

Promoting creative imaginative learning for fine art education students in the 21st century

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ABSTRACT

The development of science, technology, and art, and changes in the socio-cultural environment must be managed properly by the practitioners of fine art education at universities in preparing future art teachers. Learning methods that have been believed to be appropriate by lecturers must be reviewed, managed, and oriented to scientific truth and student needs. Today's art learning must prioritize creative imagination to the current level of development, so that later students will be professionally competent in their fields. The use of a creative imaginative approach is due to the fact that in art learning there is a relationship between the stages of the creative process (preparation, incubation, illumination, verification) and the psychological product of creating fine art. With creative imaginative learning models for art education students, the works made will always have novelty in ideas, forms, and techniques as one of the main goals of 21st century education that emphasizes the creativity development.

Keywords: creative imaginative learning, art education

Mewujudkan pembelajaran yang imajinatif kreatif bagi mahasiswa pendidikan seni rupa di abad 21

Abstrak

Perkembangan ilmu pengetahuan, teknologi, dan seni, serta perubahan lingkungan sosial-budaya, harus disikapi dengan baik oleh penyelenggara pendidikan seni rupa di perguruan tinggi dalam menyiapkan calon guru seni rupa. Cara-cara pembelajaran yang selama ini diyakini benar oleh dosen harus ditelaah ulang, disesuaikan dan diorientasikan pada kebenaran ilmiah serta kebutuhan mahasiswa. Pembelajaran seni rupa sekarang ini harus mengutamakan kepada imajinasi kreatif sampai pada tingkat perkembangannya yang kini, sehingga kelak mahasiswa memiliki kompetensi dalam bidangnya secara profesional. Penggunaan pendekatan yang imajinatif kreatif dikarenakan dalam pembelajaran seni rupa ada hubungan antara tahap-tahap proses kreatif (persiapan, inkubasi, iluminasi, verifikasi) dan produk psikologis berkarya seni rupa. Dengan model pembelajaran yang imajinatif kreatif bagi mahasiswa pendidikan seni rupa, maka karya yang diciptakan akan selalu memiliki kebaruan dalam ide/gagasan, bentuk, dan teknik yang menjadi salah satu tujuan utama pendidikan abad 21 yang menekankan pengembangan kreativitas.

Kata kunci: pembelajaran imajinatif kreatif, pendidikan seni rupa

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INTRODUCTION

Like science, technology, and art (IPTEKS), fine art in the perspectives of form, technique, and function has experienced significant developments. What is thought about art nowadays will definitely transform when the times change. Nowadays, art has changed along with the development of technology in the 4.0 industrial revolution era and in the future. More and more scientists continue to explore the realm in science and technology, so works of art are always present to provide contributions, because art exists for various purposes in life.

Art knowledge definitely cannot be separated from art education itself. In Indonesia, art education has been instilled to children from basic education to higher education. In higher education, art education is carried out in many institutions with different objectives. At the university which was formerly Teacher Training and Education Institute (IKIP), art education tends to meet the needs of teachers, while in the Indonesian Art Institute (ISI) it is more about studying and creating fine art. Although it is different from art education that is available in special art colleges such as ISI, art education tries to prepare art teachers/lecturers, but still teaches art in the context of making a piece of art.

Based on the perspective of individuals as the holders of a fine art graduate diploma, many of them are very bright and can take benefit from the presence of society in the era of disruption. This is surely due to the works which are able to meet the needs of today's user community. However, there are still many art workers and art educators who are not making progress. The competencies possessed tend to be stagnant and inflexible to changes that occur in the world of work. The question is, whose fault is this? What should art education colleges improve? Have the current directions and concepts of art learning in higher education adapted and played themselves out as widely as possible for the benefit of the nation's progress in the era of disruption?

At the concept level, to answer the question above, universities with art education study program have provided their best contribution for the students. Nevertheless, when viewed from the indicators of graduates who have applied the concept of KKNI (National Qualifications Framework; framework for human resources qualifications who juxtapose, equalize, and integrate the education sector and the training and work experience sectors in a work ability recognition scheme that is adapted to the structure in various employment sectors) the target has not been met. An unclear thing, especially in the preparation of art educators, is learning to create fine art. Most of the indicators of practical learning specifically for pure fine art are making works of art with conventional techniques and media; the work is not yet new. What is meant by new is the creation of a piece of art that is based on a study process, so that the ideas/forms/techniques used are different from the existing ones.

