

Analyzing the Paintings of the Children in Penglipuran Bangli Bali



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ABSTRACT: The purpose of this article is to analyze the works of children's paintings which focus on traditional architectural paintings made of bamboo, especially bamboo roof. In order to understand the level of expression, creativity, and psychologies development of the children. This study used a qualitative and participatory method. The researcher directly observed the process of children's painting, to explore the psychology, expression, and aesthetics. Viktor Lowenfeld, (1957) professor of art education at the Pennsylvania State University, he writes in "Creative and Mental Growth" explained that there are six stages of creative age grouping, but for research in Penglipuran researchers only chose two. The first, ages 7-9, is called the early realism stage. At this stage in artistic development, children begin to become more critical of their work. The second, 10-13 years of age, is called the pseudo-naturalistic stage, the use of values and light is now visible in pictures. Penglipuran children are very proud of the customs, traditions, and culture. This pride raises the intention to develop creativity in the form of painting and craftsmanship, and tourist attractions. The elders keep maintaining to pass the heritages to the next generations. The result of this creativity process is varied, one of them are traditional architecture made of bamboo, the house entrance of Penglipuran residents. Their sensitivity in capturing objects is very creative and expressive, straightforward and free. This children's painting shows the development of expressive and very dynamic use of line, shape, darkness, light, shadow, and color.

KEYWORDS: analyze, painting, children, and Penglipuran.

INTRODUCTION

Penglipuran is one of the ancient villages in Bangli Regency, administratively this village belongs to Kubu Village, Bangli Regency. The application concept of *tri hita karana* (Peters, 2013) in Bali is also applied in Penglipuran, balance and harmony between humans and others, harmony with the natural environment, and a harmonious relationship with God. From an environmental point of view, bamboo is natural resources and special characteristics in preserving the environment, including the use in traditional architecture. The total area of village is 112 hectares with an altitude of 500-600 meters, the air is cool, about 5 kilometers north of the city of Bangli. The boundaries of the village are to the north of Kayang Village, to the east of East Kubu Village, to the south of Gunaksa Village, and to the west of Cekeng Village (Interview with Penglipuran Customary Chief, 3 March 2022).

In 1995 this village received the *Kalpataru* award from the government of the Republic of Indonesia, one of the best, well-organized bamboo forests in Bali. The Penglipuran people believe that the forest did not grow alone but was planted by their predecessors. Bamboo is considered a symbol of its origins and historical roots. The bamboo forest that grows in Penglipuran has an area of 37.7 hectares (previously 50 hectares) and consists of 15 species of bamboo, all of which belong to the village. Part of the forest is managed directly under the customary village, intended for the maintenance of temple buildings, while some are managed by several residents with usufructuary rights. The building such as kitchen, entrance, pavilion must use bamboo. The building functions as a kitchen in which there is a rice barn and a small place to rest. The kitchen was built entirely using bamboo including the roof, divider, bed, and even the cutlery contained in it. The building where religious ceremonies are held for the family pavilion called *bale sakenem*, and the roof is made of bamboo. The entrance, *angkul-angkul* is the gate whose roof is made uniformly using a bamboo roof.

The research also inspired by Arie Smit's success in guiding and developing children's paintings in Penestanan, Ubud Gianyar in the style of young artist painting (Keat, 1983) became one of the backgrounds. Besides that, the motivation of the great artist Pablo Picasso stated that every child is an artist (Cameron, 1995), the problem is how can we keep it so that when they grow up their potential and artistic talent are maintained. Children have unlimited creativity, expression, and imagination, but it is common for them to lose this creative power when they grow up when they are influenced by the environment and tradition. The purpose of this article is to analyze the works of children's paintings which focus on traditional architectural paintings made of bamboo, especially bamboo roof. In order to understand the level of expression, creativity, and psychologies development of the children. The following

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research questions arise. Why do children choose traditional architectural themes? How do they paint it? And, how is the result of the painting?

