

TRADITIONAL NUSANTARA DANCE AS AN INSPIRATION FOR PAINTED BATIK CREATIONS

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Abstract. This research discusses the development of painted batik inspired by traditional Nusantara dance as a creative foundation. The selection of the painted batik technique in this theme aims to combine two traditional art forms traditional dance and batik to create a unique fusion of cultural heritage. This study introduces novelty by highlighting various traditional Nusantara dances, such as the *Legong* Dance, *Burung Enggang* Dance, and *Gambyong* Dance, as sources of inspiration for painted batik creation. This enriches batik art by incorporating broader and more diverse cultural elements. The creation process includes conceptual stages, idea visualization through sketches and designs, and application on *primisima mori* fabric. Hand-drawn batik techniques and *colet* coloring are employed in producing seven painted batik artworks of varying sizes. The selected Nusantara dances include the *Legong* Dance, *Burung Enggang* Dance, *Jaran Kepang* Dance, *Gambyong* Dance, *Topeng Klana* Dance, *Topeng Betawi* Dance, and *Merak* Dance. Each artistic visualization in the painted batik reflects the movements, decorative patterns, philosophy, and meaning embedded in traditional dance. This research aims to produce artworks that offer novelty and innovation by visualizing traditional Nusantara dance in painted batik. The findings indicate that the visualization of traditional Nusantara dance in painted batik is successfully realized through the exploration of movement, decorative patterns, and the philosophy of each dance. The resulting works showcase the unique characteristics of each dance with an innovative aesthetic approach. Additionally, this research contributes to cultural preservation by introducing traditional dance through the medium of painted batik and enhancing public appreciation of traditional arts.

Keywords: Inspiration, Batik Painting, Traditional Nusantara Dance

1. Introduction

Indonesia is home to a diverse array of cultural arts across its many regions. According to cultural statistics published by the Ministry of Education and Culture in 2020 (Kemendikbud, 2021:27), there are 1,239 intangible cultural heritages, including performing arts, oral expressions, traditions, customs, natural knowledge, crafts, and celebrations, spread throughout the Indonesian archipelago. Traditional arts grow and develop within specific regions, bound by customary rules that are agreed upon and passed down through generations (Fauzan & Nashar, 2017:2). This process makes each region rich in traditional cultural arts and unique aesthetic assets that align with the social and cultural environment in which the community thrives. One of the treasures of traditional arts is Traditional Dance. In society, traditional dances are performed in various cultural events, such as customary ceremonies, spiritual rituals, entertainment activities, and more. Each region's traditional dance possesses distinct characteristics due to differing historical backgrounds, cultural values, and social systems. The various dance forms have their unique styles, which have given rise to different ethnic dance

styles, such as Javanese dance, Balinese dance, and Kalimantan dance (Sujana, 2007:262). According to Retnoningsih (2017:23), traditional dance is a regional cultural heritage that reflects the background and cultural values inherent in a specific area. The differences in dance styles are manifested in various elements, including costumes, choreography, and music, all of which can serve as inspiration for the creation of contemporary artworks with a distinctive Indonesian identity. However, as time progresses, the popularity of traditional dance has declined, overshadowed by more mainstream foreign cultures. Many people are more attracted to modern art forms, despite the fact that traditional dance carries profound meanings in every movement performed.

Based on these ideas and phenomena, this study explores the development of painted batik inspired by traditional Nusantara dance. Batik is a technique used to create patterns by resisting or blocking color absorption on fabric surfaces using wax (Ramadhan, 2013:13). The process of batik-making using a canting is known among the Javanese as *nyerat*, a technique that expresses intricate motifs (*ngrawit*) closely associated with the word *bathik*, derived from *thik*, which connotes small details. As a result, the entire process is referred to as *bathik* (Purwanto, 2021:3). According to Kumara (2020:54), painted batik is a form of modern batik that has evolved in terms of both form and materials. Modern batik does not adhere to specific motif patterns and traditional styles. Amrullah (2018:656) also states that painted batik is a batik-making technique in which painting is done freely using a canting combined with brushes, without being bound by traditional batik conventions. From these perspectives, it can be concluded that painted batik serves as a medium for artistic expression using a wax-resist technique. Painted batik primarily fulfills aesthetic needs without being constrained by practicality. Its creation process allows for new and unrestricted creative expressions beyond the conventional rules of traditional batik.

The selection of the painted batik technique in this theme aims to merge two traditional art forms dance and batik to create a unique cultural fusion that aligns with Indonesia's spirit of unity in diversity (*Bhinneka Tunggal Ika*). This research adopts a qualitative approach, following the artistic creation stages developed by S.P. Gustami (2004), which include the exploration stage, design stage, and realization stage, modified to suit the creation process. The exploration stage involves gathering references through literature reviews, dance performance observations, and visual documentation to understand the movement characteristics, decorative elements, and philosophy of each traditional dance. The design stage translates conceptual ideas into visual concepts, represented through sketches and initial designs using digital techniques, including idea visualization, basic sketching, designing, and *njaplak* (tracing). The realization stage involves the production of painted batik artworks through a series of technical steps, such as waxing (*pencantingan*), coloring, and finishing.

