

## Research Article

# Viewing the Development of Tulungagung Artistry

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**Abstract.**

The existence and development of art in a region of Indonesia is perceived as a form of support and contribution to the existence of art in Indonesia, while it can also be part of the capital strength and dignity of a nation. The same goes for the efforts to trail the development of art in Tulungagung as a part of modern art in East Java. It is the gait and character of the driving artists that voice and move the next generation of modern art, so that Moelyono's role as a character in the Tulungagung arts can drive the next young generation in both Tulungagung and East Java. This condition encourages our research to see the modern art in Tulungagung. This research leverages the qualitative approach by filtering the data through document analysis and interviews. The result of classification and data analysis describes that modern art in Tulungagung, based on the periodization model by Sanento Yuliman, can be recorded in the third period (1960-present). Although there were no traces of the first period (Mooi Indie 1900-1940) and the second period (1940-1960), the development of Tulungagung art in the third period also seems to be dominated by the figures of college graduate artists from Art College in Indonesia. Therefore, the classification of the periodization of art development in Tulungagung is named by: (1) the period of Art College influence in Indonesia 1970-1980s, (2) the period of Art College influence in Indonesia 1980-1990s, (3) The Period of Art College influence in Indonesia 1990-2000s.

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## 1. Introduction

The existence and development of art in regions in Indonesia is the motor and supporter of the existence and development of art in Indonesia in general. There have been many works of Indonesian artists which is worth considering and get very high appreciation in the scope of International art. If we observe, the existence of awarded artworks or highly appreciated in the world, are the works of prominent Indonesian artists from various regions in Indonesia. Therefore, seeing the existence and the local art cannot

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be separated from seeing the gait and existence of the figures. Likewise, to see the art in Tulungagung, we can never leave the role and gait of the figures, one of which is Moelyono as one of the driving figures of Modern and contemporary art in Tulungagung.

Moelyono's role as a Tulungagung artist seems to be a milestone in the existence of Tulungagung art that the development is worth to be observed to date. Moreover, the existence of the "Sun Painting Studio" which is managed by one of the Tulungagung artists, can add to the dynamics of art in Tulungagung. Sigit Priyananto's character can theoretically explain Sigit Priyananto's role theory and structural functionalism theory in the studio.

The artists' factor is considered important when their figure leaves a trace in history and is recorded in the development of art. Artists will produce art artifacts as visualizations of the socio-cultural conditions of the time they lived in that particular time. The factor of the artist as a creator of the artwork will not be separated from the genetic aspects. The personality aspects of the artist can never be separated from their cultural aspects, physical environment, era, social and political conditions of their nation, and everything that shapes their life with all his visions and missions. That's why seeing the development of art in Indonesia cannot be separated from the figures of artists or artistic institutions that were part of their era. In this context, [1] explains that every work of art reflects more or less the setting of the society in where the art was created. A work of art exists because an artist created it and that artist always comes and lives from a particular society. Life in society is a reality that is directly faced as a stimulus or trigger for their creativity. When dealing with the stimulation of their work, the artist may be merely a witness to society, or they may also be a critic of society. In this case, the artists play the role of their existence which is detached from the values held by their society. So, even though the artists live in a society with its own values, they learn to live by those values, they also have a right to agree or disagree with that society's values.

The existence of Art College in a particular place has an impact on producing artists, including local artists [2], which support their role in the development of art in Indonesia in general. In that context, Yudhoseputro also explained the importance of recording art history and the role of the Art College which cannot be underestimated as a center of information about the development of art in an area, as also stated by Yudhoseputro, that the tertiary education of art is a center of information about the development of the nation's arts and culture, which initially it did not have its own communication

and information media that could affect the efforts in developing the community's appreciation of art [3]. This also happens in other infrastructure institutions, such as museums, centers of fostering and developing arts and culture, both government and private institutions.

