



## The Painting "Jamuan Kerinduan" by Nurali, a Regional Artist Who also Enlivens Contemporary Art in Indonesia

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### ABSTRACT

*This writing is motivated by the art world today, that contemporary art is an art movement that gives freedom to art connoisseurs and art creators in creating works and assessing beautiful art. Independence which gives freedom to work, both in terms of: concept of work, ideas, visual/visual forms, techniques, character of visual language, freedom of expression, and other freedoms. The purpose of this paper is to find out the results of the analysis of visual forms in contemporary paintings. Where the discussion is focused on the artist Nurali and examines one of his paintings entitled "Jamuan Kerinduan". The results obtained in writing are to examine the visual analysis of the painting using art science and the principles of contemporary art. The conclusion result is the results of the analysis by using art science on the principles of contemporary art, the painting "Jamuan Kerinduan" by Nurali and this work, enter into contemporary art, which has freedom to work, both freedom in images/visuals, techniques, concepts and so on. Has distinctive features and characteristics according to the concept of its creator. The depiction of marginal creatures/figures, the hallmark of Nurali's depiction is the depiction of humans, which becomes the concept of the work that comes from an understanding of the surrounding environment.*

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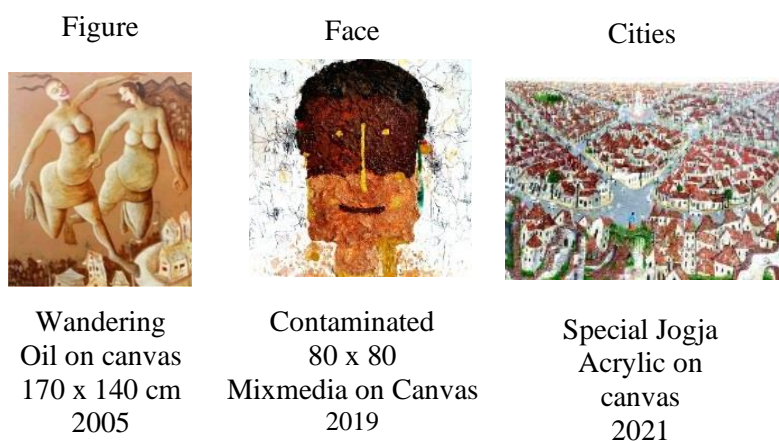
## Introduction

The world of painting today is a contemporary or post-modern era, where many paintings are increasingly diverse. Many works appear with various new styles or patterns. The emergence of young artists and the existence of senior artists who are no less famous enliven and give birth to new works, new ideas that are always thirsty for updates, ideas, ideas, new characters of works, and art media that creations and innovations continue to appear, presenting the value of aesthetic beauty that is unique, slick, and diverse. There are many contemporary works of painting with various beauties of each. Freedom and independence will create works of art, both in techniques, visual images, media, methods, concepts to enliven the world of art.

Likewise with regional art, there are many great artists whose works are no less exciting than those of big city artists. The presence of regional artists and their regional arts adds to the excitement and also contributes to contemporary art today. One of them is Nurali, a Tulungagung artist whose address is at Moyoketen Village, Kec. Boyolangu, Kab. Tulungagung. The STKW graduate artist has received many awards both at home and abroad. Besides being active in group art exhibitions and solo exhibitions at home and abroad, receiving painting orders and he is also a painting coach for elementary / middle / high school students, he is also a member of the The list of "Five Best Student Collective Painting Trustees at the National Level" version of the National Gallery where the coronation was quoted by the author from the Binnale Jatim 6 Arts Ecosystem catalog! Now!

In this case, the author wants to discuss and find out the study of the aesthetics of the painting by Nurali, in the painting entitled "Jamuan Kerinduan". In connection with this, the author wants to add insight into regional art, on contemporary art as one of the arts sciences whose developments in art history are also art sciences and insight into contemporary painting science which continues to advance with the contribution of regional art in works of art. a painting entitled "A banquet of longing".

On the journey of independence to work, interpreting the narrative on the emotions that are poured into the work, Marking three symptoms of appearance and form in the work, Nurali has 3 types of images that can be classified, namely: figures, faces and cities.



**Figure 1. Nurali's artwork**

Source: Nurali's Personal Documentation Repro

It can be seen from his work that although he has a variety of images that can be classified, there are characteristics of Nurali that cannot be separated. This can be seen from the emotion of the line that is synonymous with expressiveness, spirit, the depth of emotion of the soul is the most important strength.