The research and artwork creation were conducted over three months, from October 2023 to December 2023. The research subjects were painted batik artworks incorporating aesthetic elements from traditional Nusantara dance, while the research objects included the visual exploration of dance movements into batik motifs. The selected dances include the *Legong*

Dance, *Burung Enggang* Dance, *Topeng Betawi* Dance, *Gambyong* Dance, *Jaran Kepang* Dance, *Topeng Klana* Dance, and *Merak* Dance. This research aims to produce artworks that not only have aesthetic value but also play a role in preserving and promoting Nusantara traditional dance through painted batik. Several previous studies have examined the use of dance as inspiration for batik-making. For example, a study by Wahyuningtyas et al. (2024) explored the *Jaran Dor* Malang dance as an inspiration for batik motifs in traditional clothing. Similarly, a study by Sangrani et al. (2024) examined the *Barapan Kebo* dance from West Sumbawa as a source of inspiration for printmaking artworks. However, most of these studies focused on only one or two specific dances. This research fills that gap by incorporating seven different traditional Nusantara dances, each with unique characteristics and philosophical meanings *Legong* Dance, *Burung Enggang* Dance, *Jaran Kepang* Dance, *Gambyong* Dance, *Topeng Klana* Dance, *Topeng Betawi* Dance, and *Merak* Dance. By utilizing a variety of dance styles as sources of inspiration, this study aims to integrate a broader cultural wealth into painted batik, adding a new dimension to batik art while contributing to cultural preservation.

2. Exploration and Design

In the sub-chapter on exploration and design of painted batik creation, one image is taken as an example illustration. This is done to facilitate understanding of the stages used in the creation of painted batik artwork. However, it should be noted that although only one image is explained in detail, the works produced in this study are not limited to just one image. The processes and techniques applied to that image are consistently used across all created works. In this study, various painted batik artworks were produced using traditional Nusantara dances as sources of inspiration. Therefore, even though one image serves as an example, the principles and techniques explained can be applied to all the works created. The initial stage is called conceptualization, which involves the search for ideas or concepts in creating an artwork. The author finds ideas by identifying and searching for references through books, online sources, and attending several art exhibitions to spark inspiration. From these activities, the inspiration emerged to develop works that showcase traditional dances in the medium of painted batik. Through data collection from various sources such as books, journals, the internet, and social media, the initial concept was formed, which involved visualizing several Nusantara traditional dances, including the *Legong* Dance, *Burung Enggang* Dance, *Topeng Betawi* Dance, *Gambyong* Dance, *Jaran Kepang* Dance, *Topeng Klana* Dance, and *Merak* Dance. In data collection, aspects that need to be considered in visualizing traditional Nusantara dances in batik include how to depict the unique characteristics of each traditional dance from different regions.

After the stage of idea generation and concept development, the next step is to translate these ideas into visual representations for the creation of painted batik inspired by Nusantara traditional dances. The style or artistic approach chosen by an artist serves as a guide in the creation of an artwork. In batik art, this includes various decorative motifs known as batik ornaments (Soepeno in Wahono, 2004). In this study, the resulting visual style has its own distinctive characteristics. However, in terms of visual features, it leans toward a decorative

painting style. This is because ornamental elements dominate without showing spatial volume or perspective. The next stage is creating the basic sketch, which involves visualizing the selected traditional dance in an initial sketch for the painted batik. This sketching stage is based on visual references of traditional dances from various regions. The sketches are digitally created using Paint Tool SAI software. The reason for using digital techniques in sketch creation is due to their flexibility in execution and the accuracy achieved when transferring the sketch onto fabric.



Figure 1. Basic Sketch of *Topeng Klana* Dance

Source: Author Design

In creating the basic sketch, the author uses various visual references and information gathered from multiple sources as a guide. The author combines and creatively integrates several references, composing them into a complete sketch.



Figure 2. *Topeng Klana* Dance Design

Source: Author Documentation

The next stage in the creation process is the design phase. In designing, the author uses poster paint. The design is created to provide a complete depiction of the final batik outcome. During the design process, the author can determine the colors to be used, the *isen-isen* motifs to be incorporated, and the desired final appearance of the artwork.



