

Aesthetic Characters of Flora and Fauna Painting Art Pengosekan on Visual Objects Wood Carving Craft Arts in Singakerta Village, Ubud

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Along with the heyday of Pengosekan flora and fauna painting in the 1990s, the aesthetic character of painting was attached to the art of wood crafts in Singakerta Village, Ubud. This aesthetic character can be seen from the visual style of creating flora and fauna objects as well as the finishing of wood carving crafts, which reveal images of typical Pengosekan flora and fauna paintings. This research specifically identifies the background and supporting factors for the visual language representation of Pengosekan flora and fauna painting objects in the art of wood carving that developed in Singakerta Village, Ubud. This research is qualitative research, using aesthetic theory and representation theory as analytical tools. The results of the research show that the aesthetic character of Pengosekan flora and fauna paintings is represented in wood carving craft products, in terms of theme, color, shape and visible lines. The representation that occurs is influenced by creativity in order to follow market trends that were developing at that time, as well as the economic motivation of the craftsmen to improve their welfare. The imagery of Pengosekan flora and fauna painting, which is attached to the art of wood carving, has indirectly helped the dynamic existence of this painting art. The practice of indirect representation also shows something that is very important and positive in maintaining the existence of the art of painting itself, even though the visualization is slightly different due to several factors, differences in media and processing techniques.

Keywords: aesthetic character, flora and fauna of Pengosekan, wood craft arts, Singakerta Ubud

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INTRODUCTION

In the early 1980s there was mass production of flora and fauna paintings in Pengosekan Village, Ubud. The boom in flora and fauna paintings then had an impact on the expansion of the production of this painting art. The art of painting the flora and fauna of Pengosekan has become very popular because it has its own characteristics and uniqueness. The character of the painting not only displays beauty, but also an atmosphere of comfort, shade and naturalness. Pengosekan flora and fauna paintings do not depict natural landscapes, which contain mountains, clouds or rivers, but the depiction of objects is more in the nature of portraits or artistic representations of the objects depicted. Overall, the objects displayed tend to be decorative with stylization in several parts, but do not leave the original shape of the object.

The most prominent thing about the distinctive character of Pengosekan flora and fauna paintings is the use of monochromatic colors, so that the colors appear soft. The harmonization of the shapes and colors of the Pengosekan flora and fauna paintings makes this painting very easy to apply as an aesthetic element of the room. From an aesthetic point of view, it can be enjoyed by various groups of people, it can blend with the atmosphere of the room, creating a calm and comfortable atmosphere, apart from being available in various sizes, and affordable in terms of price. During its heyday, this type of painting was very popular, and was even sold to various corners of the world.

The widespread production of paintings on the flora and fauna of Pengosekan, accompanied by the improvement in the economic life of its people, has indirectly provided motivation for other artists to develop their work. At the same time as the heyday of painting the flora and fauna of Pengosekan, representations of this painting were found on several arts and crafts items. One type of craft art that displays visual images of the flora and fauna of Pengosekan in the creation of objects is the art of wood carving which developed in Singakerta Village, Ubud.

According to [Struat Hall \(1997\)](#), representation is an important practice that produces culture. There are two representation processes, namely 1) mental representation, which is abstract (conceptual) because it is in the minds of individuals and society, and 2) language representation, which is a translator of abstract representations. As a translator of abstract representations, linguistic representations function to connect concepts and ideas about

something with certain signs and symbols. Philosophically, representation can be distinguished as a thinking activity and representation as a product of thinking activities. In other words, representation refers to the process and product of interpreting a sign. Thinking activities in the form of processes are something that is abstract, while the implementation of abstract activities becomes a concrete product.

