

Passing Down Traditions and Culture: Methods of Painting Education at the Jelekong Painting Center, Bandung, Indonesia

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Abstract

Painting skills of the Jelekong community have cultural values that need to be inherited to be passed on or communicated to the next generation through a self-taught practical art education process, given that culture is a learning process, not biologically inherited. One form of cultural inheritance to the next generation can be done through art education for generations. In education, learning to paint is seen as a means to achieve educational goals, including helping growth and development, fostering aesthetic development and helping to perfect life. This paper examines how painting skills of the Jelekong community are passed down.

This research employs a case study approach as a research method, with informants being the village head, Jelekong painters, and Jelekong culturalists. It uses semi-structured in-depth interviews, participatory observation, and document studies as data collection procedures.

This paper reveals how self-taught educational methods at the Jelekong Painting are implemented and concludes that they contribute to preserving traditional Indonesian paintings. These methods provide a roadmap for the next generation to pass on their skills in maintaining and enriching traditions and culture. This research reveals that the methods used by the Jelekong painters do not have a formal fine arts educational background to teach painting skills but are passing down the skills effectively. Painting methods facilitate the transfer of skills from generation to generation. It highlights the dynamic interaction between art education, traditional and cultural heritage and the preservation of conventional painting skills at the Jelekong Painting Center. It also provides a valuable perspective on the broader role of art education in maintaining overall cultural continuity and identity.

Keywords: Art Education, Painting, Jelekong, traditional art, Cultural Inheritance

Introduction

Jelekong is a village in Baleendah Sub-district, Bandung Regency, Indonesia (Sumantri, 2019). Culturally, the life of the Jelekong village community clearly shows the life of a community with fair local wisdom values (Sidqi et al., 2022). In the arts field, the Jelekong village community continues to develop and preserve traditional arts such as *wayang golek*, dance, *pencak silat*, and painting (Shabiriani, Junaidy and Setiawan, 2020). However, in this modern era, there have been significant changes in people's preferences and lifestyles, which affect the younger generation's interest in and appreciation of painting. Especially in the Jelekong Painting Center, there is a concern that globalization and social change may erode cultural values and painting skills.

Painting is a creative expression with aesthetic values and cultural uniqueness. Through painting, people can express their ideas, feelings, and understanding of the world (Afatara et al., 2018; Setyawan and Dupo, 2020). As part of the cultural heritage, painting also has a vital role in preserving and passing on the cultural identity of a community or region (Monika and Widiastuti, 2020). The art of painting that developed in Jelekong village has been developed by a Jelekong resident named Odin Rohidin in early 1964 (Cahyana, 2013); he tried to carry out painting activities, market his paintings, and teach painting skills to the next generation.

The painting skills passed down from generation to generation by Odin Rohidin has not taken place in a formally structured learning environment but in a self-taught manner. Jelekong painters, from an early age, invite their descendants to participate in painting activities by providing small canvases, brushes, and oil paints. They mostly imitate the images their parents paint on canvas, although the resulting images do not match the objects painted by their parents and are often abstract. This activity is carried out continuously until it last for about 60 years without a formal education background and does not have an art background. However, it gives rise to the unique character of Jelekong paintings, which feature images of mountains, rice fields, markets, flowers, koi fish, tigers, horses, chicken, calligraphy, and abstract objects (Shabiriani, Junaidy and Setiawan, 2020).

This study aims to understand the challenges and opportunities faced by the Jelekong Painting Center in preserving its traditional culture. It is essential to understand the context and conditions faced by the Jelekong Painting Center so that preservation efforts can be carried out effectively. In addition, this research intends to contribute to develop painting education methods that can provide practical guidance for educators and art communities in improving understanding, appreciation, and skills of traditional painting in Jelekong painting centers.

The specific objectives of this research are as follows.

1. To discover the method of creation in the making of Jelekong painting to understand the process and techniques used in creating this traditional painting. This can help identify the characteristics and values contained in Jelekong's painting.
2. To identify the methods of creation in making Jelekong painting art that can be taught to the next generation. Thus, knowledge and skills in traditional painting can be preserved and passed on to future generations.
3. To discover the process of cultural inheritance through Jelekong painting education to formulate the right strategy to strengthen and preserve this cultural heritage. Thus, efforts to preserve traditional culture can be carried out sustainably and effectively.

The Theoretical Basic Traditions, Culture and Painting Education

Traditions refer to customs, beliefs and practices passed down through generations and form the foundation of a cultural identity (Handler and Linnekin, 1984; Febrianty et al., 2023). Traditions are the rituals, behaviors, and values preserved and maintained within a community or society over time (Bronner, 2011). They are often rooted in the history and heritage of a culture and are seen as essential elements that bind people together and create a sense of belonging and continuity. Traditions can encompass various aspects of life, including social

interactions, celebrations, ceremonies, art forms and daily practices and they play a significant role in shaping the cultural identity and collective memory of a group of people (Sutrisno, 2023; Nursanty and Wulandari 2023).

Culture involves knowledge, beliefs, arts, ethics, laws, customs, and other manifestations of human intellectual achievement, often influenced by traditions (Siregar et al., 2023; Sihyawati et al., 2023). It is also the abilities and habits people acquire as members of society. It encompasses the entire range of human activities, beliefs, and behaviors that define a society or a group of people (Sumarto, 2018). It is the total of knowledge, beliefs, arts, morals, laws, customs of a community and any other capabilities and habits acquired by people. Culture is not static but constantly evolves and changes over time in response to internal and external influences (Mahdayeni, Alhaddad and Saleh, 2019). Traditions, the customs, beliefs, and practices passed down from generation to generation play a significant role in shaping culture. They influence the development of artistic styles, literary themes, musical genres, and other cultural expressions, reflecting a particular community or group values, beliefs and norms. The development of art styles influenced by internal and external factors provides space for art education to support the continuation of traditional culture.

Painting education, on the other hand, involves teaching and learning painting techniques, styles and theories of painting (Tandirli, 2012). It is essential for developing and continuing artistic traditions because it gives artists the skills and knowledge, they need to create meaningful and impactful works of art. Through painting education, artists learn about different painting techniques, such as brushwork, color mixing, composition and various artistic styles and movements (Wango, 2020). They also study the theories and principles that underlie these techniques and styles, which helps them develop their unique artistic voice and vision. By mastering these skills and concepts, artists can contribute to the ongoing evolution of artistic traditions and create works of art that reflect their cultural heritage and personal experiences.

In painting education, traditions and culture are crucial in shaping art education program curriculum, methods, and content (Gude, 2007). Understanding and respecting artistic traditions is essential for aspiring artists as they provide a historical and cultural context for their work. Students can learn valuable skills and insights to enhance their artistic practices by studying traditional painting techniques and styles. Moreover, traditions and culture are integral to the preservation of cultural heritage. Painting, as a form of visual art, can reflect and perpetuate cultural values, beliefs, and narratives (Aguirre, 2004). By studying and practicing traditional painting methods, artists can contribute to preserving and promoting cultural heritage.

In painting education, incorporating cultural and traditional elements into the curriculum can enhance the students' understanding and appreciation of diverse artistic practices (Freedman, 2003). It can also foster a sense of pride and identity among students as they learn about the rich cultural heritage that informs their artistic traditions. Traditions, culture, and painting education are interconnected aspects that significantly shape artistic practices, preserve cultural heritage, and foster a deeper understanding and appreciation of the arts (Chalmers, 1996).

Painting education is vital in cultural inheritance because painting is a form of visual expression and a powerful means of conveying a society's cultural values, history and identity (Atkinson, 2002). Painting creates a window connecting people to their cultural roots, allowing them to explore the history, traditions and values that have become part of their cultural heritage.

Through art, people can creatively express their cultural identity. Artworks mirror the values, stories and symbols of ethnic, religious or cultural group identity of a community (Dissanayake, 2001). Art education provides a space for artistic expression, allowing people to combine cultural elements with their interpretations, thus creating unique and culturally nuanced works of art.

