



Painting Restoration "Penangkapan Pangeran Diponegoro" By Raden Saleh Sjarif Boestaman Through The Management Function Approach

Ronang Kennylas Dofi*

Mikke Susanto**

Dian Ajeng Kirana***

Department of Arts Management
Institut Seni Indonesia Yogyakarta
Parangtritis Street Km. 6.5
Yogyakarta, Indonesia - 55188

ronangkd@mail.com*

susantomikke@gmail.com**

dianajengkirana@gmail.com***

ABSTRACT

This research describes the restoration process of the painting *Penangkapan Pangeran Diponegoro* (1857) by Raden Saleh Sjarif Boestaman using the management function approach (Planning, Organizing, Actuating, and Controlling). *Penangkapan Pangeran Diponegoro* painting is one of the important and historical works of art for Indonesia. This research aims to analyze each management function applied in the restoration activities. The method used in this research is descriptive qualitative with a case study approach. Data was obtained through interviews and documents of the restoration process conducted in 2012 & 2013 from Susanne Erhards and Adek Wahyuni. The results show that the four management functions have been implemented effectively. However, the long-term preservation aspect still requires further planning so that conservation sustainability is maintained.

Keywords: management function, art conservation, painting restoration, Raden Saleh Sjarif Boestaman.

INTRODUCTION

Art restoration emerged when humans recognized and engaged with artifacts and artworks as objects of human civilization. The idea of restoring and repairing artworks has existed in human consciousness for thousands of years. As David A. Scott writes in the *University of Illinois Journal of Education and Aesthetics*, one of the earliest known and recorded examples of restoration is on a cuneiform plate from the 6th century BC. The plate talks about the actions of King Nabonidus of Babylon, which is inscribed;

"He also found inside the old foundation a statue of Sargon, the father of Naram Sin. Half of his head was missing, crushed so that no one could distinguish his face. Out of respect for the gods and for sovereignty, he brought in a master craftsman and restored the statue's head and face." (Scott, 2017:83).

Restoration practices continued to develop until scientific conservation emerged in Europe such as Germany, Italy and France. This development was due

to the leading role of experts in these countries in the formation and expansion of academic art history and scientific conservation, as well as the establishment of museum laboratories in the last decades of the 19th century. Restoration history is a transnational history because it is shaped by many transnational exchanges and journeys (Scott, 2017:83).

The difference between the terms conservation and restoration is important for museum staff to understand. In some countries, these two processes are barely distinguished. However, the distinction is very important. Conservation aims to stop damage and stabilize an object, while restoration aims to return an object as close as possible to its original condition. In museum practice, restoration may be carried out after conservation when there is a recognized need, such as for the object to be exhibited in a meaningful way (Ambrose & Paine, 2006:191).

Conservation seeks to present a work of art without modifications or additions that compromise its authenticity, to the extent possible, in a condition that reflects the state in which it was created. Restoration, on

the other hand, aims to alter the actual condition of the work in order to achieve an aesthetic form that represents an idealized previous condition, or to make the work easier to understand visually or interpret conceptually or symbolically (Scott, 2017:85).

The Night Watch (1642) is a painting by Dutch maestro Rembrandt van Rijn. The Night Watch (1642) is his most famous and largest work. The painting has undergone several restorations in the past. The last time major restoration work was done was in 1975, after a man damaged it with a knife. Then in 2019 a restoration was carried out to help the Rijksmuseum gain a better understanding of the painting's condition. The restoration was made accessible offline and online to the public for the first time. (<https://www.bbc.com>, accessed on May 1, 2025).

Indonesia also has a maestro figure in the field of fine arts named Raden Saleh Sjarif Boestaman. Known as the pioneer of Indonesian art, Raden Saleh was the first person from Java to study western painting. While studying and working in Europe between 1830 and 1851, Raden Saleh did not forget his love for his homeland. This is reflected in his work titled Penangkapan Pangeran Diponegoro (1857). The painting was created as a response to Dutch painter Nicholaas Pienemaan's The Submission of Prince Dipo Negoro to General De Kock in 1830. Penangkapan Pangeran Diponegoro painting is a symbol of condemnation against the Dutch for colonization in Java with the aim to restore the dignity of the Javanese people (Kraus, 2012:77).

