

Conference Paper

Map of Art Development of Batu City in Indonesia

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Abstract

This research is a follow-up to the study entitled "Historical Mapping of the Development of Modern and Contemporary Art in Malang", conducted by researchers in 2016. From the results of the study, it appears that in several periods of the development of arts in Malang, a noted Batu art figure was recorded, a trend seen since 1982. In addition, this research identifies the work of Batu artists as having a style with distinctive characteristics, namely the so-called "Batu realism style". This study seeks to map the stages of the development of arts in Batu City from the initial period to the current situation. This study used a qualitative approach by utilizing the data sources of Batu artists, Malang cultureists, curators from the city of Malang, curators, documents and art loci in Batu, whose data analysis utilizes interactive data analysis. The map of the development of arts in Batu has been started since the "Beginning" period, where the initial period was identified as an embryo of the development of Batu art which is still in the form of motivation that appears on a group of young Batu people who are inspired by illustrations, garden exterior decoration, and some aesthetic works from some seniors in Batu. Mapping can be noted from the development of Batu City arts is its existence and development since: (a) the "Batu Seni Pondok" period, starting in the 1980's, (b) the "Raos Gallery" period, starting in the 1989's, and (c) the "Current" period, which is recorded as the third generation since the "Pondok Seni Batu" where each period with variations in its development has implications for the development of art in East Java and in Indonesia.

Keywords: modern art, contemporary art, art history

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1. Introduction

This research is a follow-up study of the study be entitled "Mapping the History of the Development of Modern and Contemporary Art in Malang", conducted by researchers in 2016. From the results of the study, in several periods of development of art in Malang, apparently could not leave the recordings of several artists, some of them are currently identified and classified as Batu City art figures.

Batu City is part of Malang Regency, which was designated as an administrative city on April 27th, 1993. Which, basically the development of art history in Batu City cannot

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be separated from the development of art in Malang, because sixteen years ago, before Batu city developed into an administrative city separate from Malang, the recording of its artistic development was recorded as one with the recorded history of art history in Malang. Some written documents mention that the artist's appearance is a part of Batu in Malang, so that Batu artists such as Koeboe Sarawan and Slamet Hendro Kusumo later become part of the recording of Malang fine arts. As written by Agus Darmawan T (KOMPAS, Thursday, March 7, 1991) as follows:

Lalu, Bagaimana spirit seni lukis Malang? Dunia seni Lukis kota Malang ternyata jauh dari nasib malang. Buktinya dalam pameran kali ini Malang sanggup menghadirkan sejumlah 58 karya dari 21 pelukis yang telah dan akan mencekal jagad seni rupa Indonesia. Di kota dingin ini Nampak bertumbuhan potensi yang ramai mengibarkan ragam. Dari surealis seperti Agus Riyanto, Andi Harisman, Koeboe Sarawan, Slamet Hendrokusumo...

From the quotation above, it appears that the development of art in Batu was noted to have begin to show the development of its identity during the second Indonesian painting boom (around the 1990s), where artist's gait began to emerge and be recorded in the development of art in Indonesia. The role of Koeboe Sarawan, who is currently known as a senior artist in Batu, with his surrealist style has influend most of the young artists in Batu at that time. It can also be noted the role of Badrie, Slamet Hendrokusumo was followed by other young artists. The condition of Batu artist's is tend to soar in the second Indonesian painting boom with their surrealist style is also noted in Djuli Djatiprambudi's research findings as follows:

Boom yang terjadi di sepanjang dekade 1990 an sampai awal dekade 2000 terus menerus menunjukkan perubahan kecenderungan karya yang dipilih sebagai karya yang diperebutkan. Pada pertengahan dekade 1990 lukisan bergaya surealistik muncul ke permukaan sebagai karya seni yang diperebutkan. Keadaan ini berbarengan dengan kecenderungan praktik seni lukis surealistik Yogyakarta...sejumlah nama yang dapat disebut di sini ialah... Koeboe Sarawan... (2014: 118).