Teaching about traditional painting techniques and styles is essential to art education (Eisner, 2002). People learn about the heritage of art that has existed since ancient times and has been passed down from generation to generation, including the typical painting techniques

of a region or a particular style passed down from generation to generation. This teaches technical skills and instills a sense of responsibility towards preserving cultural heritage (Falah and Nurjanah, 2023).

Art exhibitions and performances are essential in spreading appreciation for art and culture. Through participation in local exhibitions, communities can showcase their art and contribute to the public's understanding of the rich culture around them. Intercultural collaboration through art also allows the community to establish positive relationships with individuals from different cultural backgrounds.

Art education also shapes awareness of the importance of cultural preservation (Çelebilik and Nas, 2011). Communities can use their artwork to raise awareness of threats to cultural heritage and the environment. Thus, painting is a lesson in creativity and a medium to build understanding, tolerance and responsibility for cultural heritage that needs to be preserved through acculturation.

The acculturation process in cultural inheritance involves individuals adopting and internalizing the values, norms, and cultural traditions in the surrounding environment (Ekwutosi and Moses, 2013). In the early stages of enculturation, individuals, starting from childhood, learn and adjust to the customs, norms, and rules that are part of their lives. The immediate environment, such as family and peers, becomes the primary source of learning in this process (Hidayat, 2020).

In this context, individuals learn by imitating various actions around them, forming mindsets, and internalizing the norms that govern their behavior (Dilfa, Hartono and 2020). This process makes the mindset and norms an integral part of the culture that is then 'civilized' by the individual. Enculturation occurs not only in childhood but will continue throughout a person's life as humans continue to learn and adapt to changes in the culture around them.

The Journey of Painting in Indonesia and its Influence on Jelekong Painting

Raden Saleh Syarif Bustaman (1807-1880) is the pioneer father of modern Indonesian painting, marking the beginning of a new era in Indonesian painting (Kraus, 2018). In later developments after Raden Saleh's pioneering work, Indonesian painting was characterized by a style of painting known as "Mooi Indie" or "Molek Indonesia" (Purnomo, 2014). This style depicts beautiful natural scenery with a peaceful and calm atmosphere. The themes raised in the paintings are natural scenery, such as rice fields, mountains, lakes, waterfalls, and expanses of trees (Erizal et al., 2020).

However, this style of painting was later abandoned because questions arose, and there was a wave of opposition to whether such a style of painting was the painter's inner turmoil by the circumstances and realities of the times or according to the political orders of the ruler. As a result, this painting style was abandoned when artists began to explore themes and styles more reflective of Indonesia's social and political circumstances.

In the 1930s, many young artists in Indonesia learned to paint from Dutch or foreign painters, forming the PERSAGI (Persatuan Ahli Gambar Indonesia) group (Purnomo, 2014). PERSAGI was founded by Agus Djaya, who acted as chairman, and S. Sudjojono as secretary. PERSAGI members included: Ramli, Abdulsalam, Otto Djaya, S. Tutur, Emiria Soenassa, L. Setijoso, S. Sudiardjo, Saptarita Latif, Herbert Hutagalung, Sindusisworo, TB. Ateng Rusyian, Syaib Sastradiwilja, Sukirno, Suromo and Tridjoto Abdullah (Holst, 2016). PERSAGI was established to limit Dutch and European artists' hegemony in Indonesia. At that time, art was only themed on the natural beauty of the Dutch East Indies, also known as *mooi Indie*, because it was intended for tourism promotion only and contrasted with the conditions of society at that time.

During this period, the nature of painting in Indonesia was critically examined as artists aimed to express not only beauty but also the internal struggles and intellectual conflicts of painters. This led to "New Indonesian Fine Art," which focused on visualizing the current environment. These artworks depicted not only beauty but also the struggles faced by the nation, including the huts of Indonesians and guerrillas carrying rifles. These themes align with the Indonesian people's situation under Dutch colonization. Many young artists are involved in

discussions about their work, and themes related to everyday life, such as the market atmosphere and familiar objects, are also explored. The artists use a realistic style with a high level of painting technique, combining wild and expressive brushstrokes, hand strokes, and even painting directly from a tube to capture fleeting objects. The combination of technical mastery and the artists' ability to express their ideas resulted in the Realist-Expressionist style (Burhan, 2008).

After Indonesia's independence, there was an increase in the establishment of painting studios, which resulted in art communities such as SIM (Seniman Indonesia Muda) and Pelukis Rakyat. The demand for art education led to the establishment of institutions such as the Indonesian Academy of Fine Arts in Yogyakarta, which was later transformed into the Indonesian Institute of Arts. Similar institutions were also established in Bandung, Jakarta, and other provinces, along with art studios (Yuliman, 2001). Cultural institutions such as Kunskring during the Dutch era, Keimin Bunka Sidosho during the Japanese era, and Poetra (Poesat Tenaga Rakyat) during the revolutionary era also emerged. In the 1960s, politically motivated art institutions such as LKN (Lembaga Kebudayaan Nasional), owned by the National Party, HSBI (Himpunan Seni Budaya Islam), owned by the Nahdlatul Ulama Party, LEKRA (Lembaga Kebudayaan Rakyat) owned by the Communist Party emerged (Dharsono, 2017). The political turmoil at that time provided political compartmentalization that led to the dissolution of the National Cultural Consultative Body formed by the government. At the same time, politically charged art institutions survived amid national upheaval (Cahyana, Dienaputra, and Nugraha, 2023). The government responded to the growth of artists' creativity by establishing the Jakarta Arts Center and Taman Ismail Marzuki with the Jakarta Arts Council in 1968, later followed by other cities in Indonesia.

The emergence of the New Art Movement in 1975, also known as the Bandung school, gave rise to many young artists from academic backgrounds in Indonesia (Dawami, 2017). The movement, characterized by pure abstract paintings, was exhibited at Taman Ismail Marzuki in Jakarta. At the same time, other art styles, such as pop art and surrealism, also emerged, indicating that their academic training supported the artists' creativity. However, it is unclear whether this was the goal of the young artists at the time.

During the 1980s and 1990s, there was a rapid development in artistic activities, which led to a surge in painting prices (Isnanta, 2008). Some painters were able to sell their works at very high prices. This situation gave rise to "impromptu" painters who profited from the art boom but lacked artistic substance (Sungkar, 2024). Many galleries and collectors have sprung up as a result. Various attempts have been made to rectify this problem by prioritizing art activities, but the government has not entirely accepted this. There have been unsuccessful attempts to improve the quality of exhibitions, with artworks of questionable artistic and technical value. The role of young artists, funders, public appreciation, and government support influences the history of Indonesian painting and its development. In its development, the 'New Order' period has played an essential role in reviving artistic creativity by providing many opportunities, encouragement, and guidance through various programs initiated by the Arts Council and implemented by the Arts Center (Undiana, 2018).

Bandung, one of the major cities in Indonesia, experienced rapid art development during this period, with artists actively working and creating. The artistic journey in Bandung began in 1975 with the establishment of the New Art Movement by young artists with academic backgrounds (Dewi Smara, 2021). These artists exhibited their works at Taman Ismail Marzuki, Jakarta, marking the start of the Bandung School of Fine Arts and the rise of "Pure Abstract Painting." Art appreciation in Bandung can be pursued through formal education, such as schools and courses, and informal self-learning efforts.

Modern art forms can be seen in painting techniques, painting styles, landscape painting themes, and various patterns that display the concept of modernity in Indonesian art. One of the modern art forms is the Jelekong painting (Shabiriani, 2022). Jelekong paintings originate from the art of painting that has been taught from generation to generation for 60 years in the Jelekong painting center and has a variety of styles, such as the old style that has been

painted since long ago with a landscape theme and the new style developed by Jelekong painters.

