

MOTHER'S LOVE AS AN INSPIRATION FOR CREATING PAINTING WORKS

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ABSTRACT

The study of the creation of this work began with an interest in mothers' love in sincerely nurturing their children and families. Once elaborated, a mother's love is eventually the fruits of the spirit (Galatians 5:22-23). This creation study uses an emic approach to understand the meaning of maternal love as perceived by mothers at the *Bhakti Kasih Bunda* nursing home in Surakarta. This creation study stage was divided into several steps in creating the work: (1) data collection through field observations, literature studies, and in-depth interviews with mothers at the *Bhakti Kasih Bunda* nursing home as well as Christian and Confucian religious leaders; (2) data analysis and conclusions as a source of work creation; (3) the process of creating works, which involves stages of experimentation, contemplation, and execution. The result of this creation study was a painting that uses mixed media with collage techniques. The works were divided into four parts based on subject matter, all of which are metaphors for maternal love as the fruit of the spirit. The four parts are the earth and the solar system, humans, animals, and plants.

Keywords: love; mother; painting; mixed media

ABSTRAK

Studi penciptaan karya ini berawal dari ketertarikan terhadap kasih ibu yang begitu tulus memelihara anak dan keluarga. Setelah dielaborasi akhirnya kasih seorang ibu adalah buah roh (Galatia 5:22-23). Studi penciptaan ini menggunakan pendekatan emik yang berusaha memahami makna kasih sayang ibu dari sudut pandang ibu-ibu yang ada di panti wredha Bhakti Kasih Bunda di Surakarta. Tahapan studi penciptaan ini dibagi menjadi beberapa langkah penciptaan karya: (1) Pengumpulan data melalui observasi lapangan, studi pustaka dan wawancara mendalam terhadap ibu-ibu penghuni panti wredha Bhakti Kasih Bunda serta pemuka agama Kristen dan Kong Hu Chu; (2) analisis data dan kesimpulan sebagai sumber penciptaan karya; (3) Proses penciptaan karya berisi; tahapan eksperimentasi, perenungan, dan perwujudan karya. Karya-karya yang dihasilkan dibagi menjadi empat bagian berdasarkan subject matter yang kesemuanya merupakan metafor dari kasih ibu adalah buah roh. Keempat bagian tersebut adalah bumi dan tata surya, manusia, binatang, dan tumbuhan.

Kata kunci: kasih; ibu; seni lukis; media campuran

1. Introduction

Human stories are in accordance with the lines of their respective lives. The process of life's journey is like iron sharpening iron, it will approach every individual, and can even be used as a lesson, benchmark and inspiration for the next life. The travel process can be used as inspiration in terms of especially creating works of art. The family relationships can be the sources of a happiness that is generically human (Duncan, 1973). A memorable life journey process is having the opportunity to be cared for, accompanied and guided by a mother. A caring mother is full of patience and care in educating a child. So, the mother's love becomes a source of inspiration in creating works of art.

The process of life leading to a child's quality of life from infancy to adulthood cannot be separated from the role of a mother as a guide or role model. The role of the mother to the child is as a guide in life in the world. Mothers play a very important role in the lives of children from babies to adults, even to children who have been given up their responsibilities or married someone else (Asfryati, 2003).

A mother's service is extraordinary, this is reflected when her child is sick. The role of a mother's embrace is extraordinary, in fact often unexpected things can happen through prayer, love and sincere hugs. The mother's love is infinite and probably it is impossible to reply completely (Razak & Abdullah, 2019). The search for the meaning of mother's love ultimately led to a verse in the Bible. This verse explains the essence of the fruit of the Spirit, namely; love. In Galatians 5:22-23, the Fruit of the Spirit is: love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control. A mother's sacrifice, patience, loyalty and attention are a reflection of love for the fruit of the Spirit. So, in the process of creating the work, we try to elaborate on Mother's love as a fruit of the Spirit, through research into the creation of works of painting.

The search for the meaning and meaning of mother's love finally led to a verse in the Bible which discusses the essence of the fruit of the spirit, namely love. In Galatians 5:22-23, the Fruit of the Spirit is: love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control. A mother's sacrifice, patience, loyalty and attention as a reflection of her love are the fruit of the Spirit itself. Therefore, in the process of creating his work he elaborates on maternal love as a fruit of the Spirit, through research into the creation of works of art. Through an ethical and emic approach. Ethics is based on literature and

literature, while emics is more about in-depth interviews with various sources who are considered experts on the theme being raised. So it is suitable for creating works of painting.