The development of fine arts in Batu also seems to be inseparable from the development of fine arts in Malang, as well as the role of the IKIP Malang Fine Arts Department, which encouraged the birth of Batu city artists, some of alumni of this department. In the development of the history of art in Malang, Agus Darmawan T (KOMPAS, Thursday, March 7, 1991) also wrote about the role of the Department of Fine Arts IKIP Malang as follows:

Tak Cuma itu. Di kota ini lahir Institut Keguruan Ilmu Pendidikan atau IKIP Seni Rupa Malang. Sebuah lembaga yang konon disemangati dan didukung oleh figur-figur dari Gabungan Pelukis Muda Madiun, seperti Kartono, Ismono dan Sudyono Sunindyo. Seni rupa, dan terutama seni lukis, lalu cukup marak berkembang di sini.

The existence of an Art College in an area has an impact in producing artists, including artists in the region, who support their role in the development of art in Indonesia. Yudhoseputro also explained that the importance of recording art history and the role of the art school which cannot be ignored as a center of information about the development of art in an area, as also stated by Yudhoseputro (2005: 41) as follows:

Pendidikan Tinggi Seni sebagai satu pusat informasi tentang perkembangan seni dan budaya bangsa, pada awalnya memang belum memiliki media komunikasi dan informasi sendiri yang dapat berpengaruh terhadap usaha untuk menumbuh-kembangkan apresiasi seni masyarakat. Hal itu juga terjadi di lembaga-lembaga infrastruktur lain, seperti museum, pusat pembinaan dan pengembangan seni budaya pemerintah maupun swasta, ...

It is deemed to be important and urgent if the mapping of the history of the development of art in Batu is carried out by art institutions. Even, Malang as a city that has potential and was recorded to have art activities that support the growth and development of arts in Indonesia. So it is appropriate and it's time for Batu to have a history of art apparently. The note is expected to be a reference also to track the development of arts in Indonesia.

The availability of historical information on the development of art in Batu is considered very urgent to be carried out for the development of arts activities in Batu in particular and the development of arts in East Java and in Indonesia. The existence of two art institutions in two State Universities (PTN) in Malang is also expected to open up further opportunities and opportunities for the birth of art critics and art curators, which in Indonesia can still be counted by fingers. In undergoing profession (art critics and curators), one of the critical tools or equipment needed by them is closer introduction to elementary artistry, cultural background, national and universal cultural aspirations, and style of art (Sudarmadji, 1991). Due to the absence of books or standard records about the development of artistic history in Batu city are adequate and worthy of being used as a reference, this research is deemed to be necessary to be carried out in order to meet these needs.

2. Method

This study used qualitative research, which utilizes data sources, such as: (1) informants, which consist of Batu artists, Batu cultureists, community leaders in Batu City, and Malang artists and curators, (2) Documents that record the activities of Batu artists' similarity, both in articles in newspapers or magazines and exhibition catalogs. Informants were selected using a purposive sampling technique. This technique is used with the tendency of researchers to select informants who are considered to know a lot of information and problems in depth and can be trusted to be a reliable source of data; because the retrieval of data sources with purposive sampling techniques in qualitative research is not as representative of the population, but is more likely to represent the information (Sutopo, 2002: 56). Data collection in the form of in-depth interviews conducted to capture data in the form of period / time, the characters involved, and so on. Then the qualitative data model is considered suitable for use in this as an interactive analysis model.

3. Results and Discussion

Mapping the development of art in Batu in this study, utilizing the development model of the history of Indonesian art in the form of Sanento Yuliman (1976) (see also in Sachari 2002), which divides the generation of art in Indonesia with the following pattern: (1) First Period, Mooi Indie (1900-1940), (2) Second Period (1940-1960), and (3) Third Period (After 1960). From the data analysis of the results of interviews, observations, and analysis of documents in this study, the mapping of the development of art in Batu can only be recorded since the development of modern art in Indonesia, because from the results of data screening, it appears that in the first period (Mooi Indie 1900-1940), and in the second period (1940-1960) art activities and art works in Batu could not be tracked. The movement of arts in Batu, can only be recorded in the third period (after 1960), and its existence cannot be separated from the development of art in Malang. So it can be concluded that the existence of arts in Batu is younger than the development of modern art in Malang. Sanento Yuliman (1976: 4, and in Sachari, 2002) explained that: "Masa ketiga berlangsung sesudah 1960. Masa ini ditandai oleh seni lukis yang disebut 'abstrak'. Pada lukisannya orang sukar atau sama sekali tidak melihat bentuk yang dapat dikenali sebagai bentuk objek dalam kenyataan".

