



Application of Hmong Painting Patterns to Batik Motifs Design in Anshun, Guizhou, China

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ABSTRACT

Purpose/Background: The Hmong ethnic minority in Anshun, China has a rich cultural heritage of embroidery handicrafts used in traditional rituals and festivities. This study aimed to examine the cultural significance and creative applications of traditional Hmong embroidery painting patterns.

Methods: A qualitative approach was used involving semi-structured interviews with Hmong artisans in Anshun. Interviews explored cultural meanings of Hmong patterns and the process of adapting them into batik motifs. Detailed notes were taken during the interviews and later analyzed.

Findings: These artisans offered profound insights into the cultural significance of Hmong painting patterns and highlighted the process of applying these patterns to batik motifs. The thematic analysis of the interview highlighted the significant role of Hmong painting in the preservation of the cultural heritage of the Hmong community and the promotion of creative expression among the members of this ethnic community.

Conclusions: Findings demonstrate the value of Hmong embroidery patterns for maintaining cultural identity and enabling innovation among Hmong artisans. Adaptation of these patterns promotes cultural preservation while supporting economic development in the community. Preservation of traditional handicraft methods among the Hmong is vital for passing on this cultural heritage.

Keywords: Hmong painting, Anshun, Batik motifs, art, ethnic embroidery, community development.

INTRODUCTION

Hmong painting patterns are very common among the Hmong community. Inherited techniques of batik, embroidery and stitchery are practiced by the Hmong women. Hmong painting patterns is an ancient technique of handicraft and is very popular among the Hmong people in Vietnam, Thailand and China (Hatch-Surisook, 2023). Hmong community is native to China which then migrated to various lands and so is the case with Hmong techniques. Hmong painting use specific type of tools to develop intricate patterns that are used as embroidery for garments for traditional festivals. The traditional technique uses beeswax as a special dip to develop patterns on the garments that persist in time. Hmong painting patterns application to batik represent their cultural value. They have the inherited tradition of embroidery called “flower cloth” from their ancestors which is still practiced by the Hmong community for embroidering garments (Magliveras, 2020).

Batik art is an ancient art with patterns developed with wax on the fabric and then the dyeing of fabric with indigo dye obtained from indigo tree. In Anshun, Guizhou, China Hmong community practices this ancient batik art using the traditional Hmong techniques of batik and embroidery (Lo, 2020). Application of Hmong painting patterns to the batik motifs in Anshun, Guizhou represent the cultural practices of the Hmong people. Hmong painting patterns designed on the fabric according to the imagination of artisan are important component of ancient batik art. These painting patterns designed by the Hmong community are considered as culture and tradition. They use the word of “Paj ntaub” or flower cloth for the pattern developed on garments. These patterns contain symbols and motifs that represent the nature, religion, ethnicity, architecture and culture of the Hmong community that is continued from ancestors to descendant generation after generation (Suleman et al., 2023; Shi, 2023).

Hmong community have many cores cultural values with the strong emphasis on the relationship between members of community and especially the relationship with elders and ancestors. Hmong ethnic group believe in respecting the ancestors and remembering them by preserving their ways and practices that is preserving the traditions and culture (Loi & Lan, 2019). The Hmong painting patterns applied to batik hold significant cultural and traditional value for Hmong community in Anshun, Guizhou, China. These handicraft patterns were developed by the ancestral group and are still practiced by the Hmong community in Anshun, Guizhou, China (Luc et al., 2023). The practicing of these Hmong patterns adopted by their ancestors using wax and special tools on the batik contribute to the preservation of cultural

heritage of Hmong ethnic group in Anshun, Guizhou, China. Moreover, the application of Hmong painting pattern to batik motif in Anshun, Guizhou, China impact significantly the economic development of the Hmong people. The unique Hmong painting patterns applied to batik motifs in Anshun, Guizhou make them unique traditional pieces of batik art that attract many people across the world to visit Anshun, Guizhou and buy these unique fabrics, thus contributing to the economic development of Hmong people in Anshun, Guizhou, China (Purnell et al., 2019; Suleman et al., 2024).

