

METHOD OF BATIK PAINTING CREATION

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ABSTRACT

The research aims to explore how batik painting works and how to apply the method in batik painting. This research uses an artistic research type, with stages, namely exploration, design, and visualization. Batik painting works are almost the same as painted batik, but there are fundamental differences between the two, even though they both use batik materials: painted batik works emphasize *canting* in the process, while batik painting predominantly uses brushes, and only *canting* is used for use. Two works were presented: The first is entitled “Menua Asa 1”, measuring 170 x 130 cm, which uses batik painting techniques. The second work, entitled “Menua Asa 2”, measuring 170 x 130 cm, also uses batik painting techniques

Keywords: Batik painting; creation; method.

ABSTRAK

Penelitian ini ingin mengetahui bagaimana cara membuat lukisan batik, dan mengetahui bagaimana penerapan metode tersebut dalam seni lukis batik. Penelitian ini menggunakan jenis penelitian artistik, dengan tahapan yaitu eksplorasi, desain, dan visualisasi. Seni lukis batik hampir sama dengan seni lukis batik, namun terdapat perbedaan yang mendasar antara keduanya meskipun sama-sama menggunakan bahan batik: seni lukis batik lebih menekankan pada canting dalam pengerjaannya, sedangkan seni lukis batik lebih dominan menggunakan kuas dan hanya menggunakan canting. Karya yang dipresentasikan berjumlah dua buah: karya pertama berjudul “Menua Asa 1” berukuran 170 x 130 cm yang menggunakan teknik lukis batik. Karya kedua berjudul “Menua Asa 2” berukuran 170 x 130 cm juga menggunakan teknik lukis batik..

Kata kunci: Lukis batik; kreasi; metode.

1. Introduction

Painting is an expression of a person's aesthetic experience that is poured into a two-dimensional field (two matra), using visual media, including lines, colors, structures, *shapes*, and so on (Kartika, 2017). The definition of painting can be based on the media of painting itself. Painting is an activity of processing a two-dimensional medium or the surface of a three-dimensional object to get a certain

impression. In painting, there are various techniques used, such as aquarelle, plaque, spray, pointillism, tempera techniques, and there are also batik painting techniques.

Batik painting is a technique of painting using a brush or a combination of *canting* (a tool used to make hand-drawn batik) freely without any restrictions or certain principles. In comparison to written batik that mainly uses *canting*, batik painting is a combination of *canting* and brushes with more emphasis on brushes and tends to fewer uses of *canting*. The batik technique is a two-dimensional technique in which the shape or color is obtained by covering with wax the parts that are not desired to be exposed to color and then dipping it in the desired color. Or in short, batik painting is painting with the technique of wax dipping.

Batik painting is a free patterned work that does not have certain ties like traditional batik. Coloring in batik painting is also free, diverse, and not tied to wedel blue and soja brown that are common in written batik. Coloring creations according to the new style will produce colors with a beautiful dynamic arrangement and require artistic power. The painting is done using brushes or a combination of brushes and *canting*.

In its development, batik painting has long developed on the island of Java which was pioneered by painting artists who tried to experiment in making works, while in West Sumatra itself batik painting has just developed, the results of batik paintings produced by artists and craftsmen tend to function as clothing, and the motifs used tend to be Minangkabau motifs and animal motifs. Observing this problem, there is an interest in researching more about batik painting, which includes materials, tools, colors, and techniques used. This research will also explore the place of batik craftsmen and painting artists in West Sumatra who work on batik painting. In this applied research, batik paintings will be made that lead to the aesthetics of the art, and their function is not only to be used as clothing, but also to be used as extended works, such as framed and exhibited paintings.