The effort to map the artistic development period in Batu based on the "Third Period (after 1960)" version of Sanento Yuliman, agreed, find and map the artistic period in

Batu with a periodization pattern based on peak moments and the changes that occur in the life of artistic life in Batu, so then the mapping pattern is carried out on the basis of an agreement with the Batu likeness actors with a periodization pattern as follows: (a) the "Early (Motivation)" Period, (b) The "Pondok Seni Batu" Period, (c) the "Raos Gallery" Period, and (d) "Current" Period. The naming of the period was based on the development of activities and organization that emerged as the development of artistic activities in Batu, which was pioneered by the "Pondok Seni Batu" community. The naming of this proclamation is strived so that the recording who has done based on the time and style that appears in the similarity in Batu can be traced; in addition, the mapping of the artistic period in Batu was built with the pattern of the periodic presentation of art that was carried out on the basis of the peak moments and the changes that occurred in the artistic map in Batu. As Yudhoseputro said, the results of studies based on the results of research from various information data are alternative answers to the problems that have been formulated. An alternative answer is needed considering, the history of art is still young, especially in Indonesia. Based on these various theories, art history never presents a single, complete and homogeneous solution, but diverse or multiple (Yudhoseputro, 2005: 18).

3.1. Early Period (Motivation)

The first classification of artistic development in Batu begins in the "Early Period (Motivation)". From the results of interviews with 5 senior of Batu fine arts figures: Slamet Hendro Kusumo, Djoewari Soebardja, Badri, Koeboe Sarawan and Gusbandi Hariyoto (Kokot). It can be traced that the presence of arts in Batu could only be recorded since around the 1970-1980s, where there were several visual artists who made reliefs and sculptures for exteriors, which were supported by Herman, Tonsi Suprpto, and Trenggono. In addition there are also other art activities carried out by several people who are considered to be visual artists in Batu in painting, such as those carried out by Trenggono, Miftah Hadi (who had been a palace painter in Malaysia), and Dwi Kathon. There are also artists who pursue their artistic works by becoming comic artists, such as Wasito Adhi, and Tonsi Suprpto. The art activities in Batu in the 1970-1980s can be referred to as the initial stage (motivation) of the art activities in Batu later. From the results of the interview it can be traced that the activities of the arts performed by the novice turned out to be a trigger and motivation for the emergence of subsequent figures (Pondok Seni Batu), which increasingly build the way for the birth of a more established "art of Batu". Starting from observing, liking, admiring works of art and similar work done by

the early artists (Trenggono, Miftah Hadi, Herman, Dwi Kathon, Wasito Adhi, and Tonsi Suprpto), several young generations in Batu who are bound in friendship (friendship gamemates) often gather and work in art in the 1975s. They include Andreas Untung, Slamet Hendro Kusumo, Koeboe Sarawan, Djoewari Subardja, Andri Suhelmi, Agung TH, Dwianto Setiawan, Untung, Atmari Atmowiloto, who often gather and work in art.

3.2. The period of "Pondok Seni Batu"

The second classification of the map of arts development in Batu is marked by "The Period of Pondok Seni Batu". From the results of interviews, document analysis and field observations, "the relationship between friendship and the awakening of artistic work" has been able to build a community called "Pondok Seni Batu". The period of "Pondok Batu Batu" was built with the capital of 'love of art', so a group of young people who gathered in the spirit of friends who have been together since childhood then founded the group "Pondok Seni Batu" around 1982-1990s. This group was initially an active community, and cared for artistry, which later developed into a more organized group. As Imam Muhadjir wrote in the catalog of the exhibition "Kelompok 17 Pelukis Kota Malang" in 1998 as follows: "Sementara itu pada tahun sembilan puluhan beberapa mahasiswa jebolan IKIP Malang dan ISI Yogyakarta bersama pelukis muda lainnya telah mematangkan dirinya pada 'Pondok Seni Batu'. Ternyata waktu telah menguji keberadaan sanggar-sanggar tersebut". The initial pattern of community work activities in the "Pondok Seni Batu" is to "glance" at one to another's peer works. In its development the work patterns of the members of "Pondok Seni Batu" were colored by academic influences, because some of their members took formal arts education at ISI Yogyakarta (Koeboe Sarawan), ITB (Andri Suhelmi), and IKIP Malang (Djoewari Soebardja).