Given the age of the painting, which has reached a century, restoration is necessary. According to Fatimah K. Bohang in National Geographic Indonesia explained that the restoration of Raden Saleh's work was carried out at the Presidential Palace of the Republic of Indonesia by Susanne Erhards, a painting restoration expert from the Köln Gruppe restoration bureau. Susanne Erhards was brought in from Germany by the German cultural center, Goethe-Institut, this activity was also supported by the Arsari Djojohadikusumo foundation, and the Indonesian Presidential Palace (<https://www.nationalgeographic.com>, accessed February 2, 2023).

This research will discuss the restoration of the painting Penangkapan Pangeran Diponegoro (1857) by Raden Saleh Sjarif Boestaman through a management function approach. According to Terry (2019:15), management functions are the main elements that make up the entire management system, where each element has an important role in carrying out the managerial process. These functions include: planning, organizing, actuating, and controlling.

METHOD

This research will look for facts and symptoms that exist in the object to be studied, then the description of these facts and symptoms is analyzed to obtain information about the causes, level of damage, and restoration steps of the Penangkapan Pangeran Diponegoro painting with a management function approach. This research will be qualitative descriptive with the aim of describing an actual situation or fact, but the report made is not a mere report of an event without scientific interpretation (Anggito & Setiawan, 2018:10). In addition to being descriptive, this research is also evaluative, which is an evaluation of activities that have been carried out by looking for limitations that will be used as one of the discussion materials in this research.

The data analysis process begins with the step of organizing all data obtained, both primary and secondary data. After that, the data is translated into smaller units according to relevant categories or themes. This stage is continued by synthesizing, namely combining these data units logically and coherently in order to form a complete meaning. The data that has been synthesized is then arranged into a certain pattern to reveal the relationship between elements and support a deeper understanding of the problems studied. In the context of this research, the analytical approach used is an analysis of the management principles applied in the restoration program of Penangkapan Pangeran Diponegoro painting. This analysis aims to determine the extent to which management functions including planning, organizing, directing, actuating, and controlling are carried out during the implementation of the restoration program for the Penangkapan Pangeran Diponegoro painting.

THEORETICAL BASIS

Artwork

According to Subiyantoro (via Sunarto & Suherman, 2017:57), explains that universal forms of artistic expression have something in common, which is derived from the emotional dimension. Beauty expressed through various media creates the unique characteristics of art itself. Fine art is considered the result of culture itself. In more depth, the basic concept of fine art can be understood as a form of art that creates works of art using media that can be perceived by the senses of sight and touch. On the other hand, fine art can also be interpreted as a product of the quality of creation, expression, natural beauty, or anything that transcends its originality, and the grouping of objects based on certain criteria that form a structure so that it can be enjoyed through the senses of sight and touch (Sunarto & Suherman, 2017:57-59).

The existence of a work of art is highly dependent on the harmony of the visual elements that compose it, such as line, plane, shape, space, and color. These elements do not always have to be fully present in every work of art,

because each element has a function to create a certain impression or image. Although fine art emphasizes the emotional aspect in its creation, this does not mean ignoring other elements such as thought (cipta) and ethics (karsa). As a form of culture, art involves a balance between emotion, logic, and moral values in the creative process (Bahari, 2017:78-79).

Painting Restoration

Over time, the varnish layer undergoes physical and chemical changes that result in a decrease in its reversibility and solubility. In addition, changes in the refractive index of the varnish cause visual distortions that hinder the perception of the original colors used by the painter, due to interactions with the degraded pigments. These altered varnish layers not only reduce the visual legibility of the artwork, but can also have other negative impacts, often requiring repeated restoration actions (Alizadeh, 2017:139).

