

Wax on, Wax off

Batik art of Indonesia

Indonesia

- <https://www.youtube.com/watch?v=PA7gFnYfBqo>



Indonesian Weaving

- <https://www.youtube.com/watch?v=p2-vYMv-nH8>
- <https://www.youtube.com/watch?v=4sH8P421Lbk>
- Basically there are three major textiles groupings: **ikat**, **songket** and **batik**. ... The Indonesian word ikat, which means to tie or bind, is used as the name for intricately patterned cloth whose threads are tie-dyed by a very painstaking and skillful process before they are woven together.

Ikat

Ikat is a method of tie-dying patterns onto thread before they are woven together. It is associated most with the Malay people of Nusa Tenggara, who still wear ikat in their ceremonial clothes and their everyday wear. The most well-known stuff— *selendang* (shawls), *selimut* (blankets), sarongs, burial clothes for the dead—comes from Sumba and Flores. Ikat is an Indonesian word that means “to bind.”

Ikat has traditionally been made by women with handspun cotton colored with dyes made from local plants and minerals, often featuring brown and indigo hues. These days more manufactured dyes and threads are being used but traditional methods are still prized.

Ikat methods are believed to have been invented over 2000 years ago in Vietnam and southern China and brought to Indonesia by the ancient Vietnamese Dongson culture. Styles and motifs vary from village to village and depend on the purpose of the item. In some places valuable pieces are given to brides as part of their dowry and valued pieces can only worn by people of high status. Some motifs are believed to have their origins among the Dongson people.

The first step in making ikat is spinning the thread with a spindle. The thread is often stiffened and strengthened by giving it a bath in roasted maize or grated cassava. Blue dyes have traditionally come from the indigo plant. Red dyes on Sumba have traditionally come from the bark and roots of the kombu tree. Purple is produced by dying with indigo and then with kombu

The threads are dipped in dye. Sections that are not dyed are bound together with a dye-resistant fiber. Separate drying is done for each color. The process requires great skill because the dyer works out in advance where the dye will appear for a design before it is even woven. After dying the cloth is woven with a hand loom.

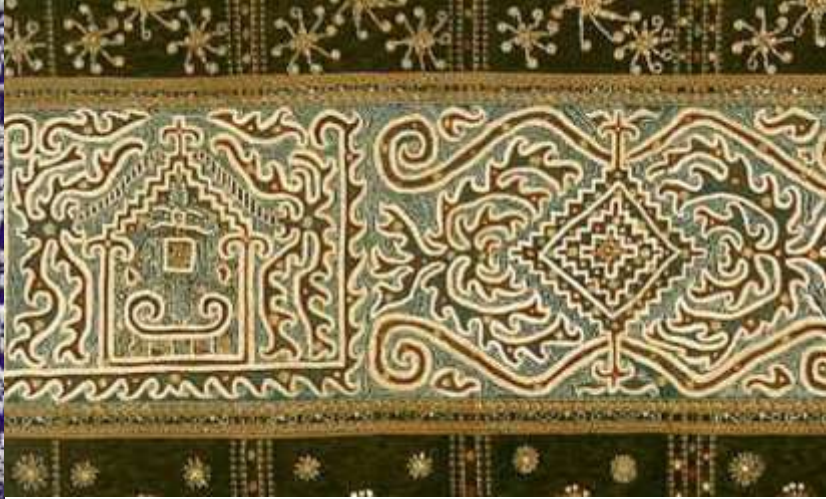
- <https://www.youtube.com/watch?v=KECV0ceXWkc>



Songket

Songket is a fabric that belongs to the brocade family of textiles of the Malay world today, Brunei, Indonesia, Malaysia and Singapore. It is hand-woven in silk or cotton, and intricately patterned with gold or silver threads. The metallic threads stand out against the background cloth to create a shimmering effect.

- <https://www.youtube.com/watch?v=VVMCNpeCWXY>



Indonesian Batik

Batik^[n 1] is an [Indonesian](#) technique of [wax-resist dyeing](#) applied to the whole cloth.^{[1][2][3]} This technique originated from the island of [Java, Indonesia](#).^[4] Batik is made either by drawing dots and lines of the [resist](#) with a spouted tool called a [canting](#),^[n 2] or by printing the resist with a [copper](#) stamp called a *cap*.^{[n 3][5]} The applied wax resists dyes and therefore allows the artisan to colour selectively by soaking the cloth in one colour, removing the wax with boiling water, and repeating if multiple colours are desired.^[4]

Batik is an ancient art form of [Indonesia](#) made with wax resistant dye on fabrics.^{[6][7]} Indonesian coastal batik (*batik pesisir*) made in the island of [Java](#) has a history of [acculturation](#), a mixture of native and foreign cultures.^[8] It is a newer model compared to inland batik, and it uses more colors, though the patterns are a lot less intricate. This is because inland batik used to be made by select experts living in palace areas, while coastal batik can be made by anyone.^[9]

Batik is very important to Indonesians and many people would wear it to formal or casual events. Batik is commonly used by [Indonesians](#) in various rituals, ceremonies, traditions, celebrations, and even in daily uses.^[10]

On October 2, 2009, [UNESCO](#) officially recognized the batik (written batik (*batik tulis*) and stamped batik (*batik cap*)) as a [Masterpiece of Oral and Intangible Heritage of Humanity](#) from [Indonesia](#), and encouraged the Indonesian people and the Indonesian government to safeguard, transmit, promote, and develop the craftsmanship of batik.^[1] Since then, Indonesia celebrates "the National Batik Day" (in [Indonesian](#): *Hari Batik Nasional*) annually on October 2. Nowadays, Indonesians would wear batik in honor of this ancient tradition.^[10]

In the same year, [UNESCO](#) also recognized "Education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in [Pekalongan](#)" as [Masterpiece of Oral and Intangible Heritage of Humanity](#) in Register of Good Safeguarding Practices List.