RESEARCH METHODS

This study used a qualitative and participatory method, the researcher directly observed the children's painting process and at the same time saw the final result of their painting. The process of direct observation of the children's enthusiasm for painting, the creative process, and analysis of the final result of the painting. Based on the results of observations and interviews with community leaders, artists, craftsmen, and young people, it can be concluded that the choice of place and research object is seen as appropriate to the research title. Researchers, as a lecturer who is used to dealing with students who have reached the age of adulthood aged 18-23 years, are very different when dealing with children aged 7-12 years, this requires a special method. For this reason, researchers feel challenged to make more detailed, in-depth, and broader phenomenological observations, studies, and based on an Austrian born art educator (1957) Viktor Lowenfeld (1957) in his publication "Creative and Mental Growth" states that there are six stages of artistic development in children's artwork. This study only chose two of the six stages, because they are related to the age of the painting participants in Penglipuran. The first, ages 7-9, is called the early realism stage. At this stage in artistic development, children begin to become more critical of their work. At the age of 10-13 years, called the pseudo-naturalistic stage, the use of value and lighting begins to appear in the picture. Lowenfeld's background was born in Linz, Austria, of Jewish parents, he taught art in the elementary schools in Vienna, Austria, while attending the Vienna Academy of Fine Arts. The higher education he found "very dry and academic," Lowenfeld then transferred to the Vienna *Kunstgewerbeschule*. He likened to a "Vienna Bauhaus."

DISCUSSION

Many research and analysing children artwork included American anthropologist Jane Belo tried to provide painting tools and materials with twenty younger boys in nearby Sayan in 1933, but this effort was not successful (Kam, 2007). Whether there is a connection or not, in 1960 Arie Smit tried something similar by giving painting tools and materials to the children of Penestanan, Ubud, with necessary guidance, but the children's work was distributed internationally, including to an art collector, architect Datuk Lim Chong Keat (Keat, 1983). Finally, the young artist, name the Penestanan children's group, was successful in developing the variations and characteristics of his paintings, as well as improving living standards, prospering the local village and its surroundings (Karja, 2019).

Regarding the origin of the word Penglipuran, there are 2 different perceptions held by the people. First, Penglipuran means "temple keeper" with "*pengeling*" meaning remember, and "*pura*" means ancestral place. Second, Penglipuran comes from the word "*pelipur*" which means entertainment, and "*lipur*" which means unhappiness. If combined, Penglipuran means a place for consolation. This opinion believed community leaders that the King of Bangli at that time often visited this village to meditate and relax. The arrangement and beauty of this village began to receive special attention, artistic activity began to flourish drastically because it was used as part of traditional and religious activities and to increase tourism attractiveness. The art of painting also developed, with several prominent artists receiving formal art education and some being inspired by artist at the royal family Bangli. Around 20-45 children participated in the painting activity and became the research sample of the visual memory. Art is the memory of a vision. - Ten-year-old boy (Ecker, 1973).

The latest data at the beginning of 2023 showed a modest increase in the number of individuals, namely 1028 individuals belonging to 280 families (interview with the head of the village). Land management in Penglipuran is strongly influenced by the *tri mandala*, namely the division of zones of the level of holiness from places of worship of gods and ancestors, residential areas, and the natural surroundings which in this case are dominated by bamboo forests. Such a village arrangement makes Penglipuran a special Balinese aesthetic quality, especially in utilizing and maintaining the bamboo forest. The north-south, east-west direction is an orientation zone in respect of the hierarchical order in Balinese cosmology (Karja, 2020).

One of the main materials of the Whole building is bamboo. They used 4-5 layers of bamboo linked together to build a shingle roof and woven bamboo to make room dividing walls. But recently the Penglipuran people have started to use modern construction because of the large amount of bamboo that is cut down. The yard can be entered from two sides by the main door which is in the form of a traditional gate, to achieve harmony together in society. The entrance is the main attraction, the majority of children when to the painting is free to make the object. The other two buildings are made of bamboos, such as the kitchen and pavilion. The children are very proud of the traditional architectural heritage in their village. This inheritance became a characteristic and the village logo was painted by almost all the children who were used as research samples.

Art materials and tools, the children used drawing paper, pencils, erasers, watercolors, brushes of various sizes from 1-10, containers of clear water, containers of brush washing water, cleaning cloths, and color mixing containers. In their tradition is a must to do a prayer before starting any kind of activities to get in touch with the creative spirit. At first, they started with a blessing ceremony at the village hall. Met with community leaders and artists, teachers, and children participating in the painting, grades 4, 5, and 6 of the Elementary School. We are all born to create. When we are small. Everything seems like a creative adventure. Color inspires,

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music moves us, and sensations fill our playful beings. The innate artist with us loves to come out and express their unique truth (Hennessy, 2012: 8).

