

INTERPRETATIONS OF SYLVESTER JUSSEM PAINTING THROUGH ORGANIC UNITY APPROACHES

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Received: 30 October 2023 | Revised: 14 November 2023

Accepted: 12023 / Published: 20 December 2023

DOI: <https://doi.org/10.51200/ga.v13i2.4741>

ABSTRACT

Painting is a fine artwork used in conveying the message to art enthusiasts. In this context, the abstract expressionism painting by Sylvester Jussem, a Sarawakian-born child has produced iconic images of the state of Sarawak. In this writing debates the image of nature that is the source of the painter's inspiration and explains the use of the Organic Unity approach in identifying the message highlighted by the painter. The components discussed are the subject, form and meaning in an effort to give understanding to the painting. The artistic process is discussed so that the reader can identify the techniques used such as impasto, scrapping and rough brush strokes. Sylvester Jussem painting gives a more dynamic perspective of beauty with bold and confident colours.

Keywords: Abstract expressionism, organic unity, painting, Sylvester Jussem.

INTRODUCTION

Generally, artworks are a platform for intellectual development, aesthetic resources and lifestyle patterning. Art is expressed and embodied in various dimensions. Art that is affected by certain objects is shown through visual artwork. What is most evident is that such artwork can be embodied in the art of carving, painting, drawing, sculpture and others (Mohd Johari Abdul Hamid & Hamzah Lasa, 2013).

The current outburst of painters' ideas that work through a touch of inspiration and even with various experimentations has managed to widen the boundaries of the appearance of contemporary visual artworks. The artists are now much bolder and more prominent. New ideas are developed in the pronunciation of art according to their distinctive, unique and originality dimensions. Exploration activities in artworks are like a mandatory process that is observed in the search for variations in the artworks. As a result of the exploration, there are many new inputs and discoveries to produce 'new style' artwork.

This research discuss about a painting analysis categorized as art criticism. Painting at this point is not limited to canvas, paper or walls only. Artwork strives to be a reference material and documentation of history, society, and culture. Today, art also serves as a means of communication, commercial resources, social signs and statuses, ideological tools and so on.

In painting, the observations and experiences of society and culture are usually recorded by the painter on a flat or two-dimensional surface using certain materials such as oil paint and watercolor, in accordance with the message to be expressed. Materials and surfaces become basic paint requirements (Mulyadi Mahamood, 1995).

In appreciating these artworks, the researcher focuses the research on the subject that is the inspiration of the painter and the interpretation of the image of the subject. The researcher seeks to deeply understand every aspect of the images through the method of criticism of the artwork by observation and formulations of the meaning of a work. Based on the organic unity approach, the researcher makes an assessment and looks for the meaning of the image that the painter has chosen.

This research can help highlight the thoughts and questions behind the image used. The value of an artwork lies in the measure of how high the mind is in the artwork and some of the many benefits or uses for society. These sincere questions are the artist's portrayal and thinking of culture, politics, current thinking, and locality. Thus, this chosen artwork is a recording of current cultural, social and political thoughts and it is through this work that an appreciator can dive into the situation at that time.

Researchers realized that this chosen artwork is capable of giving a new knowledge to the general public. A research effort should be carried out to analyze the abstract expressionism painting in order to translate meaning and emblem to the appreciator of art. Art is a display of the development of the thinking of the workman. Humans have produced visual images as early as the Paleolithic period.

In this situation, the researcher takes the right material related to the abstract expressionism painting. We conducted research in the field area to obtain authentic evidence of this selected study material. As an observer or appraiser is to collect the information available on the art object and parse the formalistic elements of the color interweaving. This point is important for enriching existing reference materials and becoming a source of reference in the future. Therefore, researching something related to the heritage is very important. Therefore, researchers believe this research can help for the needs of universal research in the future.

In this writing, a painter named Sylvester Wielding Jussem or better known as Sylvester Jussem, is a painter from Sarawak. He was born in Bau, Kuching in 1962 and is now 61 years old. Sylvester Jussem is Bidayuh and currently works as a lecturer at the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS). Currently, he is a senior lecturer after serving the institute of public studies for more than 10 years.

