



THE KETHEK OGLENG ART OF PACITAN AS INSPIRATION FOR ART WEAR DESIGN

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ABSTRACT

Kethek Ogleng is a popular art form in Indonesia, particularly in Pacitan Regency, East Java. The term "Kethek Ogleng" derives from "kethek," meaning monkey, and "oglung," which refers to the rhythm of the accompanying music. This art form takes the form of a dance featuring movements that mimic the behavior of monkeys, accompanied by simple music with a "gleng gleng" rhythm. To this day, Kethek Ogleng Art thrives and evolves at the Condro Wanoro Studio in Tokawi Village, Nawangan Subdistrict—the birthplace of its creator, Sutiman. The studio's establishment by Sukisno aims to preserve and affirm the authenticity of Kethek Ogleng Art as a cultural heritage of Tokawi Village, given the public's misconceptions regarding its origins. The creation of this work aims to help develop and introduce Kethek Ogleng Art as a noble local cultural identity through the medium of fashion. The creative process was carried out systematically using a scientific method, encompassing the stages of exploration, incubation, conceptualization, and materialization, as outlined by Guntur. The result of this creation is four Art Wear fashion pieces titled Endang Rara Tompe, Wanara Seta, Dewi Sekartaji, and Panji Asmarabangun. These works are expected to broaden public appreciation, preserve local culture, and bring innovation to the Indonesian fashion industry, particularly in the field of batik.

Key Words: Batik, Kethek Ogleng, Art Wear, Color-removed Batik



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INTRODUCTION

"Kethek Ogleng" derives from the combination of the word "kethek," meaning monkey, and the gamelan sound "nong gleng," which was later simplified to "oglung." Kethek Ogleng is a traditional cultural heritage originating from Pacitan Regency, East Java. This art form consists of a dance featuring movements resembling those of a monkey, accompanied by simple music with a distinctive rhythm that sounds like "gleng-gleng." (Hendriyanto et al., 2021:2). The unique, humorous, dynamic, and captivating movements make Kethek

Ogleng one of the most popular performances among the public. Kethek Ogleng was first created in 1962 by Sutiman, a resident of Tokawi Village, Nawangan Subdistrict, Pacitan Regency. The idea for the performance came to him when Sutiman observed the comical movements of a monkey while he was gathering firewood in a field. This observation inspired him to create a dance that mimics the monkey's behavior as a form of entertainment for the local community (Sutopo et al., 2018).

Sutiman's efforts to establish the Kethek Ogleng movement involved joining a gamelan group in Tokawi Village so that the performance could be accompanied by gamelan music. Support from this gamelan group led to the creation of the Kethek Ogleng art form, which began to be frequently performed at various community events. To this day, the preservation of Kethek Ogleng continues through the Condro Wanoro Studio in Tokawi Village. Led by Sukisno, the studio serves as a center for learning, preservation, and a source of information about Kethek Ogleng for both the public and researchers.

The rich cultural values embodied in Kethek Ogleng serve as a source of inspiration for the creation of batik motifs. As part of Indonesia's cultural heritage, batik features decorative patterns steeped in philosophical and symbolic meaning (Sudarwanto, 2019). Therefore, the characters in the Kethek Ogleng story such as Wanara Seta, Endang Rara Tompe, Dewi Sekartaji, and Panji Asmarabangun served as the primary inspiration for the batik motifs, which were created using the hand-drawn batik technique with color-removal.

The batik patterns are then incorporated into Art Wear garments that highlight both aesthetic value and artistic expression (Hajja, 2025:2). The garments are designed with a blend of elegance and boldness that reflects royal life, and are enhanced with a modern touch through the use of drapery techniques (Annisa, 2014). This work was created with the aim of preserving and promoting Kethek Ogleng as a part of Pacitan's local cultural identity through innovative textile and fashion art. The primary inspiration for the work comes from the love story of Panji Asmarabangun and Dewi Sekartaji, which plays a central role in the Kethek Ogleng narrative.

METHODOLOGY

The creative process involved in creating batik artworks can be carried out using a scientific method that is carefully planned, analyzed, and systematic. The creation of these works employs the creative method described by Guntur in his book titled *The Creative Process in Batik Motif Design* (Guntur et al., 2025:42). According to him, a work of art is created in four stages, namely:

Exploration

Exploration is the initial phase that involves seeking inspiration from various sources, such as nature, culture, and everyday life (Guntur et al., 2025:42). Exploration is defined as the act of seeking out something new. Exploration is carried out through a journey of inspiration in fashion design, pattern design, clothing styles, and so on. In this phase, observations were made during a live performance of the Kethek Ogleng art form in Pacitan, along with conducting interviews, reading books, reviewing journals, and consulting websites regarding the Kethek Ogleng art form of Pacitan, as well as seeking out related sources on Kethek Ogleng art.