Konrad Laudenbacher (2013:7-9) highlights that one of the main reasons for cleaning or removing the varnish layer on a painting is for exhibition purposes. This process is one of the most controversial and high-risk restoration interventions as it requires great care, ideally leaving the painting surface untouched, but it is often difficult to avoid. The challenge lies in the need to stop any form of treatment, solvent or touching right at the initial boundary of the original paint layer, something that is difficult to guarantee with both conventional techniques and modern methods. Therefore, before any intervention is made, the painting needs to be comprehensively analyzed using various instruments and techniques to evaluate the condition of the material and detect previous modifications such as overpainting and retouching.

In general, lining is not always necessary in painting conservation, but when the edges of the canvas do not have enough strength to be reattached to the stretcher, strip lining is required. This technique involves adding strips of canvas several inches wide that have furry fibers on the inside. the strips are applied to all four sides of the painting and serve as points of reattachment to the stretcher (Schwarz, McClure, & Coddington, 2023:473).

Painting

Pringgogidgo explains that painting is a visualization in a two-dimensional field that is produced from a combination of colors and contains the meaning to be conveyed. Sudarso defines painting as the delivery of artistic experience through a two-dimensional medium by utilizing the elements of line and color. Myers states that technically, painting is the spread of pigments or liquid paint on a flat surface such as canvas, panel, wall, or paper, which aims to create an impression of space, motion, texture, and shape. The visual pressure that

arises from the combination of these elements allows paintings to convey emotions, expressions, symbols, diversity, and other subjective values (via Susanto, 2018:248).

Paintings have a complex structure, consisting of various materials that are combined in very varied ways. In general, a painting consists of several structural layers, including additional support (stretcher or strainer), main support, initial adhesive layer (size), base layer (ground), paint layer, and varnish layer. In some cases, additional non-original materials are added if the painting has undergone a previous restoration. In addition, paintings may be framed, with framing methods including the use of glass or acrylic sheets (glazing) as well as backing boards attached to frames, stretchers or strainers (<https://www.canada.ca>, accessed on May 2, 2015).

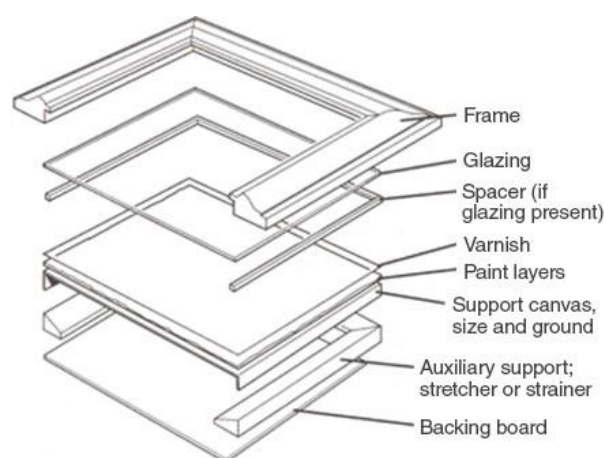


Figure 1: Painting structure.

Source: <https://www.canada.ca>, 2025.

Management Functions

The functions of management include planning, organizing, actuating, controlling. These four things are basically connected to each other, so that one function cannot be perfect without the other (Terry, 2019:20). Planning is the process of selecting and connecting facts and making, and using assumptions about the future to visualize and formulate proposed actions that are considered important to achieve desired results (Sondang, 2012:36).

Organizing According to Henry G Hodges, the organizational structure has 4 shape, pyramid shape, vertical shape, horizontal shape, circular shape (Siregar, 2021:28). According to Wren and Arthur G. Badaeian (2009:216-221), organizing principles that can be used effectively to perform organizational functions in management, namely, the principle of division of work, the principle of authority and responsibility, the principle of discipline, the principle of unity of command, the principle of unity of direction, the subordination of individual interest to general interest, the principle of remuneration.

Actuating in the management function is the process of mobilizing, motivating, and directing members of the organization to carry out the plans that have been set (Bachrach, 2016:231). According to Terry (2019:17), Actuating is quite closely related to human resources which are ultimately at the center of management activities. Actuating also includes periodic evaluation of the team's progress to ensure everyone stays on track. With effective actuating, work processes become more dynamic, and organizational goals are more quickly achieved through good team synergy.

