



Lilik Nurkhamid's Creative Process in Creating Painting Works in Tuban East Java

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Abstract

Creativity is a potential possessed by every human being in the world. Creating works of art cannot be separated from things related to creativity. Lilik Nurkhamid is an artist from Tuban who continues to create works of art. He also continues to be active in organizing art exhibitions to this day. The purpose of this research is to find out what is the source of Lilik Nurkhamid's inspiration, what is Lilik Nurkhamid's creative process in creating paintings and what are the visual forms of Lilik Nurkhamid's paintings with case studies of the paintings of Sahita Andaru, Dewa Ruci, and Aksmala Bambangtetuka. To get the answer, data collection was carried out using the method of observation and interviews with several sources, namely Lilik Nurkhamid as the main data source. After conducting research, it is known that her experiences are the main source of inspiration for Lilik Nurkhamid in creating works of art. The stages of the creative process that Lilik Nurkhamid went through in creating a painting include the idea stage, the idea processing stage, the preparation stage, the formation stage and the last stage of finishing. The visuals of her paintings represent the various life experiences that Lilik Nurkhamid has had.

Keywords: *Inspiration; Creative Process; Painting; Visual*

Introduction

Creating a work of art cannot be separated from everything related to the value of creativity. Through seeing, feeling, taking notes, and reading, you can get inspiring creative ideas. The element of creativity is the most necessary skill for an artist.

Creativity is a potential within every human being, not something that comes from outside. Human creativity was born with the birth of this human. From birth, the individual has shown a tendency to qualify. Creativity, as the ability to create something new to meet one's own requirements, essentially distinguishes humans from animals and machines.

When creating works of art, every artist has a way or method of bringing the artwork to life. These methods are used by artists ranging from finding ideas, selecting objects to creating works of art. Knowing an artist's creative process in creating a work of art requires focused observation to gather

information from the artist, family, friends, and the artist community. To find out the process of producing a work from start to finish within a certain period of time, we will study it using the concrete method.

This research on the creative process is devoted to Lilik Nurkhamid, an artist from Tuban district. This artist has been creating fine arts since he was young and is still actively creating. Until now, Lilik Nurkhamid continues to produce works of art, one of which is painting. Lilik Nurkhamid also occasionally holds art exhibitions. His art exhibition also received positive appreciation from the public. It's really interesting to know how Lilik Nurkhamid's process was in creating works, starting from the idea search stage until the work was finished. Like most artists, Lilik Nurkhamid is still working on the inspiration he gets. Lilik Nurkhamid's source of inspiration in his work is also interesting to know. Not infrequently Lilik Nurkhamid gets inspiration for her work from very simple things to inspire. It is from these several factors that the writer wants to know Lilik Nurkhamid's creative process in his work.

Some of the reasons above are considered sufficient as a basis for researchers to reveal what is the source of Lilik Nurkhamid's inspiration in creating paintings?, What is Lilik Nurkhamid's creative process in creating paintings? Aksmala Bambangtetuka? The aim of the research is to examine Lilik Nurkhamid's sources of inspiration in creating paintings. Describe Lilik Nurkhamid's creative process in creating paintings. Examining the visuals of the paintings by Lilik Nurkhamid Studying the paintings of Sahita Andaru, Dewa Ruci, and Aksmala Bambangtetuka. This research is expected to get the desired results in accordance with the author's goals and has the following benefits: For researchers, it can provide experience in the field of research and writing knowledge. And understand Lilik Nurkhamid's creative process. For institutions/institutions, the results of research on the creative process of Lilik Nurkhamid's paintings are expected to contribute to knowledge, add to library literature, in the field of painting. It is hoped that the wider community can provide knowledge and understanding about the development of fine art in Indonesia, especially the painting by Lilik Nur Khamid.

According to the Indonesian Encyclopedia, painting is the work of a painter who applies colored pigments to flat surfaces (canvas, paper, walls, panels) to create space for movement, atmosphere, and the resulting combination of elements. The shape created by Painting is an expression of aesthetic experience that is poured in a two-dimensional field by using visual media such as lines, colors, textures, and shapes. (Darsono, 2004:36)

Creativity is needed in the process of creating a work of art, both in the field of fine arts and in other fields. Artists must be able to organize and incorporate beauty into a work in accordance with the concept that accompanies the existence of the work itself.

