



## The Art Creative Process of Indonesian Children In The Student's National Collective Painting Competition In 2018

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### Abstract

Creative process is a process on how an artwork created through a physiological and psychological process. All of the art creators, including children, have their own different way to create artworks. This research was held to analyze an art creative process of Indonesian Children in the Student's National Collective Painting Competition in 2018. This research was held in Indonesian National Gallery at Jalan Medan Merdeka Timur No. 14, Gambir, RT.6/RW.1, Gambir, Central Jakarta. The approach of this research is cultural approach with phenomenology research design. The technique of data collection was observation, interview, and documentation. The data validity was done through; a) reflection through an experience observed; b) asking an opinion from colleagues or other researchers; c) rational analysis by beating out whether a phenomenological description from the whole subjective meanings of are logic or not. The data analysis was done through four steps, the first is data grouping, second is reduction and elimination of data. Third, giving the occurring data from the reduction stage and then named. Fourth, the data identification stage. The results show that the painting creative process of children shows the highest creativity process, it is a conclusion from the whole creative process that are achieved from painting. The art competition should not only see only from the result, but also from the process so the children are not trapped in aesthetic matter, but process is also becomes a determining part in building creative ideas. The museum institution, like Indonesian National Gallery should see more on the children's honesty in painting, therefore type haptik painting is still can be found in the collective painting competition.

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## INTRODUCTION

There is no standard formula or practical guideline in creating artwork. Every painter, sculptor, craftsman, or other art creators have their own way to create an artwork. Some do spontaneously, expressively, and carefully. Each art creator has a way and freedom to express his ideas. That freedom is not separated from the artists' experience in understanding the self-reality and environment where that live. The research (Wibowo, Widnyana, & Rediasa, 2015) shows that I Wayan Sudarna Putra experiences a development stages from time to time along with his life experience from period of tradition, cubism, politic, politics, fire, self-experience, and environment, where various visual, technique, and media. See Gunawan & Sugiyanto, (2014) that a creative process between two art creators has different style. It also happen to the children in painting.

The creative process of children in painting is a basic potency that has to develop well through a art learning, especially painting in formal, informal, or nonformal institution. The painting learning approach can develop the children basic potency. The way to motivate them is by using cultural potency that exists in their environment, like their games and cultural events. (Triyanto, 2014). (Martono, 2014) states that motivation can also do through painting competition to express children thought and imagination.

In relation with it, Indonesian National Gallery has a function to handle a cultural education service to arise and increase interest and creativity of people in art, especially in painting. The cultural education service packed in the national collective student painting competition in 2009-2018. The activity is a form of art guidance in a non formal education.

The research is done to analyze a creative process of Indonesian children painting in the student collective painting competition in 2018. The benefits from this research are to enrich the knowledge, both conceptual and theoretical about the creative process of children painting in the student collective painting competition; to

analyze those problems, the researcher uses concept and theory about creative process.

A creative process is a process on how a work made. The process of creating art includes physiological processes and psychological processes. Physiological processes are processes that involve physical or motorized elements while psychological processes are processes that occur in the person's thought. the process of creative thinking is a mysterious process because it cannot be observed. People can judge a work as a creative work or not is not from the process but from the uniqueness of the work. Because it is only based on the results, it is possible that a work that was originally said to be creative can no longer be creative when it is proven that the work is the result of plagiarism (Rondhi, 2002: 29; lihat juga Tolah, 2014: 43).

According to Bastomi (2014: 144) a good step to develop creativity is through the creative process because in the creative process there is stressed the existence of new elements as a result of the creative process. Tabrani (2014: 116) revealed that creative abilities are different from ratio abilities and physical abilities, creative abilities cannot be fostered alone. Creativity will only work, and therefore, fostered in collaboration with other abilities, especially ratio and physical abilities.

Arnolt (Bastomi, 2014: 144) provides a formulation of the creative process which is a mental process where past experience is combined again so that in a form that is changed in such a way that new patterns arise, new forms are better for addressing certain needs.