Controlling is the process of determining what must be achieved, namely the standard, what is being done, namely assessing the implementation according to the plan, which is in line with the standard (Terry, 2019: 166). In general, controlling has three types that are often carried out by organizations to control activities (Siregar, 2021: 46):

- Preventive and Repressive

This control is about the timing of the implementation of the control, such as when it will be implemented. Preventive control is carried out before activities are carried out and has a preventive nature. Meanwhile, repressive control is evaluation in nature, in order to prevent deviations that can occur in the future.

- Active and Passive

This control relates to how closely the control is carried out. Active control is control that is carried out where activities are carried out, witnessed directly at the location by those in control. Meanwhile, passive control is the opposite of active control, which is not carried out directly at the location, or carried out remotely.

- Internal and External

Internal and external control, closely related to the party doing the controlling. People who carry out overall control can come from internal or external to the organization. And this control can be done directly or indirectly.

RESULT AND DISCUSSION

The restoration process of Penangkapan Pangeran Diponegoro painting by Raden Saleh is a clear example of the comprehensive application of management functions, especially in terms of planning. Adek Wahyuni, Head of the Management Bureau of the Presidential Palace of the Republic of Indonesia, started this initiative after realizing the importance of maintaining historical artworks before they were exhibited at the National Gallery of Indonesia in 2012. The planning stage began with consultations with restoration experts from Singapore to assess the actual condition of the paintings, which then resulted in recommendations for restoration actions to maintain their visual integrity and historical value (Adek Wahyuni, Personal Interview, October 04, 2024). This is

in line with Siagian (2012:36) opinion that planning is an activity of selecting facts and formulating activities to achieve certain goals.

The organizational structure in this restoration is horizontal, involving various parties with equal roles. Adek Wahyuni is the main person in charge, while the Arsari Djojohadikusumo Foundation is the financial backer. Goethe-Institut acts as a strategic partner that facilitates international relations and plays a role in designing the restoration plan with the foundation, including as a liaison in bringing in a professional restorator from Germany, Susanne Erhards. This collaboration reflects the principle of Unity of Direction (Wren & Badaeian, 2009:216-221), whereby a single restoration goal is coordinated in a unified plan involving various parties.



Figure 2: Organization chart of the restoration activities of the painting lukisan Penangkapan Pangeran Diponegoro.

Source: archive of Adek Wahyuni, 2013.

Implementing the restoration (actuating) emphasizes self-motivation and technical decision-making by Susanne Erhards. As the sole restorator, Susanne Erhards took full responsibility for the restoration process, such as testing the chemical solvents to be used, removing the overpainting, and applying the new varnish. Her ability to manage resources independently while maintaining technical discipline demonstrates effective application of the actuating function (Bachrach, 2016:231). What Susanne Erhards did is in line with what Terry (2019:17) explains that actuating includes not only administrative aspects, but also self-management in the face of work challenges.



Figure 3: The restoration process of the painting Penangkapan Pangeran Diponegoro.

Source: <https://nationalgeographic.grid.id/read/13284896/men-elanjangi-lukisan-karya-raden-saleh>, 2013.

The restoration of Penangkapan Pangeran Diponegoro painting by Raden Saleh was carried out in two main stages, namely in 2012 and 2013. The first restoration conducted in 2012 focused on cleaning the yellowed varnish layer, treating mold, and repairing deformations on the canvas. The second restoration in 2013 involved more in-depth interventions, including the repair of the stretcher structure, removal of overpainting, and inpainting as well as applying new varnish to restore the authenticity of the object details of the Penangkapan Pangeran Diponegoro painting (Susanne Erhards, Personal Interview, April 27, 2024).



