

Learning Appreciation of Abstract Painting to Improve Creativity in Visual Communication Design Student at SMKN 14 Bandung

¹Annisa Bela Pertiwi, ²Marisa Astuti, ³Arus Reka Prasetya

Abstract--This research was conducted in an effort to increase the imagination, creativity, and student learning outcomes of Visual Communication Design programs at SMKN 14 Bandung through appreciation of abstract painting. From appreciation of abstract painting activities, students are expected to be able to obtain aesthetic experience from their needs to fulfill the sense of beauty, develop the ability to visualize, and also be useful to facilitate the process of students' art work in learning Visual Communication Design. The study in this research uses classroom action methods which are carried out through a quantitative approach. In this research there is an analysis of students' perceptions of abstract paintings to show students' knowledge and response about abstract painting. In addition there is an analysis of psychomotor abilities in the form of the practice of abstract painting to measure aesthetic experiences and the results of students' perceptions when appreciating abstract paintings, resulting in an urge to create abstract paintings.

Keywords--Appreciation, Abstract painting, Creativity, Visual communication design

I. INTRODUCTION

In the process of learning visual communication design at Vocational High Schools, a student is often required to be able to produce creative ideas and ideas which are then packaged and presented in a visual form. This is necessary because after graduation, students are expected to be more productive in creating a design work or visual communication media using text and images that have effective information. Because not everyone in the community is able to easily receive messages in visual form rather than in text. To realize an effective visual message is needed a creative and innovative mindset.

To be able to think creatively and innovatively, a student must be able to see things in a new way, which is usually not seen by others. Creative people, generally know the problem very well and discipline, usually they are able to do something that deviates from traditional methods. The creativity process involves the existence of new, useful, and unexpected ideas but can still be implemented. The creativity process also involves a mental attitude and aesthetic sensitivity that serves to produce beautiful and interesting visualizations in a work.

Efforts to foster students' mental attitudes and aesthetic sensitivity can be done through artistic appreciation activities. Through the experience of appreciating and working on art, students can learn to communicate through images, shapes, and foster a sense of pride when expressing their ideas, ideas, and feelings. The mental attitude of students to appreciate the artworks of others in the process of artistic appreciation will emerge more than before, and

¹Widyatama University
annisa.bela@widyatama.ac.id

²Widyatama University

³Widyatama University

the attitude of underestimation or underestimation of other people's artwork will disappear by itself based on the student's own experience.

Abstract painting is a result of creation that contains a high aesthetic value because the elements of art in it consist of elements of lines, shapes and colors without containing other purposes that are not pure. The practice of abstract painting is one of the important aspects that can increase students' appreciation of artwork, because if students experience the direct process of creating paintings, they will know their ability to create these paintings. In addition, through art appreciation students are able to think creatively and freely, without having to always stick to the limitations of logic and reality. So that by understanding it is expected in the future students can be more free in expressing their actions, reactions, emotions in the process of art work.

II. METHOD

a. Research Methods

In this study the classroom action research method is carried out with the following steps:

- 1) Planning. This stage includes problem identification, problem formulation, problem solving.
- 2) Implementation. At this stage several activities are carried out, namely:
 - a) The basic theory of abstract painting is given through the lecture method and continued by filling out questionnaires by students.
 - b) An appreciation activity of abstract painting by students through observing photographs of reproductions of abstract paintings of Indonesian artists and Western artists.
 - c) Practice painting abstracts in class.
- 3) Observation. This stage is carried out to find out the aspects of knowledge, attitudes, and psychomotor students towards abstract painting during the implementation phase.
- 4) Reflection. This stage is carried out to find out the shortcomings and strengths at the time of the research, reflection is also carried out to find out which sides are appropriate and which sides must be improved.

b. Assessment Method

To assess student learning outcomes, measurements are taken through questionnaires, observation sheets, and abstract painting practices. Assessment of perception and attitude analysis is carried out through evidence-based assessment using a 360 ° approach. Evidence can be in the form of data, documents, behavior, etc. that can be identified by an assessment through reviewing, observing, and extracting information from related parties. After that the assessor records all the evidence identified in the place provided in each assessment criteria. The assessment of students' psychomotor analysis was carried out using the method of assessment of the art of primary and secondary education, which refers to Ministerial Regulation No. 20 of 2007, namely: valid, objective, fair, integrated, open, comprehensive and sustainable, and systematic.