Prior to his tenure as a lecturer, Sylvester Jussem was an independent artist who produced his artwork as a source of income. After completing his studies, he focused on the field of mastership and has produced many paintings that are abstract expressionism. His work has been well-received both locally and internationally. This is evidenced by the sales of his artwork in auction events abroad.

Apart from being talented in fine arts, he is also adept at using digital software in producing digital works such as digital design, graphic illustrations and others. With this extensive ability, he has gained experience by participating in many exhibitions. From that, his name has soared and gained attention from the country's art societies.

Among the exhibits led by him, *Ngajah Duah Sua*, the Sarawak Artists Society Exhibition held at the National Art Gallery in 2000. A number of Sarawak painters joined hands

in the inaugural exhibition which was participated by Sarawak painters. Through this exhibition, his name was also raised in tandem with some of the country's best-known painters and as a result of the exhibition, two of his works were made into a permanent collection of the National Art Gallery.

He shared about his journey in pursuing his job after graduating. While continuing his life as a full-time painter, he was then offered to become a lecturer at La Salle Collage of the Arts in Telok Kurau, Singapore in 1990. However, after teaching for six months, he was unable to appreciate the art life he used to be and decided to return to Sarawak. After that, he was then active in the Sarawak Artists Society (SAS). Soon, he was offered to become a lecturer at UNIMAS.

LITERATURE REVIEWS

Read (1949) defined 'form' as 'shape, arrangement of parts, visible aspect'. There is form as soon as there is shape, as soon as there are two or more parts gathered together to make an arrangement. But of course it is implied, when we speak of the form of a work of art, that it is in some way special form, form that affects us in some way.

Nemett (1996) argues that form refers to elements such as lines, shapes, volume shapes, textures, colors, values and principles of structured design, space and rhythm consisting of the language of visual arts. When form is the main focus in the artist's attention, it will carry meaning, that is, art is about its basis, primarily the form and meaning that are interdependent.

This statement is supported by Margaret Finch in Mohamed Ali Abdul Rahman (2000) who states the form contains formal elements consisting of lines, appearance, shape, texture, color, composition and technique in the brush sweep effect. Shee added that a painter can find their own identity and style through the form of the artwork produced.

Before we go on to analyze some of the ways in which art communicates, we can distinguish between matter and meaning. Like iconography, the study of artistic images and cultural thinking and attitudes shows that the painter also thinks. Although *nonobjective* works are abstract, this artwork may show the artist's inner experience and thus have a subject that is a matter of meaning.

Speaking figuratively, we can say that the meaning of an artwork is conveyed in the language of art. According to Finch in Mohamed Ali Abdul Rahman (2000) the meaning consists of both the original idea of the painter and the evidence of research on the source of the idea in the form of artwork. The meaning, not only symbolizes the individualistic of the artist but also represents an artical group, a community and also the possibility of a single culture.

A complete visual image should have expressive validity, that is, the ultimate expressive validity, expressiveness is a priority for the artist. This thing is the content in the artwork, and it is the reason why the artwork is performed. Content can be considered deep, such as human contact with each other or human relationship with nature; or perhaps more personal, such as the artist's joy in the relationship of forms or images of tension or joy. Fantasy, humor, politics, religion, education, philosophy, or anything else will be an element of the content of the artwork and it is inappropriate for artwork not to carry any meaning. (Pumphrey, 1996).

Feldman (1994) we should not underestimate the importance of imitation when it comes to the psychology of teaching art. In Plato's aesthetic, imitation or *mimesis* is important; he sees it in the art of poets, painters, sculptors, and actors. To teach art, we only need to take

into account the role of imitation in painting, modeling, copying, and abstraction from reality. *Mimesis* plays a role comparable to kinesthetic reactions, symbol creation, and adaptation or modification of art styles. This is very important to instruct in art learning as imitation is implied in the most commonly used teaching methods; The instructor needs to demonstrate creative techniques and strategies.