<https://www.youtube.com/watch?v=wylWYSHkzoQ>

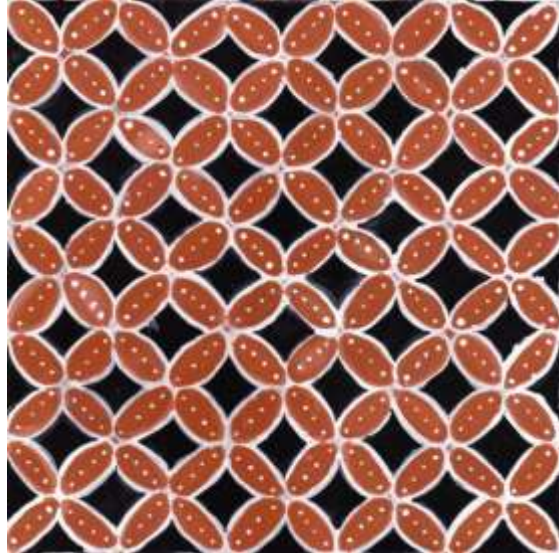
<https://www.youtube.com/watch?v=PLTmu5m5bFU> (use this)

<https://www.youtube.com/watch?v=-nsMFIZfBiE> (22 mins)

<https://www.youtube.com/watch?v=aiddPFI2X2M> (3 mins history in Java gppd)

Indonesian Batik

- <https://www.facebook.com/batikpopiler/videos/875455119501261>
(short)
- <https://www.youtube.com/watch?v=ptLnbNQ2AxY> (9 mins)





Imaroh

From the 2006 Yogyakarta earthquake to the COVID-19 pandemic, 52-year-old batik craftswoman Imaroh has endured many hardships to preserve the cultural heritage that has been a part of her life for decades.

- <https://www.youtube.com/watch?v=t86zi0aT9xc>



Chuah Thean Teng (1914-2008)

Datuk **Chuah Thean Teng**, also known as **Cai Tianding**, was a Malaysian artist who is widely credited for developing batik as a painting technique.

- <https://www.pbs.org/video/antiques-roadshow-appraisal-chuah-thean-teng-batik-textile-ca-1965/>
- https://www.youtube.com/watch?v=D3LPdFyM_qQ



Thetis Blacker (1927-2006)

Ann Thetis Blacker was an English painter and singer. She was noted for her richly colored pictures, especially using the [batik](#) wax-resist fabric dyeing process.^[1]

Blacker was born in [Holmbury St Mary](#), Surrey, England.^[2] She was the daughter of [Carlos Paton Blacker](#), a psychiatrist, and granddaughter of Carlos Blacker, a friend of [Oscar Wilde](#). Blacker intended to be a singer and studied with the German mezzo-soprano singer [Elena Gerhardt](#) in London. She appeared in the chorus at [Glyndebourne](#) opera in the 1950s and sang the role of "Mother Goose" in [The Rake's Progress](#) by [Igor Stravinsky](#).^[1] When her singing career was cut short by vocal issues in the mid-1950s, Blacker turned her focus to painting.^[3] She studied at the [Chelsea School of Art](#) in London and was taught by the wife of the artist [Leonard Campbell Taylor](#), Brenda Moore.^[1]

In 1970, Blacker became a [Churchill Fellow](#) and visited India, [Indonesia](#), [Iran](#), [Malaysia](#), Singapore, and [Thailand](#). She worked at the [Batik Research Institute](#) in [Yogyakarta](#), Indonesia. She went on to visit [Bali](#) and [Peru](#), influencing her style of brightly colored symbolic pictures using [batik](#) dyed fabric.^[4] A number of cathedrals and churches in the United Kingdom, the rest of Europe, and the United States commissioned her work including a series of five major pieces based on mythical themes: *Apocalypse* (at [St Andrew's House](#)), *Arbor Cosmica*, *A Bestiary of Mythical Creatures*, *The Creation* (at [Winchester Cathedral](#)), and *Search for the Simurgh*.

