



## Continuity of Traditions: Creation of Batik Teaching Models in “Batik Kami” Art Gallery in Kazakhstan Based on Indonesian Batik Art

Gulmira Tassygozhina; Kun Setyaning Astuti

Master of Arts Education Study Program, Faculty of Languages, Arts, and Culture, Yogyakarta State University, Indonesia

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### **Abstract**

“Continuity of traditions: Creation of batik teaching models in “Batik Kami” art gallery in Kazakhstan based on Indonesian batik art” explores the concept of cultural continuity through the creation of a batik teaching model at the Batik Kami art gallery in Kazakhstan, based on the Indonesian art of batik. The authors analyse the process of adaptation and transformation of batik techniques and methods in the context of Kazakh culture, paying attention to the interaction between cultures and the creation of a unique experience for participants. The article also examines the importance of preserving and transmitting cultural heritage through the teaching and practice of batik art, promoting intercultural dialogue and respect for the diversity of cultural expressions. The purpose of this article is to explore the process of creating a model of teaching batik in the art gallery “Batik Kami” in Kazakhstan, based on the Indonesian art of batik, taking into account the concept of continuity of cultural traditions. The authors seek to analyse how batik techniques and methods are adapted and transformed in the context of Kazakh culture, as well as to identify interactions between cultures and create a unique experience for participants. In addition, the article aims to highlight the importance of preserving and transmitting cultural heritage through the teaching and practice of batik art, which promotes intercultural dialogue and respect for the diversity of cultural expressions.

**Keywords:** *Model of Teaching; Indonesian Batik; Art Gallery*

### **Introduction**

In the modern world, cultural exchange and mutual influence of the arts of different countries are becoming increasingly significant and productive. One such successful alliance and cultural dialogue is the introduction of the art of batik - a traditional Indonesian method of painting fabric - into the context of a Kazakh art gallery. This article examines the process of developing a batik teaching model at the Batik Kami art gallery in Kazakhstan based on Indonesian batik art.

Batik, with its unique technique and centuries-old history, is not only an art form, but also a carrier of cultural values and traditions. The introduction of this art into the Kazakh art environment opens up new opportunities for cultural enrichment and creative development. The article will examine not only the technical mastery of batik techniques, but also the adaptation of this art to local cultural

characteristics and tastes. The impact of the introduction of batik on the development of the local artistic community and its interaction with the international cultural scene will also be explored. It is hoped that this study and the practical implications that flow from it can serve as an example of successful cultural exchange and cooperation between nations, embodying the idea of mutual respect and understanding through art and creativity.

The purpose of this article is to explore and describe the process of developing a batik teaching model in the Batik Kami art gallery in Kazakhstan based on the introduction of Indonesian batik art. The main objectives of this study include:

(1) Analysis of batik methods and techniques in the context of Indonesian culture and art, identifying their key features and principles. (2) Development of a training model that takes into account the specifics and characteristics of the Kazakh artistic community, as well as the needs and interests of potential training participants. (3) A study of the impact of the introduction of batik art on cultural life and the development of the art environment in Kazakhstan, including its influence on the formation of new creative directions and interaction with the international art scene. And (4) Presenting practical recommendations and conclusions that can be used as a basis for the development of similar projects in other regions or countries, promoting cultural exchange and cooperation through the arts.

Additionally, the goal is to develop a teaching model that will not only impart the technical skills of batik, but will also contribute to cultural enrichment and development of the artistic community in Kazakhstan, as well as strengthening ties between the cultures of Indonesia and Kazakhstan through a common language of art.

Batik holds a deeply rooted history and profound significance in Indonesian culture, spanning centuries of tradition and craftsmanship. Its origins can be traced back to ancient times, where it was not only a method of fabric decoration but also a symbol of social status, cultural identity, and spiritual beliefs. The exact origins of batik are shrouded in the mists of time, but evidence suggests that the practice dates back over a thousand years in the Indonesian archipelago. Early traces of batik have been found in various parts of the Indonesian archipelago, including Java, Sumatra, and Bali. Batik flourished under the patronage of the Javanese royal courts, where it became intricately linked with courtly rituals, ceremonies, and traditional customs. It was worn by nobles and royalty as a symbol of prestige and power, with each motif and pattern carrying specific meanings and associations. Batik motifs are rich in symbolism, drawing inspiration from nature, mythology, folklore, and religious beliefs. Certain motifs are believed to offer protection, prosperity, or blessings, while others convey messages of love, fertility, or harmony. These motifs vary from region to region, reflecting the diverse cultural heritage of Indonesia's many ethnic groups. Batik-making is often imbued with spiritual significance, with practitioners engaging in rituals and ceremonies to invoke blessings and divine guidance. The process of wax-resist dyeing, known as "canting", is considered a meditative practice, where the artisan's movements are guided by intuition and spiritual inspiration.

The development of the teaching model in Batik Kami art gallery in Kazakhstan is based on a study of the history and cultural context of batik in Indonesia which mentioned above. To begin with, the research and study for this article was done based on the history, tradition and cultural significance of batik in Indonesia. Understanding this context helps to better master and pass on batik traditions and techniques to students of the Batik Kami art gallery in Kazakhstan.