Every time people create a work of art, it contains elements of imagination and creativity, as revealed in research by art experts. For example, art can foster creativity and self-expression (Boyd, 1980) and trigger critical thinking, and generate a knowledgeable society (Stokrocki, 2005). Thus, art education should automatically, especially in tertiary institutions, teach a lot about how to create creative imaginative works of art. However, as far as the author's experience is concerned, creative imaginative products as strengths in the field of fine art have not yet become the main indicators of learning. Thus, art education in universities currently still talks about aesthetic theories and applies them in work technically. There are still a few works of art produced by students which present novelty. Learning to create works of art is still at the basic level to project objects observed for works as they are. This means that learning has not been optimized to explore something new in the work of art, so that the knowledge gained is limited and the work produced is not feasible even though the work is in a good form.

DISCUSSION

Creative imagination in fine art learning

The product of creative imagination in the worlds of art and science is often associated with efforts to encounter two different framework concepts and then form a new unity (Koesler in Barbour, 1966: 143). It is not brandnew, but it is only an attempt to rearrange the old elements into a new configuration. In fact, often a new theory or work comes from an earnest attempt to connect two completely unrelated things. For example, Newton connected two equally well-known facts, namely the fall of an apple and the motion of the moon. Meanwhile, Darwin saw a parallel between creativity in the fields of science and art. It means that the word creative imagination is not interpreted completely new, but there is always something different between the existing and the new ones.

Why creative imagination? Imagination is closely related to creativity and mental attitude. Imagination functions to combine various pieces of information obtained from the sense parts into a complete and whole image. Imagination is not a visual-physical process that is carried out instantly by humans. Also, imagination is not only a process of reshaping images based on pictures that have already existed or have been perceived through the senses, but from image fragments resulted from deconstruction (Tedjoworo, 2001:69). Imagination is a power to form images or mental concepts that

are indirectly obtained from sensing so that the power of images is only owned by humans not other creatures (Tedjoworo, 2001: 96-97). Imagination always requires previous images so that in its process, images that form certain pictures mentally (not visually/visible to the eye) and textually (touched) beforehand will rise. In the Dictionary of Phyloshopy, Robert D. Rune states that as a mental process, imagination contains: (a) sensory images obtained from previous perceptions (reproductive imagination) and (b) the combination of these elements into a new whole (creative and productive imagination) (Susanto, 2011:190).

Imagination can be classified into four main points, namely: (1) an act of human awareness on an object in consciousness. In other words, imagination is a productive activity that intensifies an object in a certain way; (2) quasi-observational. That is imaginative consciousness projects what it imagines as if it were real, so it does not presuppose a visible observation, but an unreal observation or a quasi-observation; (3) spontaneous. Imagination is a form of "active origin" which spontaneously creates its own meaning from itself; and (4) nothingness (Sartre in Tedjoworo, 2001:36).

Creativity is related to thinking (creative thinking or divergent thinking) which is the ability to find many possible answers to a problem, where the emphasis is on quantity, effectiveness, and diversity of answers based on available data or information (Utami Munandar, 1992: 48). Creativity is also often associated with a person's ability to make new combinations, create a new product, either completely new or modified by developing things that have already existed (Cece Wijaya and Tabrani Rusyan, 1991: 189). Operationally, creativity can be formulated as an ability that reflects fluency, flexibility, originality in thinking, and the ability to elaborate (develop, enrich, detail) an idea.

Being a creative person is not easy, requires knowledge, needs encouragement both from the individual (intrinsic motivation) and from the environment (extrinsic motivation), which is caused by experience. Experience will produce different ways and each individual has a different thinking even though it is not significant. Eleanor Duckworth as quoted by Goldberg (1997) wrote about one's knowledge; she said that there is always a difference in every individual. "*By knowledge, I do not mean verbal summaries of somebody else's knowledge ... I mean a pearson's own repertoire of thoughts, actions, connections, predictions, and feelings*". One's knowledge is not a verbal summary of another's, but it is an element of one's own thoughts, actions, relationships, and feelings. In the world of art, everyone has an imagination, so different ways of thinking of a person will produce different works or products.