Feldman (1994) critical interpretations must deal with two types of meanings: (1) the meaning of the form produced by an artist; and (2) the sense of creation used by the artist to organize the form for the art appreciator's gaze. The combination of these meanings in the final interpretation is an option from the critic for the critic. Valid variations; It reflects the critic's assessment of the role of the invention in any material of artistic creation. Furthermore, it reminds us that every artist, whether original or not, each work will have an implicit meaning even if the actual material is not from their own creation.

Myman (2003) thinks meaning will be changed by individual experiences and by cultural expectations and societal norms. This has led us to one of the first opinions that should be taken into account when we look at artwork, which is the difference between *subject matter* and meaning or content.

Read (1949) "what is variable is the interpretation which man gives to the forms of art, which are said to be 'expressive' when they correspond to his immediate feelings. But the same forms may have a different expressive value, not only for different people, but also for different periods of civilization. It is rather emotion directed and defined, and when we describe art as 'the will to form' we are not imagining an exclusively intellectual activity, but rather an exclusively instinctive one."

In writing Mohd Azhar Abd. Manan & Rosiah Md. Noor (2015) explained "content analysis is the method applied in the process of analysing artwork in order to explicate the similarities and differences of subject, form and content. The comparison of their artworks is guided by the model of organic unity as recommended by Ocvirk, Stinson, Wigg, Bone and Cayton. This model is used as the basis for analysing fine art in an orderly and detailed fashion. This enabled a systematic approach in the process of understanding an artwork. Organic unity is composed of three divisions that are subject, form and content. The arrangement of organic unity forms a unity that is alive and dynamic.

The selection of artworks to be analysed is based on observation and the support of secondary data on the priority requirement that the selection will represent a group theme or a particular series of works. Specifically, five art pieces from each artist were chosen as samples for analysis. In the meantime, other artworks in the same group's theme or series are observed in a generalized manner because of the similar or almost similar subjects and compositions".

According to Rosiah Md. Noor & Azian Haji Tahir (2008) the artwork is an object of fine art that is not only to be seen but also to be appreciated. But the appreciation of this fine art object is very subjective because each person has different feelings, instincts and sense that will make the impression of it also different. In addition, understanding of the artwork requires knowledge of the visible language in order for communication to be achieved. Therefore, an objective appreciation is very important so that the object of fine art can be understood and rationally appreciated by all classes of society. The role of the visual arts literacy group is very necessary to elaborate the content of the visual arts and can directly increase the information about it.

The science of 'reading' an art object is to know and understand the content of the art object itself that can be created using the content analysis method. The content analysis method is a systematic and through technique to translate the contents of a material such as fine art visual materials. Through the '*Organic Unity*' Model approach by Ocvirk et.al (2013), the

content of fine artwork is categorized into three main parts, namely subject, form and meaning. Although these three parts are interconnected and related in forming a union, the backing of this approach can parse each part of the content and explain its relationship in producing a perfect work. Two artworks were sampled for analysis according to this method. Detailed analysis will facilitate appreciation and increase information that can further explain what is expressed and link between the form and meaning of a work of fine art.

In Malaysia, Syed Ahmad Jamal has devoted much to the country's visual arts industry. His overseas graduated education background has given him infinite experience. He as a pioneer of the abstract expressionism movement has succeeded in producing dynamic and interesting abstract expressionism artworks. The type of artwork produced has Malaysian cultural, societal values and characteristics.

According to Mohamed Ali Abdul Rahman (2000), he acknowledged that the impact of the abstract expressionism movement has revealed emotions and mystical values in pouring out feelings and expressions in producing forms such as in his imagination. Mohd Johari Ab. Hamid (2008) recorded that the 1960s was a period for Syed Ahmad Jamal to expand this trend actively. The dissemination was done through the privileges emanating from his own works. This has indirectly attracted the interest of young painters to continue the continuity.



