



AIR MENGALIR, THE EXPLORATION PROCESS OF DRAWING ON NOVELS

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Abstract

This study aims to write a model of the drawing on a novel exploration process, which has produced thousands of sheets of more visual concept patterns. This model project has been done for twenty years by the author and is continuing. Through intense and consistent expression, the estuary produces an approach to the art. The research problems were finding out the process of flowing water in drawing on Novels, investigating the correlation with automatic drawing, and exploring the types of expressions generated from year to year. Some theories used as the basis were the psychology of art and the method of creating MAL in the exploration process. Collecting data was done through observation, implementation, and literature study. The data analysis model was formal and informal. The results showed that human artists have a subconscious space with the potential to produce visual language. The expression of drawing on novels patterns indicated the transformation of shapes every year.

Keywords: air mengalir, process, exploration, *drawing*, novels

INTRODUCTION

The exploration of drawing on Novels has produced thousands of visual concept patterns. The intense and consistent expressions of "air mengalir" approached fine arts creation work. The term drawing form showed the change from time to time and explored associations close to the writer's personality. This project started with speculative or intuitive types and then ended with systematic.

Air Mengalir, or Flowing water expression, was applied as an analogy, an action of non-stop drawing. This non-stop flowing water means flowing to the lower place, meeting a mound of soil, and is absorbed. It reflected scratching the novels with charcoal by letting the unconsciousness take control as the flowing water. The parallel with automatism in the fine arts field refers to the unconscious drawing technique, loss of conscious artistic control, and replacement with coincidence.

The concept of creativity classifies into two; in theory, based on inspiration, creativity is seen as an unconscious occurrence that predicts; in view, based on the solid conscious desire, creativity is considered as intended behaviour. In the drawing on novels, activity used the strong conscious desire concept to explore intensively and consistently the unpredictable things daily. Lacan stated that "the unconscious structure is like a language" and that the physical process is always built artificially [1].



Thousands of drawing in novels showed the transformation of form day by day, which tended to a question of the flowing water substances used as the approach. Was it related to the change trigger with the personality and adjustment? The change of form and expression almost happens yearly—this research was based on the questions above.

RESEARCH METHOD

In this study using the Mal method (m-Making Art Blueprint of Contemporary Performance Based on Community, a-Accomplish Singularity Contemporary Performing Art Based on Community With Deep Spirituality, l-Longitude and Latitude Make Transfer Point of Deep Feeling Throughout Presentation), Accomplish Singularity Contemporary Performing Art Based on Community With Deep Spirituality in the practice of drawing on Novels [2].

The second stage of the mall implies visual exploration, visual concept, and formatting. In the drawing process above, Novels are simultaneously visual-concept visual-formatting. It requires an over-sensitivity to the rules of visual art and the principles of art.

The psychological theory of art helps unravel artists' behavior in the art process. What drives them to create, and what cognitive processes are involved in creating art? Because the author himself is the object of research, the impulses, and cognitions that the author experiences become data.

The collecting data was through observation, implementation, and literature study. Based on the parameter studies, pre-creation becomes part of the creation of data collection. The other part was the drawing material for the previous year and the new one so that the whole can be summarized well and become the treasury in tabulating tables.

DISCUSSION

Novels are bought at flea markets, specifically selling used books as a medium. The author interacts through the medium of Novels and becomes the catalyst for the intermingle object. The intermingle process begins with an understanding that Novels are works of fiction or science-fiction from a writer. To compensate for verbal fiction, the writer uses the unconscious aspect in the drawing process of the novels. Writers name visual fiction.

Pattern Drawing Process

Drawing on Novels is done intuitively, capturing the forms of humans, animals, leaves, and architectural patterns from the unconscious aspect. Intuition works very dominantly in sending image signals in the subconscious (things in the unconscious), then the hand, through the unconscious, eliminates conscious control of the artistic process. Charcoal in hand as a medium streaked simultaneously without stopping like flowing water, bends straight, thick, thin, smooth, and sometimes rough. After it was enough, the charcoal scratching on the Novels sheet stopped. Furthermore, it continued to start the next sheet.