Incubation

Incubation is the process of refining ideas that have been identified during the exploration phase. During this phase, creative experimentation with these ideas takes place. The incubation phase encompasses the following aspects:

1. Process Experiment

The experimental process involved creating design drafts based on the developed motif sketches, which were then adapted to the clothing models to be used. Each design was created with the characteristics of the four characters from the Kethek Ogleng art form in mind, serving as the visual concept for the art wear. At this stage, the visual representations of the four Kethek Ogleng characters were rendered using deformation techniques.

2. Material Experiments

Material experiments were conducted to determine the most suitable materials for the creative process. The tests focused on bleaching techniques using sulfite, hydrochloric acid (HCl), and sodium hypochlorite applied to Japanese cotton and heavy satin. Through these experiments, the author observed the materials' response and resistance to the bleaching agents, thereby identifying the visual characteristics and quality of the resulting fabric as a basis for material selection in the final artwork.

3. Material Experiments

When creating a piece of art, experimenting with the materials to be used is very helpful in understanding the characteristics of each material. The researcher conducted experiments on thick satin and Japanese cotton as the materials to be used in the creation of the artwork. Japanese cotton was chosen because it is thin and slightly sheer, making it suitable for use as a shawl material. Meanwhile, thick satin was chosen for its raised fiber texture with a striped pattern, as well as its thicker and denser fabric structure. These characteristics make thick satin suitable for use as a material in the creation of hand-drawn batik with color-removal techniques. Through these experiments, the researcher was able to determine the durability, characteristics, and visual results produced by each material after undergoing the processing steps.

4. Shape Experiments

Form experiments were used in the creation of this work to explore the characteristics and potential of the materials' forms. The experiments were conducted on heavy satin and Japanese cotton. Japanese cotton was chosen because it is thin and slightly sheer, making it suitable for use as a shawl. Meanwhile, thick satin was chosen for its dense weave and ease of shaping, making it suitable for garment construction. Through these experiments, the researcher was able to determine the appropriate forms and constructions for garments based on the characteristics of each material.

Conceptualization

Conceptualization is a design process that begins with the creation of several design alternatives, which are then evaluated to determine the design motif that best aligns with the chosen concept. The conceptualization phase involves creating alternative sketches, which serve as the basis for selecting the best sketch to develop into a prototype Purnomo, (2008). The motif elements include Wanara Seta, Dewi Sekartaji, Endang Rara Tompe, Panji Asmarabangun, and fern plants. These four figures serve as the main motifs in the batik, while the fern motif acts as a supporting element. Filling patterns such as parang, pace, wangsit, and ukel are used to enhance the overall beauty of the batik motifs.

1. Alternative Batik Pattern Designs

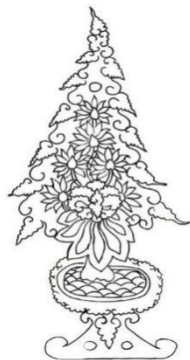


Photo 1. Alternative Design 1
(Nurul Lusiantari, 16 May 2024)

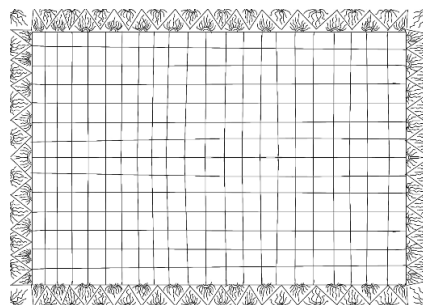


Photo 2. Alternative Design 2
(Nurul Lusiantari, 25 July 2025)



Photo 3. Alternative Design 3
(Nurul Lusiantari, 14 February 2025)



Photo 4. Alternative Design 4
(Nurul Lusiantari, 09 May 2025)

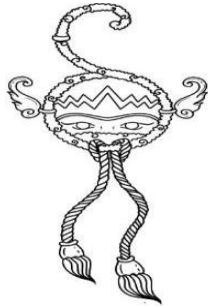


Photo 5. Alternative Design 5
(Nurul Lusiantari, 20 May 2025)

