

## **PAINTING MODEL WITH INTUITION CONCEPT**

**Tri Aru Wiratno**

*Faculty of Arts and Design, Jakarta Institute of The Arts*

e-mail: triaruwiratno@senirupaikj.ac.id

### **Abstract**

*Digital science and technology rationalize the ability to create a painter's art. The ability to describe concepts as digital science and technology is very rational in making paintings as a production mechanism. Emphasis is placed on abilities related to form, colour, artistic elements, and mastery of painting material as a concept of painting. Painting works represent the mind of a painter, not the expression of a painter. While the concept of intuition in painting as an expression of a painter, where ideas come from integral experiences in his life, reflects the value of the reality of a painter's life in reflecting in his intuitive work. Henri Bergson's intuition about various experiences becomes a continuous unit in the work. Experience is a unit, in the sense of integrating an infinite period of time with the model as a trial design. Literature study and participatory research methods as part of the creative process show that the concept of intuition is like a creative process. Interpretive analysis to open and explain the problems of painting models with intuitive concepts in a structured manner. That intuition is an integral experience that he has discovered so that intuition is able explain the uniqueness of an invention, natural intuition, cultural intuition, religious intuition, mathematical intuition.*

**Keywords:** *Model, painting, intuition, peculiarity*

## Introduction

Painting on a flat surface as a unit in a painting for a painter, so that when experiencing the development of painting media in the era of digital technology 5.0. Bringing thoughts and views about the knowledge of painting as part of the fine arts which continues to experience development, both in terms of the perspective of creating paintings. Making paintings continue to feel the reality of socio-cultural life, even though in the transformation of painting it is in the socio-cultural reality of a society that continues to develop, so that painting works become part of digital technology.

All artistic instruments without exception for a painter experience reduction, which is used in the process of creating paintings using digital technology media. The work process becomes a mechanistic work system in its production. A painter in his work becomes part of the mechanism of painting creation, which cannot stand alone, all of which are related to digital technology. Everything just goes on as part of everyday socio-cultural reality, as part of the changing times. That's the description of a description of the role of the painter in making a work of art. There is a process of objectifying the work of a painter in his time.

The development of the world of painting is in line with the development of science and information technology, a painter continues to experience the ability to master painting techniques and digital technology. Making painting models also continues to experience development in the process of painting creations. Painting at this time using digital technology as a medium and support for the creation of painting. Painting skills related to form techniques, mastering colours, techniques for mastering art elements, techniques for mastering painting materials as a painting concept.

Making technical skills and the concept of painting as a science and digital technology into mechanistic-compatible media. Meanwhile, the concept of painting as an expression of a painter's ideas, in which the idea comes from the experience of seeing and reflecting on the reality of the socio-cultural life of the community and its life values which are internalised by a painter have not been intuitively created.

For this reason, this research wants to raise the problem of painting with the concept of intuition, which describes the personal life of a painter who is intense in his work. In the era of digital technology it is something that goes according to life.

Painting is a work of fine and visual art that is always able to keep up with the times, in line with the journey of human life with all the knowledge and information technology. Advances in digital technology and art experience rationality as part of this progress. Because modern

painting art represents more of form as an idea that can be observed and analysed, like an abstract painting that can only be seen in terms of painting technique, colour, shape, area and composition. Knowledge of painting undergoes a transformation as the perception of knowledge of art as the substance of the elements of art. Making an abstract style painting work as a real painting work, colour is present as a form of colour. However, painting still maintains human values. Because painting a journey of life as an experience all the time. Painting is a journey of the human self, like painting with the concept of intuition.

## **Discussion**

Model is a set of ideas that describe the system and mechanism of the development of painting in the reality of socio-cultural life. As a contextual framework for the construction of modern art that is formulated in a region, place and social environment that are developing so rapidly, where painting is the centre of life. Creating a world of painting that is shaped by material mechanics, production systems to achieve pragmatic capitalization of life. Thus there is a need for an intuitive model of work, which has always existed in life but has not emerged as an understanding and knowledge of a model for work.

The model in grammar, namely the Cambridge dictionary, can be seen as a countable noun. With a model also a representation of something in the form of words or numbers that can be used to tell what is likely to happen if certain facts are assumed to be true. A model of a work of art is a physical representation that shows what it looks like or how it works. As a reality a painting represents a form and perception in the reality of the social life of its people, which other people can follow.

As in looking at the meaning of the model contained in the English dictionary, it has the meaning of being a model, which has the meaning of the system that is being used and that people might want to copy to achieve the same result. A model of a system or process is a theoretical description that can help us understand how a system or process works, and works. Verbs if someone like a scientist models a system or process, they make an accurate theoretical description to understand or explain how it works. The reality of a painting is a form that shows a work process that is carried out at the stage of work as an artistic experience. In cultural and social arts, the community is a living unit.

