



FOOT GAMBELAN JEGOG IN THE EXPRESSION OF PAINTINGS

I Made Agus Darma Putra¹, I Made Jodog², I Wayan Sujana³

¹²³Fine Art, Faculty of art and Design, Indonesian Institute of the Arts Bali, Indonesia

E-mail: agusdarma4509@gmail.com

ARTICLE INFO

Received on
20 September 2024
Revised on
15 February 2025
Accepted on
3 April 2025

KEYWORDS

Jegog gambelan foot
Meaning
philosophy
Method
Painting

ABSTRACT

This journal describes the creation of a painting that takes the theme “Gambelan Jegog Feet in the Expression of Painting”, which is inspired by the uniqueness of the jegog feet found in gambelan jegog in Jembrana. In general, this discusses the meaning contained in the jegog foot which is associated with the jegog tone element and the jegog gambelan player. The problem encountered is how to visualize the jegog foot, which is a sterilization of deer and buffalo feet, to represent ideas, notions, meanings and techniques used in realizing artworks. The method of creation is the process of realizing the work systematically. In this realization process, there are several methods that the author uses during the process of creating paintings, namely I Nyoman Wijaya's method: object observation, photo taking, object photo selection, drawing studies on paper media, sketches on canvas, background coloring, object coloring, and finally finishing. The author's goal in the creation of this work is to find out more about the jegog foot, which behind the simplicity of its shape, has its own philosophical meaning in it, as a medium for creativity and imagination into the form of paintings. The author applies the principles of fine art, thus creating 6 (six) works on this occasion in semester VI.

1. INTRODUCTION

According to the source of the guidelines for the independent campus learning program provided by the Denpasar rectorate through the pdf format, the Merdeka Learning Campus Merdeka Program (MBKM), is a policy of the Minister of Education and Culture, which aims to encourage students to master various sciences that are useful for entering the world of work. The MBKM program for students who complete their work assignments on the ISI Denpasar campus this year is held in collaboration with World Business World Industry (DUDI) partners who have relevance, reputation, and dedication in advancing higher education in the fields of art, design, creative industry and culture. Starting from the above context, the author takes in the field of painting and the author is interested in the partner artist I Nyoman Wijaya.

In the process of pursuing a career as a painting artist, the most basic thing we must know is what is art? According to the Big Indonesian Dictionary, art is the skill of making quality work (in terms of its subtlety,



beauty, and so on) [1]. Meaning, art is a process [2]. One type of art is fine art, which can be defined as the expression of the soul through visual media [3]. The next thing we should know is what is painting? Painting is a branch of fine art that is created from the artist's imagination expressed through the elements of line, color, texture, darkness, light, field and shape. Painting is a form of human expression that is poured on canvas, paper or other 2-dimensional fields [4].

Based on the process of creating paintings by I Nyoman Wijaya, he claims that his paintings are inspired by cows. The first step he took was to make an observation to Bringkit Market located in Badung Regency. In the process of observation, he observed various types of cows and did not forget to always bring a camera to take some photos of the market atmosphere that he observed. The next stage is the selection of photos of objects that have an attraction to be made into paintings. In his process of creating paintings, he has a technique of combining several photos from his observations to fulfill the composition design of the painting to be created.

There are several methods that he describes during the process of creating a painting, one of which is the drawing study method. In the drawing study, he designs a scheme of object composition before visualizing it into a painting. According to him, drawing study is very important in the process of creating a painting, especially a realist-style painting. According to him, if a painting is created without a drawing study process on paper, and the composition design is done directly on canvas, it is not appropriate in the process of creating a painting. The drawing study process that he does is not only once, but he does it 5 to 10 times, to get a composition that feels right to be realized into a painting.