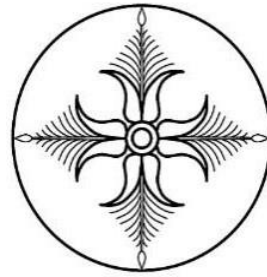


Photo 6. Alternative Design 6
(Nurul Lusiantari, 20 May 2025)



Photo 7. Alternative Design 7
(Nurul Lusiantari, 19 April 2025)

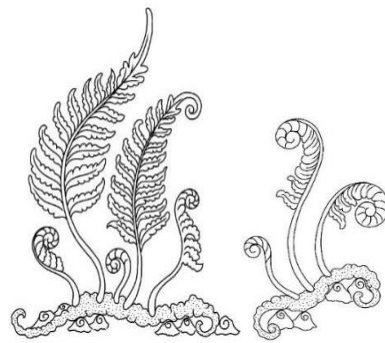


Photo 8. Alternative Design 8
(Nurul Lusiantari, 24 May 2025)



Photo 9. Alternative Design 9
(Nurul Lusiantari, 24 May 2025)



Photo 10. Alternative Design 10
(Nurul Lusiantari, 21 March 2025)



Photo 11. Alternative Design 11
(Nurul Lusiantari, 08 March 2025)



Photo 12. Alternative Design 12
(Nurul Lusiantari, 13 June 2025)



Photo 13. Alternative Design 13
(Nurul Lusiantari, 25 July 2025)



Photo 14. Alternative Design 14
(Nurul Lusiantari, 24 July 2025)

2. Alternative Fashion Designs



Photo 15. Alternative clothing design 1
(Nurul Lusiantari, 06 October 2024)



Photo 16. Alternative clothing design 2
(Nurul Lusiantari, 06 October 2024)



Photo 17. Alternative clothing design 3
(Nurul Lusiantari, 06 October 2024)



Photo 18. Alternative clothing design 4
(Nurul Lusiantari, 06 October 2024)



Photo 19. Alternative clothing design 5
(Nurul Lusiantari, 02 February 2025)



Photo 20. Alternative clothing design 6
(Nurul Lusiantari, 10 January 2025)



Photo 21. Alternative clothing design 7
(Nurul Lusiantari, 14 April 2025)



Photo 22. Alternative clothing design 8
(Nurul Lusiantari, 15 February 2025)

3. Selected Motif Designs



Photo 23. Selected pattern design 1
(Nurul Lusiantari, 09 May 2025)



Photo 24. Selected pattern design 2
(Nurul Lusiantari, 14 february 2025)



Photo 25. Selected pattern design 3
(Nurul Lusiantari, 20 may 2025)

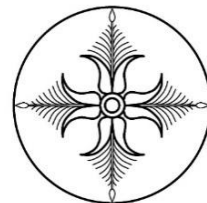


Photo 26. Selected pattern design 4
(Nurul Lusiantari, 20 may 2025)



Photo 27. Selected pattern design 5
(Nurul Lusiantari, 19 April 2025)

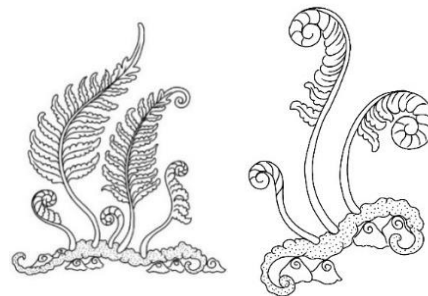


Photo 28. Selected pattern design 6
(Nurul Lusiantari, 24 may 2025)



Photo 29. Selected pattern design 7
(Nurul Lusiantari, 24 may 2025)



Photo 30. Selected pattern design 8
(Nurul Lusiantari, 19 May 2025)



Photo 31. Selected pattern design 9
(Nurul Lusiantari, 21 March 2025)



Photo 32. Selected pattern design 10
(Nurul Lusiantari, 08 March 2025)



Photo 33. Selected pattern design 11
(Nurul Lusiantari, 25 July 2025)



Photo 34. Selected pattern design 11
(Nurul Lusiantari, 13 June 2025)

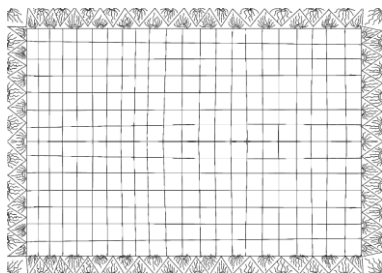


Photo 35. Selected pattern design 12
(Nurul Lusiantari, 25 July 2025)

