

TROPHIES AND LIGHT PAINTINGS BY YOUNG ARTISTS AT THE ESTABLISHMENT OF UBUD BALI

I Wayan Mudana¹, I Nengah Wirakesuma², I Wayan Adi Sucipta³, I Ketut Mustika⁴, I Wayan Kondra⁵

Institut Seni Indonesia Denpasar, Indonesia

Email: wayanmudana@isi-dps.ac.id¹, wirakesuma1964@gmail.com², wayanadisucipta@isi-dps.ac.id³, ketutmustika@isi-dps.ac.id⁴, wayankondra@isi-dps.ac.id⁵

Abstract

The purpose and purpose of this research is to find out that tropical nature rich in light effects can be explored as an idea to create paintings. When he lived in Penestanan Ubud Bali in the 1957s, he taught light painting techniques that drove the birth of Young Artist-style painting. The people of Penestanan initially did not respect the painting activities offered by Arie Smit, but driven by the concern of seeing firsthand the condition of the residents of Penestanan village, who were very poor and underdeveloped, then he felt called to liberate the younger generation of the Penestanan community from poverty economically but very culturally rich. To analyze the nature of trophies and paintings of young artists in Penestanan carefully and accurately, a qualitative method is used, imperially using a participatory approach, namely analyzing the works of painters educated by Arie Smit, such as: Soki, Cakra, and Dewa Kaka using a motivational, behavioral, and interaction approach. To depict identity, aesthetic experience, creative process, until it is realized into a painting of young artists is analyzed participatory. The results and discussions in an impermatic manner describe about; (1) Tropical and *Campuhan* nature as inspiration for light painting, (2) Light Painters, and (3) painting forms produced by the Penestanan people of Ubud. Conclusion; The realm of trophism and light can be explored into paintings by young artists. The young artist's painting style reflects the play of colors, light, lines, and decorative. Meanwhile, perspective is used to obtain gradations and display the impression of far and near. Findings; Light painting in the West and in the East (Bali) has a very distinctive difference. The identity of Western light painting emphasizes the impression, the painter must face a direct object that gives birth to an impressionist style of painting. Meanwhile, in Young Artist's paintings, light capture displays color, decoration, and bold lines. It is arranged with a gradation game so that from perspective to get a far and close impression.

Keywords: Nature trophy, young artist, and light painting

INTRODUCTION

Ever since Bali was discovered by Portuguese trader Cornelis de Houtman in 1595, there has been a lot of news in Europe about the discovery of a new island known as the "garden of paradise or *garden of iberi*" (garden of paradise or hidden garden). Bali's nature is reported to be very beautiful like a paradise inhabited by residents who are very friendly with very beautiful nature. From a very hospitable and exotic population,

supported by natural conditions and a very beautiful environment that encouraged artists to settle in Bali (Vickers, 1912:7).

Arie Smit, a Dutch painting artist, was very provoked by the media reports that were widely spread in Europe, about Bali which was very exotic, such as a paradise garden, and a paradise island. To be able to come to Bali, he worked as a lithographer for the Dutch army who was assigned to depict the natural conditions and culture of Indonesia and Bali in particular. Apart from being a lithographer, he is also an academic who is assigned to give lectures at ITB in the field of fine arts and is also assigned to coach drawing teachers at the Beribu Foundation in Bandung. When he had the opportunity to visit Bali, he walked around the villages to the interior to see nature, visited the temples, until he arrived and settled in Penestanan Village. When interacting with the Penestanan community, he met people whose livelihood was mostly farmers, duck herders, raising cows and pigs.

The atmosphere of nature, villages, customs, traditions, and temples in the tropical nature in Bali inspired Arie Smit with the colors of light when explored into paintings. Arie Smit is also very concerned about the condition of the Balinese people who are very poor economically but culturally rich. Religious activities, traditions, and cultures in the tropics are something majestic so that they are very interesting when they are realized into a painting. One day, he walked around Penestanan village and met young duck and cattle herders, such as Soki, Cakra, and Dewa Kaka, who routinely helped his parents as farmers, foraging for grass, and herding ducks (ducks) in the rice fields. In the atmosphere of concern, he offered the young people to learn to paint as a new job that could break the chain of poverty and improve welfare.

