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Elevating Artistic Value and Creativity Through Abstract Batik: Anomart and Pandono Batik As Educational Medium

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Abstrack

Anomart and Pandono Batik are hand-drawn batiks that combine abstract art with traditional batik techniques, creating unique pieces with high artistic value. The resulting abstract batik serves not only as a medium for artistic expression but also as an educational tool to enhance appreciation for art and culture. This study aims to: (1) Understand the artistic value and creativity conveyed through Abstract Batik by Anomart and Pandono as an educational medium for the community at Anomart and Pandono Batik SMEs in Laweyan, Surakarta. (2) Identify the forms of motifs created by the community through the learning model applied in Anomart and Pandono Batik education. The data sources include informants, locations and events, and documents. Data validity is ensured through source triangulation and informant reviews. The data analysis technique used is interactive analysis. Based on the research findings, it can be concluded: (1) The artistic value and creativity conveyed through Abstract Batik by Anomart and Pandono as an educational medium allow for the development of community artistic creativity, provide broader opportunities for artistic appreciation, and produce original works. This approach enables individuals to explore their ideas and emotions freely, creating room for innovation and unique personal interpretation. (2) The forms of motifs created by the community through the learning model applied in Anomart and Pandono Batik education in Laweyan, Surakarta, are hand-drawn batik. As a result, the patterns and motifs of Anomart and Pandono Batik are not bound by specific rules, tend to be abstract, and are consistently unique—this is the hallmark of Anomart and Pandono Batik.

Keywords: Education, Appreciation, Abstract Batik.

INTRODUCTION

Batik originates from the Javanese language, derived from the words "amba," meaning to write, and "titik," meaning dots, eventually evolving into "ambatitik-ambatik-mbatik-batik." Historically, batik dates back to the 17th century, during which it was initially written and painted on palm leaves. At that time, batik motifs or patterns were predominantly inspired by animals and plants. Over time, however, batik underwent significant development, transitioning from animal and plant-themed patterns to abstract motifs resembling clouds, temple reliefs, "wayang beber" (traditional Javanese storytelling), and others.

Through the fusion of painting patterns with clothing decoration art, the art of hand-drawn batik, as we know it today, emerged. The types and patterns of traditional batik are highly diverse, with variations reflecting the philosophies and cultures of each region. Indonesia's rich cultural diversity has spurred the creation of various traditional batik styles, each bearing unique characteristics of their respective regions. The history of batik in Indonesia is closely linked to the development of the Majapahit Kingdom and subsequent kingdoms. Batik flourished during the Mataram Kingdom era and continued to develop during the Solo and Yogyakarta Kingdom periods.

Before the invention of stamped batik, batik-making was entirely manual, involving hand-drawing using a batik tool called a "canting," leading to what is known as hand-drawn batik. The art of batik was a form of painting on fabric used for clothing, a tradition rooted in the royal courts of ancient Indonesia. Initially, batik-making was confined to the palace and intended solely for the clothing of the royal family, their relatives, and followers. Over time, as many palace followers resided outside the court, they brought this art with them and practiced it in their respective areas. Consequently, batik-making expanded, becoming a pastime for women and eventually

a widespread practice among the general population.

What once was exclusive to royalty became popular attire for the masses. The white fabric used at the time was handwoven, while the dyes were derived from indigenous Indonesian plants and produced locally. These plants included morinda, indigo, soda, and others. Soda ash for processing was made from soda ash plants, and salt was sourced from mud deposits.

Abstract batik represents an innovative technique in the creation of batik textiles, recognized since the early 1970s. Initially, this technique aimed to adopt the functionality of wall painting art as an interior ornament. Abstract batik often emphasizes harmonious combinations of color, lines, and textures. This approach creates works of art that focus purely on aesthetics without relying on the symbolic meanings of specific motifs. The emergence of abstract batik has transformed batik from being merely a traditional cultural product into a contemporary art medium. It broadens public perceptions of batik and enhances appreciation for it. Abstract batik is a flexible, modern, and expressive art form. These qualities make it appealing to various audiences and enable it to adapt to changing times without losing its traditional roots.

Based on this background, the researchers chose to study the Anomart and Pandono Batik SMEs due to their unique techniques and motifs. Each piece they create is one of a kind, unmatched anywhere in the world. Since their batik is hand-drawn, the patterns and motifs are not restricted by conventional rules, tending to be abstract and always unique. This distinctiveness is the hallmark of Anomart and Pandono Batik.

METHODS

The location of this research is situated at the Anomart and Pandono Batik SMEs, located at Pisang street, Number 52, Laweyan, Surakarta, and Batik Pandono at Tiga Negeri street, Number 31, Laweyan, Kec. Laweyan,

Kota Surakarta. The strategy employed in this research is a singular fixed approach. This means that the research is focused on a specific target (one location or one subject) as its main focus (Sutopo, 2002). According to Moleong (citing Lofland and Lofland, 1984), the primary data source in qualitative research is words and actions, while supplementary data includes documents and other materials (2009:157). The data source using informants refers to individuals who provide information about the situation and context of the research setting (Moleong, 2009:132). This means that informants include all parties (people) who assist the researcher by providing data during the research process. Sutopo (2002) states, "Informants do not simply respond to questions posed by the researcher, but they can choose the direction and preferences in presenting the information they possess" (p. 50).