Figure 1. Syed Ahmad Jamal, *Gunung Ledang* (1978) Acrylic on canvas, 173 x 239 cm

Figure 2. Syed Ahmad Jamal, *Sirih Pinang* (1993) Acrylic on canvas, 199 x 199 cm

Source: National Art Gallery Permanent Collection

Syed Ahmad Jamal also produced a myth-inspired or legend-inspired painting. In the writing of Mohamed Ali Abdul Rahman (2000) the triangular shape in the work is produced as symbolic to 'Pucuk Rebung' or bamboo shoots. The image of bamboo shoots is widely used in decorative designs especially adorning Malay costumes such as Songket and Batik. The interpretation of the above artwork is Gunung Ledang is home to Puteri Gunung Ledang. A large triangle is divided into transverse planes leading to the top. This work symbolizes the core or root of the culture that should be dignified.

Paintings containing cultural elements as objects in the artwork. The *Sirih Pinang* painting is a significant reflection of the image of 'betel leaf' and 'areca-nut' in the Malay community. This interpretation of the customs of the Malay community is also

synonymous with the custom of drinking tea practiced by the Japanese community, or the similarity of the *custom of 'toast'* for the European community. The custom of eating betel is widely used in traditional ceremonies such as cultural ceremonies, engagements, weddings, entertaining guests and many more. Syed Ahmad Jamal tries to highlight the decency of the Malay community towards the treatment of guests and glorify its culture through two different dimensions of elements.

While arts activity in Sarawak in particular art is underserved. Past records on the history of Sarawak's art show that this art activity only took place around the city part of Kuching. The activities of the arts were given less attention as the activities of the handicraft industry were more secure the source of income at that time.

In the context of West Malaysia, modern art began in the 1920s and was centred in Penang. The English Colonial influence is evident in its development. The artists who were active in that period include Abdullah Ariff, Yong Mun Seng, Tay Hooi Keat and Kuo Ju Ping. In Sabah modern art began in the 1930s spear headed by Datuk Simon Yew. Most of the well known artists comprised of school teachers. In Sarawak artists became active after 1945 after the Second World War (Vaz, 2007).

Gregory Kiyai @ Keai & Noria Tugang (2023), stated that art activities in Sarawak began with primitive artwork. The resulting works are the result of the demands of animism beliefs practiced by society. Thus, this society believes in the influence of the forces of nature on their lives. The craft's artwork is produced to reconcile the *supernatural* power and also prevent the disease from spreading. After the Second World War and Sarawak was integrated with Malaya, the arts development activities in Sarawak became more encouraging. An interpretation of art was clearly seen in the production of Sarawak's indigenous handicrafts until the arrival of new influences that introduced the importance of other works of art that have different meanings and functions.

Vaz (2007) explains "Choi Horng Chung had a strong impact in the development of Sarawakian art. At the end of the 1940s he was very active. He received his formal education in art in The Shanghai College of Fine Arts, China. After the Second World War, he returned to Sarawak. In 1948 he had a solo exhibition in Madrasah Melayu (now The Kuching Education Department). He used the Chinese style of painting to paint local landscape in Sarawak and scenes from everyday life in Sarawak. This indicated that early artists combine Chinese techniques in painting with local landscapes."

In this new context, nature is no longer a symbol of tranquility. The production of a beautiful and interesting work to master something new as long as it does not contradict or challenge the beliefs of the professed. The two-dimensional art has attracted many fans among the indigenous community of Sarawak. Art activities have flourished in Sarawak especially in Kuching.

The Sarawak Painters Association, established by *Kuching Art Club* (KAC) in 1946, has spearheaded the activities of the painting. This group has provided many opportunities for Sarawak painters especially in Kuching to give their own impressions and interpretations of Sarawak's rich biodiversity and unique cultures.

When studying the activities carried out by members of the Sarawak Art Club (SAC) (1949-1968) most of their works indicate the existence of turbulence in the workman but it is more of a struggle. To master the skills of drawing and mastering the media at the same time is able to perpetuate the beauty around them. More interesting here is the freedom to express their pride and love for the earth and the richness of culture and heritage of their descendants that are often their inspiration. Multiracial daily activities are also the subject of choice of early painters from Sarawak who have a formal education in fine arts.

To date, the association, better known as the Sarawak Artists Society (SAS), is still holding group exhibitions. The association also held an exhibition at the National Art Gallery entitled *Ngajah Dua Suah*. Local landscapes and images were the main themes of Sarawak painters until the 90s. There is also the use of ethnic elements in works that are featured in compositions and styles that are more prone to expressionism with more abstract and illustrative processing than realism.

