



From Canvas to City History: Strategies, obstacles, and supporting factors of painters in creating portraits of Makassar mayors, Makassar City Museum Collection

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ABSTRACT

This paper is an attempt to analyze portrait paintings of Makassar mayors over time, created by several Makassar artists, currently in the collection of the Makassar City Museum. The research identifies strategies employed by the painters in visualizing mayoral portraits, analyzes inhibiting factors they encountered, and examines supporting factors that can be optimally utilized in the painting process. The research methodology uses a qualitative approach through field observation, in-depth interviews, and documentation. Data collection techniques include interview guides, observation sheets, and documentation studies involving 27 realist painters in Makassar City. The results show that the main strategies of the painters include: multi-source reference studies, utilization of photo restoration technology (Remini and Topaz), and intensive collaboration with subjects' families and evaluation teams. The most significant inhibiting factors are poor quality reference photos, minimal historical information, and limited working time. Supporting factors include the availability of data from subjects' families, the painters' extensive experience, and digital technology support. These findings provide a methodological contribution to the development of realistic portrait art practices based on historical documentation in Indonesia.

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INTRODUCTION

Portrait painting is one of the genre paintings which aims to visually depict the subject of the painting. This term is usually applied to depictions of human subjects. Besides painting, portraiture can also be applied to other media such as etsa, lithography, photograph, videos, and media digital. Historically, portraits have primarily immortalized the wealthy and powerful. Over time, portraits also became common among the middle class. Today, portraits are still commissioned by governments, corporations, groups, clubs, and individuals.

Portrait paintings deemed influential and affecting public thought patterns have recently been collected and cared for by official bodies such as galleries, museums, and auction houses. Furthermore, if the portrait is painted by a renowned painter, its value will undoubtedly increase. Therefore, such portraits become important collections, displayed by museums as a means of appreciation and education.

A museum is an institution that is a permanent legal entity, does not seek profit in its implementation for the community, but rather to advance the community around it, and is open to the public. Museums carry out activities of procurement, preservation, research, communication and exhibition of all kinds of objects that prove the presence of humanity and its environment for certain purposes, study and education as well as enjoyment. (Moh. Amir Sutaarga, 1989: 23)

Museums are cultural institutions that play a strategic role in modern society. Legally, in Indonesia, based on Government Regulation of the Republic of Indonesia Number 66 of 2015 concerning Museums, a museum is defined as an institution that functions to protect, develop, utilize collections, and communicate them to the public (Alifia, 2022; Dahlan, 2024). This definition emphasizes that museums are not simply places to store ancient objects, but rather active institutions that play a role in preserving cultural heritage and disseminating knowledge to the public.

A building used as a permanent exhibition space for objects worthy of public attention, such as historical, artistic, and scientific relics, or as a place for storing ancient objects. (Indonesian Dictionary: 675). A permanent, non-profit making institution in the service of the people and their development, open to the public, which acquires, conserves, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. (Silalahi, Robert P Drs, Museum Guidelines: 5)

Therefore, it is crucial for a museum to be able to encapsulate a narrative of Makassar's city government civilization in a work of art (portraits of mayors). This not only aims to depict portraits of Makassar's past and present leaders, but also aims to elevate the art world by entrusting several portrait painters from Makassar. This aligns with the museum's role as a representation of human civilization within a region. In 2022, the Makassar City Museum finally carried out a project to procure a portrait painting of the mayor of Makassar which



would be worked on by a number of painters from the city of Makassar who directly involved the three authors as the assessment team.

Based on the background presented, the researcher faced the challenge of analyzing portrait paintings of Makassar mayors from time to time by Makassar painters in the Makassar City Museum collection. This is because these paintings will become a representation of Makassar's civilization and history. Besides Considering the position of the Makassar city museum in the eyes of the public, of course the paintings of these mayors will become educational media and research objects for students, university students, researchers, cultural figures, and a number of related parties.

The study of portrait painting has a long tradition in world art literature. Gombrich (2016) in *The Story of Art* He stated that a portrait is the highest expression of a painter's ability to capture the essence of a person's personality through canvas, where a portrait painting is not just visual documentation, but also an artistic interpretation of the subject's identity. Hughes (1991) in *The Shock of the New* emphasizes that the art of realism, including realistic portrait painting, is an artist's attempt to record visual reality accurately while still maintaining sufficient aesthetic value in the context of Makassar painters who are required to produce visual similarities while still creating artistic works.

Realist art, including realistic portrait painting, is an artist's attempt to accurately capture visual reality while maintaining high aesthetic value. In this context, Wango (2022) emphasizes that portrait artists work within their own personal style, whether hyperrealism, realism, expressionism, or a distilled style, with the goal of not only fulfilling the demands of visual resemblance (likeness), but also presents the subject's character and personality dimensions as a whole on canvas. This aligns with Wango's (2024) view, which asserts that realism in painting is not merely a mechanical reproduction of visible reality, but rather a form of social and cultural commentary expressed through the artist's technical precision and sharp visual observation of his subject.

In the context of Makassar painters, the demand to produce visual resemblance while still creating artistic works reflects the fundamental dialectic of realist art itself. Salam et al. (2020) in *Basic Knowledge of Fine Arts* published by Makassar State University explains that the realist-naturalist movement that developed in Indonesia, including in South Sulawesi, prioritizes the quality of form in the form of gradation, proportion, and volume as the main pillars in representing the subject authentically. Furthermore, Rediasa et al. (2024) in their aesthetic study of realist painting in Indonesia found that the aesthetic value of realist works is not only determined by the accuracy of the figures, but also by the strength of the visual narrative, the unity of the composition, and the artist's ability to bring the character of the subject to life through the processing of light, shadow, and details of facial anatomy. Thus, the Makassar painters involved in the project to procure portrait paintings of the Mayor of Makassar City have a dual responsibility: to produce a historically accurate documentary record while



creating works that have aesthetic weight as a representation of the city's fine arts civilization. In the context of local art, Batisah (2009) noted that the development of painting in South Sulawesi was heavily influenced by a deeply rooted tradition of realism. Makassar artists tended to develop a realistic-naturalist style that combined technical precision with personal expression.