The scoring system used is based on the Standards of Value and Predicate for Normative and Adaptive whose assessment results are stated from the range of values 1 to 100 and can be divided into four assessment categories, namely 'Very Good', 'Good', 'Enough', and 'Less' with the following conditions.

III. RESULTS AND DISCUSSION

This study involved 24 students of class X of the DKV Study Program at SMKN 14 Bandung. Where in this study the process of analyzing student perceptions and analysis of psychomotor abilities of students was carried out. Analysis of student perceptions of abstract paintings was assessed through two aspects, namely the knowledge aspect and the attitude aspect. Knowledge aspects are assessed through the level of understanding and experience of students regarding abstract painting which is explained through discussion of the theory and filling in questionnaires. In the discussion theory explained about the classification of abstract painting works categorized into six techniques including: techniques using natural forms (Pure Shapes), techniques using continuous drawing lines (Continuous Line), Silhouette techniques, semi abstract techniques, and free expression technique (Jabarullah and Hussain, 2018).

Table 2.1: *Value Standards and Predicates for Normative and Adaptive*

Grade	Category	Alphabet
90 – 100	Very good	A
75 – 89	Good	B
60 – 74	Enough	C
0 – 59	Less	D

After students get knowledge material about abstract painting, students are then instructed to fill out a questionnaire to measure their knowledge of abstract painting. Meanwhile the attitude aspect was assessed through the students' responses when observing and appreciating photos of reproductions of abstract paintings on display in class. There is also an analysis of psychomotor abilities in the form of the practice of abstract painting to measure aesthetic experiences and the results of student perceptions when appreciating abstract paintings. The following is an explanation of the analysis of students' knowledge, attitudes, and psychomotor through abstract painting appreciation activities.

a. Analysis of Student Knowledge Regarding Abstract Painting

From the results of data analysis, after measuring the students' knowledge abilities through lectures and filling out questionnaires, information was obtained about the percentage of students' knowledge ability on abstract painting, as explained in the following table:

Table 3.1: *Students' Knowledge Ability Regarding Abstract Painting*

o.	Category	Quantit	Percentage
y			
.	Very good (A)	1	4 %
.	Good (B)	1	4 %
.	Enough (C)	5	21%
.	Less (D)	17	71%
.			
.			
.			
.			
.			
.	Total	24	100 %

Based on the information contained in Table 3.1, it was obtained information that out of a sample of 24 students it was noted that only one student (4%) had knowledge in the very good category, the acquisition was the same as students who had good knowledge (4%) while the students who have enough knowledge in the category are five people (21%), and the rest are students who have less knowledge in the category, which is 17 people (71%). From the results of these percentages, it can be concluded that the ability of students' knowledge of abstract painting is lacking (Kumaraswamy, Ebrahim & Wan Mohammad, 2019).

b. Analysis of Students' Attitudes to Abstract Painting

In the attitude analysis stage, photo media reproducing abstract paintings is used as a communication tool between artists (abstract painters) and appreciators (students). The reproductive photo media used in this study are the results of a photo shoot of a number of photo reproduction of abstract paintings of western and Indonesian abstract painters obtained through books, catalogs, and various sites on the internet. Photographs of this abstract painting reproduction are printed on A0-sized paper and used as a medium of art appreciation that can help students to recognize and understand the style / style of abstract painting.

