

terbatas kemampuannya pada pelukisan keindahan alam. Mereka adalah R. Abdullah Suriosubroto (1878 - 1914), Wakidi (1889 - 19..) dan M. Pirngadi (.....).

Golongan lain yang melukis, terdiri dari pelukis-pelukis asing yang terutama berasal dari Negeri Belanda dengan jumlah yang lebih besar. Mereka menetap untuk sementara waktu di Indonesia, karena tertarik oleh keindahan alam tropis Nusantara kita, dengan latar belakang studi melukisnya di Eropa.

Nama-nama yang penting adalah: Adolf, Locatelli, Dezentje, Jan Frank, Theo Meiyer, Strasscher, Sayer, Dake di Jawa dan di Bali R. Bonnet, Walter Spies, Le Mayeur dan Hans Snel.

Nama *Hindia Molek* atau *Mooi Indie* diberikan sebagai nama sindiran oleh S. Sudjojono, untuk menerangi tipe karya dan pengarahannya tema seni lukis zaman Hindia Belanda, kurang lebih antara tahun 1925 sampai dengan 1938. Pada masa itu idealisme seni lukis modern Indonesia yang sebenarnya, belum terbentuk. Maka mudah dimengerti jika kelompok seniman Indonesia dan asing, seperti halnya dengan masyarakat kolonial waktu itu terbagi jelas dalam dua kelompok: Belanda dan pribumi.

Yang pertama adalah penguasa kolonial dan yang kedua rakyat pribumi, yang saling berlawanan kepentingannya. Maka kurang lebih juga masih terdapat anggapan waktu itu, bahwa para pelukis dari kelompok asing kurang memandang kelompok pelukis pribumi sebagai teman seprofesi maupun sederajat. Masing-masing bekerja sendiri secara terpisah. Kelompok pelukis asing mampu menghimpun diri dalam lingkaran seni dengan nama "Kunstkring", tanpa ikut serta pelukis Indonesia di dalamnya.

Pelukis-pelukis asing ini berusaha mengungkapkan rasa pendekatan mereka secara pribadi terhadap model dan alam yang menjadi sasaran lukisan. Tapi dari seorang pemandang luar terhadap kehidupan dan alam Indonesia. Melukiskan adat-istiadat terutama Bali, sebagai bentuk kehidupan budaya yang eksotis dan paling menarik bagi mereka. Mereka menampilkan dalam motif-motif atau tema lukisan seperti adu ayam, penari Bali, pesta ngaben, bekerja di sawah, pura tua dan sebagainya. Namun disebabkan oleh penghayatan yang tidak cukup lama dan mendalam, membuat rata-rata karya mereka, terbatas dengan penonjolan kepandaian segi teknis dari misi seni lukis murninya.

Tentang pelukis-pelukis Indonesia sendiri yang masih sedikit jumlahnya, ternyata hidup menyebar berjauhan satu sama lain, bekerja dan sibuk sendiri-sendiri.

Abdullah hidup melukis di Parahiyanan, Jawa Barat; Wakidi melukis di Sumatera Barat; M. Pirngadi menetap di Jakarta. Mereka tidak saling bertemu dengan kemungkinan tidak banyak mengetahui satu



in realism/naturalism.

CONTINUATION THROUGH THE HINDIA MOLEK MOVEMENT

Still within the period of Dutch colonial occupation, but separated by a time gap of almost half a century after the pioneering Raden Saleh died in Bogor in 1880, a movement continuing the realistic/naturalistic approach of modern Indonesian art appeared. The movement, known as "Hindia Molek", "Mooi Indie", or "Hindia Jelita" was actually not a direct continuation of the work of Raden Saleh, which involved the painting of portraits and the realistic, detailed depiction of animals in the style of Renaissance Europe with a high level of technical discipline. The small number of Indonesian painters in the Hindia Molek Movement were limited in ability to only the depiction of natural scenes (landscapes). These painters were R. Abdullah Surjosobroto

Basoeki Abdullah,
Gadis Berkain Putih

Basoeki Abdullah,
Girl Wrapped in White
Cloth.

sama lain.