Wood carving craft products with flora and fauna objects experienced a heyday in the 1990s. The above statement is supported by several literatures, such as in an article written by [Merta \(2011:4\)](#) explaining that in the village of Singakerta, which is a center for wood craft arts, began developing wood carving products with flora and fauna motifs in the 1980s. Flora and fauna motifs were adopted from the development of the forms of Pengosekan flora and fauna painting objects. The production of reliefs from flora and fauna, such as mirror frames, partitions (room dividers), and wall decorations were so popular with consumers at that time that they became mass production. Basically, craft arts really follow market changes, when a product is put on the market that has good selling power, the craftsmen will do their best to produce it. This research specifically reviews the practice of representing the aesthetic character of Pengosekan flora and fauna painting on craft arts products in Singakerta Village, Ubud, with identification of inherent visual images such as shape, color, theme, as well as the factors driving the creation of these visual images.

RESEARCH METHODS

Research on "Aesthetic Characters of Painting Flora and Fauna Pengosekan on Visual Objects of Wood Carving Crafts in Singakerta Village, Ubud" was designed using qualitative methods. As qualitative research, the study analysis also uses qualitative analysis. The data that has been collected, whether library, visual or verbal data, is grouped and classified according to the type, nature and character of the data. The results of textual data processing have been confirmed with visual data, field data and interview results, followed by data testing and interpretation, based on a critical and selective attitude. Thus, the data obtained is worthy of being raised as fact in the discussion. The results of this data processing will become explanatory material regarding the review of problems regarding the aesthetic character of flora and fauna paintings attached to visual objects of wood carving art products in Singakerta Village, Ubud. This research will use aesthetic theory and practice theory as a dissection.

Data sources used in this research are primary sources and secondary sources. Primary sources are data directly obtained from observations, interviews and field studies. This data was obtained from interviews with several informants and direct observation of Pengosekan painting and Padas stone crafts in Singapadu Village. Meanwhile, secondary sources are sources obtained through various documents, writings, research reports and literature related to research. This secondary source is used as support so that it can perfect the primary source.

Data collection methods used include: a. Field observations were used to explore visual data regarding the characteristics of Pengosekan painting which is attached to the art of wood carving in Singakerta Village, Ubud. Field observations were carried out by visiting two villages, namely Pengosekan Village and Singakerta Village. The data obtained from the two villages was then analyzed to obtain answers to the research problem formulation. b. The interview method used to obtain data was in the form of verbal information regarding the background to the practice of representing visual objects in the art of painting, flora and fauna, Pengosekan in the art of wood carving in Singakerta Village, Ubud. Interviews were conducted with painters, craftsmen, community leaders and cultural figures. The interview data obtained was used as a complement to the analysis developed.

ANALYSIS AND INTERPRETATION OF DATA

Visualization of Pengosekan flora and fauna paintings is represented in the visual objects of wood carving craft products that developed in Singakerta Village. This can be observed in terms of theme, style and form. In the 1900s, the art of wood carving with flora and fauna objects experienced developments in production and marketing at the same time as the art of painting flora and fauna in Pengosekan Village. This indirectly indicates that the art of painting the flora and fauna of Pengosekan contributed quite significantly to the development of craft arts, and had an extraordinary positive impact on the lives of painters and craftsmen in the two villages.

The success of Pengosekan flora and fauna painting created work motivation for craftsmen to develop their works of art. They are encouraged to develop new products so they can compete in the world tourism market. Several arts and crafts emerged with the subject matter of flora and fauna, such as mirror frame crafts, wall dividers and jewelry boxes. Apart from work and economic motivation, the

developments that occur are also due to educational motivation which is supported by the skills and insight of the craftsmen.

The rapid production of wood carving crafts with themes of flora and fauna has finally made these crafts mass production. Many craftsmen from other villages then try their luck making craft production with the same objects, without paying attention to product quality and price. In terms of quality, it is certainly different, but they can reduce production prices so that selling prices are cheaper. On the other hand, several craftsmen in Singakerta Village remain consistent with the same workmanship techniques. As a result, there is price competition, and there is a gamble on the quality and image of Singakerta wood carving craft products. The foregoing indirectly weakens and destroys the identity of the craft work.