Figure 4: The condition of the painting of the Penangkapan Pangeran Diponegoro before the restoration process.
Source: Documentation by Susanne Erhards, 2012

Before the restoration, the painting was found to be in relatively good condition structurally. However, the varnish layer had significantly degraded, resulting in a yellow-brown discoloration and reduced visual clarity. In addition, deformation of the canvas and damage to the gypsum ornamental frame were also major concerns. Based on further analysis, it was discovered that the painting had undergone a previous restoration intervention conducted in the Netherlands around the 1970s, where linen patches were found on the canvas back and overpainting that did not match the characteristics of the original work (Susanne Erhards, Personal Interview, April 27, 2024).

The restoration stage involves several important processes. In 2012, varnish and mold were treated using selective chemical solvents. 70% ethanol was used to remove the mold without damaging the original pigments. Alizadeh (2017:139) emphasizes that the choice of solvent should consider the evaporation rate and compatibility with the painting material so as not to leave harmful chemical residues. In 2013, the deformation on the canvas was treated with a strip lining technique to strengthen the edges of the canvas without changing the original texture. This technique is in

accordance with conservation principles that emphasize minimal intervention to the artwork (Schwarz, McClure, & Coddington, 2023: 473).

The overpainting from the previous restoration (1970s) was removed to reveal the original details of the painting, in the coconut tree and mountainside objects. After this process, a new layer of dammar-based varnish was applied to protect the surface of the painting while restoring the visual luster that matches the original characteristics of the work. The ornaments on the frame that were damaged and loose were then removed for the pasting process. Each separated piece was gradually reattached using natural rabbit glue. After the attachment process was completed, gaps were filled using a chalk-based material before the inpainting stage using Winsor & Newton brand watercolors. To maintain aesthetic compatibility with the original elements, a metallic luster effect was added to the frame using special pigment Paraloid B-72 by Dr. Kremer Aichstaetten (Susanne Erhards, Personal Interview, April 27, 2024).



Figure 5: The condition of the painting of the Penangkapan Pangeran Diponegoro after restoration.
Source: Documentation by Susanne Erhards, 2013

Supervision (controlling) is carried out strictly through direct monitoring by the staff of the Presidential Palace Management Bureau of the Republic of Indonesia during the restoration process, both in the Merdeka Palace environment and at the Arsari Djojohadikusumo Foundation. This strengthens the practice of active and internal control, as stated by Siregar (2021: 46). Evaluation of the restoration results was carried out through visual inspection, where success was seen from the reappearance of painting details that were previously covered by a layer of yellowed varnish. However, the lack of a long-term post-restoration maintenance plan was a major drawback. This evaluation reflects two important stages in the controlling process according to Terry (2019:166), namely comparing results with standards and taking corrective action if necessary.

Penangkapan Pangeran Diponegoro painting

restoration program proves the importance of a collaborative approach in cultural art restoration management. Collaboration between the government, non-governmental organizations, and international experts has proven to be able to produce restorations that meet technical and historical standards. However, the findings also highlight the need to strengthen the documentation system, a more structured delegation of authority, and a post-restoration monitoring program.

CONCLUSIONS

The restoration of the painting Penangkapan Pangeran Diponegoro (1857) has systematically applied management functions. It begins with careful planning, including analyzing the condition of the painting, consulting with restoration experts, and determining preservation goals. Organizing applies a horizontal organizational structure that is collaborative, involving the Management Bureau of the Presidential Palace of the Republic of Indonesia, Arsari Djojohadikusumo Foundation, Goethe-Institut, and Susanne Erhards as the restorator. The division of tasks based on specialization, resource allocation, and cross-institutional coordination have been done well. In implementation, Susanne Erhards was able to apply the principles of self-management and problem-solving to achieve optimal results according to conservation standards. Supervision and evaluation of restoration results were conducted actively and rigorously, both through direct monitoring. The evaluation of the results showed the success of the restoration, as seen from the restoration of the details of each object from the Arrest of Prince Diponegoro painting. The restoration that has been carried out not only preserves the painting and the history contained in it, but the condition and quality of the restoration are also factors that influence the determination of the work (Susanto, 2021:95-96). The next challenge lies in the sustainability of the maintenance and periodic evaluation mechanism after the restoration.

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