The purpose of this research is to create a new work of art based on the development of functions and techniques directed towards the perspective of fine art

(painting). This research can add to the diversity of works of art, especially works in the field of fine art, and also as an effort to raise the aesthetic value in batik painting itself, which has been less attractive to painting artists. The batik technique that has been so popular among the people in West Sumatra will be tried to be applied to paintings that prioritize aesthetics over function. The technique developed by combining batik and painting techniques will certainly produce new and unique works that are ready to be appreciated by the public. The results of this research, in the form of batik paintings that are more focused on the mastery of batik knowledge, can certainly be a reference for students and artists in West Sumatra in producing creative and innovative works of art. In addition, it can add insight and a sense of love for batik paintings and at the same time raise the popularity of batik paintings whose works rarely appear to the public and avoid being downturn.

2. Literature Review

2.1. Batik

Batik is a valuable and well-known heritage of the Indonesian people. This ancestral heritage batik is one of the signs of the identity of the Indonesian nation because it has characteristics that are different from other batiks that have ever existed. The definition of batik is a patterned drawing or making patterns by pouring molten wax on the cloth with canting tools. Batik is a traditional art form that was passed down from generation to generation and is Indonesian local culture recognized by UNESCO as world cultural heritage. Batik has properties that are fairly flexible and easily applied in various fields, which can be applied as functional and non-functional artworks.

Batik is a work of craft art that is still being made, used, and even developed by the Indonesian people. Batik is a painting art form applied to fabric for clothing, which was part of the culture of Indonesian royal families in ancient times. Initially, batik was done only within the palace, then the results were used by the royal family and their followers. Because many of the king's followers came from outside, batik

was finally brought out and done in their respective areas. The batik cloth produced from time to time shows how extraordinary the artistic ability of the Indonesian people is. Each region in Indonesia has its own character and ability to decorate a cloth. In addition, there are still many batik-producing areas that can be developed to become an identity. In line with technological advancement, the process of making batik in the present no longer solely uses canting. For example, painted batik has developed among the community and has become a medium of creation among the younger generation in this modern era. In terms of the tools used, what distinguishes written batik and painted batik is that written batik uses canting as a tool for scratching the wax, while painted batik not only uses canting but also uses brushes. There are two kinds of coloring materials used for making batik, namely natural coloring materials and synthetic coloring materials. Natural color techniques are made from various materials derived from nature, such as logs, bark, leaves, and so on, while synthetic color techniques use naphthol dyes, remasols, indigosol dyes, and so on. Batik coloring techniques in its development have increased with various innovations produced by batik makers with various coloring materials used (Anindito, 2010).

Batik is a technique of decorating cloth with color stains, which is done by scratching the pattern using canting, which has certain motifs, and is used as traditional clothing for certain rituals or uses. In its development, the Indonesian people developed the art of batik into various aspects concerning the techniques of making, the motifs used, and the function/use of batik. To broaden the understanding of batik, a contemporary understanding of batik emerged, which is expected not to obscure the core meaning of batik itself. Batik is defined as an art of writing or painting on cloth, in which batik craftsmen utilize wax (*malam*) in the process of obtaining patterns or designs on cloth using canting. There are many types of batik, and one of them is painted batik, which in making it is made by painting directly on the cloth that has been chosen, usually white cloth (Supriono, 2017).

Batik has experienced rapid development from its form to material, diversity of techniques, patterns/motifs, realized in a new form. These innovations were born out of various aspects/phenomena of life today. Batik in the present time has begun to be free and no longer affected by traditional batik patterns. Batik that is free in expressing forms or objects is painted batik. This batik painting can also combine various techniques in batik and is free in scratching the wax on the cloth.

The birth of batik painting itself, namely the use of batik techniques for the medium of expression, experienced ups and downs. Some say, batik painting is painting that uses the batik technique, which is a two-dimensional technique that in obtaining shapes or colors, is done by covering with wax the parts that are not desired to be exposed to color and then dipping into the desired color or can be abbreviated as painting with the cover-dip technique. Some interpret batik painting as a painting that uses batik motifs as elements of its shape, or in other words, batik painting is a new composition of batik motifs such as lar, parang, jlamprang, and others. When batik art enters a "new aesthetic" space called batik painting, it seems to be untied. Batik painting as a result of the search for "new aesthetics" of batik art, provides a wider space of meaning and interpretation and even multi-meaning and multi-interpretation, as a work of art that is free from "mere function" leading as an expression, as a representation of objects or abstraction of objects and all of which hint at an aesthetic exploration.