Some entities work during the drawing process, and charcoal streaks flow over the novel depending on the conditions; psychology, paper texture, tools used (charcoal), and the atmosphere around the event. The situation in which the events of the drawing-making process take place becomes a stimulant in stimulating imaginative ideas and ideas. The sound of the train tracks today will remind the incident when riding a train in the past: memories that record the past, present memories, and abstract ideas for the present. How the author draws at this time is considered interesting for the author himself through an effort to build object relations between things in reality (the real things) and things in the unconscious space (things in the unconscious). George Lakoff and Mark Johnson, in their book *Philosophy in the Flesh*, said;

"That most of our thinking is done subconsciously, running on a level that ordinary consciousness cannot enter. The "cognitive unconscious" includes our automatic cognitive operations and hidden knowledge and beliefs. Without us realizing it, subconscious cognition shapes and composes all conscious thought [3].

Seeing and observing how all objects, sounds, and light are present or exist affects psychology and stimulates images. Through a long process of training unconscious lines (intuitive lines), the author has had an awareness of observing things or objects, and then the author finds a way of "observing" objects (connecting patterns). The writer feels something else from the objects that the writer observes. For example, in a stone on grass, the author feels things that are not visible, like something (shape, image) other than the stone. The other image encourages the author to improvise a de-formative form- a clear picture of the reality of the object's threshold. These processes are essential for the writer to see and feel what others cannot see and describe the 'space' on the medium— consciously constructing the subconscious space into existence (drawing) today as a visible reality. The author believes in constructing the unconscious space (things unconscious) into the visual space.

Charcoal media

Charcoal became the way of expressing the novel after going through a very intense exploration and beginning with specific ways and certain tools such as using pencils, ballpoint pens, and others. Each of these tools has its uniqueness and character. The stroke gestures of each of these tools have shown properties that can also represent specific shapes. Marie's Willow Charcoal has been the choice until now because the Charcoal has excellent density and flexibility on Novels paper. The results of this Charcoal scratch give rise to various textures according to the scratching procedure, then the strength and pressure in scratching. This result cannot be in other tools such as pencils, ballpoint pens, and others. In the book Novels findings and charcoal material, the author describes men and women finding partners who strengthen each other in dance moves.

Psychic and Automatic Drawing

Automatism in fine art refers to drawing subconsciously, removing the conscious control of the artistic process, and replacing it with an accidental one. There are two Psychological theories related to the creative process: theories that use aspects of the unconscious and theories that depart from aspects of conscious will. Both are in the psychic area, and a practitioner can use and develop them according to creative needs. Developing automatic drawing is a spiritual aspect of the unconscious. The author used novels as a medium of expression and charcoal as a scratch tool. The two media, Novels and charcoal, are spiritual-symbolic, like husband and wife having intercourse [4].

Psychoanalytic pioneer Sigmund Freud used automatic drawing or writing to analyze the subconscious mind of his patients. This way, Freud influenced the French poet Andre Breton, which gave rise to the Surrealist movement in 1924 with the Surrealist Manifesto creed. Breton, at that time, defined surrealism as "pure psychic automatism, without any control exercised by reason and outside of moral or aesthetic problems." Developing Automatic drawings and paintings by artists such as Joan Miro, Andre Mason, and Max Ernst. Automatism then plays several principles in Jackson Pollock's abstract expressionism. The author himself calls it "unreal to real" in the drawing on Novels process; the concept of subconscious language becomes a visible visual expression. Thousands of sheets of visual concepts in Novels were born from the "unreal to real" approach.

Textual Creator, Visual Creator

The author is aware of himself as a visual creator (artist) rather than a visualizer who agrees with a text creator (author). Why did this difference arise? The author met two forms of consumption production in this work, namely, the process of creation and the situation of intertextuality. The text and images happened in books or short stories in newspapers, and images or visual entities must be equivalent in meaning to text entities [5]. The author realized that the novel as the drawing medium is a series of ideas embodied in a textual narrative. It was well understood that drawing on novels is two different entities. At this stage, the author considers the text in the novel to be very open, and the author's drawing is also text. The author responded to the novel as a text and then created the text on top of the novel. In his book, Mikhail Bakhtin: The Dialogical Principle [6] describes 'dialogism' as the relations that must exist between expressions in discourse, that there is no expression that is not related to other expressions. So how do these two texts give each other signs and meanings? It was a concept of intertextuality, where the two texts can harmonize to produce new meanings.