In Cropley's theory (1994) creative imaginative shows there is a relationship between the stages of the creative process (preparation, incubation, illumination, verification) and psychological products. Convergent thinking results acquire knowledge and skills, while divergent (creative) thinkers are able to combine mental elements in unusual or unexpected ways. Therefore, in education, especially art education, it is highly demanded not only by creative people but also by creative imagination.

Imagination as a productive power (creative imagination) has a more autonomous nature, by combining various images with their accompanying perceptions in a complete imagery whole with certain rules or combining these elements into a new whole. The creation of this work uses imaginative production which plays a more role than imaginative reproduction because the production power will bring up new images. The formed new image has never been experienced or seen in real terms but can be represented and configured in the mind. Creative imagination consists of two types: (a) spontaneous and uncontrolled and (b) constructive, as seen in science, invention, and philosophy, which is controlled by dominant planning (Susanto, 2011).

Creative imaginative art learning

Fine art education at Indonesian LPTK (Institute of Education for Educational Personnel) universities, such as UNY, is still concentrating on preparing students to become prospective art teachers for both junior high, high school, and vocational school. Thus, the curriculum contains at least three main elements, namely pedagogy/teaching, assessment, and art creation as shown in the following figure.



Figure 1. Fine art education curriculum for prospective art teachers

The concept above, in principle, is quite ideal in order to prepare the competence of prospective art teachers. However, it is important to note that graduates of the current teacher training program are no longer able to directly apply to be a teacher. They have to take Teacher Professional Education (PPG) program for one year. That is, they need a long time to be able to work. Based on this fact, the study program also prepares students to have the competence to meet short-term needs. One of the best efforts in art education is implemented through creative imaginative learning. How to apply the concept of creative imagination in art learning?

It is undeniable that in making fine art, students use more feelings in their achievements or results. This statement does not mean that creating art needs only one aspect, namely feeling. However, in the learning process, the concept of art, which is related to the value of self-disclosure, can be regarded as expressing feelings. What needs to be emphasized to students in the production of fine art is that there are at least three interrelated components, namely (1) ideas; (2) form; and (3) techniques and media.

Generating ideas

New ideas are significant for the optimal creation of works of art. The courage to change the old order is needed to process the conventional form into something with new value. Ideas are the result of the work activity of the human mindset on the elements of information received by the five senses and then processed to give rise to interpretations. The activity of the human mindset in processing ideas is often associated with Quantum theory. Ideas can also be interpreted as crystallization of temporary answers to desires/hopes that arise from one's mind related to solving a problem. Ideas are generally designs arranged in the mind.

Ideas can generate quickly and often arise from the mind of someone who has had a traumatic experience (unconsciousness). The ideas may be conscious and unconscious mixed into an innovative solution to the trauma. This was discovered by Carl Jung. He believed that the unconsciousness played a significant role in higher levels of creativity. The unconscious mind is shaped by the personal past. With the collective unconsciousness, new inventions, theories, art, and other works will emerge.

Ideas in works of art have always been an inseparable part of each other. Processing ideas into a work of art is a process of conception which is then realized in the form of works such as painting, sculpture, and graphic art starting with taste by paying attention to internal and external factors, until pouring it in the form of sketches. In the process of processing ideas, in general, the creators of works of art conduct literature studies from several available sources including catalogs, books, and visual studies of works of art from various local and foreign artists. Even for the productivity of creating art, many artists are looking for ideas with scribbles on sheets of paper to show their shortcomings.

What are the ideas in works of art? as an example, we can see the work of Djoko Maruto which was produced during the completion of his thesis at ISI Yogyakarta. He chose Owl as the inspiration for the creation of the painting. The choice of this form started from his admiration for the unique

shape, color, size, movement of the owl. He also explores the owl's philosophy in life, all of which represent the feelings of the artist in painting the canvas. Although there may be the same idea as other artists', it is believed that this idea is certainly different. Djoko Maruto presents an owl object representatively. The shape of an owl is displayed through symbols that describe certain events in the author's personal life.

