



JAJE SARAD PULAGEMBAL AS A PAINTING

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ABSTRACT

Jaje sarad is one of the complementary offerings for Hindu-Balinese ceremonies. Its unique shape and use of striking colors often attract people's attention. Jaje sarad, displayed in Balinese temples during dewa yadnya ceremonies, symbolizes the world and its offerings, expressing gratitude to the gods. As a form of gratitude to the gods for their blessings, jaje sarad, representing the world and its bounties, is presented during dewa yadnya ceremonies in Balinese temples.

Jaje sarad consists of various ornamental snacks or cakes. These typically depict living things or inanimate objects in the world, such as humans, animals, plants, everyday objects, and other forms. Jaje sarad are made using rice flour and glutinous rice flour mixed with coconut milk with certain measurements. Food coloring is then added to the dough.

The artist will follow five stages of the creative process in fine art. These stages can help to map design ideas and also apply those ideas to a work of art. The five stages of creation are: (1) preparation, (2) elaboration, (3) synthesis, (4) realization of the concept, and (5) completion or evaluation.

In chosen title, *Jaje Sarad Pulagembal* as a Painting, the aim is for the artist to better understand aspects that should remain unchanged and those that can be developed in the counter-concept of *Jaje Sarad Pulagembal*. This exploration will encompass both conceptual and theoretical aspects, including ideas, design, and the overall formation of the artwork. Here, it refers to the fundamental nature of art, namely composition, form, and color.

1. INTRODUCTION

One of the core teachings of Hinduism in Bali is yadnya, which represents a sincere and sacred offering. This offering is often expressed symbolically, serving as a medium for worship and devotion to God. Natural elements are mirrored in the composition and design of the upakara components. Banten serves as the primary element in the upakara, facilitating these offerings. Balinese ceremonies are generally categorized



into three levels: Nista (the simplest), Madya (intermediate), and Uttama (the most elaborate). The banten used in these ceremonies varies depending on the level. Jaje pulogembal payas is one of the components of the banten.

Pulagembal is a distinctive creation within the Balinese Banten ceremonial offerings, characterized by its unique design and vibrant colors, drawing inspiration from both human and natural forms. Each shape crafted in Pulagembal holds significant meaning, symbolizing the worship of God, nature, and its entirety. It plays a crucial role in ceremonial offerings, particularly at the Madya and Uttama levels during Dewa Yadnya and Manusa Yadnya ceremonies. The primary ingredients of Pulagembal include rice flour mixed with warm water, which is then colored and kneaded into a dough ready for shaping. Once shaped, Jaje Sarad Pulagembal is fried and dried to enhance its durability before being used in ceremonies. Traditionally, natural dyes such as pandan leaves for green and turmeric for yellow were used, but modern practices have shifted towards using food coloring. The designs of Jaje Sarad Pulagembal represent the universe and its elements, including humans, animals, plants, marine life, and everyday tools.

The author's background as a Hindu significantly influences the choice to explore the theme of Jaje Sarad Pulagembal. Daily interactions with the surrounding environment subtly encourage an engagement with the elements of yadnya, such as banten left at temples or those created for everyday use and sale. Additionally, the aesthetic qualities of Jaje Sarad Pulagembal, including its shape and color, played a crucial role in the author's decision. The appeal of its decorative design, along with the symbols and meanings embedded in each component, combined with the striking color combinations, inspired the author to adopt Jaje Sarad Pulagembal as a theme and a visual challenge to enhance his painting skills.

2. METHODS

The creation method involves a structured approach to producing artwork. This process encompasses several stages that outline the steps from gathering inspiration (ideas) and designing to the actual realization of the piece. Transforming an idea into a painting requires careful preparation. This preparatory phase can be broken down into five distinct stages: (1) preparation, (2) elaboration, (3) synthesis, (4) realization of the concept, and (5) completion or evaluation.

2.1. Preparation

The creative process begins with preparation: gathering information and materials, identifying sources of inspiration, and acquiring knowledge about the project or problem at hand. This is often an internal process (thinking deeply to generate and engage with ideas) as well as an external one (going out into the world to gather the necessary data, resources, materials, and expertise).