In the initial stage, they do not see objects directly in their painting and paint freely to determine the child's ability level independently without the influence of instructors and traditions. Second, the painting in front of one of the entrances that was chosen by the children, for instant entrance number one is a place of pride because it is in front of the Temple courtyard as a tourist object. Children learn to observe and learn to see objectively their existence and uniqueness which are then expressed in the form of paintings. Seeing the object directly paints the traditional bamboo building, and kitchen. The children focused on observing the overall shape as well as the details of the woven bamboo used for the roof and divider of the building. Third, in painting at courtyard temple, the aim is to train in drawing ornaments in traditional architecture. Children know the names of the objects they draw and the ways to draw them. Painting is focused on observing, imitating, and drawing lines, ornamental shapes, and colors. Fourth, the children gathered at the village hall, then continued to paint around the Heroes Park using colors freely. The dominance of the children is coloring like the pattern of young artists in Penestanan Ubud (see Keat, 1983) with the standard and stages of painting (sketching, coloring, and contour line). They painted one of the buildings in the main mandala, to introduce the shape, ornament, and function of each object they painted. Fifth, painting the nature around Penglipuran, especially the bamboo forest, to learn lighting in nature paintings. Coloring is the main focus in this process, besides the child's imagination ability. The focus points of the painting process are coloring, viewing/observing, and the results of processing visual elements and their supporting techniques, such as composition, proportion, and balance. Finally, paintings by the children of Penglipuran were exhibited at the local community's Village Hall which was witnessed by their residents.



Photo No. 1. Researcher observing children's painting. Photo No. 2. Interviews with children about colors. Photo No. 3. Children paint. Photo No. 4. Questions and answers about the experience. Photo No. 5. creative processes. Photo No. 6. discussion and aesthetic response.

The enthusiasm of the children for painting is very high. The personality of the child even in a collective society is still clearly visible in his style. Their work uses the same object but none of their works are the same, personal character is visible in each of his creations. The free expression of lines, shapes, and colors shows that they are trying to explore each other's potential. Phenomena show an interesting identity from their painting process. Feelings of joy, curiosity, playful, and observing events or events around them became a common sight in their painting activities. The intrinsic motivation which is energy from within appears, mainly seen in a sense of pride in cultural heritage as the legacy of their ancestors, unique and interesting. The extrinsic value that influences children's work is the large number of cultural artifacts/art and cultural objects around them which are the carrying capacity of their paintings. Children's impulse are very sensitive to their environment, then when they are given paper to paint/draw, the objects around them are painted, and they know more about their environment. Do children understand what is painted? when? where? When asked, they simultaneously cheered happily showing the answers, we painted the temple, the afternoon was nice, the air was cool, and the place was in the north near a bamboo forest. This phenomenon is in line with what was revealed by Arie Smit who said that "I did not get involved in choosing a theme because the children of farmers know their natural environment better. After working 3-4 weeks at my house studying the uses of materials, they go home. I only see works that have been prepared" (Karja, 2019).

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These children are not like children in general when they are given drawing paper to paint mountains and the sun. They did not paint the mountains/two mountains and the sun, but the entrance which became the object of most Penglipuran children's paintings. When starting to color children show a very deep sensitivity, they visualize more quickly and fun, it seems relaxed, playing around, but the work is finished in the allotted time. There are various characters and attitudes to work, some are silent and continue to work actively, some are active, always asking questions, some are concentrating on copying realist forms, and some are always wanting to understand the parts of the object being painted. They not only paint but learn the art and cultural knowledge. They look carefree, happy, and playful while painting, especially when coloring freely. Previously when using pencils to focus on shapes they were more serious and required full concentration.

Why? When asked, did they paint the entrance? He replied, "entrance is a unique feature of our village." It can be seen from the choice of painting theme; entrance is the pride of the Penglipuran children. Apart from the entrance, the children also enjoy painting the kitchen and the traditional building. The three buildings are a unique characteristic and pride because they must be made of bamboo. High enthusiasm for painting because children do something, they are proud of, attract attention, and are part of themselves. Things that spark our interest and intrigue us are often things that are already innate within us (Hennessy, 2012: 19).

Based on Viktor Lowenfeld's theory (1957) in his publication "Creative and Mental Growth", the researcher used this reference for elementary school children in grades 1, 2, and 3. The first, aged 7-9 years, is called the initial realism stage, at this stage in artistic development, children begin to become more critical of their work. It has become clear that a structured sequence for drawing objects is no longer sufficient. While the schematic is still used to create drawings, it is more complex than the schematic used in the early stages. Overlap can be seen and the sense of spatial relationship is more pronounced. Elementary school children grade 4, 5, and 6. Both ages 10-13 years, called the Pseudo-Naturalistic stage, the use of values and light is now visible in the picture. Children at this stage of artistic development are highly critical of their success. Success is determined by the degree of realism achieved in the picture. Although sometimes there is a feeling of frustration when you are unable to capture the desired shape. The child's way with line and color, his sense of form, and the expressiveness of his words and gestures demanded an explanation (Ecker, 1973).