A mother's love is the idea for creating works of art to better appreciate the existence of love and sincerity. Through visualizations that representatively depict love for the fruit of the mother's spirit in the paintings created. The reason for choosing painting as a medium of expression is because he has been involved in this field for 20 years, with a variety of experiences in creating works of painting which can provide knowledge, especially in the process of creating works.

2. Literature Review

Literature review used as a conceptual basis in the creation of the Mother's Love painting as a basis and limitation in the work. Dharsono Sony Kartika, 2016, entitled *Kreasi Artistik: Perjumpaan Tradisi Modern dalam Paradigma Kekaryaannya Seni*, Citra Sains LPKBN, Karanganyar. This book outlines various issues designed to understand, explain and be able to apply the concept of artistic creation in the creation of works of art (Kartika, 2016). This book is a reference in the process of creating Mother's Love paintings.

Dharsono Sony Kartika, 2004, entitled *Seni Rupa Modern* [Modern Fine Arts], Citra Sains LPKBN, Karanganyar. This book contains the definition and study of the existence of the development of art universally, modern art which begins with an explanation of the scope of art, the development of European and American modern art will provide knowledge and understanding, in turn being able to observe the influence or impact that occurred in the development of modern art in developing countries (Kartika, 2004). The connection with the creation of works of art in gesture photography is the understanding of art and expression discussed in this book, art as expression is the result of an artist's inner expression expressed in works of art through mediums and tools. For someone who has expressed their emotions, firstly, they are aware of having emotions, but are not aware of what those emotions are. Thus, expressions can simply be called "speaking" (communicating). Communication can occur between every human being and other humans, even

though they have different backgrounds. So a work of art is a form that is ready to be experienced or enjoyed as life consumption.

Dharsono Sony Kartika, 2007, entitled *Estetika* [Aesthetics], Citra Sains LPKBN, Karanganyar. Aesthetic understanding in art, the form of implementation is an appreciation of art. Art is a conscious process carried out through appreciation in facing or understanding works of art (Dharsono, 2007). Appreciation is not the same as enjoyment, appreciating is the process of interpreting the meaning contained in a work of art. The discussion in the book is the basis for appreciating the results of creating works of sign photography, to be able to interpret the majesty or greatness of a mother's love through the works of painting created.

Guntur, 2016, *Metodologi Penelitian Artistik* [Artistic Research Methodology], ISI Press, Surakarta. The book reviews artistic research and practical research in creating works of art (Guntur, 2016). This book is used as a written reference source related to the theoretical basis for creating works of art.

Aart van Zoes, 1993, *Semiotika* [Semiotics], Sumber Agung Foundation, Jakarta. This book broadly explains everyday life, outside of communication we also use signs when we try to understand the world (Zoest, 1993). Signs by displaying an object over a subject, sometimes the object recedes into less importance because one has seen enough of the sign to become observant. Because there are signs we are ready to react. Therefore, semiotics can be considered important because there are at least two things, namely; denotatum and interpretant.

Roland Barthes, 1957, entitled *Mythologies*, Paris. Barthes in his book explains the outline that is interrelated with semiological research, regarding the meaning of denotation and connotation as holding an important role. Direct denotational meaning, meaning the special meaning contained in a sign or image of the signified. Barthes' myth has a different meaning from the concept of myth in its general meaning. In contrast to the traditional concept of myth, Barthes' myth is more likely to explain a fact. Myth is the essence of an ideographic system. For Barthes, myth is language; le mythe est une parole. The concept of parole expanded by Barthes can be

verbal (oral and written) or non-verbal; n'importe quelle matière peut être dotée arbitrairement de signification, any material that can be interpreted arbitrarily'. As we know, parole is the realization of langue. Myth is a development of connotation. Connotations that remain in a community can end up becoming myths. Meaning that is formed from the power of the majority, giving rise to a certain connotative meaning for something on a permanent basis so that over time it becomes a myth: a meaning that becomes entrenched. Barthes proved this by carrying out a demolition (démontage sémiologique).