2.2. Elaboration

The next stage is the elaboration stage, which is the stage where an artist has entered a difficult period in creating a work of art. At this stage, a designer will try to implement the idea he created into a real work. After getting a design idea from the preparation stage, the artist will develop the design into various alternative sketches as an exploration work. The alternative sketches will help the artist visualize and develop the design idea into a work. Thus, extra skills are needed to visualize the subjective elements of an artistic idea so that it can become an objective design work.

2.3. Synthesis

The creative at this stage, the author pays attention to the environment where the author lives where a maker of Hindu religious ceremony equipment or commonly called Sрати influences the author's creative soul so that the author raises the theme of Jaje Sarad Pulagembal as a work of painting. The author decided to paint on three canvas areas with different sizes. The shape and color of Jaje Sarad Pulagembal are very imaginative and interesting when viewed with an artistic approach

2.4. Realization of the Concept

The concept realization stage is the stage to realize sub-themes into sketches on paper containing alternative arrangements of painting objects. Composition considerations are the determinant at this stage. Mastery of techniques will be tested at this stage referring to the sketches that have been made. In creating a work of art, the author chooses the appropriate shape and color of the Jaje Sarad Pulagembal so as to obtain a good composition.

2.5. Completion and Evaluation

The evaluation stage needs to be carried out on the results of the experiment because it is very important to determine whether a work has achieved its integrity and unity. The results of the evaluation will determine whether an experiment is successful and can be followed up or applied as a work of art or not. Overall, the theme of Jaje Sarad Pulagembal as a painting will be assessed by the supervising lecturer and will be exhibited in the Batuan art room. This painting will be made on canvas using acrylic and oil paint media.

3. RESULTS AND DISCUSSION

The results section of a scientific article presents the study's findings clearly and objectively without interpretation. It key is that this section remains neutral, offering the data without discussing its meaning or implications.

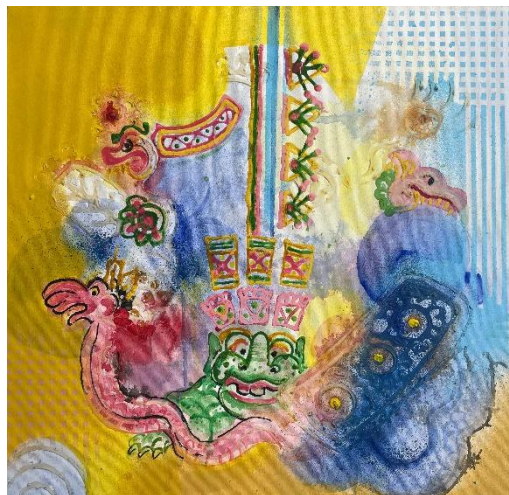


Figure 1. Figure Badawang Nala, mix media, 60x60, 2024
[Source: Agung Bayu Pratama]

The artwork titled "Badawang Nala" illustrates a tortoise being enveloped by a dragon, symbolizing the ruler of the lower realm, with its form simplified into several distinct parts. This piece aims to help the

artist discern what elements should remain unchanged and what aspects can be further developed within the concept of the jaje sarad pulagembal competition. It is hoped that this work will enhance the understanding of both the artist and the broader community regarding the foundational aspects of Pulagembal composition, enabling the artist to expand upon the concept in future endeavors.

The choice of a background featuring irregularly folded gold paper objects symbolizes majesty and luxury. In Balinese culture, gold is a highly favored color, often seen in the decoration of traditional buildings. Additionally, gold paper is commonly used in the ceremonial equipment for large Yadnya ceremonies in Bali. The artist selected this gold paper background for the painting due to the similarities between the two elements, as both play significant roles in the Yadnya ceremony, which encompasses a broader context.

The main subject of the painting, the Banten Pulagembal, along with flower ornaments inspired by the Sarad component, introduces new symbols that viewers can interpret in their own ways. Furthermore, the choice of a brownish background carries profound meaning, reflecting the energy associated with the Sarad Pulagembal jaje. The brown color is also linked to nature, emphasizing that the existence of the Sarad Pulagembal jaje is inherently dependent on the support of the natural environment.