The results of their work show that freedom, sensitivity, and inspiration from the natural environment shape children's character. The sample in this study is a painting of entrance-entrance made in several stages. In the first stage, before there were instructions from the instructor, they painted straight lines using a tool, a ruler. The goal is to get straight, firm, and clear lines from the shape of the painted angular walls. Then secondly, after observing the entrance-entrance object they changed their vision from straight lines to artistic lines based on observations of the objects being painted. Likewise, the details of objects attached to the object are made with care, including when a bird perches on the roof of the entrance and becomes the object of their painting. Third, their line expressions are very spontaneous, understanding of light and shadow begins to appear with more expressive lines and a stronger understanding of composition and balance. Lastly, when children paint using color, they show freedom not only in color processing but also in expression and form processing that is more spontaneous and dynamic. The entrance of Penglipuran is the pride of the children in choosing painting objects.



Photo No. 7. Painting of the entrance using a ruler to make straight lines. Photo No. 8. The object of holding hands when making direct observations. Photo No. 9. The entrance is expressed freely by paying attention to the light and dark in the lighting. Photo No. 10. The entrance is expressed with free and expressive coloring.

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Photo No. 11. A kite with white, yellow, red, and black. **Photo No. 12.** Kites with text “Puja Dewa.” **Photo No. 13.** A kite with a blue tail. **Photo No. 14.** A kite in form of an owl image.

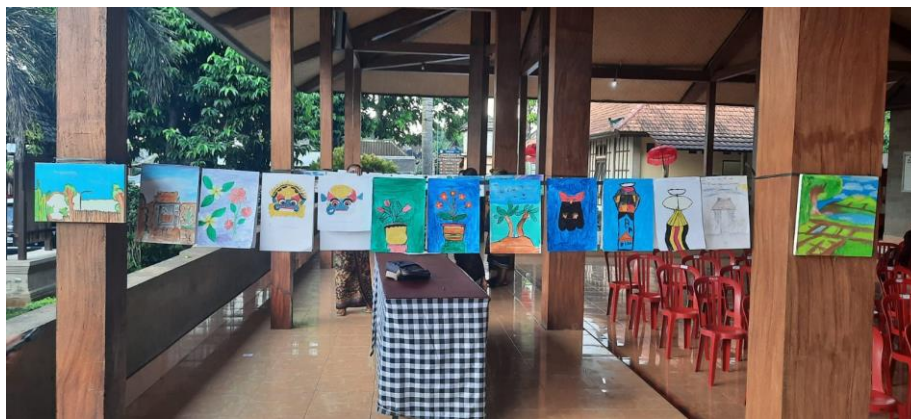


Photo No.15. Paintings of children being exhibited at the Village Hall of Penglipuran.

In addition to traditional Balinese architectural objects typical of Penglipuran, the children also painted other things, as seen in the works during the exhibition, there were natural paintings of rice fields, house fences with electric light poles, flowers, ornaments/arrangements, floral fittings, banana trees, and several kites which at that time was kite season. Kites decorated the sky here and there.

The children's spontaneous painting is influenced by the enthusiasm of the people who support it. Painting activities are highly appreciated for building a village based on tourism and culture. Painting is a cultural demonstration for tourism attraction. One of the aspects to be developed is the development of painting by creating a painting studio or children's painting group. This desire was accompanied by the nimble actions of the village leaders and accompanied by the enthusiasm of the children in learning to paint. The children were very diligent and serious about learning to paint and the tools and materials they needed were provided by the village.

CONCLUSION

From the description above, it can be concluded that the extensive bamboo forest around Penglipuran is the material for traditional architecture in this village. This bamboo architecture is an inspiration for the children of Penglipuran who are very proud of the customs, traditions, and culture of their village. This pride raises the intention to develop creativity in the form of painting to perpetuate cultural artifacts and tourist attractions. The way they paint with several stages, namely, first by using a ruler so that the lines are firm and straight; second to make observations by painting what they see; the third is by painting with free expression with an emphasis on lighting, light, and shadows; and fourthly painting using shapes and colors that are spontaneous, free, seem fresh, and fun. Their paintings are the result of reflection and inspiration for traditional architecture made of bamboo, one of which is the entrance at every entrance of Penglipuran residents. Their sensitivity in capturing objects is very sensitive, expressive, straightforward, and free in expressing the desired object. This children's painting shows the dynamic and refreshing development of the use of line, shape, dark light, light shadow, and expressive color. It is clear that they are in an environment of tradition, but do not have the burden of tradition, autonomy, and originality when painting with lines and colors. Playing with colors and shapes freely is like the expression of creative and original modern works.

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