Precious (2009) from *The Art of Art History* emphasizes the importance of historical context in analyzing artwork. A portrait cannot be separated from the social, political, and cultural contexts surrounding it. This understanding is crucial considering that each mayoral portrait studied exists within a different historical context of Makassar City's governance. From a creative management and strategy perspective, Mintzberg et al. (2009) emphasize that every creator, including artists, develops adaptive strategies to address obstacles and capitalize on opportunities. The use of technology in photo restoration and digital visualization has also become a separate study in contemporary art. Advances in artificial intelligence-based applications such as Remini and Topaz have opened up new opportunities in the referential process for realist painters (Dev et al., 2024; Wang et al., 2024). Suwahyo et al. (2021) in their study of Indonesian portrait painters highlighted how visual documentation of public leaders has political and cultural dimensions that require consideration. Visual representations of a mayor not only reflect physical appearance but also convey symbolic leadership values embedded in the collective memory of the community.

Based on the problem identification that has been formulated, this research has prepared a problem solving plan as follows:

First, to identify the painters' strategies, this study employs a descriptive-analytical approach through direct observation of the painting process, in-depth interviews with the painters involved, and comparative analysis between reference photographs and the resulting paintings. This approach is expected to uncover strategic patterns consistently applied by painters in dealing with various visual reference conditions.

Second, to analyze inhibiting factors, the study used a semi-structured interview guide and observation sheets. The painters were asked to identify and describe in depth each obstacle they faced, ranging from the quality of reference photos, limited historical information, to time pressures. This data was then analyzed using a descriptive-interpretive approach and enriched with qualitative narratives from the interviews.

Third, to analyze supporting factors, this study examined the resources, capabilities, and external conditions that facilitate the painting process. Supporting factors were identified through observation sheets and interviews, focusing on aspects such as the availability of the subjects' family data, digital technology proficiency, the painters' experience and track record, and the quality of collaboration between stakeholders.

Fourth, the problem-solving process also involved the development of a recommendatory model in the form of a practical guide for portrait painters working on similar projects in the



future. This guide is expected to serve as a comprehensive methodological reference for organizing documentary art procurement projects in museums across Indonesia.

The general objective of this writing is to analyze the portrait paintings of Makassar mayors from time to time by Makassar painters in the Makassar City Museum collection:

1. Identifying the strategies of Makassar painters in painting portraits of Makassar mayors from time to time.
2. Analyzing the inhibiting factors faced by painters in painting portraits of the Mayor of Makassar.
3. Analyzing the supporting factors faced by realist painters in Makassar City in painting portraits of the Mayor of Makassar.

Based on the literature review and preliminary field studies, this research formulates the following research propositions:

- Q1 : Makassar painters involved in the project to procure a portrait painting of the Mayor of Makassar implemented a multi-source adaptive strategy involving a combination of visual reference studies, digital technology, and oral information from the subject's family.
- P2 The low quality of reference photos and limited historical information are the dominant inhibiting factors experienced by painters in completing portrait paintings of the Mayors of Makassar, especially for mayors who served in the early period (1946–1960).
- P3 : The availability of information networks from the subject's family and mastery of photo restoration technology are the strongest supporting factors that significantly influence the quality and speed of completion of the portrait painting of the Mayor of Makassar.

These propositions are based on the assumption that the greater the temporal distance of a mayor from the present, the greater the challenge the painter faces in obtaining adequate visual references. Conversely, the availability of relevant social networks and technology will significantly enhance the painter's ability to overcome these obstacles (Mintzberg et al., 2009; Sugiyono, 2019).

RESEARCH METHODS

This research was conducted at the Makassar City Museum and several artist studios involved in creating the portrait painting of the Mayor of Makassar. This study used a descriptive qualitative research design, where researchers conducted direct observations, in-depth interviews, and documentation studies to gain a deep understanding of the strategies that included the efforts of the painting team in working on the painting, starting from the efforts to find and restore references, the various techniques used, and efforts to overcome the challenges faced in completing the painting. Furthermore, inhibiting factors were various



obstacles faced by the painters during the creation process, both originating from the painters themselves and from the external environment. Supporting factors were various things that helped the painters in producing portrait works optimally. These factors could include the availability of adequate visual references and historical data, the painters' experience and skills, support from related parties, complete painting facilities and equipment, a conducive work environment, and easy access to information about the figure being painted. These factors played a role in facilitating the creative process, improving the quality of the work, and helping the painters represent the figure of the Mayor of Makassar more accurately and meaningfully (Sugiyono, 2019; Moleong, 2021).

The selection of informants in this study used a purposive sampling technique involving 27 realist painters in Makassar City who were directly involved in the project to procure portrait paintings of the Mayor of Makassar.

The data collection technique in this study used 3 instruments, namely:

1. Participatory Observation Guide

In this study, a participant observation guide served as an instrument that helped researchers directly observe the painter's creative process while creating the work. Through participant observation, researchers not only recorded visible activities but also understood the interactions, work techniques, use of historical references, media selection, and artistic decision-making undertaken by the painter during the process of creating the portrait of the Mayor of Makassar. Furthermore, this guide helped researchers identify various obstacles encountered, such as limited visual data, technical constraints, and challenges in representing the character.