Djuli Djatiprambudi also said that there is enough information about the field of Indonesian art written in various languages and for various interests because its existence has not been comparable to the long development of Indonesian art [2]. If a chronological line is drawn, the history of Indonesian art has passed so long, from the stone age to the present. It is actually quite easy to boost art publications. The results of writing undergraduate theses, theses, and dissertations in every tertiary institution that has graduated a bachelor's, master's, and doctorate in the field of fine arts, have to be published as a book when they are considered as good. Therefore, based on this background, this research on the development of Tulungagung art is regarded as very necessary.

## 2. Method

This study uses qualitative research by utilizing data sources, namely: (1) informants, consisting of prominent Tulungagung artists, cultural observers, and art educators in Tulungagung City, as well as artists and curators from Tulungagung even though they are no longer domiciled in Tulungagung, (2) Documents in the form of books, articles on the internet and traces of the works of the artists on their personal IG accounts, which record the artistic activities of Tulungagung artists, articles in newspapers or magazines and exhibition catalogs. The informants were selected using the purposive technique, because of their role and prominence in the arts in Tulungagung, East Java, and Indonesia. This technique is used with the tendency of researchers to choose informants who are considered to know a lot of in-depth information and problems and can be trusted to be a solid source of data; because the retrieval of data sources with purposive sampling technique in qualitative research is not as a representative of the population, but more likely to represent the information (Sutopo, 2002:56). The data collection in the form of direct and indirect interviews was carried out to collect the data in the form of period/time, the figures involved, etc. Then the qualitative data analysis model that is considered suitable for this research is the interactive analysis model [4].

### 3. Result and Discussion

Tracking and recording the development of Modern art in Tulungagung according to the periodization of artistic development of Sanento Yuliman's version, it can be noted that, there were no traces of Tulungagung art in the First Period ( Mooi Indie 1900-1940), and in the Second Period (1940-1960). Thus, what can be noted is the development of Modern art in Tulungagung in the Third Period (1960-present).

Based on the tracking of the driving figures, whose most of them were formally educated at the Art College with different educational periods and generational sequences, therefore, the naming for recording the period of artistic development in Tulungagung is distinguished by the following name: (1) The Period of Art College influence in Indonesia #1 (1970-1980s); (2) The Period of Art College influence in Indonesia #2 (1980-1990s); (3) The Period of Art College influence in Indonesia #3 (1990-2000s).

#### 3.1. The Period of Art College Influence in Indonesia #1 (1970-1980s)

The development and resonance of art in Tulungagung can be identified since the Third Period (1960-present), where the "Period of Art College influence in Indonesia #1" was marked by the gait of Moelyono, one of the prominent Tulungagung artists who had a high education in the field of fine arts, and who is famous for his work project "art for awareness". Moelyono is an artist who chooses to live in Winong Village, Kedungwaru District, Tulungagung, East Java. He engages in the life of the village community, invites them to do art and expresses their problems through visual language. His work in Indonesian art has been included in international art exhibitions until now. Another figure in this period who also still exists in art is the painter Wiji Paminto Rahayu who is also highly educated in fine arts.

Moelyono's work, which could be said to be controversial in Indonesia at the time, especially with his "art for awareness" project, certainly cannot be separated from his "association" during his studies at The Indonesian Institute of the Arts (ISI) in Yogyakarta, which is still nuanced viscously with the GSRBI (Indonesian New Art Movement). In this context, asserts that an artist works based on the influence of texts or works of art that they have ever known. In a work of art always can be recognized the other artwork that influenced it. This is why in an era, a period, or a generation is known to have various characteristics that are almost the same.

