



CONFERENCE PROCEEDINGS

Indonesian Art and Visual Culture of the 21st Century

September 28th 2020

PROCEEDINGS

International Conference on Aesthetics and The Sciences of Art

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28 September 2020

Indonesian Art and Visual Culture of the 21th Century

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Abstract

Batik Tulis is a traditional Indonesian technique for drawing images on fabric surfaces that are hundreds of years old. Batik techniques are still practiced today in Indonesia and are even used by artists in other countries as a medium for artistic expression. Batik received world recognition as the Great Work of Intagible World Heritage by the United Nations to UNESCO, on October 2, 2009. This paper presents the results of preliminary research on Batik during the Dutch colonial period in Indonesia in the early period of the XIX century. At that time the Dutch entrepreneurs played a role in developing the Batik industry, especially in Java. Batik is experiencing good development, especially in creation of new patterns and motifs that show the uniqueness of Western and Eastern aesthetic elements (European and Indonesian), one of which is a new motif called Batik Kompeni. It was first popularized in the center of the Cirebon Batik industry region and continues to be developed by Cirebon Traditional Batik artists and inspires modern Batik Artists. Qualitative analysis methods supported by quantitative data from batik data records from Batik Kompeni patterns, Batik collectors, Batik artists and supporting literature as well as interviews to get conclusions. This initial research shows that post-independence Batik artists created Contemporary Batik Print Art creations inspired by Kompeni Batik.

Keywords: Batik Kompeni, Cirebon Region, contemporary batik art, dutch colonialism.

1 Introduction

The existence of Batik Tulis in Indonesia actually does not always succeed, batik has experienced a period of ups and downs in facing the changing times. Batik Tulis continues to live even more developed both in style and technical manufacture, and the economic value of Batik Tulis continues to rise, these conditions indicate the existence of Batik Tulis.

The development of various batik patterns has been done since centuries ago until now, batik patterns are a combination of lines, shapes and forms that form a single unit. To produce a unique and attractive appearance, a traditional Batik pattern is usually always made in certain fields such as triangles, rectangles or circles with an attractive and varied decorative appearance, it can be

in the form of flora and fauna, various forms of animals, plants, geometric shapes and various another form, except the figurative form of human beings is very rarely found hardly visualized in old batik patterns.

The Rise of the Batik Kompeni Pattern and the Role of the Batik Community in the XIX Century

The batik patterns that gave rise to human figures are found in the Batik Kompeni pattern of story telling motifs that were first discovered in Cirebon. So it is estimated that the development of batik patterns tells the style and figurative style beginning in the coastal area of Cirebon. Cirebon Batik Patterns with figurative objects and styles are most likely due to the influence modernism of Western to Javanese batik artists. It is estimated that it began to emerge around the beginning of the XIX century in the Dutch colonial era. At that time the Dutch began to take a cultural approach, this was because the power of the VOC was taken by the Dutch royal government. Another important thing is the occurrence of expropriation of parts of Indonesia including Java by the British in 1811-1815. The British carried out a cultural strategy on the indigenous population which had quite a positive impact on diplomatic relations between the Javanese kings and the British Empire. (Harmen 2007)

When the Javanese region was returned to the Netherlands the opportunity caused a change in the Dutch approach to the indigenous people. It is likely at this time that European art culture began to be known in Java. Javanese traditional artists, being open to Western art, they seem to have their own initiative to study Western drawing techniques, such as perspective techniques and Western naturalist and realist styles. The illustrated pictures show a mixture of traditional Javanese styles and modern Western styles. The process of developing picture art can be seen from its application in traditional illustrations which are published in Old Javanese manuscripts, then applied to batik cloth which began in the late colonial period. At that time the Dutch and Dutch artists batik lover who lived on the island of Java ordered batik makers in the Cirebon area to make batik patterns with figurative illustrations applied to batik, later to be known as Batik Kompeni patterns. The new style was by Dutch businessmen during the era of colonialism around the 1800s. The influence of Western modernization eventually helped enrich the style of Indonesian Batik, with the emergence of a new style of storytelling batik called Batik Kompeni, a collaboration of Dutch batik artists and entrepreneurs. (Damayanti: 2019).

At that time batik patterns are grouped into two major groups, namely vorstenlanden batik and coastal batik. The vorstenlanden batik was made for the purposes of the aristocracy so it was also called the palace batik. Vorstenlanden batik is batik from the hinterland of the Solo and Yogyakarta palace, batik with palace motifs has some special rules in its use. Batik with selected motifs and containing certain meanings and symbols are usually used for certain events which are usually events in the form of traditional ceremonies. While coastal batik, batik motifs they make tarely have meaning and also do not have rules that must be obeyed so that the enrichment of new patterns and motifs is more free and very diverse.