Jelekong is one of the art villages in Bandung Regency that has a variety of arts and culture, such as Wayang Golek crafts, traditional music performances, Jaipong dance, Pencak Silat, and also painting (Shabiriani, Junaidy and Setiawan, 2020; Sidqi et al., 2022). The people of Jelekong still maintain their arts and culture, as demonstrated by the Jaipong dance, traditional music, and Wayang Golek performances at the Giri Harja Padepokan. Every day, every member of the Jelekong community paints in their homes, some only painting according to market demand.

Mr. Oding started by painting "On the Side" with his brother, who lived in Jakarta. He returned to Bandung after learning from his brother-in-law. In Bandung, he quickly spread his painting skills to his neighbors. In addition, the beautiful natural scenery and its location at the foot of Mount Geulis attracted residents to paint on canvas, which attracted other residents, and the skill became contagious. To this day, art education is a way to pass down skills. After they learn various painting techniques, they try to work independently to develop their skills.

The people of Jelekong create paintings with various styles depicting natural scenes, such as Balinese markets, flowers, mountains, rice fields, koi fish, tigers, horses, fighting cocks, and abstracts. In the Jelekong community of painters, these patterns have been taught for generations and are related to the painter's drawing patterns (Monika and Widiastuti, 2020). Jelekong paintings have evolved in style and technique. At first, they only painted landscapes, animals, and flowers, but now they painted calligraphy, abstracts, puppet stories, and face paintings. Jelekong paintings today were painted with palette knives, sponges, and brushes that are still used today.

Considering the various styles displayed in Jelekong paintings, there seems to be a connection with the presence of Western art in Indonesia. After European traders colonized Indonesia in the 16th century through Indonesian waters, Western art began in Indonesia. Paintings were one of the many souvenirs that the traders brought to the rulers. The paintings usually depicted portraits or landscapes, forming part of modern Indonesian art. The development of painting techniques and styles and the emergence of landscape themes in the works of Indonesian painters show the development of modern art in Indonesia. Using the Western approach known as the Molek Indies or Mooi Indie, the paintings feature mountains, rice fields, and trees that characterize the natural beauty of Indonesia. They sell their paintings to several regions in Indonesia. Orders come from Cipanas, Bogor, Jakarta, and even galleries in Jakarta.

Literature Review

This literature review provides a comprehensive overview of the research context, drawing on various studies related to informal painting education, art education methods, culture inheritance, and traditions. The research aims to help develop effective painting education methods at the Jelekong Painting Center to preserve traditional cultural values. The review highlights the use of non-formal and informal education research in this context.

A critical aspect of this review is considering how cultural diversity can approach teaching and learning, particularly in artistic education. Lu (2004) discusses the "Creative Approach" to education, which emphasizes internalization and the search for insights within one's mind. Lu argues that solutions in art education can only be understood and synthesized through logic, taste and aesthetics, highlighting the importance of creativity and imagination in the learning process. Lubart (2001) adds that in the creative learning process, there are stages of creative processes that can provide a flow structure in creating art.

Another critical point of the literature review is the role of culture and traditions in shaping educational practices. Sonn et al. (2000) emphasize the importance of cultural values and norms in guiding educational development and strengthening cultural identity. This aligns with the research focus on the Jelekong Painting Center, which aims to preserve and pass on cultural values through painting education. According to Marzuki (2012), non-formal education is essential for meeting community needs and fostering flexible, life skills-oriented learning.

Miradj and Sumarno (2014) say in the Jelekong Painting Center that non-formal art education serves as a platform for skills and expertise inheritance, supporting future regeneration efforts. Additionally, Farrow et al. (2015) describe the significance of non-formal learning experiences, while Sungstri (2018) underscores its accessibility to all individuals.

Bandi et al. (2009) say that another art education theory is used to explain the basic concept of art education; basically, art education can be divided into two categories, namely art in education and education through art. Furthermore, the literature articulates the concept of art in education and education through art. Prihadi et al. (2018) say the former emphasizes the intrinsic value of art materials in education and advocates teaching art skills like painting to nurture talent and preserve cultural values. This approach aligns with the Jelekong Painting Center's goal of passing on cultural values through painting education.

Research related to the object of study of the Jelekong Painting Art Center has been carried out by several researchers before. Shabiriani et al. (2020) mention that the factors that influence the ideas of Jelekong painting artists who do not have a formal art education background are motivated by market demand. According to Yudistira et al. (2020) and Yuliani and Zakiah (2021), market factors in the social field of art in Bandung significantly impact painters' existence in the Jelekong village. Alya (2021) and Setiawan (2014) examine the comparison of Nature visualization techniques with aspects of Jelekong paintings that represent Nature in terms of methods and materials. The samples in this study are the paintings of Jelekong artists and Western artists. Techniques and their potential impact on the economy and creative industries have also been a subject of interest. For example, Dewi and Rahim (2018) explore the technical aspects of Jelekong painting, and Pradipta (2019) examine its unique painting methods, techniques and styles that have evolved in Jelekong. In addition, Damayanti et al. (2021) and Hanifa (2013) say that the potential of Jelekong painting to contribute to the economy and creative industry in Bandung Regency could be a global-scale economic potential. These studies provide valuable insights into the technical intricacies of Jelekong painting and its broader impact on the artistic and economic landscape.

These studies have the same research object: the Jelekong Painting Arts Center. However, the focus of this research is different from the studies because the three studies focus on the ideation process of Jelekong painting artists, the existence of the Jelekong painting center in terms of the art scene in Bandung, as well as a comparison of Jelekong painting techniques with the styles of Western artists. Meanwhile, this research focuses on identifying painting education methods in the context of cultural inheritance by transferring painting skills from generation to generation.

The review also references several studies on Jelekong painting, focusing on technique, development potential, and social aspects. These studies provide valuable insights into the context and significance of Jelekong painting, setting the stage for the current research, which focuses on identifying painting education methods for cultural inheritance.

In summary, this literature review sets the foundation for the research by exploring relevant theories and studies related to art education, painting, and cultural heritage. It underscores the importance of non-formal education and the integration of cultural values in painting education, aligning with the goals of the Jelekong Painting Center to preserve traditional cultural values.

Research Methodology

This research uses a case study method with a single entity or phenomenon ("case") from a certain period and activity such as a program, event, process, institution, or specific social group. It collects detailed information using various data collection procedures during the case.

Flyvbjerg (2011) states that the purpose of case study research is not just to explain what the object under study is like but how it existed and why the case happened. The case study focuses on the Jelekong Painting Center as a single entity or phenomenon, exploring its painting education program over a period of time. The purpose of this case study is not only to

describe the methods of painting education at the center but also to understand how the pattern of inheritance of the traditional art of painting works and why it has flourished until now.

Data is collected using the following techniques: direct observation, interviews with key informants, literature review, and documentation (Yates and Leggett, 2016). Participatory observation allows the researcher to actively engage in the painting community and activities to gain firsthand experience and a deeper understanding of the dynamics of the method (Musante and DeWalt, 2010). Direct observation involves observing the painting community and activities at the Jelekong Painting Center. Interviews are conducted with key individuals involved, such as the village head, Jelekong painters, and Jelekong culturalists, to gather detailed information about the program methods, challenges, and impact. A literature study is conducted to gather background information on painting education methods and cultural preservation.

Data obtained from these sources are processed using data reduction techniques to focus on the most relevant information for analysis. Data analysis is conducted simultaneously with data collection, using data reduction and coding techniques to organize and analyze the data (Majid, 2017). Data validity is ensured through credibility, transferability, dependability, and confirmability techniques (Anney, 2014). Purposive sampling is used to select interview informants, ensuring that they deeply understand the painting education and can provide accurate and insightful information. The analysis involves qualitative descriptive analysis to understand the methods and practices of painting education at the Jelekong Painting Center and their impact on cultural preservation. Overall, this research provides a comprehensive understanding of the painting education at the Jelekong Painting Center and its role in passing down traditions and culture.