On the other hand, observation also helps researchers identify supporting factors, such as a supportive work environment, the availability of reference sources, the painter's experience, and facilities that support the creative process. Thus, the participant observation guide serves to obtain in-depth, contextual, and authentic data regarding the dynamics of painting creation, which cannot always be revealed through interviews alone.

2. In-depth Interview Guide

In this study, an in-depth interview guide served as an instrument to gather comprehensive information from the painter and related informants regarding the experiences, thoughts, and considerations behind the creation process of the work. Through in-depth interviews, researchers were able to obtain data on the strategies used by the painter in interpreting the figure of the Mayor of Makassar into a visual form, the reasons for choosing the techniques and artistic concepts, and the meanings they intended to convey through the painting. In-depth interviews also helped uncover various obstacles encountered during the creative process, whether technical, conceptual, or administrative, as well as factors that contributed to the success of the work. Thus, the in-depth interview guide served to gain a



deeper understanding of the painter's perspective, experience, and thought processes, thereby enriching the data obtained and supporting the overall research analysis.



3. Documentation Study Sheet



The documentation study sheet serves as an instrument for collecting and recording various documents related to the process of creating the portrait painting of the Mayor of Makassar. These documents can include photographs of the work's creation process, initial sketches, visual references, historical archives, the painter's personal notes, and other supporting documents relevant to the research. Through the documentation study, researchers obtain factual data and use it to strengthen the results of observations and interviews. Furthermore, the documentation helps researchers trace the development of the painter's creative process, verify information obtained from informants, and provide authentic evidence regarding the strategies, obstacles, and supporting factors that influenced the painting's creation. Thus, the documentation study sheet serves as a source of supporting data that increases the validity and completeness of the research findings.



RESULTS AND DISCUSSION



After going through a research and observation process when the paintings of the mayors of Makassar were being made, various methods were found to be used by Makassar portrait painters in completing the portrait paintings of the mayors, each of which has its own challenges and supporting factors as described in the following explanation:


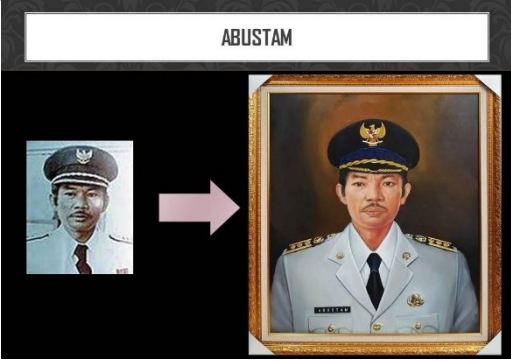
Table 1. Strategies, inhibiting factors and supporting factors for the potrait of the mayor of Makassar

Picture	Strategy	Inhibiting Factors	Supporting Factors
 <p>Figure 1. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos 2. Searching for photos from different perspectives and expressions. 3. Reference studies 	<ol style="list-style-type: none"> 1. Photos are not clear. 2. References are very limited. 	<ol style="list-style-type: none"> 1. The ability to dig-up the character of the painter team is excellent. 2. Anatomy abilities of the painter team
 <p>Figure 2. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos 2. Anatomy studies, character excavation 	<ol style="list-style-type: none"> 1. Photos are not clear. 2. No additional references. 3. The lines and anatomy of the face are unclear. 	<ol style="list-style-type: none"> 1. The ability to dig-up the character of the painter team is excellent. 2. The anatomy abilities of the painter team. 3. Information disclosure of City Museums.



<p style="text-align: center;">JOSEPH MAWENKANG</p>  <p>Figure 3. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Anatomy Studies, character excavation 	<ol style="list-style-type: none"> 1. Photos are not clear. 2. No additional references. 3. Photos are too small and damaged 4. The lines and anatomy of the face are unclear. 5. Duration of time 	<ol style="list-style-type: none"> 1. The ability to dig-up the character of the painter team is excellent. 2. The anatomy abilities of the painter team. 3. Information disclosure of City Museums.
<p style="text-align: center;">SAMPARA DG. LILI</p>  <p>Figure 4. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Anatomy studies of character excavation. 	<ol style="list-style-type: none"> 1. There are no other reference photos. 2. The photo is not clear but the facial lines and anatomy are still quite clear 	<ol style="list-style-type: none"> 1. Help restoration apps like Remini and Topaz sharpen photos. 2. The ability to dig up the character of the painter team is excellent. 3. The anatomy abilities of the painter team.

<p style="text-align: center;">ACHMAD DARAH SAHARUDDIN</p>  <p>Figure 5. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Search for original photos 2. Restore reference photos. 3. Anatomy studies of character excavation. 	<ol style="list-style-type: none"> 1. Photos are not clear. 2. No additional references. 3. Dirty and damaged photos. 4. The lines and anatomy of the face are unclear. 	<ol style="list-style-type: none"> 1. The ability to dig-up the character of the painter team is excellent. 2. The anatomy abilities of the painter team. 3. Information Disclosure of City Museums.
<p style="text-align: center;">H. M. YUNUS DG. MILE</p>  <p>Figure 6. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2024)</p>	<ol style="list-style-type: none"> 1. Anatomy study and character excavation. 2. Reference studies on fashion. 	<p>There were no significant obstacles found by the painter team.</p>	<ol style="list-style-type: none"> 1. The photo is quite clear. 2. Strong facial character.