4. Selected Fashion Designs

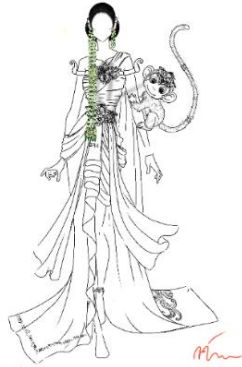


Photo 36. Selected Fashion Designs 1 (Nurul Lusiantari, 10 January 2025)



Photo 37. Selected Fashion Designs 2 (Nurul Lusiantari, 14 April 2025)



Photo 38. Selected Fashion Designs 3 (Nurul Lusiantari, 02 February 2025)



Photo 39. Selected Fashion Designs 4 (Nurul Lusiantari, 15 February 2025)

5. Refined Fashion Design

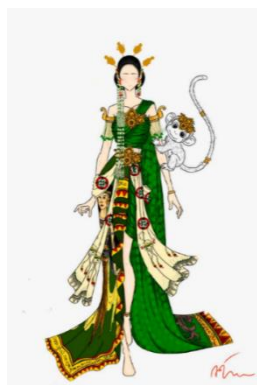


Photo 40. Refined attire 1 (Nurul Lusiantari, 10 January 2025)



Photo 41. Refined attire 2 (Nurul Lusiantari, 14 April 2025)



Photo 42. Refined attire 3
(Nurul Lusiantari, 02 February 2025)



Photo 43. Refined attire 4
(Nurul Lusiantari, 15 February 2025)

Materialization

Materialization is the process of bringing a work to life, which requires a continuous sequence of steps to prevent errors or the work from straying from the intended theme. The subsequent steps include preparing the necessary tools and materials, creating the garment pattern, the batik and dyeing process, cutting the pattern, sewing, and finishing. The following is the workflow for the project:

1. Creating A Pattern Design

The artist created several batik pattern designs inspired by the Kethek Ogleng art form of Pacitan, this process is the initial stage in the creation of the artwork, which involves designing the batik patterns.

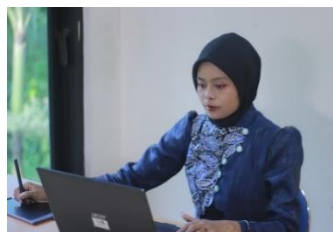


Photo 44. draw on fabric
(jovanka Kevin , 28 April 2026)

2. Dyeing Fabric

The batik dyeing process is one of the key factors in the production of batik. It is carried out using a dip-dyeing technique and Remasol dye. This dye uses sodium silicate, or waterglass, as a fixing agent.

3. Color Lock

Waterglass, also known by its chemical name sodium silicate, is a color-fixing agent that plays a crucial role in the batik-making process. This substance acts as a fixative that binds reactive dyes such as Remasol, resulting in colors that are more durable and less prone to fading.

4. Nyorek

At this stage, the drawings and designs sketched on the paper are transferred to the fabric to serve as the foundation for the batik creation. Nyorek, or pattern-making on raw silk, is the process of tracing or creating patterns on the fabric by replicating the pre-designed motifs, a technique commonly known as ngeblat.



Photo 45. Nyorek kain

(Usamah Akmal, 19 May 2025)

5. Nglowongi

Nglowong is the initial stage in the batik-making process. It involves applying wax to the fabric using a canting tool; nglowong is the process of creating the pattern by applying batik wax to the raw silk fabric Anandito, (2010).



Photo 46. Nyorek kain

(Jovanka Kevin, 28 April 2026)

6. Bleaching

The batik bleaching process is one of the key factors in color-removal batik. It is carried out by dipping the dyed raw fabric into a solution of hydrochloric acid (HCl) and water until the color on the fabric fades to the shade desired by the author.



Photo 47. Bleaching Process
(Usamah Akmal, 10 January 2026)

7. Batik Dyeing

The batik dyeing process is one of the key steps in the production of batik. It is carried out using painting and resist techniques with Remasol dye, and the colors are set with sodium silicate, also known as waterglass.



Photo 48. The Batik Dyeing Process
(Ajeng Kusumaningtyas, 21 January 2026)

8. Color Lock

The author uses the coled technique during the color-fixing process; this process is suitable for narrow-area dyeing, as it reduces the amount of waterglass needed.