The next method is the process of realizing the results of the drawing study that has been finally selected to be made into a work of painting on canvas media. The first stage that he does on the canvas is the stage of sketching the canvas using a tool in the form of carcoal, the second stage is the basic coloring of the sketch, the basic coloring of this sketch he uses a brown base color that has a slightly diluted texture, to produce a unique background impression that is the impression of the melting of the base paint. The third stage is the process of coloring the sketch objects. He colored the sketches from dark to light parts to realize the impression of the shape of the objects he created.

The last stage is the lighting process, according to him in painting cow objects and other objects, lighting is very important to clarify the shape of the object being painted. The lighting process from his technique is done many times, from the dimmest color to the brightest color. He also described lighting as the thickest coloring process due to the buildup of several layers to reach the most moderate lighting color point to the brightest lighting color. This causes his brush strokes to pile up to the point where he uses a palette knife to produce the brightest color impression.

Based on the explanation above, the author found a keyword that became the author's attraction in choosing Nyoman Wijaya as an independent study MBKM partner. The author is attracted to him because he has the potential to provide more knowledge about the process of creating art, especially painting. The author has an interest in terms of the aspects in which he creates works and art activity programs. One of the aspects is that the author is interested in the way he organizes methods during the process of creating artworks. The author also wants to learn from him about how to manage an exhibition, about how to arrange art programs, especially painting, about increasing relationships with local and foreign artists, and the author also wants to learn from him about how to manage an organization that involves people from abroad.

Based on the results of the analysis, the author interprets that gambelan jegog is an identity that is only owned by Jembrana Regency. Of course, this has become the author's obligation to participate in efforts to preserve the jegog gambelan, with the author's participation as a performer of the jegog gambelan art itself. So in this case, as the author follows the jegog gambelan art, the author finds certain ideas in the jegog gambelan, namely the author has an interest in the element that forms the jegog gambelan itself, namely the jegog foot. According to sources that the author agrees with, the foot of the jegog gambelan not only has a function as a support for the jegog gambelan to remain standing, but the foot of the jegog gambelan has a philosophical meal.

2. METHODS

The method of creation is indispensable in the process of creating artworks. The author in the creation process chooses to use the creation method given by the author's partner, I Nyoman Wijaya. The author feels that the creation method given by him is very suitable for the author to apply in the process of creating artworks, especially painting. His method of creation is so simple that the author himself is able to understand the methods given by him.

Here are some methods that the author applies from the method of I Nyoman Wijaya [5].

2.1. Object Observation

Object observation is an observation of the object seen [6]. Nyoman Wijaya emphasizes in this observation stage, the first step that must be done before the creation of a painting. This stage describes his observation of a place, such as an example in painting a cow object, he will observe a famous cow selling place in Bali, namely Bringkit market, Mengwi, Badung.

2.2. Photo Capture

Taking photos of objects is the second stage after the completion of the observation stage. In this stage, Nyoman wijaya explained that during the observation process, he also hunted for photos of objects from various interesting angles, which would later be used as objects for paintings. He has a penchant for editing photos of objects that have contrasting lighting elements.

2.3. Object Photo Selection.

The selection of object photos outlines the third stage after the object photo taking stage. Nyoman Wijaya speculates that, from some of the results of hunting random photos taken, random photos that have their own uniqueness will be selected by him, for example he has 10 photos, from these 10 photos he only chooses 2-3 photos that have uniqueness to be used as objects for paintings.

2.4. Drawing Study on Paper.

Drawing study outlines the stages of sketch design that will later be made into a painting artwork. Nyoman Wijaya explained that this drawing study is very important before starting the process of creating a painting. This drawing study is usually done by using the method of combining several objects from the selection of photos, which are later composited using the characteristics of his technique. The drawing study is done before the sketching stage on canvas is applied.

2.5. Sketch on Canvas

The next method is sketching on canvas. Sketching on canvas outlines a method where the results of a drawing study that has been finalized will be transferred to canvas media, which will be used as a painting. Here, he uses a tool called carcoel (charcoal pencil). He has his own uniqueness in the sketching process, which is that he does not use a projector in the process of sketching on canvas media, whether the canvas is small or large. He thinks it is very good to be applied to strengthen instincts in considering the size of the object's shape.