Dieter Roth was influenced by Marcel Duchamp and Tinuel, Kurt Schwitters, and Rauschenberg. Roth began to make a book filled with scraps of paper and newspaper clippings. In 1964 in Philadelphia, Roth experimented with new graphic and photographic techniques in a print workshop at the Philadelphia Museum School of Art (now the International University of the Arts). In the context of the author's work, it did not necessarily produce a new drawing technique, as did Dieter Roth in the description above. The author created a discursive art space in the physical form of a foreign literary book. Meanwhile, Beuys's artist, in this context, treats texts on many blackboards to display the political power of these texts through specific forms of public participation.

Two Fiction

The lines and fields on the novel's pages are presented expressively in various ways, the attitude of moving charcoal. Circumstances and environmental situations (cosmology) also stimulate expression when working on novels page after page. The author sees the connection between drawing and Novels pages as the basis for the presence of the author's transcendent form of communication with visual entities and textual entities. The author creates and finds many narrative drawing patterns that the lines made on the pages of Novels present pattern sequences that lead to visual fiction.

Drawing on Novels discusses today's humanitarian issues through the language of lines and sweeping fields architecturally, as well as containing the archetypes of the past. This drawing shows the elaboration between past archetypes and current events, as illustrated in their presence in Novels. This method serves as a medium for the writer's contemplation to examine the extent to which the artist's intuition processes artistic language on paper. The problem of the works above in these novels presented two exciting fictions. It can be seen through the aesthetic connection between sketches and monochromatic drawings from charcoal. So that the intertextuality in this work is how the author reads in the process of creating drawing works.

It is clear and bright that what the author does in drawing on the novel project differs from that of Nyoman Erawan and Made Wianta. Nyoman Erawan invites human writers to present performances using verbal semiotics as the subject of the meter. At the same time, Made Wianta creates visual poetry, taking one step to complete poetry with form.

Novels and Charcoal

Novels are the medium of choice, and charcoal is the expression used by the author for a long time. Almost ten years of intense use of novels as a medium of expression and