Photo 49. Color Fixing Process
(Ajeng Kusumaningtyas, 26 February 2026)

9. Nemboki

Once the motif outline has been formed or the fabric has been bleached, the next step is the nemboki process. Nemboki is the process of covering specific areas of the batik fabric with wax to prevent them from absorbing dye during the dyeing process. This wax layer acts as a barrier that prevents the dye from being absorbed into the fabric fibers.



Photo 50. Nemboki Process
(Ajeng Kusumaningtyas, 02 February 2026)

10. Batik Background Coloring

The background of the batik is dyed after the nemboki process is complete. The entire surface of the fabric is dyed using the coled technique.



Photo 51. The Batik Background Dyeing Process
(Ajeng Kusumaningtyas, 12 February 2026)

11. Color Lock

The author uses the coled technique during the color-fixing process; this process is suitable for narrow-area dyeing, as it reduces the amount of waterglass needed.



Photo 52. The Batik Dyeing Process
(Ajeng Kusumaningtyas, 14 March 2026)

12. Ngelorod

The final step is the wax-removal process, known as “ngelorod,” which is the last stage in the production of hand-drawn batik fabric. In this stage, all the batik wax is removed by immersing the fabric in a pot of boiling water



Photo 53. The Batik Dyeing Process
(Usamah Akmal, 16 March 2026)

13. Pattern Process

Pattern making involves using pattern paper to draw and create patterns according to pre-determined measurements and designs. The purpose of creating garment patterns is to simplify the sewing process and ensure the garment takes the desired shape.



Photo 54. pattern paper

(Nurul Lusiantari, 25 February 2025)

14. The Fabric Cutting Process

After the pattern-making process, the next step is to cut the brocade fabric according to the garment pattern that has been created. This is done to make the sewing process easier.



Photo 55. The fabric cutting process

(Ajeng Kusumaningtyas, 31 March 2026)

15. Sewing

The sewing process is the stage in which the cut fabric pieces or patterns are joined together to form a single garment in accordance with the design and pattern that have been created



Photo 56. The clothing manufacturing process

(Ajeng Kusumaningtyas, 31 March 2026)

16. Drapery

The term “drapery” comes from French and refers to folds of fabric that hang down. In this final project, the author uses drapery on skirts and camisoles.



Photo 57. The process of making drapery
(Veronika Reni Andriyanti, 27 March 2026)

17. Installing a broklat liner

Furing is a fabric used as the inner lining of a garment to ensure comfort when worn.



Photo 58. The process of sewing the main fabric to the lining
(Ajeng Kusumaningtyas, 31 March 2026)

18. Finishing

The final finishing process involves inspecting each sewn section and removing any loose threads still attached to the garment.

RESULT AND DISCUSSION

Fashion Designs 1 "Endang Rara Tompe"



Photo 59. Fashion Design 1 "Endang Rara Tompe"

(Jovanka Kevin, 28 April 2026)

Fashion designs 1, "Endang Rara Tompe," features an outfit with a cropped camisol silhouette and a draped skirt made of Roberto satin, paired with a batik skirt featuring the main motif of Dewi Sekartaji and supporting motifs of Javanese script containing wedding verses. The dominant green color with yellow accents symbolizes the gentleness and loyalty of Endang Rara Tompe. The garment's robe is adorned with motifs of Dewi Sekartaji, Kethek Ogleng, Javanese script, and a background of pace fruit as a symbol of Kethek Ogleng's origins in Pacitan. Painting and sungging dyeing techniques are used to create a classic and artistic impression.

This outfit blends modern and traditional elements, as seen in the cropped camisol and draped skirt as modern elements, as well as the ruffles on the batik skirt, which are inspired by the folds of wayang puppetry costumes. The main motif used is Wuyung Ogleng Gleng, which depicts Dewi Sekartaji's longing for Panji Asmarabangun, while the shawl features the Kethek Ogleng head motif and a ceplok pattern called Sisiyungan.