Abdullah putra Dr. Wahidin Sudirohusodo, perintis Pergerakan Nasional "Budi Utomo", berkesempatan belajar di Negeri Belanda dengan tujuan ayahnya supaya Abdullah menempuh studi di bidang kedokteran, tapi sesuai kenyataannya Abdullah memilih belajar seni lukis.

Bangsa Indonesia lewat Pergerakan Nasional "Budi Utomo" 1908 mulai bangkit dalam kesadaran politik dengan bersatu melawan penjajahan. Pada tahun 1922 telah memiliki sistem pendidikan nasional "Taman Siswa" dengan pendirinya Ki Hajar Dewantara.

Sebagai lanjutan perjuangan memantapkan persatuan bangsa tercetuskan "Sumpah Pemuda" pada tahun 1928 di Jakarta, menyuarakan satu tekad dari bangsa Indonesia dengan ikrar: Satu Nusa, Satu Bangsa dan Satu Bahasa Indonesia. Maka sebenarnya masyarakat Indonesia tengah bergolak.

Jika diingat bahwa Raden Saleh telah berkemampuan melukis potret manusia dan kehidupan binatang selain keindahan alam, pemunculan kembali seni lukis Indonesia yang hanya mampu menampilkan tema pemandangan alam semata-mata, seperti dihasilkan Mashab *Hindia Molek* oleh R. Abdullah Suriasubroto, Wakidi dan M. Pirngadi, merupakan kemunduran dengan penyempitan tema serta kemampuan. Tapi segi positifnya tentu ada. Karena dengan pemunculan pemandangan alam Indonesia dalam kanvas, masyarakat lebih didekatkan pada sifat-sifat alam Indonesia dalam kanvas, masyarakat lebih didekatkan pada sifat-sifat alam Indonesia yang indah dan besar yang sepantasnya pula lebih disadari kehadirannya dan dicintai.

Dalam melukis pemandangan alam, Abdullah dan Wakidi nampak lebih produktif maupun berkemampuan

(1878-1914), a forerunner of this style, Wakidi (1889-) and M. Pirngadi.

Other artists painting around this time were foreigners, mostly from Holland. This larger group of artists, with their background in art in Europe, would stay for a time in Indonesia because they were attracted by the tropical beauty of the archipelago.

Important names among these foreign artists were: Adolfs, Locatelli, Dezentje, Jan Frank, Theo Meijer, Strasscher, Sayer and Dake in Java, and R. Bonnet, Walter Spies, Le Mayeur and Hans Snel, in Bali.

The name *Hindia Molek*, or *Mooi Indie*, was given to this group by S. Sudjojono in criticism of the type of work done and the themes employed during this part of the Dutch colonial period (from around 1925-1938). In this age of idealism in art, modern Indonesian art had actually yet to take form. It is also easy to understand why the foreign artists and the Indonesian artists formed two distinct groups, Dutch (European) and indigenous, in accordance with the division of society traditional to the Dutch colonial period.

The first group originated from among the ruling colonial class and the second constituted the indigenous painters, whose interests were starkly different. More or less the attitude prevalent among the foreign artists at that time viewed the indigenous painters as below them in status, both socially and professionally. Each group worked separately. The foreign artists grouped themselves in the art circle they called "*Kunst-Kring*", without bothering to include Indonesian artists.

These foreign painters attempted to express their personal approach to the models or natural scenes that were the subjects of their paintings. But their view was that of outsiders looking in at the way of life of the people and the natural beauty of the archipelago. They depicted the traditions and customs of the archipelago, particularly those of



Abdullah Suriasubroto,
Hamparan Sawah.