Primadi Tabrani, 2012, *Bahasa Rupa* [Visual Language]. Kelir, Bandung. This book broadly discusses visual language. With this knowledge we can read all visual elements because there are many similarities in visual language that already exist, so they are all 'precursor' images (Tabrani, 2012). This library is important as a reference for creating works of art painting Mother's Love in developing the creative process.

Alma M. Hawkins, 2003, *Move According to Your Heart*. Publisher Masyarakat Seni Pertunjukan Indonesia (MSPI), Jakarta. This book explains the creativity process, a process to encourage personal or individual experience of what has been experienced (Hawkins, 2003). That creativity is a personal matter. Creativity is a process of searching within oneself through various forms of phenomena that have been or are being experienced.

Irit Meir and Ariel Cohen, 2018, manuscript entitled *Metaphor in Sign Languages*, Sec. *Psychology of Language*, Lund University-Sweden. This article discusses manual-visual language with auditory language in the expression or use of metaphors and similes. The main issue is sign language's greater capacity for iconic expressions (Meir & Cohen, 2018). Meanwhile, iconosity provides a sign with the ability to present the visual aspects of a concept in a clear and direct way.

3. Creation Methodology

The methods used in the process of creating works of painting are divided into several stages, namely: ethical and emic research, experimentation, reflection and formation. These stages can be written in detail as follows:

a. Research with an Ethical Approach

The ethical research approach carried out in the research is a literature study related to the boundaries of the theme, namely; "A mother's love is the essence of the Fruit of the Spirit." The literature study is limited to references relating to the mother figure in Christianity and Confucianism using figures of speech or metaphors that have developed in culture. This is to be able to find the essence and form in creating works. This was followed by observing artifacts related to the theme of Mother, especially in other works of art with the theme of Mother.

The data obtained was then analyzed using Roland Barthes' semiotic theory related to myth. In Barthes' semiotics there are two processes of significance, namely; denotation and connotation (Budiman, 2004). In semiology, the meaning of denotation and connotation plays a very important role. Denotational meaning is direct, meaning the special meaning contained in a sign or image of a signified. Meanwhile, the connotation meaning will be connected to the culture implied in the packaging, namely the meaning contained therein (Berger, 2005).

Barthes's myth has a different meaning from the concept of myth in the general sense. In contrast to the traditional concept of myth, Barthes' myth tends to explain facts. Myth is a purely ideographic system. Benny H. Hoed who describes Barthes' journey of connotation into myth. For Barthes, myth is language; *le mythe est une parole* (Hoed, 2011). The concept of *parole* expanded by Barthes can be verbal (oral and written) or non-verbal: *n'importe quelle matière peut être dotée arbitrairement de signification, any material can be interpreted arbitrarily*. *Parole* is the realization of language and myth is the development of connotation. Connotations that remain in a community end up becoming myths. This meaning is formed by the power of the majority which gives certain connotations to something on a regular basis so that

over time it becomes a myth or entrenched meaning. Barthes proved this by carrying out a demolition (démontage sémiologique). Characteristics of myth according to Roland Barthes:

- 1) Deformative, Barthes applies Saussure's elements to form (signifier), concept (signified). Then add significance which is the result of the relationship between the two elements which are interrelated. Signification becomes a myth that distorts the meaning no longer referring to actual reality: The relation which unites the concept of the myth to its meaning is essentially a relation of deformation. In myths, form and concept must be stated. Myths are not hidden and myths function to distort, their purpose is not to eliminate. So form is developed through a linear context (in language) or multi-dimensional (in images). Distortion can only occur if the meaning of the myth is contained in the form.
- 2) Intentional, myth is a type of discourse that is expressed intentionally. Myths are rooted in historical concepts and readers must be able to discover them.
- 3) Motivation, language is arbitrary and has limits, for example through affixation to form derivative words: read–read–read–read–reading. On the other hand, the meaning of myth is not arbitrary, there is always motivation and analogy. The interpreter can select motivation from several possible motivations. Myth plays on the analogy between meaning and form. This analogy is not something natural, but historical. Roland Barthes' myth theory is important for understanding the myth of a mother in legends, myths and figures of speech or metaphors in Christian teachings, Chinese culture and works of painting that use mother as the subject matter (Barthes, 1957).