Figure 3. *Japlak* Process
Source: Author Documentation

The *Njaplak* stage is the process of transferring a completed design onto fabric. In this research, the author divided the design image according to the original artwork size. For example, a piece measuring 100 x 80 cm was divided into 12 A4-sized sheets, which were then printed using a printer. These sheets were subsequently reassembled to form a full-sized printed design. This method was chosen because it is more cost-effective compared to printing the design at its actual size. Once printed, the design printout is placed beneath the fabric. The visible lines of the design are then traced onto the fabric using a pencil, effectively transferring the design from paper to fabric. Next is the *Pencantingan* stage, which is the key process in batik art. This involves applying wax (*malam*) to the fabric to create a resist pattern. The materials required for this stage include *malam* (batik wax), *astove* (electric or traditional) to melt the wax, *canting* (various sizes) for applying hot wax to the fabric, brushes to assist in the "*nembok*" process (covering larger areas with wax). The *pencantingan* process consists of several steps, including:



Figure 4. *Nglowong Canting Process*
Source: Author Documentation

The first stage in the canting process is the *nglowong* stage, where hot wax is applied according to the design figure. In this stage, the author applies hot wax to the outline of the design on the fabric. A medium-sized canting nozzle is used during this process.



Figure 5. *Ngiseni Canting Process*
Source: Author Documentation

The *Ngiseni* stage is a continuation of the *Nglowong* stage, where the empty spaces on the fabric are filled with hot wax to create intricate *isen-isen* (decorative patterns) as embellishments in batik. A small-sized canting is used in this stage to reach narrow areas and form delicate, fine *isen-isen* motifs.



Figure 6. *Nembok Canting Process*
Source: Author Documentation

The *Nemboki* stage is a part of the *pencantingan* process, aimed at covering large areas of the fabric to preserve its original color or keep it white. A large-sized canting is used for this process, or alternatively, a brush can be used to speed up the application of hot wax over broad sections of the fabric. Next, the *Remekan* stage is intended to create a crackle effect by mixing paraffin or easily breakable wax to form cracks in the wax coating. This technique involves pressing or crumpling the wax, causing it to crack. These cracks allow dye to seep into the fabric through the gaps, creating an attractive, random crackle pattern.



Figure 7. *Remekan Process*
Source: Author Documentation

The next stage after *pencantingan* is coloring (*ngelir*), which is the dyeing process. The technique used in this research is the *colet* technique, where color is applied using a brush. The type of dye used in this work is *Remasol* synthetic dye, chosen because it is easy to apply and mix. However, this dye has a drawback it fades easily if the fixation process is not done correctly.



Figure 8. *Mopok* Process
Source: Author Documentation

Pada In conducting this research, the author performed multiple stages of coloring. The first step involved applying a base color, followed by a color-fixing process to lock in the base color. The coloring process continued after the "*mopok*" stage, where wax was reapplied to cover certain areas of the fabric. The color-fixing or fixation stage involves applying a chemical fixative to the fabric to prevent the color from fading. The fixative used in this process is waterglass or sodium silicate. This step is carried out after the colored fabric has been air-dried. Once the fabric is completely dry, a diluted waterglass solution is applied evenly across the fabric surface using a large brush. Waterglass or sodium silicate is a chemical compound that functions to lock in and strengthen the colors on the batik fabric surface (Suprpto et al., 2019).

Next, the fabric is left to dry, but direct exposure to sunlight is not recommended. The drying process takes approximately 8 to 12 hours or can be done overnight until the waterglass has completely dried. The final stage in creating the artwork is the "*pelorodan*" process, which removes the wax from the fabric. Before this step, the dried waterglass layer must be removed by rinsing the fabric with water. Once the waterglass layer has been eliminated, the *pelorodan* process begins. This involves heating water in a large pan and adding soda ash to facilitate the removal of wax from the fabric's surface. After completing the *pelorodan* stage, the fabric is rinsed with water and detergent to remove any remaining wax residues.

In the finishing and presentation stage, the completed artwork is mounted on a stretcher frame and enclosed in a floating frame made of natural wood. The author did not construct the frame personally but outsourced this task to a framing service. This framing process enhances the artwork, making it more visually appealing and suitable for exhibition. After

completing the entire creation and finishing process, the artwork was showcased in an exhibition held at the Fine Arts Gallery, Building B9, Faculty of Languages and Arts, UNNES. The exhibition involved several preparation stages, including organizing exhibition materials such as catalogs, artwork captions, and other necessary elements. Once all exhibition requirements were met, the event was opened to the public, allowing visitors from various backgrounds including students, university scholars, artists, and the general public to appreciate the displayed works.

3. Realization of Batik Painting Artwork

3.1 Artwork 1

The first image in this artwork is a batik painting inspired by the Balinese *Legong* Dance. This piece captures the elegant and meaningful movements of the dance, focusing on the balance of composition and the choice of colors that reflect the atmosphere and philosophy of the dance. The creation process involved translating dance movements into batik motifs, resulting in an artwork that is not only visually captivating but also rich in the symbolism embedded in each dance movement.



