
SOCIUS:

Jurnal Pendidikan dan Pembelajaran Ilmu Pengetahuan Sosial

Volume 11, No 1, April 2022, pp. 50-60

P-ISSN: 2089-9661 | E-ISSN: 2089-967X

DOI: [10.20527/js.v11i1.12469](https://doi.org/10.20527/js.v11i1.12469)Open Access: <https://ppjp.ulm.ac.id/journal/index.php/JS/index>

RIVER HISTORIOGRAPHY IN THE WORKS OF SOUTH KALIMANTAN PAINTS 1950-2000Wisnu Subroto¹, Putri Dyah Indiyani²¹Lambung Mangkurat University, Indonesia²Lambung Mangkurat University, Indonesia

ARTICLE INFO*Article history:*Received 21 Februari
2022

Accepted 22 Maret 2022

Available online 15 April
2022

Keywords:

River; Culture

Transformation;

Painting; History

ABSTRACT

The life of the river community in South Kalimantan with the dynamics that surround it over time has undergone a cultural transformation. The cultural transformation that is sometimes so fast makes the orientation of the people change too. These changes are recorded and illustrated in the works of painters from South Kalimantan through scratches on canvas. This research has the aim of being an inventory as well as an insight into the meaning behind river paintings in South Kalimantan as a representation of past communities. The historical method is used to explore data and facts from events left by historical actors, both in the form of writing, paintings, and relics that they have used. Changes in the people of South Kalimantan can be seen or traced through historical research. The results of this study can clearly describe the social reality and beauty of the river communities in South Kalimantan which have changed through the painter's strokes in pictures from time to time. This reality can provide a new understanding of painting as an aesthetic portrait of the traces of the past. Thus, river painting in South Kalimantan can be viewed from various aspects, one of which is through its historiography.

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INTRODUCTION

Modern painting in South Kalimantan began to grow since the beginning of independence, with Gusti Sholihin Hasan as a pioneering figure. From Sholihin emerged the regeneration of South Kalimantan painters, both those who later continued their academic studies in Java, or who developed themselves self-taught (Hajriansyah, 2019). According to Misbach Tamrin, Sholihin's teaching method of painting, apart from delivering theoretical explanations, also invites his students to paint together outside or in the field. Painting in nature is a method that has long been practiced in the West. The English landscape painters (naturalists) and the Barbizon group in France painted directly outside the studio (in nature), as it was facilitated by the development of the means of production (Dienaputra, 2012).

In Indonesia, the painting movement outside the studio, in nature, gained momentum after S. Soedjojono propagated it in an agitative way. He not only gives an example of a direct painting of objects in nature but also writes with a revolutionary spirit, inviting young aspiring painters to be confident in their abilities (Agus Burhan, 2008). The natural environment of South Kalimantan consists of the Meratus highlands and the Barito river valley. The Meratus Mountains divide the territory of South Kalimantan into two and are bounded by the Java Sea to the south. The two main rivers in South Kalimantan are the Martapura river and the Negara river, both of which are tributaries of the Barito river that divides South Kalimantan and its upstream is now in Central Kalimantan in the Schwaner mountains, while its estuary ends in the Java Sea (Dozan & Cholis, 2020). Several studies on the city of Banjarmasin have been carried out by several researchers, but the discussion is still focused on economic and trade issues which are supported by geographical conditions. The inspiration for this article came from a book (Soedarso,2000), which wrote about the History of the Development of Modern Art in Indonesia, which discussed the development of art in Indonesia. Carl Bock, an adventurer and researcher from the Netherlands on a trip down the rivers in Kalimantan, also wrote his paintings in his book and wrote what he saw about South Kalimantan specifically included in one chapter. Bambang Subiyakto discussed shipping and river transportation about shipping and river transportation. Trade and economic activities in South Kalimantan are driven by the main river, namely the Barito river.

Based several findings, it was obtained about painting which is an expression, idea, imagination, and expression, poured by the artist on his work. In the formation of work,

especially a painting, it must have various elements and principles of appearance. Including style or flow, technique, and media used. It aims to give an aesthetic impression and show the character of the artist's work (Maghdalena & Suryadi, 2019).