The 1970s were a new era of the birth of batik paintings by several painters with various creations. Broadly speaking, there are three trends in motifs: First, wayang motifs/themes and primitive models, for example, the works of Bagong Kussudiardjo, Widayat. Second motifs/themes of humans and daily life, for example, the works of Abas Alibasyah and Mahyar. Third, works with the theme of abstraction, where the dominant image is the painter's spirit of total expression. Batik painting that continues to move in experimentation and exploration to present something unique is called contemporary batik art, still with the spirit of creative adventure. Creative works or innovations are not produced in a vacuum, but as a

product of social relations, "existing together" of creative individuals in a main space, all of whom work together in the production process. This can be seen in the current phenomenon of idea production through *brainstorming* techniques in social media such as the internet. So creativity does not happen in one's head, but in the interaction between people's minds and the socio-cultural context (Piliang, 2019). Piliang's opinion is in accordance with what is done by artists who try to experiment in making paintings that combine batik techniques with painting so as to produce very creative and innovative works of painting that can be appreciated by the general public as works of art that uphold the cultural values of the Indonesian people who are famous for batik works.

Batik, which was originally applied to cloth to be worn as clothing, was then transformed into a broader scope so that it became a work of fine art known as batik painting. Batik painting is an individualized work, just like canvas painting, but using the batik technique on the cloth. Although both use batik techniques, batik painting is different from the commonly known batik art. The main difference is that batik as a product is functional or used for clothing, while batik painting is more expressionistic.

Discussing batik, especially batik centers in Minangkabau, is inseparable from the form of motifs used. All the ornaments found in Minangkabau batik are generally sourced from carving motifs found in Minangkabau traditional houses, such as in Rumah Gadang, Rangkang, and Balairuang. Minangkabau carving motifs in their development are applied not only to traditional house buildings, but also in everyday life. These motifs are also applied as decorative motifs, such as decorative motifs for furniture, clothing, and other art objects, such as batik cloth. The diversity of Minangkabau motifs distinguishes Minang batik from other batiks in Indonesia. The Minangkabau motif is a provision in the Minangkabau custom that the developed nature, which is carefully studied, is a source and material of knowledge that can be used in regulating the life of mankind. This is an argument that the ancestors of the Minangkabau people used nature, such as flora, fauna, and other natural objects as a

source of learning knowledge that is useful for organizing their society in all fields, including the creation of the main decorative variety or decorative variety that is only decorative. This decorative variety is usually taken from plant and animal motifs, or as the saying goes, "*alam takambang jadi guru, cancang taserak jadi ukia*" (Zulhelman, 2001; Dahlia & Izzati, 2021; Prasetya et al, 2023).

. The proverb means that the nature can be used as an example, and every splinter or break will become an engraving. The natural forms used as guidelines for the creation of Minangkabau motifs are not expressed realistically or naturalistically, but the forms are stylized in such a way that they become decorative motifs

People in West Sumatra have known the art and skill of batik since the 16th century, precisely since the kingdom of Pagaruyung in Batusangkar. The art of batik skills in West Sumatra came from traders from China, but batik was less developed because it was expensive and only used on special occasions. In its use also only Ninik Mamak and Bundo Kanduang or traditional leaders, the batik tradition from Tingkok disappeared during the Dutch colonization. The art and skill of batik began to develop in West Sumatra after the Japanese occupation. During the Japanese occupation, the transportation route between Sumatra and Java was cut off due to the blockade, and batik supplies in West Sumatra experienced a scarcity, causing batik traders who used to deal with the island of Java to try to make their batik.