Batik Kompeni is one of Batik storytelling styles that grew and developed between the 1800s. At first this batik was only made for the Dutch and Indo-Dutch people who generally shaped the sarong. The users were initially limited to their own circles and then spread to the Chinese and lavance.

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tik his office s to fix our sk Tulisour time with the characteristic of carrying a rifle, there is also about the life of farmers, traders, The main feature of the Kompeni batik style is that it tells the story of Dutch colonial life.



Picture 1. Batik Kompeni Patterns (Data Repro: Nuning Y. Damayanti, 2019)



Picture 2. Batik Kompeni patterns telling story about daily life (Data Repro: Nuning Y. Damayanti, 2019)

3 The Netherlands's Role in Developing Kompeni Batik and Building Batik Industry Centers in Java

The Dutch came to Java with the VOC (Vereenigde Oost Indische Compagnie) flag in the early 17th century to trade. Success in the field of commerce made some of them choose to live permanently in an area known as the Dutch East Indies with a tropical climate. They wear China from India for everyday clothes.

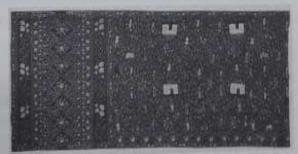


Picture 3. Dutch peoplecloth with Chintz (India) and Sarung Batik (Indonesia) dan Seller (inlander)
(Source: Foto repro Batik Enzyclopedia)

In the early 1800s there was a decline in Chintz clothing imports from India. This makes the wearer switch to batik with patterns that resemble Chintz or patterns that display a mixture of various flowers, flower trees with a variety of ornamental birds, especially cranes, geese and small birds and butterflies, there are also pictures of airplanes, building or human figure. Then it was influenced by Chinese aesthetics with flower patterns tied together, and European influences gave rise to European folklore style.

When the VOC's rule in 1799 and was taken over by the Dutch government caused more and more Dutch people to settle on Java and an increase in demand for batik in Indonesia because textile imports from India stopped, this opened up opportunities for batik artisans in Java to market their batik. Around the middle of the 19th century, several batik-making businesses were recorded in the form of a Kompeni pioneered and managed by Dutch women entrepreneurs, who were generally intellectuals, and there were also Indo-Dutch women, including Catharina Carolina van Oosterom, (Panastroman batik) palace and European style. Dutch women saw this opportunity and gradually became a prominent batik entrepreneur in various cities along the north coast of Batik Oosterom in Semarang still wearing European patterns. Between 1840-1940 Pekalongan became an important area of the batik industry. Subsequently a Kompeni owned by Chinese and Arab entrepreneurs emerged which also made Batik Kompeni. Originally the batik business was a home industry in collaboration with orders to batik artisans. The increasing demand for batik caused batik entrepreneurs, who were mostly Dutch women, to develop work patterns of the home industry into a Kompeni with a large workplace and a systematic work system.

Dutch entrepreneurs emerged to build a *Batik Kompeni*, so that period was called the peak period of the creation of Batik Kompeni. Furthermore batik centers were built in Semarang, Pekalongan, Ungaran, Banyumas, Pacitan, Surakarta and Yogyakarta. In 1910 the Javanese Kompeni batik appeared in Banyumas. The development of the decorative motifs of the Dutch army was first made in Cirebon, which was then called the Batik Kompeni. Old patterns have changed into European or Dutch nuances, decorative patterns appear in the flowers, storks in the middle of clumps of aquatic plants. The color shifts more than two colors by using synthetic colors. Dutch batik entrepreneurs produce batik with fauna and fora patterns. Decorative types inspired by European fairy tales as theme patterns include "Little Red Riding Hood", "Hanzel and Gretel" and "Snow White".



Picture 4. Batik Kompeni pattern "Hanzel and Gretel". (Source: Luluk Khoironi)



Picture 5. Little Red Riding Hood, Van Zuylen. (Source: Luluk Khoironi)

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Picture 6. Batik Kompeni pattern Snow White. (Source: Luluk Khoironi)



Picture 7. Batik Kompeni by J. Jans, Buketan pattern. (Source: Luluk Khoironi)

World War II and Japanese expansion greatly influenced the continuity of Dutch batik production. Japan caused many Dutch and Indo-Dutch people to be detained and put into camps by the Japanese army. Therefore, almost all Dutch batik companies, in Java, stopped producing. On the other hand Dutch batik presents works enriching the style of Indonesian Batik. Javanese batik artists who were interested in Kompeni's batik patterns then developed patterns, decorative styles and objects, applying Indonesian wayang patterns and circus patterns of life.