Findings

Jelekong Art Village, Bandung Regency, Indonesia

Jelekong Village is one of 10 Villages in the Bandung Regency Government, located in Baleendah District, Bandung Regency, West Java Province. Bandung Regency was founded through the Charter of Sultan Agung Mataram on April 20 1641 AD. Consisting of 31 sub-districts and 280 villages, the government Center is in Soreang District. Jelekong sub-district, known as an arts and tourism village, is experiencing rapid development and has a topology in lowland, hilly, and highland areas, with an average air temperature of 27 - 30. The Jelekong Subdistrict originated from Jelekong Village and was transformed into a Subdistrict per Indonesian Government Regulation 44 of 1992 concerning establishing Districts and Villages. In 2003, there was a division into two sub-districts, namely Jelekong Subdistrict and Wargamekar Subdistrict, by Bandung Regency Regional Regulation Number 5 of 2003 concerning the Splitting of Jelekong Subdistrict.

The origin of the name "Jelekong" comes from the Sundanese words "Jleg," which means to stay or stay, and "Kong," which means Inohong, so "Jelekong" is interpreted as the place where the Inohong stay or enter. Since then, there have been ten sub-district heads who have served in Jelekong. 2003, the division into two sub-districts was carried out due to adequate population density. "Jelekong" comes from the Kangjeng Dalem¹ announcement in Bandung Regency regarding agricultural produce and fruit exhibitions in each region. Grandparent or *engkong*, which in Sundanese means silent or *jleg*, brought agricultural products and fruit from the area now known as the Jelekong Arts Village.

The environmental atmosphere of Jelekong Village still shows a natural rural view. In general, the life of the people of Jelekong Village displays the life of the Sundanese people. The people of Jelekong Village communicate using Sundanese with fellow community members. In the arts sector, the people of Jelekong Village still maintain, preserve, and express traditional arts such as wayang golek, dance, pencak silat, and painting. A variety of traditional arts exist in Jelekong Village.

¹ Kanjeng Dalem is a title given to someone in a high position in Java.

Initially, Jelekong Village only had one art type, Wayang Golek. The art of wayang golek was pioneered by Abah Sunarya (late) in the 1940s. Then, from another talent, namely the art of dance, owned by his descendant, Suparni Sunarya, often known as Ilis, he began developing this art in the 1960s. Moreover, a Jelekong Village resident who likes pencak silat art, Odin Rohidin, pioneered this art in the 1960s. He likes pencak silat art and another art, namely painting, which he developed in 1964.

Of the various types of art that exist in Jelekong Village, their existence is still maintained to this day because the art of Jelekong Village is passed down from generation to generation. Thus, it is not surprising that it is known as an "art village" which produces many artists. Most people in Jelekong Village work as artists, and the rest work as civil servants, traders, farmers, and laborers. Jelekong Village still maintains and appreciates traditional art; it is located at the foot of a mountain with access 18 km from Bandung, making it an exciting place to visit, especially for arts and cultural activities².

Jelekong Village Painting Center

Jelekong Village developed with the environmental conditions of a community that still maintains traditional arts. Art, in a cultural context, means studying art in various cultures. Each culture has different ways of thinking, pleasures, ideals of beauty, and cultural symbols. It is essential to know the characteristics of artworks because differences may appear in other areas, which can be studied by analyzing artifacts and their historical background. The art in Jelekong developed in the Sundanese region with an atmosphere that shows the natural scenery of the countryside. Therefore, it is clear that Jelekong art is part of the rural art group. According to Setiawan (2014), Jelekong Village offers a variety of tourist attractions, including typical rural panoramas, natural attractions, puppet-making Centers, Sundanese art performances, handicrafts, and potential paintings.

Jelekong art was born from the culture of an agrarian society, which means a group of people who inhabit a particular area and have the same feelings towards existing customs. Agrarian societies show kinship in their groups by working together and helping each other. The tendency to live a simple life in agrarian societies has always occurred and has been deeply rooted. Agrarian societies inherit the knowledge of how to connect with the nature in which they live from generation to generation, so in their art, they often get inspiration from nature or the environment around where they live.

The Jelekong community maintains traditional art today, including the Jelekong painting art founded by Odin Rohidin. Their work adopts and is influenced by a particular culture, becoming the hallmark or characteristic of Jelekong painting. The cultural aspect has a context with the culture of the community that supports it, both in the ethnic area (adat) and outside. Although the mindset of Jelekong painters still refers to traditional art with the way art is done from generation to generation, they still accept and follow the times. This is reflected in the innovations they continue to make in their work, such as exploring more modern painting styles, themes, motifs, colors, and techniques, such as the texture painting technique introduced by Iman Budiman in 2010. This is done so that their artworks remain relevant and are not abandoned by art lovers. They also reflect the urban aesthetic born in the conditions of the modern era. According to Yohannes (2016), the concept of urban aesthetics refers to the aesthetic concept of Glocalizer, which is a fusion of increasingly popular global and local cultures. Glocalizer shows that globalization provides opportunities for local communities to promote their culture.

Indonesia is experiencing economic progress and modernization, but it is still trying to maintain and develop local culture, even incorporating it into global culture. This development shows that globalization brings change and provides opportunities for local communities to enrich and maintain their cultural identity.

² Source of information from Jelekong Village, Baleendah District, 2023. Available at: <https://kelurahanjelekong.bandungkab.go.id/>

In the Jelekong Painting Center, painting is seen as a formal activity or special event and has become an integral part of the community's daily life. The community regularly holds painting classes at the Center or even in their homes, creating an environment that supports the exchange of art knowledge and skills. In addition, art galleries owned by individual painters become a means to showcase the works of local painters, building the community's appreciation for traditional art. Interesting sights also emerge in everyday life, such as using clotheslines that paint clothespins (See Figure 1).



Fig. 1: Jelekong community painting clothesline

Source: Authors, 2023

The community has a unique habit of drying their paintings in public places, creating an open-air art gallery that attracts visitors and engages them in art appreciation. In addition, houses in Jelekong are often decorated with paintings, and the walls of the houses become a medium of artistic expression reflecting cultural stories or daily life. Household appliances are also not spared from painting, creating a visual harmony between art and daily life. The involvement of children in art activities and the presence of open classes in public spaces show that painting is not only an activity of painters but also spreads to all levels of society, creating a creative and dynamic environment in Jelekong Village.

Art cannot be separated from a gift that has been given by God, as the creator of the universe, to humans, namely in the form of copyright (thought or reason), taste (feeling or beauty), and karsa (ideals or desires) so that humans always try to display or visualize and realize various forms of art that can benefit human life. According to the author's observations, the grouping of art in Jelekong is divided into two parts: art with upper quality, which is purely an expression of beauty. The packaging is exclusive based on the wishes or ideas of the creator, then known as artists (can also be called contemporary Jelekong), and lower quality, namely art that serves the community; the production produced only relies on the market. It is related to the skills of the creator, then known as painting artisans/painters (can also be called classic Jelekong). Kartika (2007) says that artists will only be subject to the imperatives that come from their genius. However, what needs to be underlined is that his genius will receive direction and ability from the artistic atmosphere at the time of his birth. Artist can be defined as the name of a person's profession in creating or composing works of art. Artists can also be interpreted as humans who experience the process of creativity or imagination, namely the interaction between memory and external perception. So, in this case, the artist is not only a creator or compiler of works of art but also an appreciator.

Art as an expression is the result of an artist's inner expression created into works of art through mediums and tools (Yunus, 2020). Meanwhile, when tracing the definition of craftsmen or artisans, they are skilled workers who produce or make functional or decorative items (Munawaroh and Trihastuti, 2023). Artisans practice a skill, and with their experience and talent, can reach an artist's expression level, while the process is considered a production process. Similarly, in Jelekong, painters can produce paintings in tens or even hundreds of pieces daily.