The place or location related to the research target or problem is also a type of data source that can be utilized by the researcher (Sutopo, 2002: 52). Locations and events are crucial data sources, as the research will be conducted there. The locations in this study are the Anomart Batik SME at Jl. Pisang No. 52, Laweyan, Surakarta, and Pandono Batik at Jl. Tiga Negeri No.31, Laweyan, Kec. Laweyan, Kota Surakarta. Documents are written records, but can also include images or artifacts related to specific activities or events (Sutopo, 2002:54). In this study, the documents include books about Batik, photographs of Anomart and Pandono Batik works, and items and tools used during the learning process to educate creativity and artistic appreciation at the Anomart and Pandono Batik SMEs in Laweyan, Surakarta.

Observation is an activity of observing behaviors relevant to the environmental conditions at the research location. This can be related to the conclusion of a researcher who states, "The observation technique is used to extract data from sources that involve events, places or locations, objects, and recorded images" (Sutopo, 2002: 64). In this research, direct (involved) observation will be conducted.

The type of interview used in this study is in-depth interviewing, which focuses on gathering detailed information to explore and understand data with flexible, less rigid structures, but with increasingly focused questions and deeper information. This can be connected with the conclusion of a researcher who states, "Interviews in qualitative research are generally not conducted in a strictly structured manner with closed questions as in quantitative research, but are done in an unstructured manner, often referred to as in-depth interviews" (Sutopo, 2002: 59). In in-depth interviews, the interview technique is flexible and open, unstructured, informal, and may be repeated with the same informant.

Interviews were conducted with the owners of the Anomart and Pandono Batik SMEs in Laweyan, Surakarta, with the aim of exploring creativity education and artistic appreciation. The available documentation data cannot be disregarded, as these documents contain significant information or data that can complement and expand the data collected. This can be linked to the conclusion of a researcher who states, "Written documents and archives are sources of data that often play a very important role in qualitative research" (Sutopo, 2002: 69). In qualitative research, there are several methods that can be chosen for enhancing the validity of the research data (Sutopo, 2002:78). Regarding triangulation, Moleong (2009) argues, "Triangulation is a technique for checking the validity of data by using something outside of the data itself for verification or as a comparison against the data" (p. 330).

RESULTS AND DISCUSSION

The various patterns and colors of Batik are influenced by many foreign influences. Initially, batik had limited patterns and colors, and some patterns were only allowed for certain groups. For example, coastal batik absorbed many external influences, such as foreign traders and eventually, colonizers. Bright colors like red were popularized by the Chinese, who

also introduced the phoenix pattern. European colonizers also became interested in batik, resulting in floral patterns that were previously unknown (such as tulips) and depictions of things brought by the colonizers (such as buildings or horse-drawn carriages), including their favorite colors, like blue. Traditional batik still maintains its patterns and is used in ceremonial events, as each pattern typically carries its own symbolism.

Abstract batik is believed to have emerged in the 1970s and began to be accepted and developed in society in the 1980s. The term "abstract" is used in the context of Western painting styles known as abstract expressionism. In its purest sense, abstract art consists of visual compositions completely free from illusionistic representations of natural forms. Abstract artists strive to express realities within the artist's inner world (Dharsono, 2017: 98-99). This style is also known as a form of painting that avoids direct imitation of objects, offering a sensory experience of the object's presence and replacing traditional artistic elements like form and proportion. Most of this style showcases compositions of points, lines, planes, and colors, and is non-figurative.

Abstract batik is an innovation in batik art that combines traditional techniques with contemporary designs. Unlike traditional batik, which typically features structured patterns and carries philosophical meanings, abstract batik introduces freedom in form, color, and composition. Its motifs are less bound by specific rules, making them unique and full of artistic expression.

Types of Batik based on technique include:

Batik Tulis: A fabric decorated with batik textures and patterns applied by hand. The creation of this type of batik takes about 2-3 months. **Batik Cap:** A fabric decorated with batik textures and patterns formed by a stamp (usually made of copper). The creation of this type of batik takes about 2-3 days. **Batik Lukis:** The process of making batik by directly painting on white fabric.

Anomart and Pandono Batik are abstract hand-drawn batik, the resulting patterns and motifs of this batik tend to be free, unlimited and always different. In its application and creation, Anomart and Pandono Batik are contemporary batik, this batik has a unique pattern and motif technique, even different from the others, so that it has patterns and motifs that are only one in the world. Given that this batik is hand-drawn batik, the results of the patterns and motifs of Anomart and Pandono Batik do not have certain standard limitations, tend to be abstract and are always different, this is the advantage of Anomart and Pandono Batik.