The "Pondok Seni Batu" activity became more intense when facilitated by a basecamp at the "Kawi Inn" owned by the Soeid family located at Jalan Panglima Sudirman number 19 Batu. The base camp was a place for gathering to share the concept of art and sharing art techniques. Other 'gathering' facilities for the "Pondok Seni Batu" group besides the Kawi Inn, also at the house of Ibu Darti (mother of Koeboe Sarawan), which is located behind the Raos gallery at the moment; and at the Gatot Bar house which is also one of the members of "Pondok Seni Batu". 'Gathering' activities in the "Pondok Seni Batu" community can be in the form of sharing, working, meeting and discussion activities. Community activities "Pondok Seni Batu" then also developed into a place of friendship and a place to visit the painters who have not been established to provide support to them. The hospitality activity was also accompanied by the activity of supplying

art work materials to the novice painters. Funds to provide material supplies were collected from fellow members of the "Pondok Seni Batu". Even then the "Pondok Seni Batu" community developed their activities in the form of workshops for some painting techniques. The existence of "Pondok Seni Batu" as an organized community in Batu at the time, seemed to be a 'different' community and organization, because the activity of "Pondok Seni Batu" was one of the community of art that arose between the rise of sports and community organizations. traditional arts.

The dynamics of the work activities of the "Pondok Seni Batu" community are also caused by 'friction' with the following figures: (1) the late Dr.C van Heycopten Ham (nicknamed Dr. Ten Ham, a maecenas), (2) the late Dr. Hazim Amir MA (cultural), (3) Yon Wahyuono (Malang artist), (4) Rudi Isbandi (Surabaya artist as 'mentor' who accompanied the Batu artists towards the exhibition "Gelar Akbar Seni Lukis Jawa Timur"), (5) the late Drs. Katjik Soetjipto (IKIP Malang art lecturer), (6) the late Maman Noor (Bandung curator), the late Amang Rachman (Surabaya artist), (7) the late Hardjiman (Yogyakarta artist and chairman of the Yogyakarta Association of Artists), (8) Ivan Sagita (Malang painter). From the interview with Yon Wahyuono, it was explained that his intense visit to "Pondok Seni Batu Batu" was actually his role as a sharing friend and competition partner to give spirit to each other in the arts, so that each party felt they got a lot of positive things. For the group "Pondok Seni Batu", the presence of figures who "came" to their community was felt increasingly to be an inspiration their work. Yon Wahyuono also said that Koeboe Sarawan's surrealist work was also colored by Koeboe's admiration for the surrealist style of Yayit Prabi, a Malang surrealist painter who now lives in Denmark. Even in the document in the form of an exhibition catalog "Kelompok 17 Pelukis Kota Malang", in 1998, the late Mamannoor, a National Curator from Bandung once wrote: "Saya pernah menyebutkan bahwa karya-karya pelukis dari Malang mendapat masukan pengaruh gaya surealistik Yogyakarta dan abstrak Bandung. Merekapun mengakui pengaruh ini sedemikian kuatnya (Gatra, 19 April 1997). Tapi rupanya dasar keyakinan merekapun kuat untuk berupaya lepas dari pengaruh-pengaruh itu". At that time several Batu painters in the exhibition "Kelompok 17 Pelukis Kota Malang", in 1998 still identified as Malang painters were Koeboe Sarawan, Badri, and Antoe Budiono.