b. Research with an Emic Approach

Research using an emic approach carried out in the study of the creation of this work involved conducting in-depth interviews with several Christian and Confucian religious figures and women who had become mothers. Apart from in-depth interviews, this research using an emic approach will also carry out observations on

the works of other artists whose works deal with mothers or women. The results of this emic research were trialled with the results of text analysis in research with an ethical approach, the results of which became the basis for forming the concept of the work.

c. Experiment (Media Research or Medium)

Dharsono Sony Kartika defines experimentation as an activity step carried out by an artist or designer in the creation proces (Sari et al., 2021). This stage tries to emphasize experimentation with the medium (materials, techniques and tools) used, as well as the arrangement of visual elements that form the aesthetic value of the work of art created. Medium exploration is important because each medium has a different character. A medium is a tool as well as an intermediary, a carrier of something, a message or communication and information between one individual and another. Its existence acts as an intermediary for artists' ideas to art lovers.

Studies in the creation of painting have carried out several experiments with watercolor, acrylic (wet technique), coral/conté and charcoal (dry technique) and air brush (spray technique). As well as experiments on the tools used, such as; sizes and techniques to create new effects. The creation of this work also tries to use several materials that produce natural colors that are able to represent selected symbols.

This experimental stage was carried out by carrying out a documentation process in the form of pictures and videos. This is important to be able to look back at what has been done in the experimentation process. Maintaining distance and revisiting the process is important to look for opportunities for improvement.

d. Contemplation (Inner Research)

Contemplation is a stage of contemplation. Everything that has been done, from ethical and emic research, experimentation with mediums, materials, techniques and tools used will be reflected on. Elaborated and re-explored to look for forms, symbols and metaphors that are able to represent ideas, namely; "Mother's Love is the Fruit of the Spirit." Visual alternatives are reconsidered with artistic

experience when experimenting with mediums so that the work created can become a unified whole.

e. Creation of the Work

The work formation stage is the last stage carried out. Starting with making a sketch which tends to resemble a working drawing or design for an installation art work. In the sketch there is also information to facilitate the process of forming or realizing it. The process of creating a work is documented and becomes data in writing.

4. Discussion

4.1. Creative Process

Experiment with making textures from acrylic paint that has dried on a plastic sheet. Then it is formed by cutting and pasting on a canvas that has been adjusted to the shape to be created. Apart from this method, acrylic paint that has been left to dry is then peeled off and stuck to the canvas. Dry acrylic paint has a high level of elasticity so it is easy to shape as desired.



Figure 1. Plastic wrapping material connected by sewing (*left*) and rattan formed and tied with wire (*right*) (Artist: T.D. Sudarmana, photo: Donny Anggoro)

Making textures also uses ready-made materials, such as wood, plastic and beads. Most ready made materials are not attached directly, for example using plastic packaging for instant food, shampoo or washing soap which is connected first by sewing.

False and melted textures are one of the elements highlighted in the creation of a number of paintings. The melt gives the impression of a falling motion due to the influence of the earth's gravity, so the work seems heavier. Melting experiments were carried out with acrylic paint with a higher water content streaked using a brush (aquarel technique). The melts are made in different colors, the size of the melts creates interesting rhythms and compositions. To produce a pseudo texture, acrylic paint with a higher water content is streaked using a brush. This is done repeatedly, so that color mixing occurs on the canvas. Using this technique creates effects that look like a smooth texture (pseudo-texture).



Figure 2. Experimental results of the aquarel technique to create a melt that forms a pseudo texture (Artist: T.D. Sudarmana, photo: Donny Anggoro)

The process of contemplation produces various symbols or metaphors which are divided into four parts. Symbols or metaphors are borrowed from icons created by God. The four parts are: (1) heaven, earth, and solar system, (2) humans, (3)

animals, and (4) plants. In this process of contemplation we also discovered the concept of "behavior". In Javanese culture, the word 'action' is a technical term that is usually placed in the realm of belief or belief. The word behavior is more often interpreted as an activity of "worship" for supporters of belief or belief (*kapitayan*).



Figure 3. Collaborative process of "voice of the heart" work with nursing home mothers (Photo: Arif)

‘Laku’ is a religious activity carried out through fasting or asceticism (asceticism). Laku is a concept of cultural wisdom that teaches that human life is always dynamic, not static. Life is behavior, movement to maintain life, starting from sangkan 'the beginning of life' to ‘paraning dumadi’ 'the goal of human life'. The

concept of behavior teaches that everyone must actively act to live their life (Rahyono, 2011).