At first, their parents were very reluctant for their children to learn to paint, because the children's energy and time were needed to help work in the fields, find grass, and herd livestock. Besides that, the results of painting are considered not to make money, in other words, they cannot be used as a way to live or support a family. Painting is only a hobby channel for fun, not as a job that can make money. Arie Smit tries to believe in their parents for the future of the young generation who are skilled in painting in the future. Finally, there was an agreement that after helping the parents, the young people were allowed to learn to paint.

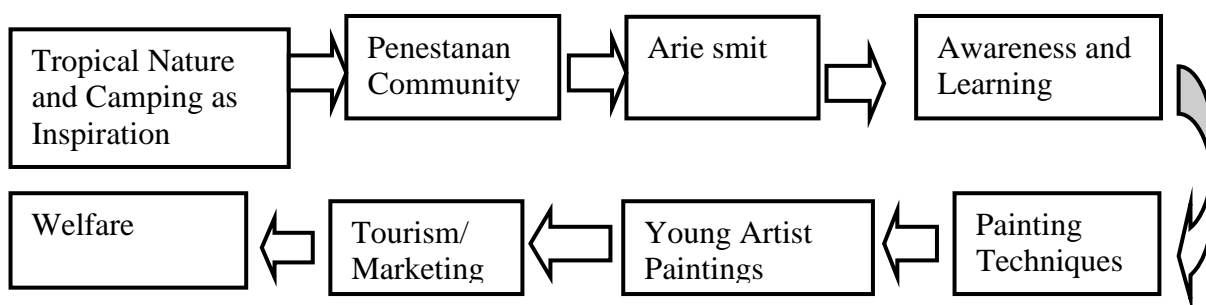
With the agreement of the young people, parents and Arie Smit, the painting learning process was held in his studio in Penestanan with a single instructor, Arie Smit. Learning media in the form of paper, canvas, equipment, and colors are fully borne by Arie Smit. In the learning process, the best works of his students are purchased directly as a collection. Furthermore, the works of the children of Penestanan village were disseminated so that many collectors came and bought the paintings.

RESEARCH METHOD

To trace the birth of young artist painting in Penestanan Bali, a participatory approach with a qualitative method is used. Creswell, J.W (2018) participatory qualitative research involves collecting data on the participant's site or location through

observations, interviews, documents, and relevant visual materials. By being directly involved in the activities of the painting community, researchers can deeply understand and observe the motivations, behaviors, and interactions of the light painters. Researchers can also understand the aesthetic experience, the creative process of light observation to become a painting of a young artist. People who love art who are considered to know about painting are involved, interviewed, and documented their works as data. From the search of the collected data, it is described using a critical approach that is emancipatory.

Chart 1. Research Concept



Concept Description:

- a. Arie Smit, a light painter, is very interested in the trophies that are rich in aesthetic effects. Meanwhile, Campuan is a very inspiring place and has suggestions related to character and soul. The psychological atmosphere of trophies is rich by colors, lines, spaces and shapes.
- b. The people of Pestanan in the 1950s were classified as very poor economically with a livelihood as farmers, duck herders and cows. Seeing this condition, Arie Smit was very concerned, and offered the youth to learn painting as a new job that was believed to be able to break the chain of poverty.
- c. To convince parents to allow their children to learn to paint, approaches are carried out as a process of awareness.
- d. In learning, they are taught about nature painting techniques. Capture the atmosphere, coloring, and creating the structure of the painting.
- e. The structure of the painting created is an accumulation of a very dynamic balance between physical ability, creativity, and ratio in the appreciation of light.
- f. All the results of the learning process paintings are distributed to the market to meet tourism needs.
- g. The money earned from the sale of paintings can improve the welfare of the people of Penestanan.

RESULTS AND DISCUSSION

Nature Trophies and Mixtures as Inspiration

Bali has a tropical nature and culture that is very famous in the eyes of the world, as Miguel Covarrubias said, the nature is very beautiful and the people are hospitable like life in a hidden garden inhabited by angels. Tropical natural conditions are analogous to a very beautiful place where the sun, moon and stars, routinely shine on the earth and decorate the sky. Meanwhile, Campuhan is a small village located in Penestanan which is isolated from other villages. The economic condition of the community is classified as poor and very underdeveloped. To support their daily lives, the people work as farmers, herding cows, ducks, and raising pigs. The results obtained as farmers and raising livestock are only enough to eat simply. (Covarrubias, 2013)

Campuhan is one of the places in the trophies that inspire artists to come to Bali. According to Wayan Karja, a "Kelian Adat Penestanan" (interview at his home in Br Penestanan Kaja) stated: the meaning of the word *campuhan* (Balinese language) means mixed, mixed, mixed. The word Campuhan is said to be taken from the confluence of several water flows of the *Petanu*, *Oos* and *Pekerisan* rivers. The mixture of these three waters is believed to contain suggestions for artists. The existence of the Campuhan area is inseparable from the journey of a Hindu Pastor from Java Dwipa, namely Maharesi Markandheya.