Likewise in the exhibition catalog "34 Pelukis Muda Surabaya-Malang " (March 9-17, 1991), Agus Darmawan T, wrote a critic about the work of Batu artists, who at that time were still identified as Malang artists, as follows:

Namun yang paling menohok dari jajaran gaya itu ialah gambaran-gambaran yang mengacu kepada surealisme. Corak lukisan ini nampaknya sedang menangkap cara pikir sebagian (besar) dari mereka. Intensitas

pekerjaan para pelukis pada trend surealisme ini, seperti menjanjikan prospek besar. Dalam gemuruh seni lukis Malang, surealisme memang kelihatan paling vokal. Sejumlah nama yang mengacu kepada gaya metafisis itu ialah Slamet Hendro Kusumo... Lalu Agus Riyanto,... dan Koeboe Sarawan. Tiga pelukis terakhir menunjukkan kejerohannya dalam menelusuk selik-melik surealisme...

Agus Riyanto dan Koeboe Sarawan adalah dua eksponen surealisme yang pepal. Menifestasi Koeboe hadir dalam teknik impasto yang nyaris sempurna... Perspektif atau citra ruang yang berlebihan, kesenyapan yang dramatis, sosok-sosok yang terdeformasi, menjadi ciri atau watak bentuknya. Karya-karya Koeboe menghadiahkan drama sunyi kepada kita. Pada Agus Riyanto yang terpancar lebih ikhwal keriangannya. Bentuk-bentuk sapi (mengingat karya Ivan Sagito) diolah dalam gagasan metamorfosis. Lukisan-lukisannya cenderung ilustratif, indah, seperti gambar-gambar Boris Valeo atau Frassetta.

The dynamics of the work of "Pondok Seni Batu" in addition to being influenced by a number of similar artists from outside the city of Batu are also influenced by members of their own communities who are taking academic education in several art colleges in Yogyakarta, Bandung and Malang. One of the members of "Pondok Seni Batu" who became a spirit in the community was Badri, who, according to Slamet Hendro Kusumo, 'had' tried to bang his work on contemporary art concepts.

Since the time of "Pondok Seni Batu" (1980s) existence and designation of Batu as a locus, eventually developed to make Batu as a visual identity and personal identity for the development of art. Although in the constellation of the development of modern Indonesian arts, Batu can be classified as appearing in the "Third Period (after 1960) according to the Sanento Yuliman version of the artistry of period (1976, and in Sachari 2002), but the visual characterization of Batu's presence in Batu has earned the designation "Batu realism"; Apparently it has never been noted that the emergence of abstract styles in the development of its arts. In this context visualization theory from the periodization of modern Indonesian art from Sanento Yuliman's version (1976, and in Sachari, 2002) about the emergence of the identities of the existence of arts in Batu can be recorded since the period of "Pondok Seni Batu", although there is a force that precedes it as noted in "Early Period (Motivation)", which was considered as an inspiration for the birth of "Pondok Batu Batu". abstract style in the development of modern art in Indonesia does not apply in the artistic map in Batu, it is the realist style that eventually becomes the visual identifier of the artistic style choice in Batu, intentionally or not. But Sanento Yuliman also explained: "... pelukis muda yang muncul dalam masa tahun enampuluhan atau tujuhpuluhan tidak niscaya pelukis abstrak. Pembagian masa

itu hanya hendak menunjukkan adanya kecenderungan baru yang muncul dan tumbuh pada suatu masa” (Yuliman, 1976: 4). Following Sachari’s correction in the Sanento Yuliman version of modern Indonesian visual art identifiers:

Selain itu Sanento juga tidak mengulas kenapa gaya seni modern, seperti ‘Avant-Garde’, ‘Kubisme’, ‘Dada’, ‘Art Deco’, ‘de Stijl’, dan sebagainya, yang pada era tumbuhnya seniman Persagi, tidak menjadi wacana gaya pada dunia seni lukis di Indonesia. Namun justru gaya ‘Mooi Indie’ dan ‘Realisme’ yang menjadi kecenderungan para pelukis tanah air, ...(Sachari,2002).