Abdullah Suriasubroto,
A Spread of Ricefields.

dibanding dengan M. Pirngadi. M. Pirngadi kurang produktif, karena perhatiannya lebih banyak disita untuk menggambarkan ilustrasi mengenai tipe manusia suku-suku berbagai daerah seIndonesia untuk penerangan dalam museum antropologi di Jakarta maupun ilustrasi seni kriya Indonesia yang dibukukan oleh Museum.

Abdullah Senior sebenarnya mampu mengungkapkan unsur-unsur keindahan alam secara lebih rinci di mana kelompok pepohonan dilihat dengan memperlihatkan irama bagian-bagiannya dari jarak dekat, tapi khusus dalam karya-karya cat airnya. Menyayangkan sekali karenanya, bahwa karya-karya yang sifatnya lebih mengasyikkan ini kurang sekali di tampilkan di muka umum, seolah-olah hanya berfungsi sebagai studi belaka. Padahal karya-karya cat minyaknya yang disuguhkan kepada masyarakat, sebenarnya lebih merupakan hasil dari memandang tamasya alam dari jarak jauh semata-mata; di mana kelompok-kelompok pepohonan hampir menyatu dalam warna-warna kehijauan belaka; di mana masing-masing kelompok

Bali, as an exotic way of life which intensely interested them. They exhibited this attitude in their selection of themes such as cock fights, Balinese dancers, festivals, farmers in their rice fields, old Balinese temples and others. However, because their observations were transient and therefore shallow, the artists were limited to the presentation of technical skill, rather than purely a painter's mission.

The relatively small number of Indonesian painters were spread out and worked alone.

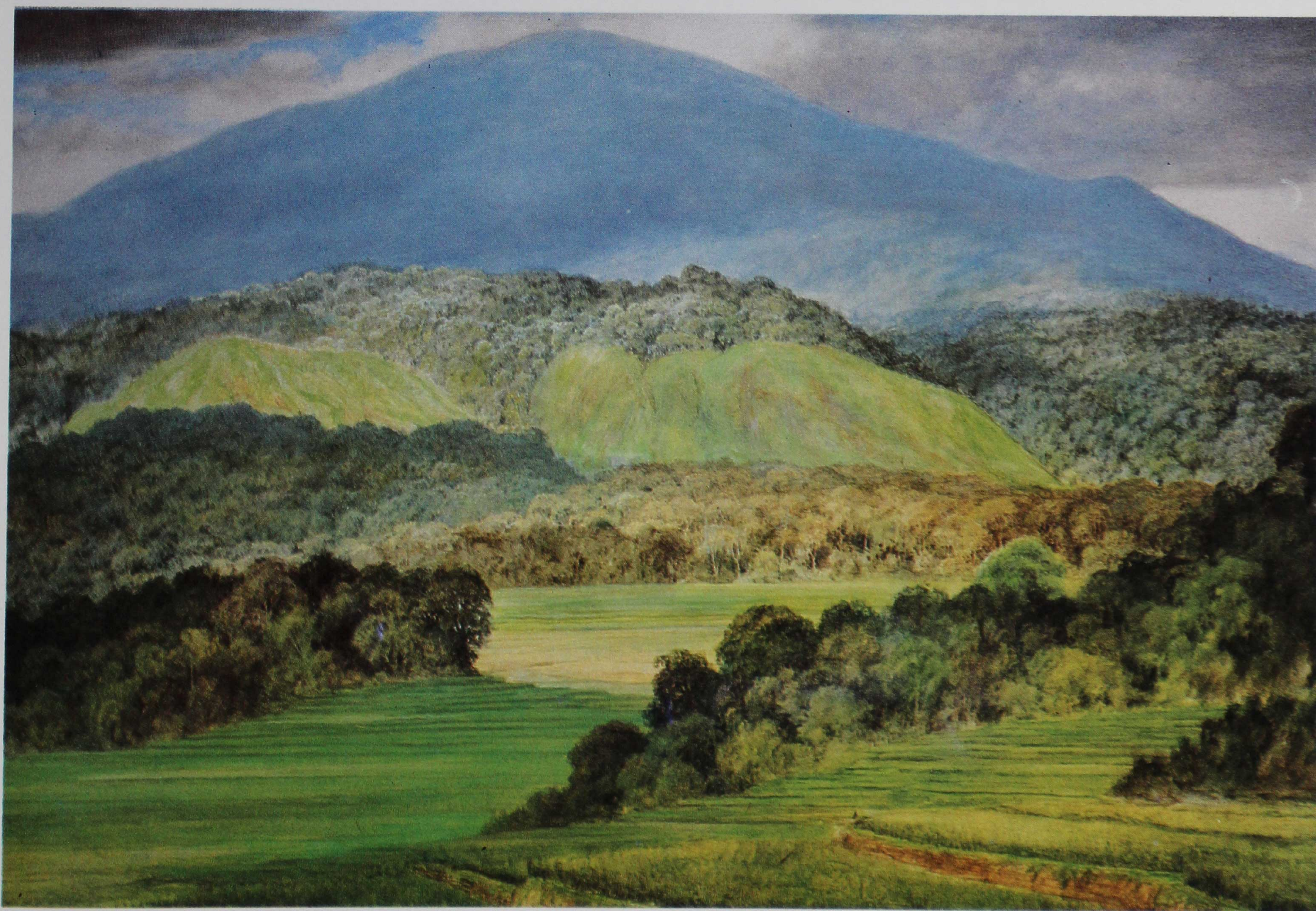
Abdullah lived and worked in Parahiyan, West Java; Wakidi painted in West Sumatra; M. Pirngadi resided in Jakarta. They did not meet with each other and had little opportunity to know what each other was doing.