The coloring materials used at that time were homemade, namely from plants such as noni, turmeric, gambier, resin, and so on. Meanwhile, the morin cloth was taken from used white cloth, and the results of homemade hand weaving. Batik companies that grew at the beginning of Indonesian independence in West Sumatra included Bagindo Idris, Sidi Ali, Sidi Zakaria, Sutan Salim, and Sultan Sjamsudin (Padang Pariaman), as well as Waslim and Sutan Razab (Payakumbuh). The center of batik tanah lies there are three areas, namely in Padang with batik monalisa, in Dharmasraya, and Pesisir Selatan.

Padang Batik in the Minangkabau language is called Tanah Liek (clay), a type of batik typical of West Sumatra that has its uniqueness. It is called Tanah Liek batik

because this batik uses clay as the coloring material. Some Padang batik motifs include *pucuk rebung*, *kaluak paku*, *rangkaiang*, and so on. The characteristics of Padang batik are generally black, yellow, red purple with Banyumasan, Indramayuan, Solo, and Yogyakarta patterns.

2.1. Batik Painting

There are several definitions of batik painting. Some batik painters consider as an art of painting certain designs or patterns using the technique of wax-resist dyeing batik painting or decoration. There are other batik painters who consider batik painting as painting that uses batik motifs as elements of its form without using the wax-resist dyeing batik technique. In this second sense, batik painting may mean painting directly on the cloth using a brush or using other techniques such as stamping or printing.

Batik paintings are usually designed for an exhibition or display based on a special order. Like batik artworks on clothes, batik paintings also have certain designs, patterns, or motifs. However, usually in batik paintings, the arrangement of designs or motifs is unusual. In addition, in batik paintings, the size of the design or motif is different. Meanwhile, in written or stamped batik, the designs or motifs are relatively neatly arranged (Supriono, 2016). It is uncertain which came first, between batik as a painting and batik as clothing. It could be that the art of batik painting was born first as decoration before finally inspiring the presence of batik as clothing, but it was also the use of batik painting on clothing that inspired the birth of batik painting as decoration. When art enters a new aesthetic space called batik painting, it is as if it is released from prison. Batik painting as the result of a new aesthetic of batik art provides a wider space of meaning and interpretation, even multi-meaning and multi-interpretation. As a work of art that is free from its function as mere convection, batik painting serves as a language of expression, all of which imply an aesthetic exploration.

Batik painting motifs are usually patterned with plants, flowers, animals, or also abstract or contemporary. This type of batik is usually made by artists or painters who deliberately incise their brushes on the cloth. This is proof that batik does have high artistic value. In the 1980s, batik paintings with motifs or themes combining social environment and abstraction developed, for example, in the large number of works by Hadiyanto Kuswadji. The works or themes of social environment and abstraction, the strong message revealed is the commitment and totality of the painter to the idealism he believes in.

The term batik painting was initially popularized by Amri Yahya, whose paintings used the batik technique with *malam*. What Amri Yahya did turned out to trigger the creativity of artists based on painting and batik. Thus, it seems as if there are two directions, namely: batik painting (painters who paint with batik techniques), and painted batik (batik makers who create patterns outside the tradition and resemble the shape of painting patterns). Batik painting is an artist make paintings using the batik technique. Meanwhile, painted batik is a batik artist who makes batik out of traditional batik motifs and tends to be realized as a painting.

Batik is defined as an art of writing or painting on cloth, where, in the process, batik craftsmen utilize wax (*malam*) in the process of obtaining patterns or designs on the fabric using canting. There are many types of batik, and one of them is painted batik, where in making it is made by painting directly on the cloth that has been chosen, usually white cloth (Supriono, 2017).

Batik printing, which is made by printing or screen printing process, does not use wax (*malam*) to form the motif design. In the manufacturing process, it directly uses chemical dyes in the form of pigment paint. The printing results have a distinctive characteristic, namely, the surface in front and behind is not the same brightness and thickness of the paint, because in the printing process, only one surface of the fabric is subjected to paint. In terms of motifs, batik printing allows a wider repeat, wider than the repeat in printed batik. Batik printing is also able to use several colors (Anshori, 2011).

