



FIRE CHARACTERS AS SYMBOL OF AN EMOTION IN THE CREATION OF WORKS OF PAINTING

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ABSTRACT

This report contains a description of the creation of works of painting with the theme "Fire character as a symbol of an emotion in the creation of works of painting." This theme is inspired by the use of fire symbols to represent various emotions in art. In general, this report discusses how the symbol of fire can be used to depict emotions and characters in works of art. The problem faced is how to visualize emotions and characters through the symbol of fire to represent ideas, phenomena, meanings and techniques presented in creating works of painting. The creation method is a process of creating work systematically. In realizing this creation, the methods used include: basic research, exploration stages, experimentation, improvisation, and formation. The aim to be achieved in creating this work is to reveal how fire as a symbol of emotion can be a medium for creativity and imagination in the form of paintings, by applying the principles of fine art to create six works during this sixth semester.

1. INTRODUCTION

In this modern era, painting has emerged as one of the most prominent and diverse forms of self-expression. Artists utilize various techniques and media to convey their messages, feelings, and perspectives on the world. One recurring element in art is the use of symbolism, where specific visual elements represent deeper concepts or emotions.

Emotions are fundamental aspects of human life that influence many areas, including how we interact with the world and express ourselves. According to Plutchik (2022), emotions play a crucial role in daily life and often serve as a primary source of inspiration for artists, enabling them to create works that resonate with the hearts and minds of art enthusiasts [1]. A powerful and universal symbol for depicting emotions is fire. Williams (2022) states that fire, with its dual nature of destruction and life-giving force, is often associated with a range of emotions. The artwork that carries or raises emotions as a source



of reference in creating artworks, originates from the author's interest in fire and among'us games. Because the author is a student who studies with an art major, in the process of finding out more about how to visualize an imagination, the author is interested in visualizing it into a *luiksan*. This is the basis for the author in making paintings that are realized in a surreal style featuring human fire characters combined with several toys and portraits of their own faces, candy, and characters in video games that support the creation of inspirational ideas. While the technique used is the plaque technique, where this technique is arguably a common technique applied to oil paint.

In the process of creating the work, the author displays human figures with various movements with several displays of supporting objects to clarify the meaning or message to be conveyed, with the techniques and visuals of I Nyoman Wijaya, Lauren Tsai and Robby Dwiantono being an update for the author.

The author is inspired to combine the characteristics of the 3 artists. By combining the 3 characteristics of these artists, it is hoped that the author can make a new distinctiveness in creating works of painting. tions, from anger and passion to warmth and love [2].

According to Smith and Jones (2023), emotions significantly impact artistic expression and can shape the creative process as well as the resulting artwork. This illustrates how emotions can mold the character of life imagery through visual symbolism. Additionally, Brown (2022) emphasizes that the emotional dynamics involved in creating art are key factors determining the depth and complexity of artistic works. In this context, the use of fire as an emotional symbol in painting becomes a compelling topic for further exploration.

By delving into the characteristics of fire as a symbol of emotion, artworks can achieve greater depth and complexity, enriching the depiction of life imagery. Fire, as a symbol, can represent various emotional nuances and be translated into powerful visual forms, potentially creating a significant emotional impact on viewers. Thus, emotions play a crucial role in human life and can influence our perceptions of the world. How emotions can be translated into visual symbols like fire is a central question in this project. For example, what types of emotions can fire represent, and how can these nuances be captured in painting?

An artist's identity is significantly shaped by their emotional experiences. Green (2023) asserts that artistic identity and emotional expression are closely interconnected, and an artist's personal experiences can influence the symbolic choices they make in their work [3]. Furthermore, Carter (2022) highlights the importance of an artist's identity in determining the symbolism chosen to depict emotional experiences [4]. In this context, fire can serve as a powerful symbol to express an artist's identity and emotional journey.

Creating strong and impactful visual imagery is a primary goal in art creation. Williams (2022) notes that symbolism in art, particularly fire as an emotional metaphor, can create a significant visual impact and convey powerful emotional messages to art enthusiasts. Additionally, Davis (2023) explains that visual symbols and their emotional impacts are crucial in creating a profound impression in artistic works [5]. The techniques and artistic approaches used to depict fire in art can evoke emotions and tell deep stories.

By understanding the phenomenon of emotions in shaping life imagery and examining issues related to emotions, identity, and visual imagery, this project aims to contribute significantly to the understanding and appreciation of painting as a medium of emotional expression.

To this end, the Nyoman Wijaya Studio was chosen, where Nyoman Wijaya often depicts cow figures to explore the study of emotions. Each cow figure he portrays brings forth various layers of emotion, with each cow encoded with specific symbols and facial expressions reflecting moments before sale or death. Wijaya employs these symbols to play an essential role in his work, not only in the facial expressions of the cows but also in the human portraits he creates. Through his works, Wijaya expresses character, emotion, and complexity. The learning process at the Nyoman Wijaya Studio focuses not only on understanding visual characteristics but also on exploring the use of symbols. The symbols introduced by Nyoman Wijaya are often interpreted through fire symbolism, employing innovative techniques.