Abdullah was the son of Dr. Wahidin Surohusodo, the pioneer of the Budi Utomo Nationalist Movement. Abdullah was given the opportunity by his father to study medicine in Holland, but he preferred to study painting.

The people of Indonesia, through the Budi Utomo Nationalist Movement, which was established in 1908, had begun to be politically aware and united in opposition to colonialism. In 1922 the Taman Siswa national system of

Wahdi, Pemandangan

Wahdi, Landscape.



pepohonan itu tidak cukup menonjol dalam penampilan watak, bentuk maupun pewarnaan sendiri masing-masing. Hanya untuk pengungkapan kesuburan alam, dengan sifat ketenangannya, atau keanggunan yang keasrian oleh lokasi yang jauh dari keramaian kota. Tentang sawah yang digenangi air, lereng-lereng gunung yang membiru dan udara yang jernih, nyaman. Dan untuk mendapat kesempatan mengabadikan alam yang dirasakan indah dan tenang itu, R. Abdullah Suryosubroto menetap di Bandung, Jawa Barat. Banyak pelukis di Bandung mendapat ilham dari Abdullah Sr. untuk menggarap tema pemandangan antara lain pelukis Wahdi hingga kini.

Pada tahun-tahun terakhir dari masa Hindia Belanda, sesudah menyelesaikan studinya dalam Rijks Academie di Den Haag, Basoeeki Abdullah, putra dari R. Abdullah Suryosubroto mengadakan pameran di beberapa kota besar di Jawa dengan menampilkan karya-karya potret, pemandangan dan binatang. Jadi ia pelukis pertama sesudah Raden Saleh yang mampu melukis manusia.

Tampak di antara model lukisan potretnya, wajah-wajah ningrat dari Istana Mangkunegaran, Surakarta, Gusti Nurul dan Sri Pakualam dari Yogyakarta. Seninya cenderung untuk menampilkan potret-potret dengan kemiripan yang menonjol dan olahan memaniskannya, baik dalam wajah maupun dalam proporsi badannya dengan peluwesan figur. Kecepatan cara melukisnya menjadikan Basoeeki Abdullah seorang pelukis yang produktif, sedang kemiripan potret-potretnya, membawakan nama bagi Basoeeki Abdullah yang paling populer dalam *Mashab Hindia Molek*.