Observing the development of batik painting in West Sumatra is a new technique developed by several entrepreneurs and artists who try to experiment in making paintings using batik techniques. From some searches, batik paintings that are made are more likely to be paintings, considering that the background of the author is a batik entrepreneur, and it is clear that the strength of the work presented is more likely to be functional batik works. Works that are batik paintings rarely appear to the public, and artists who try to make batik paintings are more impressed by batik paintings.

Before making batik paintings, several things need to be noticed, considering that there are fundamental differences in work between ordinary painting and batik painting, and that lies in the use of batik techniques that use heated wax, so that accuracy and seriousness will determine the results of the work later. Here are some things to know about making batik paintings, including:

- a) Practicing ways of painting by training hands and enhancing creativity. To create a beautiful picture, it is necessary to have a flexible hand in scratching batik wax, and of course, all cannot be separated from how creative the painter is.
- b) Studying the relationship between heating and the properties of batik wax. Sometimes the batik wax used does not provide a beautiful value because it is easily damaged during use, for example, colors that are less clear, cracks, and so on. This depends on how the heating process is done beforehand.
- c) Study the effect of coloring on various strokes of batik wax. Color is very vital in making batik work. With the right color composition, it will be easy to get a beautiful value.
- d) Studying the forms of batik isen-isen and the ways of placing them. This is important because the shape of the batik content sometimes gives its assessment, so that with the right placement, it becomes easier for people to say that the artwork is beautiful.

- e) Training on how to use the tools for batik painting. Knowing the characteristics and proper function of the tools will help in the process of working on batik painting.

3. Methodology

This research uses a type of artistic research that produces methods, especially batik painting methods. Steps taken in the creation of a work of art include exploration, design, and visualization of the work:

1) Preparation (Exploration)

Creating a work of art, of course, we need to contemplate and observe so that ideas emerge to create a beautiful work of art, and of course, have a selling value. The artwork to be created comes from the author's desire for the development of batik works that can be made into batik paintings. The search for data and information uses the literature study method from various media, such as mass media and books. In addition, the artist also made observations by going directly to the batik artist's residence and looking at his works. In addition, looks at the techniques, materials, and tools used in making batik.

2) Design

After making preparations, the next stage is design. The results of the preparations that have been obtained are poured back into alternative sketches made first using paper, after which the stone is sketched directly on the fabric. In making this sketch, it does not use canting but uses a brush; at this stage of painting, the process is almost the same as that of a painting artist in general.

3) Visual strategy (visualization)

The work to be created presents a point from an accident. The use of lines in artworks must be in accordance with what is being expressed. The line that will be used in the creation of the work will be an expressive, spontaneous line to form a representation of the object. Paintings often use pseudo-space in their artworks. The

space comes from the use of color. In the work, the impression of space is presented from the perspective between the background and the representation of the object

The technique used in batik painting is more on the use of brushes and not dominantly using canting. The colors that will be used in the work are dominated by light colors. The use of light and darkness in visualization is to achieve the shape of the volume and the impression of space in the work. In the preparation of visual elements, one must also pay attention to how the combination of visual principles in artworks, such as unity, balance, rhythm, and center of attention. This relationship is used as an approach to achieve unity. The unity is built through an approach to the similarity of figure shapes. The balance in the work is asymmetrical. The harmony of form in the works created is the empowerment of ideas with the potential of materials and techniques. In addition, harmony is present as the harmony of the entire appearance created between lines, fields, and colors, so that there is no conflict in terms of shape, distance, and color. The center of attention or focal point of the work is created by using a color that is slightly more contrasting than the *background* that will be created later. In addition, the center of attention on the work is reinforced by objects that have undergone distortion and a slight merging of forms.