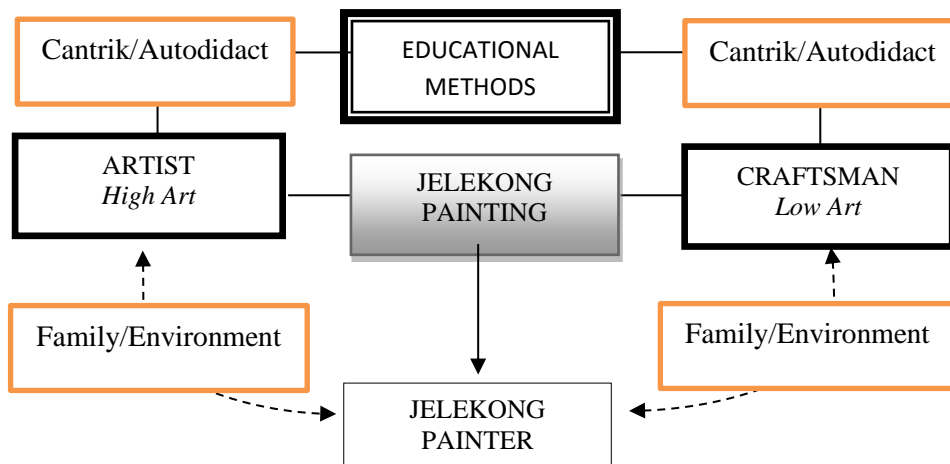


Fig. 2: Mapping of Jelekong Painting Education Methods

Source: Authors, 2023

Jelekong painters are included in both art groupings; some are called artists, namely people who carry out painting activities and can explore painting styles and techniques so that they are used as a reference for other painters for their works, and some are called painting artisans. These people focus on painting activities according to market demand and can produce sheets of paintings every day. According to Iman Budiman, a painter and dealer in Jekekong, an artist can double up as a painter due to market demand. A painter can also become an artist at any time because of the desire to create innovation and freedom in his work. Because of these possibilities, Jekekong has no specific data survey of painters called artists or painting artisans. What is clear is that this is just a grouping or designation for painters according to what they are engaged in or do.

The market or the public is free to choose the works they want to order and buy; however, in their work, painters never get out of the existing rules or habits that characterize Jekekong paintings, namely still using painting styles and techniques commonly used in Jekekong. Apart from the artistic talent that Jekekong painters possess, they are self-taught, but some studied in high school; in their artistic work, Jekekong painters often innovate, it is indeed an update of what already exists or is different from previous work, but in this way, the public can feel the beauty of diversity in art. The old phase of innovation should not be abandoned because it is very beneficial for future generations. Likewise, with the Jekekong painting technique, of the three techniques that are commonly created by Jekekong painting artists whose development started from the 1970s to 2023, of course, there must be innovation to increase the diversity of techniques that Jekekong painting has so that its fans do not abandon it. In creating art, Jekekong painters cannot be separated from the progress of the times, such as using the internet as reference material for their works.

The art of painting is still in demand and enjoyed by various levels of society, making it straightforward and practical. It can be done by anyone, whether children, teenagers, or adults. Then, the equipment and materials for painting are straightforward to obtain in bookstores/shops specializing in painting equipment. Painting activities are almost the same as drawing, but the difference is only in the expression and creativity of the form of the work. These forms of painting can be created according to the painter's freedom and abilities; they can be made naturally, imaginatively, expressively, or with a specific style/genre.

This painting has also developed in Jekekong Village, Bandung, West Java, until now, in the living conditions in Jekekong Village, which has various types of art. At the beginning of 1964, a resident of Jekekong named Odin Rohidin tried to carry out painting activities and market his paintings (previously, he was also the founder of the art of pencak silat in Jekekong Village). He taught painting techniques to his neighbors; around the 1970s, he adopted two

students who were his brothers' sons, Mr. Jae and Mr. Kosim. Until 1975, there were already 12 students studying with him. At that time, the marketing of paintings at Sumur Siuk Bandung continued to Cipanas, Bogor, and Jakarta, and in 1985, he began marketing paintings to Bali.

From year to year, the number of painters increased rapidly until 2011 there were more than 1500 painters. From year to year, the number of painters increased rapidly until 2011 there were more than 1500 painters. Then, what is most interesting is that in life's current challenges, some people in Jelekong Village choose painting as their primary job and view painting as a daily livelihood to support themselves and their families. However, when the COVID-19 pandemic hit Indonesia in mid-2020, the number of Indonesian painters decreased until there were only around 300 painters left. Some painters have found new alternative jobs due to developments over time and the influence of digital technology.

Most Jelekong Village paintings use naturalism (imitating nature) and paintings of animals, plants, and humans. Currently, marketing for Jelekong Village paintings is usually done through intermediaries or image dealers with regular customers outside areas such as Bali, Jogjakarta, Solo, Sumedang, etc. The learning is done autodidactically and passed down from generation to generation, but some also learn through formal education. Fans of Jelekong Village paintings are very diverse, starting from people in the country and also being popular with foreign tourists. From the public's enthusiasm for painting until now, many painting galleries have emerged, for example, the Al-Munawar Gallery, owned by Mr. Mahfudin Azis, and Budiman Art Gallery, which Mr. Iman Budiman owns. These galleries produce many paintings with various styles/schools of painting. Not only that, but this gallery also sells equipment and materials for painting.

From the various arts of Jelekong village, such as wayang golek, dance, pencak silat, and painting, here is a map of the location of Jelekong Village and the arts spread across each area of Jelekong Village, Bandung-West Java:

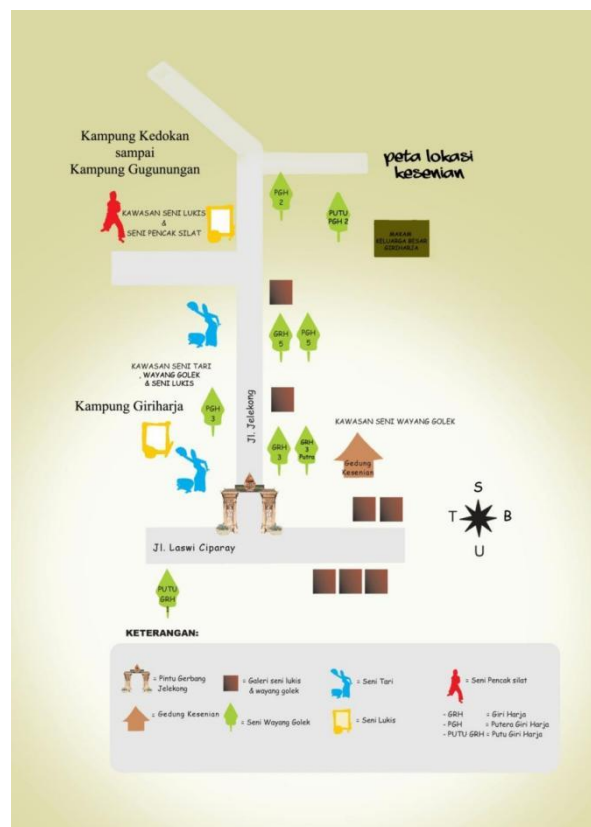


Fig. 3: Location map of Jelekong Village,
Source: Jelekong Art Village Catalog, Page 24, 2023

Types of Paintings Produced by Jelekong Village

Paintings are two-dimensional works of art made with painting media such as canvas, paper, and the like. Paintings are made using various tools, such as pencils, watercolors, acrylic paints, brushes, and other equipment. Along with the times, it turns out that paintings are limited to two-dimensional forms, and some have also developed into three-dimensional forms. With its high aesthetic value, a work of fine art in the form of a painting can be costly, especially if it is the work of a maestro. It is common for collectors to be willing to spend much money to get the work (Demir, Gozgor & Sari, 2018).