The Campuhan trophy is located in Penestanan, on the outskirts of the Oos river which was originally a pasraman and then a place of worship (*ngarcana*) was built for the Hyang Batari ring of Mount Batur, which is now known as "Gunung Lebah Temple". According to Karja, Maharesi Markandheya ordered his followers to clear the surrounding forest to make it a settlement. In this activity, several places were given signs or "pacek" stags, namely the southern boundary starting from the place in the southwest of the area that was cut down was west of the Oos River, where the place was then named "Pacekan or Patok". While the northern boundary is in Puakan Village, located in the Tegallalang area, known as "Sarwa Ada" which means that it grows all in the trophies or can grow in the area.

From 1929 until the last year of 2016, Campuhan was recorded as a strategic place for village, national, and international artists to gather. Having lived there and managed to record his name in the history of Balinese art are Walter Spies, Rudolf Bonnet, Antonio Blanco, and Arie Smit. These four artists not only have an influence on the people of Ubud but their influence is felt on the development of Balinese art in general. Pita Maha was born in an agrarian life environment with a combination of East-West and Tjampuan art ideas as a silent witness who keeps many of these stories. Especially after the exhibition of photographs of Bali (1912) in New York and Paris conducted by George Krouse, a German doctor, working in the armed forces in charge of health. Krouse, told a lot about the success of *Pita Maha* artists such as Ida Bagus Gelgel and Ida Bagus Kembeng in an exhibition in Paris.

The news about Bali with its trophies encouraged observers of art and culture, anthropologists, sociologists to come to Bali to conduct research, such as Miguel Covarubias (1930) who came after receiving *support* from Peggy Guggenheim and visited an exhibition about the Dutch colonial territory in Paris (1931) and asked which side of

Indonesia was Bali. Not to forget Margaret Mead and Gregory Bateson (1938) also participated in the research. At first, Mead felt lied to by the news about a very exotic Bali. According to Keat in the article "Peasant Painter From Panestanan Ubud Bali, Kruse collected around 2000 (two thousand) pieces of Balinese paintings (Batuan paintings). (Keat, 1983)

On November 17, 1961, the *sulinggih* and *welaka* of Hindus throughout Bali held a "Great Celebration" at Camp Ubud. Thus, Taksu Campuhan is increasingly known as an "Oasis" of art, tradition, customs, religion, and spirituality. All of this is believed to be due to the unity and strong synergy between the strength of the natural spirit (*taksu*) of the local and the charisma of Puri Ubud's "aura", especially the services of Puri Ubud, Ida Cokorda Puri Ubud, Ida Cokorda Gede Agung Sukawati and Ida Cokorda Raka Sukawati.

Arie Smit as Light Painter (Protector and Sponsor)

Arie Smit; Dutch-born painter was born on April 15, 1916 in the city of Zaanda. As a light painter, Arie Smit was a lecturer at ITB and a drawing teacher (1952-1956) at the Beribu Foundation Kindergarten School in Bandung. At first, Smit worked as a lithographer in Bandung, at the invitation of R Bonnet and Cokorda Raka Sukawati he was asked to come to Bali to make Balinese nature in the tropics as an object of painting. Since 1950 he has lived in Bali and has become an Indonesian citizen. So his admiration and love for Bali, especially Ubud, until the moments of his life until his death (1957-2016), he remained consistent in becoming a "Catholic" in the middle of the Hindu ocean as a place of refuge. Although as a Catholic, he has great respect for the ways of Hindus to worship. As an advocate of multiculturalism, Smit believes that differences in religion, ethnicity, customs, and traditions are colors that must be maintained together. The color does not only exist in *tubes* and a series of *primary*, *scondier*, *tertiary*, and *qanuartier* colors but also exists in the culture in each region. Religious ideologies, such as Hinduism, Buddhism, Islam, Catholic Christianity, and Protestantism are colors. At the end of the verse, even though Smit is a Catholic, the people of Penestanan are willing to bear and carry out *the Hindu ngaben* ceremony. But in his will, Arie Smit said, let him be cremated Catholicly, because he was afraid of losing one of the colors.