Thus the model as a system represents how the work method is being used to imitate to achieve the same result. A working model that shows a work of painting, formed from a system or process of creating a painting is a theoretical description. Thus it will be able to help understand a work of painting. The model is a stage of work to be able to understand. This makes it easy to work as a system or work process, in making good paintings, or how to work towards achieving its goals.

Artwork is a picture of a painter's experience in seeing, feeling what is experienced, thought about so that it exists in everyday life. Making himself always at memorable, interesting, surprising, amazing times, making himself a meaningful life. Giving awareness to him at a time that will give strength to make paintings. As a painter his existence becomes a reality in the ongoing constellation of daily life. It is towards a unified artistic awareness as a person who feels the value of humanity and draws on a unified whole to integrate the values of the reality of socio-cultural life. Making a painter in making a painting always coordinates the soul and mind.

It can be seen how Bergson sees everyday life as the reality or actuality of something, not necessarily preceded by the possibility of that thing. When something is real or actual, we can say retrospectively that it is possible. But anything that may not express what is real or actual. Whatever is real or actual expresses what is possible. Bergson said that intuition is not the same as instinct or feeling. Intuition is a mode of reflection. Intuition is not a single act, but is a fluidity of psychological action. According to Bergson, the intuitive method goes beyond idealism or realism.

Bergson's basic view. By looking at the self, which is so precious, it also refers to thoughts, feelings, perceptions, and wills which are naturally ever changing. The change turned out to bring new pleasures. In that self, it turns out that there is no repetition of the past so that the self will always be new. Humans will always feel free. He will be happy to create his future, although still basing it on the past. This change occurs not because it is thought but as something that is experienced. Experience becomes necessary in a process and intellect's concepts begin to be suspended.

Henri Bergson views the intellect as an instrument or tool used to help or improve life. Thus implied his criticism, which is the influence of natural science. His first critique he aimed at the dynamic processes of life, which were too mechanical or materialistic and placed these processes within physical concepts. In this way, the human future is so deeply influenced by the past that duration, freedom, and creativity are not recognized in this life. For the second, he rejects the existence of a final view, which explains that the world, as if it had been determined, is heading towards certain inescapable future goals. Then he also does not admit the existence of vitalism that does not explain the facts of evolution.

These criticisms are for Bergson a great pressure on the intellect, which always uses practical formulas. More specifically, Bergson said that scientists use their practical thinking too much in deciding or analysing things. Thus knowledge has falsified the naturalness of movement by representing it mathematically. For Bergson this is not completely helpful. He said that we need a supplement, namely intuition. (<http://amazingfilmsafat.blogspot.com>)

Painting is a creative activity that provides a life experience like a painter as a long stretch of an idea and expression. Even though the painter expresses it in a painting, as an experience as a framework for the concept of work in a fixed presentation as a work of painting that he makes.

### **Intuition Concept**

Intuition is a form of knowledge that reality is continuous and indivisible, and that reality is always changing. As an awareness in making paintings. Gives a view that painting on a long experience as a unit of time. Not as a momentary moment on a theme and a fragment of experience that provides explanation and understanding as a work of art.

Meaning is a process of interpreting ideas from the theme of socio-cultural reality. Between the idea of the theme object that is captured and put into perspective on the image of a sense of the beauty of art, into a flat plane on canvas. As a sign of the idea of a painter. Intuition is an idea or idea that comes based on instinct without involving thoughts or logical considerations. When intuition is present, one can come up with any idea, even if it is not clear where they came from. Intuition can be present in the form of hunches or feelings, which are often misinterpreted as imagination (<https://www.google.com>).

Intuition is the ability to acquire knowledge without relying on conscious reasoning. Other fields use the word "intuition" in very different ways, but are not limited to direct access to unconscious knowledge; subconscious cognition; inner sensing; inner insight into subconscious pattern recognition; and the ability to understand something instinctively without the need for conscious reasoning (Ethics, BBC. "Intuitionism". [www.bbc.co.uk](http://www.bbc.co.uk) accessed 3 August 2022).

In his book entitled *Meditation on First Philosophy*, Descartes considers intuition (derived from the Latin verb, *intueor*, namely to see) as pre-existing knowledge, where knowledge is obtained through rational reasoning or discovering truth through contemplation.

Plato originally introduced the term intuition in his book entitled *Republic*. He tried to define intuition as the basic capacity of the human mind to perceive the true nature of reality. In his *Meno* and *Phaedo*, he describes intuition as knowledge that is pre-existing, residing in the "eternal soul", and one becomes aware of that knowledge.