4.2. Artworks

The works, entitled *Infinity #1* and *Infinity #2*, feature the subject of the sun and moon. Consisting of two canvas panels joined together. Each canvas panel measures 90 cm x 120 cm. The depiction of the shape of the sun and moon is distorted in such a way that it displays a new shape but other people (appreciators) are still able to grasp the meaning being conveyed. The color on the solar plane is dominantly white and tends to be bright, and the color on the moon plane is dominantly black and tends to be dark.

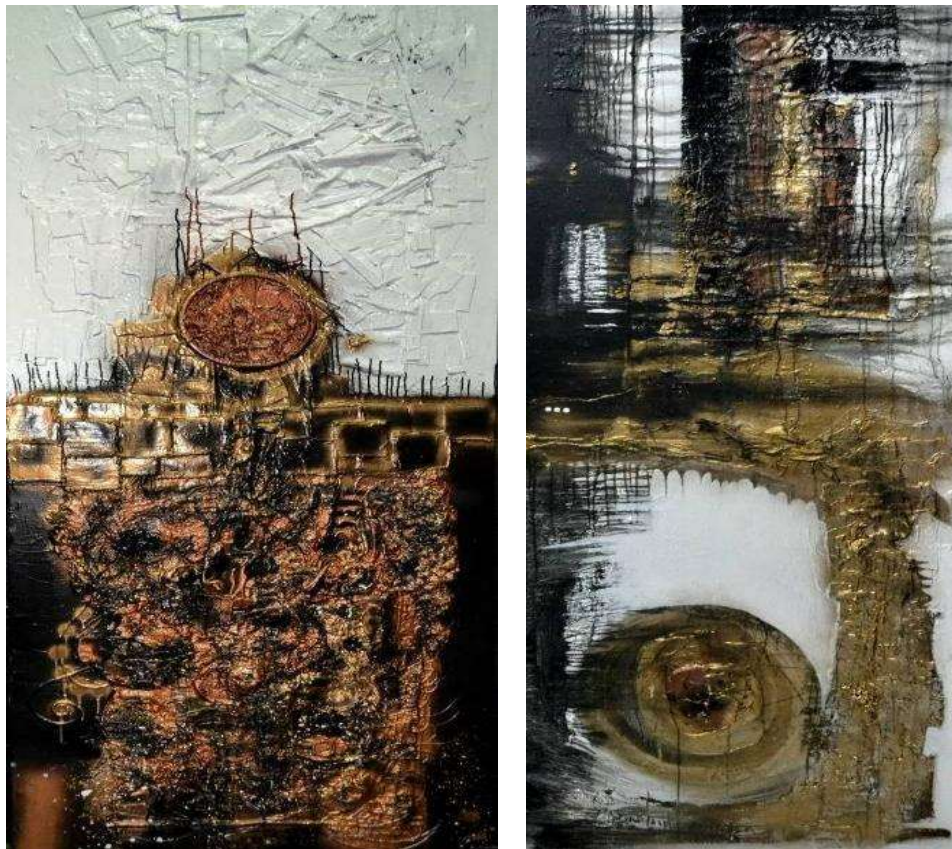


Figure 4. Title: *Infinity #1* and *Infinity #2*, media: mixed media on canvas, size: 240 cm x 90 cm (Artist: T.D. Sudarmana, photo: Arif).

Apart from using acrylic paint and spray paint on canvas, this work also uses readymade materials such as plastic from instant food packaging and soap which are first sewn together. The ready made material is used to form a real texture which is attached using a collage technique. Meanwhile, the pseudo texture is formed from paint brushed using the aquarel technique which forms a melted effect.

This work visualizes a mother's love that is never interrupted and continues to be continuous. During the day as energy that gives life and at night it brightens the dark night and builds a sense of beauty. Overall, this work represents the balance and sustainability of the sun and moon's intake of living creatures on earth, as does mother's love.