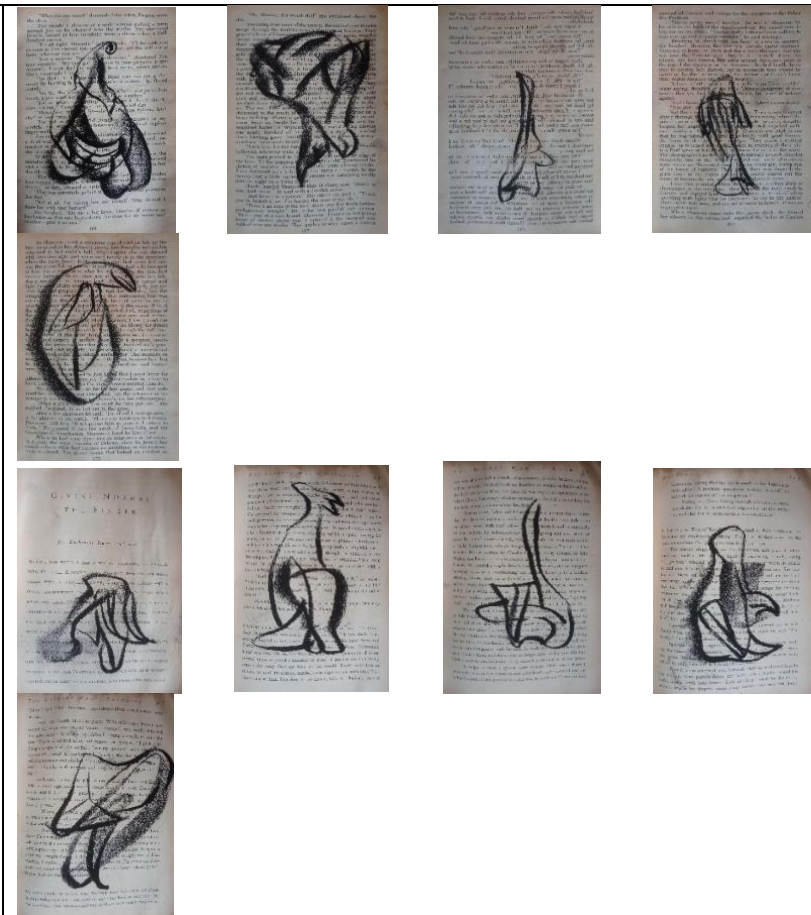

charcoal as a means of expression. Experiments with these two medium entities and tools require intense space, time, and materials. A space of observation and contemplation always follows each experiment. This process the author does intensely for days. Today's drawing on the novel results from a long process of exploration from various novel book materials and charcoal, pencil, pastel, and other materials. Through a long, fun, and exciting process, the writer finds the most aesthetic choice point ever achieved. The most aesthetic choice point the author has ever reached is to decide and choose a novel book that uses art paper and chooses willow Charcoal made in China. The author describes the experiments or experiments in the last ten years below;


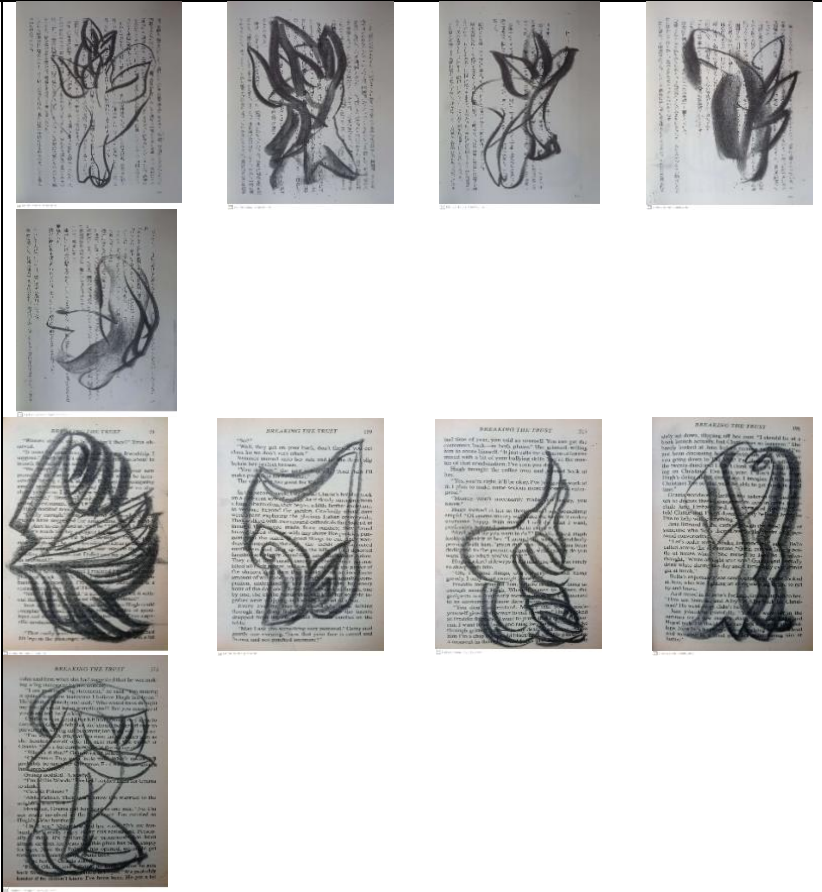
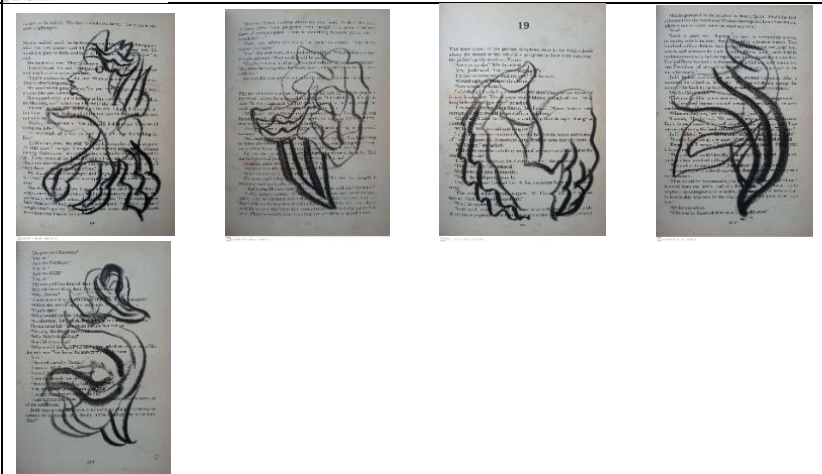
Drawing on Novels
























