

THE CREATION PROCESS OF BATIK WITH STORYTELLING THEME

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Abstrak

Pada tanggal 2 Oktober 2009, batik telah mendapat pengakuan internasional dari UNESCO sebagai warisan manusia untuk budaya lisan dan non-materi (masterpiece of the oral and intangible heritage of human). Penghargaan ini membangkitkan kebanggaan tersendiri terhadap batik, sehingga setiap daerah terpacu untuk membatik dengan motif / ciri khas daerah dan memotivasi eksplorasi ide-ide yang selama ini belum tersampaikan. Penelitian ini akan mengkaji pencarian ide dan proses penulis dalam membuat motif storytelling batik dengan tema cerita rakyat atau legenda. Sampel yang digunakan ada 2 buah, satu menggunakan teknik lilin dingin, dan satunya lagi menggunakan teknik lilin panas. Pada penelitian ini metode kritik seni Feldman akan digunakan untuk membedah karya tersebut dan teori Graham Wallas tentang proses kreatif digunakan untuk menganalisis proses pembuatan seni. Berdasarkan kajian yang dilakukan, diketahui bahwa proses penyusunan dan penelitian terkait tema yang akan diambil memegang peranan penting dalam proses penciptaan karya karena tanpa persiapan yang tepat maka proses inkubasi dapat terhambat.

Kata kunci: tema batik mendongeng, teknik lilin dingin, proses kreatif, legenda, cerita rakyat

Abstract

On October 2, 2009, batik has received international recognition from UNESCO as a human heritage for oral and non-material culture (masterpieces of the oral and intangible heritage of humanity). This award evokes the pride of batik, so that each region is encouraged to make batik with regional motifs / characteristics and motivated the exploration of ideas that have not been conveyed. This research will examine the search for ideas and the author's process in making storytelling batik motifs with the theme of folklore or legends. There are 2 batik used for the samples, one of them uses the cold wax technique, and the other uses the hot wax technique. On this research Feldman's art criticism method will be used to dissect the work and Graham Wallas' theory of the creative process is used to analyze the process of art making. Based on the study conducted, it is known that the process of preparation and research related to the theme to be taken plays an important role in the process of creating the artworks because without proper preparation, the incubation process can be hampered.

Keywords: storytelling batik theme, cold wax techniques, creative processes, legend, folklore

INTRODUCTION

The process of extracting ideas is the most important thing in the process of creating batik works. That's because this idea will become a concept that will be translated into artworks or quickly translated into sketches. The creator must capture the essence of the idea that comes through visually, so that this shows the importance of the role of the idea in the work because it is the starting point in creating the artwork [1].

The manifestation of ideas into works will occur if there are artists who make them into artworks. The creative thinking process of an artist is a process of generating new ideas in a works of art [2], that continue to develop in accordance with cultural developments. Creativity, art, and culture are interrelated in the process of creating a work of art because culture can be used as an idea in the making of an artwork.

Batik is a cultural artifact that has been known since ancient times and is used from birth to death. The word batik itself comes from the word *amba* which means a wide cloth and the word dot. This means that batik is the dots depicted on a wide cloth medium. On October 2, 2009, batik has received international recognition from UNESCO as a human heritage for oral and non-material culture (masterpieces of the oral and intangible heritage of humanity). Through presidential decree no: 33, the government set this date as National Batik Day. This award evokes the pride of batik, so that each region is encouraged to make batik with regional motifs and characteristics.

This research will examine the search for ideas and the author's process in making storytelling batik motifs with the theme of folklore or legends.

METHODOLOGY AND THEORY

This section presents the methods and theories

used for the analyzing the artworks.

2.1 Feldman Art Criticism

The method used in criticizing a work of art has an important role in dissecting the artworks, so that observers understand it. Apart from that, criticism can also be used as input for artists. In this research, Feldman's art criticism method from the book *Art as Image and Idea* is used to dissect batik. This method has 4 stages, namely description, formal analysis, interpretation and evaluation [3].

Description: describe what is present directly in front of the observer's eyes. Literally the objects / forms in the work will be described systematically.

Formal Analysis: The formal analysis stage is still descriptive, namely by explaining in as much detail as possible all the formal elements contained in the artwork. The data in this section will be accumulated with the first part to facilitate the interpretation process.

Interpretation: At this stage, the meaning contained in the artwork is explained with the help of data that has been obtained from formal descriptions and analysis. This section is useful for limiting the area of interpretation and making it easier to find the meaning and value of the artwork.

Evaluation: This section is the final stage, which draws conclusions from the previous three stages by connecting the results of the three stages, characteristics, views, and values that developed at the time the artwork was created.