Figure 9. Artwork 1 *Legong Dance*

Source: Author Documentation

Artwork Description:

Title : *Tari Legong Bali*
 Size : 120 cm x 80 cm
 Medium : *Mori Primiissima, Remasol Dye*
 Year : 2023

The batik painting titled "*Tari Legong Bali*", created in 2023, measures 120 cm x 80 cm and was made using *Remasol* dye. This artwork depicts a female dancer performing the Balinese *Legong* Dance, dressed in full traditional attire with accessories. The composition employs asymmetrical balance, with the main subject positioned at the center, while the left and right sections of the canvas carry different visual weights. Surrounding the dancer are additional elements, including a Barong mask, a traditional Balinese gate (*gapura*), and decorative

geometric and organic ornaments. The background is left white with a *remekan* (crackle) motif. This batik painting uses orange as the base color, with red and brown as additional shades to create depth and contrast. The creation process involved the *batik tulis* technique, which consists of several stages: *nglowongi* (outlining), *ngiseni* (filling in details), and *nemboki* (blocking). The coloring process was carried out using the *colet* technique with Remasol dyes. The coloring was done in two phases: first, applying the base color, followed by a fixation process (*viksasi*). After the base color was fixed, the process continued with *mopok*, where hot wax was reapplied before adding new colors. The dyes used in this artwork include Remasol Red RB, Yellow RNL, Orange 3R, and Brown GR. To achieve the desired color intensity, the composition of water was carefully adjusted. Additionally, a *remek* technique was applied by crumpling the wax-coated fabric mixed with paraffin to create the characteristic *remekan* background motif. Another technique used in this artwork is color removal using fabric bleach. This method was employed to create *isen-isen* (intricate details) in white against a colored background. The process involved applying wax with *isen-isen* patterns, then spraying the fabric with bleach. This caused the exposed fabric color to fade while the wax-covered areas retained their original hues. However, excessive use of bleach can damage the fabric, making precise measurements crucial in this process.



Figure 10. *Isen* Motif Background White

Source: Author Documentation

The artwork titled "*Tari Legong Bali*" depicts the beauty of the Legong dance from Bali. The female subject is portrayed in the *Agem* pose, which is the fundamental stance of the dance before transitioning into other movements. She is depicted wearing the full traditional Legong dance costume, complete with props and accessories, featuring intricate *isen-isen* motifs. The Barong mask and Balinese gate (*angkul-angkul*) are included as cultural icons representing Bali's rich heritage. Organic-shaped elements are incorporated to convey the fluidity and grace of the dance movements. These organic forms are also adorned with traditional Balinese ornamental motifs. The dominant color in this artwork is orange, chosen for its cultural significance in Balinese philosophy. Orange symbolizes grandeur, nobility, and purity. This meaning aligns with the essence of the Legong dance, which serves as an expression of gratitude and reverence toward ancestors for their blessings and prosperity bestowed upon future generations.

3.2 Artwork 2

This second artwork is inspired by the *Tari Burung Enggang*, a traditional dance of the Dayak Kenyah people that portrays the graceful and elegant movements of the hornbill bird. In this batik painting, the dance movements depicting the hornbill flapping its wings are translated into dynamic and colorful batik motifs. The choice of green as the base color represents the beauty of nature and fertility, aligning with the philosophy embedded in the dance. The following image illustrates how these elements are visually interpreted in this batik artwork



Figure 11. Artwork 2 *Burung Enggang* Dance

Source: Author Documentation

Artwork Description:

Title : *Tari Burung Enggang*
 Size : 120 cm x 80 cm
 Medium : *Mori Primiissima, Remasol Dye*
 Year : 2023

The batik painting titled "*Tari Burung Enggang*", created in 2023 with dimensions of 120 cm x 80 cm, is a batik artwork made using *Remasol* dyes. This piece features the central figure of a woman dressed in the traditional attire of the Dayak Kenyah tribe, complete with a headdress and hornbill feathers adorning both hands. The human figure is depicted performing the *Burung Enggang* dance with a calm expression and a downward gaze. Behind the dancer, there is an additional subject a hornbill bird which symbolizes the deeper meaning of this dance. On both sides of the dancer's hands, there are brushstroke-like elements, while the background consists of geometric shapes adorned with traditional Dayak motifs. The composition follows symmetrical balance, with the main subject and additional elements positioned centrally, complemented by geometric forms on the left and right. The background is left in white fabric with a *remekan* (crackle) motif, while green is used as the base color.