Jung classifies several types of human psychology, which are written in his book. Jung further explained that someone who predominantly uses his intuition, the "intuitive type", would act not on the basis of rational thinking but only on mere perception. Extroverted intuitive types, oriented to new possibilities that are promising even if they have not been

proven true, they tend to pursue new possibilities before old efforts bear fruit, and so they often make changes constantly. Introverted intuitive types are image oriented from the subconscious, always exploring the psychic world of archetypes, trying to understand the meaning of events, but are often not interested in playing a role in these events and do not see any connection between the psychic world and themselves (Jung, (2016). *Psychological Types* (in English). Routledge. pp. 340–346.).

It can be seen in a painting that Vincent van Gogh wrote a letter to Anton Ridder Van Rappard regarding his idea of painting. Provides an overview of workmanship experiencing a process that is not always in one single formulation, but can be separate parts into a single unit.

“I have less indecision, and it is precisely because of dealing with my models that I sometimes feel more like myself. If I have a model that is calm and steady and I know it, I then paint several times until a different painting is produced, which looks like an ordinary experimental material, but is more characteristic and with more feeling.

In line with that, the concept of intuition, as an idea that gives birth to or creates a work of art, is based on experience, knowledge and technical ability as well as the beauty of painting. The ability to express ideas is a skill in making paintings. All of that coordinates in one stage of daily experience in the creative process. As a unity of socio-cultural reality, it can support the birth of an idea in making paintings.

Intuition is the term for the ability to understand something without going through reasoning and intellect. The word intuition comes from the Latin verb “*intueri*” which is translated as “to consider” or from the English, “intuit” ie “to contemplate”(Merriam-Webster. “Definition of Intuition”. [www.merriam-webster.com](http://www.merriam-webster.com) (Accessed date 2021-12-13.).

Being an intuitive concept of the idea of giving colour to a painting is the basic way to assemble all of it in expressing itself. It is an expression that gives meaning and beauty to the view of socio-cultural reality in a painting.

If once I have a feeling of what I am going to paint, and want to know it, I usually draw three or more different kinds of sketches – whether they be people or landscapes – and for the sake of it all I always turn to nature; then I try my best not to draw every detail out of it, because then the quality of the dream I desire is lost” (Brewster Ghaselin: 103,105).

This is also what is done in seeing it as a painting, as Prof. Ismail R Al-Faruqi stated in the book *The Cultural Atlas of Islam*, Islamic aesthetics cannot be achieved through the depiction of

humans and nature. This can only be realised through contemplation of artistic creations which will direct the observer to an intuition of the essential truth, that God is also all of His creation as indescribable and unspeakable. Islamic aesthetics refers to eternal judgments and norms in the Koran based on basic values, ethics, and general divine norms and on the other hand are limited by the position of humans themselves as servants of God (Helvy Tiana Rosa 2020; 93)

Intuition is described as a method of 'thinking in duration', which reflects the continuous flow of reality. Bergson distinguishes between intuitive and conceptual thinking, explaining how intuition and intelligence can combine to generate dynamic knowledge about reality.

Bergson's views are fundamentally central to human knowledge. It is with this intuitive power that humans can free themselves from material clutches and are able to penetrate to the essence of things. The concept of intuitive painting is painting simply as an expression or expression that can feel experience and intuition. Making him feel that he is a part of himself who always wants to explore the reality of the socio-cultural life of the community.

Thus intelligence or reason is an extension of the senses and intuition is the potential to know the nature of things. These three basic potentials, for Bergson, are sources of human knowledge that are synergistic with one another, nothing is reduced.

## **Method**

The research method was carried out by means of a literature review to collect materials and data obtained related to several painters who use work with intuition as a case study approach. In order to get a framework of knowledge about the concept of intuition as a work process or there is another understanding of the concept of intuition as a work of the painter which is used as a case study.

The data sources used are knowledge of art and work of art from a view and experience of making paintings. All of this is done by examining sources from books and journals to obtain up-to-date knowledge related to artistic issues in painting. It is likewise with the supporting sources from various media and catalogues and clippings, as well as the web on the Internet. As part of better research (create a data network example).

Gathering techniques from intuitive coding, workmanship, and concept as a structure describes the model of creating a painting as an intuitive concept. The next step will be carried out by the creator of the steps in making a painting and becoming a model as an image in making a painting with an intuitive concept. With the concept model of painting, you can show a work of art with an intuitive concept.

Art intuition as knowledge of work from an integrated experience at a different time becomes a unified concept of making a work of art. As a representation of the concepts and imagination that are integral in the work. Making paintings as a reality of social and cultural life in society, as a sign of the development of a painter's experience. Because the process of work is an image that can be revealed and expressed in a work of painting. It becomes an experience that gives life value to him. To be able to examine it as an experience and knowledge that provides a more meaningful life value, so that it motivates oneself to understand and enjoy work as a work reality for oneself.