4. Discussion

4.1. Batik Painting Materials and Tools

a) Textile fabric

The textile materials used for batik are made of genuine natural threads or fibers. It is because synthetic or artificial yarn fibers, such as nylon, vinyl, and so on, do not absorb dyes. For written batik, smooth and slippery textile materials can be used, such as silk, cotton, and so on, depending on the work being made, such as for clothing, tablecloths, wall hangings, and so on. Traditional batik cloth is generally made of cotton or mori, which needs to be washed first in hot water to remove the “kanji”, brought from the factory. The silk cloth previously needs to have its sewn edges. In the making of batik painting, the cloth that can be used is

canvas that is medium fiber, meaning that it is not a cloth with rough fibers and not a smooth one.



Figure 1. Textile fabric
(Photo: Rica, 2023)



Figure 2. Batik wax (*malam*)
(Photo: Rica, 2023)

b) Batik wax

Batik wax, called malam, is a mixture of various ingredients that are melted together, then frozen. Various types of batik wax can be purchased at batik shops. For painted batik, painters can mix their batik wax with a ratio of two parts paraffin and one part wasp bee wax. Batik wax is used to make paintings on

textile materials. The purpose is to prevent the dye from penetrating into the textile in these paintings. Before use, the wax must be melted first by heating it on a stove or other heater. The wax in the process of making written batik serves to hold the color so that it does not enter the fabric fibers in unwanted parts. Meanwhile, the part that will be colored is left uncovered by wax.



Figure 3. Batik dyes
(Photo: Rica, 2023)

c) Dyes

Coloring in the batik making process is related to batik wax, which dissolves in cold water or when dipped in paint. There are various kinds of dipping paints, but only a few groups that we can use in replacement. The dyeing process is to insert the dye into the textile fibers, so that a color is obtained that can be said to be permanent, light resistant, and does not fade. For the first time dyeing, we should use basic colors such as yellow, red, and blue. These colors can be mixed with other colors. In batik, various colors will mix, because the work material will always be given another color again.

d) Brush and canting

Brushes are used to make paintings with liquid batik wax on the work material. Brushes are used for large surface drawings, and canting for lines and dots.

Meanwhile, a canting functions as a kind of pen, which is filled with liquid wax as ink. The shape of the canting varies, from one-ended to several-ended. Canting that has several ends serves to make a point in one touch. Meanwhile, the single-ended canting serves to make lines, curves, and so on. Canting consists of three parts. The canting handle is made of bamboo. There is a bowl as a place for wax, and a hollow tip as the tip of the pen where the wax comes out.



Figure 4. Canting and brushes
(Photo: Rica, 2023)

e) Rectangular frame

When make a batik, we also prepare materials such as tablecloths, cushion covers, wall hangings, and so on, we spread the material on a rectangular frame with the help of nail. This frame is made of wood and is made in such a way that it can be adjusted for a wide range of sizes.

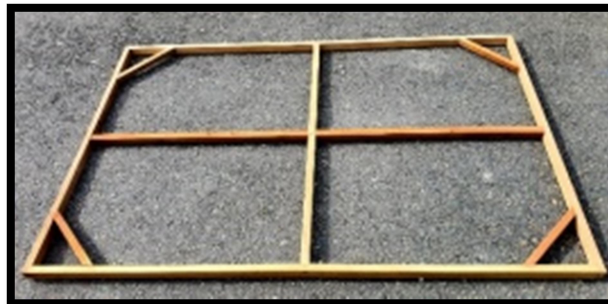


Figure 5. Frame
(Photo: Rica, 2023)

f) Charcoal Pencil

Charcoal pencils are used to make pre-drawings on the work material. The drawings will be easy to remove or clean up. Writing pencils are difficult to erase from textile materials.



Figure 6. Charcoal pencil
(Photo: Rica, 2023)

g) Pot and stove

The pot is used to melt the batik wax. An oil or electric stove is used as a heating device.



Figure 7. Stove and pot for batik making
(Photo: Rica, 2023)

h) Bucket

Plastic buckets are used for dipping paint when coloring work materials, and also for rinsing and washing work materials that use the bucket.



Figure 8. Bucket
(Photo: Rica, 2023)



Figure 10. Gloves
(Photo: Rica, 2023)

i) Gloves

Gloves made of rubber are used when applying color to work materials. It is best to use a rather loose size so that it is easy to put on and take off.

