

**JACO VAN SCHALKWYK'S PAINTING SKILL TRANSFER
IN "PAINTING WORKSHOP AND CONCEPTUAL THINKING"
AT GALLERY OF FBS, UNDIKSHA 2020**

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Abstract

It was necessary to thoroughly review Jaco Van Schalkwyk's painting skill transfer, an African painter, through an instructional development in a non-formal educational system. Skill transfer needed to be developed for transfer of knowledge/concepts, skills and appreciation of painting in the educational world, especially Fine Arts in as society of academicians' form of development. More specifically, this research aimed to analyse skill transfer development process, tools and materials used and tangible skill transfer results of painting works developed by Jaco Van Schalkwyk. The research method used was descriptive qualitative method, and the data were collected through observation, interview, literature and documentation techniques. The Jaco Van Schalkwyk's Skills Transfer Process included the following stages: 1. Introduction; was about self-introduction and cosmology of cultural climate on which art practices were based on. 2. Observation; trained learners' artistic sensitivity, broadening their stimuli in finding new ideas of work. 3. Discussion; sharpened analytical reasoning and interpretation. 4. Idea Execution; recorded information of arising ideas. 5. Monitoring and Evaluation; solution to confusion. 6. Demonstration; trained the sensitivity to shape and motor sensitivity through Live Model Painting. 7. Presentation; trained responsibility for self-creativity. Based on the seven stages, we may conclude that skill transfer started with the biography related to how exploration of painting theme continued with responding to surrounding objects to be taken as the source of painting idea.

Keywords: painting, skill transfer, conceptual

INTRODUCTION

Skill transfer is one form of formal education developing in art education world. Meanwhile, the use of arts, in this case painting, aims to prepare learners to develop their cognitive competence in the knowledge of art or concept of art. Psychomotor in art in this case is painting skills with its variety of tools and materials. Appreciative attitude is appreciation of various kinds of painting work products produced with various materials, techniques and skill transfer system. Based on the explanation above, we may understand that the art education was the conscious effort by Jaco Van Schalkwyk, a South African realist painter, acting as a learner who consciously prepared learners through guidance, teaching and/or training of painting activities to prepare their roles as future painter and art educator. This is in line with what Soeharjo (2012; 13) stated. Therefore, the instructionally developed skill transfer process plays two roles: First, it transfers

painting/art skill and, second, it serves as painting/art education (Read, 1945 and Wickiser, 1974).

Jaco Van Schalkwyk had had his career as a professional painter for 18 years. Throughout his career, Jaco had participated in a number of exhibitions, both domestically and internationally, and organized his solo exhibition for 4 times. Jaco's tenacity had him awarded by South Africa Absa L'Atelier in 2014 and gifted a residence for 2 at Sylt Quelle Germany, adding to his list of residence program he had participated in besides NYA Students League New York, Sylt Residency Myanmar, and Meinersen Germany. Jaco currently spent much of his time travelling cross-countries for his international programs or even only for vacation. Jaco acknowledged that through his journey he found many of his scattered self-pieces that now became strong part of his works. To Jaco, there were always never-ending challenges that he would find in painting. Jaco had conquered field by field of drawing with various objects that he observed quite seriously. In a period of his career, Jaco only focused on human figure, and in the next period he focused more on animal's daily life, later was interested in landscape objects, and also often decided to unite the objects in a field of drawing. These challenges later motivated Jaco as a realist painter to try to break into the boundaries of realist painting image. His breakthroughs were, among others, from painting realistically three-dimensional object surface/found object, combining various three-dimensional objects/sculptural elements, to sound sensor canvas/other field of drawing, eventually leading to new genre of art media such as installation art, sound art and others. Jaco felt that his efforts were capable of changing the existence of objects he used and bringing them to new or different contexts. Jaco's awareness and journey of variety of explorations in medium processing with realist painting work principles later became the main materials he brought in his skill transfer activity at the Gallery of the Faculty of Languages and Arts, Ganesha University of Education, besides about discourses of fine arts development specifically in South Africa and global fine arts development. In the activity process, Jaco showed a lot of his work skills, especially when making canvases, mixing colours, and things often underestimated such as holding paintbrush, washing paintbrush, or tidying his workplace up. Jaco's good intention in distributing his art knowledge to learners was performed through his own method. One of the methods he used in the creative processes of his every work included training visual and sense sensitivity through observing surrounding objects, recording findings, reprocessing, and some other stages that were also part of the lively learning process. Meanwhile, any issues and constraints found in Jaco's skill transfer activity, their impacts on learners' learning and interest for him were also part of other challenges that he must attempt to have an understanding of and solve.