In this study, the researcher will not use all the stages in the Feldman art criticism method, so only descriptions, formal analysis, and interpretation will be used because the main purpose of this study is to determine the author's creative process in painting batik with a storytelling theme.

2.2 Primadi Tabrani Visual Language

This research also uses Primadi Tabrani visual language in the analysis process, especially naturalist visual language of Perspective-Moment-Opname (NPM) and *Ruang Waktu Datar* (RWD) [4].

2.3 Graham Wallas Creation Process

The theory used in the analysis process of this research is the Graham Wallas creation process theory. In this theory, it is stated that in the creation process of an artwork, there are 4 stages that are passed [5], namely:

- **Preparation**
This stage is the stage of problem exploration. The creator begins to explore existing problems and think of solutions to these problems
- **Incubation**
At this stage, the subconscious or pre-conscious part takes over and solves the problem. The subconscious or pre-conscious mind stores experiences, data, and information in a form, sound, color, texture, and properties obtained from everyday life. Both consciously and unconsciously, what is stored will be interrelated and formulated into solutions
- **Illumination**
The stage where ideas and solutions emerge suddenly and begin to show clarity.

• **Verification**

The testing phase and refinement of ideas. At this stage the logical and conscious mind takes over and works consciously with the input of ideas from previous unconscious processes

This research will reflect on the stage of the author’s creation process with Graham Wallas’ theory.

CREATION PROCESS OF BATIK

Batik comes from the Javanese language, namely *amba* and *nitik*, which means writing and dot. Batik is an illustrated fabric, which is made using a hot wax as a barrier. It is made on white fabric of Mori cloth, but nowadays batik can be made on a variety of fabrics, such as silk, polyester, rayon, and other synthetic materials.

3.1 Hot Wax Technique

The batik motif is formed with hot wax which is inserted into a tool called *canting*. Then the *canting* is scratched on the motif sketch, so that the wax liquid seeps into the fabric fibers.

The wax-painted fabric is dyed to the desired color. Usually this process starts from the lightest color before moving on to the darker color. After several times of dyeing, the cloth is dipped in chemicals to dissolve the wax

3.2 Cold Wax Technique

Cold wax batik in its manufacture uses a wax

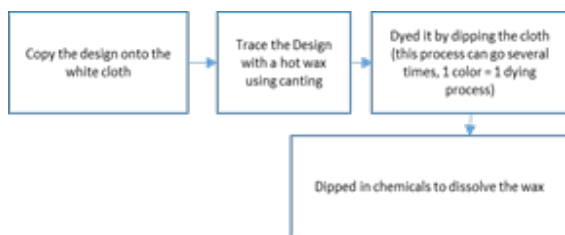


Fig. 1. The Process of Making Hot Wax Batik

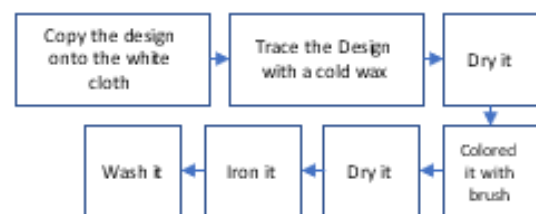


Fig. 2. The Process of Making Cold Wax Batik

barrier made of tamarind seed powder dissolved in cold water and added with a small portion of melted butter with hot water before being put into a triangular plastic (usually a piping bag). The plastic is then tied together and the sharp end is cut slightly to reveal the cold wax.

The batik motif is formed by etching the cold wax onto a sketch that has been made on a white cloth. When finished, dry the cloth, so the wax is dry. This cold wax will soak into the fabric, so that when you tint it with a brush, the colors in one part with the other parts that are separated by the wax will not mix with each other.

When you've finished dyeing it, let the cloth dry. The next step is to iron the fabric so that the color becomes vibrant, before finally washing it off with cold water to remove the wax. When all the wax is gone, dry and iron the cloth again.

3.3 Comparison

The process of making hot and cold wax batik is very different, both in terms of processing time, tools and media used, as well as the space required. When viewed from the two processes, cold wax technique is easier to do because it does not use many tools and in coloring it, you can immediately use various colors. The processing time can also be completed within 1 day. In contrast, the hot wax technique takes approximately 2 weeks to work on 1 piece of batik cloth. The cold wax technique is also more environmentally friendly because it doesn't use chemicals in dissolving the wax.

RESULT AND DISCUSSION

This research will examine the search for ideas and the author's process in making storytelling batik motifs with the theme of folklore or legends. There are 2 batik used for the samples,

one of them uses the cold wax technique, which is an easier, faster, and environmentally friendly and the other one uses the hot wax technique.