Fashion Designs 2 "Wanara Seta"



Photo 60. Fashion Design 2 "Wanara seta"

(Jovanka Kevin, 28 April 2026)

The second outfit consists of a top and white pants with a furry texture resembling monkey fur; the white color symbolizes purity, paired with the Wangsit sinjang, the Karsa Tokawi sinjang, a Gendala Giri shawl, and a robe featuring a monkey motif performing a dance movement known as blendrongan. The Wangsit sash, characterized by a checkered pattern resembling a chessboard, signifies the good and bad aspects of humanity in the material world, while the Karsa Tokawi sash, featuring a primary motif of a monkey's head and supporting motifs of pace fruit and pakisan plants, signifies that Kethek Ogleng originates from Pacitan and frequently appears in the village of Pakis Baru. The robe in this costume features a motif with the main motif of Kethek Ogleng and supporting motifs of pakisan plants, as well as a "cemukiran" motif inspired by monkey fur, set against a dark blue background symbolizing peace and tranquility. With realistic motifs of the white Kethek figure, colored using painting and sungging techniques, and supporting motifs of ferns and a pace background, this depicts that the art of Kethek Ogleng originates from Tokawi, Pacitan, which once a year features 1,000 Kethek dancers at Gandrung Vest, Pakis Baru.

Fashion Designs 3 "Dewi Sekartaji"



Photo 61. Fashion Design 3 "Dewi Sekartaji"

(Nurul Lusiantari, 05 April 2026)

The third outfit features a cropped camisole silhouette and a draped skirt made of Maxmara satin, paired with a batik skirt bearing the main motif of Endang Rara Tompe and a silhouette of Kethek Ogleng, a motif known as "Kasmaran"—symbolizing that Endang Rara Tompe is in love with Kethek Ogleng, with supporting motifs of pakisan plants and Hanacaraka script, which form the verses of Endang Rara Tompe's love poem to Kethek Ogleng or the golden monkey. The robe in this ensemble features the main motifs of Dewi Sekartaji and Panji Asmarabangun, rendered with painted coloring and sungging techniques; supporting motifs include fern plants and Hanacaraka script along the fabric's edges as borders, along with a cream-colored shawl bearing the main motif of Kethek Ogleng's head and the supporting motif of sisiyungan, inspired by monkey dance movements. The decorative elements on this outfit include parang, ceplok, and carved motifs. The use of red in this outfit symbolizes the courage of Dewi Sekartaji, who chose to flee to the forest rather than be forced into a marriage arranged by her father. The green color, meanwhile, symbolizes Dewi Sekartaji's loyalty to Panji Asmarabangun.

Fashion Designs 4 "Panji Asmara Bangun"



Photo 62. Fashion Design 4 "Panji Asmarabangun"

(Nurul Lusiantari, 05 April 2026)

The fourth outfit features a half-body top silhouette made of fabric resembling monkey fur, a reference to Panji Asmarabangun's identity as Wanara Seta or Kethek Ogleng; with a motif inspired by the pace fruit, paired with a half-circle skirt featuring the main motif of Panji Asmarabangun and the head of Kethek Ogleng, named "Kidung Asmara," meaning the song of longing for Panji Asmarabangun or Kethek Ogleng. The skirt is made of Roberto satin fabric, draped to create a flowing silhouette, with a dominant brown color symbolizing wisdom. The cape on this outfit features the main Kethek Ogleng motif called "kiprah," meaning Kethek Ogleng is performing the "blendrongan" movement. The main motif on the shawl fabric is a monkey's head, with the supporting motif being "sisiyungan."

CONCLUSION

These batik artworks and Art Wear garments, themed around the Kethek Ogleng art form of Pacitan, stem from the author's interest in four figures within this art form who remain relatively unknown to the public. This study aims to introduce, develop, and preserve Kethek Ogleng through the creation of modified batik motifs combined with hand-painted batik and sungging techniques as distinctive features of the works.

Motifs featuring the four Kethek Ogleng characters were applied to skirts, robes, and shawls made of thick satin and Japanese cotton, resulting in pieces that blend traditional elements with innovation. The creative process involved exploration, incubation, design, and execution, beginning with data collection and culminating in the realization of selected designs. The result is four Art Wear fashion pieces featuring the Kethek Ogleng characters as the main motif, combined with supporting motifs such as pakisan and pace. The use of hand-painted batik and sungging techniques, vibrant colors, and elegant accessories produces unique, highly aesthetic, and innovative works.

In addition, this study can also help preserve the culture and artistic traditions of Kethek Ogleng in Pacitan, raise public awareness of the importance of preserving cultural heritage, and provide benefits for the creative and tourism industries in Pacitan. The author acknowledges that this Kethek Ogleng batik artwork still has many shortcomings and limitations; therefore, the author hopes that this work can serve as inspiration for further research and the creation of other, better, and more innovative artworks.

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