Djuli Djati Prambudi also said:

Pada pertengahan dekade 1990 lukisan bergaya surealistik muncul ke permukaan sebagai karya seni yang diperebutkan. Keadaan ini berbarengan dengan kecenderungan praktik seni lukis surealistik Yogyakarta...sejumlah nama yang dapat disebut di sini ialah... Koeboe Sarawan... (2014: 118).

The development and existence of arts in Batu, apart from the friction of artists in the "Pondok Seni Batu" community with several prominent artists, cultural figures, and sponsor Indonesia, were also supported by the influence of some members of the community who took formal education in art. The 'power' of the influence of education to make a development in the world of arts in Batu is in line with the opinion of Sachari (2002) and the opinion of Agus Darmawan T (KOMPAS, Thursday, 7 March 1991) as follows:

Faktor-faktor lain yang sebenarnya mendasari terbangunnya modernitas di Indonesia, baik pendidikan, kesadaran berpolitik ataupun polemik kebudayaan yang amat penting dalam proses transformasi bangsa Indonesia,... (Sachari, 2002)

Tak Cuma itu. Di kota ini lahir Institut Keguruan Ilmu Pendidikan atau IKIP Seni Rupa Malang. Sebuah lembaga yang konon disemangati dan didukung oleh figur-figur dari Gabungan Pelukis Muda Madiun... (KOMPAS, Kamis, 7 Maret 1991)

3.3. The Period of "Raos Gallery"

The third classification of the development of arts in Batu is "The Period of Raos Gallery". From interviews with five figures of "Pondok Seni Batu", it can be described that Raos Gallery was founded around the 1989s, when Batu had become an administrative city in 1985. Actually, the existence of Raos gallery was original because there was a building

lent by the Ministry of Information Kota Batu to the Batu artist community (Pondok Seni Batu). Since the 1989s the "Pondok Seni Batu" officially began by playing a public role, because it was given the power to manage the "Raos Gallery". The name "Raos" is the shortened of "Rukun Agawe santosa" proposed by Slamet Hendro Kusumo, who later became the name of the first art gallery in Batu. With the increasingly strong existence of the "Raos Gallery", the role of the "Pondok Seni Batu" community seemed to merge with the "Raos Gallery", and vice versa. "Pondok Batu Batu" is identical to "Raos Gallery", "Raos Gallery" is "Pondok Batu Batu". The organization of "Pondok Seni Batu" developed into a foundation, and the "Raos Gallery" developed with an organized structure and increasingly programmed activities. The location of "Raos Gallery" is on Jalan Panglima Sudirman Batu, a building owned by the Ministry of Information, which was once inhabited by Ibu Mien Soewarso, an education figure in Batu. Also from the interviews, information has obtained that the existence of the "Raos Gallery" in Batu was inseparable from the support of several parties, including: (1) Mr. Mashuri (Stone Kotatif Information Officer), (2) Mr Guntur (Police Chief of the Rock at the time), (3) Mr Mamat (Batu community leader), (4) Mr Sentot Ari Wahyudi, (5) Mr Nursahli, (6) Mr Tonsi (Secretary of Public Works at the time). With the establishment of the "Raos Gallery", the dynamics of artistry in Batu is growing. Activities in the "Raos Gallery" which are increasingly developing and open to be a vehicle for artistic activities that accommodate exhibition activities of artists from outside Batu, are increasingly becoming a stimulus for the development of arts in Batu in particular, and in Malang and East Java in general. The dynamics that exist in the life of art in Batu are also believed to be an accumulation of the academic influence of several Batu artists who are alumni of ITB, ISI Yogyakarta, and IKIP Malang fine arts.

During the "Raos Gallery" appeared and began to exist also young artists in Batu which can be classified as the second generation of arts in Batu after the "Pondok Batu Batu". Some of these second generation artists include: Fajar Djunaedi and Isa Ansori. The emerge of the second generation of arts in Batu at that time was also inseparable from the patron of artists "Pondok Batu Batu" which preceded it such as: Koboe Sarawan, Slamet Hendro Kusumo, Badri, and Djoewari Soebardja, so at that time the artistic style in Batu had earned the nickname as "Batu realism". The next development of existence in the arts journey in Batu, was the establishment of the "Gallery of Raos", so that the next record after the period "Pondok Seni Batu" is the period of "Gallery of Raos". This period also build the second generation of the "Pondok Seni Batu" community, where such conditions seemed to further strengthen the existence of the arts in Batu as a result of being facilitated by the existence of "Raos Gallery".