From his various paintings, the author wants to narrow the discussion by analyzing one of Nurali's paintings, entitled "Jamuan Kerinduan", where from his various paintings this work implies that it contains religious elements in it.

## 2. Research methods

In accordance with the above problems, the author uses qualitative research, using descriptive methods. Through the thoughts and results of analysis of the data obtained, the writing of "A Study of the Painting of 'Jamuan Kerinduan' by Nurali" the author uses qualitative research with a scientific approach to art, principles of art in Contemporary Art Science.

Data obtained from field observations, research documentation in the form of photos and notebooks related to the appearance of the painting "Jamuan Kerinduan" by Nurali. Sources of data come from interviews, book literature, magazines, catalogs, journals, media and books that are in accordance with the visual aesthetics of the painting "Jamuan Kerinduan" by Nurali.

Data collection is obtained by direct observation at the location to find accurate data, conducting interviews with interviewees and asking questions that are in accordance with recorded and recorded research, documentation by taking pictures/photos, collecting images being studied.

Data analysis techniques In writing this qualitative research, namely data analysis techniques by collecting data, sorting data, compiling data, analyzing / reviewing, entering important points, so that we get what is desired with the appropriate conclusions.

## 3. Results and Discussion

This writing analyzes the visual study of the painting "Jamuan Kerinduan" by Nurali. The identical works of Nurali's paintings concern social and environmental issues, but in the painting "Jamuan Kerinduan" this is a work that indirectly contains different religious elements in it. This is the focus of the study of which of all of Nurali's works the writer chooses to study the painting entitled "Jamuan Kerinduan".



**Figure 2.** Painting Title "Jamuan Kerinduan" 2020, Acrylic On Canvas, size 200 x 250 cm  
Source: Repro Nurali's personal documentation

Contemporary Art, also known as post-modernism, is an art movement that emerged from criticism of modernist art in the past. Where this art was born from the emerging view that modern art has too many rules and divisions in its artistic creation, it seems to limit the space of expression of art creators.

Indriyana.R (2019: 175) "What postmodernism expresses are rebuttals to modernist thinking whose value is too deifying ratio". From the quote above it is clear that Contemporary Art is an art movement that aims to liberate artists in their work. Both in technique, visual appearance of images, ideas, ideas, concepts, and so on. The aesthetic classification of contemporary art in this book will be used to examine the aesthetics of the painting "Jamuan Kerinduan" by Nurali.

Indriyana.R (2019: 201) which in his book it can be concluded that the characteristics of postmodern/contemporary works are: (1) Elimination of artistic boundaries, freedom in artistic creation in both visual forms, techniques, and mixing of cultures all can freely become one, (2) Mixing of various rules. In this rule what is meant are the rules in life, customs and other rules, (3) There are those that contain entertainment, either entertaining or satire, in this case also given the freedom to express a voice which can also be done in works, (4) Sometimes also contains documenting events, jokes, culture, (5) Remade works of works that have been made.

Indriyana.R (2019:202) stated that Postmodern has idioms in art, namely:


- (1) *pastiche*(the existence of imitation or duplication in the past)
- (2) *parody*(the existence of satirical entertainment, jokes/words, jokes)
- (3) *kitsch*(unique object, renewal, innovation, creativity)
- (4) *camp*(exaggerated, destructive, artificial works)
- (5) *schizophrenia*(there is a mixture of psychological expressions in the work)

In the analysis of painting, by examining it based on contemporary art, the writer narrows it down to 4 points, namely: *pastiche*, *parody*, *kitsch* and *camp*. This classification will later become an analysis of contemporary art, with the following presentation:

- a. *Pastiche*  
Many icons depicting historical stories that were influential in their era were adopted on canvas, packed with repetition and addition of distinctive figures.
- b. *parody*  
The element of entertainment or jokes is found in Freedom of expression in the implied food of a leader, Packed with implied messages describing the longing for a wise leader.
- c. *Kitsch*  
The element of cultural mixing can be seen from the symbols depicting historic buildings, which have the meaning of tradition, culture, and sacredness.
- d. *Camp*  
Crowded depiction of deformed human objects, to fill the canvas frame in the painting. Excessive object figures indicate the meaning and purpose of visual language, which is narrated in the painting.