In this MBKM process, the specific goal is to create six artworks that deeply depict expressions, gestures, and emotional symbolism, translated through the use of fire symbols and other painting techniques to enrich the understanding of emotional expression within the context of visual art.

2. METHODS

The creation method is a crucial element in the process of producing artwork. In this project, the author has chosen to utilize the method introduced by a collaborator, I Nyoman Wijaya. The author finds that this method is highly suitable and effective for implementation, particularly in the creation of paintings. The simplicity of the method allows the author to understand it well and integrate it optimally into the artistic creation process.

2.1. Object Observation

Object observation refers to the process of observing the object being viewed. Nyoman Wijaya emphasizes that this observation stage is the initial step that must be taken before creating a painting. In this stage, he conducts observations of a specific location. For example, when painting a cow, he will observe the famous cow market in Bali, such as the Bringkit market in Mengwi, Badung.

2.2. Photo Capture

Photo capture is the second stage after completing the observation. In this phase, Nyoman Wijaya explains that during the observation process, he also engages in photo hunting from various interesting angles. The resulting photos will later be used as the subjects of his paintings. He has a particular preference for photographing objects with contrasting lighting.

2.3. Photo Selection

Photo selection is the third stage after the photo capture process. Nyoman Wijaya speculates that from several random photos taken during his hunting, he will select a few that have their own uniqueness. For example, out of ten photos, he may choose only two or three that have distinctive qualities to be used as subjects for his paintings.

2.4. Drawing Study on Paper

The drawing study outlines the sketch design that will later become the artwork. Nyoman Wijaya explains that this drawing study is crucial before beginning the process of creating a painting. This stage typically involves combining several selected photo elements, which are then composed using his characteristic techniques. The drawing study is carried out before the sketch is transferred onto the canvas.

2.5. Sketching on Canvas

The next method involves sketching on the canvas. This step transfers the finalized drawing study onto the canvas, which will serve as the foundation of the painting. For sketching, he uses charcoal pencils. He has a unique approach to this process, as he does not use a projector to transfer sketches onto the canvas, regardless of whether the canvas is small or large. He believes this practice helps strengthen his instincts in considering the proportions of the object.

2.6. Background Coloring

Background coloring refers to the process of painting both the canvas and the sketched object with a background color. In this stage, Nyoman Wijaya typically uses a diluted brown color, aiming to create a dynamic and elegant background that complements the painting. Additionally, he seeks to evoke an "unfinished" impression in his work—meaning the painting appears incomplete, but still pleasing to the eye.

2.7. Object Coloring

Object coloring takes place after the background coloring is complete. The purpose of this stage is to apply colors to the object and emphasize the shapes. Nyoman Wijaya emphasizes that this process begins with dark color gradations progressing to the lightest shades. Other colors for different parts of the object are also applied during this phase.

2.8. Finishing

The finishing stage is the final step after all the previous stages have been completed. The author analyzes Nyoman Wijaya's explanations and concludes that lighting effects are typically applied at the very end of the object coloring process. Although finishing is traditionally considered the last stage of the artistic creation process, the author assumes, based on Nyoman Wijaya's insights, that the addition of lighting is also part of the finishing stage in creating a painting.

3. RESULTS AND DISCUSSION

3.1 RESULTS

3.1.1. Mind and Travel

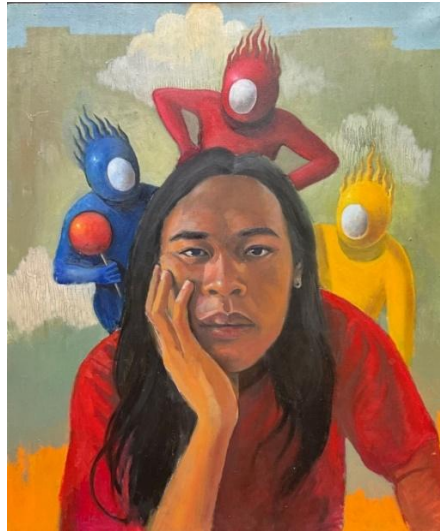


Figure 1. Mind and Travel

[Source: Ida Bagus Mas Putra Rahditya, 2024]

Media : Oil on Canvas

Size : 100 x 120 cm

year: 2024

Description of Work:

Reflects the journey of introspection and self-maturation that is essential in our quest for continuous self-improvement. This process involves deep reflection on our experiences, the mistakes we have made, and the personal growth we have achieved over time. Introspection allows us to explore and understand the roots of our thoughts, emotions and actions, while self-maturation demands an awareness of responsibility for the choices we make. Through these efforts, we not only improve the quality of our own lives, but are also able to make a more positive contribution to the world around us.