The paintings produced by Jelekong Village usually have the theme of natural scenery (see Figure 4), vast rice fields, flowers (see Figure 7), fast-flowing river water, fishing villages, fruits, koi fish (see Figure 5), market activities, animals (see Figure 6) and many more according to the buyer's request. Such as the following types of paintings:



Fig. 4: Mooi Indie Jelekong painting
Source: Authors, 2023



Fig. 5: Jelekong Koi Fish Painting
Source: Authors, 2023

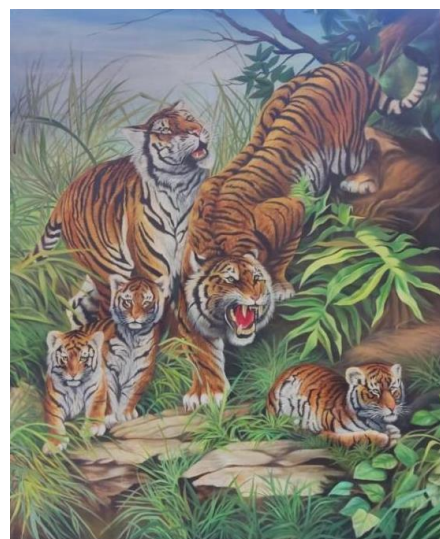


Fig. 6: Jelekong Animal Paintings
Source: Authors, 2023



Fig. 7: Jelekong Flower Painting
Source: Authors, 2023

Although the price is affordable because it is mass-produced with uniform images, the quality of the paintings is not inferior to expensive paintings. The painters in Jelekong have their classes. The beginner class uses simple paints and painting equipment with landscapes as the central theme. The middle class uses better painting materials and still follows market tastes, while the upper class emphasizes the work's originality and the idea's uniqueness. The works of high-end painters have fantastic prices compared to the lower classes.

The quality of Jelekong paintings is adjusted to the buyer's budget. If the buyer is willing to pay a high price, the dealer will provide good quality work done by painters with good painting techniques and use quality canvas and paint according to the buyer's wishes. Some techniques used in painting by Jelekong painters are: 1). Brush technique, which is when painting using a brush to paint landscapes; 2). The palette knife technique uses a palette knife when painting decorative or scenery; 3) Sponge technique uses sponge (foam rubber) for naturalist paintings.

If the buyer asks for a more affordable wholesale or unit price, the quality of the painting is not as good as the high-end painting technique. This category is called low-end painting techniques. A low-end painter will paint on a larger canvas, such as 130 x 65 cm, and if using a standard size canvas of 300 x 150 cm, the canvas will be cut into pieces as needed. The stages in painting start with giving a base first, then painting all four parts together until completion. After that, the desired objects are given accents or bright dark lighting. The paintings are dried by lining them up in front of the gallery. After drying, the paintings are ready to be thrown into the market and displayed in the gallery in Jelekong Village. With this technique, a lower-class painter can complete 4 to 6 artworks. The middle class can complete 1 or 2 paintings depending on the size. As for the upper class, one painting can take two weeks or even two months.

Senior painters have an integral role in developing paintings in Jelekong, acting as the main actors in bridging, caring for, and spreading the rich cultural heritage in Jelekong. Senior painters create aesthetically beautiful forms through their artworks and function as cultural narrators who convey complex messages through painting. They are responsible for maintaining tradition and preserving and nurturing the values and practices that make up the identity of the Jelekong community.



Fig. 8: Jelekong Abstract Painting
Source: Authors, 2023

Amid the onslaught of modernization and globalization of various aspects of life, the Jelekong Painting Center must be able to adapt to these changes. Modernization and globalization have had an impact on changes in painting market trends. Initially, the Jelekong painting market was interested in typical Jelekong paintings such as paintings of natural scenery or *mooi indie*, animals, portraits, and lifestyles (Figures 4, 5, 6, 7). However, in the early days of COVID-19 sweeping the world and Indonesia until now, there has been a new market trend for Jelekong paintings, which favors abstract expressionist style paintings (Figure 8), which are very different from typical Jelekong paintings. The market demand for abstract expressionist style paintings has both positive and negative impacts, the positive impact being that Jelekong painters can explore the style trends quickly and generate financial benefits for the Jelekong community; on the other hand, the negative impact is that the market demand for typical Jelekong painting styles decreases. This could result in a loss of identity for Jelekong's distinctive paintings.



Fig. 9: Paintings of Wayang stories
Source: Authors, 2023

Amid this problem, senior painters have become innovators who combine elements of tradition with contemporary touches (Figure 9), keeping cultural heritage alive and relevant in changing times. Although there is little market demand for Jelekong paintings, they continue preserving Jelekong. In collaborating with the local government, senior Jelekong painters empower the community to participate actively in maintaining and developing their shared cultural heritage. Their artworks become windows that open horizons of intercultural understanding, encouraging dialogue and respect for diversity. As cultural leaders, senior painters inspire reflection and awareness and present alternative perspectives that break down stereotypes and invite us to look at culture with more careful and profound eyes. Thus, the role of Jelekong's senior painters is to create works of art and to be at the forefront of preserving and enriching the cultural heritage of Jelekong village.

The Influence of Socio-Politics on Jelekong Painting

Intrinsic and extrinsic factors influence the development of Jelekong Painting. Intrinsic factors include the natural conditions around Jelekong, such as yellow rice fields, mountains with lush forests, and forest views with waterfalls. The Jelekong painters drew inspiration from this natural environment, and the themes they adopted often reflected the beauty of the local environment. On the other hand, external elements come from outside Jelekong village. Some community members received fine arts education at universities, which has broadened the diversity of Jelekong painting themes. These educated painters observed and depicted the activities of everyday life. They also accept special orders from outside. Guidance from the Bandung Fine Arts College professors also influenced the development of Jelekong painting. Overall, both the natural environment and external influences have played an essential role in shaping the development of Jelekong painting.

The diversity of painting themes in Jelekong comes from the external environment, such as landscapes, animals, still life, and family portraits. Out-of-town customers, especially those from Jakarta, have shown great interest in this painting. The process of making this order

is extensive, including choosing a theme that suits the customer's wishes, using the best paint and canvas, and choosing an elegant frame. To fulfill these orders, the artists involved are highly skilled and experienced. Various types of art, such as wayang golek, martial arts, sculpture, dance, and music, can be found in the culture of preserving Jelekong. Paintings have become an essential commodity in Jelekong since the 1970s under the guidance of Mr Odin Rohidin. According to Yoshua and Hujatnika (2015), an increase in market demand and a rapid increase in the price of work are signs of a boom in fine arts.

The fine arts boom that hit the Indonesian scene significantly influenced the increase in the number of painters in Jelekong. The success of the Jelekong painting was mainly due to the increase in market demand due to the boom phenomenon (Alya, 2021). High market demand has also caused hundreds of artists to appear in Jelekong. This increasing number of painters resulted from Jelekong's strategy as a self-taught painter to pass on his painting skills to the next generation. Jelekong painters acquired painting skills through non-formal education rather than formal art courses. The passing of painting knowledge in Jelekong is carried out from generation to generation to relatives or can also be based on the theme one wants to pursue (Dewi and Rahim, 2018).

However, at this time, especially after the COVID-19 phenomenon that hit Indonesia in mid-2022, the number of painters in Jelekong is decreasing until only around three hundred painters remain, considering the large number of professional choices currently available. In contrast to art in the West, which is categorized according to movements, genres, or isms, Jelekong's paintings are categorized according to the objects depicted in his work. For example, landscape paintings, fruit paintings, koi paintings, abstract paintings, harvest paintings, market paintings, figure paintings, and so on. Landscape painting is one of the categories of Jelekong painting that is very popular with the market, but the current market trends and demands.

Painting construction in Jelekong has been around for approximately fifty years. In its growth as a productive community in producing commercial works, Jelekong today has two lines of painting: traditional painting (referring to commercial needs) and contemporary painting. Jelekong contemporary painting is still relatively new. Its birth only started in 2017. The Jelekong artists' residency and workshop program at Panggang Sunaryo Artspace in 2017 was the forerunner to the presence of contemporary art in Jelekong. Some pioneers were artists Arya Sudrajat, Hedi Soetardja, Inovic Dhu, and Abdul Apung Munir.