The creation of this artwork employs the *batik tulis* technique, carried out in several stages: *nglowongi* (outlining), *ngiseni* (filling in details), and *nemboki* (blocking). The coloring process is done using the *colet* technique with *Remasol* dyes. The coloring is applied twice first by

adding the base color, followed by a fixation process (*viksasi*). After fixation, the process continues with *mopok*, where hot wax is reapplied before adding subsequent colors. The dyes used in this artwork include *Remasol* Green Y3C, Green C3Y, Blue G, and Yellow FG. To achieve the desired color intensity, the water composition is carefully adjusted. Additionally, the *remek* technique is applied, where the wax-coated fabric mixed with paraffin is crumpled to create a *remekan* motif in the background. The artwork "*Tari Burung Enggang*" portrays the beauty of the *Burung Enggang* dance, which holds deep significance for the Dayak Kenyah tribe in East Kalimantan. The dancer is depicted performing the *nganjat* movement, the primary motion in the *Burung Enggang* dance. This movement mimics the hornbill bird as it gracefully flaps and closes its wings. On the dancer's hands and hornbill feather decorations, brushstroke-like effects are enhanced with *isen-isen* motifs, symbolizing the fluid up-and-down motions of the dance. The hornbill itself is depicted as an additional subject, representing the core meaning of the dance. In Dayak culture, the hornbill is believed to be the embodiment of ancestors descending from the heavens to the earthly world. The background features geometric fields decorated with traditional Dayak motifs, blended with a *remekan* pattern. Green is used as the base color to represent fertility and the natural beauty of Kalimantan.

3.3 Artwork 3

The batik painting titled "*Tari Jaran Kepang*", created in 2023 with dimensions 120 cm x 80 cm, is a batik artwork made using *Remasol* dyes. This artwork features the central subject of a male figure performing the traditional *Jaran Kepang* dance, dressed in traditional dance attire, including a *stagen* (waist wrap), *sabuk* (belt), *panji* style pants, *jarik* (cloth) with a *parang* motif, *udeng* (head ornament), and dance props such as a woven *Jaran Kepang* horse and a whip. The additional elements in this artwork include organic brushstroke-like forms decorated with *isen-isen* motifs. The painting employs symmetrical balance, as shown by the placement of the main subject in the center, with the organic brushstroke-like elements extending from left to right. The background is depicted in white with a *remekan* motif. The artwork primarily uses a brown base color mixed with a hint of red, combined with black to create light and dark contrasts.



Figure 12. Artwork 3 Jaran Kepang Dance

Source: Author Documentation

Artwork Description:

Title : *Tari Jaran Kepang*
 Size : 120 cm x 80 cm
 Medium : *Mori Primiissima, Remasol Dye*
 Year : 2023

In the Technical Aspect, this artwork employs the *batik tulis* technique, executed in several stages: *nglowongi* (outlining), *ngiseni* (filling), and *nemboki* (blocking). The coloring process utilizes the *colet* technique with Remasol dyes. The dyeing process is conducted in two steps: first, applying the base color, followed by fixation (*viksasi*). Once the base color is fixed, the process continues with *canting mopok*, where hot wax is reapplied to allow for the addition of new colors. The colors used in this artwork include Brown GR, Red RB, Black B, and Yellow FG. To achieve the desired color intensity, water composition is carefully adjusted. Additionally, the *remek* technique is applied, which involves crumpling the wax-coated fabric mixed with paraffin to create the *remekan* pattern in the background. The artwork titled "*Tari Jaran Kepang*" depicts the valor of the *Jaran Kepang* Dance. The dancer represents a performer of the *Jaran Kepang* dance, which portrays horse-riding warriors engaged in battle. The composition includes organic brushstroke-like elements, reinforcing a sense of strength and movement. The dominant brown color is chosen as the base color, symbolizing strength and resilience. Symbolically, all visual elements in this artwork are designed to represent the essence of the *Jaran Kepang* Dance, which embodies the bravery, gallantry, and integrity of warriors who triumph over all evils.

3,4 Artwork 4

This batik painting is inspired by the *Topeng Betawi* Dance, known for its dynamic movements and strong expressions. In this artwork, the dance movements are represented through the dominant use of purple and pink, which add a sense of grace and energy to the composition. The painting captures the dramatic essence of the dance, reflecting the character of the mask used in the performance. This artwork illustrates how the movements and character of the dance are translated into batik motifs, emphasizing not only visual beauty but also the rich cultural heritage embedded in the dance.



Figure 13. Artwork 4 *Topeng Betawi Dance*

Source: Author Documentation

Artwork Description:

Title : *Tari Topeng Betawi*
 Size : 120 cm x 80 cm
 Medium : *Mori Primmisima, Remasol Dye*
 Year : 2023

The batik painting titled "*Tari Topeng Betawi*", created in 2023 with dimensions of 120 cm x 80 cm, is a batik artwork made using Remasol dyes. The main subject of this piece features a female figure performing the *Topeng Betawi* dance, dressed in a complete *Topeng Betawi* dance costume, including a mask as a dance property. The supporting subject in this artwork depicts *Ondel-Ondel*. Surrounding the dancing figure and the additional *Ondel-Ondel* elements are organic fields adorned with *isen-isen* patterns. This artwork employs asymmetrical balance, demonstrated by the placement of the main object on the right side. The background is white with *remekan* motifs, along with additional subjects such as the sun and clouds. The batik painting uses pink as the base color, with blue and purple as additional colors to create light and dark contrasts.