It was inevitable that in the end the art of Singakerta wood carving would still emerge as tourist art. The characteristics of tourist art include, 1) it is an imitation of the original, 2) it is in miniature form or packaged briefly and tightly, 3) it has stripped off its sacred, magical and symbolic values, 4) it is full of variations, and 5) it is cheap (Soedarsono, 1999:92). In maintaining their existence, craftsmen make many variations in product shapes and sizes. The aim is to make it more practical and make it easier for tourists to take it home. The objects created are also imitations (repetitive) of products that have been done before, or that are currently selling on the market. Basically, commercialization is able to encourage the economic motivation of painters to produce creative products to meet tourism needs (Mudana, 2017:71), this is what happened to the art of Singakerta wood crafts.

Research related to the representation of Pengosekan flora and fauna painting in craft arts was carried out by the author in an article entitled "Identification of the characteristics of Pengosekan Flora and Fauna Painting in Padas Stone Craft Arts in Singapadu Village" (Purnamasari:2022). In this research, the author specifically only reviews the representation of the forms of painting of the flora and fauna of Pengosekan, in the art of Padas stone crafts in Singapadu. The object of study focuses on visible visual elements, such as theme, style and form. This research has not reviewed in detail the process of representation, and has not touched on the impact that occurs from the practice of representation.

Another research that specifically reviews the development of wooden craft arts in Singakerta Village, Ubud, was conducted by Merta (2011) in an

article entitled "Dynamics of the Growth of Wood Craft Arts in Singakerta Village". The novelty of this research is the object of study regarding the development of wood carving craft production with a flora and fauna theme in Singakerta Village which adopts the visual object of painting the flora and fauna of Pengosekan. Wood carving crafts with flora and fauna motifs were once the superior craft products of Singakerta Village. These products were created as mirror frames, room dividers, boxes and display objects as aesthetic elements of the room.

The wood carving craft products created cannot be separated from the creativity and culture of Singakerta Village, which is predominantly inhabited by people who are diligent and consistent in producing wood carving craft products, as seen in Figure 1.



Figure 1. Activities of wood carving craftsmen in Singakerta in the 1990s in making products with flora and fauna nuances.

(Document: Archives of wood carver Ketut Sudarta, 1998)

The existence of wood carving crafts in Singakerta Village generally adopts reliefs in the form of four-legged stars and sea animals. It needs to be stated that the theme that carries fauna, especially in Singakerta Village, is not only in the form of reliefs made from boards, but also displays three-dimensional craft products in the form of statues. Wooden craft products with fauna themes are generally said to be the identity of crafts in Singakerta Village. Wooden crafts in Singakerta Village include adopting animal forms such as elephants, geckos, lizards, and sea animals such as

dolphins or dolphins and turtles (Merta & Berata, 2010: 2).

In relation to several products representing the flora and fauna of Pengosekan Village, wood carving crafts show several distinctive characteristics, such as the sketches which are useful as room dividers, which cannot be separated from adding aesthetic value to the sketch work. I Ketut Artawan Kelihan Banjar Dauh Labak (Interview on 06 October 2021) stated that the forerunners of the flora and fauna in the sketch in the Singakerta area, especially the Dauh Labak hamlet area, were actually influenced by villages in the eastern area of Gianyar Regency.

"..ooh, it's definitely because in the past the forerunners of craftsmen (flora and fauna) came from east to west, Pengosekan-Nyuh Kuning-Singakerta, Dolpin statues and even convicts also came from the East. Here in Singakerta at Dandin Labak we are still working on statues like the dolpin. What is displayed here comes from Payangan-Kintamani. Maybe Sampun Ten Wenten made Sketsel. There are many people who also work on it. It used to be very popular, but only in elementary school, around the 1990s. "The only work done here is by the carpenter, he paints it in Pengosekan."