The creative process requires a product, the product plays an important role in determining someone can be said to be creative. As stated by Amabile in Supriadi (1994: 9) "a person is said to be creative if according to the judgment of an expert or observer who has authority in that field that he is creative. Thus, creativity is the quality of a product or response that is assessed by expert observers. "Determination of creativity criteria involves three dimensions, namely, the dimensions of the process, person, and creative product" (Amabile in Supriadi, 1994: 12). In the process of creation, artists generally carry out or go through three stages. The first stage is the idea search stage, the second is the idea development, and the third is visualization (Yaya Sukaya, 2009:10).

The first stage is when the artist tries to come up with ideas and concepts. These phases are also called inspiration seeking phases. However, it is not uncommon during this early stage of sudden inspiration and inspiration due to unforeseen events and events. Artists do many things during this stage. Every effort is made to come up with ideas and ideas, trivial and simple things that are invisible to ordinary people can become an extraordinary source of inspiration for artists.

The next stage is the stage where the artist perfects or develops his ideas and ideas. At this stage the ideas and ideas began to be tried to be concretized. Developing ideas can be done by exploring objects through various approaches, for example literature studies, observing things around objects or other things that strengthen understanding of objects.

The third or final stage is the visualization stage into actual media. At this stage the ideas and the maturation of ideas are poured into the workspace according to the selected media and method. Bringing ideas to work doesn't always match their depth. Because this visualization process gives rise to new ideas and ideas, and the end result can be very different from the original sketch or model. Up to this third stage, the process of creating a work can be said to have been completed.

Methodology

Judging from the nature of the problems to be studied, the research used is qualitative with a research approach that is considered appropriate in this research is a case study approach. The location for conducting this research is Lilik Nurkhamid's boarding house or residence, which is located at Kampung Kuningan block i1, Caturtunggal, Depok, Sleman, Yogyakarta Special Region.

The source of the research data is the origin of the information or research data obtained. Primary data is data obtained from the main source or data that is directly related to the subject matter of the research obtained through interviews, observation. The main data source in this study is Lilik Nurkhamid.

Research on Lilik Nurkhamid's creative process in creating works of art uses data collection techniques in the form of interviews and documentation studies. Sources of information for this research that produce survey data include:Lilik Nurkhamid.

The object in this study is a painting by Lilik Nurkhamid namelyPaintings of Sahita Andaru, Dewa Ruci, and Aksmala Bambangtetuka. Research on Lilik Nurkhamid's creative process in creating works of art uses data collection techniques in the form of interviews and literature research.

Checking the validity of the data is very necessary in a qualitative study for the truth and level of trust in the data that has been collected. Data validity technique used by researchers is to use triangulation techniques. Through this inspection technique the data that has been collected is then examined by comparing the observed data, interview data with various informants and documentation data.

Results and Discussion

1. Profile of Lilik Nurkhamid

Lilik Nurkhamid is a Tuban artist who was born in the city of Tuban on January 29, 1999. Raised and educated by her father who is a farmer. His last education was at Yogyakarta State University. Lilik Nurkhamid has many achievements in the field of painting, namely 3rd place in the UNY art week in the 2018 painting competition, 2nd place in PEKSIMIDA in the 2018 painting competition, 2nd place (Poster) PKM-K in the 2019 UNY Student Science Week competition, 2nd place in PKM (Presentation) - K in the 2019 UNY Student Scientific Week competition, Favorite Champion (Presentation) PKM-K in the 2019 National Student Science Week competition, Champion in the 2022 Matra Kriya Festival Local Content Work Category.

2. Source of Inspiration

An artist does many things to get inspiration in his work. Every artist has his own way. Her experiences and the environment are most of the sources of all Lilik Nurkhamid's creativity in creating works. Some of the following things became a source of inspiration for Lilik Nurkhamid in the process of creating his works: Outward experience or visual experience that Lilik Nurkhamid got while watching a wayang performance. This can be seen from the several works that have been studied to describe Lilik Nurkhamid's visual experience. One of the examples in the painting uses the theme of wayang. Inner experience or aesthetic experience in the form of experience obtained from the processing of taste, soul and mind in the form of Lilik Nurkhamid's imagination or imagination. Example Lilik Nurkhamid is proud of her journey as an artist. With the birth of Lilik Nurkhamid's previous works, he was inspired by this pride and then poured it into a painting with the theme of wayang using the *sungging* technique. The environment is also one of Lilik Nurkhamid's sources of inspiration. The examples of flora applied in his paintings are inspired by the flora of the environment where he lives, namely Tuban district.

3. Lilik Nurkhamid's Creative Process

After data collection is done. It is known that several stages were carried out by Lilik Nurkhamid in the creation of his paintings. In general, the stages performed by Lilik Nurkhamid are not much different from other artists. The stages in the process of creating his work of art are as follows.