4.1 The Meeting (Sangkuriang Met with Dayang Sumbi)

This work is visualized using cold wax on silk. This batik depicts a scene from the Sangkuriang story when he meets Dayang Sumbi with a calm scenic atmosphere. The composition is made asymmetrical, especially because there is a winding road on the left. It seems like there is perspective because the end of the winding road is lost at a bend in the hills. In this artwork, the position of the road is important because he divides this batik into several parts, namely:

- The left side of the road where there are clustered trees, with several houses on the hill beside the mountain
- The beginning of the road, which is covered by the figure of the Dayang Sumbi and Sangkuriang
- The right side of the road, where Dayang Sumbi's house is located in the middle of the artwork and is the second focus after the figures of Dayang Sumbi and Sangkuriang. At the back of the house there are hills and mountains

On the right front of the house there is a tree and a small hill behind it, and at the very front of this work there are shrubs that cover Sangkuriang's shoulders and a patrakomala flower.



Fig. 3. Belinda S. Dewi, *Pertemuan (The Meeting)*, Cold Wax Batik, 2019

In this artwork the figures of Dayang Sumbi and Sangkuriang are only depicted as limited to the chest, so that the facial expressions of the two people can be seen clearly. The focus of this artwork is Dayang Sumbi and Sangkuriang, depicted up close (NPM), enlarged leaves and flowers (RWD, important objects will be enlarged), flowers depicted from above (various views), houses (NPM), and roads (NPM). This work combines the depiction using RWD and NPM.

4.2 The Birth of Sangkuriang

The Birth of Sangkuriang was created by using the hot wax technique. The composition of this work is divided into 2 parts, namely the top and the bottom. Both parts are limited by three shawls which moves dynamically up and down to the side. The composition at the top of the scarf seems lighter and empty because it is only filled with scattered cups or small bowls that fill the area. This object is composed irregularly, but spread evenly.

The lower part of the shawl is filled with scattered flowers and taro leaves from various point of view (RWD). This object is composed densely with in various sizes.

The color used as the basis for the batik cloth is a bright orange color, while the objects of the cup or bowl are depicted in various colors, ranging from yellow to blue. The shawl, which borders the two planes, has a green color that moves towards the blue color, so it stands out in sharp contrast



Fig. 4. Belinda S. Dewi, *The Birth of Sangkuriang*, Hot Wax Batik, 2019

to the base color of the fabric, which is orange. The composition of the colors on the bottom of the shawl is very diverse, ranging from analogous yellow to blue, similar to the color on the cup or bowl at the top. Only the color composition of the flowers and taro leaves looks more contrast and dynamic because of the differences in size and color in each object.

This work uses a lot of symbols, such as the use of a cup or small bowl in the form of a container, which symbolizes the womb. The taro leaves also have a similar interpretation. In addition, the shawl can be interpreted as a cradle tool, as well as a symbol of birth and the patrakomala flower is taken as a symbol of the city of Bandung.

4.3 Study of Creation Process in Both Artworks

This sub-chapter will try to analyze the author's creation process with 4 stages in the Graham Wallas' theory. If the whole process was divided into 4 parts, it would look like this:

- **Preparation**

Both works have the same theme, so even though they use different techniques, their exploration is more or less the same. Initial preparation is done by looking for ideas through reading various literature, conducting medium experiments, and making various sketch.

- **Incubation**

At this stage, the subconscious solves problems in making works. There are times when the author stop working because the lack of an ideas. During this period, the author spent their time working on other things besides creating the artwork

- **Illumination**

When the deadline for the exhibition ar-

rives, the author suddenly realized that the sketches he makes can be reprocessed and put together into a new composition.

- **Verification**

Verification is done by visually reviewing the use of symbols, objects, and composition of the work. In addition, at this stage the concept of the work is also reviewed by adjusting the visual and ideas of the artwork.

Looking at this creative process, it appears that in this case the medium and technique do not play a big role because of the emphasis on the preparation stages.

CONCLUSION

Based on the study conducted, it is known that the process of preparation and research related to the theme to be taken plays an important role in the process of creating the artworks because without proper preparation, the incubation process can be hampered. The search for information, data collection, and the author's experience have an important role in creating a visually in-depth artwork and concepts.

In addition, neither technique nor medium has an effect on the creation process because ideas occur before they are translated into artworks

CLOSING REMARKS

I hope this research can inspire novice artists, so they don't hesitate to look for ideas or making an artwork.

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