<https://marinaelphick.com/2014/10/21/batik-artist-thetis-blacker/>





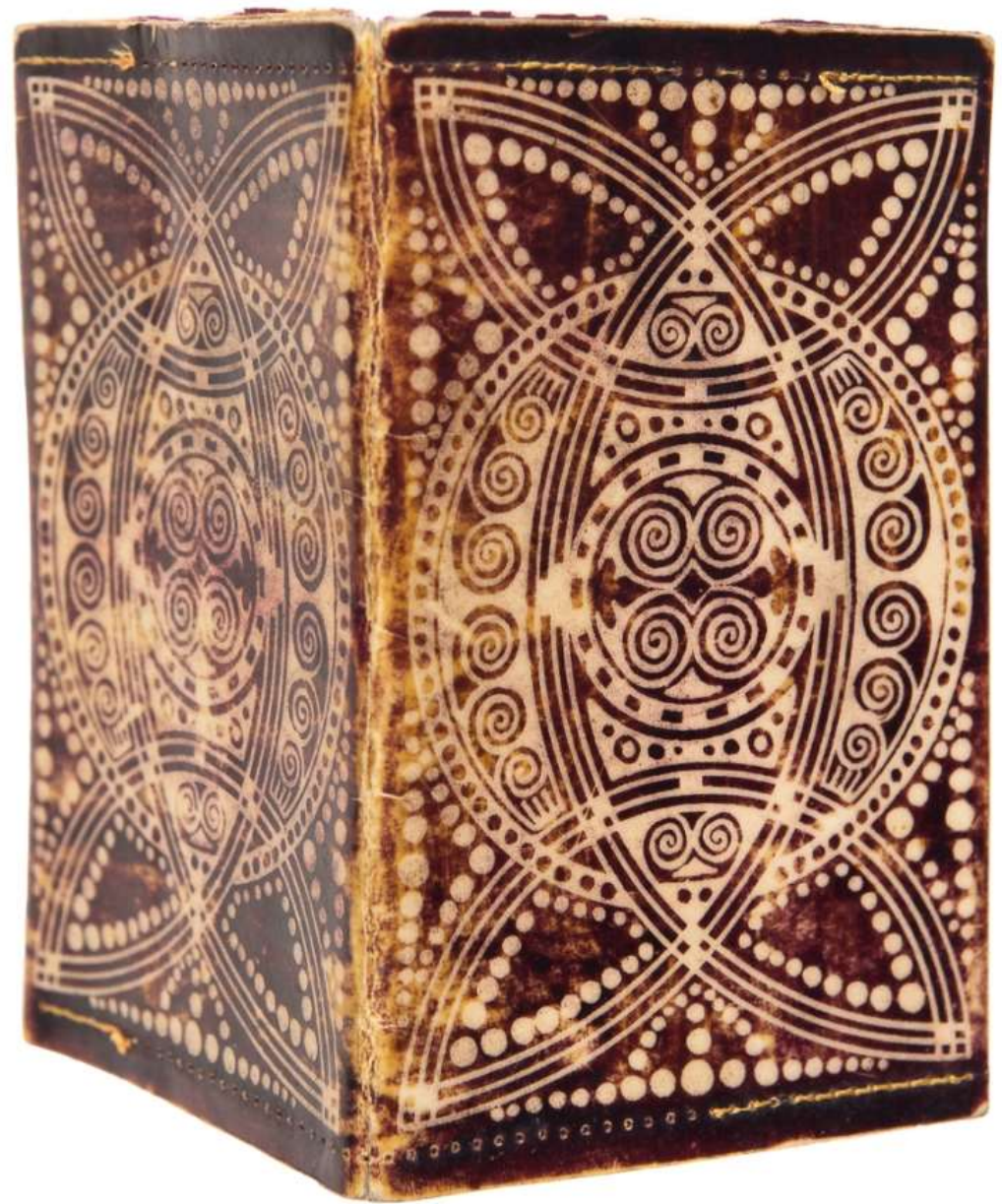


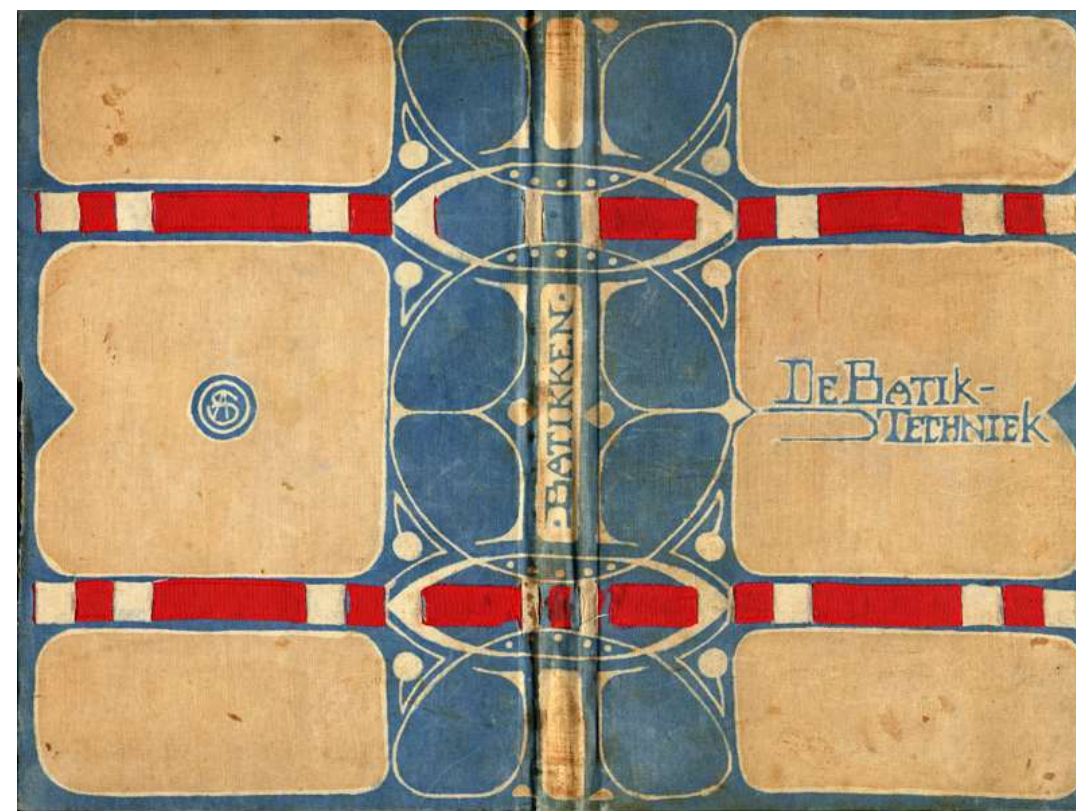
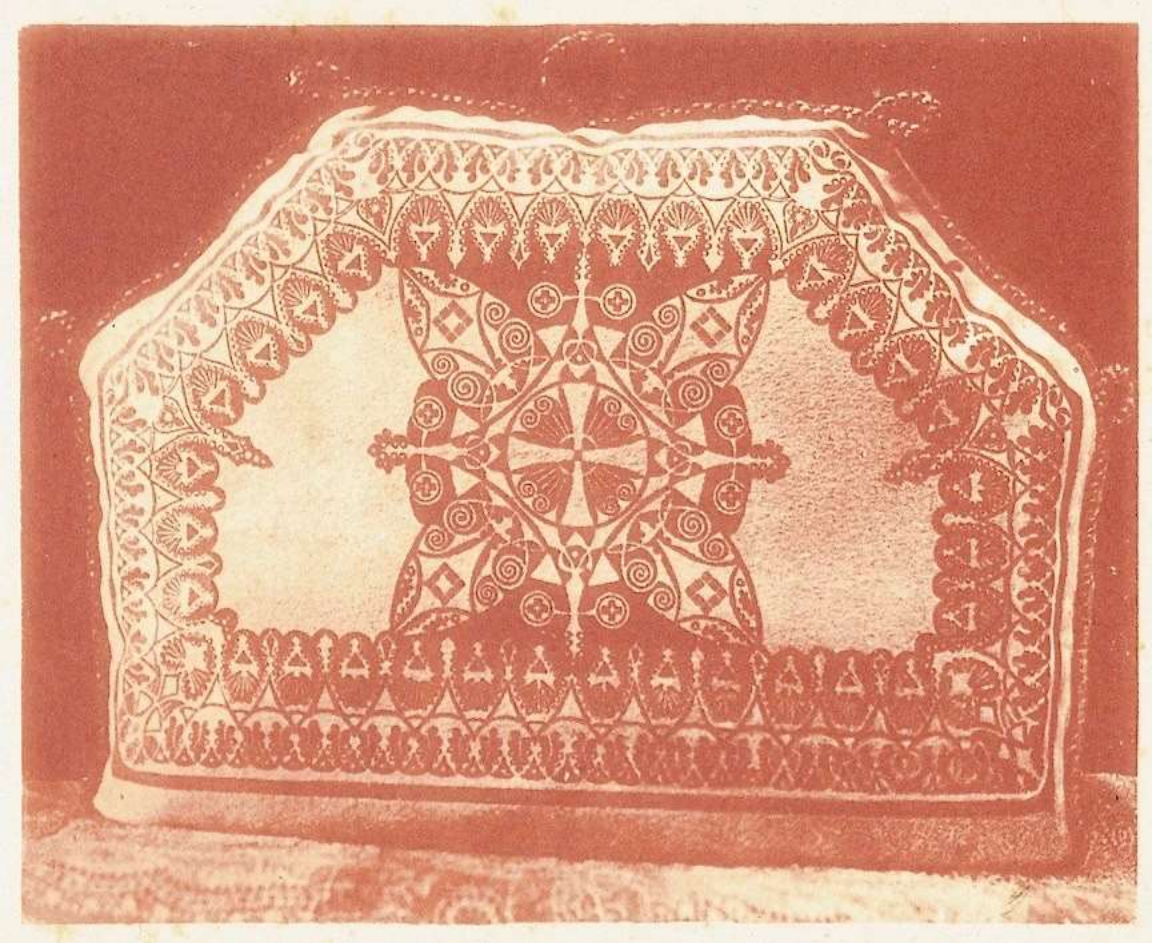


Theo Neuhuys

- Dutch--Used the batik process on parchment.