When talking about Jelekong, the general public will most likely interpret Jelekong as an area that produces many works of art that are cheap or affordable, in other words, commercial. This is because production is mass and fast, so the price of the work is affordable. The creation of this work shows an effort to deconstruct traditional Jelekong painting and change the commercial image of Jelekong painting. Through this creation, the author dismantles the traditional art of Jelekong painting as an old text and creates a new meaning that can be extracted from the text to create an alternative meaning.

Discussion

Jelekong Painting Art Education Method

The research results show that the Jelekong Painting Center still uses traditional painting education methods. Training focuses on developing technical skills, such as using different types of brushes, colors, and traditional painting techniques. This method often lacks discussion and understanding of the cultural and historical context. This research identifies the richness of local cultural characteristics of the Jelekong Painting Center. Painters here often take inspiration from the natural surroundings, such as rural scenes and everyday life. This creates a unique and valuable painting identity. This research also highlights the potential for integrating information technology in painting arts education methods at the Jelekong Painting Center. Using digital devices, applications, or social media can help promote works of art and introduce them to a broader audience. The Jelekong Painting Center has a vital role in preserving traditional painting culture. The painters here act as keepers of tradition, passing on their knowledge to the younger generation. This supports the preservation of traditional painting as an integral part of local culture.

This research provides an in-depth understanding of the painting education methods applied at the Jelekong Painting Center. These results can be a basis for thinking about changes and improvements to existing educational methods and emphasizing the importance of the Jelekong Painting Center as a place to preserve traditional painting culture. The results of this research encourage awareness of the vital role of similar arts centers in preserving cultural heritage. The research findings also show the potential for developing painting education methods at the Jelekong Painting Center by considering a more modern approach. Integration of information technology can help introduce traditional painting to the younger generation. Contributes to the literature on traditional painting and its preservation efforts, providing valuable insights for researchers and art observers.

This research underlines the importance of the Jelekong Painting Center in preserving traditional painting culture and offers the potential to develop more modern educational methods. With a better understanding of existing educational methods and cultural preservation efforts, the Jelekong Painting Center can continue to act as a valuable means of cultural inheritance in traditional painting. Cultural inheritance in society always experiences changes that depend on internal and external factors (Tung et al., 2023). In the Jelekong Painting Center, the inheritance of painting skills can still be identified as part of cultural inheritance, which is related to other cultural elements, such as those related to behavior patterns, livelihoods, and art itself.

Culture will always be able to adapt to developments over time because it is dynamic and inherited through the learning process. The learning process in cultural inheritance involves at least three learning processes (Darusman, 2021): internalization, socialization, and enculturation. Suppose it is related to the process of cultural inheritance carried out by individuals in society. In that case, these three processes must be experienced. However, the enculturation process is the most appropriate for cultural inheritance, which is related to learning processes that are not genetic. The enculturation occurs through parents, groups, friends, schools, religious institutions, and government institutions. One form of cultural enculturation transmitted from childhood is painting skills in the Jelekong Painting Center community.

In this enculturation process, an individual learns and adapts his thoughts and attitudes to his life's customs, system of norms, and regulations (Sam and Berry, 2010). This process starts from childhood so that it is embedded in the minds of the citizens of a society, starting from the closest environment, namely family and friends who play with each other. Here, an individual will learn to imitate various actions, and ultimately, the permanent patterns and norms that govern his actions are 'cultured.' This enculturation will continue as long as humans live because they will always learn what culture is happening in their environment and how they will adapt to it. The painting learning methods carried out among the community at the Jelekong Painting Center have almost the same enculturation pattern, namely the imitation, consolidation, development, and innovative stages.

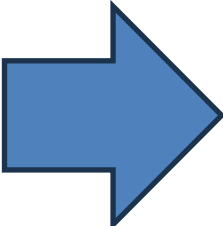
At the imitation stage, children learn to paint by imitating what those closest to them, namely in the family environment, do. At this stage, they are introduced to using tools and materials and how to paint by imitating what their parents do. Aesthetic values and rules are slowly being introduced continuously. The routine of life in the Jelekong community, which remained relatively unchanged in the 1990s, meant that children immediately participated in painting-making activities their families carried out after school. The next stage is consolidation, which is when the painting activity is carried out repeatedly over a long period. Then, indirectly, there is a process of internalizing values, skills, and sensitivity in painting, so it becomes part of their innate ability. At this stage, they are starting to be able to work on paintings that technically and aesthetically still imitate existing ones. The next stage is the development stage, when they begin to develop their technical and aesthetic abilities according to market needs to work on paintings more efficiently and cheaply. At this stage, several painters developed new techniques and materials that could produce paintings cheaply and quickly but with aesthetic qualities that were still popular with the market. The final stage is the innovative stage, namely the ability to create novelty and breakthroughs and increase

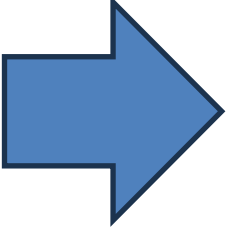
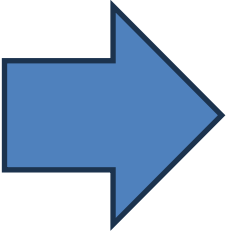
competence in painting. At this stage, not all Jelekong painters can do it; only painters have the creative power and courage to develop new styles in their work. Sometimes, this breakthrough cannot be accepted readily. However, if it is proven that this innovation can increase sales, other painters will quickly imitate this technical and aesthetic innovation.

Based on the method of learning painting in Jelekong, painters are produced with various classifications; there are at least three classifications of Jelekong painters resulting from this method. The first group are painters who are classified as craftsmen, namely painters who paint according to methods that have been previously taught and do not make any improvements at all. Their only skill is to produce paintings according to patterns that have been inherited, resulting in paintings that are the same and difficult to change. The second group is classified as painters who can adapt to change by copying exactly the techniques and styles that are trending at that time. In this classification, painters' creativity focuses on quickly imitating a painting with easy techniques and cheap materials to reduce production costs. The third group is a classification of painters who can develop their creative abilities to produce new, innovative paintings. Painting in this group can only be done by a few painters, such as those who often interact with artists outside Jelekong through discussion forums and local and national scale exhibitions. In this way, their insight into the art of painting broadens, and interaction with famous artists and academics motivates them to develop ideas in painting more deeply. In this way, the way of looking at the social field of art, which until now only emphasized market aesthetics, becomes more open; painting is not only a mass-produced craft product but also a medium of expression that can offer an aesthetic experience for its appreciators. The success of these innovative painters in developing new paintings is usually accompanied by high market demand, so their paintings become models for other painters to produce similar paintings with techniques, styles, and materials adapted to their abilities.

