

CREATIVE PROCESS ANALYSIS OF CHUSIN SETIADIKARA IN CHUSIN'S REALISTIC PAINTING EXHIBITION, A THESIS

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Abstract: Painting becomes one of the media expressions and self-expression of artists in conveying and embedding every artistic idea. The realist painting of Chusin Setiadikara artistically exhibited in the National Gallery of Indonesia, certainly can not be released with the involvement of technology in the creative process. The use of cameras when processing the painting is a manifestation of the existence of technology covered in artwork before it is poured into the canvas. This paper aims to see the creative process in creating a realist painting by Setiadikara, and connect it with the role of technology in the process of creation, and to see the subject of creativity that appears and presented in the painting. In answering the problem, literature study is used to support the wealth of data in order to observe and answer the existing phenomenon. The results of this study indicate that Chusin Setiadikara not only talks about the realism form embodied in his work. He also alludes to the form of creative work that manifests in every work of his work. Camera used as Chusin as a vehicle to pour ideas/conceptual ideas that poured into the painting. Not only do the realities work, he also presents a new form of reality in his paintings.

Keywords: Creative Work, Chusin Setiadikara, painting, realise, technology

INTRODUCTION

Background

Talking about creativity is endless, he is able to flip through reality or the reality of life. If juxtaposed with art, it seems they have the same position. They are both abstract and have very high power to interpret. Creativity is a highly individual mental activity that is a manifestation of freedom as an individual. The creative man is a man who lives and runs his freedom absolutely. Creativity departs from the existing, from culture, tradition. Because the nature of creativity is finding something new or new relationships from something that already exists (Sumardjo, 2000: 80-84).

Discussion about creativity is often discussed in the realm of art. This is precise because it is true that the essence of art lies in creativity. But it should be remembered also that creativity is not only inherent in the realm of art, he also presents in other areas of human life, such as technology (Simatupang, 2017: 165). This is what Chusin Setiadikara did in his solo exhibition entitled Chusin's Realistic Painting Exhibition, A Thesis, March 16-25, 2011 at Galeri Nasional Indonesia. He put forward the style of photographic realism that he expressed through canvas media. The man born in

Bandung, West Java, in 1949, since the age of eight years has been familiar with the style of painting realism.

As we know, Chusin Setiadikara is famous for his realist painting style and photographic approach, which means that every painting model he created was first produced through photo media and newly poured onto canvas using Charcoal media and Oil Paint, the result is a characteristic of Chusin where In some of his paintings it feels like a collage, he combines his charcoal drawing with oil painting, some objects are sometimes made into one like carrying a veiled message of the meaning to be conveyed.

Chusin Setiadikara is a painter who mastered the ability to create realistic structures, sketches or drafts of pictures/paintings, and the ability to paint realistically (he is proficient in immersion). His ability to make sketches and drafts convincingly undeniable. For example, in making sketches for large-scale realistic paintings, he manages to overcome an aggravating need to keep moving back and forth (to adjust his field of vision), by sketching from a distance. To accomplish this, he attached a Conté crayon to one end of the 1.5 m stick. Using this, he is able to sketch from a distance. Chusin never used a projector to make his sketches or to complete his realistic paintings. He does not need this equipment because he has mastered drawing and painting techniques realistically. Both of these abilities evolved in parallel, and since 2002, he has incorporated unique images and paintings as his language of expression, both of which appear to be aligned in all his works (Supangkat, 2011).

Referring from what has been described above, the author will try to describe and analyze the painting of Realist by Chusin Setiadikara. The author will look at (1) how the creative process in creating a realist painting, and connect it with the role of technology in the process of its creation. To answer the question above, it takes a frame of mind in describing, analyzing, and looking at each painting, so the answers obtained are structured and accountable. To answer that question, the author will observe it using the Quantum Perspective approach of M. Dwi Marianto in his book *Art and Life Force in a Quantum Perspective* (2017). Quantum Perspective is the approach Marianto describes as follows:

The Quantum Theory, a theory that states that at the subatomic level, all matter and energy, whatever it is, at the same time possess property as particles, but simultaneously also as waves. In other words, at the subatomic level everything is duality, consisting of particles or waves, called quantum duality (Marianto, 2017: 59).