In Mashman's post entitled *Ethnic Arts and Society – An Orang Ulu Study* in *The Sarawak Museum Journal* discusses the phenomenon of visual arts among the Orang Ulu community in Sarawak; “Artists were never recognised as specialists having remained as farmers and only producing artwork on part-time basis (Hose & McDougall 1912). It would seem that the artist would only specialize, or gain the reputation of being a specialist once he took a commission outside the longhouse. Thus the Kelabit Anyi came to Kuching and became an artist of some repute (Manis, 1949). Contemporary artists such as Jok Bato, Tusau Padan, Oyong Abar later followed in his footsteps.

It is likely that there are still unknown talented artisans working in their villages up river or in the highlands carving, weaving or painting as a part time activity. Unfortunately, these talented artisans would eventually pass away bringing with them their valuable knowledge and undocumented experience or skill. Hence, great efforts and research has to be continuously made to identify, acknowledge the participation of these artisans and to document their works.”

With the establishment of institutions such as Institut Teknologi MARA (now known as UiTM), in 1967 it has offered Fine Arts courses. In 1972, Universiti Sains Malaysia (USM) also introduced a Fine Arts course. Universiti Malaysia Sarawak (UNIMAS) has also offered arts-related courses in the 1990s and produced more graduates in this field. With formal education in the field of fine arts, there is a paradigm shift in the artistic scenario in the state of Sarawak. This has had a major impact on the development of the art industry in Sarawak.

Visual arts in Sarawak flourished especially in Kuching. The ideological contagion of the existence of two-dimensional art is clearly of interest to many painters from among the indigenous peoples of Sarawak. The teaching of visual arts at the Batu Lintang Teachers College is taught in parallel with the craft skills lessons. However, as a result of the Second World War, the art activity has shown an imitation in its production.

Notes of Rahah Haji Hasan, Faridah Sahari, Zarina Mohd. Shah & Anna Durin (2010) entitled *Garapan Visual Identity in Sarawak Arts* discusses the development of Sarawak painters in general. Western ideology was absorbed in subjects such as literature and art education as a result of King Brooke's reign in Sarawak. This can be evidenced by the study guidebook at the college at that time, which combined Sarawak's handicraft arts lessons with Western art education through an understanding of the basic elements of art such as appearance, space and colour.

Various visual images subjects of this era. Indigenous painters still choose light subjects and the processing of the compositions performed is mostly an experiment of a lack of confidence. Sources of inspiration such as the subject of scenery or daily activities and kinship are the subject of familiarity to indigenous painters who tend to hone skills. There is no effort in diving into ideology or conveying messages about current issues in their work.

According to Hegel in Rahah Haji Hasan's writing, titled *Garapan Visual Identity in Sarawak's Arts* also shows that research on individual works is essential to deepen the experience of the workman spiritually. The beauty of an artwork is only achieved when a painter is completely free to recognize himself and recognize his true freedom. This means that

each artist has his own preferences and purpose in making a selection of messages and objects that can inspire him to produce a work based on his personal experience.

A painter is influenced by various environmental factors and his own desire to make the situation part of his personal experience. The presentation is done in a swirl and brush sweep that eventually comes together to form a beautiful work of art and give satisfaction to the workman. Criticism and evaluation of selected works is expected to provide a new source of analysis on the processing of art in Sarawak.

Vaz (2007) "We note here that there appears to be a striking difference in the experience of Tan Wei Kheng. As a boy he grew up with ethnic around him in Marudi. Thus, he may have had an affinity with them. They became his passion and his main focus as an artist. Tan did not use Chinese Ink. However, he is skill full in water colour, pencil, charcoal, pastel and acrylic."