4.2. Steps to Paint Batik

The steps in making batik paintings are almost the same as making batik paintings, but the fundamental difference lies in the value of expression. The following outlines the steps in making batik paintings.

1) Setting up the fabric on a rectangular frame

Before starting to create the work, first stretch the fabric on the rectangular frame; this process is almost the same as painting art.



Figure 11. Attaching the fabric to the wooden frame
(Photo: Rica, 2023)



Figure 11. Making patterns on fabric
(Photo: Rica, 2023)

2) Pattern making

Patterning, which is the creation of a pattern using a pencil on the fabric. Making scratch in this initial step is more likely to use a brush than a canting to make the initial pattern. After the wax dries and becomes hard, strokes are made on the wax layer that has adhered to the canvas material.

3) Giving the dip paint

We wet the work material, then dip it into a tub of liquid dye solution, which we first mix well. For this first dip, we choose a bright color. On the wrapper of the dipping paint, we can read the instructions on how to use it and how much is needed for each kilogram of material to be dyed.



Figure 13. Giving the first layer
(Photo: Rica, 2023)

4) Drying the work

After the dyes in the liquid solution are absorbed by the textile material, the dipped paint will appear clear. The work material is then removed from the dip and dried in the sun. The drying of the work material is not exposed to the heat of the sun directly because the batik wax will melt, and the painting can be damaged.



Picture 14. Drying the artwork
(Photo: Rica, 2023)

5) Making the second pattern

After the artwork material is completely dry, it starts again by making paintings on the dyed textile material. This second coloring focuses on the parts that will retain the bright color of the first paint. To create effects, canting is used.



Figure 15. Making the second pattern
(Photo: Rica, 2023)

6) Give the second dipping paint

After the artwork material is moistened, it is dipped into the second dye, and the coloring method is like the first, only giving a slightly darker color. Then the work material is dried again and waits until it is completely dry, because water and wax compete with each other and cannot make paintings with batik wax on canvas material that is still wet.



Figure 16. Adding painting
(Photo: Rica, 2023)

7) Adding painting (giving effect using canting)

After two rounds of batik and two rounds of dyeing, the work is considered complete. This means that the work material has three colors, namely the base color of the material itself, the first bright color, and the second slightly darker color. The painting can be continued by adding wax paintings and giving a darker paint color, then, after the dyeing is complete, the material is dried again.



Figure 17. The dyeing process removes the wax that is on the fabric
(Photo: Rica, 2023)

8) Removing batik wax

The final step in the process of making this work is to remove all the wax attached to the work material. It is this moment that brings us into a thrilling atmosphere, how the work will turn out after all the wax has been removed from the work material, this term is known as "Nglorod," which is the process of removing wax with boiling water and then drying it.

4.3. Artworks

The work "Menua Asa 1" presents a work with bright colors among the darkness, as if the atmosphere presented in this work is in the afternoon before sunset. In this work, there is a bright sun object marked with yellow to orange, red,

and white colors, and there is also a black color made between the edges of the work. The work also shows several gonjong rumah gadang. In addition, there are also some black objects as if they were human figures. On the other hand, there is also a group of green colors made near the Rumah Gadang object.



Figure 18. Batik painting entitled "Menua Asa 1"
(Creator: Hamzah, 170 X 130 cm, 2023)

The depiction of the afternoon atmosphere in "Menua Asa 1" is in accordance with the concept of how the atmosphere at sunset time, the red color presented is so warm as if the afternoon sun is still at 2 pm. The yellow color that is presented is

very blended with the orange color, which is so unified as if the afternoon still seems like noon. The black color is made as if the atmosphere is so tense, and if observed, the black color seems to signal that the bright afternoon atmosphere seems to have been hypnotized by the person who sees it, even though maghrib time, which indicates the almost dark atmosphere, is approaching. The object of the *gonjong rumah gadang* is presented to illustrate the atmosphere of the village that still maintains the preservation of the Rumah Gadang, but the Rumah Gadang is still standing even though there are many problems eating away at it, such as old age, brittle wood, leaking roofs, and others. The work presents several human figures standing in front of the Rumah Gadang as if the village still has many inhabitants. The green color in this work depicts a village that is still beautiful despite the hot atmosphere of the trees still growing and still maintained. They do not forget their regional identity and also still love the cultural heritage of their ancestors (Andhisti, 2022).