The purpose of the creation of photo media in the reproduction of abstract paintings is to provoke students' responses to the beauty and uniqueness of abstract paintings, which in turn stimulates students to know, understand, enjoy and admire the art elements contained in the painting. In addition to providing encouragement and desire in students to work abstract paintings.

This photo reproduction of abstract paintings consists of 60 pieces by Indonesian painters and Western painters. Of the 60 pieces, the work was divided into two, 30 photos of abstract paintings by Indonesian painters (Photo 3.1) and 30 photos of abstract paintings by Western painters (Photo 3.2).

The Indonesian abstract painters whose work was sampled in this study are: Mochtar Apin, But Mochtar, Aming Prayitno, Handrio, Reni Hoegeng, Fajar Sidik, Popo Iskandar, Dwijo Sukatmo, Srihadi S, Bagong Kussudiardja, Amri Yahya, Lian Sahar, AD . Pirous, Heyi Ma'mun, Subroto, Ahmad Sadali, and Umi Dachlan. As for Western abstract painters, namely: Gino Severini, Picabia Franchis, Mikhail Larionov, Piet Mondrian, Victor Vasarely, Theo Van Desburg, Karel Appel, Friedrich Hundertwasser, Jackson Pollock, Mark Rothko, Robert Delaunay, Joan Miro, Jean (Hans) Arp , Pablo Picasso, Paul Klee, Lucio Fontana, Wassily Kandinsky, Adolph Gottlieb, Robert Delaunay.



Photo 3.1: Photo Reproduction of Abstract Painting by Indonesian Painter
(Source: Personal Documents)



Photo 3.2: Photo Reproduction Abstract Painting by Western Painter
(Source: Personal Documents)

Based on the results of the acquisition of observational data when students appreciate the photo reproduction of abstract paintings exhibited in class, it is obtained information about the percentage of students' attitude abilities as described in the following table:

Table 3.2: Students' Attitude Ability Regarding Abstract Painting



Category	Quantity	Percentage
Very Good (A)	7	29 %
Good (B)	15	64 %
Enough (C)	2	7 %
Less (D)	0	0 %
Jumlah	24	100 %






Based on the information contained in Table 3.2, it was obtained information that out of a sample of 24 people there were seven students who were able to appreciate abstract paintings in very good categories totaling seven people (29%), while students who were able to appreciate abstract paintings in categories good number of 15 people (64%), the rest are two students who are able to appreciate abstract paintings in enough category (7%). From the results of these percentages, it can be concluded that the ability of students' appreciation of abstract painting is good.






c. Analysis of Psychomotor Ability of Students of Vocational High School 14 Bandung Through Abstract Painting Practice






The following describes the classification of grouping of abstract student painting works categorized into six abstract painting techniques. These techniques are: techniques using Pure Shapes, techniques using continuous line drawing, Silhouette techniques, semi-abstract techniques, and free expression techniques. The analysis of the students' work is explained as follows:





Table 3.3: Psychomotor Ability of Students of SMKN 14 Bandung On Abstract Painting Practice

Portrait	Student's Name	Techniques Used	Grade	Assessment Criteria
	Rochmah Rochimah	Pure Shapes Techniques with Field elements	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Good
	M Afrigh	Pure shapes Techniques with Line and Field Elements.	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Good

	Rizal Mahendra	Pure shapesTechnique with Line and Field Elements.	C	<ol style="list-style-type: none">1. The concept of painting: Enough2. Painting techniques: Enough3. Final settlement: Good
	Miftah Farid	Pure shapesTechnique with Line and Field Elements.	C	<ol style="list-style-type: none">1. The concept of painting: Enough2. Painting techniques: Enough3. Final settlement: Enough
	Desy Alfiah Nuryanti	Pure shapesTechnique with Line and Field Elements.	C	<ol style="list-style-type: none">1. The concept of painting: Enough2. Painting techniques: Less3. Final settlement: Enough
	Agus Rohmat	Pure Shapes Technique with Line and Field Elements (Minimalist Style).	A	<ol style="list-style-type: none">1. The concept of painting: Good2. Painting techniques: Good3. Final settlement: Very Good
	Suhendar	Pure Shapes Technique with Line and Field Elements (Minimalist Style).	A	<ol style="list-style-type: none">1. The concept of painting: Very Good2. Painting techniques: Very Good3. Final settlement: Good