The historical method used in studying river paintings in South Kalimantan was carried out due to technical problems, and the method the author studied was historical. Before conducting an in-depth study, the author went through stages such as determining the theme, forming a research plan, mentoring, and discussing. After these stages have been carried out, the research is carried out (Triani et al., n.d.). Theoretically, historiography has two meanings: first, historical writing, and second, historical writing (Kurniawati, 2015).

The novelty in this study is that the researcher cites paintings in the South Kalimantan region which are original works of the indigenous people who inhabit South Kalimantan and photograph past events through paintings. So that it can be seen flashback history that occurred in this region.

RESEARCH METHODS

History is one of the important methods used in studying or conducting research in the field of arts and culture. The historical method demands a search based on the most accurate primary data based on time, which can be proven in numbers. That is, historical research requires a detailed analysis based on the evidence that can be shown. The historical method or historical approach also includes a socio-cultural approach. This is related to the issue of the cultural identity of the community at that time. This study aims to explore the identity of the people of South Kalimantan through the paintings made by painters from this province.

RESEARCH RESULTS AND DISCUSSION

A. The Work of The Painter of South Kalimantan

Impressionism in Banjarmasin emerged when Solichin began to draw effects in passing the displayed objects. So that art connoisseurs can feel the atmosphere in the flow of Impressionism images at a glance. The development of South Kalimantan's art in history has a fairly long tradition, since the Sholihin era in the 1950s. Although there are not many works, this artist is quite meaningful for the development of art in South Kalimantan as a pioneer. Since the sholihin era, there has been a revival of the regeneration of fine arts cadres in South Kalimantan. Hajriansyah in the Gallery of Fine Arts Journal, through the article "Four Periods of South Kalimantan Painting: A Historical Review", divides four periods of South Kalimantan

Painting. The first is the Sholihin period, the second is the Thamrin Misbah and his generation. The third is the era of academic painters and studios and the fourth is the latest era since the early 2000s (Nurhayati, 2016). Natural painting does not only depict what is in nature in a naturalistic or realistic way. Philosophical and idealistic views see nature as an element forming human civilization.

The philosophers of antiquity even saw that life was formed from the elements that exist in nature, such as water and fire for example. Along with the development of classical thought after, the view was then oriented toward humans as the main entity that thinks and can produce civilization. Nature is seen as a resource that can be explored and exploited to build human civilization. Including painting, where nature is then seen in an idealistic and romantic way. Idealistically, natural structures are seen on the one hand as eternal, as in the view of neoclassical and cubistic painters. Meanwhile, on the other hand, romantically and in contemporary works, nature is considered to be increasingly being eroded by the pace of modern technological progress that exploits life.

Just as Western painters, who influenced the development of modern painting in Indonesia in general and South Kalimantan in particular, who paints nature as objects that are beautiful and timeless, South Kalimantan painters also create works with natural objects in their surroundings that are beautiful and exotic. In fact, along with the development of tourism, natural objects of mountains and rivers along with the dynamics of their people are explored for their exotic sides. Based on our research, paintings of natural landscapes (mountains) and rivers are the main objects of a painting by South Kalimantan painters. At least, nature becomes the cultural background of the dynamics of the people who inhabit the area along with river areas and mountainous landscapes in South Kalimantan.

As far as our search for several photo collections of paintings obtained from exhibition catalogs took place in Banjarmasin from 1999 to 2019, we grouped two models of painting objects with the theme of culture and the natural environment. The first is a natural landscape painting of mountains and their forest, and the second is a painting of a river and its people. We will further explore this painting of the nature of mountains and rivers, from the views of South Kalimantan painters, through a review of several works.

1. Painting of Misbach Tamrin

Misbach Tamrin is a second-generation painter after Sholihin, who paints in a modern way using canvas and oil paints in South Kalimantan. Apart from being a painter,

he also creates works of monuments in regencies/cities in South Kalimantan, including his works: the PKK monument at the Panin roundabout and the Antasari Market intersection in the city of Banjarmasin; Taman Cahaya Bumi Selamat, Martapura city (Banjar district), horse monument on the bridge in Rantau city (Tapin district); relief diorama at the office of the regent of Kandangan city (HSS district); the hornbill's monument in HST district; the struggle monument in Balangan district; and so on (Hairus Salim and Hajriansyah, 2015: 116-133).