The following is a scientific analysis of contemporary art on a painting entitled "Jamuan Kerinduan by regional artist Nurali. The following table presents the analysis of the painting "Jamuan Kerinduan" by Nurali:

**Table 1. Analysis of Contemporary Art (Idioms of Postmodern Artwork) on the Painting "Jamuan Kerinduan" by Nurali**

| Picture   | Resource Person's Interpretation   | Contemporary Art  |  |   |  | Researcher's interpretation  |
|---|--|---|--|---|--|--|
|   |  | <i>Pastiche</i>   | <i>parody</i>  | <i>Kitsch</i>   | <i>camp</i>  |  |
|  | The painting entitled "Jamuan Kerinduan" depicts the shape of a figure that is strongly deformed by a human embodiment drawn | Many icons depicting adopted historical stories. Historical stories that were | Elements of entertainment or jokes are found in Freedom of expression on the implied | The element of cultural mixing can be seen from the symbols depicting | depiction of deformed human objects that are crowded, to fill the canvas frame | The discussion of painting analysis that refers to contemporary art can be said that in the visual aesthetic there are depictions of |

|  |  |  |   |   |  |   |
|--|--|--|---|---|--|---|
|  | <p>with the characteristic gestures of Nurali herself, characterized by naive, unique, artistic and aggressive forms. There is the power of line, segment, shape, plane and composition. Lines, very strong colors. The combination of nicks smeared with red and blue colors is an expressive contrast color by creating a color narrative according to the spiritual atmosphere of the story in the work which is full of stories implied in it, making anyone want to know what the painting means. The maturity of the soul, the spirit of the work, exploring techniques and forms also cultivates taste, cashing in on the work and enlivening the beauty of the work.</p> | <p>influential in his era on the canvas stage, but packed with repetition and addition of figures that characterize the painter.</p> | <p>meaning of a leader, Packed with an implied message with a longing for a wise leader. And the lack of leaders who have these traits.</p> | <p>historic buildings, which have the meaning of tradition, culture, and sacredness . The depiction of a unique figure and has a strong characteristic gives beauty and elegance to the work.</p> | <p>on the painting. Figures in various poses that drown the mind. Excessive object figures indicate the meaning and purpose of visual language, which is narrated in the painting.</p> | <p>unique objects, new visual language, new naive characters. The overcrowded figures that cover the entire narrative space of the canvas stage enliven the richness of the painting. The addition of a story line to the form, carrying the most influential big story in the past adds a classic story to its form, carrying a satire about a wise leader that can awaken anyone who sees the work.</p> |
|--|--|--|---|---|--|---|

The painting contains a classification or characteristic of contemporary art which has freedom in its creation, such as: freedom in technique, image/visualization, concept, drawing to coloring. Mixed with culture and customs, there is an illustrated critique with visuals that imply meaning. Human figures that have been deformed into small, bustling figures that fill the entire painting area with various poses seem to dive into various problems depicted by longing satire which is narrated in visual language on the canvas. Contemporary essence in the form of freedom to work is realized in an expressive way with visual language that has a strong character with contrasting colors that match the freedom of work in contemporary today.

The painting has a visual language character typical of the regional artist Nurali, which is identical to the strong scratches on the canvas and the stylized depiction of the banda of nature, including figures identical to Nurali's style. The identical depiction of small, crowded objects is also one of the characteristics of complexity which has its own artistic value and also enlivens the visual language of the work.

The study of visual aesthetics analyzed in contemporary art science in Nurali's painting "Jamuan Kerinduan" can be said that the work belongs to contemporary art which has freedom in working, both freedom in images/visuals, techniques, concepts and so on. Has distinctive features and characteristics according to the visual language of its creator.

The freedom that can be felt in the process of creating creates various stigmas on anyone who sees the work. It can also bring up various kinds of interpretations of meaning that make it richer in meaning and multi-meaning. Enliven the richness of meaning in the work with visual forms of visual language by playing the composition of small, bustling figures with the characteristics of quirky and unique visual language.

#### **4. Conclusion**

The presence of regional artists makes their own contribution to the world of art in Indonesia. The presence of senior artists and the emergence of new artists with works that are no less exciting enliven the world of art, especially painting in Indonesia. In this regard, collecting data or making it into writings like this is very important to provide information that there are still many artists out there who have unique and exciting works who have explored and exhibited at home and abroad, such as Nurali.

Writing a study on this painting is one way to analyze the aesthetics of the work. Some of the ways/methods of assessment in this writing are not standard rules. There are various ways of studying the aesthetics of a work of art. It should be noted that there are many other ways that can be used to find the aesthetics of a work, which everyone reacts to differently.

This is based on different scientific disciplines and empirical experience of each person. However, the author wants to convey one way of analyzing the visual aesthetics of a painting, which examines the science of art, the ethical principles of art and design, and examines it in the classification of contemporary art. This writing is still far from perfect, suggestions and input are needed, which can both learn to improve understanding of art.

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