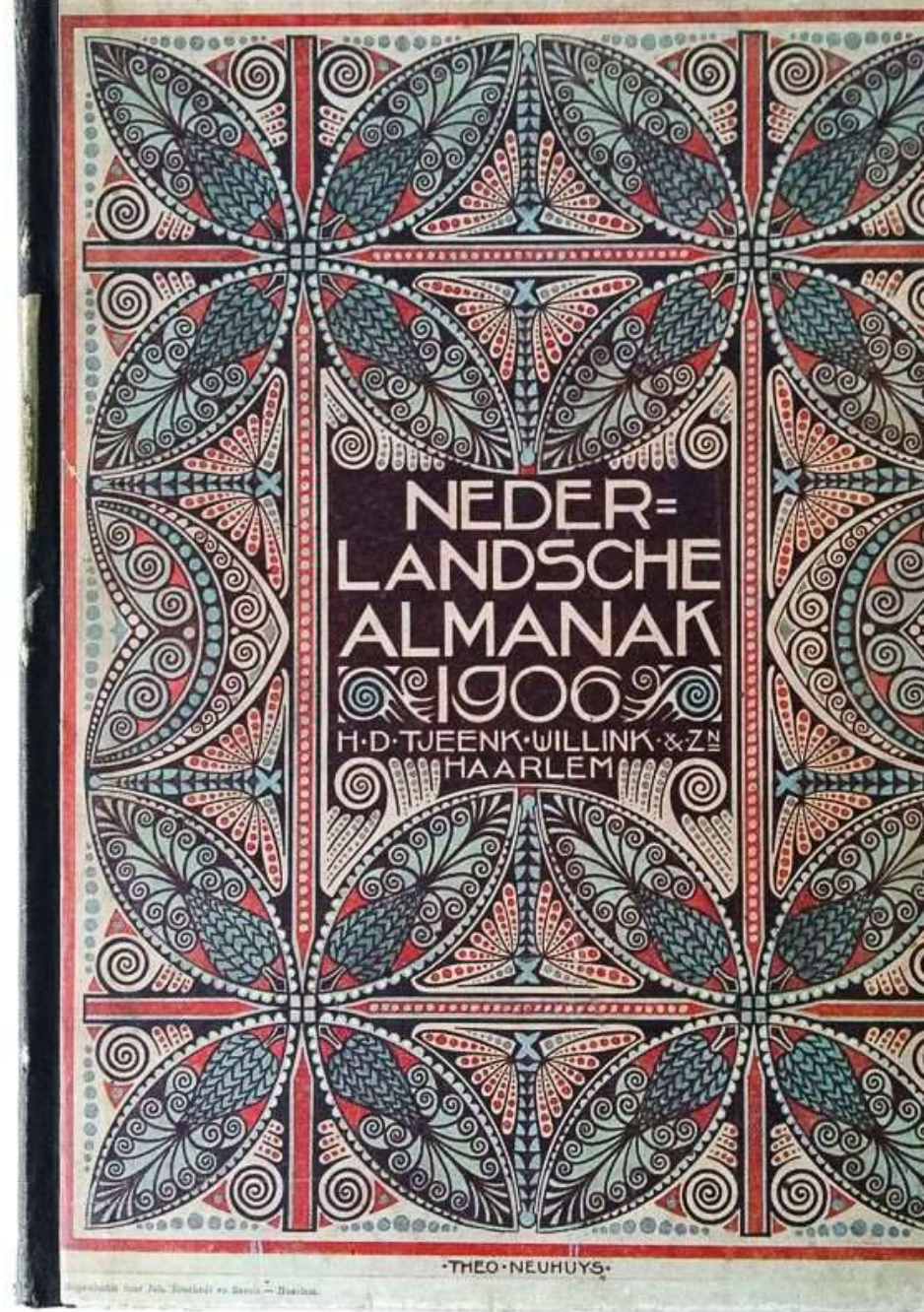






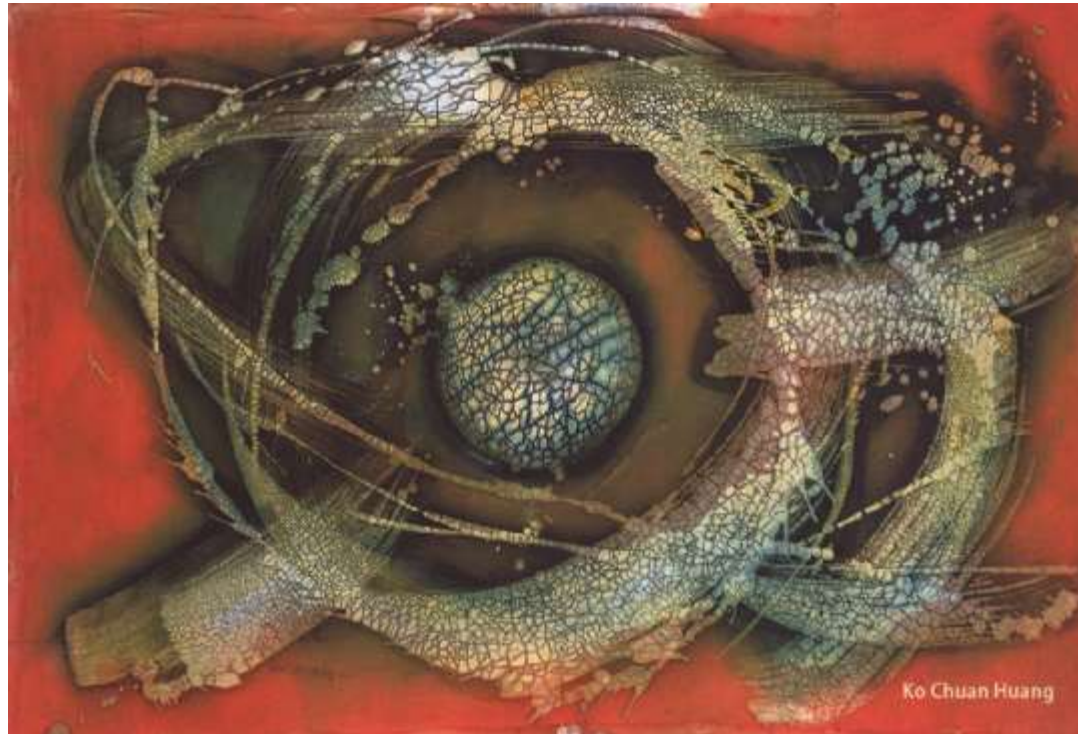


THEO NEUHUYS.