How to Make Anomart and Pandono Batik

a) The tools and materials that must be prepared are as follows:

The following are the tools and materials that must be prepared to make Anomart Batik: Mori cloth (can be made of silk or cotton), Canting as a tool for forming motifs, Brush, "Gawangan" (a place to drape the cloth), Melted wax, Frying pan and small stove to heat the wax, Large pan and stove for "nglorot" (immerse and rinse the cloth in the water until the wax removed), Stirrer, Dipping tub, Water, Gloves, Pencil, Pattern, Caustic soda, Dye solution.

b) Steps for making Anomart and Pandono Batik:

Smooth the edges of the cloth until its neat, Drawing motifs (molani), Mencanting process, namely painting with (wax) malam using a canting following the pattern, First Stage Coloring Process, Second Stage Canting Process, after drying, re-do the batik process, namely painting with wax using a canting/brush to cover/wall the parts that will be maintained in the first coloring, Second Stage Coloring Process, The next process is "nglorot", where the cloth that has been dyed is boiled in boiling water mixed with caustic soda. The goal is to remove the wax layer, so that the previously drawn motif is clearly visible.

The steps are to boil water in a pan, then wait for 15 minutes until it boils, after the water

boils, add caustic soda, then the batik cloth that has gone through the second stage of the coloring process is put into a pan containing boiling water. Then the batik cloth is rotated using a stirrer (large ladle). The wax that sticks to the batik cloth does not immediately disappear easily, but there is still some wax that still sticks to the batik cloth. After being stirred in boiling water mixed with caustic soda for 15 minutes, then the batik cloth is lifted and put into a large bucket filled with clean water, then continued by drooping and rubbing the remaining wax that was still stuck. After that, continue the next process, which is to boil water for the second time to remove the remaining wax that is still stuck to the batik cloth. After the water boils, add caustic soda, then the batik cloth is put in and starts drooping for about 15 minutes. after that the batik cloth is taken, then rinsed with clean water. After all the wax from the canting has disappeared and the batik cloth is clean, then the batik cloth is dried in a shady place and not exposed to direct sunlight so that the color does not fade. After the batik cloth is dry, the batik cloth can be lifted and is ready to use.



Figure 1. The patterns and motifs of Pandono's abstract batik.

Elevating Artistic Value and Creativity Through Abstract Batik as Educational Medium

Abstract batik, as an educational medium and a form of art appreciation, not only enriches people's understanding but also strengthens their connection to local culture through a modern and creative approach. The process of making abstract batik involves various creative stages, from motif planning to

the execution of "canting" and coloring techniques. Those who are involved in or observe this process can appreciate the hard work, expertise, and precision required to create a piece of art.

The word media comes from Latin and is the plural form of the word medium which literally means intermediary or messenger. Media is an intermediary or messenger of messages from the sender to the recipient of the message (Sadiman, Rahardjo, et al. 1993).

Batik making as a creative art is a form of cultural expression that combines technique, expertise, and imagination in creating motifs and designs on cloth. As a cultural heritage of Indonesia, batik is not just a handicraft, but also an art form that contains deep aesthetic and philosophical values. Appreciation of batik art in creativity is an appreciation of the beauty, meaning, and cultural values contained in batik artwork.



Figure 2. The learning process about abstract batik.

The use of educational media (education) of creativity and art appreciation contained in Anomart and Pandono Batik is by holding workshops, providing education about Anomart and Pandono Batikt hrough direct batik training. Batik is created using techniques that are considered easy in terms of execution, allowing for imagination and reflecting the creativity of the artist. Even the motifs follow no specific rules and appear abstract, making the Anomart and Pandono batik motifs unique, with each one being one-of-a-kind in the world.

Based on the above understanding, it can be concluded that educational media is a learning medium, while learning media refers

to an educational tool that can be used as an intermediary in the learning process to increase its effectiveness and efficiency in achieving teaching goals. The art of Anomart and Pandono Batik is not just a work of art, but also a medium of expression that reflects the identity, tradition, and creativity of its creator.

CONCLUSION

The batik motifs produced through learning at Anomart and Pandono Batik are abstract and not bound by certain rules, which is the advantage of this batik. These motifs are considered unique because each work has a specialty that cannot be found anywhere else. The abstract character of batik encourages unlimited exploration of ideas, thus increasing creative thinking skills. This process can also increase an individual's self-confidence in creating artwork that is different from others. Given that Anomart and Pandono Batik are abstract hand-drawn batik, the resulting patterns and motifs of this batik tend to be free, unlimited and always different, this is the advantage of Anomart and Pandono Batik. Thus, the artistic value of this batik is not only as a cultural heritage, but also as a medium to develop the artistic creativity of the community, provide opportunities for wider art appreciation, and produce original works.

Abstract batik is not bound by traditional patterns or motifs, allowing artists to freely explore their ideas and emotions. This creates space for innovation and unique personal interpretation. There needs to be a greater understanding instilled in the wider community that in terms of making abstract batik it is actually very easy, this is what makes Anomart and Pandono Batik have to be more active in spreading the understanding and the purpose of the ideals and goals in making batik. Maybe by using the power of social media, these ideals and goals will be quickly achieved.

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