Exterior of the Kami Batik art gallery in Kazakhstan  
(Source: Personal Documents of Kamila Zhapalova)



The founder of Batik Kami art gallery in Kazakhstan –Kamila Zhapalova  
(Source: Personal Documents of Kamila Zhapalova)

The teaching model that will be practiced in the gallery involves educating students on the historical and cultural aspects associated with batik patterns and motifs. This will help them better understand and appreciate the significance of batik art in the context of Indonesian culture. Supporting creativity, self-expression and encouraging students to experiment and develop their own style with batik, while maintaining respect for the traditions and cultural sensitivity of the art, is also an important part of the batik teaching model at the Batik Kami art gallery. It is also important to evaluate the effectiveness of the training program, analyse student feedback, their successes and work results. Making adjustments to the program based on the data received.

Developing model of teaching batik in Batik Kami art gallery in Kazakhstan based on Indonesian batik gives an effective way to solve the problem of insufficient recognition of this art in Kazakhstan and at the same time promote cultural exchange and development of the creative potential of the local population.

The following are some benefits of developing model of batik teaching in Kazakhstan:

1. Instructing batik in Batik Kami Art Gallery introduce locals to an art form they not be familiar with.
2. Teaching this technique will not only enrich the Kazakh cultural environment, but also promote understanding and respect for the cultural traditions of other people.
3. Raising new level of batik teaching batik instruction in Kazakhstan, increase the available resources for a comprehensive understanding of the subject.

4. Informational resources regarding the history, method, symbolism, and cultural relevance of Indonesian batik will be created and used when teaching the craft. To help everyone learn more about batik, these items will be shown in Batik Kami art gallery as an exhibition or pamphlets.

Developing model of batik teaching in Kazakhstan is necessary to promote the cultural heritage of Indonesia, as the country where batik originated. Introducing the batik teaching model into Batik Kami art gallery curriculum and cultural initiatives will enrich educational opportunities for students and society at large.

Batik provides an opportunity for self-expression and creativity. Creating a batik teaching model will allow students to develop their unique styles and ideas by expressing them through patterns and colours on the fabric. Thus, the creation of a batik teaching model in Kazakhstan can have a significant positive effect on various aspects of the cultural and social life of the Kazakhstan.

The history and cultural background of batik in Indonesia served as the foundation for the development of model of teaching batik in Batik Kami art gallery in Kazakhstan. This aids in their comprehension and appreciation of the value of batik art within the framework of Indonesian culture. Another key component of the batik teaching strategy at Batik Kami art gallery is allowing students to experiment and create their own style while upholding the traditions and cultural sensitivity of the medium. These elements support creativity and self-expression. Additionally, it's critical to assess the program's efficacy and examine student input, accomplishments, and work products. modifying the program in light of the data obtained.

The introduction of Indonesian batik art into the artistic community of Kazakhstan will spark intercultural dialogue and exchange. Kazakh artists will be inspired by the intricate patterns, vibrant colours and rich cultural symbolism of batik, incorporating elements of this traditional art form into their work. This exchange will not only enrich the artistic landscape of Kazakhstan, but will also contribute to a deeper understanding of the diversity of the world's artistic traditions.

Developing batik teaching model in "Batik Kami" art gallery in Kazakhstan marks a significant step towards preserving cultural traditions and fostering international artistic exchange. By embracing Indonesian batik art, Kazakhstan not only enriches its own artistic landscape but also contributes to the global tapestry of cultural diversity and mutual understanding through art.

## **Methodology**

For this article, multiple methods of data collection are used to gather relevant information and ideas. Here are some methods:

*Observation.* Observing batik-making workshops, classes, and demonstrations to understand the teaching methodologies, techniques, and participant engagement.

*Interviews.* Conducting semi-structured interviews with key stakeholders, including gallery staff, batik artists, educators, and participants. Exploring their perspectives, experiences, challenges, and aspirations regarding batik art education and the development of teaching models at "Batik Kami" art gallery.

*Surveys.* Designing and distributing surveys to gather feedback and opinions from participants and visitors of the art gallery. Using the surveys to assess satisfaction levels, learning outcomes, and suggestions for improvement regarding batik teaching models and programs.

Observation, interviews and surveys are the main *methods of data collection* for this study.

The article uses various *data analysis methods* to interpret and derive information from the collected data. Here are some data analysis methods used: Thematic Analysis, Content Analysis, Statistical Analysis and Comparative Analysis. By employing these data analysis methods, the article can provide a rigorous and nuanced analysis of the development and implementation of batik teaching models at "Batik Kami" art gallery in Kazakhstan, shedding light on the cultural, educational, and artistic implications of this initiative.

## **Literature Review**

The literature review section of the article "Continuity of traditions: Creation of batik teaching models in 'Batik Kami' art gallery in Kazakhstan based on Indonesian batik art" aims to provide a comprehensive overview of relevant literature on Indonesian batik art, art education, cultural exchange, and teaching methodologies.