The main objective of this study is to examine the inherited techniques of embroidery of Hmong community. This study aims to find out the process of application of Hmong painting patterns to the batik motif. The study also aims to find out the role of application of Hmong painting patterns in the preservation of cultural heritage and the economic development of Hmong people in Anshun, Guizhou, China. The research also aims to find out the significant role of application of Hmong painting patterns to batik motifs to promote the creative expression of members of Hmong group.

According to the above objectives following are the research questions for the study:

RQ1: What are the inherited techniques of embroidery of Hmong ethnic group?

RQ2: What is the process of application of Hmong painting patterns to batik motif designs?

RQ3: What is the role of application of Hmong painting patterns to batik motif designs in the preservation of cultural heritage of Hmong people in Anshun, Guizhou, China?

RQ4: What is role of application of Hmong painting patterns to batik motif designs in the economic development of Hmong people in Anshun, Guizhou, China?

This study illuminates the traditional techniques of handicraft to develop painting patterns. The traditional practices of using waxes and dye in embroidery adopted by the Hmong people in Anshun, China show the cultural heritage of the Hmong ethnic group (Cox & Thompson, 2022). The research highlights the importance of the application of the Hmong painting patterns to batik motifs in Anshun, Guizhou China in the promotion of cultural heritage of Hmong group and economic development.

The above portion is about the introduction, the rest is about literature review, research methodology, data analysis, results, and discussion.

LITERATURE REVIEW

Contemporary Theory of Conservation

Classical theories of conservation are well known for the preservation of cultural heritage, Salvador Muñoz Viñas published a book in 2004 in which he proposed this theory (Hidaka & Tone, 2008). According to the contemporary theory of conservation the classical conservation theories are being undermined and ignored because people are getting deeply immersed in the modern world of today. So, the Contemporary Theory of conservation plays a vital role in helping to preserve the culture and heritage of a nation or an ethnicity. This theory criticizes the old classical theories of conservation and describes the fundamentals of conservation and how to cope with changing minds of people in a world of today (Llamas-Pacheco, 2020). Contemporary theory of conservation associates with the Hmong art which is an old traditional art used in textile industry in Anshun, Guizhou, China. The Hmong art was introduced and originated from a sub-group of people living in the East and Southeast Asia. More specifically this art originated from the Chinese group of ethnicities of Hmong people which are believed to have emerged from the Miao people. Hmong art thus, is an integral component of the heritage of people living in Anshun, Guizhou, China and according to Contemporary theory of conservation it is also a pivot component for the preservation and conservation of culture of the native community residing in Anshun, Guizhou, China (Xie et al., 2020). The Contemporary theory covers a wide area but when studied in context of art and literature it describes how these may contribute as an essential component for the conservation of values like tradition, culture, and heritage. Hmong art is most commonly used in textile industry where it is used to manufacture a vast variety of garments and clothing items some of these most prominent items include hand-spun hemp cloth production, basket weaving, batik dyeing. An important application of this Hmong art used in Anshun, Guizhou, China is a unique form of embroidery known as flower cloth or in the Hmong language it is called *Paj Ntaub*. This unique embroidery application of Hmong art is significant for the Hmong culture as it serves as a vital component in their socio-culture values like gender identity, religion and gender identity (Lee, 2022). Art is an important and most prominent feature of any heritage in any corner of the world and specifically in context of Anshun, Guizhou, China this special form of art used in textile industry mostly called Hmong painting is the most prominent and fundamental feature of the heritage of Hmong people living in the Southwest of China inhabiting the areas like Guizhou, Yunnan, Sichuan, Chongqing, and Guangxi. Contemporary theory covers the three basic areas which makes it more acceptable than the classical