Figure 2. Fury
[Source: Ida Bagus Mas Putra Rahditya, 2024]

Media : Oil on Canvas

Size : 10p x 120 cm

year: 2024

Description of Work:

Describes a life journey filled with challenges and twists. Life often takes us through situations that feel uncontrollable, triggering emotions such as anger and despair. In such moments, self-control becomes key to maintaining balance and facing challenges with a cool head. Just as the color purple symbolizes emotional depth and strength, we need to learn to control our reactions and find ways to stay calm in the midst of turmoil. This process is not just about surviving, but also turning difficult circumstances into opportunities to grow and strengthen ourselves.



Figure 3. Life is A Big Joke
[Source: Ida Bagus Mas Putra Rahditya, 2024]

Media : Oil on Canvas

Size : 100 x 120 cm

year: 2024

Description of Work:

"Shades of Yellow" is a metaphor to describe the ever-changing emotional dynamics in our lives. Just as the color yellow symbolizes the warmth and cheerfulness of sunshine, a genuine smile also has the ability to brighten up our dark days. Volatile emotions are often an inevitable part of life's journey, but the presence of a genuine smile can be a source of warmth and encouragement that motivates us to keep going. A smile is not only a sign of happiness, but also a way to deal with challenges and weaknesses that arise.



Figure 4. Destinations of imagination
[Source: Ida Bagus Mas Putra Rahditya, 2024]

Media : Oil on Canvas

Size : 50 x 90 cm

year: 2024

Description of Work:

The title "Destination Imagination" evokes nostalgia for a childhood full of imagination and creativity. When my peers had the latest toys, I reminded myself of my father's unique and creative toys. Despite their simplicity, they became a window into a world of unlimited imagination for me. These toys were more than just objects, they were a healing medicine in difficult situations and a source of inspiration to create.

My father's toys taught me about the sincerity of creating, a value that strengthened my passion and determination in conceptualizing. They represented more than just toys; they were a means to explore, create and build colorful fantasy worlds in my mind. In these memories, I discovered that creativity and imagination do not depend on technology or luxury, but on the ability to see the potential around us and turn it into something valuable and meaningful.



Figure 5. Resigned
[Source: Ida Bagus Mas Putra Rahditya, 2024]

Media : Oil on Canvas

Size : 90 x 70 cm

year: 2024

Description of Work:

The title "Pasrah" describes the human attitude to let go of something that is considered valuable. Ikhlas is the human ability to accept gracefully, even if it is difficult or painful, because of the belief that there is goodness or wisdom behind it. Like the warmth of the sun that blends with nature, a sincere attitude allows humans to feel peace in their hearts and blocks negative feelings such as disappointment or regret.

Letting go of something that is considered valuable is a process of liberation for humans, allowing them to develop and learn from life experiences. Ikhlas does not mean loss, but rather freeing oneself from the shackles of limiting feelings. In understanding and accepting, humans can find true emotional depth and create more meaningful connections with the world around them.



Figure 6. sentiment

[Source: Ida Bagus Mas Putra Rahditya, 2024]

Media : Oil on Canvas

Size : 100 x 120 cm

year: 2024

Description of Work:

Reflecting the complexities in social relationships, we are often bothered by noisy or disruptive human behavior. In situations like these, it is important for humans to maintain their mental and emotional health by avoiding environments that could be perceived as uncomfortable or detrimental. This is not only about protecting oneself from stress and annoyance, but also about maintaining sanity and inner peace. By acknowledging and managing such feelings wisely, humans can build healthier and more harmonious relationships with their surroundings and strengthen their overall quality of life.

3.2. DISCUSSION

The originality in the artworks of each creator is reflected in the different characteristics such as the objects chosen, the concepts raised, the brush strokes, the use of colors, and the tools used. The characteristics in the works created by the author can be seen from the repetition of certain objects on the canvas, as well as the selection of objects chosen with a clear purpose to illustrate the concept to be conveyed.

This work was created with many references both from literature and visual inspiration from artists such as Nyoman Wijaya, Lauren Tsai, and Robby Dwiantono. The technique and style of graffiti used in this painting take inspiration from their works. The author experiments to create a new impression, with the hope of developing personal style, identity, character, and characteristics in creating unique and different works from the inspiration obtained.

4. CONCLUSION

The artwork that carries or raises Among'us characters as a source of reference in creating artworks, originates from the author's interest in fire and among'us games. Because the author is a student who studies with an art major, in the process of finding out more about how to visualize an imagination, the author is interested in visualizing it into a lukisan. This is the basis for the author in making paintings that are realized in a surreal style featuring human fire characters combined with several toys and portraits of their own faces, candy, and characters in video games that support the creation of inspirational ideas. While the technique used is the plaque technique, where this technique is arguably a common technique applied to oil paint. In the process of creating the work, the author displays human figures with various movements with several displays of supporting objects to clarify the meaning or message to be conveyed, with the techniques and visuals of I Nyoman Wijaya, Lauren Tsai and Robby Dwianto being an update for the author. The author is inspired to combine the characteristics of the 3 artists. By combining the 3 characteristics of these artists, it is hoped that the author can make a new distinctiveness in creating works of painting.

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