It was stated that this influence came from Pengosekan and Nyuh Kuning, and was inseparable from the condition of craft arts in the Singakerta area in the 1990s which contributed to influencing the existence of sketch crafts which presented flora and fauna themes in them as images of craft products for adding aesthetic value to it. Even though this special wooden sketch craft had entered its heyday in the 1990s, it finally experienced a decline in the early 2000s, until finally what still exists rather than wooden crafts in Singakerta Village is a wooden craft in the shape of a dolphin, a kind of wooden carving craft with visual sea animals, namely dolphins.

The sketch craft in the Singakerta area is currently experiencing a decline, even though it experienced a period of extraordinary glory but ultimately it was unable to keep up with market tastes. However, what can be understood is that the existence of a distinctive painting style or theme of Pengosekan flora and fauna is still adopted by several wood carving craftsmen in the Singakerta area. As a type of souvenir product, the art of wood carving is still popular with tourists. This fact can be seen in artshops that are still located in the Singakerta area and its surroundings. Thus, it is understood that the craft of wood carving is still relevant to the needs of the times, even though the capacity for technological

progress has been replaced by almost all aspects of life, efforts to respond to the needs of the times have also received serious attention, especially in craft arts. Moreover, regarding the regeneration of craftsmen of this type, it is very necessary to receive attention from various parties, so that in the future the production and distribution of wood carving craft products can still be carried out as an effort to preserve Balinese art and culture.



Figure 2. Mirror frame products are made from various types of wood, such as Teak, Pole, Mahogany, Suar, Jackfruit, which are made according to consumer requests.

(Documentation: Ni Putu Laras Purnamasari, 2022)



Figure 3. Sekoneng/sketsel/wall border products are made from various types of wood, such as Teak, Pole, Mahogany, Suar, Jackfruit, which are made according to consumer demand.

(Documentation: Ni Putu Laras Purnamasari, 2022)

From several wood carving craft products presented above, several elements can be identified that build the visual structure of Pengosekan flora and fauna paintings, based on theme and visual style (shape, line, composition, volume and color). First, the themes raised in the art of wood carving are flora and fauna. The existence of this theme is present as a motif in the art of wood carving with several unique products such as circular glass frames where the figures are decorated with various animal and plant motifs. Not only in glass frames, the presence of flora and fauna motifs is also present in the art of wood carving with skoneng products or wall borders and carved wall decorations. Many wooden skonengs are produced in Singakerta Village, which was pioneered by Mr. Ketut Sudarta. Before the development of wooden skoneng, in Pengosekan the art of sketch crafts emerged which had the same function as a wall divider, but was made from

painting panels joined together. This product was also popular on the market at that time. It can be understood that the emergence of the idea to present typical Pengosekan flora and fauna motifs as motifs in wooden craft products occurred because of the stimulus between painters and craftsmen, who in terms of area are very close together so it does not rule out the possibility of interaction between the two. The development and production of flora and fauna-themed wooden craft arts was so massive, it eventually became a characteristic product owned by wood carving craftsmen.



Figure 4. Pengosekan flora and fauna paintings (left) with wall decoration carvings (right) show similarities in terms of theme. Wood carving wall decoration products with flora and fauna objects are still produced today as aesthetic interior elements.

(Documentation: Ni Putu Laras Purnamasari, 2022)

Second, visual style, which will be described based on shape, line, composition, color and volume. Wood carving crafts with several massive products produced for economic purposes and carrying flora and fauna motifs as the characteristics of the products are of great interest to the wider community as well as tourists. Visually, the art style of wood carving which is produced in the form of concrete glass frames and sketches/room dividers has similarities with the art of painting flora and fauna. Pengosekan can be observed from several principles such as composition arrangement, objects presented, lines and volume. However, it needs to be understood that the wholeness and authenticity produced are not completely the same and are completely perceived in another form. In the art of wood carving, it appears that Singakerta Village is very famous for its specialty in producing this type of craft. The style presented in the art of wood carving is not much different from what is done by flora and fauna painters in Pengosekan Village. One

of the important things to mention is related to the arrangement of the composition and space given to flora and fauna objects, namely that they are arranged to fulfill the space of the medium that is to be worked on without forgetting the form of exploration which is expected to provide an aesthetic touch to the product.