Contemporary Batik Artists

- <http://www.ilhamgallery.com/love-me-in-my-batik/batik-artists/>
- <https://www.youtube.com/watch?v=Egn4SaaTZ1o> (17 mins)
- The Batik Guild



Agas Ismoyo and Nia Fliam (ISNIA)



Nia Fliam, born and raised in Colorado, moved to New York City to pursue art studies. She studied at the Pratt Institute, where she became interested in batik. When Nia heard of the rich traditions of batik in Java, she began to research that, which led her to Java. Arriving in Indonesia in 1983, she began her study of batik with various batik artists.

Nia met Agus Ismoyo in Yogya in 1985. Very soon after that they began to develop their partnership, which led to marriage and the establishment of the batik studio Brahma Tirta Sari. They took to the roots of the Javanese batik tradition to continue its essence in a contemporary spirit. This search involved thoroughly grounding themselves in the aesthetics of Javanese batik as well as an intensive, ongoing research into traditional Javanese Kejawen philosophy of which batik is the most profound visual expression.

This research has given birth to a form of batik art which is in their own style while maintaining a deep respect for that which has preceded them. Ismoyo and Nia have never felt that they were borrowing from traditional motifs, but rather continuing and preserving the essence of the motifs themselves. According to them, batik with all its manifold aspects, is a living tradition. They have layer by layer reached for the essence of the creative process which has resulted in the sacred motifs based on the philosophy "kapti kerdating sukma" ("work that has been created by vibration from the soul"). Ismoyo and Nia approach their work by holding as their ideal the way of the "empu" batik maker (a Javanese term for a master who has excellent technical skills, deep philosophical grounding and expert skills in meditative practice) would have approached the creation of sacred motifs. As the present situation is different from the time sacred motifs were created many centuries ago, they feel the motifs need not take the same form. This is the way Ismoyo and Nia attempt to preserve the tradition of batik. They are not tied to a physical form, but attempt to find the spirit of each of the sacred motifs.

Sometime ago in their attempt to understand these traditional motifs, they realized they must find a process that is not just about individual creativity but a collaborative process. They create their fine art pieces and produce their commercial cloth with the help of more than 25 other members of their studio. While having mastered the conventional technique of batik they also work with forms of 'cap' (copper stamps used to apply the way) and hand batik. They do not feel in anyway as though they are limited by the nature of the technique of batik.

In 1994 Ismoyo and Nia opened up their research into symbolic meanings, traditional art making and contemporary art versions of these in new contexts, to collaborations with several groups around the world. This journey has taken them to Australia, America and Africa. In 2005 they worked with artists in Mali and Nigeria, bringing Nia's journey from her original interest in batik full circle. During the 2007-2008 school year, they were at the Given Frostic School of Art as Fulbright artists in residence.

In 2004 they were awarded the Seal of Excellence by UNESCO/AHPHADA for superior crafts. Ismoyo and Nia have exhibited their work in Southeast Asia, Australia, Africa and the United States.

<https://www.youtube.com/watch?v=TkBq7ruwLa0>

<https://www.youtube.com/watch?v=BaY3hEY9cb8> (long and boring)





FATIMAH CHIK

Born 1947 in Johor, Fatimah Chik was trained as a textile designer in the MARA School of Art and Design. In 1971, after graduating from the establishing batch of the textile and fashion department, Fatimah worked as a designer for MARA Handikraft. She then met Tengku Zubaidah who was conducting research at the centre. A year later, Fatimah was working for Tengku Zubaidah as the first textile designer of KutangKraft at Sungai Penchala.

In 1974, Fatimah taught at the MARA Institute of Technology as a part-time lecturer. The following year, she made a trip that would shape her art for years to come: "I followed my late husband to Hawaii for 2 years. That's where it all began. While I was there, I researched about textile traditions and symbolic motifs from the cultures of Southeast Asia such as the Dayak, Batak, Sumbanese, Minangkabau, Toradja and Malay... It was then that I cemented this interest." In the words of Leong Tuck Yee: "[Fatimah] discovered herself and her cultural heritage roots. She now realized that – she actually belonged to a larger, very rich and complex regional culture and civilization."

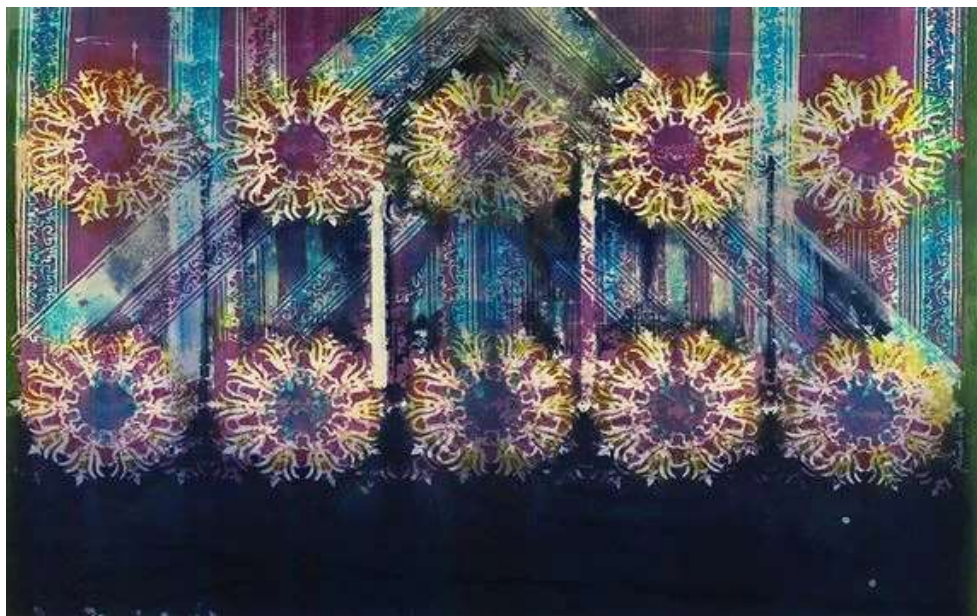
In 1984, Fatimah returned to Kuala Lumpur, already seriously delving into batik. In her experimentations, she intended to produce work for fashion but then considered creating for art. "Because my husband was a writer, art historian, sculptor and painter, his field was conceptual or Fine Art. I'm not in that category, being trained as a fashion designer, but as I moved along with his group I put aside the idea of fashion in my mind and worked toward trying to transcend into the context of Fine Art," Fatimah explains, "So the 80s was when I started this transition from batik as a craft to batik as art."