In the Technical Aspect, the creation of this artwork employs the *batik tulis* technique, carried out in several stages: *nglowongi* (outlining), *ngiseni* (filling), and *nemboki* (blocking). The coloring process uses the *colet* technique with Remasol dyes. The dyeing process is conducted in two stages: first, applying the base color, followed by fixation. Once the base color is fixed, the process continues with *canting mopok*, where hot wax is reapplied to allow for the addition of new colors. The colors used in this artwork include Violet 5R, Red RB, Violet BR, and Blue RSP. To achieve the desired color intensity, water composition is carefully adjusted. The *remek* technique is also applied by crumpling the wax-covered fabric mixed with paraffin to create the *remekan* pattern in the background. This artwork showcases the beauty of the *Topeng Betawi* Dance, a traditional dance from DKI Jakarta. The main subject represents a *Topeng Betawi* Dance performer executing movements in the *Samba Mask* role. The *Ondel-Ondel* figure is depicted as a symbol of Betawi culture. In Betawi tradition, *Ondel-Ondel* symbolizes ancestors who continuously protect their descendants from harm. The dominant pink color is chosen to

represent the *Samba Mask* role, which embodies gracefulness and agility. The organic fields depicted between the dancer and *Ondel-Ondel* are designed to enhance the impression of fluid and lively dance movements. Additionally, the background features a circular sun-like shape, symbolizing victory. All these visual elements align with the essence of the *Topeng Betawi* Dance, which is traditionally performed to ward off misfortune and serve as a form of entertainment for the community.

3.5 Artwork 5

This batik painting is inspired by *Tari Gambyong*, a traditional Javanese dance that embodies grace and elegance in its movements. In this artwork, the dance movements are translated into batik motifs, showcasing a blend of warm and soft colors. The use of red, brown, and gold represents the beauty of nature and the richness of Javanese culture, while the forms and movements within the batik strive to create a balance between tradition and innovation. The following image illustrates how *Tari Gambyong* has been transformed into an expressive and meaningful batik painting.



Figure 14. Artwork 5 *Gambyong* Dance
Source: Author Documentation

Artwork Description:

Title : *Tari Gambyong*
Size : 100 cm x 80 cm
Medium : *Mori Primiissima, Remasol* Dye
Year : 2023

The batik painting titled "*Tari Gambyong*", created in 2023 with dimensions of 100 cm x 80 cm, is a batik artwork made using *Remasol* dye. The main subject of this piece features a female figure performing the Gambyong dance, dressed in full Gambyong dance attire, complete with a scarf. The additional subject depicted is a *gunungan* with *isen-isen* motifs in the background behind the Gambyong dancer. This artwork employs symmetrical balance, evident from the central positioning of both the main and additional figures. The background of the painting is illustrated with organic shapes resembling branching wood extending upwards, adorned with

wax splashes, *isen-isen*, and *remekan* motifs. From a technical aspect, the creation of this artwork follows the hand-drawn batik technique, completed in several stages: *nglowongi* (outlining), *ngiseni* (filling in details), and *nemboki* (blocking). Expressive wax splashes are also applied to the background to create a natural impression. The coloring process is carried out using the *colet* technique with Remasol dyes. The dyeing process is done in three stages: applying the base color, followed by fixation (*viksasi*). After the base color is fixed, the *mopok* canting process is conducted, where hot wax is reapplied to add the next layer of color. Once the second layer of color is fixed, another canting process is performed to add additional *isen-isen* details and wax splashes, as shown in the illustration below.



Figure 15. Figure motif *ciprat* dan *isen*

Source: Author Documentation

The coloring of this artwork uses Brown GR, Red RB, Black B, and Yellow FG. To achieve the desired color intensity, the water composition was carefully adjusted. Additionally, the *remek* technique was applied, where the fabric already coated with wax mixed with paraffin was crumpled to create *remekan* motifs in the background. In terms of content analysis, this artwork, titled "*Tari Gambyong*," depicts the beauty of the *Gambyong* dance, which originates from Surakarta. The main subject is a female figure performing the *Gambyong* dance, dressed in traditional *Gambyong* attire, including a *parang*-patterned *jarik* and a flowing scarf. An additional element in the composition is a *Kayon* or *Gunungan*, filled with *isen-isen* patterns, symbolizing life and representing the universe. The background features organic shapes resembling upward-growing wood, symbolizing growth and development. The dominant use of brown in this artwork signifies the earth or soil, reinforcing the symbolic meaning of *Tari Gambyong* as a dance that represents *Dewi Padi* or *Dewi Sri*, the goddess of fertility and growth. All these visual elements are designed to convey the essence of the *Gambyong* dance as a tribute to nature, prosperity, and life.

3.6 Artwork 6

This batik painting is inspired by *Tari Merak* (Peacock Dance), which captures the graceful movements of a *Merak* through dance. In this artwork, the dance movements are represented through the use of vibrant colors and motifs that reflect the beauty and elegance of the *Merak*.