In the perspective of the theory of the creative process, Tabrani (2006: 280), divides the creative process into two stages. First, the idea stage, which is what happens until the idea matures; and second, the implementation phase, which is a follow-up to the idea stage.

## METHODS

This research was held in Indonesian National Gallery at Medan Merdeka Timur Street No. 14, Gambir, RT.6/RW.1, Gambir, Central Jakarta, Jakarta Capital Special Region.

The research approach used is the cultural approach, which is a research approach that tries to interpret and understand the system of ideas, actions, and human works. (Koentjaraningrat, 1989: 179). Researchers use phenomenological design to understand the meaning behind what appears (Lubis, 2016:255). The data obtained are primary data and secondary data relating to children's painting and the creative process (Rohendi, 2011:169-214). Data collection techniques through observation, interviews, and documentation (Andrianus; Iswi, & Triyanto, 2016: 136).

The objects of this study were 34 Indonesian children's paintings in the national student collective painting competition in 2018. The children were representatives of national students from 34 provinces in Indonesia, from Sabang to Maraoke. They are elementary school students (boys and girls) who have an age range of 6-12 years. To conduct data validity the following steps are carried out; a) reflection on the meaning of the observed event; b) soliciting opinions from colleagues or other researchers who are concerned with the research, the lecturer, and the informant to obtain stability that the meanings that the researcher has constructed are correct; c) rational analysis, by examining whether the phenomenological description of the subjective subjective meaning as a whole is logical or not (Farid and Abidin, 2018:50-52).

The data analysis is done by: First, group the data; the second is data reduction and elimination; third, giving data themes that have begun to appear from the reduction stage to later be thematized (named); and fourth, the data identification stage.

## RESULTS AND DISCUSSION

### National Student Collective Painting Competition

The National Gallery of Indonesia is a cultural institution in the form of a state museum that stands under the Ministry of Education and Culture. The National Gallery of Indonesia has one role, It is to provide

educational-cultural services. These services are packaged in the National Student Collective Painting Competition which has been held from 2009 to 2018 (Pustanto, 2018). Unlike the general painting competition that is done by individuals, this collective painting competition is carried out by a group with each group consisting of 4 people by exploring a predetermined theme. Then the paintings of each participant who had finished were combined in one group, so that one group painting was obtained with one whole painting but composed of four parts of the painting (Anon, 2018).

### Age Classification of Children in Competition

Based on the psychosocial concept Erikson (Desmita, 2016: 213) divides human development based on the quality of the ego in eight stages of development, namely, 1) born between 1 year (infancy), 2) between 1 to 3 years (childhood), 3 ) between 4 to 5 years (pre-school period), 4) between 6 to 11 years (elementary school period), between 12 to 20 (adolescence), between 20 to 24 (early adulthood), between 25 to 65 years (middle adulthood), and between 65 dead (late adulthood).

Based on this classification, the researchers put the age of the child at birth to elementary school age, namely ages 1 to 12 years. as was the national student collective painting competition which was participated by elementary/ MI students from 34 provinces in Indonesia.

### Children Arts

Children's artsy ways are greatly influenced by children's growth, development, and way of thinking (ratio). This shows that children have an interesting world to study. Because, children always grow and develop. According to Hobbs, & Rush (1997: 45) the development of children's art occurs along with the physical and intellectual growth of children, so that the longer the time, the more skilled the children using the material. Starting from the child forming with uncontrolled scratches and

strokes until it starts to form a shape, so that the expressions can be understood.

The way children work in art is different from the way adults work in art. Although basically art is one of human needs (Damayanti & Triyanto; Syarif, 2016), but in the process of expression between children's artworks and adult artworks are generally different. Adult artworks are created not solely to function as personal satisfaction, but are done consciously by considering various aspects of the goal. It is different with the way of innocent children work art and they do not look at the issue. Children emphasize on the aspect of personal satisfaction, this is in line with what was stated by Bastomi (2014: 4-5) which revealed that in artsy children do not intend that the results are enjoyed by others, but as self-satisfaction; and also not merely as a tool to communicate to others, but as a pouring out of his heart, which is not made up based on the subjective point of view that they believe absolutely.