The reception towards Fatimah's batik art was tremendous; she enjoyed widespread media coverage for her innovative approach to batik art: "Our society thinks that textile is garment, apparel, fashion; batik is sarong, baju kurung, etc... the newspapers described my approach as a breakthrough and I was also on television. Before me there was Dato' Tay Mo-Leong, Khalil Ibrahim and Chuah Thean Teng, but they created batik with a Western drawing technique while I am totally Eastern in my block stamping, even in my qualifications I am local," says Fatimah, "When I started batik art, I was not exposed to the art scene. I participated in Young Contemporaries at the National Art Gallery at the age limit of 35, and managed to have three works exhibited. That really gave me a boost, a big push that got me to do it seriously."



- <https://www.youtube.com/watch?v=NHOB-B0p4Qw>





Amri Yahya

September 22nd, 1939 in Palembang, Amri Yahya was born. Both of his parents were farmers, and neither of them could read. The family was poverty-stricken. When Amri turned 12, his father passed away. Since then, every day after school, he had to help his mother with her work at the field. As he grew older, his interest in art grew, and he decided to attend the Indonesian Art Academy (ASRI) in Yogyakarta. After he graduated, he focused entirely on becoming an artist. His hard work bore fruit, as he became a member of UNESCO's International Association of Art in Paris, France.

In Yogyakarta, he met a woman that soon became his second wife. Her name was Soed, and she owned a batik business. The union of the two piqued Amri's interest to creatively explore and experiment with batik, giving birth to the contemporary art of batik painting.

Amri's interest in batik went deep. He conducted his own research into the art and wrote a book on it titled "The Art of Batik Painting as a Means to Raise Appreciation for Contemporary Art". Amri was not only an artist but also a teacher in several universities in Yogyakarta, and he was one of the major proponents for contemporary batik painting in Indonesia.

- <https://unlockartbyemeridienjakarta.com/home/amri-yahya-and-the-contemporary-art-of-batik-painting>





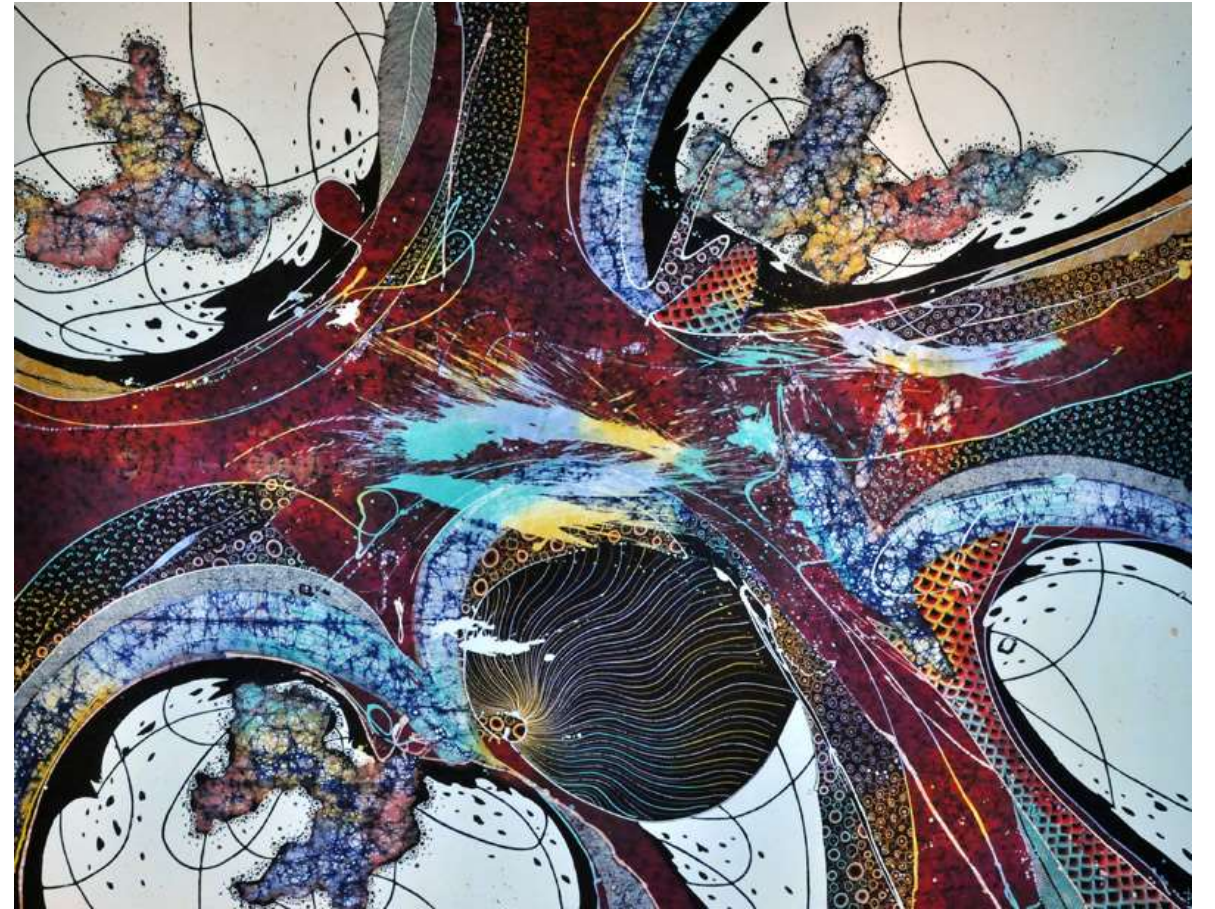


Sarkasi bin Said

Sarkasi bin Said (b. 1940), better known as Tzee, is a Singaporean batik painter known for his **unconventional wax-resisting technique**, bold use of colours and depictions of nature. By employing abstract and modern techniques, Sarkasi portrays vibrant and intricate decorative elements in his works.

<https://vimeo.com/395610489> (good)







Rosi Robinson

There is something about batik that is magical and alluring. I can't believe it, but batik has been my passion for the last 50 years!

I was introduced to batik in 1970, whilst studying for my PGCE in Bristol, UK - after graduating from Vassar College, NY, USA with a B.A in History. For 43 years I was an art specialist in primary schools in both Bristol and Sussex, UK - the last 28 of them as Head of Art at Cumnor House School in Sussex. A large number of my students won awards for their batiks. In July 2013, I retired from full-time teaching.