conservation theories of heritage and these are, first the fundamentals of conservation, secondly questioning the classical theories and criticizing the classical ideas, finally it helps to form new paradigms or set of rules such principles regarding sustainability of art (Khalaf, 2020). Anshun, Guizhou, China is a historic city enriched with cultural and historic values to preserve these values with changing times and advancement of the world it is essential for the people to associate their Hmong paintings art with the Contemporary conservation theory. So, that they are aware of the difficulties that are faced by ethnic groups who lost their heritage and cultural values simply, because they were not able to preserve them or put efforts for the conservation of their heritage (Chen et al., 2021). The author of the book in which he proposed this theory puts a general light on factors like art and literature and their importance for nations (Yazdani Mehr, 2019). Similarly, by relating this theory with this research we know the magnitude of the importance about the conservation of Hmong painting art that is essential for the people living in Anshun, Guizhou, China. The Hmong people are also aware of this, and they are trying their best to keep their art alive which is a source of keeping their ethnic identity alive and fresh by the preservation of their culture and heritage. Thus, this theory associates with the Hmong art and preservation of cultural heritage in Anshun, Guizhou, China (Baglioni et al., 2021).

Application of Hmong painting patterns to batik motifs in Anshun, Guizhou, China

Hmong people living in Anshun, Guizhou, China use their traditional Hmong painting in the Batik motifs together this combination contributes greatly to the beauty of the fabric and design of the fabric. Batik motifs are pattern drawn on the cloth with use of a tool called “Tjanting” and some other materials are also used such as wax or more specifically and commonly “beeswax” (Hoa et al., 2022). Hmong Painting is a textile art which finds its application in embroidery and designs whereas the batik motifs are specific traditional patterns valued by the Hmong people. Some of the batiks are symbols used for the blessing of God known as *Wahyu Tumurun* and some are even symbols used for gender identity for instance a batik motif known as *Garuda* represents masculinity (Wilcox, 2023). The tool called Tjanting is dipped into beeswax which is heated over charcoal then the heated wax is used to make batik motifs on the fabric then the fabric on which the batiks are drawn is immersed into a colouring liquid the wax makes the batik resistant to the liquid and stays on the fabric as it is (Zhennan & Yahaya, 2021). This technique is being used by the Hmong people over centuries and the application of Hmong painting patterns to batik motifs is also carried out through centuries moving from their forefathers to them and will be conserved when transferred to their descendants, the application

of Hmong painting in various different fields like the most prominent batik motifs also helps in the preservation of this painting and leads to the conservation of the heritage and culture of Hmong people living in Anshun, Guizhou, China (Zhennan & Yahaya, 2021). Such applications of Hmong painting are widely spread in the industrial sector of Anshun, Guizhou, China and are very influential in flourishing their ethnic values as well as their cultural values and contributing to their industrial sector's growth and especially their textile sector. The textile industry of Anshun, Guizhou, China has a remarkable place in all the world's most historically known textile industries and it is only due to contribution of their art and heritage in their sector of textile (Andrä, 2022). Even in this modern world of today, the Hmong painting patterns used in batik motifs have a significant place, now the textile industries use advanced methods to make batik designs using Hmong painting in Anshun, Guizhou, China only the methods of their application have changed but their importance and significance have not declined even a bit but instead gained more popularity among the art lovers all around the world. Thus, the application of Hmong painting patterns in the batik motifs has played a very crucial and integral role in preservation of this art leading to the preservation of the cultural heritage of Hmong people residing in Southwest of China in Anshun, Guizhou and suggested the implementation of this art in other fields in any possible ways to increase its importance and serve as a way of its preservation (Haoying, 2023).

Hmong paintings, Batik motifs, and preservation of cultural heritage

Art and literature are the two basic components of any cultural heritage if they are not taken care of and preserved attentively it may cause serious threats to the culture and preservation of heritage is compromised. A culture comprises of many things like customs, traditions, festivals, ethnicity, religion, and spiritual values. Any nation or community is strong if their culture has a sound historical background and how they have a sound historical background is because they tended to preserve their cultural heritage in any way possible and made efforts regarding this important matter (Zhou et al., 2019). With times changing and modernity on its peak people are becoming more and more rational they tend to find scientific solutions to common problems, which the culture had given them from over generations they try to make changes to it it's a good thing but at the same time it can be challenging for the preservation of cultural heritage. So, to tackle the challenges in this modern time to preserve the culture and heritage is very necessary for various ethnic groups around the world (Maksimović & Čosović, 2019). The Hmong people are also struggling with this issue, in Anshun, Guizhou, China Hmong people have found many ways to cope with such threats that compromises their ethnic identity