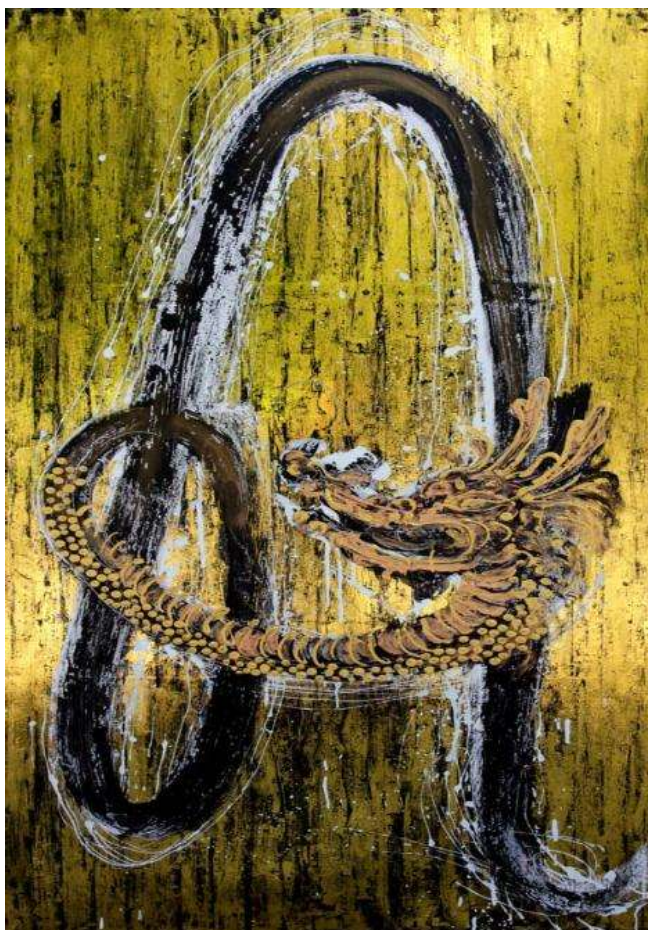


Figure 5. Title: "A". media: mixed media on canvas, size: 200 cm x 95 cm
(Artist: T.D. Sudarmana, photo: Arif).

The work entitled "A" shows a dragon forming the letter A. The mastery of the field in this work is a subject that almost fills the area of the image. This work predominantly uses colors that tend to be dark, such as black, copper, yellow. There is a mixed color material in this work, namely gold colored prada. This work displays a pseudo-texture formed by rough brushstrokes overlapping each other using the impasto technique.



Figure 6. Title: *Waiting*, medium: mixed medium on canvas, size: 120 cm x 90 cm (Artist: T.D. Sudarmana, photo: Arif)

The composition is horizontally asymmetrical. The division of fields is balanced even though the objects placed on the left and right are slightly different in size and shape, but the balance between left and right is still very pronounced. By visualizing a money dragon forming the letter "A".

So the message to be conveyed in this work is that mother's love is first or foremost. The letter "A" in the Latin script is the first letter, so a mother's love is the main thing. Meanwhile, dragons, in Chinese culture, are very special animals. He is the only mythical animal that is a symbol of the Chinese calendar (zodiac). For Chinese society, the position of the Dragon is very special. Like mother's love, which is first, foremost and special. In Javanese culture, snakes are also a symbol of fertility (Suryana, 2018), and it is associated with the mother figure.