<p style="text-align: center;">ABDUL LATIEF DG. MASSIKKI</p>  <p>Figure 7. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Anatomy studies of character excavation. 3. The paintings are not too detailed so that the facial characters remain similar. 	<ol style="list-style-type: none"> 1. Unclear photos. 2. No additional references. 3. Dirty and damaged photos. 4. The lines and anatomy of the face are unclear. 5. Technically it is the most difficult to work on among the others. 	<ol style="list-style-type: none"> 1. Although not very helpful, the photos are still restored using the Remini and Topaz applications. 2. The ability to dig up the character of the painter team is excellent. 3. The anatomy abilities of the painter team. 4. Flying Hours and the experience of the painter team.
<p style="text-align: center;">H. AEROPALA</p>  <p>Figure 8. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2024)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Anatomy studies of character excavation. 	<p>There were no significant obstacles found by the painter team.</p>	<ol style="list-style-type: none"> 1. The photo is quite clear. 2. One of the painting teams is a close family of H. Aeropala. 3. Information from a number of families of the mayor of H. Aeropala.



 <p>Figure 9. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2024)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Excavation of information related to the symbol of merit. 	<p>The symbol of merit on the chest is not clear.</p>	<ol style="list-style-type: none"> 1. The character of the face in the photo is quite clear. 2. There are many references available. 3. Information in museums is widely available.
 <p>Figure 10. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2024)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 	<p>There were no significant obstacles found by the painter team.</p>	<ol style="list-style-type: none"> 1. The photo is quite clear. 2. Other references are available from the family. 3. Information from the family. 4. One of the mayor's sons Abustam also works as a painter




<p style="text-align: center;">JANCY RAIB</p>  <p>Figure 11. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2024)</p>	<p>1. Restore reference photos.</p>	<p>1. New canvas adaptation 2. The application of painting techniques is different from before.</p>	<p>1. The photo is quite clear. 2. There are many other references from Google and the family. 3. Additional information from the family. 4. One of the mayor's children, Jancy Raib, also works as an artist who has a good relationship with the painter team.</p>
<p style="text-align: center;">SUWAHYO</p>  <p>Figure 12. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<p>1. Restore reference photos.</p>	<p>There were no significant obstacles found by the painter team.</p>	<p>1. The photos are quite clear, especially after being restored. 2. Data and information assistance from the City Museum.</p>



<p style="text-align: center;">H. A. MALIK B. MASRY</p>  <p>Figure 13. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Anatomy studies of character excavation. 3. Posture and pose adjustments. 	<p>There were no significant obstacles found by the painter team.</p>	<p>The availability of adequate literature in the studio of one of the painters' teams.</p>
<p style="text-align: center;">BASO AMIRUDDIN MAULA</p>  <p>Figure 14. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Restore reference photos. 2. Anatomy studies of character excavation. 	<ol style="list-style-type: none"> 1. Media adaptation. 2. Weather that causes humid air and paint to dry slowly. 	<ol style="list-style-type: none"> 1. The photos are quite clear, especially after being restored. 2. Data and information assistance from the City Museum.

 <p>Figure 15. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Anatomy studies of character excavation. 2. Application of underpainting techniques. 	<p>Technical adaptation due to slippery canvas.</p>	<ol style="list-style-type: none"> 1. The photo is quite clear. 2. There are many other references available for comparison. 3. Several painter teams have interacted directly.
 <p>Figure 16. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none"> 1. Anatomy studies of character excavation. 2. Posture and pose adjustments. 	<ol style="list-style-type: none"> 1. The assessment team challenges to change the pose and angle of view of the painting. 2. Technical adaptation due to slippery canvas. 	<ol style="list-style-type: none"> 1. The photo is quite clear. 2. There are many other references available for comparison. 3. The maturity and experience of the Painter Team in processing the anatomy of the body on canvas.



<p style="text-align: center;">MOH. RAMDHAN POMANTO</p>  <p>Figure 17. Comparison of reference photo and painting results (Source: Muhammad Suyudi, 2025)</p>	<ol style="list-style-type: none">1. Anatomy studies of character excavation.2. Application of underpainting techniques combined with dry techniques	<p>There were no significant obstacles found by the painter team.</p>	<ol style="list-style-type: none">1. The photo is quite clear.2. There are many other references available for comparison.3. Several painter teams have interacted directly.
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DISCUSSION

1.1. Abdul Hamid Dg. Magassing

He was the first mayor of indigenous descent. He served during the NIT era and was inaugurated by President F. Sukowati. Abdul Hamid Dg. Magassing served as Mayor of Makassar from 1946 to 1947. In general, the difficulty experienced by the painter in completing this picture was the unclear photo used as a reference for the painting. The painters and the assessment team have attempted to restore the photo through a paid application but the result actually worsened the condition of the photo because many anatomical lines did not match, thus reducing the similarity.

However, the team of painters did not lose heart in obtaining clearer references. Through a number of applications such as Google and Pinterest as well as the sites searched then found photos of Mr. Abdul Hamid Dg. Magassing with different points of view but very good to be used as additional references. Therefore, it can be concluded that the portrait painting of Mayor Abdul Hamid Dg. Magassing is a combination of two photo references. This was done of course to clarify the figure of the Mayor so that it could later become part of a historical narrative. Reference studies were carried out by the painters not only in terms of photos but also in determining the model of the shirt and tie which of course was adjusted to the period when Abdul Hamid Dg. Magassing served as mayor. Apart from that, the too short duration of work given by the mayor's office was also a supporting factor in procuring this mayor's painting.

1.2. Intje M. Qaimuddin

The Dutch legacy system used by the early leaders of Makassar City from 1946 to 1952 was a collegial government, or a joint government, with the Mayor, the Collage Van Burgemeester en Weyhouders, and the Gemeente Raad. When Abdul Hamid Dg. Magassing was unable to serve, he was replaced by a member of the Collage Van Burgemeester en Weyhouders, Intje M. Qaimuddin.