their cultural heritage and affects the preservation of their culture. One of the most significant among these is the role of Hmong painting which is being used as an art over centuries by the Hmong people in Anshun, Guizhou, China (Purnell et al., 2019). Hmong painting plays a very integral role to help in the preservation of the cultural heritage of people in Anshun, Guizhou because this art is historically rich and being used for centuries with changing times this art has developed but not rusted and thus, has helped greatly in the preservation of the cultural values of Hmong people and the whole community is aware of this fact. Therefore, the Hmong people also focus much on this traditional art and take all possible measures to make it applicable to various fields of industrial sector apart from textile industry where it is being used widely to make batik motifs which are a symbol of Hmong heritage in all around the world (Tapp, 2021). Initially, Hmong community used traditional methods of Hmong painting but when the locals residing in Anshun, Guizhou, China felt that they are facing a threat of lost to their culture then they used advanced methods for the application of this traditional art that is Hmong painting patterns. Art is a way of expressing culture and feelings of a person or a group of people ethnic groups focus on their art as it helps them in expressing their ethnicity and serves as a source of recognition for them (Holl, 2023). People living in Anshun, Guizhou, China are very intelligent and know very well that Hmong painting is an art that represents their ethnicity in all parts of the world. Hmong people no matter where they live as there are communities of Hmong people in USA and Vietnam as well, know that they need to keep this art alive in they want to keep their cultural identity alive (Cox & Thompson, 2022). It is natural for a group of people to seek flourishing of the cultural heritage they grew up in as it helps them to have a sense of identity, a sense of ethnicity and sense of tradition. Hmong people of Anshun, Guizhou, China also strive to use traditional methods and techniques to keep their heritage alive and the most prominently used is their art of Hmong painting by using which they produce fabric designs and textile products which represent their culture on various scales and act as a source of preservation and conservation of the cultural heritage of people in Anshun, Guizhou, China (Ladson-Billings, 2021).

METHODOLOGY

The current study explores the traditional embroidery techniques used by the Hmong ethnic group in Anshun, Guizhou, China, using a qualitative research methodology. The intricate Hmong embroidery is a traditional technique used to make clothing for cultural celebrations and ceremonies. This study broadens its scope to include the use of Hmong painting patterns

in the creation of batik designs, revealing the cultural relevance and function of these patterns in maintaining the Hmong community's rich legacy.

Sampling and population

Population in a study refers to the group from which data is collected while sample refers to specific group or participants that provide information (Bhandhari, 2020a). Purposeful sampling, which aims to choose Hmong artisans who are deeply rooted in their trade, was the main methodological choice for this study.

Data Collection and analysis

The most important stage is the research method, which describes the overall strategy as well as the methods used for data collection and analysis (Scribbr, 2023). The three main methods used in research studies are mixed, quantitative, and qualitative. A mixed method uses elements of both qualitative and quantitative methods to answer research questions in a study (George, 2021). The qualitative method involves collecting and analyzing non-numerical data to understand concepts, experiences, and opinions, while the quantitative method refers to the collection and analysis of numerical data with the aim of finding patterns, making predictions, and testing casual relationships (Bhandhari, 2020b). The qualitative method was used in this study because its goal was to learn more about the craftsmen' perceptions of how their labor affects the Hmong people's economic development and cultural heritage preservation in Anshun, Guizhou

Semi-structured interviews were the method of data collection used in this study. Using this tool, participants are asked open-ended questions to explore their experiences with the chosen phenomenon. There are many advantages to using this instrument. Clements (2023) pointed out that interviews enable the researcher to control the sample and assist in gathering unique and reliable data from respondents. Additionally, it can effectively obtain dependable and comprehensive answers through the direct gathering of participant data.

