

ABSTRAK

Skripsi ini merupakan kajian mengenai praktik *gallery sitter* dalam konteks Pameran Seni Eventual, dengan penulis yang memiliki pengalaman sebagai *gallery sitter* di Srisasanti Gallery. Penelitian ini bertujuan untuk mengisi celah literatur terkait pekerjaan di belakang layar dalam dunia seni, terutama untuk non-seniman, non-kurator, dan non-elit. Fokus penelitian adalah pada *gallery sitter* yang bekerja dalam Pameran Seni Eventual di Yogyakarta, yakni Artjog dan Biennale Jogja, sebagai representasi pameran besar di kota tersebut. Metode penelitian melibatkan observasi partisipatif, wawancara, dan analisis konten terhadap aspek-aspek praktik kerja *gallery sitting*, termasuk interaksi dengan seniman, kurator, dan pengunjung. Hasil penelitian akan menganalisis karakteristik, motif, dan pengalaman *gallery sitter* dengan menerapkan analisis berbasis pendekatan antropologis pada konsep pameran. Sehubungan dengan hal tersebut, skripsi ini berkontribusi dalam pemahaman tentang peran *gallery sitter* dalam ekosistem seni dan membuka wawasan terhadap peran pekerja seni yang sering diabaikan. Dengan harapan, penelitian ini akan meningkatkan penghargaan terhadap praktik-praktik pekerja di balik ruang pamer dan memperkaya pemahaman tentang seni kontemporer.

Kata Kunci: Gallery Sitter, Pameran Eventual, Artjog, Biennale Jogja.

ABSTRACT

This thesis is a study on the practice of gallery sitting in the context of the Eventual Art Exhibition, with the author having experience as a gallery sitter at Srisasanti Gallery. The research aims to fill a gap in the literature regarding behind-the-scenes work in the art world, particularly for non-artists, non-curators, and non-elite individuals. The research focuses on gallery sitters working in the Eventual Art Exhibitions in Yogyakarta, namely Artjog and Biennale Jogja, as representations of major exhibitions in the city. Methodology of this research involves participatory observation, interviews, and content analysis of various aspects of gallery sitting practices, including interactions with artists, curators, and visitors. The research findings will analyze the characteristics, motives, and experiences of gallery sitters by applying an anthropological approach to the concept of exhibitions. In this regard, this thesis contributes to an understanding of the role of gallery sitters in the art ecosystem and provides insights into the often overlooked roles of art workers. It is hoped that this research will enhance appreciation for the practices of workers behind the exhibition spaces and enrich the understanding of contemporary art.

Keywords: *Gallery Sitter, Eventual Art Exhibition, Artjog, Biennale Jogja*