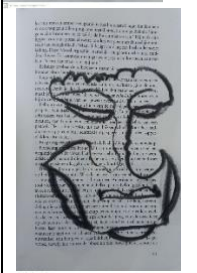



Over the past twenty years, thousands of drawings on Novels have been created. The drawing pattern shows the transformation of expression from year to year. Changes in expression are based on three things: exploration needs, environment, and personality. The imaginative patterns generally contain the archetypes/patterns of old and imaginary today. The forms that appear consist of various objects, such as; animals, humans, plants, landscapes, and objects. The transformation of drawing expression patterns on Novels from year to year shows in the table below.

Table 1. Transformation of Visual Concepts in Drawing on Novels from 2010-2022

Year	Drawing on Novels				Expression
2010 2011					Concept of Abstraction Visual Human Form Plastic/Volume

<p>2012 2013</p>		<p>Concept of Visual Abstraction Form Floating, Straight, Sharp things, Symbolic</p>
<p>2014 2015</p>		<p>Concept of Visual Abstraction Straight, and Blunt things Symbolic</p>

		
<p>2016 2017</p>		<p>Concept of Visual Abstraction form of Pistil Symbolic</p>
<p>2018 2019</p>		<p>Concept of a Visual combination, of things, leaves, and human</p>

	 	 	 	 	
<p>2020 2021 2022</p>					<p>Concept of Visual Abstraction of movement by humans, and things.</p>
					
					
					



The table above shows the transformation of the shape concept every two years. The shape of the line is plastic, straight, sharp, blunt, combination, and symbolic. It is conceivable that if this project continues throughout the author's life, it will become a cross-section of personality and diary.

CONCLUSION

The exploratory process of drawing on novels was like flowing water, parallel to the theory of creativity from the unconscious aspect. In art circles, "automatic drawing" influenced Jackson Pollock's abstract expressionist artist Andre Breton in his surrealist manifesto.

This drawing on Novels project became a cathartic model every morning and became an art method. Anyone can use this model as an artistic process activity, both for pleasure and as healing. The activities of drawing on sheets of Novels were based on awareness. The need to act as drawing on Novels every day, the resulting expression or visual is no longer critical.

Visual expressions that arise from drawing activities, apart from being works, the author believes that drawing on Novels is a visual diary that contains particular meanings and purposes. The forms and themes that emerge from the drawing show the constantly different aesthetics. Apart from being new visual entities, the forms that emerge from the drawing on Novels activity can also serve as stimulants for creating visual forms with other mediums. This situation is a process of alignment between the stimulus-ideas-break design in the field of mind towards a new creation.

Research space in mind consciousness is very complex, with a symbiosis of the right brain and left brain working until finding the point of association of forms. The involvement of other entities, such as hearing and memory, is then assisted by intuition into a method for the initial process of the birth of visual ideas. These used Drawing on Novels can be used as patterns to stimulate new works or fashion or architectural design patterns. It even becomes a pattern for a sculpture.

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