In general, the main challenge faced by the painters tasked with creating this painting was the lack of information and limited access to information about Intje M. Qaimuddin. Furthermore, the reference photo in the image above was the only one obtained from the Makassar city museum. We had little information to assist the painting team at the time other than the story of her death in the Holy Land while performing the Umrah pilgrimage. It is therefore not surprising that the reference photo was a photo of her wearing the same attire that Muslims wear when performing their pilgrimages in the Holy Land.

However, the city museum's efforts to facilitate communication between the painting team and Intje M. Qaimuddin's family were a significant factor in perfecting her portrait. Furthermore, the painting team also conducted reference studies to recreate Mayor Intje M. Qaimuddin's attire. The suit worn by Mayor Intje M. Qaimuddin in the painting was chosen



based on information from the family, discussions with the assessment team, and following the trends in formal attire at the time.

1.3. Joseph Mewengkang

Joseph Mewengkang became Mayor of Makassar after replacing Intje M. Qaimuddin in 1951. He ruled for less than a year before being replaced by Sampara Dg. Lili. In working on the portrait of Mayor Joseph Mewengkang, the painters encountered many obstacles due to the lack of information available about him. There was no family member to contact, and no access to additional information that could be used as a reference from the city museum.

Despite this, painters have continued to attempt to restore the photo of Mayor Joseph Mewengkang using various advanced applications, both free and paid, but to no avail. This is due to the photo's damage and low resolution, making it difficult to paint. The restorations are also ineffective due to changes in facial lines and muscle structure, potentially significantly altering facial characteristics. Furthermore, the limited timeframe for the mayoral portraits also posed a significant obstacle for the painters. However, their extensive experience allowed them to complete the paintings on time without compromising on quality.

1.4. Sampara Dg. Lili

Sampara Dg. Lili became Mayor, replacing Joseph Mawengkang in 1951 and remained Mayor of Makassar until 1952, serving no more than a year. Like other mayors in the early period, the painter also struggled to find additional references for comparison when working on his portrait.

However, the painters' work was made somewhat easier by the aid of technology to restore the mayor's portrait. The Remini and Topaz applications greatly benefited the painters, as the results (sharpening and image resolution enhancement) were excellent, particularly for the portrait of Mayor Sampara Dg. Lili, which retained the facial lines and anatomical position. However, the painters' team still conducted a facial anatomy study to avoid errors or discrepancies with the mayor's character.

1.5. Achmad Dara Saharuddin

Achmad Dara Saharuddin was the Mayor of Makassar who ruled from 1952 to 1956. He was born in Matur (Bukit Tinggi) West Sumatra, on August 16, 1920. He became Mayor at the relatively young age of 32. He was the first definitive mayor after the formation of the Unitary State of the Republic of Indonesia. The team of painters faced various challenges in creating the portrait of Mayor Achmad Dara Saharuddin. This was due to the dirty and damaged condition of the reference photograph. Furthermore, the photo above was the only one available to the city museum, leaving no additional reference for comparison. Attempts to restore the photo using software also proved ineffective.

Initially, the painters agreed to place the mole on the right cheek of the painting, as in the reference photo. However, after analyzing the photo and engaging in heated debate with the review team, they agreed to remove the mole. This was because, after carefully examining the



mayor's reference photo, they discovered that the black dot in the photo was actually dirt captured by the camera, not a mole. This was because the available photo was a processed version of the original photo. After examining the original photo, they concluded that the black dot on the face was dirt that could not be removed due to the photo's age. The supporting factor in the work on the painting of Mayor Achmad Dara Saharuddin was the good cooperation between the painter and the assessment team, resulting in collaborative work in perfecting the portrait painting of the mayor.

1.6. H. M. Yunus Dg. Mile

H. M. Yunus Dg. Mile served as mayor of Makassar from 1956 to 1958. He was born in Makassar, April 13, 1909, replacing Achmad Dara Saharuddin who at that time preferred to become a member of the Indonesian House of Representatives, the Minister of Home Affairs then appointed H. M. Yunus Dg. Mile as the new Mayor of Makassar based on a cable from the Minister of Home Affairs dated April 26, 1956. The handover ceremony was held on May 15, 1956 at Makassar City Hall. He was the Mayor who boosted the physical appearance of the city.

Compared to previous mayors, the portrait of H. M. Yunus Dg. Mile was relatively easy to create. This was due to his strong character and the higher resolution of the photo compared to previous mayors. The painters faced virtually no challenges. The addition of a suit accessory to the painting was deliberately done to enhance the impression of authority. The team of painters naturally studied suit styles to align the portrait with the mayor's tenure.

1.7. Abdul Latief Dg. Masks

Abdul Latief Dg. Massikki served as Head of Makassar Municipality from 1958 to 1960. During Abdul Latief Dg. Massikki's tenure, changes in the city's governance structure occurred, closely related to the policy of administrative structure regulation in Indonesia, which required equalization of rural and urban administrative levels. Makassar City's governance structure as a Municipality was officially declared in 1959.

Overall, the portrait of Mayor Abdul Latief Dg. Massikki was the most technically complex. This was due to the poor condition of the only photograph used as a reference during the painting. This was compounded by the photo's blurry focus, which was further exacerbated by its very low resolution, making it impossible to enlarge. Various photo restoration applications were used, but these were ineffective, as they altered facial lines and anatomical structure. This, of course, risked reducing the resemblance when the painting was completed. It can be said that of all the portraits of Makassar mayors, Abdul Latief Dg. Massikki's was the most difficult and took the longest to complete. Nevertheless, the team of painters put in maximum effort to ensure that his facial features remained recognizable, even though the work was not as detailed as the other mayoral portraits.



1.8.H. Aroepala

Aroepala served as head of the Makassar municipality, replacing Abdul Latief Dg. Massikki. He was inaugurated on February 6, 1960. Early in his administration, he focused on efforts to improve various administrative issues, which at the time were poorly organized. Aroepala simultaneously implemented various previously designed development work programs. His administrative order enabled him to successfully develop the government's overall operations.