It was also through art education path that Jaco attempted to convey his restlessness from technical issues that in fine arts were often set aside. In his opinion, technique was very important, especially for those interested in realist painting and other forms of art, even if conceptual thinking was also equally important. With a good technique, however, self-potential development would be worked on way faster. How Jaco later balanced learning process with practical skills and conceptual awareness become a phenomenon that attracted our attention to research further Jaco Van Schalkwyk's skill transfer activity in the Painting Workshop and Conceptual Thinking at the Arts Gallery of FBS, Undiksha in 2020. It was necessary to explore further various technical issues and restlessness in fine arts regarding Jaco Van Schalkwyk's painting skill transfer

process in the Painting Workshop and Conceptual Thinking at the Arts Gallery of FBS, Undiksha in 2020.

METHOD

This research used descriptive qualitative method and its data were collected through observation, interview, literature and documentation techniques. This research used descriptive analysis, in which the collected data were analysed by interpreting them in the form of explanation.

RESULT AND DISCUSSION

The skill transfer activity designed by the Fine Arts Education Study Program of Undiksha in cooperation with Sylt Foundation was performed for 10 days in the Gallery room of FBS, Undiksha. The Jaco Van Schalkwyk's Skill Transfer Process can be divided into the following stages:

1. Introduction

Jaco started the first meeting in the activity by specifically discussing his hometown with the learners. This aimed to introduce him and the cosmology of the place where he grew to give an overview of the cultural climate on which his art practices was based on or what made him like he was today. Besides giving information of his autobiography and life journeys, in this stage Jaco also showed his works to give an overview of what each learner would work on for the next few days until completion. In conclusion, he invited the learners to ask questions, thus there was a discussion session for the remaining time of the first meeting.



Picture 1. Introduction
(Source: Private Collection, 2020)

2. Observation

The skill transfer process continued in the Gallery room of FBS, Undiksha. Jaco brought his learners to observe the objects arranged around Pasar Loak Singaraja. In his opinion, this process was for learners' artistic sensitivity, facilitating their stimuli to find sources of ideas of work. However, Jaco did not insist on students buying every object they were interested in. They might only need to record the objects they were interested in using mobile phone camera, or they

could buy as much as possible as they need for their work later. Therefore, various objects found would be found in their works not from Pasar Loak Singaraja, but from warehouse or their respective kitchen. In this process, Jaco emphasized that they need to carefully chose or observe the objects under consideration of closeness or correlation between them and objects found.



Picture 2. Observation finds objects at Singaraja Flea Market
(Source: Private Collection, 2020)

3. Discussion

After the learners decided their interest in the objects, they found either in Pasar Loak Singaraja or in their own house, they were then led to the Gallery of FBS, Undiksha. The observational results in the form of photos and objects that they brought were then discussed together for clarity of the intention of the work creation. It was also through this process that Jaco also trained the learners to sharpen their analytical and interpretational reasoning.

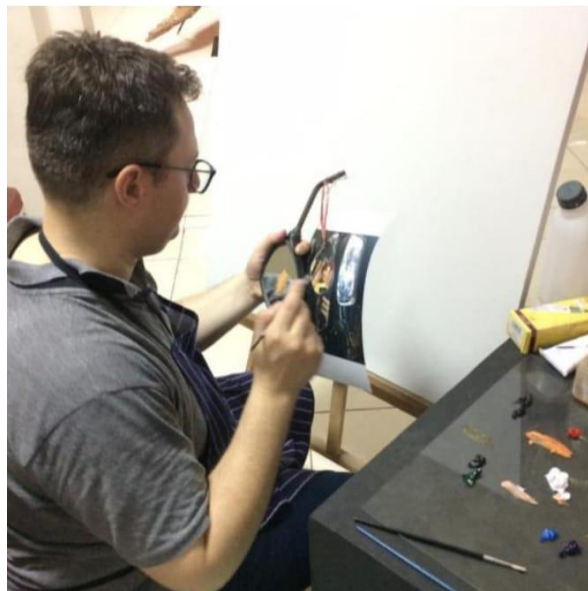


Picture 3. Conduct discussions about the results of observations
(Source: Private Collection, 2020)