4. Idea Stage

In general, every work of art always begins with an idea or creative idea. Likewise, Lilik Nurkhamid's paintings also originate from a creative idea. This creative idea was obtained from Lilik Nurkhamid's visual and inner experiences which triggered turmoil in her mind and mind. Not infrequently inspiration in his work is also obtained from watching wayang performances, reading books and literature. Then contemplated and processed with his feelings and soul to get a perception of the aesthetic experience from the combination of watching a wayang performance and reading a book. It was from there that Lilik Nurkhamid made preparations for her creative process.

5. Idea Processing Stage

After contemplating and depositing the experience, there was a maturity of ideas. This was the most difficult thing for Lilik Nurkhamid. From the maturity of the idea will emerge the idea to solve the problem. As we know, of course every artist has a different imagination and viewpoint to process the ideas he gets. Likewise, Lilik Nurkhamid in addressing the ideas that emerged so as to get an idea of what design to visualize in his paintings. The picture in his dreams was poured onto paper in the form of a sketch so that it would not be lost.

6. Preparation Phase

At this stage Lilik Nurkhamid prepares all the necessities in the process of creating his work such as the tools and materials used so as not to interfere with the process of creating the work. The tools and materials used by Lilik Nurkhamid are of good quality so that the results of the paintings are maximized.

7. Formation Stage

After going through the idea processing process which includes refinement, development, and consolidation of ideas or ideas which were carried out in such a way by Lilik Nurkhamid. This was done with the intention of facilitating the process of moving objects onto the canvas using certain tools and materials and techniques. The painting technique used by Lilik Nurkhamid is a special skill that she got from experience, education and environmental influences. With the techniques he has used and his understanding, he is able to create works that have their own characteristics. The technique used by Lilik

Nurkhamid in painting is the *sungging* technique, but it is not uncommon for Lilik Nurkhamid to use the *cukil* technique to give aesthetic value to the wood used to frame the canvas.

The process of creating Lilik Nurkhamid's paintings is still in the conventional way, namely by mixing paint onto a palette plate or plywood using a brush or palette knife, then processing it by mixing other colors according to the expected results and diluted with water or oil according to the type of paint used. Sometimes the color Lilik Nurkhamid etches or uses is not a mixture of several colors, but one color that comes directly from a tube of paint. This color is used by Lilik Nurkhamid to make strokes form objects on the canvas.

With the stroke technique that has been mastered, Lilik Nurkhamid begins coloring the canvas. The formation of objects is done using a brush, through improvisational and varied color strokes on the canvas. By compiling and utilizing the ability of *sungging* techniques, the form or object displayed presents and supports the achievement of representation of ideas or ideas for creating works.



Figure 1. Lilik Nurkhamid's painting technique

In several works, Lilik Nurkhamid etched bright colors spontaneously and impressively on the surface of the canvas, in order to create a texture that looks real, unique and artistic.

8. Finishing

Lilik Nurkhamid's final stage in completing the work. In this stage, Lilik Nurkhamid reflected again on the work that was considered finished to see the deficiencies in the workmanship. Lilik Nurkhamid carries out careful, thorough and thorough control so that parts that have not been worked on optimally can be perfected again through gentle, thorough and patient strokes for the realization of the work with the quality to be achieved.

Painting works that have been completed are coated with clear spray paint so that the strength of the material can be maintained and well maintained in various conditions, so that these works are durable and long lasting. Thus, through several processes and various stages as well as logical, ethical and aesthetic considerations, Lilik Nurkhamid believes that the works that have been completed are worthy of being exhibited in a wider social field so that they can be enjoyed and appreciated by the general public. as part of the artist's moral responsibility in increasing the appreciation of art and culture in society, especially the people of Tuban district.

9. Visual Works

Indirectly, all of Lilik Nurkhamid's paintings reflect her simple and straightforward personality. From some of the works in this study it can be seen the simplicity of the elements and their composition. All of his works are visual representations of the life experiences he has acquired so far.

a. Sahita Andaru



Figure 2. Sahita Andaru
Source: Lilik Nurkhamid, 2022

From the works in 2022, it can be seen that the theme raised by Lilik Nurkhamid in his work is the theme of wayang. One of them is the “Sahita Andaru” painting which uses acrylic on canvas and gold paint on wood measuring 300 x 82 cm and using sungging techniques and woodcut techniques. The painting shows the composition of the royal environment structure. Arrangement of objects with forest nuances, stables marked with horses, palaces or kingdoms and large areas for war. Based on the visual experience gained and made it the inspiration for the work. The shape of the horse is visualized in a simple way, which can be seen from the color used, namely brown.