As an artist who worships light, Arie Smit is a hardworking figure and highly appreciates time. He will not miss the important moments around him. Every moment is immediately immortalized, expressed into a painting, therefore he is classified as a very productive painter. The attitude of being willing to work hard is transmitted to his students to be confident that they can live from painting. Everything does not just come out of nowhere, it must start with hard work, struggle and prayer. In order to give birth to new, creative and innovative works, painters must work hard to explore, try and continue to try endlessly so that true satisfaction is obtained, understanding what life means, ideology, peace, tranquility, and difference. The works produced are a record of the traces of aesthetic experiences that he did from time to time until the end of his life.

Arie Smit, apart from being an experienced motivator in the field of painting, also highly upholds multiculturalism, coexistence, and reflects togetherness.

Arie Smit's artistry is performed by admiring tropical nature from time to time running endlessly. The rays of sunlight that are still hiding between the mountains, buildings, human activities, at the ends of the leaves, even between the grass, the soil, and rocks anywhere do not escape the recording to be used as the object of painting. The sunlight in the trophic realm provides inspiration in creating color processing, the world is seen as a colorful rhythmic panorama. The structure of the shape of Smit's paintings is an arrangement of colors presented with mature lighting through dark, bright and far close processing. The forms in Smit's works are obscured by the play of light, displayed on each structure. The object that is used as a form is only used as a starting point to explore ideas. His expertise in the color lighting profession and his experience as a teacher he devoted himself to the people of Ubud until he succeeded in forming a group of 40 young artists from Panestanan Village. The group's successful work has encouraged the emergence of a new style of painting that is better known as the "young artist" style.

Smit's behavior has a background as a teacher and motivator which is connoted as a lot of theory, but in reality he is more of a protector and sponsor and interacts to give encouragement to young people who learn to paint with him. To motivate the enthusiasm of his students to continue to be enthusiastic about painting, he invited his friends and recommended works made by young people of Penestanan to have very high artistic value. On this recommendation, one day a friend of his bought all the paintings of young artists so that nothing remained. The motivation, interaction, and behavior of young artist painters are increasing, painting has become a promising livelihood so that many young artist painters have emerged from outside Penestanan.

The creative process of painting young artists begins with the observation of objects that are used as themes in the form of daily work. The children are very memorized what is often done in the rice fields, know the natural atmosphere, and the working atmosphere. Arie Smit (1971) said "I never taught the boy, but I just encouraged him to paint their feelings as freely as possible on the medium". The aesthetic experience captured from nature is then poured out in a medium (paper, canvas, or other media). Smit only provides color materials, paper, and equipment. Meanwhile, explanations are given only as necessary related to techniques and materials, without giving special emphasis. With freedom of expression, children are encouraged to realize their imagination. When children are told to pour out their feelings about what they have experienced, in an instant the young people of Penestanan can absorb the art of painting from Arie Smit.

Participatory, the youth of Penestanan Village are directly involved in joining groups that play an active role in painting activities. Smit's Light Paintings are very decorative, by displaying perspectives through graded and highly detailed colorful play. Creatively, interaction and behavior in the creative process are acculturation of existing *packages* with Western light painting techniques that capture impressions. *Tradition* is

not just abandoned, but adopted to enrich creativity. Innovation and creativity are a process of renewal without eliminating traces of existing traditions. The characteristics of local colors related to the theme, process, coloring, and way of presentation feel new and very distinctive. In terms of the painting process, young artist painting is a continuation of the traditional painting art of Ubud during the Pita Maha period in the 1930s. The direct touch of Western maestro artists such as Walter Spies, Rudolf Bonnet is still sustainable even though it has undergone development.