Sachari (2002: 119) states about the period after the Third Period (after 1960) as follows:

Di paruh ke dua abad ke-20, kurang mantapnya kedudukan desain dalam kajian sejarah seni rupa di Indonesia, disebabkan pemetaan nilai estetik dalam 'bingkai' sejarah terlalu merujuk kepada perkembangan senirupa murni, dan memarginalkan kebudayaan benda yang bersifat praktis. Hal itu karena terdapatnya wacana 'seni rupa atas' (seni rupa murni) dan 'senirupa bawah' (arsitektur, kerajinan, produk massa, karya cetak, interior) di dunia kesenirupaan Indonesia. Paradigma ini mengalami pergeseran di paruh kedua tahun 70-an, sejak profesi desain memantapkan diri dalam pencatutan perkembangan nasional, serta adanya pengaruh Gerakan Seni Rupa Baru yang berupaya meniadakan pengkelasan dalam dunia estetik.

Sumardjo (2000) states that artists may be merely community witnesses, as well as Batu artists who began to show their existence since the "Pondok Seni Batu". At that time (1971-1980) the art performance in Malang was also in a 'good' condition, which was supported by the existence of an art college in IKIP Malang. As noted in Lilik Indrawati's research report on the mapping of the history of modern and contemporary art in Malang, 2016 as follows:

Pada masa sepuluh tahun berikutnya setelah tahun 1970, dapat dicatat terjadinya dinamika yang kuat dalam perkembangan kesenirupaan di kota Malang. Hal tersebut selain diprediksi disebabkan karena: (1) kuatnya pengaruh pendidikan seni di perguruan tinggi seni di Malang (jurusan Pendidikan Seni Rupa-FKSS_IKIP Malang) yang mempengaruhi munculnya seniman-seniman muda yang sebagian besar adalah para mahasiswa dari jurusan Pendidikan Seni Rupa-FKSS-IKIP Malang; (2) pada saat itu juga terjadi gesekan yang relatif baik antara perguruan tinggi-perguruan tinggi seni yang ada di Bandung, Jakarta, dan Yogyakarta, karena orang-orang muda di kota Malang juga belajar pada perguruan tinggi-perguruan tinggi seni di Bandung, Jakarta, dan Yogyakarta; (3) gejolak kesenirupaan di tanah air dengan Gerakan Seni Rupa Baru di sekitar tahun 1973-1974, yang juga ditokohi oleh mahasiswa ASRI Yogyakarta yang berasal dari kota Malang, yaitu Nanik Mirna.

3.4. "Current" Period

The final classification on the map of arts development in Batu is marked by the classification of "Current Period". From the results of interviews and observations in the field, it appears that during the "Pondok Seni Batu" and the "Raos Gallery", the artistry in Batu can be said is experiencing a peak period of all artistic development in Batu, even in East Java. Batu seems to be able to become the mecca of arts in East Java. Even the echoes of "Batu realism" can become an issue in the Indonesian arts constellation. The pioneering community "Pondok Seni Batu" has been able to record and make the arts of Batu reach its peak. During the "Current" period, the development of the arts in Batu should have reached the third stage since the "Podok Batu Batu". Actually in the "Current" period, the development of artistry in Batu can be categorized as a steady state; it means that at this time the pioneering figures "Pondok Seni Batu" are in a mature age in their profession as artists, besides that the "establishment" of the lives of their characters has been able to usher in "Pondok Seni Batu" as an organization in the form of a foundation. The establishment of the organization eventually led to further organization, since the existence of the facilities "Raos Gallery"