This study has used qualitative analysis in accordance with its chosen methodology and goals. Thematic analysis was employed for this purpose, which, according to Delve (2020), entails carefully examining gathered data to find recurring themes. Edited transcriptions were gathered and arranged for this purpose. To come to a productive conclusion, themes were created using N-Vivo. Since thematic analysis highlights the respondents' shared beliefs and experiences, it

is appropriate and effective for analyzing the study's data. Thematic analysis is also adaptable, capable of delving deeply into responses, and able to examine large databases.

Ethical Considerations

According to Arifin (2018), the in-depth nature of a qualitative study gives ethical considerations a unique resonance. The ethical concerns become more apparent when conducting in-person interviews with a susceptible group of participants. In order to eradicate any possible risk of ethical concerns, this study closely examined the following ethical considerations. The participants' questions and concerns were addressed when the study's objectives were clearly communicated to them. All participant concerns and questions have been answered, and the study is specifically conducted with the participants' consent, allowing them to withdraw at any time during the investigation. Participants' anonymized names and identities are presented with careful consideration to maintain their confidentiality. Additionally, they had agreed to notify the authorities of any term's violations. The participants' personal information had been withheld in order to guarantee their safety.

FINDINGS

In this section, the findings from the qualitative insights gained from semi-structured interviews with the Hmong artisans are discussed. The discussion is thematically analyzed to delineate recurring thematic patterns. Table 1 shows the thematic patterns and their characteristics.

Table 1: *Main themes in data*

Theme	Characteristics
Theme I: Cultural inspiration	<ul style="list-style-type: none"> • Cultural fusion on fabric • Symbolic stitches • Living canvases
Theme II: Adaptation process	<ul style="list-style-type: none"> • Harmonizing traditions • Wax-resist dilemma • Cultural fusion in wax
Theme III: Symbolism in designs	<ul style="list-style-type: none"> • Symbolic threads • Cultural harmony on fabric • Embodying heritage
Theme IV: Materials and techniques	<ul style="list-style-type: none"> • Wax and colour alchemy • Precision in patterns • Brushstrokes of wax

Theme V: Evolution of designs

- Evolution of expression
- Innovative shifts
- Nuanced transformation

Theme VI: Preserving cultural heritage.

- Custodian of tradition
 - Crafting innovation
 - Crafting culture
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Theme I: Cultural Inspiration

The batik patterns are greatly influenced by conventional Hmong painting trends. The batik patterns are enhanced with cultural detail by the seamless integration of Hmong art's symbolic elements and complex geometric shapes. The vivid hues and patterns narrate tales of the ancestry, encapsulating the spirit of Hmong tradition and establishing a palpable link between the artistic creations along with cultural identity. Moreover, the batik designs are greatly influenced by Hmong painting trends, creating a culturally significant tapestry. The designs showcase the rich cultural legacy of the Hmong people, taking cues from everyday life, nature, as well as folklore. This blending of traditional designs with batik methods is an ode to their culture, guaranteeing that every item becomes an enigmatic portrayal and linking the artist's imagination with the deep cultural ties of Hmong individuals. According to one of the artisans:

“The intricate shapes of our batik designs are derived from conventional Hmong painting trends. With motifs that depict natural aspects, ancestral stories, as well as figurative depictions of Hmong recognition, the cultural impact is significant. Each batik item is more than just an artwork, it is an alive canvas that vividly depicts the rich as well as resilient history of Hmong customs and traditions. The item's unique geometric shapes as well as vivid hues honour the tenacity and diversity of our way of life.”