Art intuition becomes a concept of artistic intuition that can be understood as knowledge of art and a person in the reality of social and cultural life. To become a part of himself with the reality of the socio-cultural life in which he lives and is explained thoroughly, even though a work of art is intuitively felt only with taste. With the concept of intuition as a representation of the painting, it is transformed into a model of intuitive painting that can be done by anyone who has an inclination to go there. Because basically everyone has the same behaviour related to experience as duration, real time or the reality of time with mathematical time or time calculations. The question is how to use it in accordance with the problems, fields and tendencies.

### **Conclusion**

Creating a painting is not only related to painting techniques and materials and media to be used. But with intuitive concepts into painting techniques it produces further interesting forms and expressions. Likewise, an experience with painting with intuitive concepts becomes views and thoughts that are instinctive in nature so that they cannot be understood as artistic knowledge in creating because the paradigm of painting works with techniques that can be learned as the ability to paint. The ability to paint techniques becomes an ability to think, conceptualise in creating paintings; To understand and be understood an idea of painting or in representing a painting that has been completed and is in an exhibition.

Based on studies and research conducted on painting with the concept of intuition, it is revealed that most of the painters always disclosed and explained that the task of the painters is only to make paintings, not to explain the paintings they make. What this statement means is to make a work of art a part of the life of the socio-cultural reality of the community, where a painter is in the life of the community.

Because according to the painter, it is not the artist who describes his painting, but an observer, art critic or curator. Where the painting is discussed by an observer, critic and curator as an elaboration and transformation of experience and knowledge about what the



artist sees and feels. Making a view of a work of painting becomes biased, because what a painter understands in making a work and what he thinks of is a problem or picture related to the division of fields and their importance.

As understood and thought by Henri Bergson in an experience, and also as a view and thought of duration, which is divided into real time and reckoning time, mathematics. Which is real time or time reality in line with human life. Because in a different experience and view, it becomes a unity in one's thinking or image.

In contrast to counting time, the material matter of a time that is in a countdown is in hours, months and years, which have intervals in time. Making painting is a life experience of a painter with various events, incidents, and different kinds of atmosphere in separate times. Being a single unit of time from reflection, self-reflection, and an experience that experiences internalisation becomes a value that is described as an intuition. Once the artistry paints only part of the reality of time travel.

## References

- Bergson, Henri. (2003). *Creative Evolution, English Translation Copyright © 2003 by Northwestern University Press* Published.
- Budiman, Kris. (2011). *Visual Semiotics*. Yogyakarta: Jalasutra Publisher.
- Candy, Linda and Ernest Demond. (2018). *Practice Based Research*. In *The Creative Art, Foundation And Futures From The Front Line, Leonardo*, Vol 51, No:1. 2018.
- Fuad Nashori. (2002). *Developing Creativity in the Perspective of Islamic Psychology*. Yogyakarta: Menara Kudus Yogyakarta Publisher.
- Gadamer Hans-Georg. (2004). *Truth and Method*. Yogyakarta: Student Library Publisher.
- Joice Bruce, Marsha Weil, and Emile Calhoun. (2009). *Model Teaching*. United State America: Pearson.
- Jung, Carl. (2016). *Psychological Types* (in English). Routledge. pp. 340–346.
- K. Langer, Suzanne. (2006). *Art Problematics: Indonesian Translation*. Bandung: STSI Bandung Publisher
- Marcel, Danesi. (2010). *Message, Sign, and Meaning*. Yogyakarta: Jalasutra Publisher.
- Pierre Bourdieu. (2010). *Cultural Production Arena: A Study of Cultural Sociology*. Yogyakarta: Discourse Creation Publishers.
- Piliang, Amir Yasraf. 1998 "A World That Folds". Bandung: Mizan Publishing,
- Petty, Geoffry. (1997). "How to Be a Better At Creativity" Publisher.
- Ricoeur Paul. (2014). *Theory of Interpretation: Indonesian Translation*. Yogyakarta: Ircisod Publisher.
- Rusmana Dadan. (2014). "Semiotic Philosophy". Bandung: Publisher Pustaka Setia.
- Sony, Kartika Dharsono. (2004). "Modern Art". Bandung: Science Engineering Publisher.
- Sidford, Holly. (2011). *Fusing Arts, Culture and Social Change, High Impact Strategies for Philanthropy*. Washington D.C.: National Committee for Responsive Philanthropy.
- Susanto Mike. (2003). *Dismantling Fine Arts*. Yogyakarta: Good and Window Book Publishers.
- Sugiharto Babang. (2015). *For What Art*. Bandung: Matahari Publisher.
- Thomas William Nielsen, Robert Fitzgerald, and Mark Fettes. (2010). *Imagination in Educational Theory and Practice*. Chamber of Commerce Scholars Publishing.
- Rosa, Helvy Tiana. (2020). *Principles and General Guidelines for Islamic Art*. Jakarta: Republika Publishers.
- Wiratno, Tri Aru. (2019). *Painting, Methods and Concepts*. Surabaya: Publisher Jakad Publish.