2.6. Background Coloring

Background coloring is the coloring of the canvas as well as the sketch of the object that is made coated by the background color. Nyoman Wijaya explained that in this stage, he uses a brown color that has a slightly diluted texture, which aims to create a dynamic and elegant impression of the background and objects in his paintings. In addition to this, he wants to create the impression of unfinish, unfinish which means that the painting created has the impression of not being completely finished, but the painting is pleasing to the eye.

2.7. Object coloring

Object coloring is applied after the background coloring process is applied. This object coloring has the function of giving color to the object as well as emphasizing the color of the object shapes. Nyoman Wijaya emphasizes the process of coloring the shape of the object is applied from the dark color gradation part to the brightest, and at the same time the coloring of other objects is done at this stage.

2.8. Finishing

Finishing describes the final stage of all the above stages applied. The author analyzes the explanation from Nyoman Wijaya, in his explanation, lighting coloring according to the author is the last part done in coloring objects. In addition to the term finishing referred to as the last stage of the process of creating a work, but the author assumes from Nyoman Wijaya's explanation that lighting is also a finishing process in the creation of a painting.

3. RESULTS AND DISCUSSION

3.1. RESULTS

3.1.1. Thinking



Figure 1. Thinking

[Source: I Made Agus Darma Putra, 2024]

Media: Acrilyck on canvas

Size : 80 x 60 cm

Year : 2024

Description of Work:

The author in this case agrees from several sources, related to the interpretation of previous artists in creating jegog instruments, which initially the jegog instrument itself was still positioned below. As time progressed, the jegog instrument was created in a standing position. Of course, it uses the additional element of jegog feet. The jegog foot itself is the result of the interpretation of previous artists in creating the foot of the jegog gambelan, which in the context of the jegog foot is an interpretation of the sterilization of deer feet and buffalo feet. The author composes jegog, buffalo and deer feet with the position of the plus sign, the author wants to interpret the shape of the tapak dara. Tapak dara symbolizes the element of balance, which the author relates to the position of the jegog foot itself as a thought full of balance. The silhouette objects of buffalo, deer and jegog foot are symbols of the genius thought produced by the artist who created the jegog foot itself.

3.1.2. Unity



Figure 2. Unity

[Source: I Made Agus Dharma Putra, 2024]

Media: Acrilyck on canvas

Size : 80 x 60 cm

Year : 2024

Description of Work:

The art of gambelan jegog is closely related to unity. Based on this, the author approves from several sources regarding the unity associated with gambelan jegog. In gambelan jegog, the element of unity is very necessary in the game of gambelan jegog itself, including the unity in strengthening the bond of brotherhood between fellow gambelan jegog organizations and the rhythms of gambelan jegog tones which are full of elements of unity. Based on this, the author finds ideas that become the basis for the creation of paintings. In this painting, the author elaborates on the elements of jegog feet that the author composes closely together, this is an interpretation of the diversity of the types of feet found in the jegog instrument. Buffalo and deer feet interpret the same sense of unity. In the background that dominates the light blue color, the author symbolizes the element of unity itself.

3.1.3. Wholeness in Certainty



Figure 3. Wholeness in Certainty.
[Source: I Made Agus Darma Putra, 2024]

Media: Acrilyck on canvas

Size : 80 x 60 cm

Year : 2024

Description of Work:

In this painting, the author describes the shape of the wholeness of the position of the jegog instrument. The painting is a composition of the shape of the jegog instrument's foot, which is actually a square-shaped foot, but the author composes it in the painting, which resembles a triangular shape. The author adds a rope object as a symbol of a definite attachment, which is supported by the object of buffalo and deer legs, which is certainly a symbol of the idea of the creation of the jegog gamelan foot itself. The author uses a yellow background color with a combination of orange and blackish brown as a symbol of the strength and agility reflected in the legs of the buffalo and deer. On the foot of the gambelan jegog, the author uses a dominating red color, symbolizing the element of courage of the gambelan jegog player in playing the notes on the gambelan jegog instrument and the courage to achieve wholeness in preserving the art of Jembrana's ancestral heritage.