The rise of painting marketing has drastically changed the behavior of young artist painters in Penestanan village. In 1964 the work was included in the Museum of Modern Art, San Francisco, California, USA. Smithsonian Institute Touring Exhibition, USA 1964-1965. In 1970 it was exhibited at the National Museum of Singapore in collaboration with the Institute of Southeast Asian Studies and the airline, in this exhibition the artists were invited to attend. The interaction of the rampant marketing of light painting fostered by Smit motivates young people, the community, and the environment to pursue painting activities as a livelihood. Arie Smit's behavior as a teacher is able to motivate students as friends and a place to complain if there are problems in art and life. Teachers study the situation and condition of students, so that the circle of "teachers learn from students and students learn from teachers. Teachers build their students' internals. Teachers are good motivators and facilitators and discoverers of the student's talents. Teachers as creators of opportunities, sponsors market the works of their students and even become sponsors (financial). To encourage them to continue to be enthusiastic about painting so as to produce maximum works. In an interview with Suteja Neka in 2018, Arie Smit became a driver *and tourist guide* (1966-1967) escorting wealthy guests who did not know about Bali. The guest really believes in Arie Smit so that wherever the guest is taken, he will always follow. Wealthy guests bought hundreds/all of the paintings in Penestanan at that time. The students are passionate about painting and respect their teacher (Arie Smit) and are proud to be his students. Collectors of works include: Datuk Liem Chong Keat, Cecily Johnston, Coby Black, and others.

Description of Young artist Painting (Light Painting)

The emergence of the term young artist painting began from a meeting with Smit, when he saw children playing while making graffiti on the ground using wooden logs. The scratch of this shepherd boy in Smit's eyes is very firm and naïve, if it is responded to on paper and given color, it is believed that it will be a very beautiful painting. For this reason, Arie Smit offered the shepherd children to learn to paint at his house, which happened to be not far from where the children played. To get permission to learn to paint from their parents, Arie Smit had to convince parents that their children were allowed to learn to paint in their place. To get a permit, it is not uncommon for Arie Smit to have to find hired workers to replace his students' jobs. The work of young people in planting at that time helped parents *to nudge cows* and *graze in the* fields and fields. On the sidelines of his busy *life, grazing* or herding cows or ducks are used to play with friends.

The creative process of young artists' paintings depicts the expression of the experiences of the Penestanan children who are allowed to freely express their feelings and experiences. Spontaneity is a very fundamental basis in giving birth to the purity of children's instincts and the identity of children's imagination. Something naïve, childish funny comes up with bright colors without a definite basis in color theory. The theme is in accordance with daily life, folklore, and the surrounding natural scenery. This creativity is very different from the previous tradition which generally used more refined techniques. Although Smit gives freedom to explore objects, the young artist's exploration of paintings seems to have an influence. From the arrangement of colors, the play of colors, the darkening of the light of the colors to the overall structure of the young artist's paintings reflects the intervention of Smit.

The arrangement of the colors of young aris paintings is an expression of a very varied aesthetic experience, harmonization and contrast alternately appear in the structure. Aesthetically, the lines and rhythms of neatly arranged contours, the achievement of bright dark is carried out by displaying chromatic and monochromatic color play. The impression of the color is made further away and displayed brighter and brighter, the closer it gets, the darker it gets. This appearance is reminiscent of the use of a plaque technique that displays color gradations. Meanwhile, the structure of the painting object is only used as a foothold to construct harmonious colors. In other words, Smit's view in young artist painting is light blurred by the play of lines and colors. The characteristics of Smit's young artist work highlight the play of light with color visuals with object blurring. The discussion of young artists' paintings can be seen from the works of his students, such as: Soki, Cakra, and Dewa Kaka.



Figure 1. Soki's painting titled "Scenery"
(Source: Neka Museum Collection, 2022)



Figure 2. Cakra's painting entitled "Scenery"
(Source: ARMA Collection, 2022)



Figure 3. Painting by Dewa Kaka entitled "Scenery"
(Source: ARMA Collection, 2022)



Figure 4. Painting by Dewa Kaka entitled "Scenery"
(Source: ARMA Collection, 2022)

CONCLUSION

As a result of the analysis and discussion that has been carried out above, it can be concluded that the realm of trophies and light can be explored into paintings by young artists. The young artist's painting style reflects the play of colors, light, lines, and decorative. Meanwhile, perspective is used to obtain gradations and display the impression of far and near. The birth of young artist painting in Penestanan Ubud is not solely due to the skills of the community, but is a creative learning interaction of Arie Smit who is very concerned about the youth and their environment. Motivation and behavior of the learning process emphasize the importance of awareness to transform underdevelopment and poverty into empowerment to improve welfare. The creative process of young artist painters in capturing the natural light of trophies in Penestanan Ubud is carried out through in-depth observation, then contemplated into concepts, the practice of making strips, then poured into paintings. The aesthetic experience captured from the trophies realm results in paintings of Light with very prominent colors. Tropical nature, Campuhan environment, Abundant light with its very beautiful aesthetic effects inspires When arranged into strands of color in the structure of the painting

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