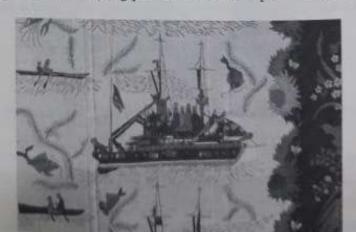




Figure 9. Bazik Komponi telling story pattern Pandawa Lima Wayang from Mahabharata Epic. (Source: Nuning Y. Damayanti)

Javanese batik artists developed new Batik patterns inspired by pictures/illustrations of old Javanese Manuscript, especially illustrations of the Mahabaratha. The creativity of Batik artists develops Batik storytelling by uniting the two ambitions of tradition and modern Western ambiguous conceptions into new patterns that are unique and harmonious. The process of developing the batik pattern of the Kompeni that was increasingly developed both in style and object by batik at that time. This shows that the tradition of batik art is very dynamic and open to follow the development and desires of the community. (Damayanti: 2019). Traditional illustration drawings on the Javanese script were applied to batik cloth by batik artists by uniting the two traditional and modern Western styles into a new conception of batik motifs, but instead becoming a unique and harmonious new style.

Daily life Inspirations applied to the Storytelling Batik Patterns

New patterns adapted to Batik are increasingly being created by Batik artists and craftsmen, especially batik telling stories with daily themes, folklore and everyday events. While many people say that traditional art has not changed, it still adheres to the rules and standard rules from time to time for generations. In fact, although not as fast as modern art, traditional batik is also gradually evolving to follow the changing times according to their respective lands. The batik designs, both those created by designers and at the request of consumers. However, if the community develops, culture also develops according to the rhythm of changing times (Adisasmito: 2007).





Figure 10. Batik Kompeni pattern telling story about Batik makers. (Source: Nuning Y. Damayann)



Picture 11. Besik Kompeni pattern telling story daily life rom Citebon (Source: Nuning Y. Damayani)

These changes and developments bring batik art to re-emerge with various colors, shapes and purposes. The era of regional autonomy in Indonesia is underway is the era in which the emergence of the rise of traditional arts in each region. All autonomous regions have begun to record and observe the potential of the regions to be appointed, managed and developed as regional assets in the future. Traditional art in it batik reappeared to welcome the era of the global market. Ethnic batik reappeared with new faces and forms most people call modern and contemporary batik. The acceleration of global globalization also results in changes in people's behavior at all levels. Changes are evident in the need for housing, clothing, food, luxuries and so on. Changes in social economic and political values or norms that affect international trade. Likewise, batik production also changes and rapidly develops new or modern batik designs according to the creativity of artists, designers and market demands (Adisasmito: 2017).

4 Present-day Batik Kompeni, Contemporary Discourse

The development of batik in Indonesia in the era of global market competition varies greatly in design, media, and function. Varied batik designs that can be traditional batik, modern batik and contemporary. The diversity of product creation and batik motifs today, almost no longer tecognized the roots of cultural traditions of origin and who is the maker. Creativity in the creation of modern batik designs is increasingly diverse and functional. In the past, batik products were still sacred, functional, and collectively valued, whereas now the degradation of the functions and value of batik making has shifted to products that are of consumer, economic and individualist value.

As also happened in the scope of the development of modern art in Indonesia, expressed; "Modern art enters into Indonesia like a flood that hits everything, as well as the traditions of the nation's cultural heritage. All kinds of features that hits everything as well as the traditions of the nation's

and simulation and shift of old culture towards new culture and morality. From this fact, it shows that there is a degradation and shift of old culture towards new culture and morality. The new culture and morality are growing and developing in today's society and shifting to fading out the existing cultural traditions.