Theme II: Adaptation Process

Batik painting concepts inspired by Hmong paintings require careful planning. Batik uses a wax-resist method that necessitates design adjustments to make intricate details feasible. It is difficult to consider the wax usage procedure and preserve the authenticity of Hmong designs. A profound knowledge of both customs and artistic skill are necessary to strike an equilibrium between intricate designs and the limitations of batik medium. Furthermore, there are particular

difficulties when converting Hmong painting patterns into batik. One of the requirements of the wax-resist method is that complex designs must be made simpler so that they can be applied. It takes careful adaptation to operate within the limitations of batik while preserving the core of Hmong craftsmanship. Maintaining the cultural integrity of the designs while attaining a harmonious blend that honours both artistic customs presents a challenge. According to one of the respondents:

“Navigating artistic limitations is necessary when adapting Hmong painting patterns to batik. The complex details must be simplified while preserving the core characteristics of Hmong trends due to the wax-resist procedure. It is difficult to strike a balance between the expressiveness of Hmong artwork and the technical demands of batik. In order to ensure that the finished batik motifs truly connect with the profound cultural tradition of the Hmong painting patterns, artisans must precisely manage these adjustments.”

Theme III: Symbolism in Designs

The batik designs feature motifs as well as symbols that have their origins in the painting customs of Hmong. Certain elements have particular significance, such as the snail, which symbolizes longevity, or the double-headed elephant, which represents strength. Because these cultural representations are weaved into the textiles, Hmong heritage is preserved, and every piece can tell a different tale of their customs. Besides, the batik designs are infused with traditional symbolism derived from Hmong painting customs. There are recurring symbols such as the moon and the sun, which stand for peace and balance. Beautiful pomegranates are another beloved motif, they represent fertility. The batik artwork becomes an artwork that not just captures visual appeal but also encompasses the profound stories of the people of Hmong due to the integration of such symbols. According to one of the artisans:

“We are proud to incorporate deeply meaningful symbols from painting traditions of Hmong into our batik patterns. Carefully chosen icons include the butterfly, which symbolizes transformation, as well as the mountain, which stands for endurance. These signs are not only beautiful choices, but they are also cultural symbols that are woven into our artwork to tell tales of resiliency and legacy.”

Theme IV: Materials and Techniques

Hot wax is used in the batik procedure to prevent fabric dye from fading. To preserve areas that the artisans wish to keep their original colour, they carefully apply wax. Vibrant patterns are produced through several dye layers. Wax application is aided by specific brushes as well as canting tools. They have honed their methods over time to ensure that the fine details found in the paintings of Hmong transfer smoothly onto fabric. Moreover, using canting as well as brushes, warm wax is carefully applied to the cloth during the batik procedure to protect specific areas from pigment bleed-through. Several dye layers combine to create vibrant patterns. The unique methods include regulating the flow of wax to create complex designs. They have refined these techniques over time, guaranteeing the depth and intricacy of conventional Hmong paintings. According to one of the artisans:

“Bright batik designs require a laborious process to create. Using canting tools as well as brushes, warm wax is expertly utilized to serve as a barrier against colour absorption. The elaborate patterns, which are reminiscent of the paintings of Hmong, are the outcome of layered colour applications. Our learned methods, honed over decades, entail applying wax precisely to produce the degree of detail found in conventional Hmong art.”

Theme V: Evolution of Designs

The batik painting patterns used by the Hmong people have changed over time to accommodate the wax-resist method. It is clear that creativity and tradition have come together because of modern themes that use vivid colour schemes and fresh perspectives. Moreover, the sudden shift towards the wax-resist method in batik layout is indicative of the change of painting trends of Hmong. Modern themes provide new perspectives and creative colour palettes that influence the work's direction. According to one of the respondents:

“Hmong painting trends have undergone a subtle transformation due to batik design, which uses the wax-resist method to add an energetic feel. Our work is influenced by contemporary culture, which introduces contemporary colour schemes and interpretations”.

Theme VI: Preserving Cultural Heritage

The craftsmen fusing Hmong painting with batik are essential to the upkeep and development of cultural legacies. One of the challenges is adjusting to the ever-evolving demands of the market, but with every obstacle comes creative possibilities. Moreover, their goal in fusing

Hmong painting and batik is to preserve cultural traditions while promoting change. While market shifts present obstacles, they also present chances for novel ideas and inventive solutions. According to one of the artisans:

“By fusing Hmong painting with batik, I help to maintain and advance cultural legacies. While responding to changes in the market can be difficult, it can also lead to innovative possibilities for learning and development.”