From interviews with Syarifuddin (curator) and observations in the field, it appears that at this time the third generation of artistic development in Batu was not able to record dynamic gait yet as its predecessor (Pondok Seni Batu). The development of Batu in the era of postmodernism and the era of contemporary art has not recording the beauty of Batu city. This is also case with the arts in Malang. During this period the development of artistry in Batu was also noted by the emergence of groups of artists, in which an artist affiliation with other artists formed a certain group. For example: Slamet Hendro Kusumo with "Omah Slamet Culture" which is affiliated with other artists in Art performance. There is also the group of Isa Ansyori affiliated with several Batu artists such as Dadang, Dudung, and Djoewari Soebardja. Some things that can be noted in the development of arts in Batu during the "Current" period are: (1) The development of arts in Batu in the "current" period, which in the development of the Indonesian art scene has entered the post modern era, but the hope of a new generation will emerge in the likeness of Batu is not yet apparent; because it seems that young artists from Batu have not emerged yet, reaching the "peaks of Batu's beauty," such as the golden age of "Pondok Seni Batu" and the "Raos Gallery". (2) Some figures of "Pondok Seni Batu" and "Galeri Raos" begin build 'new' communities/ groups the arts in Batu.

So it can be concluded that the figures on the development of arts in Batu are basically the figures of "Pondok Seni Batu". Since the establishment of "Pondok Seni

Batu” around the 1982s to present, the most powerful figure to record the development of arts in Batu is the figure of the members of “Pondok Seni Batu”. If now the period of artistic development in Batu has reached the “Current” period, but the development and appearance of the artists after the “Pondok Batu Batu” and “Raos Gallery Period” have not shown signs of their national presence. The solidity of Batu’s harmony is able to bring Batu’s harmony to the condition of its artistic development which is able to instill the identity of its existence in Batu. The period and stage of development can be recorded since the “Pondok Seni Batu”, during the “Raos Geleri”, and in the “Current” period. However, the development of artistry in Batu which we can record and follow the next development, will begin from the “Current” period, especially because the “Current” period in the development of artistry in Batu is in a period of propagation and the development the arts of the world that is currently in the late era of postmodern art and contemporary eras.

4. Conclusion

The existence of arts in Batu can only be recorded since the time of “Pondok Seni Batu”, although basically there is a force that precede it as noted in the “Early Period (Motivation)”, which was then considered as inspiration for the start of “Pondok Seni Batu”. Since the time of “Pondok Batu Batu” (1980s) the existence and designation of ‘Stone’ as a locus, eventually developed to make ‘Stone’ as a visual identity and personal identity for the development of art. The historical art of Batu can be classified as appearing during the Indonesian Modern Art era, namely in the “Third Period (after 1960)”, according to the period of the artistry of Sanento Yuliman’s version (1976). The visual characteristic of the existence of arts in Batu is the style of “Batu realism”. It can also be concluded that it has never been noted that the emergence of abstract styles in the development of arts in Batu. This finding is not in line with the visualization theory of Sanento Yuliman’s version of modern Indonesian art periodization (2002), although Sanento Yuliman stressed that the Sanento version of the division of time only wanted to show a new trend that emerged and grew at a time. In the context of recording the history of artistry in Batu it is precisely the realist style that ultimately becomes the visual character choice of the artistic style of the artists, intentionally or unintentionally.

The character of the Batu artists was formed by a group of artists who lived in Batu, who initially originated from and lived in the Batu city community. Life in Batu city society is a reality that is directly faced as a stimulus or trigger for the creativity of the artists. The location of Batu’s locus or geography is not too broad, and the nuances of

'game friends' among them are led to the formation of the 'Batu Seni Batu' community which could be noted as the beginning of the similarity in Batu, whose characters and personalities included: (a) Slamet Hendro Kusumo, (b) Djoewari Soebardja, (c) Badri, (d) Andri Suhelmi Soeid, (e) Koboe Sarawan, (f) Agung TH, (g) Budi Dermawan, (h) Ikhsan Sulianto, (i) Gatot Bar, (j) Ilyas, (k) Soekandar. The character of the artist "Pondok Seni Batu" finally developed into the figure of "Raos Gallery". Notes that should be listened to continuously, recorded and continue to follow are: (1) how did Batu artist's character in "Today"? (2) who are the figures of Batu artists in the "Current" period that can be recorded will reach the peaks of the figure of Batu artists in the next constellation of Indonesian arts?

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