In completing the portrait painting of Mayor H. Aroepala, the team of painters encountered almost no significant obstacles. This is because one of the painters is a direct nephew of H. Aroepala. Blurry photo references were not an obstacle due to the past memories of one of the painters and the assistance of several sources from H. Aroepala's closest family who helped provide information on both his facial characteristics and his clothing style. However, the team of painters continued to study facial anatomy and restore the reference photos to ensure the accuracy and similarity of the painting to the figure of the mayor.

1.9.H. M. Daeng Patompo

H. M. Daeng Patompo served as mayor of the municipality of KDH.TK Ujung Pandang from 1965 to 1978. He was inaugurated as the definitive mayor on May 8, 1965 and then continued for the second time on July 18, 1970. H. M. Daeng Patompo was born in Binuang-Polewali, August 16, 1926, a person with a military background with the rank of Lieutenant Colonel and was a "legendary" Mayor. In carrying out his duties as mayor, from 1965 to 1978. Patompo's framework is the Basic Pattern of Makassar Municipality development with the target of eradicating the "3K" of Poverty, Ignorance, and Destitution.

The challenge the team of painters faced in creating the portrait of Mayor H. M. Daeng Patompo was the presence of several military ranks and awards, which were difficult to visually analyze. The team attempted various attempts to achieve the right visual representation, from contacting the city museum to visiting close family members, but to no avail. After much deliberation, the team of painters ultimately decided to retain the row of award badges displayed on the Mayor's chest, albeit with a less obvious visual representation. They were created with a shape that closely matches the reference photo. This step was taken to honor the deceased's numerous services to the nation and state, particularly the city of Makassar.

1.10. Abustam

Colonel Abustam was the former Mayor of Makassar from 1976 to 1982. He succeeded Colonel H.M. Daeng Patompo, who had previously led the city from 1962 to 1976. During his tenure, Abustam was known for his focus on urban greening. He initiated the construction of parks in various corners of the city and planted trees along the roadsides, making Makassar more beautiful and green. For these efforts, he was nicknamed the "Garden Mayor".



Abustam's wife, Andi Sakura, was known as a strong and loyal figure who accompanied her husband in carrying out his duties as mayor. She passed away in 2015 and was buried in the Panaikang Islamic cemetery in Makassar. Despite her relatively short tenure, Abustam left a significant legacy in the form of green open spaces that Makassar residents still benefit from today. The greening policies she implemented laid the foundation for the development of a more environmentally friendly city.

During the project, the team of painters was greatly assisted by the wealth of information and references obtained directly from Mr. Abustam's son. Coincidentally, one of the former mayor's sons is also a painter. Siswadi Abustam is currently the managing director of the "*Makassar Art Space*," located at the Toraja-Mandar pavilion on Losari Beach. With this comprehensive information, the team encountered virtually no issues during the project. The portrait of Mr. Abustam was completed by a team of painters over approximately three days, relatively quickly compared to other mayoral portraits. The painting was executed in a realistic-naturalist style, using oil paint on canvas.

1.11. Jancy Raib

Colonel Jancy Raib served as Mayor of Makassar from 1982 to 1988, succeeding Colonel Abustam. He was known as a quiet and well-dressed leader. Although he did not speak much in public, Jancy Raib was active in managing regional finances, particularly focusing on paying off the city government's debts inherited from the previous administration. During her tenure, Jancy Raib was also involved in the development of the education sector in Makassar. One of her contributions was supporting the establishment of Atma Jaya Makassar University, which was inaugurated on June 19, 1986. Jancy Raib was part of a series of Makassar mayors who came from military backgrounds, particularly the Army, which dominated the city's leadership from the 1960s to the early 1990s.

Overall, the portrait of the mayor was greatly aided by the wealth of data obtained directly from one of his children. Erlan Raib, a professional artist specializing in fine arts and music, is one of the former mayor's children and has a substantial collection of documentation and portfolios about Jancy Raib. Nearly every emblem on the mayor's body can still be detected and detailed thanks to the wealth of photo references available from various perspectives. As with previous mayoral portraits, the Jancy Raib portrait was painted over three days by a team of painters. The painting was done using oil paint on canvas. According to one of the painters, the challenge of painting Jancy Raib's portrait was the different canvas used for previous mayors. The canvas used for this portrait tends to be more slippery, requiring the painters to adapt.

According to the head of the painting team, "Ahmad Fauzi," the canvas they had previously used was out of stock and replaced with a similar quality, but more expensive, canvas. Because they weren't used to the new canvas, the painters had to make some adjustments. However,



thanks to the team's extensive experience, the portrait of Jancy Raib was successfully completed.

1.12. Suwahyo

Colonel Suwahyo was the former mayor of Makassar from 1988 to 1993. He succeeded Colonel Jancy Raib and was part of a long line of Makassar city leaders with military backgrounds, particularly the Indonesian Army. Suwahyo's leadership marked the end of an era of military dominance in Makassar's city government, before being replaced by Malik Baso Masry in 1994.

During his tenure, Suwahyo was recognized for several significant contributions to the development of the city's infrastructure. One of his accomplishments was the establishment of Makassar City Hall as the official mayor's office in 1993, which remains the city's administrative center. While detailed information on specific policies and programs during his tenure is limited, Suwahyo's tenure is considered a crucial transitional period in Makassar's city government, leading up to the transition from military to civilian leadership. Suwahyo's leadership marked the end of the military's dominance in Makassar's city government. Following his term, Malik Baso Masry, a civilian, was elected mayor, reflecting a shift in the city's leadership structure.