The story that the painting wants to convey is about the test that many Pandavas passed in the episode of Wirata, in disguise in a punishment that must be endured when they lose a game of dice with the Kauravas. In this disguise, the Pandavas cannot be seen by the Kauravas before the time comes so that the Pandavas disguise themselves in the kingdom of Wirata or the kingdom of their grandfather, in their hearts the Pandavas want to say that he is the Pandawa, the grandson of King Wirata Matswapati. The Pandavas underwent severe tests, from feeders, wanderers, market attendants, livestock slaughterers, dance teachers, to the maids of the Utari goddess, and the last test of this disguise was the rebellion of the Hastina kingdom and its allies. The time has come for the Pandavas to come out to protect their grandfather's kingdom. the matswapati, the kuravas have been beaten back by the pandavas, and finally the pandavas and the royal family of wirata gathered matswapati also apologized to all the pandavas and goddess Draupadi for not recognizing their grandchildren. The sincere feeling of missing Pandawa for his grandfather had to go through a very difficult ordeal. Something that we get must have something to do with what we chose beforehand, if we are not right in choosing something if it is carried out with sincerity, patience, and kindness will make beauty in the end, as in the story, disguise is the punishment given to the Pandavas for losing a game of dice, because of his patience while serving his sentence so that he can be reunited in a large family.

b. Ruci God



Figure 3. Dewa Ruci
Source: Lilik Nurkhamid, 2021

The next painting is "Dewa Ruci" by Lilik Nurkhamid with acrylic on the skin measuring 90 x 134 cm and using the sungging inlay technique in 2021. In the next painting "Dewa Ruci". Lilik Nurkhamid visualizes another experience. A painting taken from the character Brantasena, who is told to seek knowledge of true perfection (Sangkan Paran Ing Dumadi). In seeking knowledge of perfection Brantasena must dive to the bottom of the ocean to obtain it, even though it is impossible in reason, but what is based on faith and earnestly Brantasena gets the knowledge sought through Dewa Ruci that comes out of Brantasena's own body. Indeed, knowledge is within oneself, because the biggest difficulty is not seeking knowledge, but opening up the knowledge that is within oneself. Knowledge also adapts from ourselves,

c. Aksmala Bambangtetuka



Figure 4. Aksmala Bambangtetuka
Source: Lilik Nurkhamid, 2018

The next painting is "Aksamala Bambangtetuka" by Lilik Nurkhamid with acrylic on canvas measuring 150x100 with the sungging technique in 2018. Starting from a puppet character that was made

into a painting that tells the story of a knight from Pringgodani country, namely Gatotkaca. In this painting, Gatotkaca is trained in the candradimuka crater and during this training, Gatotkaca is tested in various obstacles which are depicted by a giant snake fighting Gatotkaca and in this training, the gods sacrifice their weapons so that they become glorious knights. In this painting depicts someone who wants to be successful must go through a difficult process and there must be great sacrifices in order to shine and enlighten those around him.

Conclusion

Based on research results and data analysis results that focus on the main framework. So it can be concluded as follows. The sources of inspiration for Lilik Nurkhamid in creating works so far are the various life experiences she has experienced. The experience consists of outward and inward experiences. The surrounding environment, the family environment and the social environment of the community are also other sources of inspiration.

Lilik Nurkhamid's creative process in creating works of art includes the idea stage, namely the stage of the emergence of working ideas, the idea processing stage in the form of processing the idea into an initial picture or sketch, the preparatory stage, namely the stage of preparing the tools and materials needed during the creation process, the stage of forming or visualizing ideas which has been processed into the media and finally finishing.

In terms of visuals, technique, and media, Lilik Nurkhamid is an artist who is almost the same as most East Javanese artists. Almost all of his painting media are in the form of canvas and acrylic. The theme raised by Lilik Nurkhamid is inseparable from her life experiences, both external and internal experiences but is sung in the form of decorative visual wayang. Not raising heavy themes in the form of criticism but tending to what has been felt before. The style and pattern of Lilik Nurkhamid's paintings tend to be decorative. Very closely related to his hobby which likes to enjoy wayang performances.

Suggestion

It is better if the existence and passion for work are maintained in order to achieve the ideals that have been desired since childhood, namely to become a great painter. Continue to experiment, explore and try to present new things and new themes so as to produce new and different works of art. The suggestions are prepared based on the research findings that have been discussed. Suggestions can refer to practical actions, development of new theories, and/or further research.

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