Over the years, I have exhibited and taught batik workshops to adults and children in the UK, Luxembourg, Germany, Canada and USA. I lectured and exhibited at Batik Symposiums in China (twice), Japan, Germany, Belgium (twice), Indonesia, Canada and in the USA. I was one of only three UK textile artists to exhibit at the International Textile Art Biennale in Haacht, Belgium in February, 2015. Since 2001, I have exhibited four times in the Foyer of the Barbican Library at the Barbican Centre in London. I've also had exhibitions at the Oxmarket Gallery in Chichester and the Horsham Museum and Art Gallery.

<https://www.youtube.com/watch?v=6FZSfOt4xSI&t=92s>









Yuko Nakata

Born in Sapporo, Hokkaido, Yuko Nakata is a talented artist from Japan. She graduated from the Institute of Fine Arts Junior College, graphic design program in Tokyo. For 13 years she worked as a graphic designer in an advertising campaign. Nakata visited Indonesia for the first time in 1977 and has since started collecting batik fabric and batik pictures. In she 1999, began to study the traditional skills of drawing batik in Bali. Then became a freelance illustrator. She studied traditional drawing skills of batik in Indonesia (Bali), the birthplace of this form of art. Nakata is the author of many books on the technical execution of batik and is constantly engaged in the lessons. As a result, her beautiful art works are the winners of numerous prizes and awards. Yuko Nakata is a member of “Hokkaido Illustrators” and an instructor of Indonesian batik in Sapporo, Japan.

<https://viola.bz/indonesian-batik-by-yuko-nakata/> (web site)

<https://www.youtube.com/watch?v=-eDbbErjvWU> (just images)









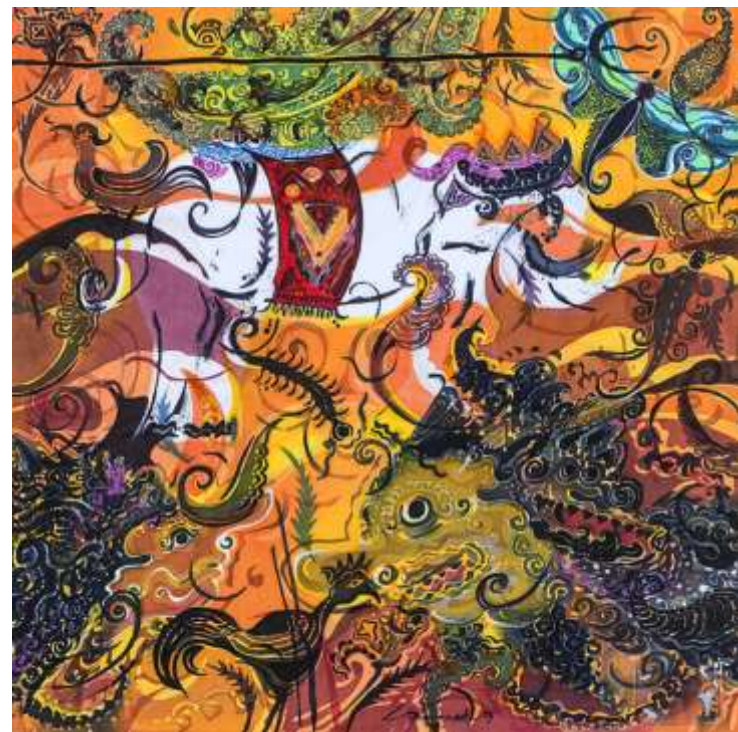
Tumadi Patri

- https://www.youtube.com/watch?v=pThHII_qdf0
- <https://www.youtube.com/watch?v=IVdWiO76-Wo> (8 mins)

The Power of 'Wayang'

The power of batik painting embedded in the faces and the unique structure of 'wayang'. Every character of the 'wayang' possesses its own characteristics of magical power. 'Wayang' symbolizes the people and the surroundings. Every colour has its own identifications. For instance black represents blood and meat, brown represent the sky, yellow depicts the air and red reflects anger. Every paintings contains its stories of comedy: war, laughter and history. The painter acts as a story teller, directing and casting its characters of the wayang players. The alternative of colours will result the audience to be joyous, satisfied and thinking collectively to be effective. The Javanese gamelan music is the combination of thoughts and composition. Painting that exemplify the 'wayang', it is a cultural development, continuity in the observations in the 'wayang kulit'. As a batik painter of 'wayang kulit' or puppet's, I'm responsible to inherit and preserve the tradition of national heritage. As it is pertinent to our cultural, it ought to be preserved in any way.







Mary Patricia Stumpf



In my approach to batik, I have taken something very traditional, learned all of the rules and then broken them, establishing my own language within the medium. The idea to convey what we know intimately about what we are seeing but to allow the convergence of sight, knowledge and spiritual interpretation, gives new voice to the work. It is an attempt to encounter honesty. My first exposure to Batik came in a basic studio class taught by Catherine Milovich at Southern Illinois University in 1962. I was captivated and I excelled in the medium. I have devoted my art life to the medium.

In 1962 Batik was considered a “craft” rather than a “fine art form,” at least in the United States. Batik was not allowed to compete in fine art competitions at that time. As an artist, I believed this closed-minded, purist theory and application was wrong. I honed the medium until it could not readily be identified as Batik, entered the work under the “Mixed Media” category, got into exhibits and won awards. So much for the purist rationale.

There has been significant change in the art world since that time, thankfully, and yet some of the old confining, restrictive ideas permeate and linger in some fine art museums, even in 2019. You will find very little Batik in fine art museums—craft museums, yes, but not in the general fine arts museums.

Breaking into this closed environment has been an objective of mine, as well as many Batik artists all over the world, because we believe in the merit of Batik. The only way I knew to approach this brick wall was to create the most unique and highest quality Batik possible. It has taken years, even decades, of work to explore and refine the process. To have the work stand side by side with quality work with every medium in our museums has been an objective. Awards, grants, exhibits, etc., confirm my ability in Batik. A level of expertise has been achieved through innovation, hard work and dedication.