Misbach is a direct student of Sholihin, who is a pioneer of modern art (painting) in South Kalimantan. He continued his studies at ASRI Yogyakarta at the encouragement of Sholihin, and later had a considerable reputation in the Indonesian art scene. He is still actively working and participating in exhibitions to this day. The painting discussed in this paper is "Mother Pertiwi Crying" (IPM), which was painted with oil on canvas, with a size of 60x120 cm, and was made in 2011. The photo of this painting is in the catalog of the Selected Works of the National Gallery of Indonesia and Artists. South Kalimantan with the theme Barito Sign, on 7-14 July 2011 at the Sari Building, Taman Budaya, South Kalimantan Province.

IPM's paintings were made using realistic techniques and surrealistic nuances, photographing massive deforestation in the 80-90s in the Meratus forest area and the ecological impact of drought and bare mountains, by taking the symbol of the motherland crying. This painting is made in three screens (sections), the background on the horizon depicts the Java sea, the middle of the Meratus mountains looks dry, and the front is filled with giant trees with logging activities below. It depicts a pile of felled logs and a truck transporting the logs. In the middle background, between dry land and a row of upright trees, there are green mounds/hills that form the figure of a mother breastfeeding her child in a lying position facing the viewer (Rohidi, 2002).

The Meratus mountain forest is symbolized through this figure which refers to the meaning of Mother Earth, or the land of birth. Through this painting, the painter's view of his homeland is shown, in the form of bitterness and compassion for the natural conditions damaged by the massive logging of the Meratus forest. The same is true for Misbach's other painting entitled "Save Meratus!", oil on canvas, 90x150 cm, which was made in 2019. This photo is in the catalog of the 2019 Paddle Baimbai Grand Art Exhibition, 20-26 September 2019 at Big mall Samarinda, East Kalimantan. Horizontally, two parts of the Meratus

Mountains are depicted, on the left side the green and beautiful nature and on the right side, nature has been damaged by coal mining activities. In the middle section, crossing the left and right sections, a portrait of a mother breastfeeding her child is depicted, and below it is a mother orangutan holding her child in a miserable state.

A work of art is the embodiment and reflection of life's journey, experiences, observations of the environment, and the process of self-discovery. In this regard, a work of art cannot be separated from the existence of an artist (Prastiawan, 2017). An artist has the freedom and breadth to choose the source of art creation according to his artistic sensitivity and intellectual power, such as in life, as well as the mood that occurs within the artist (Patriani, 2016). Through this statement, it can be concluded that Misbach Tamrin's work depicts concern for the destruction of nature due to human greed, while she (nature) is a mother who breastfeeds humans who live under her affection.

2. Painting of Rizali Noor

After Misbach Noor, who had contributed a lot to the art world in South Kalimantan, new successors emerged who continued his struggle to revive the art in South Kalimantan, namely Rizal Noor. Rizali Noor is a third-generation painter, after Misbach, who continues his art studies in Yogyakarta. He had studied at the Fine Arts Education IKIP Yogyakarta, and after two years decided to move to STSRI ASRI Yogyakarta (but did not finish). In the early 1980s, he returned to Banjarmasin and worked at the South Kalimantan Cultural Park. Apart from painting, he also built a children's studio in what would later become the Sholihin Workshop for the South Kalimantan Cultural Park. The style of painting is more or less influenced by the typical cheerfulness of children in decorative nuances. In his painting on the theme of a river, which was exhibited in his solo exhibition at Bengkel Sholihin from November 28 to December 28, 2018, Rizali Noor photographed the nuances of a naive-cubistic riverside community. In this oil painting on canvas, he describes how the condition of the river in the city of Banjarmasin is getting narrower (and shallower) with the massive growth of buildings on the banks of the river. A river (with boaters and klotok) in the center of the painting appears to bend between the concrete buildings on the left and right.

