is no less important in interior design because it has a very broad influence and causes certain effects (Suptandar, 1999).

Conclusions

Every painting has an aesthetic value. The quality of a painting is determined by its aesthetics. For someone looking to buy a painting, the quality of the painting is a value in and of itself. The worth of the painting determines whether or not visitors are interested in purchasing it. However, establishing the arrangement of a painting during an exhibition cannot be overlooked, because the layout has a significant impact on a painting's sales performance. According to this study, the layout of art shows plays a considerable effect on the success of painting sales. Key aspects such as strategic position, closeness to the entry, and appropriate lighting are vital in the context of the Agawe Santosa Art Exhibition in Semarang, Indonesia. Paintings placed in high-traffic places have a higher probability of selling since they boost visibility and exposure. Furthermore, effective lighting creates a compelling experience for visitors by allowing them to clearly and comfortably observe and appreciate works of art.

This research, however, highlighted various shortcomings including a lack of emphasis on the aesthetic components of the layout, which can influence the visual attractiveness of visitors. As a result, it is recommended that color harmony, contrast, and spatial arrangement be considered more thoroughly in layout development. Furthermore, while a well-planned layout might boost sales, the success of an art exhibition is also determined by other factors such as the quality of the work, efficient advertising, and the reputation of the artists participating. To comprehend the more complex relationship between layout, aesthetics, and sales success in the context of art exhibitions, future research must go deeper into the aesthetic components of layout and integrate this research with more advanced advertising techniques. Through a deeper understanding of these factors, art exhibitions can be designed more effectively to create engaging experiences for visitors and increase sales opportunities for artists and art galleries.

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