In the horizon of this understanding, realist paintings by Chusin Setiadikara will be viewed, examined, interpreted, studied, and interpreted by the quantum Perspective. That is, artwork or any phenomenon will be seen as a duality. Art is investigated from the particle aspect (an aspect of the particle) and from the wave aspect (the immaterial aspect). Back and forth, art is examined from the physical aspect, as well as the aspects of meaning attributed to it (Marianto, 2017: 60).

Methodology

This research is a qualitative descriptive research based on secondary data, using the books and official website about the painting that served as the object of research.

RESULT AND DISCUSSION

Realist Painting and Technology Role in it

Realism is a stream or style that views the world without illusion, as it is without adding or subtracting objects. In the history of Western art (Europe), the proclamation of Realism was carried out by the pioneer and character of Gustave Courbet (1819-1877), in 1855 (Susanto, 2012: 327). The realistic painting reflects the early concept of "representation" in the range of philosophical evolution, where the accuracy of copying reality is a fundamental issue. Here, representation is a "construction" that is entirely similar to "construction" in reality, the only difference being that the first is artificial (descriptive, or pictured in the image), and the last is real. Believing in these "similarities", they begin to believe that finding truth in a representation also means finding truth in reality. The accuracy in Chusin's realist paintings shows "the plasticity of the language of realistic painting". This plasticity is not just the ability to paint realistically. The brand of plasticity is interesting because of its linguistic innovation. At the beginning of his debut, Chusin exhibited a sharp and detailed-oriented realistic painting, as seen in his famous painting, *Kintamani I Market* (1995). In 2002, he changed the color policy he applied to his paintings, by limiting the color spectrum. He tried to present "subtle language" by relying on nuances. Chusin builds realistic images using white on the white surface (known as the white on white series). Now, his work once again shows a change in color policy. In line with its evolution, combining realistic images and paintings, it has developed a primary color spectrum that produces sharp colors (Supangkat, 2011).

To see Chusin Setiadikara's creative form of realist painting and the role of technology in it, the author will try to observe it through the reading of some of the paintings exhibited as follows.



Picture 1: Chusin Setiadikara, *Kids of Kintamani*,
Oil and Charcoal on Canvas, 150 × 285 cm, 2010
(www.cp-foundation.org)

The creative process of art is a leap from the immaterial, say from the initial idea that was small, indistinct, vague into something materialized so that it can be sensed, touched, and felt. When Chusin's painting is interpreted and interpreted, this means there is a material process to materialize or to blossom the particle. So in order to understand Chusin's painting, we must look and see it as a duality, because the

substance of something at the subatomic level is the wave or the particle. These particles and waves exist naturally to complement each other. In the perspective of Quantum Physics is termed the Principle of Complementarity, which states that the essence of all things must be seen as waves, but also as particles (Marianto, 2017: 66).

Painting Kids of Kintamani is one of the works on display at the National Gallery of Indonesia. This painting was made in 2010, using oil and charcoal on canvas measuring 150×285 cm. There are five human objects in the painting with the gaze depicted differently by Chusin. Kids of Kintamani or in Indonesian is defined as children Kintamani is a portrait of life in Pasar Kintamani Bangli, Bali. Chusin speaks about the social behavior that takes place around us. The use of black and white, as well as the selection of sharp lights, give cues to the reality that children face.

In the four series of paintings on Kintamani Market from 1994 to 2011, the market that lies in the hilly area above Lake Batur, it becomes the study of the various socio-economic changes that occur around us. Chusin presented the change through items such as a piggy bank, merchandise wrapping, clothing, and behavior patterns of people around the market. In the last series of his paintings, Chusin finds the merchants who already use cell phones as well as the girls who play the iPhone. The phenomenon of change was "only" Chusin documented through the camera as the main weapon in his hunt. When the Kintamani Market documentation was presented in the painting, Chusin brings together various camera shots to support his statement of the change. Second, the various changes are then a representation of the various changes that occur around us. Chusin understands that the market is the most transparent node, if we want to find immediately the various social changes that occur.



Picture 2: Chusin Setiadikara, *Kintamani Market III*,
Oil on Canvas, 130×180 cm, 2004
(www.cp-foundation.org)

Through the various "recordings" Chusin's picture shows how plastic "culture" is also invaded into areas that actually have so many choices to "simply" wrap stuff. Kintamani is a mountainous area rich in agricultural products, especially coffee and albesia wood. It's easy to find leaves or the like to package merchandise. And that's what Chusin recorded in the early series on this market. If "enjoyed" from this angle

Chusin is certainly not just a great recorder of visual offerings in Kintamani Market. He is also an artist, observer, and critic who understands correctly positioned himself. In Jim Supangkat's language, Chusin does not paint with head but sees and presents everything with the heart (body). Therefore, the paintings of Chusin always leave the drawing parts. He deliberately shows the structure of his work as part of his desire to come up with his ideas. That what he is recording is not simply a transfer of reality to photography, but he incorporates his ideas through his observation of change in reality.