In the painting of Mayor Suwahyo, the references obtained by the painting team are excellent and detailed. This is evident in the clear facial lines, the curves of the facial muscles, and the accessories on the hat and clothing. With the help of applications of the time, such as Remini and Topaz, photo sharpness and color contrast could be further enhanced, simplifying the work process. This painting took approximately two days to complete, using a dry technique with oil paint. The team encountered no significant obstacles, resulting in a relatively quick completion time. This was facilitated by the excellent condition and clarity of the reference photograph. The ease with which the team of painters worked on the portrait of Mayor Suwahyo was inseparable from the support and cooperation of the City Museum team who always provided information and shared the latest references.

1.13. H. A. Malik Baso Masry

H. Abdul Malik Baso Masry, S.E., M.Si., was Mayor of Makassar from 1994 to 1999 and is known as the first civilian mayor of the New Order era, replacing the military's dominance in the city's leadership. He succeeded Colonel Suwahyo and opened a new chapter in civilian governance in Makassar. Malik B. Masry is known as a firm, disciplined, yet popular leader. One of his most famous programs is "Makassar, a Shining Shady City," which aims to create a clean, comfortable, and safe city. He emphasizes the importance of environmental cleanliness and urban order, and is not afraid to sanction undisciplined government officials, even running with them as a show of solidarity. Under his leadership, Makassar won the Adipura Award for the first time, a national award for cities with the best environmental management. He also initiated the redevelopment of Losari Beach, which has become an icon of Makassar.



Malik B. Masry was known as a hard worker who upheld the value of honesty. He often reminded his children to always be responsible in all their work. He passed away on April 12, 2021, at the age of 72, due to complications from heart disease. He was buried in his hometown of Enrekang Regency, South Sulawesi. Malik B. Masry's leadership left a significant legacy in urban planning and environmental management. The programs he initiated laid the foundation for sustainable development in Makassar. His firm yet humane approach made him one of the leaders remembered and respected by the people of Makassar.

The painting of Mayor Malik B. Masri took approximately three days to complete, using a combination of oil painting techniques. The slightly dark background was deliberately chosen to highlight the mayor's facial features and the attributes displayed on his white coat. The glasses in the reference photo were deliberately removed from the painting to emphasize the facial features. Furthermore, the head and posture were deliberately made more upright to enhance the impression of a leader's authority. The painters addressed the less visible muscle curves on the face in two ways. The first method involves restoring the photo using various applications that can support the painter's needs. However, due to the lack of adequate restoration applications at the time, the team of painters encountered challenges such as changes in character and distorted facial lines after restoration, which resulted in a change in facial features. Therefore, the next step taken by the team of painters was to study facial anatomy by hand, detailing facial lines and muscle curves. Because of the availability of adequate literature and instructions in one of the painters' studios, any obstacles to the process were overcome, resulting in excellent results.

1.14. H. Baso Amiruddin Maula

H. Baso Amiruddin Maula is an Indonesian politician who served as the 17th Mayor of Makassar from 1999 to 2004. He also served as Acting Regent of Tana Toraja in 2005. Born in Sengkang, Wajo, South Sulawesi, on July 12, 1952, Amiruddin graduated from Hasanuddin University. He is known for successfully renaming Ujung Pandang City to Makassar through Government Regulation No. 86 of 1999. During his tenure as Mayor, he led the city alongside Deputy Mayor Sjamsu Ridjal and was involved in various city development projects. However, he was sentenced to four years in prison for corruption in the procurement of fire trucks in 2008. Amiruddin died on March 10, 2015, in Makassar due to complications from lung disease he had suffered from since 2013, at the age of 62.

The painting of Mayor H. Baso Amiruddin Maula featured excellent and detailed references. The team's success in creating the portrait was largely due to the cooperation of the City Museum team, who consistently provided information from their archives. Because the photo's details are still clear, no restoration steps were necessary. Furthermore, the attributes on the hat and the white coat are still clearly identifiable, allowing the painting to proceed directly. The painting of Mayor H. Baso Amiruddin Maula took approximately five days to complete, employing various techniques using oil paint. The team encountered no significant



obstacles, resulting in a relatively quick completion time. This was facilitated by the clarity of the reference photograph. The adaptation made by the painting team on this painting was only due to the humid weather conditions at that time which resulted in the canvas surface which had been coated with paint being slow to dry so that the work was a little slower than usual.

1.15. Ilham Arief Sirajuddin

Ilham Arief Sirajuddin, known as Aco, is an Indonesian politician who served as Mayor of Makassar for two terms (2004–2009 and 2009–2014). Dubbed the "Father of Makassar Development," he has received approximately 160 national and international awards for his contributions to the city's development. Mayor Ilham Arief Sirajuddin was born in Gowa, South Sulawesi, on September 16, 1965, to Arief Sirajuddin and Hj. Djohra. He graduated from Hasanuddin University (undergraduate), the Muslim University of Indonesia (master's), and Makassar State University (doctoral). He was previously a member of the South Sulawesi Regional People's Representative Council (DPRD) from the Golkar faction (1999–2004). He successfully boosted the city's economic growth to over 9% per year through the revitalization of Losari Beach, Karebosi Field, and other infrastructure. His flagship programs include the Makassar Loves Reading Movement, free ambulances for the poor, fully subsidized schools since 2006, and the Poverty Alleviation Coordination Team.

