

ABSTRAK

Efraim Yudhistira Niron, 22.75.7285. **Ruang Pameran *StART Exhibition* Sebagai Ekspresi Realisme Sosial**. Skripsi. Program Sarjana, Program Studi Teologi-Filsafat, Institut Filsafat dan Teknologi Kreatif Ledalero, 2026.

Penelitian ini bertujuan untuk menganalisis bagaimana praktik kuratorial dalam pameran *StART Exhibition: The City of Stone* merepresentasikan isu sosial dan membentuk pengalaman audiens terhadap karya seni, khususnya terkait pembangunan, perempuan, dan sejarah lokal di Lembata. Penelitian ini menggunakan pendekatan kualitatif dengan metode observasi, wawancara, dan analisis interpretatif terhadap karya serta respons audiens. Hasil penelitian menunjukkan bahwa penggunaan arsip, instalasi, dan strategi visual dalam pameran tidak hanya merepresentasikan realitas sosial, tetapi juga membuka ruang refleksi bagi sebagian audiens. Karya-karya dalam pameran memadukan unsur dokumentatif dan simbolik untuk menghadirkan kritik sosial, meskipun representasinya tetap bersifat parsial karena keterbatasan arsip dan framing kuratorial. Dari sisi audiens, ditemukan empat kecenderungan respons utama, yaitu afektif-reflektif, empatik, analitis-kritis, dan parsial, yang menunjukkan bahwa pengalaman kritis tidak muncul secara seragam. Penelitian ini menyimpulkan bahwa praktik kuratorial dapat membuka kemungkinan pembacaan kritis terhadap realitas sosial, namun efektivitasnya bergantung pada keterlibatan dan cara audiens memaknai karya.

Kata kunci: Realisme sosial, Memori Kolektif, Praktik Kuratorial, Arsip.

ABSTRACT

Efrain Yudhistira Niron, 22.75.7285. *The StART Exhibition Gallery as an Expression of Social Realism*. Undergraduate Programme, Philosophy Science Study Program, Ledalero Institute of Philosophy and Creative Technology, 2026.

This study aims to analyze how curatorial practices in the StART Exhibition: The City of Stone represent social issues and shape the audience's experience of the artworks, particularly regarding development, women, and local history in Lembata. This study employs a qualitative approach using observation, interviews, and interpretive analysis of the artworks and audience responses. The findings indicate that the use of archives, installations, and visual strategies in the exhibition not only represent social realities but also create space for reflection among some audience members. The works in the exhibition blend documentary and symbolic elements to present social critique, though their representation remains partial due to archival limitations and curatorial framing. From the audience's perspective, four main response tendencies were identified: affective-reflective, empathetic, analytical-critical, and partial, indicating that critical experiences do not emerge uniformly. This study concludes that curatorial practices can open possibilities for critical readings of social reality, yet their effectiveness depends on audience engagement and how they interpret the works.

Keywords: *Social Realism, Collective Memory, Curatorial Practice, Archive.*