Based on the process as described above, in fact the ideas in a work of art are priceless. The various activities carried out are aimed at collecting information data to support a solution. The information collected basically always resides and moves between the universe's environments that may not have been revealed by using a lateral thinking approach. This means that there is something new every time an idea grows. This is the process that students must go through before creating art. Students must find something that moves in nature in the form of extracting ideas in various scientific ways. Finding these scientific steps should be an indicator of product-oriented courses in art learning in universities, including study programs that prepare art educators. Thus, there will be many new ideas coming from the minds of prospective art teachers, which in the future will give birth to the next generation who are bright and ready to compete with other worlds.

Creating a new and aesthetic form

Creating fine art is the same as producing new forms based on elements of concept, visual, relationship, and role. In fine art, shapes and forms can be identified. Form can also be equal to Literary Language into Visual Language. Visual language is in the form of language symbols of images and aims to convey ideas to the public. The aim and objective of visual language are to maintain the relationship between the communicant and audience in the communication process. Visual image language can be categorized into three levels: representationally, symbolically, and abstractly (Dondis, 1974:65). The difference is the form of the building; in literary language it is in a vocabulary arrangement that produces meaningful words. Meanwhile, visual language obtains new forms and buildings with a universal meaning. Universal understanding is concerned with how an audience interprets the created form.

Work of art often related to the content and form is usually associated with the existing dimensions, namely *dwimatra* or *trimatra*. A painting can display the subject, form or elements of the image itself described by a painter (Susanto 2006:22). The form of a work of art is a container, while what is in it is called content. Therefore, the two cannot be separated because the form in the work has content, and there is no content in a work of art seen from the concept (Schapiro in Rondhi 2002: 27). According to Schapiro, content is regarded not only as a statement or representation of the elements as the part of the painting, but also as an expressive structure of a painting.

In the process of learning fine art, shapes are introduced from the smallest such as dots to complete forms such as human and natural objects. Forms can also be seen from the shapes that can be interpretable and uninterpretable (non-shape/abstract shape). To produce forms in works of fine art, learning starts from the stage of imitating shapes. Because imitation is one of the advantages of humans compared to animals (Cassirer, 1987). This certainly does not apply to students who have entered the stage of creating works of art. They have to find a unique form in term of taste or uniqueness. Thus, the results of the exploration of the various existing forms will become a "new" differentiator. This finding will give something very meaningful in the creative process as part of the essence of art.

Finding techniques

Technology has affected the art world in so many ways, expressly and tacitly, so that its progress is difficult for us to keep up with. When Lewis Mumford in 1951 in art and technics compared technology to prison walls, his statement reflected the views of most intellectuals. However, a study of the definition concludes that art and technology are one unit, not two separated parts (Hendri and Wulandari, 2022).

In fact, artists had always used new tools and knowledge in creating fine art, although it has not been as fast as in the current era. This was started by the design school founded in Germany in 1919 or called the Bauhaus school. Various experiments in creating art have been initiated by this school, including experiments using multi-materials for expression, various technological products being assembled to become one unique work of art. In this school were born architects such as

Ludwig Mies van der Rohe and a painter Josef Albers. Thus, producing creative works can be done by updating the production techniques.

Knowing and mastering the intricacies of techniques for creating fine art greatly supports the possibility of an artist expressing ideas correctly, e.g., an artist Amri Yahya. It has its own distinctive style in painting. Many people recognize his painting as a work of batik, even though the techniques used are adapted from traditional batik. This uniqueness occurs because of the transfer of painting media with canvas to painting with batik media. What the writer wants to say is that what Amri Yahya does is a high level of creativity. By looking at the various characters, both types of painting and fabric coloring techniques are combined in producing his work. These creative ways should be the demands for students in creating art. Especially in the era of increasingly sophisticated technology, it is very possible that many techniques can be combined to create works of art, for example, the use of printer technology that can print various media. Therefore, with the various existing facilities, students will always experience new and characterized things.

CONCLUSIONS

The role of art education universities, including educational institutions, whose main mission is to prepare prospective fine art educators, needs to be added to become producers of works of art and users of knowledge. In relation to the duties as a producer of works of art, an artist must see art in the realm of creativity which is close to presenting something new. While in learning there is a transfer of knowledge to students, in research there is a search and production looking for novelty in science. This activity can be conducted especially in carrying out doctoral education programs, which aim to produce scientists-researchers through close interaction and cooperation between students and their supervisors in research as part of their main task.

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