In the current condition, Takdir Alisyahbana, Indonesian ekspert said that various aspects of culture are in a crisis stage which is caused by the confluence of local and foreign cultures which are mixed together to influence one another. In this case, it is clear the progressive development of science and technology as well as foreign culture in Indonesia. Overall are the factors that often cause changes in function, visualization of cultural products including the crisis engulfing batik techniques today that are developing in the community. The era of globalization is marked by changes that are so fast. Concerning futurologists' concerns with the changing times that are so fast in the era of globalization, Soedjatmoko stated that futurologists themselves at this time are no longer able to predict the future because of the complexity of the cheos world today. Moreover, predicting the future of art that is always exploding. There is a change in human culture and behavior in society from certain circumstances to other conditions. According to Gillin, social change is a variation of accepted ways of life caused by changes in the geographical environment, material culture, population composition, ideology, or because of diffusion or new discoveries in society. (Adisasmito, 2018)

Culture and people needs continue to envolve along with the changing times and the demands of community needs. Likewise, the need for art in general. This shows that thought, civilization, the need to continue to develop to find and find new creativity in accordance with the development of culture, technology, and art. In the world of batik from this phenomenon a new batik was born which departed from postmodern to contemporary thought. The emergence of batik motifs with primitive nuances, antique nuances, classical nuances, and modern batik designs. This new creativity in the field of batik has received special attention from the consumer community and the extraordinary market both in local and global markets. Globalization which is seen as cultural globalization according to (Rohidi 2000) is a phenomenon that is widespread, worldwide, and becomes a unit of frame of reference or a certain system of ideas which is based on the principles of modern thought that are based on science and technology which are very prestigious based on positive thinking. It was further said that cultural globalization as a positive stream was understood as a consensus order in terms of science and technology that changed the world with measures of productivity, natural mastery, and other human mastery, then there had been an oppression of spiritual values and pluralistic traditions.

5 The Tradition and Design of Contemporary Batik in the Globalization Era

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In Indonesia, each region develops and has batik motifs with their own unique and special features. Batik today is not only used as clothing for traditional activities. Batik is increasingly experiencing modernization in various aspects related to the function and purpose of its creation. Batik is applied in everyday objects that function to support the needs of the supporting community to adapt to contemporary thought and culture in the current era of globalization.

Lately there are symptoms of the reappearance of traditional batik designs as closely as the symptoms of the development of modern batik designs in global market demand. The influence

this shift, conflicts of interest will naturally occur that cannot be avoided. A thought to preserve traditional culture in the face of new demands must accept and adapt to the new culture, traditional culture in the face of new demands must accept and adapt to the new culture.

While many people say that traditional art has not changed, it still adheres to the rules and standard rules from time to time for generations. In fact, although it is not as fast as modern art, traditional batik also gradually develops according to the times according to their respective lands. The batik designs, both those created by designers and at the request of consumers. Culture also develops according to the rhythm of changing times.



Picture 12. New pattern Contemporary Batik Kompeni, inspired from Javanese Myth, Title Roro Kidul Series (Source: Nuning Y. Damayanti)

These changes and developments bring batik art to re-emerge with various colors, shapes and purposes. The era of regional autonomy in Indonesia is underway is the era in which the emergence of the rise of traditional arts in each region. All autonomous regions have begun to record and observe the potential of the regions to be appointed, managed and developed as regional assets in the future. Traditional art in it batik reappeared to welcome the era of the global market. Ethnic batik reappeared with new faces and forms most people call modern and contemporary batik. The acceleration of global globalization also results in changes in people's behavior at all levels. Changes are evident in the need for housing, clothing, food, luxuries and so on. Changes in social, economic and political values or norms that affect international trade. Likewise in the batik production also changes and rapidly develops new or modern batik designs according to the creativity of artists, designers and market demands.

Culture continues to evolve in accordance with the changing times, science and technology and human intelligence. In this century of openness the influence of outside culture is so swift, it will directly or indirectly influence the existence of local culture itself. Globalization if interpreted as the spread of culture, traditional throughout the world by breaking through the boundaries of traditional rules, but globalization is driven by the advancement of information technology that causes changes in human culture.

6 Conclusion

Batik Kompeni is experiencing good development, especially in creation of new patterns and Indonesian). But that show the uniqueness of Western and Fastern agesthetic elements (European and Indonesian).

as well as interviews to get conclusions. This initial research shows that post-independence Batik artists created Contemporary Batik Print Art creations inspired by Batik Kompeni. Globalization is a future challenge that must be faced with caution in order to continue to have values and identity as a civilized nation. Indonesia batik Kompeni design is batik that was created based on norms, values, traditions and innovations that developed in Cirebon. These changes and developments bring batik Kompeni art to re-emerge with various colors, shapes and purposes. That batik Kompeni design can be recognized as a textile product with Indonesian nuances. One of them is the success in developing new motives, especially the Batik Kompeni contemporary which has become an attractive batik because of its excellent quality and survives with high economic value.

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