Basoeeki Abdullah menggunakan berbagai media melukis seperti konte, pastel, cat air selain cat minyak. Berkali-kali ia menjadi pelukis istana sewaktu masa Presiden Soekarno di Indonesia dan kemudian menjabat pelukis istana di kerajaan Thailand, pada Raja Bhumibol dan diundang melukis Presiden Ferdinand Marcos dan Imelda Marcos dari Philipina. Memenangkan sayembara melukis Ratu Juliana dari Negeri Belanda, mengalahkan pelukis-pelukis Eropa.

Seorang pelukis lain yang juga berkesempatan belajar melukis potret di Negeri Belanda adalah R.M. Surjo Subanto dengan beberapa karyanya, seperti potret "Wanita dalam baju kurung" dan "Gadis bermain gitar". Berbeda dengan ciri-karya-karya Basoeeki Abdullah yang dalam sebagian konturnya memberi tekanan dengan gelap terang atau kontras untuk membawakan kesan dari sifat yang plastis, tiga dimensional dari tubuh manusia atau benda, Subanto justru mengendapkan setiap kontradiksi garis maupun warna dengan mempertemukannya untuk mencapai harmoni dan ketenangan.

Pelukis Lee Man Fong cukup terkenal di Jakarta di

education was established by Ki Hajar Dewantara.

As an extension of the struggle to establish unity among the peoples of the archipelago the Sumpah Pemuda youth oath was composed and announced in Jakarta in 1928. This oath stated: One Nation, One People, One Language, the Indonesian Language.

The people of Indonesia were moving.

But if we remember that whereas Raden Saleh had mastered the ability to paint portraits and wildlife, as well as the beauty of natural landscapes, the reappearance of painting in Indonesia through the landscapes produced by R. Abdullah Suryosubroto, Wakidi and M. Pirngadi of the Hindia Molek movement, constituted a decline in the art and a narrowing of thematic content, as well as ability.

Abdullah and Wakidi with their landscape paintings, were more productive than M. Pirngadi. He was the least productive because his attention was drawn to the production of illustrations of the various tribal groups in the different regions of the Indonesian archipelago, as well as illustrations of Indonesian handicrafts for books produced by the museum of anthropology in Jakarta.

Abdullah was capable of expressing the beautiful elements of nature in a more detailed manner, in such a way that the wooded scenes depicted in his water colors would exhibit the rhythm of individual trees when viewed close up. But this occurred only in the water colors. It is regrettable that these more pleasing works of Abdullah were rarely displayed in public, as if they were little more than studies. When in fact the oil paintings which were displayed to the public were actually more distant views of nature, in which the groups of trees were little more than patches of green, failing to stand out in terms of coloring, form or character. His works were no more than the expression of the fertility of nature, with a sense of restfulness, or the calm orderliness of locations far from the busy, crowded city. Paintings of rice fields fed by water and bluish mountain slopes in the fresh, clear air. And in order to better capture this type of scene from nature, Abdullah Suryosubroto lived in Bandung, West Java. Many painters in Bandung have been inspired by the work of Abdullah to paint landscapes, for example those produced by Wahdi.

During the last years of Dutch colonial rule, after he had finished his schooling at Rijks Academie in Den Haag, Basoeeki Abdullah, the son of R. Abdullah Suryosubroto, held exhibitions in several large cities on Java. He exhibited portraits, landscapes and paintings of animals. He was the first painter since Raden Saleh who had the ability to paint human beings.

Among his portraits appeared the faces of nobles from the Mangkunegaran Palace in Surakarta, as well as that of Sri Pakualam of Yogyakarta.