Zainal Kling & Norazit Selat recorded an article entitled *National Cultural Construction: Contribution of Sarawak Communities* in *The Sarawak Museum Journal*. In this article, there is a mention of the contribution of the community in Sarawak in the field of art. In the Sarawak Contribution sub-chapter, (d) the Arts recorded; "There is a wide acceptance of Sarawak's various motives and icons in national cultural life and even at the world level. A well-known art material is Sarawak's 'vase' which, although modern rather than indigenous, is a traditional motif that is well used and displayed, has become a collection that is well known among tourists. This is Sarawak's only contribution to the national culture that is well known throughout the country and the world. Perhaps with the same method, it can be done to other works of art such as wood carvings which are sold by traders of antiques. The antique market lately has grown so rapidly that it is dubious and worried that the cultural treasures of the extinct tradition will simply be lost by uncontrolled sales. Antique shops are persistent enough to collect the fruits of a traditional culture that is increasingly swallowed up by the tide of progress, and sold abroad. The Sarawak Museum should impose some control and ensure that the various cultural produce is unsold and remains a national cultural repertoire. It feels like it's enough that our artifacts are in the hands of strangers; fear that we will be forced abroad to learn about our own cultural art.

In order to understand a work of art, a critic must deepen the knowledge or field of art history. In this context, researchers can make criticisms of the painting produced by Sarawak painters and critics seek to explore the history of world art in general and make more detailed reasoning on the history of Malaysian paintwork as well as the history of Sarawak art. After that, in the face of the process of making criticism, the researcher should also be aware that each work has its own criteria and characteristics. Therefore, the researcher should conduct a review of some of the approaches, strategies and types of criticism to be used. With it, the researcher will conduct regular and thorough criticism. Relevant theories and approaches also play a role in supporting the analysis and interpretation to be carried out. It serves as authentic and relevant evidence.

In fact, an assessment of an artwork is not absolute meaning and interpretation and achieves a certain standard. However, it is based on the understanding of an art appreciator as well as the real idea of the painter. This is so because each art observer has their own opinion and interpretation. Therefore, the opinions expressed should not be considered false and untrue. It depends on how well we understand the paint itself.

METHODOLOGY

In this writing, the analytical approach is used based on the *organic unity* model approach introduced by Ocvirk, Stinson, Wigg, Bone & Cayton (2013). The approach of this model focuses on 'form', 'subject' and 'meaning'. 'Form' consists of a breakdown that deals with the question of 'how' a work is worked out. 'Subject' refers to a question of 'what' to highlight on the artwork. 'Meaning' discusses the question of 'why' the work is produced.

As a result of the understanding and research of the theoretical approach, the researcher lists several criteria that need to be achieved in the work. This is done to see the stages achieved by the artwork through the application of techniques as well as the application of fine art elements in an artwork.

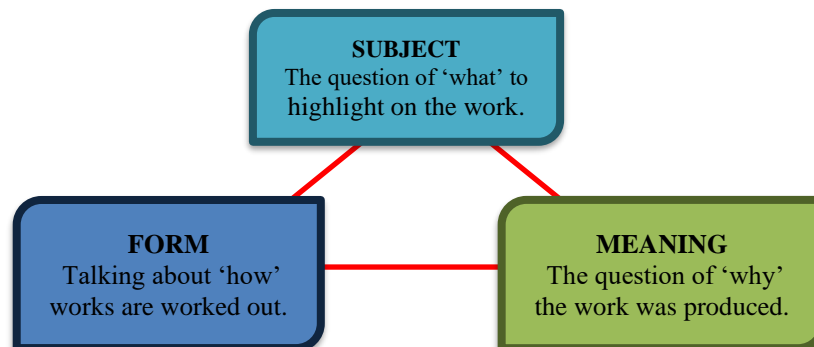


Figure 3. Organic Unity approach

DISCUSSION

The selected artworks are Mountain Peak Series I, and Mountain Peak Series II. The clear description of this artwork shows only natural view around the earth. Sarawak is a state with many high and beautiful mountains. In this artwork, the painter has taken the inspiration from nature. There are several highland images and even rough surfaces have been produced in this artwork.