Rumah gadang, which has fair values of life philosophy, stands proud and beautiful, giving the spirit of life of Minangkabau civilization. The *gonjong gadang* house has carvings and colors, which are now starting to look and feel old from the physical elements, and it also gives a message of the erosion of the fair values of the Minangkabau people day by day. The architecture of the traditional house as a form of cultural product in Minangkabau is one of the media in preserving the noble values of culture (Novio, 2016; Rahmadani & Riza, 2023).

The work "Menua Asa 2" presents a work with tense colors as if the atmosphere presented in this work is in the afternoon before sunset which will be hit by a storm. In this work, there is a bright sun object marked with yellow to orange, red, and white colors, and there is also a black color made between the edges of the work. The work also shows the *gonjong* of a gadang house that is no longer visible because it has been shrouded in haze. There are also some black objects as if they were human figures. On the other hand, there is also a group of green colors in the corner of the work.



Figure 19. Batik painting entitled "Menua Asa 2"
(Creator: Hamzah, 170 X 130 cm, 2023)

The depiction of the afternoon atmosphere in "Menua Asa 2" is in accordance with the concept of sunset time; the red color presented is not dominant, as if the sunset time has not yet come. The yellow color that is presented is very dominant, as if a new day has come. The black color is made as if the atmosphere is so tense, and if observed, the black color seems to signal that the sunny afternoon atmosphere will be faced with severe weather, accompanied by a storm that is about to destroy the village. The object of the Gadang house is presented almost invisibly as if the Gadang house has been destroyed by the storm and its old age. The work presents

several human figures standing in front of the Rumah Gadang as if the village still has many residents who revel in welcoming the sunset. The green color in this work depicts a village that is still beautiful despite the hot atmosphere of the trees still firmly growing and still maintained. besides that, the green color indicates the land where we stand, so it gives hope that the village is still fertile and will always give us life. The village is the root of the traditional life of the Indonesian people (Sugiyanto, 2004).

The object of Rumah Gadang is connected to the left and right in brown, orange, and yellow colors in a broken state. The white sun always shines every day at noon with a strong midday light, which is represented by the background of scratches in navy blue, orange, and yellowish brown.

5. Conclusion

Batik painting is a work of art that has a high aesthetic value and requires accuracy and seriousness in the work. In the process, batik painting is almost the same as painted batik, but there is a fundamental difference between the two, even though they both use batik materials: painted batik works emphasize canting in the process, while batik painting predominantly uses brushes, and only in the use of canting is it used. In working on batik painting, a lot of knowledge about batik is required, including; how to heat wax, use canting, *menombok*, to *melorot*, all of which must be understood by someone who tries to work on batik painting, if not understood, it will have an impact on the resulting work.

The works presented on this occasion are two in number: the first work entitled "Menua Asa 1", which measures 170 x 130 cm, and uses batik painting techniques. The second work, entitled "Menua Asa 2", measuring 170 x 130 cm, also uses the batik painting technique. The work presented is inspired by the issue of villages and Gadang Houses in West Sumatra. the work is made using batik techniques, collaborating in painting techniques. Although there are many obstacles experienced in making this batik painting, thanks to patience and perseverance, the batik painting

can be completed. Experience in making batik determines the result of the work, so knowledge of batik theory is needed.

With the presentation of this batik painting artwork, it can become a noble work of art like batik works that are in great demand, and hopefully the presentation of works using batik painting techniques can be a reference for students and lecturers in producing innovative painting works and further provoke student interest in making painting works using other techniques such as eco print and others.

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