Basoeeki Abdullah tended to produce sweet, life-like portraits, in which faces and the proportions of figures were made as becoming as possible. The speed with which he is

samping Basoeki Abdullah. Lee Man Fong banyak menyoroti kehidupan di Bali melalui kesegaran tubuh wanitanya dengan penonjolan garis kontur tipis, dan warna yang ringan seperti warna cat air. Sedangkan kehidupan di Jakarta ditampilkan dengan motif-motif penjual kaki lima di pinggir jalan. Motif burung, terutama burung dara menjadi kegemaran Lee Man Fong yang menyusunnya dalam komposisi bidang yang memanjang ke bawah sebagaimana lazimnya bentuk



lukisan tradisional Cina. Demikian motif kuda dan harimau yang berasal dari perbendaharaan seni lukis tradisional klasik Cina dimunculkan dengan sebagian olahan pribadinya yang belajar gaya naturalis dan impresionis Barat.

SENI LUKIS BALI DALAM PITA MAHA

Pelukis R. Bonnet dengan intensifnya bergaul dengan pelukis-pelukis Bali, khususnya melalui badan Pita Maha yang didirikan olehnya bersama Walter Spies dan Cokorde Agung Sukawati di Ubud, Gianyar Bali tahun 30 an.

Dengan mengumpulkan lukisan Bali yang baik, yang dilakukan melalui seleksi R. Bonnet dan Walter Spies bersama, para pelukis Bali diajak memperhatikan karya-karya bernilai tersebut dengan mencalonkannya sebagai isi museum seni rupa di Ubud sebagai prakarsa

able able to paint has made Basoeki Abdullah a productive painter, while his portraits' close resemblance to his subjects has made him among the most popular of the painters in the Hindia Molek Movement.

Basoeki Abdullah has used several types of artistic materials, including conte crayons, pastels, water color and oil paint.

He was repeatedly commissioned to paint works for the late president of Indonesia, Sukarno, and later held the post of court painter in Thailand for King Bhumibol. He was also invited to paint the former president of the Philippines, Marcos, and his wife Imelda.

He also won the competition for the right to paint Queen Juliana of Holland over European artists.

Another painter who had the opportunity to study portrait painting in Holland was RM. Surjo Subanto. He produced such works as Wanita dalam Baju Kurung (Woman in a Traditonal Blouse) and Gadis Bermain Gitar (Young Woman Playing Guitar).

RM. Surjo Subanto's work varied from Basoeki Abdullah's paintings in which a part of the contour was emphasized by dark against light, or contrast, in order to give the impression of plasticity and three dimensions to human forms or still life objects, in that he employed the meeting of light and dark contrasting lines to achieve a sense of harmony and calm.

Lee Man Fong, who was as well known in Jakarta as Basoeki Abdullah, pictured the way of living in Bali through the forms of healthy young Balinese women with thinly contoured lines and the light colors of a water color palette. His scenes of Jakarta, on the other hand, focused on the vendors and hawkers selling goods along the streets. Birds, particularly doves, were among his favorite themes and were placed in a composition of space like that of traditional Chinese paintings. The same was true of horses and tigers, themes from the vocabulary of classic Chinese art, which he employed in a personal manner influenced by the naturalistic and impressionistic styles of the West.

PITA MAHA

European painter R. Bonnet intensively interacted with Balinese painters through the Pita Maha body he set up jointly with Walter Spies and Cokorde Agung Sukawati in Ubud, Gianyar, Bali in the 1930s.

Through the collection of the better Balinese paintings, selected by R. Bonnet and Walter Spies, the painters of Bali were invited to pay attention to the quality of the works to



Kalender Kamasan

Kamasan Calendar.

I.B. Made,
Memotong Alang-alang.

I.B. Made,
Cutting Grass.

Ketut Kobot, *Sesajen*.Ketut Kobot, *Offering*.

Pita Maha dan bernama "Wisma Warta". Di samping itu R. Bonnet membuka kesempatan bagi mereka yang berhasrat belajar padanya, yakni bagi yang tertarik pada cara penggambaran tubuh manusia dengan memperhatikan segi anatomis yang realistis dan fungsional, untuk diolah ke dalam corak tradisional yang serba garis dan dekoratif sifatnya.