Figure 4. *Mountain Peak Series I*, Acrylic, 113 x 98 cm, 2001

Formalistic analysis shows that the use of touch texture elements is one of the main components that the painter is trying to highlight in this work. Painters tried to depict the texture and structure of the terrain at the top of the mountain. There are art elements such as color elements that are used repeatedly such as white, yellow, green, red and orange. The color is repeated on the surface of the canvas. The color is forged using the *scraping* technique; a technique to display the background color after the colors are overlapped together. Painters do a lot of color media exploration activities and techniques in producing this paint. This diverse color creates the effect of the front room and the back space.

Diversity is achieved by such diverse colors as yellow, green and red. Colored looks of various sizes and shapes are produced in one direction giving a parallel rhythm effect. This image is a form of terrain that resembles a mountain peak. The diverse color symbolizes the reflection of the color of the object as a result of a beam of sunlight. Balance is seen with the use of balanced colors as hot colors such as yellow and red are balanced with cold shades i.e. green and dark blue. A balanced layout because like one object is in the middle. At once, it looks balanced between the right and left spaces. An artwork that is dominant because it looks like a geometric look is matched to an organic look. Hot colors such as red and yellow are complemented by the opposite colours i.e. cold shades such as dark blue and green.

The interpretation of the *Mountain Peak* series I is among his artworks that apply the features of the abstract expressionism. Sylvester Jussem's work illustrates the beauty of the mountaintop view in general. However, after going through the process of creativity and processing of ideas, the shape of the mountain peaks is simplified with a simpler 'shape' colour palpitation of the plane. Bell in Wartenberg (2007) "lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combination of lines and colours, these aesthetically moving forms".

Sylvester uses simple shapes in producing spontaneously arranged geometric plane-like images. It is the form that plays a huge role in giving the image in this whole work. Regards on Sylvester's artwork, remind of Cezanne philosophy believed that art should not just be a representation of things seen, but a reflection of the relationship between natural forms and colors. He always wanted to have the subject of a painting in front of him. This might seem odd, given that he appears to distort forms in his pictures (look at the abruptness of the edge at the foot of the irregular rocks in landscape). Sylvester Jussem therefore built up his forms by focusing on small "patches of color".

Subject: This mountain series is his appreciation for the beauty of nature. It was his effort in keeping memories visually as a result of his experience travelling. Some of the stone blocks that make up a view of the hills or the mountains. A scene in the morning with a scorching sun light as the painter uses hot colours a lot. **Form:** Painters apply a lot of *scraping* techniques to create a more pronounced texture effect. Processing a simpler and simpler form of the subject. The use of cheerful and hot colors clearly affects the audience. **Meaning:** Sylvester is amazed by the beauty of the mountain views of Borneo. His experience of travelling to this place was born in visual form and worked out according to his expression in conveying the beauty.

Bell (1914) who states, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. Thus, the image can give a clear meaning to the observer of art. The image depicted symbolically has an implicit meaning, what the painter presents is explicit (Issarezal Ismail et al. 2022). As a result of the interview with the painter, the meaning of which is clearly found is his appreciation for the beauty of nature as a result of his adventures.

The next work is an image of a scene that clearly shows a view of the highlands. The painter produces a clear gap in the middle of the work forming a V-shaped valley. The rough and also winding surface structure has a real impact on the mountainous terrain as the painter describes.



Figure 5. *Mountain Peak Series II*, Acrylic, 113 x 98 cm, 2001

A formalistic analysis of this work, the painter applied the elements of the texture very significantly in this paint. Painters apply *scraping* techniques to landscape forms. In evidence, the structure of the stone blocks represented in the front chamber of the works forms a structure of large, winding rocks. Cezanne believes that art not only works in symbolism but rather a reflection of the image of a relationship between ‘natural forms’ and multiple colours. Sylvester Jussem performs the same process, processing the image through spontaneous and rough brush strokes but still able to produce a peaceful and calm form of image. Sylvester’s artwork displays a transactional process of changing phenomena occurring in our environment. He said every second that passed was wonderful and would not return as he captured the image ‘live’. Sylvester Jussem retains the ‘form’ he sees in the works.