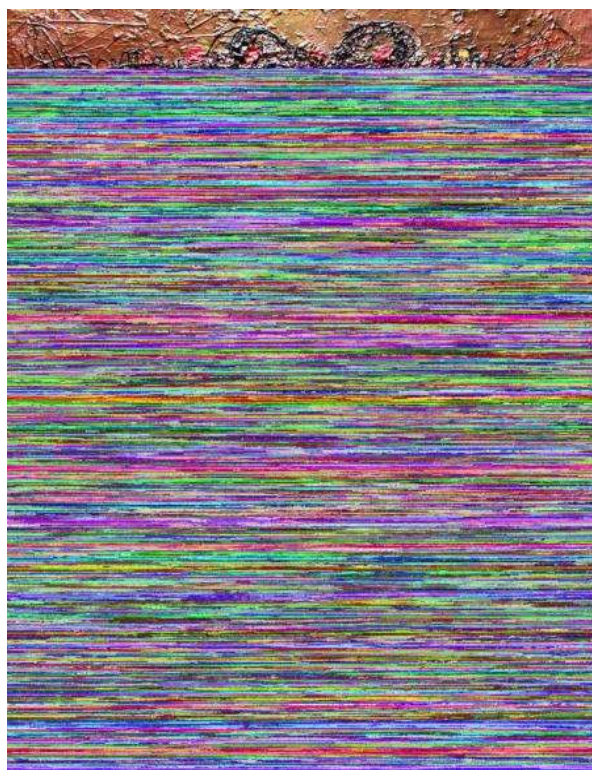


Figure 7. Title: *Fragrant & Beautiful*, medium: mixed medium on canvas, size: 195 cm x 145 cm (Artist: T.D. Sudarmana, photo: Arif)

This work, entitled *Waiting*, shows the subject of a bird in a nest waiting for its eggs. Vertical painting with a painting area of 120 cm x 90 cm. The depictions of birds, nests and eggs are deformed in such a way that they display new shapes but the essence of these shapes can still be captured by the appreciator. The bird is simply depicted in black that melts down guiding the imagination into the shape of the bird's

body and tail from behind. The nest is box-shaped and the eggs have a wmas color which indicates that the egg has been broken.

The colors in the image area are predominantly white and gray which tends to be bright. The gold accent is deliberately given to further strengthen the meaning or message of the work that is to be conveyed, that for a mother, child or prospective child, it is the most valuable treasure, so it is worth waiting for its arrival.

Apart from using acrylic paint and paint on canvas, this work also uses readymade materials such as plastic from instant food wrappers and soap which are sewn together first. The ready made material is used to form a real texture which is attached using a collage technique. Meanwhile, the pseudo texture is formed from paint brushed using the aquarel technique which forms a melted effect.

This work, entitled Fragrant & beautiful, displays the subject of a butterfly and a flower garden. Vertical painting with a painting area of 195 cm x 145 cm. The depiction of the shape of butterflies and flowers is distilled in such a way that it is enriched with ornaments that strengthen the beautiful character of butterflies.

The color used is dominated by reddish brown. The rich red-brown hues may delight us , but for all this, the brown is a sign that the life is surely, though gently (Conroy, 1921). The composition of his work uses a symmetrical composition where the subject is placed right in the middle of the image area and its size almost fills the image area. The texture used in this work is a real texture formed from beads that have been strung together and attached to the canvas. The bright and colorful colors of the beads are left as is to enhance the very beautiful color of the butterfly.

The presence of expressive lines in this work that define the subject of the work has the aim of strengthening or highlighting the subject while separating the subject and the background. Apart from being an aesthetic element, the presence of lines in this work is very important because the subject of the painting and the background have almost the same color.

Overall, this painting interprets that love also opens up space for processes leading to more positive things, such as the metamorphosis of a caterpillar into a

butterfly. On the other hand, love is also very beautiful, like a princess smiling warmly. As if radiating an aura of peace and happiness.



Figure 8. Title: *Tree*. medium: mixed medium on canvas, size: 240 cm x 90 cm (Artist: T.D. Sudarmana, photo: Arif)

This painting entitled *Tree* displays one subject, namely a complete tree. Every part is present in this work, such as roots, stems, twigs and leaves. This work uses mixed media, namely paper, wood and paint with a collage technique. This work was painted on two canvas panels which were then combined into one complete work.

Trees are a source of life, because they are a source of food and oxygen for creatures that breathe on earth. It's like the Old Testament book of Genesis 1:30.

“And, to every animal on the earth, to the birds of the air, and to every creeping thing that creeps on the ground; to everything that breathes on the face of the earth, I give every green plant to be their food.” So, so be it. But to all the wild animals on the earth and all the fowl of the air and all the animals that creep on the earth, which have life in them, I have given them all green plants as food; then it will be so.”

In the context of mother's love is the fruit of the spirit. Trees are a manifestation of that love. Trees are a symbol of unification and creating peace and love among people (Chatrudi & Jalali, 2012). Trees are proof of patience and sincerity. Trees do not fight back when humans exploit them, damage and cut them down. In fact, it continues to grow and develop to supply food and oxygen for all creatures on earth.

5. Conclusion

The most important thing in the process of creating a work of art is honesty in capturing aesthetic moments in the artist's life history. An aesthetic moment that made him anxious to dig deeper into the meaning behind the event through research with an etic and emic approach that was elaborated and pondered, then poured into a work of art.