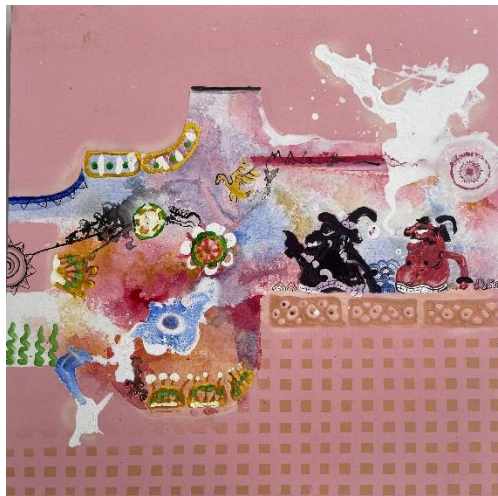


Figure 2. Figure Tualen & Merdah, mix media, 60x60, 2024
[Source: Agung Bayu Pratama]

The second artwork features the figures of punakawan, serving as a reinterpretation of the Sarad Pulagembal. In general terms, "sarad" represents the universe, while "pulagembal" symbolizes the soul or spirit inherent within it. By creating a self-portrait, the artist aims to express themselves as a representation of the universe's essence, highlighting how modern technology enables individuals to explore and understand the vastness of the universe.

Due to the artist's limitations in depicting every aspect of the universe individually, they have chosen to embody the universe itself. The pose of embracing the opponent illustrates the interconnectedness of nature and the universe's contents with the soul and spirit, emphasizing their inseparable relationship. Additionally, the artwork incorporates elements from the Pulagembal contest, which will serve as symbols that can be reinterpreted by viewers.

The underlying message of this piece is that all elements of nature possess their own souls, just like objects do. It encourages appreciation for everything that exists in the world, with a hope that peace will always accompany humanity.



Figure 3. Figure The Solar System, mix media, 60x60, 2024
[Source: Agung Bayu Pratama]

In this artwork, new forms emerge that have not been previously seen in the Jaje Sarad Pulagembal. These shapes contrast with the traditional visuals associated with the Jaje Sarad Pulagembal. Instead of focusing solely on earthly content and its mythology, this piece expands its scope to encompass the broader context of nature, specifically the Solar System. The artist aims to visualize the true essence and spirit of nature as understood through contemporary knowledge, moving beyond the limitations of ancient perspectives that lacked modern technological insights.

The choice to depict the solar system represents the artist's ambition to explore the farthest reaches of nature's content, while also acknowledging that many mysteries of the natural world remain unknown to humanity.

The process of creating the planets in the solar system parallels the traditional method used for crafting Jaje Sarad Pulagembal. This involves using processed rice flour mixed with dye, which is then fried in hot oil. The challenge for the artist lies in capturing the texture of the cracks formed during frying, adding an intriguing visual element to the artwork.

4. CONCLUSION

The Jaje Sarad Pulagembal is seen as a fitting representation of the diverse experiences of life that the author wishes to convey. By transforming traditional Jaje Sarad into new forms, the author is able to express fresh ideas and concepts through painting. This work not only reflects the author's personal experiences but also addresses environmental issues pertinent to the ecology of the Balinese community.

The varied techniques employed in these artworks demonstrate the author's exploration and enhancement of their painting skills. A range of methods has been utilized in creating pieces centered around the theme of Jaje Sarad Pulagembal. The choice of oil and acrylic paints plays a crucial role in this diversity, as each medium possesses unique characteristics. To achieve consistent results across different media, the author emphasizes the importance of technique, such as employing dry techniques with oil

paints and wet techniques with acrylics. Additionally, the author opts for the impasto technique, which involves applying oil or acrylic paint in layers to capture intricate details of both the subject and background on the canvas. Other techniques include cross-hatching, which involves sweeping the brush in a crisscross pattern, blending, where multiple colors are mixed directly on the canvas, and scumbling, which uses a dry brush without thinner to create texture on the canvas surface.

The meanings conveyed by the author in visualizing the Jaje Sarad Pulagembal are rooted in personal experiences, while also inviting reinterpretation from the audience. This intentional design encourages viewers to derive new meanings from the artwork. Each piece features symbols that allow observers the freedom to interpret their significance in their own way.

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