For children, Art is also one of the activities of play that can not be separated from their world, therefore when creating art, experiments, expressions, creations merge in a game which is also a learning process. All of them merge in appreciation in which their soul is involved. The integration of the senses, the form and source of imagination, as if what is expressed in his work really exists. For example, when children paint, the expression of children is still completely carried away by their intuition. The children are free to express space, perspective, proportion and so on. The expressions often appear to overlap (point of view above, carry, front, etc.). All present in one painting frame. This confirms that in children's art, what has been understood so far about style, flow, and techniques in adult works will not be found in children's paintings. None of the isms that limit children's movements in painting, children explore various isms (Tusna, 1978: 63-64 dan Tabrani, 2001: 11).

According to Pamadhi (2012: 168) in the world of children, playing is also a strong capital to train children's thoughts, feelings, and imagination. This can be seen when children

create art, their minds are focused on things they aspire to or want to express past events and are expressions of feelings towards joy, irritation, sadness and so on according to what they feel.

Play while learning, learn while playing. Tends to play more than learning, so learning activities are often packaged in the form of games. Art is an activity that is very close to playing where the ability of art is not the main goal in children's education but through art education is directed to instill value (Tabrani, 2002: 60-61; Read, 1970).

### **A Stimulus in Achieving Creative Ideas**

The creative process is often referred to as the process on how a work is made. The creative process in this case is related to the creation of works of art, namely the painting of Indonesian children in a collective painting competition. In creating works of art, each artist (art creator) has his or her own way or ways that most other artists do not have. There is no standard formula or method that can be accepted by all art creators. Some do it carefully and some do it spontaneously, expressively even without consideration (design). Likewise what happens to the way children paint.

That diversity which then becomes difficult for an artist to see is creative or not. According to Rondhi (2002: 29) these difficulties occur because the creative process is related to two things namely the physiological process and psychological processes. Physiological processes are processes that involve physical or motorized elements while psychological processes are processes that occur in the person's head.

The physiological process is called Tabrani (2006: 280) as the process of obtaining ideas. The idea of presenting the wimba and also the tanta of Indonesian children's painting expressions contained in the collective painting competition can be said to have little in common, but if we look closely again both in the appearance of the wimba, the contents of the wimba, to the layout of the expressions there are many uniqueness and tendencies that are not mutually owned between them. It is said that there is a similarity because it tells the same

theme, "Indonesia World Spirit", while it is different because in terms of storytelling (painting) it relates to different experiences and cultural settings. This is in line with what was conveyed by Belo (2006: 180) that the way children pour out their hearts is greatly influenced by their environment, so that if the ability of art is not accompanied by the development of social awareness, then his fantasy is paralyzed by his inability to pour out his heart through painting.

The idea process takes place in the brain of humans including the ideas produced by Indonesian children in the collective painting competition. The process of finding ideas until they are translated is arguably unique, because the process is different from how to paint in general. The work is done in groups of four people with one finished work. Moreover, the painting paper that they are working on is divided into four, which are then put back together as one whole work, so that the idea to paint does not come entirely from one person but is a combination of four children in one group. Meanwhile, in its stages Tabrani (2006: 280) divides the process of ideas into four stages, namely, preparation, collection of materials, empathy leading to pre-ideas, incubating pre-ideas, to hatching ideas. The process can be seen in photo 1.



**Figure 1.** The process of children painting sketches

(source: documentation of the National Gallery of Indonesia, 2019)

The photo is the process of children in making sketches before painting using color. The process was done in a group with each group consisting of four people.

### **First Level Preparation Outside and Inside Forming Aspects**

The level of preparation is the initial stage of forming ideas related to external and internal aspects. External aspects relate to comfort, habits, or something unique that is personal; while aspects in dealing with imagination, thinking, pondering, meditation, and the like are sourced from within each individual.