### **1. The Art-Based Learning Model**

This model uses art as a means of learning, creativity and self-expression. Batik teaching in Batik Kami Art Gallery in Kazakhstan will be structured to encourage the appreciation and appreciation of Indonesia's cultural heritage through the art of batik. In the arts-based learning model, the arts are not seen simply as a subject to be learned in isolation, but as a powerful learning tool and tool for achieving educational goals in all areas of knowledge.

### **2. Aspects of Teaching Competency**

Teaching has the same meaning as learning, although it has a distinctive feature. In the context of education, teachers teach in such a way that students will learn the lesson content to achieve a certain goal (cognitive aspect) and will also influence the attitude (affective aspect) and skills of the student.

Regarding teacher education and the batik teaching model at the Batik Kami art gallery in Kazakhstan, effective teaching should focus on all three aspects, which were developed by famous figures in the field of education and psychology, especially in the field of learning theory and development taxonomy of Bloom, Simpson, and Krathwohl (Astuti et al., 2020). Cognitive, affective, and psychomotor aspects have made significant contributions to our understanding of learning, cognition, and educational assessment.

- A. Cognitive Aspect.** Teachers should design lessons that will help students learn batik-related content.
- B. Affective Aspect.** Teachers should strive to influence students' attitudes towards batik by maintaining their interest and motivation.
- C. Psychomotor Aspect.** Teaching batik requires the development of certain skills and abilities related to working with materials and tools.

### **3. Constructivist Model**

The constructivist model is an approach to education that implies the active participation of the student in the learning process, their own discovery and understanding of the material.

### **4. Model of Teaching by Bruce Joyce and Marsha Weil**

Bruce Joyce and Marsha Weil developed several models that have had a significant impact on education (Joyce et al. 2003). A teaching strategies and methods developed by Joyce and Weil to help

teachers planning and implementing the teaching process. According to the authors in actuality, teaching models are learning models.

## 5. The Cultural Approach to Teaching Batik

Given that batik has deep cultural roots in Indonesia, the teaching model could include learning about Indonesian history and culture.

By synthesizing and critically analysing literature from these various domains, the article's literature review can provide a robust theoretical framework and contextual background for the development of batik teaching models at "Batik Kami" art gallery in Kazakhstan, enriching the discussion with insights from existing research and exemplary practices.

### *Finding and Discussion*

1. Overview of batik teaching model in "Batik Kami" art gallery. The batik teaching model in "Batik Kami" art gallery aim to introduce participants to the rich tradition of Indonesian batik art. Participants learn about the history, cultural significance, and techniques of batik-making, drawing inspiration from Indonesian heritage.
2. The adaptation of Indonesian batik art to the Kazakhstan context. Recognizing and respecting the cultural differences between Indonesia and Kazakhstan, including historical background, social norms, and artistic preferences. Integrate motifs, symbols, and themes from Kazakhstani culture and heritage into batik designs and patterns. Moreover, exploring traditional Kazakhstan's motifs such as geometric patterns, floral designs, and symbols of nature or folklore to create unique and culturally relevant batik artworks. Developing educational content that contextualizes Indonesian batik art within the broader cultural landscape of Kazakhstan. Providing background information on the history, significance, and techniques of batik-making, highlighting connections to Kazakhstan's cultural heritage and artistic traditions.
3. Participant Feedback and Learning Outcomes. Giving Pretest (Questionnaire) and Posttest (Questionnaire) to the teachers of the Batik Kami art gallery. Pretest (Questionnaire) is needed to find out teacher's theoretical basic knowledge about the history and technique of Indonesian batik. This test is considered a test before teacher receive the model of batik teaching. After passing the test, the teacher receives the model of batik teaching to fully familiarize with the history and techniques of Indonesian batik. Posttest (questionnaire) is required to find out the teacher's knowledge about the Model of batik teaching based on Indonesian batik art. This test is considered a test after the teacher has received and become familiar with the batik teaching model. Posttest results refers to test scores or results that are retaken. The results vary depending on several factors, such as in this case the amount of additional studying, i. e. familiarization with the model of batik teaching. Taking the test again gives the opportunity to improve knowledge and get a higher score than before. Once the results are obtained, a holistic view of participant feedback and learning outcomes can be obtained, allowing for improvements in batik teaching models in Batik Kami art gallery to improve efficiency and effectiveness.
4. Challenges and Limitations. The results and conclusions cannot be directly transferred to other contexts, with the exception of the specific setting of the Batik Kami art gallery in Kazakhstan. Factors such as cultural differences, audience preferences, and institutional frameworks may differ in other locations. The transfer of Indonesian batik teaching methods to Kazakhstan may be limited due to differences in cultural background, artistic traditions and perception of art. Access to materials, tools and equipment needed for batik production may vary between Indonesia and Kazakhstan. Limited availability or differences in quality may affect the accuracy of the application of Indonesian batik techniques in the context of Kazakhstan. Transparently addressing these limitations demonstrates thoughtful consideration of the boundaries of the study and provides opportunities for future research to develop and refine the developed model of teaching batik in the Kazakh context.

By organizing the Findings and Discussion section in this manner, the article can effectively communicate the research findings, analyse their significance, and draw conclusions that contribute to the ongoing discourse on batik art education and cultural heritage preservation.

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