Lahirnya karya-karya Bali baru seperti diciptakan oleh Anak Agung Gede Sobrat dan Ida Bagus Made waktu itu dalam melukiskan berbagai segi kehidupan sehari-hari, baik yang bersifat profan maupun yang sakral, dengan menampilkan kerja di sawah, berbagai bentuk upacara agama, adat dan keseniannya. Juga para pelukis Bali yang memilih tema wayang seperti Ketut Kobot dan Gusti Molog mengalami perubahan cara menyusun komposisi karya-karya wayangnya, dengan lebih memperhatikan ukuran bidang yang ada, supaya lukisannya tidak diisi secara padat sampai nampak berjejal-jejal.

Pembaruan yang cenderung menambah unsur realisme ini tidak terbatas pada bidang seni lukis, tapi juga pada seni patung Bali dengan contoh-contoh yang jelas pada karya-karya Raja dan Agung, yang keduanya memahat dalam gaya realisme sepenuhnya.

Pemahat dan pelukis yang tertua di Bali adalah I Gusti Nyoman Lempad (wafat 1979, dengan usia 119 tahun) dan pemahat Ida Bagus Nyana, menunjukkan

be screened for placement in the fine arts museum in Ubud. Wisma Warta, set up under the initiative of the Pita Maha group. Besides this R. Bonnet also provided the opportunity to study with him to anyone that was interested in the drawing of the human form with attention to anatomy and a realistic approach for later application in the traditional process of painting with its linear, decorative style.

Thus new works were created in Bali, like those of Anak Agung Gede Sobrat and Ida Bagus Made, who at that time, painted daily scenes, both sacred and profane, such as farmers working in rice fields and all kinds of religious rituals, traditional ceremonies and activities in the arts. Balinese painters like Ketut Kobot and Gusti Molog who chose wayang (traditional story telling) themes began to change their approach to composition and pay more attention to existing space, so that their works were no longer so crowded looking.

The influence of this new input which tended to add realistic elements was not limited to the field of painting, but also had an impact on the art of Balinese sculpture. Examples of this can be seen in the works of Raja and Agung, who both embraced realism fully in their carvings.

Bali's oldest sculptor and painter, I Gusti Nyoman Lempad (died in 1979 at the age of 119) and sculptor Ida Bagus Nyana, showed a tendency to leave behind the traditional in their carvings. The human figures created by I Gusti Nyoman Lempad were realistic, while sculptor I

kecenderungan untuk tidak lagi semata-mata memahat secara tradisional, seperti patung manusia I Gusti Nyoman Lempad yang realistis dan pemahat I Bagus Nyana yang lebih mengarah kepada irama asal dari kayu yang digarap.

Corak realisme I Gusti Nyoman Lempad nampak dalam seni relief pada dinding rumahnya di Ubud dan pada sketsa-sketsanya yang cukup realistis dalam pembentukan wajah dan bagian-bagian tubuh. Demikian karya Ida Bagus Nyana yang membuat perpanjangan tubuh atau sebaliknya memahat tubuh-tubuh yang rata-rata berpelupuk mata yang tertutup, menunjukkan gaya yang lebih digarap atas dasar bentuk realisme, yang digemukakan atau diperpanjang, dari pada pengambilan stilasi bentuk yang berasal dari gambar wayang Bali. Menurut proporsi dan sikap-sikapnya yang unik itu, dipahat dengan penyesuaian bentuk dari kayu sebagai bahan patung.

Bagus Nyana took more interest in the rhythm to found in each given piece of wood to be sculpted.

The realistic style of I Gusti Nyoman Lempad can be seen in the relief on the wall of his home in Ubud and in his relatively realistic approach to human figures and faces in his sketches.

The same is true of the work of Ida Bagus Nyana who produced elongated or exceeding round and fat figures of men and women with closed eyelids. These works were done with an obvious basis in realistic form, which he then fattened or elongated, rather than depending on the traditional stylization of figures found in the wayang drawings of Bali. The unique proportions and attitudes of his sculptures originated from his habit of following the form of the piece of wood which was the material for a given sculpture.