### 3.2. The Period of Art College Influence in Indonesia #2 (1980-1990s)

Moelyono's role at that time as a drawing teacher at Catholic High School (SMAK) in Tulungagung (1980s) eventually resulted in generating the next period of artistic development in Tulungagung (The Influence of Art Colleges in Indonesia #2), in which the figures of some leading artists in this period are Moelyono's "students", like Agoes Koecink, who is now affiliated with Surabaya-East Java arts. Koecink's character in the arts of East Java is shown by his artistic achievements in international exhibitions with his doodle art. Agoes Koecink's contemporaries who are also Moelyono's former "students" are Maryoko, who is still living in Tulungagung and is pursuing her glass painting. In this period there were also Tulungagung artists whose prominence was developed in the field of art education, and managing an informal art education institution that he pioneered, which further brightened the art of Tulungagung. The Tulungagung artist named Sigit Priyananto, whose higher education in art was taken at the art Teacher Training Institute (LPTK) of The Institute of Teacher Training and Education (IKIP) Malang. The informal art education institution he manages is also quite influential in Tulungagung, namely the Matahari Painting Studio. In the context of artistic regeneration, the proximity of art as a product of society, that it is the society that educates prospective artists to become artists. Without society, it is impossible for an individual to develop himself into an artist, because the value in the works of art presented by artists can be accepted by society as progress, novelty, and the rise in cultural standards. In society, people can learn to live from art. The position of art is parallel to science, religious messages, and philosophical findings. Art was highly valued in an educated elite society.

### 3.3. The Period of Art College Influence in Indonesia #3 (1990-2000s)

"The Period of Art College Influence in Indonesia #2" caused the nuances of Tulungagung's artistry to become more and more widespread with the work of several artists identified as artists under the generation or after the era of Agoes Koecink's character. Thus, this generation exists and can be classified as "The Period of Art College Influence in Indonesia #3", because some of its young artists are also educated in art from several Art Colleges in East Java. Even in this contemporary era, it appears that artists born in Tulungagung whose later affiliated with Surabaya-East Java artists, which artworks

already exist and known for their choice of new media art forms. The artist born in Tulungagung is Benny Wicaksono, who now lives in Surabaya.

If we look back at Benny Wicaksono's character as an artist from Tulungagung, who is pursuing a new media art form in East Java, actually is also inseparable from Moelyono's 'courage'. Moelyono's courage to take part in the arts by returning to the town at that time, and his courage in choosing the form of art he practiced, constituted a new discourse. As a graduate of Art College in Yogyakarta which at that time delivered an art movement in Indonesia (GSRBI), Moelyono came up with his controversial works because they did not use conventional media, but he used alternative media instead. This condition seems to have also become Benny Wicaksono's choice in the development of contemporary art today.

#### 4. Conclusions

The existence and development of art in the regions in Indonesia is not as vibrant as the existence and development of art in big cities in Indonesia or arts and culture vessels such as in Yogyakarta, Bali, or in Bandung, as a locus with a very strong culture and tradition. However, the existence of art in the regions can contribute to the traces of the development of art in Indonesia, because art in the regions is driven by the role of the leading artists who can take part regionally and nationally. This condition is what happened in the development of art in Tulungagung. The character of the driving artist can give dynamics to the development of art in Tulungagung since the third period (1960-present).

Moelyono's character with his artistic projects in the GSRBI era as a result of his higher education in art can voice Tulungagung as a region that should be considered for its artistic development. Moelyono's artistic idealism, which seeks to develop his local arts, can become the driving force behind the birth of Tulungagung artists in the next period. Even some of the art figures of Tulungagung and Surabaya that exist today are actually his "students". Although several prominent artists from Tulungagung are more affiliated with Surabaya arts, those whose figures are better known as Surabaya artists from Tulungagung, such as the figures of Agoes Koecink and Benny Wicaksono as artists from Tulungagung who live in Surabaya.

Therefore, it can be concluded that the existence and development of Modern art in Tulungagung seems to be very much supported by: (1) the artistic achievements of

the characters who are highly educated in the field of fine arts (from the first to the third period: "The Period of Art College Influence in Indonesia #1", "Period of Art College Influence in Indonesia #2", "Period of Art College Influence in Indonesia #3"); (2) even since the existence of Moelyono's character, the dynamics of artistry in Tulungagung has been able to show the character of an artist who displays contemporary art forms whose existence is highly considered in East Java and Indonesia.

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