		Siti Nur'aeni	Continuous Line Technique with the Curved Line Element	C	<ol style="list-style-type: none"> 1. The concept of painting: Good 2. Painting techniques: Enough 3. Final settlement: Enough
		Ida Rohidawati	Continuous Line Technique with the Curved Line Element	C	<ol style="list-style-type: none"> 1. The concept of painting: Good 2. Painting techniques: Enough 3. Final settlement: Enough
0		Warsa Suarsa	Continuous Line Technique with the Curved Line Element	C	<ol style="list-style-type: none"> 1. The concept of painting: Enough 2. Painting techniques: Enough 3. Final settlement: Enough
1		Ramdan Ginanjar	Continuous Line Technique with the Broken Line Element	B	<ol style="list-style-type: none"> 1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Good
2		Nurliani	Continuous Line Technique with the Broken Line Element	C	<ol style="list-style-type: none"> 1. The concept of painting: Enough 2. Painting techniques: Enough 3. Final settlement: Enough
		Usup	Silhouette	B	<ol style="list-style-type: none"> 1. The concept of

3		Supriadi	Technique		painting: Good 2. Painting techniques: Good 3. Final settlement: Good
4		Fadly Fathul Ulum	Silhouette Technique	C	1. The concept of painting: Enough 2. Painting techniques: Enough 3. Final settlement: Enough
5		Gungun Gunawan	Silhouette Technique	C	1. The concept of painting: Good 2. Painting techniques: Enough 3. Final settlement: Enough
6		Kori Nuryah Jamil	Silhouette Technique	C	1. The concept of painting: Enough 2. Painting techniques: Enough 3. Final settlement: Less
7		Candra Tantibi	Semi Abstract Technique	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Good

8		Asep Wawan Setiawan	Semi Abstrak Technique	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Enough
9		Sofian Hendriana	Semi Abstrak Technique	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Enough
0		Santi Sumiati	Semi Abstrak Technique	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Good
1		Ilyas Yaa Rachman	Free expression Technique	B	1. The concept of painting: Good 2. Painting techniques: Good 3. Final settlement: Good
2		Siska Sartika	Free Expression Technique	C	1. The concept of painting: Enough 2. Painting techniques: Enough



3. Final settlement:
Enough

3



Nurohman Free Expression Technique C

1. The concept of painting: **Enough**
 2. Painting techniques: **Enough**
 3. Final settlement: **Enough**

4



Jimmy Wildan Free Expression Technique C

1. The concept of painting: **Less**
 2. Painting techniques: **Enough**
 3. Final settlement: **Enough**

Table 3.4: Students Psychomotor Ability Regarding Abstract Painting

Category	Quantity	Percentage
o. Very Good (A)	2	8 %
. Good (B)	9	38 %
. Enough (C)	13	54 %
. Less (D)	0	0 %
. Total	24	100 %

Based on the information contained in Table 3.4, it is obtained information that from a sample of 24 students it was noted that there were two students who had psychomotor abilities in the very good category (8%). While students who have psychomotor abilities in the good category, amounted to nine people (38%), the rest were 13 students who had psychomotor abilities in the sufficient category (54%). From the results of these percentages, it can be concluded that the ability of students' knowledge of abstract painting is sufficient.

IV. CONCLUSION AND ADVICE

From the results of the overall research analysis on the appreciation of abstract painting of class X students of DKV study program at SMKN 14 Bandung, it can be concluded that students' perceptions of abstract paintings include knowledge and attitude abilities. On the aspect of knowledge ability is still categorized as less, while the attitude aspect which includes the ability to appreciate abstract paintings is included in the good category. While the aspects of psychomotor abilities of students, which are assessed through the practice of abstract painting are included in the sufficient category.