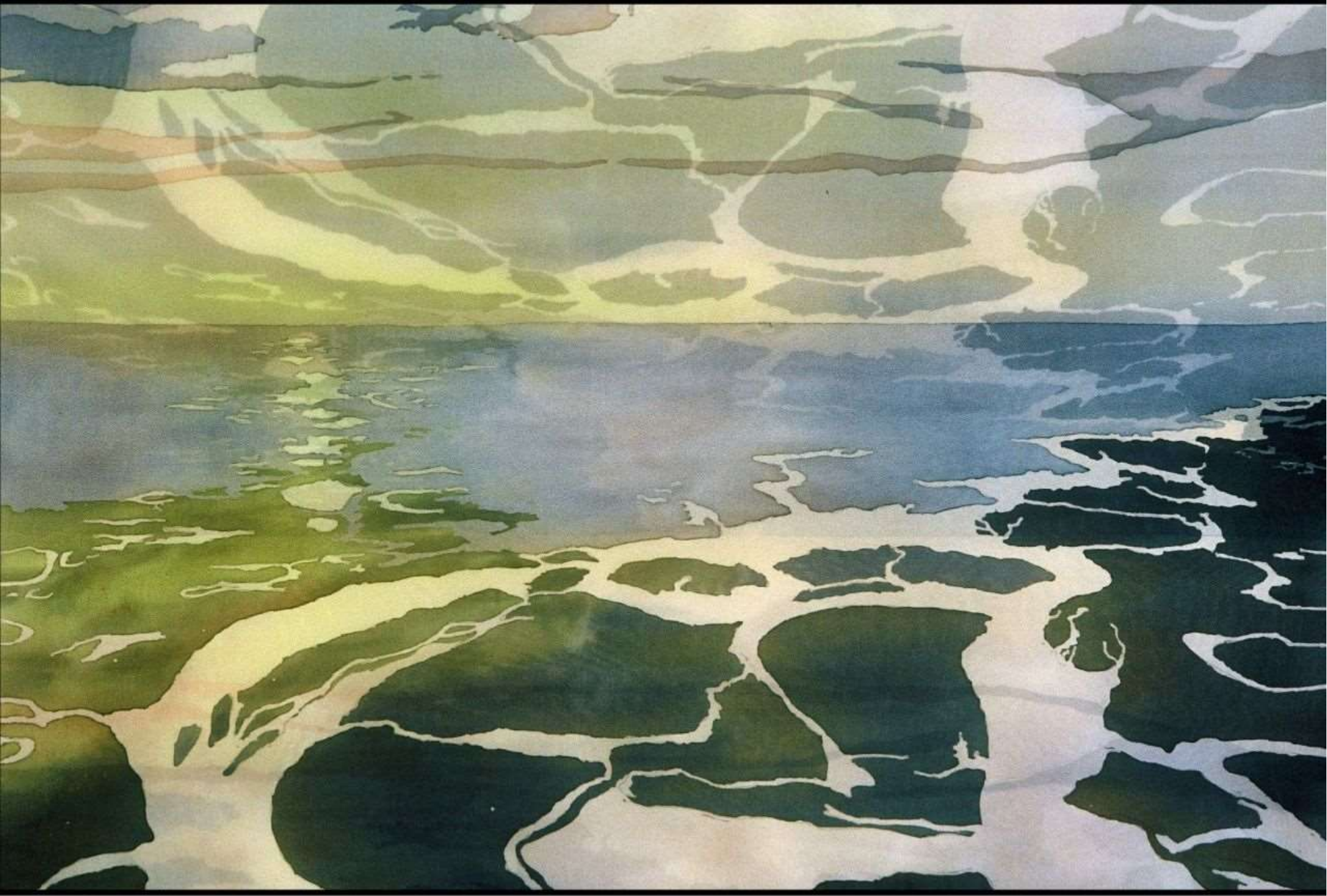




"Opposites Attract"

Batik on Cotton

(C) Mary Patricia Stumpf





Henry Moore

Wax resist painting

Henry Moore's most famous drawings are those that he made during World War 2, when he was commissioned by the War Commission to visit the public air raid shelters that people had set up in the London Underground. One of the techniques Moore used in these atmospheric artworks was wax resist drawing. Join in with our workshop and discover how wax crayons and colour wash can be used to create effective art. Explore how Moore used silhouettes and perspectives to add depth to his drawings.

- <https://www.henry-moore.org/whatson/2019/08/14/wax-resist-wonders#>
- <https://www.youtube.com/watch?v=NHTsmJ39dTI>
- <https://www.youtube.com/watch?v=vfKqUT8PZbo>



N. H. Stubbing (Tony Stubbing)

N.H. Stubbing (born 1915), Eduardo Saura (1930-88) and Joan Miró (1893-1983), who met in the deep recesses of the Caves of Altamira in Northern Spain. Surrounded by colourful pictures of bison, wild boar and deer painted by the Magdalenian people between 19,000 and 16,000 BC, the group met to discuss the direction of contemporary art in the aftermath of World War II (1939-45). Although the '[School of Altamira](#)' was short-lived, the sight of these prehistoric paintings was to profoundly influence the direction of Stubbing's work.

Untitled is one of a number of works by Stubbing using the wax resist technique. After [drawing](#) the design on the [paper](#) with a wax crayon, Stubbing has applied water based mixtures of paint, in this case [gouache](#) and [watercolor](#), which do not adhere to the waxed portions of the piece. Gradually, therefore, the design shows through. The hieroglyphic marks are references to [primitive](#) art, a source frequently used by members of the Altamira group in their search for spirituality and meaning. Herbert Read commented on the Altamira cave paintings: 'The meaning of these signs is unknown, but it is probable that they had some function in the magical rituals of prehistoric man ... they still convey a magical effect' (quoted in *The Tate Gallery 1986-1988*, p.495).



David Kibuuka

Uganda-Toronto

In 1983, David Kibuuka immigrated to Canada to finish his studies at the Ontario College of Art and Design.

Over the past 20 years, David has owned and operated art galleries in Toronto and Los Angeles. His loyal clientele consists of collectors from the business, sports and entertainment communities. As well, David's humanitarian efforts have supported a world wide fundraising effort by Unicef from the years of 1990-1993. David's images decorated four greeting art cards which were sold world wide to benefit Unicef.

In 2005, collaboration between World Vision Canada, Artistic Canada and David was formed to produce posters using David's images for the purpose of raising money to benefit "Hope initiative" which provides prevention, care and advocacy programs for children and those affected by the HIV/AIDS pandemic in Africa and in 2007 David founded Lumu Kabasindi Foundation to directly fundraise for orphan children in Uganda (East Africa).

His virtual gallery at www.zimbecollectioninteriors.com gives David the time to follow his passion which is teaching Modern Batik Art Technique to empower the next generation of artistic youth. His workshops have been held in the USA, Canada, Africa, Europe, and in several Caribbean countries.

https://www.youtube.com/watch?v=V3_XPTAHQpU

<https://www.youtube.com/watch?v=AKjkgGto8II&t=43s> (modern batik—students in Toronto)



Assignment Suggestions...

- Use a wax resist in a painting (you can use crayon, candle wax, or bee's wax, etc.)
- Create an artwork inspired by the patterns of Indonesian textiles.
- Tie-dye a piece of cloth
- Use tie-dyed cloth in an artwork