In the work of Kintamani Market III, Chusin shows the market activity and the hubbub it describes very artistically. Unlike the previous paintings, in this work, he chose a color that tends to be soft by choosing a blue color as the background of his painting. The accuracy of choosing the angle using the camera is one of Chusin's expertise before he pours it into the canvas. Talking about technology issues, in this case, is the camera. Questions arise later Is the camera only used as a medium to provide ease in the work?

Before speaking more about the medium and technology, and what kind of technology is meant above. I will try to quote about Alih Wahana introduced by Sapardi Djoko Damono. Rather the vehicle includes translation, adaptation, and transfer from one type of art to another. Rides mean a vehicle, so the ride is a process of transferring from one type of vehicle to another. As a vehicle, a work of art is a tool that can divert things from one place to another. The rides are also interpreted as the medium used to express, reach, or display ideas or feelings. A vehicle is a medium that is used or used to express something; second, a vehicle is a tool to carry or move things from one place to another. Something that can be transferred can take the form of an idea, a mandate, a feeling, or just an atmosphere (Damono, 2014: 13).

Back to the question of realist painting and the role of technology in it. I see that the technology in question is a camera. The camera is made Chusin as a vehicle to put ideas / conceptual ideas that poured into the painting. In addition, Chusin also made a real transfer of reality into a realist painting. The reality is general, though not universal, in the sense that the same fact can be experienced by many people. However, the same reality is always experienced person by person, each with its own mental disposition and selfishness. In other words, the experience is individual, subjective (Simatupang, 2013: 9-10).

The creation of this new reality in visual form is one of Chusin's creative works, by transferring the vehicle (the real reality, the camera) embodied in visual works. Every medium that Chusin uses has its advantages and disadvantages. Like the eyes, the camera also has the recording power. This means that chusin does the second form of creativity that is the existence of layers of vision in the process of recording the real reality. Damono (2014: 15), then calls it a mode or a way of doing things, and multimodality sometimes refers to combinations of texts, images, sounds and sometimes refers to a combination of human senses: sight, refreshment, smell, touch, This means, Chusin shows a third form of creativity, which is a combination of senses. In recording the real reality, he uses vision and hearing. To create a new form of reality

in the visual work, he uses another vision (the eye of the camera), to perpetuate the real reality.

Chusin's Realistic Painting Exhibition, A Thesis, and Creative Space Creation

In the next discussion, I try to see it in terms of sounds and pictures. At first, the sound, just after that came the picture. Images can be imitations of something visible (humans, animals, etc.) (Damono, 2014: 24-25). This is at least the fourth form of creativity that Chusin presents in his work. The image problem then becomes more dominant and has a function (sign) that is more massive than the sound. When he made an observation in the Kintamani market, he heard so many sounds everywhere. Market hubbub, merchandise bargaining, and voices that may be sensed only with feelings. Then the sound is captured, processed, and manifested in the form of images (visual). As if he was trying to move the sound into the picture. I see that in this case, the captured sound is temporary. To make the sound so that it can be touched, "heard," seen, felt, Chusin presents it in the form of two-dimensional works (paintings).

The creation of the fifth creative space emerged when Chusin incorporated several rides, namely cameras and paintings. The two rides are interconnected and can not be separated from each other. Chusin shows the spectacle with different rides, which is a picture (painting), which was previously a sound. This shows that the two wars support each other and affirm, and sometimes intertwine each other (Damono, 2014: 31).

CONCLUSION

In the exhibition of Chusin's Realistic Painting Exhibition, A Thesis, Chusin Setiadikara not only talks about the realist form of reality embodied in his work. He also alludes to the form of creative work that manifests in every work of his work. The camera is made Chusin as a vehicle to put ideas / conceptual ideas that poured into the painting. Not only do the realities work, he also presents a new form of reality in his paintings. The layers of creativity are seen when recording the real reality, it uses vision and hearing. He also uses other vision (camera eyes), to perpetuate the real reality. He also wanted to show the strength of the image (painting), which has a more dominant function than the sound.

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