Similar to the reality of the Martapura river today in the middle of the city of Banjarmasin, whose left and right sides are massively paved with concrete. The concrete buildings are described as multi-story and on average have a dome, as if to illustrate that Banjarmasin is a city of a thousand mosques. In the cheerful and religious atmosphere,

which is constructed through naive colors and styling, in addition to the religious atmosphere of the Banjar people, there is also a hint of concern over the loss of river culture which is increasingly being displaced by land-oriented development.

3. Painting of Umar Sidik and Steven

Relating to art and the things that cover it. The diversity of species found in the art world in South Kalimantan is an insight for other art cities. It can be concluded that the diversity of types of works in South Kalimantan is the result of the representation of distinctive images that have begun to have space for artists plus abstractions from reality or breaking into existing realities. To explore media, materials, techniques, visual characters, to issues that develop in society. Art creativity is a person's ability to produce works or ideas through visual art about something essentially new or completely new in the sense that it is unknown or has never been created before and describes reality to society (Wijaya, n.d.). The painter who has existed in South Kalimantan through his various works is Umar Sidik.

Umar Sidik is a self-taught painter who has been diligent in painting and exhibiting at the South Kalimantan Cultural Park since 2010. Previously, he worked as a screen-printing maker and a painter who peddled his paintings on the roadside. Since the intensity of his work in Taman Budaya, especially at Bengkel Sholihin, he began to develop his painting techniques and ideas under the direction of painter Zulian Rifani who had studied at ISI Yogyakarta. His persistence and his frequent participation in exhibitions on a national scale make his work more mature from a technical point of view and ideas, he chooses a realistic style with a juxtaposition technique (aligning objects in random compositions but contextually related) which characterizes the present. His paintings are themed on traditional markets (floating markets). the title "Pasar" (oil paint on canvas, 140x120 cm, 2015), depicts the activity of a mother and a child buying fruit for an old mother against an odd river landscape as a backdrop.

The river is drawn without water ripples, flat as foggy, but what characterizes it is the row of jukung as usual in the floating market. In the foreground, the shopping activity looks colorful but stiff, while in the background the jukung moorings look cold and seem abandoned. Meanwhile, in his other painting, "Menatap" (oil paint on canvas, 130x145 cm, 2019), the face of an old man with local ornaments is seen staring into the distance. In the background, coal mining activities are seen with factory buildings and urban flyovers as a backdrop. This painting is painted in a gloomy bluish tone.

A similar nuance is depicted in the painting of Steven, a young painter who is still studying in Banjarmasin and studying painting with the painter Nanang M Yus, entitled “Save Bekantan” (oil paint on canvas, 90x120 cm, 2017). A proboscis monkey sits on the remains of a felled tree, on its side, the chainsaw is propped up against the slanted remnant of the tree, while flat under the sawn tree trunks. Above it, there is a kind of virtual space arranged like a puzzle with a picture of a forest with trees and a pair of probosci's monkeys with their child sitting perched on two trees not far side by side. The virtual space with the puzzle apart is on the side of the probosci's monkey who sits like a contemplative human on a dark background. This painting depicts an irony similar to the earlier painting Menatap Umar.

4. Painting of Akhmad Noor and Didi Agus

One of the pioneers of painters in South Kalimantan who prioritizes unique and distinctive forms is Akhmad Noor. Akhmad Noor is a South Kalimantan painter who has been painting since the 1990s but has only been actively painting and exhibiting since 2015, having previously lived in Jakarta and worked as a photographer and designer. He was born, grew up, and lives until now on the banks of the Martapura River. Most of his life was spent witnessing the growth of the city of Banjarmasin in a village on the outskirts of the Banua Anyar river. His paintings are in a realistic photographic style, photographing the lives of the people on the banks of the Barito river and its tributaries, the Martapura river. Through his works entitled “Berlabuh” (oil paint on canvas, 75x110 cm, 2016) and “Go to school” (oil paint on canvas, 83x120 cm, 2017), a beautiful river landscape is seen. On the one hand, at Anchoring, depicts the moorings of pilot boats that used to tow coal barges; and on the other hand, in Going to School, a green waterfront landscape is depicted and in front of it slides a boat with children in school uniforms, one of whom is rowing. The two paintings above, when aligned, illustrate a paradox.