The aesthetic moment that inspired the study of creating this work of art was when I was 9 years old, at that time almost all the holes in my body were bleeding, from the nostrils, mouth holes, ear holes, and my body condition at that time was really weak. At that time, mother hugged me tightly, and mother was so strong, saying that don't ever be afraid of this life, mother will always be with you. The power of my mother's prayers and love made me heal at that time. The search for the meaning and meaning of mother's love finally led to a verse in the Bible which discusses the essence of the fruit of the spirit, namely love.

This touching experience of a mother's love is elaborated through research with an ethical and emic approach, followed by stages of experimentation, reflection and materialization of the work so that the resulting work is able to stimulate the emergence of the inner experiences of other humans who live it. The theme raised in

the study of the creation of this work is that mother's love is the fruit of the spirit. Therefore, the subject matter of this work presents an ideology or metaphor about love. How is that love? sincerely give, care for, share and take positive responsibility for life.

From the results of research using an ethical approach, almost artists who depict mothers in their work use the subject matter of mothers (women) and their children. This indicates that the relationship between child and mother is inseparable. Not only where humans begin (entering the world through the mother's womb) but in the process of life which is guided by the mother.

The results of research using an emic approach produce analytical conclusions that: no matter how badly children are treated by their parents, as a mother she never holds a grudge against her children, in fact she still prays for the best for her children. The elements of the painting in this creation study are arranged with asymmetrical balance, meaning that there is no one-sided balance in the work of this study project. In general, the painting format leads to an open composition. Asymmetrical balance occurs in the elements of color, shape, space, lines and the subject of the painting.

The material and technique experimentation stage resulted in the understanding that to produce work that is unique and different from other people's work, one of the factors is the use of unique materials. Like the results of this experimental work, namely using waste materials (readymade), by processing them again so that forming distinctive characters, such as plastic wrapping for liquid soap that is sewn and rattan that is arranged and shaped using wire. The process of processing the form of readymade material serves to adapt to the needs of the artistic elements of the work and strengthen the metaphor adopted in the work. This contemplation process produces various symbols or metaphors which are divided into four parts. The symbol or metaphor is taken from the icon of God's creation, which He created over seven days. The four parts are: (1) heaven, earth, and solar system, (2) humans, (3) animals, and (4) plants. This contemplation process also discovered the concept of

"behavior". In Javanese culture, the word 'action' is a technical term that is usually placed in the realm of religion or belief.

This process of creation flows like water. All aesthetic considerations, such as the appearance of color, composition, balance, complexity and unity are carried out with feeling without being hampered by considerations of logic or thought, because all the things needed to create a work are embodied.

The concept of the body in the process of creating works. Where everything flows by itself. More broadly, this practice concept also encourages the creation of collaborative work with mothers who live in nursing homes. Because selling is not only limited to artistic expression poured into the medium of canvas but also merged with mother's love through interacting with them. There are 19 works of painting produced in this work creation study, entitled as follows: (1) *Infinity #1*, (2) *Infinity #2*, (3) "A", (4) *Waiting*, (5) *Fragrant & Beautiful*, (6) *Tree*,

Therefore, the process of reflection becomes very important. The process of contemplation as an entry point for an artist. How he responds to this aesthetic moment and how this attitude is visualized in the work. As in the study of the creation of this work, where the process of reflection found the concept of behavior in the work. The concept of the body in the process of creating works. Where everything flows by itself. This practice concept encourages the creation of collaborative work with mothers who live in nursing homes. Because behavior is not only limited to artistic expressions expressed on canvas but also immersion in mother's love through interaction with them.

More broadly, this concept of practice is also what ultimately inspired the model for presenting this work of creation. The presentation of his work is not conventional in placing the work in one particular space, but also creates a happening art concept where art does not stand independently as a cultural product, but is integrated into everyday life. The main components of happening art are audience involvement and ephemerality.

Audience interaction makes happening art eliminate the boundaries between the audience and the artist. The audience becomes part of the happening art work. The concept of temporality in happening art encourages a special space and time, where the work is presented in one particular space and time and the results and forms will be different when presented in a different space and time, all because of audience interaction. The only remaining artifacts of happening art are photographs and oral histories.

6. References

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