The painting illustrates how batik painting can merge the splendor of nature with culture through a visual interpretation of the dance's movements. The choice of blue and green colors evokes a refreshing natural ambiance, creating a harmonious balance between color and elegant form.



Figure 16. Artwork 6 *Merak* Dance

Source: Author Documentation

Artwork Description:

Title : *Tari Merak*
 Size : 80 cm x 100 cm
 Medium : *Mori Primiissima, Remazol Dye*
 Year : 2023

The batik painting titled "*Tari Merak*" was created in 2023, measuring 80 cm x 100 cm, using Remazol dyes. The main subject of this painting features a female figure performing the *Tari Merak* (Peacock Dance), complete with traditional dance attire. Behind the main subject, there is an additional element a Merak with its head facing to the right. Between the main and additional subjects, organic shapes adorned with *isen-isen* (intricate decorative details) are illustrated. The background is designed with a white base decorated with *remekan* motifs. This artwork employs asymmetrical balance, evident from the placement of the main subject in the center while other visual elements are positioned unevenly. The color scheme primarily uses green as the base color, with blue applied to create shading and depth.

In the technical aspect, this artwork was created using the traditional *batik tulis* technique, which involves several stages: *nglowongi* (outlining the design with wax), *ngiseni* (filling in details with wax), and *nemboki* (blocking certain areas with wax). The coloring process was done using the *colet* technique with Remazol dyes. The coloring process was carried out in two stages: first, applying the base color, followed by fixation (*viksasi*). After fixation, the *canting mopok* stage was performed, where hot wax was reapplied to create additional layers of color. The dyes used in this artwork include Blue G, Green C3Y, Green Y3C, and Blue RSP. To achieve the desired color intensity, water composition was carefully adjusted. Additionally, the *remek* technique was applied, where the fabric already coated with wax mixed with paraffin was

crumpled to create *remekan* motifs in the background. From a content analysis perspective, this artwork portrays the beauty of the *Tari Merak* (Peacock Dance) by depicting a female figure performing the dance in the *Merak Hibeur* movement. This movement symbolizes a flying Merak, with the dancer raising her arms wide as if imitating a *Merak* spreading its wings. The additional subject behind the human figure is a Merak, serving as an icon that reinforces the dance's meaning as a representation of the Peacock's beauty. Between the main and additional subjects, organic shapes decorated with *isen-isen* patterns are illustrated. These organic shapes were created to emphasize the soft, graceful, and majestic movements of the *Tari Merak*. The combination of green and blue colors was chosen to reflect the natural hues of a Peacock, which displays a blend of these two colors. All these visual elements align with the essence of the *Tari Merak*, which embodies the beauty and elegance of the Peacock in its natural habitat.

3.7 Artwork 7

This batik painting is inspired by the *Topeng Klana* Dance, known for its dramatic and expressive movements. In this artwork, I attempt to capture the essence of dynamic motion through the use of bold and contrasting colors, such as red and yellow, which symbolize the strength and spirit of the dance. The image features an intense facial expression, an essential aspect of the *Topeng Klana* Dance, emphasizing the character and emotions conveyed in the performance. The process of translating these movements into batik motifs results in a piece that is not only visually captivating but also rich in symbolic meaning.



Figure 17. *Topeng Klana* Dance

Source: Author Documentation

Artwork Description:

Title : *Tari Topeng Klana*
 Size : 100 cm x 80 cm
 Medium : *Mori Primiissima, Remasol Dye*
 Year : 2023

The batik painting titled "*Tari Topeng Klana*", created in 2023 with dimensions of 100 cm x 80 cm, is a batik artwork made using *Remasol* dye. This piece illustrates the *Topeng Klana* dance, depicted through the main subject of a male figure performing the dance, dressed in

traditional dance attire, including a *jarik parang* and a *Topeng Klana Sewandana* mask. Behind the main subject, there is an additional element a *Topeng Klana Sewandana* mask facing left, representing a character in the dance's narrative. Surrounding the main and additional subjects are organic fields filled with *isen-isen* (intricate decorative details). The background of this artwork is white with a *remekan* pattern. The composition follows an asymmetrical balance, as the placement of the subjects is visually heavier on the right side. The dominant color in this piece is red, with yellow used for the *isen-isen* details and brown to create shading and depth.