Based on this information, it can be concluded that the highest aspects possessed by Bandung Vocational High School 14 students on abstract paintings are attitude aspects which are shown through the ability of appreciation, psychomotor aspects are in a neutral position, and the lowest aspects are cognitive aspects which are demonstrated through knowledge ability. Although the three aspects support each other in art appreciation activities, it is clear that the most important role in appreciation activities is the attitude aspect, because attitude shows the extent to which a person can appreciate, appreciate, or even empathize with a work of art. Meanwhile the aspects of knowledge and psychomotor can be obtained through experience, learning, and science.

BIBLIOGRAPHY

- [1] Capon, R. (1973). *Introducing Abstract Painting*. London: B T Bastford Limited.
- [2] Hoetomo, B.S. (1981). *Peranan Pameran Seni Rupa Pada Masa Kini dalam Usaha Peningkatan Apresiasi Seni*. Bachelor's Thesis at UPI Bandung FPBS: unpublished.
- [3] Jabarullah, N.H. and Hussain, H.I. (2019) The Effectiveness of Problem-Based Learning in Technical and Vocational Education in Malaysia, *Education + Training*, 61 (5), 552-567.
- [4] Kumaraswamy, S.; Ebrahim, R.H.; Wan Mohammad, W.M. 2019. Dividend policy and stock price volatility in Indian capital market. *Entrepreneurship and Sustainability Issues*, 7(2), 862-874.
- [5] Mamannoor. (1998). Leaflet (Catalog). *Pameran: 55 Tahun Seni Lukis Popo Iskandar*. Bandung: Yayasan Matra Media Bandung.
- [6] Purwono, M.D. (1990). Leaflet (Catalog). *Dari Pameran Karya Pelukis Penerima Anugerah Seni*. Jakarta: Studio Delapan Puluh Enterprise.
- [7] Rice, R.W. (1997). Art Appreciation. (Online). In Art 360 Foundation of Art Education. Available:<http://www.uncg.edu/art/courses/rwrice/360/AAprec.htm>. [April 30, 2009].
- [8] Rudianto, O. (2009). *Apa yang Harus Dilakukan Guru dalam Pelaksanaan Proses Belajar Mengajar*. (Online). Available:<http://ilmu.blogspot.com>. [October 21, 2009].
- [9] Sukmadinata, N.S. (2007). *Metode Penelitian Pendidikan*. Bandung: PT. Remaja Rosda Karya collaborates with the Universitas Pendidikan Indonesia.
- [10] Tn. (1988). Leaflet (Catalog). *Pameran Retrospektif-Mochtar Apin (1940-1988)*, held by FSRD ITB on December 13-24, 1988. Bandung: Penerbit ITB.
- [11] Tn. (1989). Leaflet (Catalog). *Biennale'1989. Pameran & Kompetisi Seni Lukis Indonesia ke VIII (24 Juli - 24 Agustus 1989)*, held in Taman Ismail Marzuki, PT. Multi Seteo Stupa.
- [12] Samsudeen, A., Sulphhey, M.M. Does performance management of medical practitioners stand apart?(2018) *International Journal of Pharmaceutical Research*, 10 (2), pp. 101-106. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85043774593&partnerID=40&md5=4cead8e5a3b57c125044af857bf04a60>
- [13] Harshil p. Shah, shailesh t. Prajapati, c. N. Patel (2017) gastroretentive drug delivery systems: from conception to commercial success. *Journal of Critical Reviews*, 4 (2), 10-21. doi:10.22159/jcr.2017v4i2.16717
- [14] Ibraheem, Hiba, Yasmeen Al-Majedy, and Ahmed Al-Amiery. "4-Thiadiazole: The Biological Activities." *Systematic Reviews in Pharmacy* 9.1 (2018), 36-40. Print. doi:10.5530/srp.2018.1.7