In the first stage, ideas developed by children both inside and outside are all directed to the same problem, namely the theme "Indonesia World Spirit". The external aspects of children in creating paintings relate to the socio-cultural conditions both in terms of nature, buildings, and customs of children from each region. This can be seen in the wimba, how the wimba is, and how tata are found in the paintings of Indonesian children in the competition; while the internal aspect is a difficult aspect because it is in the mind and self of each individual. This is in line with what was said by Rondhi (2002: 29) that the process of creative thinking is a mysterious process because it cannot be observed.

People can judge a work as a creative work when the work is finished. Only based on the results, a work can be said to be creative biased and even become not creative when it is proven that the work is the result of plagiarism. The inside aspect can be guessed through the idea of presenting a wimba and also how the wimba is. The process of presenting both can be understood as a process of imagination and thought process. The process of imagination seems so clearly seen in the wimba of imaginary creatures that children describe. It appears that 15 imaginary creatures are displayed based on the classification of researchers. Besides that, the aspect of imagination also appears to be illustrated in the way children tell stories through appearances, such as to state that the movement is moving, important, and also to

express time and space. The thought process is illustrated by the ways children express their good ways in terms of measurement, angle, scale, description, and way of being seen. These problems are critical thinking processes carried out by children in painting. From the description it can be mentioned that the first creative stage of children is related to external aspects, namely the socio-cultural conditions both in terms of nature, buildings, and customs of children from each region; and also aspects related to imagination and mind, see (photo 2) below.



**Figure 2.** Painting by Indonesian children (source: documentation of the National Gallery of Indonesia, 2019)

The photo is the work of representatives of children from the province of West Java that illustrates the process inside and outside the first level preparation process.

### **Second Level of Material Collection**

The second level is the stage of the entry of various stimuli that are intentional or unintentional, so that the rational strong will immediately transfer their bound imagination as a comparison to the stimulus that comes in from outside. In this second stage the children try to translate the theme of Indonesia World Spirit with the help of external and internal aspects (at the first level of preparation) to try to determine the media they will use in painting. As a group children communicate with each other and discuss one and the other, so that a picture is formed about the design of the media (techniques, tools and materials) in the form of presumptions. Then from the various stimuli that came in including the provisions of the race

that had been set by the Indonesian National Gallery, it was not immediately accepted and included in their respective categories. Children consider these aspects then are allowed to interact with the internal aspects that exist in each child, so that outside aspects and aspects are allowed to interact with each child in the group before the formation of ideas (see photo 3).



**Figure 3.** Children of Representatives from the Province of Bali (source: Arisianto documentation, 2018)

The photo is a description of the process of children from the Province of Bali who are discussing to prepare and discussing the work they want to paint.

### **The Third Level Empathy Leads to Pre-idea**

This stage is called an attempt to capture the whole from levels one and two. The relationship between the two then develops not only until empathy, but immediately leads to a pre-idea that will eventually reach its peak in insight or inspiration. The third stage carried out by children when painting is understood as the ability to combine individual ideas into group ideas that lead to a description of the form of interpretation of the theme of the collective painting competition.

This was conventionally illustrated by the competition committee that,

"... the aesthetic achievement in painting is not a target to be pursued but rather how the process of art takes place. This becomes important to provoke cooperation and talent or

also the basic potential of children in the arts, especially fine arts ... "(interview with Krishbie, 8 April 2019).