DISCUSSION

This study examines the intricate relationship between Hmong painting traditions and their adaption into batik motifs, showing a complex tapestry of cultural legacy and artistic innovation. The themes derived from the research offer light on the delicate process of incorporating Hmong artistic traditions into the domain of batik, as well as the significant cultural importance contained within each pattern. The craftsmen's commitment to preserve the spirit of Hmong legacy while embracing the creative difficulties given by the wax-resist method is exemplified by the seamless union of symbolic themes, elaborate patterns, and traditional techniques. These themes represent the artists as cultural stewards, balancing tradition, and adaptability to ensure the continuity and progress of Hmong cultural expressions through the bright medium of batik.

Theme I show a deep connection between Hmong painting traditions and the creativity of batik designs. The incorporation of symbolic themes and elaborate geometric shapes into batik designs creates a brilliant tapestry of cultural narratives (Dinata & Fan, 2019). This combination demonstrates the Hmong heritage's persistence and rich diversity. The artisans' stories clearly depict how batik, influenced by Hmong painting traditions, transforms into a live canvas embodying ancestral stories and the spirit of Hmong heritage. The depth of cultural inspiration in these designs forges a tangible relationship between artistic endeavours and the Hmong community's cultural identity.

Adapting Hmong painting designs to the wax-resist method in batik poses a multidimensional task that necessitates meticulous planning and artistic refinement. The study highlights the delicate balance between preserving the essence of intricate Hmong artwork while working within the technical limits of the batik process. Artists manage these difficulties carefully, reducing complicated motifs without threatening the cultural significance of Hmong patterns. This adaption process demonstrates the artists' intimate knowledge of both traditions, ensuring

that batik motifs retain the essence of Hmong artistry despite the limits imposed by the wax-resist technique (Triatmanto et al., 2019).

Batik motifs filled with symbols from Hmong paintings keep their cultural history safe (Sidhi et al., 2020). The use of symbols such as the moon for peace and the snail for longevity not only adds artistic complexity, but also preserves Hmong heritage by infusing each piece with meaningful cultural histories. The artists' intentional use of symbolic components reveals a deliberate effort to express stories of resilience, legacy, and survival through their artwork. These deeply embedded Hmong symbols provide life to batik designs, forging a stronger link between the art and the cultural roots it reflects.

The research emphasizes the painstaking processes used to create batik motifs evocative of traditional Hmong paintings. The exact application of hot wax with specialized tools to protect certain regions from dye absorption ensures that the finished patterns are vibrant and intricate (Dmitrievich, 2020). The intricate method requiring many dye layers and careful management of wax flow reveals the craftsmen's years of practice. This combination of traditional and batik techniques ensures the depth and authenticity of Hmong artistic expression, displaying a beautiful blend of heritage and innovation.

The emergence of Hmong painting trends as a result of the use of the wax-resist method in batik represents a dynamic interaction between tradition and creativity. Contemporary inspirations mix the artwork with current viewpoints and brilliant colour schemes while keeping the essence of Hmong cultural components (Purnell et al., 2019). The study reveals how Hmong painting trends have been quietly modified by the adaption to the wax-resist method, generating new shifts and nuanced modifications. This evolution demonstrates Hmong artistic expression's versatility, ensuring its relevance in new situations while preserving its essential cultural significance.

As stewards of Hmong cultural legacies, artisans play an essential role in preserving and promoting these traditions through the integration of Hmong painting and batik (Hartanti & Maitri, 2020). Regardless of the hurdles caused by changing market demands, craftsmen view these obstacles as possibilities for creative progress. The study emphasizes the artists' dedication to preserving cultural history while accepting change, emphasizing their critical role in preserving Hmong traditions through creative practices.

This discussion captures the core of each theme, emphasizing the importance of the findings in illuminating the complicated relationship between Hmong painting traditions and their adaption into batik designs in the preservation and evolution of Hmong cultural heritage.