In the technical aspect, this artwork is created using the traditional *batik tulis* technique, which involves several stages: *nglowongi*, *ngiseni*, and *nemboki*. The coloring process employs the *colet* technique using *Remasol* dyes. The dyeing process is carried out twice first, applying the base color, followed by fixation. Once the base color is fixed, the process continues with *pencantingan mopok*, where hot wax is reapplied to prepare for the next layer of color. The colors used in this artwork include Remasol Red RB, Yellow RNL, Orange 3R, and Brown GR. To achieve the desired color intensity, the water composition is carefully adjusted. Additionally, the *remek* technique is applied by crumpling the wax-coated fabric, mixed with paraffin, to create a textured background pattern. Content analysis of this artwork showcases the *Topeng Klana* dance, represented through the main subject a male figure performing the dance in full costume and accessories. Behind the main figure, there is a *Topeng Klana*, depicting *Klana Sewandana* with wide eyes and a red face. *Klana Sewandana* is a king known for his evil nature, greed, and uncontrollable anger in the *Panji tales*. The mask in this artwork appears to be burning, symbolizing his fiery and wrathful nature. Surrounding the main subject and supporting elements, organic shapes decorated with *isen-isen* motifs are used to visualize the movement of the dance. The red and yellow hues are chosen to reflect the character of King *Klana Sewandana*. Symbolically, all visual elements in this artwork are composed to represent the essence of the *Topeng Klana* dance, which tells the story of King *Klana Sewandana*'s bad temper, greed, and fury in the *Panji* legend.

4. Exploration of Batik Painting Art and Traditional Dance

The study of batik painting that integrates elements of traditional Nusantara dance represents an artistic expression that goes beyond mere motif creation, incorporating deep symbolic meaning. Each batik motif carries distinctive characteristics reflecting the culture of a particular region, which can be described as a form of visual cultural symbolism (Meccasia et al., 2015). This concept is relevant in the context of batik painting produced in this research, where every visual representation of dance movements also serves as a symbol of the cultural values embedded within the dance. For instance, in the process of creating batik motifs, batik designers do not only consider aesthetic aspects but also the meaning contained within the motifs, which can be visual, semantic, or symbolic (Wahida et al., 2018). In line with this, the process of artistic creation generally requires stages of exploration, design, and realization to ensure that each work is conceptually and technically mature (Gustami, 2004). Each of these steps enhances the quality of the artwork, prioritizing not only technique but also philosophical

interpretation, which enriches the artistic value of the piece.

On the other hand, traditional art plays a crucial role in preserving the cultural values within a society. Every traditional artwork, such as batik, carries symbolic meanings that are not only depicted in motifs but also in movements, costumes, and props used in performing arts, which convey cultural messages (Wahyuningtyas et al., 2024). Therefore, innovation in traditional arts is essential to ensure their sustainability and existence amidst modernization. Without innovation, traditional arts risk being overshadowed by more popular cultures (Wardani, 2024). In this regard, batik painting inspired by traditional Nusantara dance is not merely a creative expression but also a means of cultural preservation, combining traditional techniques with contemporary approaches and introducing cultural heritage to the present generation. Traditional Indonesian batik motifs generally feature symmetrical, geometric, or nature-based patterns, each unique to different regions across Nusantara. These patterns are often associated with deep philosophical and symbolic meanings, such as courage, harmony, or life itself. However, as times change, there has been a push to create batik motifs that are more fluid and unrestricted, allowing artists to explore boundless innovation. Today, batik is no longer confined to traditional patterns but has evolved into various forms of artistic expression, including interpretations of dance movements. As a result, Nusantara batik has become more flexible, enabling artists to develop new and diverse motifs that align with contemporary dynamics while maintaining the cultural roots that serve as its foundation. The batik painting developed in this study is a concrete example of such innovation. By drawing inspiration from traditional dance, the batik motifs created do not merely adapt geometric forms but also explore the dynamic and expressive elements found in dance movements. Thus, batik painting serves as a medium not only for preserving tradition but also for fostering artistic innovation that evolves alongside social and cultural changes. Batik is no longer restricted to conventional patterns but has transformed into a freeform artistic medium that seamlessly blends traditional aesthetics with contemporary touches, reflecting the spirit of Indonesia's cultural diversity.

5. Conclusion

This research explores how traditional Nusantara dances can be translated into batik painting artworks that are not only visually captivating but also rich in deep symbolic meaning. Each batik motif created in this study serves to depict dance movements while conveying the cultural values embedded within the dances. The process of creating batik paintings using the *batik tulis* technique and *colet* coloring allows artists to express themselves more freely without abandoning traditional roots. As a result, the artworks produced are not merely aesthetic visualizations but also serve as a means of cultural preservation, addressing contemporary challenges and contributing to batik art with a more modern touch. Thus, this work not only enriches the world of batik art but also expands appreciation for Indonesia's cultural heritage among today's generation.

The innovation of combining traditional dance with batik painting demonstrates that traditional art can evolve without losing its essence. Batik art does not have to be confined to

conventional patterns; instead, it can continue to develop with creative touches that remain relevant to modern times. This research makes a significant contribution by showing that through batik paintings inspired by traditional dances, Nusantara culture can continue to thrive and be appreciated by future generations. In the future, works like these are expected to inspire more artists and researchers to further explore Indonesia's cultural richness. Additionally, they can encourage the creation of innovative works that not only preserve traditions but also bring traditional art into a more modern context, making it relevant to contemporary social and cultural life.

Declaration of Conflicting Interests

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