#### **Fourth and Fifth Level: The incubation period for Hatching Ideas**

This stage does not significantly reveal the difference limits so the researchers deliberately combine the two stages of forming ideas. This stage is called the incubation stage and the idea hatching stage. Tabrani (2006: 280) said that the incubation stage of ideas begins from the pre idea and is between the balance of the pre idea and the hatching of ideas. At this stage children form ideas along with the previous stages, namely through levels one to three, namely preparation, material collection, empathy, and pre ideas. With this assistance, an idea of a mature idea is obtained which is ready to proceed to the hatching of ideas. The hatching of ideas is known as a period of illumination, between the balance of aspects outside the implementation of the integral aspects of implementation. It usually takes place very quickly, where transitional ideas are integrated into mature ideas and are ready to be channeled to the advanced level, namely the level of implementation. I de that finally came out was the idea of presenting forms that could not be separated from the regional culture and the spirit of togetherness in dealing with the outside world. These ideas can be observed from all Indonesian children's finished works in the collective painting competition. To state that Indonesia is presented with various features of the form of local culture such as historical buildings, traditional buildings, traditional clothing, maps of Indonesia, Indonesian flags, and so on; while the idea is to present the spirit of the world by stating the symbol of the flag and the symbol of the Asian Game.

#### **Implementation Aspect: An Embodiment of Creative Ideas**

The implementation process is the embodiment of the outputs in the creation process, starting from the external aspects of the Implementation, the Integral aspects of the

Implementation, and the Highest Level of Creation (Tabrani, 2006: 286).

#### **Sixth Level: Outside Aspects of Implementation**

At this stage it was not found in the process of creating Indonesian children's painting in the competition. In the process of implementation there were no children who made an effort to find alternatives to the process of releasing ideas. There are no signs that point to efforts such as trials, experiments, experiments and the like. In painting, after the idea was obtained the children immediately made a sketch and then continued by painting. therefore it can be said that this stage is not needed by Indonesian children in the collective painting competition, so that after arriving at the hatching of ideas directly goes to the next level, namely the implementation of the fifth level, which is an integral aspect of implementation. Pay attention (photo 5) about the process that shows spontaneous work or the absence of a trial phase in painting.



**Figure 5.** the process of children in painting (source: Arisianto documentation, 2018)

Photo 5, shows the activities of children who paint without passing the trial period. Children make sketches directly and then color them with paint or crayons.

### **Seventh Level: Outside Aspects of Implementation**

This level is a level that is not owned by many people, because the outside aspects of the implementation as if everything is so easy, spontaneous, without difficulties, halting and so forth. According to Tabrani (2006: 288) the sixth level of creation has two sides, they are skill and spontaneity. In the creative process of painting, the skill aspects of children are so clearly visible because in the process they do not see any difficulties but instead look passionate in painting them. So that the provisions set by the committee were all fulfilled and the work became in accordance with the design ideas of each group; the next is spontaneity. This ability is not widely owned by people, including children, because if it is not accompanied by high talent and skill, this level will not be achieved. At this level the child's spontaneity is seen when giving details to the children's work or also when finishing, pay attention (pictures, 6) below.



**Figure 6.** Children's paintings from West Sumatra Province (source: Arisianto documentation, 2019)

The photo shows one of the details of children's painting from the province of West Sumatra in the 2018 national level collective student competition.

### **Level VIII: Highest Level of Creation**

This stage is often referred to as the level of creation because at this level it is not merely implementation, but integration of implementation and ideas. This level is between

the integral aspects of preparedness and the highest level of creation (Tabrani, 2006: 278). This stage is a summary of all levels. In Indonesian children's painting in the collective painting competition, this process is not very clear in the children's creative process. At a glance this stage is done by discussing with friends in one group about the forms they express. This process requires reflection to be with the group to state whether the painting has really been completed and has a relationship with a predetermined theme. All this happened when the committee stated that the time in painting would soon be over so the participants were required to hurry and decide where the work was said to be finished.

### **CONCLUSION**

Children's creative processes are processes that involve ideas and physical (implementation). From the eight stages of the creative process, the children's painting shows the highest level of creativity.

This process requires reflection to make a decision whether the painting has actually been completed and has a relationship with a predetermined theme. This stage is a summary of all the creative processes that children have achieved in the painting competition. The creative process must be realized as a creative stage possessed by children as an instinctive talent. The art competition should look at the problem so that in the arts it is not always trapped in the problem of aesthetic results, besides that the process is also a determining part in building the birth of creative ideas.

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