Implications

The study's findings have broad implications that go beyond cultural preservation. The findings of the study provide a road map for nurturing and protecting cultural heritage while also supporting innovation and socioeconomic prospects.

Preservation and Promotion of Culture

The study emphasizes the importance of artisans in preserving and promoting Hmong cultural heritage through the use of traditional painting patterns combined with batik. Understanding the complex process of integrating these factors reveals a clearer approach for conserving cultural identities in the face of modernity and growing artistic practices. This not only preserves the survival of cultural traditions, but also promotes their appreciation and comprehension among a wider range of people.

Adaptability and Innovation in the Arts

When faced with technical limits, such as the wax-resist method in batik, the findings illustrate the adaptability and inventiveness within artistic traditions. The findings of the study shed light on how craftsmen manage hurdles, adapting elaborate designs to suit the medium while retaining the spirit of Hmong artwork. This adaptability exemplifies artistic expression's persistence and flexibility, providing lessons in preserving cultural legacies while embracing contemporary influences.

Opportunities in Socioeconomics

Understanding the combination of Hmong art and batik offers up socioeconomic potential in the cultural industries. The analysis reveals the market expansion potential by highlighting the originality and cultural richness lies in various art forms. It proposes ways to promote these traditional crafts both domestically and globally, enabling economic growth within Hmong communities while empowering craftsmen to sustain their livelihoods through cultural practices.

Cross-Cultural Interaction and Understanding

The incorporation of Hmong painting patterns into batik motifs represents a cultural bridge. This fusion protects Hmong tradition while simultaneously facilitating cross-cultural exchanges. It promotes an awareness for variety by encouraging debate and mutual understanding among various ethnic groups and worldwide audiences. This cultural exchange has the ability to promote greater harmony and appreciation for various artistic forms around the world.

CONCLUSION

In conclusion, this study illustrates the subtle combination of Hmong painting and batik, demonstrating its great cultural worth and creative adaptation. The findings emphasize the relevance of fusion in preserving traditions while welcoming creativity. Artists overcome obstacles by harmonizing designs within wax-resist constraints, demonstrating adaptation and dedication to cultural legacy. This combination not only protects Hmong customs but also promotes cultural exchange and economic opportunities. The study argues for conservation initiatives, empowering craftsmen, creating collaborations, and increasing understanding across varied communities in order to ensure the long-term importance of Hmong painting interwoven into batik.

RECOMMENDATIONS

This study offers the following recommendations:

Initiatives for Heritage Conservation

Create focused conservation programs that encourage and document the incorporation of Hmong painting motifs into batik. Create projects involving artisans, cultural organizations, and government agencies to protect and archive ancient techniques, designs, and tales. Encourage artisanal knowledge documentation in order to conserve and transfer these cultural practices to future generations.

Artist Empowerment and Skill Development

Encourage artists to participate in training programs and workshops to improve their skills in combining Hmong painting with batik. To safeguard the continuation of traditional craftsmanship, create opportunities for information exchange and skill-sharing among

craftspeople. Access to resources, technology, and market networks will help artisans sustain their livelihoods while safeguarding cultural legacy.

Encouragement of Cultural Exchanges and Collaborations

Encourage cross-cultural collaborations and exhibitions that highlight the merging of Hmong and batik painting. Facilitate exchange programs that foster cultural discussion and understanding among various ethnic groups on a local and global scale. Encourage artists from all backgrounds to collaborate in exploring these traditions, building mutual tolerance and respect for cultural variety.

Artisan Entrepreneurship and Market Access Support

Create market access and economic opportunities for artists specialising in Hmong painting blended into batik. Create outlets to highlight and sell these unique art forms, such as artisan fairs, e-businesses, and cultural events. To assure artisans' long-term income, provide financial help, marketing assistance, and access to fair trade prospects.

Education and Public Participation

Incorporate cultural education programs into school curriculum, museums, and cultural organizations to enhance awareness and appreciation for the Hmong painting-batik fusion. Organize public exhibitions, workshops, and interactive sessions to involve communities and tourists in order to create a greater knowledge and respect for these indigenous art forms.

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