On the one hand, the beautiful and melancholic atmosphere of the riverbanks is at the same time marginal, while on the other hand, it is like describing the actual “ruler” of the rivers in South Kalimantan, namely the rows of coal barges tugging boats. As depicted in the actual situation, an irony crosses the natural landscape of the river that sustains the Banjar people. Likewise, the same sense of irony can be seen, in the paintings of Didi Agus, a painter who was born and grew up in Malang and moved to live in Banjarmasin, who has been actively working and exhibiting in the city of Banjarmasin since the early 2000s. His

painting, entitled “Semangat” (oil paint on canvas, 120x180 cm, 2017), captures a river landscape similar to Akhmad Noor's painting, where three children in school uniforms are pedaling a boat.

However, in this painting, the green border is depicted with a red and white background which is the color of the Indonesian national flag. The faces of the cheerful children (pride) seem to depict the exoticism of the edge which is also mixed with the atmosphere of being marginalized, while other urban children go to school through smooth roads delivered by vehicles.

B. Transformation of Culture and Natural Environment

Complete transformation or change, absolutely anything; people, culture, including art, and the arts. Humans and art used to change things to become more meaningful, since prehistoric times, cavemen turned empty walls into narratives, leaving something for us to understand. On the other hand, without the transformation aspect, no renewal or no new meaning, can it be called good art? Art and the artistic process will continue to transform materials into new objects or new images which in turn can produce transformations in society, either knowledge, understanding, or awareness (Sundari, n.d.). Transformation also always occurs in all creative processes, work-making techniques, discourses, and regulations in the world of arts and education, which carry out programs to change students for the better. Even in a commercial environment, changes for the better are still being made. In the end, art cannot be separated from social and cultural functions and becomes a mechanism for transformation. (Gunawan, 2018)

Along with globalization, changes in the natural environment in South Kalimantan seem massive and very fast. The Meratus mountain area, for example, as illustrated by Devi Damayanti's research, appears to be entangled in a series of problems, especially those related to the natural environment and the socio-cultural changes of its people, which are intertwined with the rampant exploitation of natural resources in South Kalimantan. Similar changes also occur downstream, in Kuala, where the capital city of South Kalimantan, namely Banjarmasin, has begun to be eroded by developments that are increasingly land-oriented with tall and majestic concrete buildings. The river environment and its people are increasingly marginalized, by paved roads that make it easier for people to move. This change inevitably brings a new culture and a different perspective than before. If nature was previously seen as the motherland, as in the romance of Misbach Tamrin's painting, the landscape of mountains

and rivers is now only seen as a beautiful exoticism and has been crushed by development. Rivers are sifted to look neat and attractive, as seen in Rizal Noor's painting, and the children along the river are marginalized by the speed of vehicles on the highway.

What remains is memories and irony, such as the beauty that is juxtaposed with the marginalized in the paintings of Akhmad Noor and Didi Agus. The local culture, which used to be regarded as the high culture of civilized society in the highlands, remains only as a memory of being crushed by the exploitation of nature through logging and mining on a massive scale, such as in Umar Sidik's painting. The condition gave birth to a psychological impact of "culture shock" as Damayanti felt when she saw Meratus' environment today. All new innate cultures from the progress of civilization cause problems on the one hand, in addition to progress with all its cultural devices. This seems to be documented in the paintings of South Kalimantan painters today.

CONCLUSION

Writing history does not only belong to historians, artists also take part in reminding historical events through scratches in paintings. The expression of the soul of the painter/artist era in painting is a historical record that is presented or displayed to describe the social reality of society. The painters in South Kalimantan express what they see in the daily life of river communities as ideas and ideas to inform the public that the people of South Kalimantan are people who have had river culture since ancient times. It is through the colors in the painting that the beauty and social reality of the river communities in South Kalimantan are depicted and told. The painters in South Kalimantan express what they see in the daily life of river communities as ideas and ideas to inform the public that the people of South Kalimantan are people who have had river culture since ancient times. It is through the colors in the painting that the beauty and social reality of the river communities in South Kalimantan.

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