Clive Bell agrees that ‘significant form’ is the one quality common to all works of visual art (Wartenberg, 2007). Bell (1914) describes ‘significant form’ stands charged with the power to provoke aesthetic emotion in anyone capable of feeling it. The use of only four colours, namely dark blue, green, red and white, clearly shows that the painter has done a lot of experiments on color values. Sylvester Jussem did not use the brush in this work as his style in producing works of abstract expressionism. Analysis of the use of art elements and design principles gives a balance effect in the painting on both the left and right sides. The implications of assertion through the use of red and white are displayed with controlled and minimal *scraping* techniques.

Visually interpreted, the series is produced only with spontaneous color palpitations. The meaning contained in the artwork is an issue related to the environment that is trying to be applied which is the beauty of nature. By preserving nature, its beauty will continue to remain preserved.

Sylvester Jussem is a fan of adventure. Thus, this series was produced due to his sensitivity to nature. Sylvester’s observations of mountainous areas and highlands have inspired

the beauty of nature. Thus, the idea disclosure activity is carried out by the painter through the initial sketch, the painter also performs the process of experimentation of the technique and finally produces the actual work on the canvas.

Subject: The painter expresses his admiration for the beauty of nature. Thus, he wanted to perpetuate the memories by producing an image that he observed when he saw the scene.

Form: There appears to be a gap between the two mountains that make up the valley in the middle of the work. Some rough terrain structures are formed as a result of rough color palpitations. The *scraping* technique used by the painter clearly produces an effective texture effect. The interweaving gives a clear dimension to the actual structure of the mountainous area to be conveyed by the painter. **Meaning:** What the painter is trying to apply in this artwork is a winding journey to reach a destination. In this work, the painter wants to share a scene full of conjecture and the challenge of arriving at the top of the cursed mountain.

Citing the opinion of Vincent van Gogh, through the coloration, pure colors do not reflect the real-life model but convey the particular impressions of the moment. The painter symbolizes every color resembling the shape of this highland terrain as a symbol of pride. This work is a dedication to a sense of awe and fascination over the grandeur of the highlands of Borneo.

CONCLUSION

The results of the analysis through the model presented are a finding obtained from the observations and interviews of the researchers with the painter. Each artwork has been analyzed specifically on the icons, images and meanings contained behind the images applied in his work. Through the analysis of the meaning content in this work, art observers can evaluate and interpret artworks. The 'form' and 'subject' elements are emphasized in this study as the 'form' element is expressed through a 'descriptive' description, while the 'subject' element has also been peeled off through the description of 'formal analysis'.

Thus, the giving meaning in each work is the result of the researcher's observations as well as the findings from the interview between the researcher and the original painter. The meaning given is not absolute as there are other elements that will influence every observer of art in appreciating the artwork. In accordance with personal opinion, the work should be evaluated with proper ethics, while referring to its painter will give a more accurate interpretation. Therefore, every work should be observed and appreciated in an orderly and ethical manner.

Issarezal Ismail et al., (2023) states that the assessment of a work is quite subjective. It is complicated to get one hundred percent formulation. Observation is guided only by the delivery of forms through the surface of the canvas. The language of writing is definitely its meaning. Therefore, the formulation of a work is only about hypothetical. The hypothetical level is the level of observation rights and the definite answer is in the painter.

In order to promote the country's visual arts industry, the field of art criticism should also be emphasized. In order to advance the work of art performers, the leftists need to be more exposed to more knowledge and knowledge of quality works. The criticism should be constructive and not kill the work of a painter. The weaknesses identified can be fixed so that the quality of production of the work will undergo an improvement.

The process of analyzing a work should be an activity that can develop the interest of the painter. In order to develop the visual arts industry, the role of art criticism should be in line with the development in the production of works. These two elements are interconnected.

Therefore, effective efforts should be made in encouraging more critics to be more active and thus to advance the activities of art criticism as well as to invigorate visual arts activities in our country.

In conclusion, understanding some criticism strategies can strengthen the reader's knowledge of aspects of art criticism. When the division of the strategy is carried out in an orderly manner then the reader's understanding becomes easier. A process of criticism will be more organized, detailed and focused. With all sorts of types of art criticism, the leftist is free to choose a strategy of criticism that feels appropriate to the style of a painter. That way, critics can make criticism and judgment more fair, accurate and relevant.

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