3.2. DISCUSSION

3.2.1. Concept

Concept is very important in the process of creating art, especially in painting. The concept describes the ideas that form the basis of a creation. In the interpretation process, ideas and concepts emerge from the analysis of phenomena, literacy from art literature, and unique experiences of the creator. Based on the above argument, the author wants to put ideas, notions and concepts into the form of paintings. The idea that became the author's foundation in the process of creating this painting, originated from the author's participation in joining an art organization gambelan jegog. In the process of making gambelan jegog art, the author also observes the elements that form the gambelan jegog instrument itself. The author finds the elements of the jegog gamelan that have a unique power, namely the legs jegog music. Ideas emerged to make gambelan jegog as a material for expression into a painting.

The art style that the author applies is realism. Why realist style, why not choose other styles such as surrealist, abstract, popart and others. The author chose the realist style, apart from being inspired by the style and characteristics of the partner that the author chose, the author wants to first pursue the realist painting style to strengthen the shape of the object which the author himself still needs to learn in terms of strengthening the shape, before stepping into the next painting styles. In addition to the painting style, the author is interested in the drawing character of the author's partner, which has the characteristics of a firm and dynamic line. So the author wants to explore the drawing technique. In the painting that the author created, the author composes jegog legs, buffalo legs and deer, each of which has its own philosophical symbolism.

4. CONCLUSION

The author concludes from the explanations above, the foot of gambelan jegog becomes an expression into painting, because in addition to gambelan jegog being developed into musical/sound art, the author wants to develop this ancestral heritage into painting. The author is also one of the performers of gambelan jegog, which is the author's identity in Jembrana Regency. In the process of creating the painting, the author used specific media and techniques during the creation process. The media that the author applies uses media in general, such as canvas, paper and others. The technique that the author applies is the brush stroke technique, the brush stroke technique is like setting the speed of hand strokes in creating a painting, which the author gets from the way the author's partner I Nyoman Wijaya has created paintings.

Based on the results of the research conducted by the author, the author found a philosophical meaning behind the feet of the jegog gambelan. The author speculates that the feet of jegog instruments look like cow and horse feet, apparently this is considered wrong by the sources the author gets. The jegog feet have a philosophical meaning from the interpretation of the sterilization of gazelle and buffalo feet. The gazelle's foot symbolizes agility while the jegog player plays the jegog instrument. Buffalo legs symbolize the interpreted strength of the jegog gambelan player during the mebarung contestation event (a combination of 2 jegog gambelan instruments).

5. REFERENCES

- [1] KBBI, "Kamus Besar Bahasa Indonesia (KBBI)," Badan Pengembangan dan Pembinaan bahasa, 2023. [Online]. Available: kbbi.web.id/seni. [Accessed 16 september 2024].
- [2] J. Felix, "Pengenrtian Seni sebagai Pengantar Kuliah Sejarah Seni Rupa," *Humaniora*, vol. 3, no. 2, pp. 614-621, 2012.
- [3] S. Salam, S. B., Hasnawati and M. Muhaemin, *Pengentahuan Dasar Seni Rupa*, makassar: Media Sembilan Sembilan, 2020.
- [4] Z. Oleh, "Pengertian Seni Lukis Beserta Definisi, Tujuan, dan Unsur-Unsurnya," 24 December 2019. [Online]. Available: <http://digilib.isi.ac.id/id/eprint/5545>. [Accessed 14 September 2024].
- [5] N. Wijaya, Interviewee, *Metode Penciptaan Karya Seni Lukis*. [Interview]. 5 june 2024.
- [6] S. Nasution, Nurbaiti and Arfannudin, "Teks Laporan Hasil Observasi untuk Tingkat SMP Kelas VII," Guepedia, Medan, 2021.