The oil-based portrait of Makassar Mayor Ilham Arief Sirajuddin took five days to paint. The team began with photographic studies and initial sketches on a large canvas, then applied base colors (*underpainting*) uses monochromatic colors such as burnt umber to create facial structure, a formal pose with sharp eyes that reflect Sirajuddin's charisma. The next layer applies opaque oil paint with an impasto technique for the skin texture, clothing, and attributes he wears. In contrast to the previous mayor's portrait, the style *underpainting* This portrait was deliberately applied by the painting team because the canvas surface was smoother than usual, making it difficult to create gradients. However, thanks to the team's collaboration and experience, the painting was successfully completed. Furthermore, the availability of high-quality photo references from his tenure (2004-2014) facilitates accuracy of facial proportions, supported by the flexibility of oil paint which allows for repeated corrections thanks to its slow drying time and the richness of pigments for the depth of warm Bugis skin tones.

1.16. A. Herry Iskandar

A. Herry Iskandar is a career bureaucrat from South Sulawesi who served as Mayor of Makassar from 2008 to 2009, having previously served as Deputy Mayor (2004 to 2008). Born in Maros on December 6, 1959, he is known as a true civil servant with extensive experience in the technical field of development. Before entering city government, he served as Head of the Sinjai Public Works Department (1988–1997), Head of the Gowa Public Works Department (1997–1999), and Head of the Makassar Public Works Department (1999–2001). His career



continued as Assistant I to the South Sulawesi Provincial Government (2009–2018) and Acting Regent of North Luwu (2010) and Maros (2015–2016). As Acting Mayor of Makassar, he focused on bureaucratic governance and the continuation of his predecessor's infrastructure programs, including strengthening public services through the establishment of the Makassar City Ombudsman in 2008. He was also known for maintaining the stability of the transitional government and supporting sustainable city development. After 2009, he remained active in the provincial government and was frequently consulted by city officials regarding Makassar's management.

The painting of the portrait of the Mayor of Makassar, Andi Herry Iskandar, using oil paint as the basic medium and dry technique, produced a realistic portrait painting style, which was carried out over 3 days by a team of painters. The time required was relatively reasonable, as official archival photos from the Deputy Mayor and Acting Mayor's terms are still securely stored in the Makassar City Museum. Having accurate photo references for facial proportions significantly simplified the process, eliminating the need for further photo restoration. However, the request from the validator team of the city museum's painting collection to change the mayor's pose in the painting from the available references presented a challenge for the painting team. With their experience and expertise in anatomy, the validator's request was successfully fulfilled without compromising the likeness or character of A. Herry Iskandar.

1.17. **Mohammad Ramadhan Pomanto**

Mohammad Ramdhan Pomanto, also known as Danny Pomanto, is an Indonesian architect and politician who served two terms as Mayor of Makassar (2014–2019 and 2021–2026). Born in Makassar on January 30, 1964, he graduated from Hasanuddin University and began his career as an architect in 1989. Previously an architecture lecturer, he was elected with the slogan "son of the alleys of Makassar" and joined various parties such as NasDem and PDIP. He is known for flagship programs such as RISE (Socio-Economic Infrastructure Revitalization), Jagai Anak ta (child protection), and Makassar Recover for post-pandemic recovery. His contributions include the revitalization of Losari Beach and Akkarena, the Floating Mosque, iconic developments like the Makassar Grand Mosque, and the promotion of smart cities that combine technology and local culture.

The portrait painting of the Mayor of Makassar, Mohammad Ramdhan Pomanto (Danny Pomanto), using oil paint as the basic medium and gering technique, produces a realistic work that captures his visionary charisma as an architect-politician. The team of painters began with a monochrome underpainting using raw sienna on the canvas, this technique was applied to create the structure of Danny's oval face with his enthusiastic eyes and the typical smile of a mayor. A dry technique was applied to the main layer, applying dry paint in thin layers with a fine synthetic brush for a natural color transition on his tanned skin, hair covered by a hat, and ceremonial attire, creating a dramatic lighting effect from the studio spotlight that evenly



illuminates the face. This painting emphasizes Danny's assertive expression against the backdrop of modern Makassar, depicting his iconic role in the city's transformation.

High-quality photo references from the 2014-2026 term, including official photo sessions with controlled lighting, ensure accurate facial proportions and energetic hand gestures. The flexibility of dry oil painting techniques allows for quick corrections without the mess of wet drying, plus the richness of pigments for warm shades of Bugis-Makassar skin. The application of the dry technique requires high precision because dry paint is susceptible to rough streaks if the brush isn't perfectly clean. This technique requires the use of high-quality paint to maintain color brilliance over time. Furthermore, precise placement of light and dark tones is also a contributing factor to the painting's appearance.

CONCLUSION

Based on the results of research and discussion on the process of creating portrait paintings of the Mayor of Makassar from time to time, the following conclusions can be drawn.

1. The painter employed a multi-source adaptive strategy, incorporating various visual references, utilizing photo restoration technologies such as Remini and Topaz, collaborating with the subject's family, and engaging in intensive discussions with the assessment team. The complexity of the strategy increased in the mayoral portraits from earlier periods due to the limited documentation available. This strategy resulted in a realistic-documentary creative process model oriented toward visual accuracy and the work's historical value.
2. The main inhibiting factor was the poor quality of reference photographs, particularly from the 1946–1960 period, which made it difficult to identify the facial details and character of the subjects. Other obstacles included a lack of historical information, the unavailability of sources from the subjects' families, and time constraints. Furthermore, photo restoration technology was not yet capable of fully repairing damage to old photographs without risking altering the facial anatomy, which could affect the level of resemblance to the resulting paintings.
3. The most influential supporting factors were the availability of information networks from the subject's family and the painter's extensive experience, experience, and technical insight. Digital technology aided the restoration and visual reference processing process, while strong collaboration with the assessment team and close personal relationships with the subject's family enriched the data and expedited the verification process. These findings demonstrate that social competence, networking skills, and professional experience are crucial assets in creating portrait paintings based on historical documentation.



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