Line is an important element that exists in the world of fine art, line has a major role. The lines that are present in the art of wood carving which present floral and fauna motifs have characteristics that are similar to the presence of lines in the art of painting flora and fauna. Pengosekan, namely objects presented in a medium that depicts flora and fauna objects, presents lines on each object depicted. very firm, strong which cannot be separated from the soul of the subject of its creator. The presence of lines cannot be separated from its very important role in producing the distinctive characteristics of each object depicted.



Figure 5. You can see the similarities in the aesthetic elements attached to several detailed pieces of objects from the painting and wood carving products above. The lines created by the two art products on the side both seem firm, spontaneous, with a touch of aesthetic feeling by the artist, even though they don't have the same coloring technique.

(Documentation: Ni Putu Laras Purnamasari, 2022).

Pengosekan's painted artistic images of flora and fauna as an art product that offers comfort and shade for the viewing audience are much loved by consumers. The image is a copy of reality outside itself which Baudrillard calls simulacra. The aesthetics of imitation is a pure simulacrum, including the representation products of Pengosekan flora and fauna painting in the art of wood carving. The aesthetic idealism of cultural products sold in the market is characterized by authenticity by confusing high aesthetics with low aesthetics (Piliang, 2018:290). In the practice of representation in craft arts, the authenticity of flora painting and the Pengosekan fauna is combined with imagery, resulting in a change from pure art to applied art whose orientation is mass product.

Thus, the representation of Pengosekan flora and fauna painting in the art of wood carving can be seen as an innovation initiated by the craftsmen. This is a common problem considering the importance of

high creativity which aims to meet market needs, because the presence of crafts is not only for subjective interests and satisfaction, but how important it is to respond to the needs of the developing era. Aesthetics provides an important bridge in understanding the issue of art as an experience of art objects. Various visual style references from artistic products were quickly appropriated creatively by artists, especially in Indonesia, and produced various new patterns that were previously unimaginable (Suryajaya, 2016: 7). Likewise, what happened in Singakerta Village was that it directly assimilated the aesthetics of painting the flora and fauna of Pengosekan as one of the craftsmen's efforts to maintain their existence.

The artistic representation of flora and fauna painting into several forms of craft is an innovation that has become a place for creativity in responding to the needs of the times. Craft art innovation that displays representational painting of flora and fauna Pengosekan is a form of mimesis that is actually unavoidable in matters of artistic creativity, especially craft arts. This is considered a positive value in developing the Pengosekan painting style into various basic needs to connect the creative process with economic needs to place a position that is resistant to the development of art in Bali.

CONCLUSION

The representation of the art of painting in crafts is a dynamic that occurs in the development of the art of painting. The practice of indirect representation also shows something that is very important and positive in maintaining the existence of the art of painting itself, even though the visualization is slightly different due to several factors including, the media is not the same as the medium of painting, as well as the techniques for working on wood carvings which are very different. However, the artistic representation of Pengosekan flora and fauna can be identified from its visual style. The existence of the Pengosekan flora and fauna style remains attached and appears as an object in wooden craft products, even in a different medium.

The factors that support the practice of representing the art of painting flora and fauna Pengosekan in arts and crafts in Gianyar Regency are very diverse, but the most important factor is economic. This is because the economy is one of the main factors that determines human survival. The artisan community seeks to take an important part in the sustainability of the economic system in Bali, so that it plays an important role in efforts to build a well-established economic aspect through this representation effort.

The presence of tourism which really supports economic problems in Bali has resulted in various efforts being made by craftsmen to respond to the presence of sustainable tourism.

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