4. Idea Execution

After all learners had a dialog on their ideas that they would put onto canvas and other medium, Jaco gave them direction of how to start their work process by designing a sketch, digital and traditionally. According to him, this work design was important for a start to help us record briefly information of ideas coming to our mind. He then used this stage to facilitate him identifying learners' ability, thus in the next stage, he would be able to arrange strategy to embrace learner's each and every needs. This stage became the highlight of this skill transfer activity. Later in this stage, Jaco imparted much of his knowledge or skills to the learners of how to mix colours, prepare canvas, prepare workspace, through how to clean paintbrush. The learners were hypnotized by his skills.

After giving an overview of how to work, the learners seemed to be ready to put their design onto the objects they found, canvas, board and any other medium. The atmosphere became quiet. All workshop participants seemed busy with their respective canvas. Some started drawing lines on canvas surface using charcoal and pencil, some started brushing paint onto the object they worked on, some were still confused with Jaco's direction.



Picture 4. Jaco Van Schalkwyk shows his skills
(Source: Private Collection, 2020)

5. Monitoring and Evaluation

This stage was routinely performed by Jaco at every session of his skill transfer activity. While completing his work, Jaco also regularly moved from his work to go around each line of learners. In this occasion, the learners took the chance to stop him, asking questions or direction directly. According to Jaco, at every stoppage, he found technical and principal issues regarding medium that they did not understand. Therefore, he did not hesitate to keep repeating and showing solution to their confusion through his direct skill on their respective canvas.



Picture 5. Jaco Van Schalkwyk is monitoring all at once provide direction to students
(Source: Private Collection, 2020)

6. Demonstration

Several days after the idea execution stage, Jaco invited them to train their shape and motor sensitivity through Live Model Painting. Jaco felt that this additional activity may get the learners rid of their boredom while completing their work. Jaco started the Live Model Painting activity with an initial demonstration. He also conveyed technical issues that needed to be taken into consideration to paint an immobile object, from light, choice of object character, basic colour of canvas to use, and other important things to prepare. Having finishing organizing his object and workplace, Jaco soon struck his paintbrush onto the canvas and completed his work in a short duration. In the next session, the learners were given the chance to practice Live Model Painting as per what they observe in the previous session when Jaco gave a direct demonstration. In the process, Jaco observed them and felt that the learners were pretty used to catch object's shape. At the end of session, he briefly evaluated the whole works from the Live Model Painting.



Picture 6. Jaco Van Schalkwyk did Live Model Painting demonstration
(Source: Private Collection, 2020)

7. Presentation

The skill transfer activity with Jaco Van Schalkwyk where learners participated in produced an output in the form of painting works with varied media. The works produced in this activity were put in their respective workplace for public presentation around the Gallery of FBS, Undiksha. Jaco later gave each learner the chance to communicate their ideas one by one with gallery visitors. According to him, this stage was important for them to be responsible for their respective creativity. This stage was also the conclusion of the ten-day skill transfer process at the Gallery of FBS, Undiksha



Picture . Jaco Van Schalkwyk did Live Model Painting demonstration (Source: Private Collection, 2020)

CONCLUSION

From the observation of and analysis on Mr Jaco's skills transfer, we may conclude that Jaco started his skill transfer activity through his biography related to how he explored the themes of his paintings. One of which was to respond to surrounding objects to be taken as the source of painting idea. Jaco also demonstrate his realist painting style to the participants, after which he brought the participants/learners to observe the objects at Pasar Loak Singaraja or around their house. The participants were later asked to choose objects they were interested in and discuss them so as to execute them into objects in the skill transfer participants' respective painting.

This approach feels more systematic and structured, thus extrinsic motivation drives participants faster psychologically to stimulate their imagination to produce ideas of objects to be drawn. That the materials and techniques tend to be general, there was a copy the master style in completing their works. Finally, the participants' works tend to adopt the teacher's realist technique.

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