Table 1: Classification of Jelekong Painters

Source: Authors, 2023

<p>1. Habituation Stage This is the habituation stage, starting from childhood, where they are introduced to the habit of painting as a livelihood carried out by their family. They are taught how to paint in stages, starting from using tools and materials, making objects, coloring, and finally, about aesthetics, namely about the beauty of a painting, which is determined by how the object is colored and composed.</p> <p>2. Consolidation Stage In the stabilization stage, individuals in Jelekong are starting to get used to painting. However, it is still at the most basic stage, so deeper familiarization is needed regarding how to paint and the aesthetic aspects that have become the hallmark of Jelekong painting so that it gradually becomes an aesthetic skill, which has become inherent in every individual painter in Jelekong. At this stage, they have started to make paintings by imitating existing paintings, then can make commissioned paintings quickly.</p>		<p>CRAFTSMAN</p>
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<p>3. Development Stage</p> <p>At the development stage, individual Jelekong painters can develop their painting skills and aesthetic sensitivity by copying commissioned paintings that suit market tastes. The development carried out is by creating new techniques that can be used easily to imitate paintings according to market demand so that they can be mass-produced to meet market demand. At this stage of development, not all Jelekong painters can do this; only individuals who have high creative power can make developments, especially technically.</p>		<p>PROFESSIONAL PAINTER</p>
<p>4. Innovation Stage</p> <p>The innovation stage is only carried out by very few Jelekong painters because, apart from having high creative abilities, they are also supported by the ability to perceive various technical and aesthetic trends that are developing in contemporary painting at this time. The involvement of painters in exhibition events in contemporary galleries is a means of broadening the horizons of Jelekong painters to see the latest trends in the social field of contemporary art. Interaction with various groups, such as curators, art academics, and collectors, has made their perspective on art increasingly open, resulting in innovations in their paintings, which are undoubtedly different from Jelekong paintings. These innovators provided an alternative market for Jelekong painters to sell their works. When these new style paintings are well received in the market and sales are successful, they will soon be imitated by other painters in Jelekong because they have become a new market niche for Jelekong paintings. However, in reality, the innovative works of Jelekong painters are sometimes faced with a market that still sees Jelekong paintings as synonymous with low prices because they are mass-produced with low quality.</p>		<p>INNOVATOR PAINTER</p>

Jelekong Painting Education as a Means of Inheritance Culture

In the context of learning painting, the enculturation pattern has almost similar stages. The first stage is imitation, where individuals begin learning by imitating existing works of art. Next, there is a consolidation stage where individuals begin to strengthen and internalize the techniques and values contained in the art of painting. Then comes the developmental stage, where individuals explore their style and expression. Lastly, the innovative stage is where individuals can create original works of art reflecting their cultural identity. Thus, the enculturation process in learning painting does not just become a routine but a long journey towards the inheritance and development of culture through art (Ariestika et al., 2023).

Enculturation is a long process that involves individuals adopting and internalizing the values, norms, and cultural traditions around them (Anisah and Holis, 2020). In the context of learning painting at the Jelekong Painting Center, the art enculturation process involves several stages that progressively form understanding, skills, and personal expression in painting. The following is a detailed explanation of each stage of enculturation: imitation stage, consolidation stage, development stage, and innovative stage.

1. Imitation Stage

The imitation stage is the initial phase in the painting art enculturation process at the Jelekong Painting Center. At this stage, individuals studying painting will observe existing works of art and try to imitate the techniques and styles demonstrated by senior artists or works considered as references. Through imitation, individuals understand the basics of painting, such as composition, color, brushstroke techniques, and other artistic elements. In the Jelekong Painting Center, students may be introduced to works of traditional or modern painting that symbolize the richness of local culture. The imitation process becomes a means for them to understand the elements of art and apply them in their initial works. Imitation activities also help develop technical skills that form the basis for subsequent stages.

2. Consolidation Stage

After going through the imitation stage, individuals enter the consolidation stage, where they strengthen and internalize the painting techniques and values they have learned. At this stage, students at the Jelekong Painting Center will focus on developing higher technical skills. It involves intensive training in mastering various painting techniques, using painting tools, and mastering art materials. Apart from that, at the consolidation stage, individuals also begin to deepen their understanding of the cultural values contained in the art of painting. They learn to interpret the cultural, historical, or social values in art. The Jelekong Painting Center may facilitate discussion and reflection regarding local values represented in painting, enriching students' understanding of their cultural context.

3. Development Stage

In the development stage, individuals explore their personal style and expression in painting. After understanding the basics of art through imitation and strengthening skills through consolidation, students at the Jelekong Painting Center are encouraged to find their own artistic identity. They can explore various artistic styles, themes, and techniques that better suit their self-expression. At this stage, the Jelekong Painting Center can provide workshops or special art projects encouraging creativity and innovation. Learners can create works of art that are more personal and represent their artistic vision. This development includes technical aspects and involves developing unique ideas, narratives, and interpretations of the surrounding culture and environment.

4. Innovative Stage

The innovative stage culminates the painting art enculturation process at the Jelekong Painting Center. At this stage, individuals have integrated a deep understanding of cultural values with original and innovative artistic expressions. They can create works of art that follow traditional norms and make new and innovative contributions to the art of painting. The Jelekong Painting Center allows artists to explore new ideas, the latest art technology, or concepts that combine traditional and contemporary ideas. In this stage, individuals create artworks that maintain cultural heritage and become agents of change and innovation in local and global painting. Through these four stages, individuals at the Jelekong Painting Center undergo a holistic journey in assimilating culture through painting. From imitation to innovation, each stage has a unique role in shaping artistic identity and enriching cultural heritage through the works of art produced.

Contributions of Jelekong Painting in Passing Down Traditions and Culture

Painting has a very significant contribution to efforts to maintain the cultural heritage of a society (Wang, 2023). Painters can absorb, record, and immortalize typical cultural elements through painting. Lillevold and Haarstad (2019) say that the contribution of painting in maintaining cultural heritage, in this case, is Jelekong painting, which can be described as follows.

1. The Jelekong painting acts as a visual archive that records the history and cultural traditions of Jelekong. Jelekong paintings are a visual narrative that provides in-depth insight into daily life, historical events, and mythology, which are an integral part of a society's cultural heritage.
2. The Jelekong painting functions as a medium for education and counseling. Jelekong paintings have the power to convey cultural messages in a way that various levels of society can digest. Jelekong's works of art can effectively educate and increase public awareness of cultural riches that must be preserved.
3. Jelekong painting creates space for innovation and development. Jelekong painters often combine traditional elements with contemporary elements in their works. This creates new artistic attractions and helps maintain the sustainability and relevance of cultural heritage amidst changing times.
4. Jelekong painting is a form of creative expression and cultural identity. The painters can express their experiences and views of the world through painting, creating works that reflect the uniqueness and beauty of the local culture (Figs 4, 5, 6 and 7).

Thus, the contribution of Jelekong painting in maintaining cultural heritage is not limited to the artistic dimension. Indeed, it also forms a bridge between the past and the present, ensuring that cultural values and stories remain alive and meaningful for the future generations (Sablier and Chapoulie, 2017). Paintings are two-dimensional works of art made with painting media such as canvas, paper, and so on, which are made with several types of tools such as pencils, watercolors, acrylic paint, brushes, and others. As time goes by, it turns out that paintings are not only in two-dimensional form but also three-dimensional ones. With high aesthetic value, works of pure art in the form of paintings can be costly, especially if they are the work of a maestro. It is common for collectors to be willing to spend significant money on these works.

Conclusions

This paper concludes that the Jelekong Painting Center is a custodian of cultural heritage, particularly in traditional painting in Indonesia. It is crucial for preserving painting skills and contributing to maintaining and evolving a cultural heritage. Painting education method employed at the Jelekong Painting Center is unique and systematic.

However, there are challenges in managing the Jelekong Painting Center and engaging the community in painting activities. They include limited resources, both financial and human, and pose significant concerns. Therefore, a strategy is needed to develop and diversify painting education methods to ensure the continued relevance of the Jelekong Painting Center and its ability to attract the younger generation's interest. Collaboration with external parties, such as educational institutions or the government, is a viable option to secure additional support and resources.

As a recommendation, there is a need to emphasize integrating technology and new media into painting art education methods. This is to maintain modernity and increase appeal for the younger generation who have grown up in the digital era. Strengthening cooperation programs with related parties, such as educational institutions and the government, is also a strategic step to enhance accessibility, financial support, and promotion of the Jelekong Painting Center as an arts and culture destination. This research contributes to developing and preserving traditional painting at the Jelekong Painting Center and enrich the understanding of arts education methods and cultural inheritance. Jelekong Painting Center can continue flourishing as a center of excellence in preserving traditional Indonesian painting.

In conclusion, this research has shed light on the challenges and opportunities faced by the Jelekong Painting Center in preserving its traditional culture. It has identified specific methods of painting education, a self-taught method with the value inheritance stage through the enculturation process that can guide educators and art communities in enhancing their understanding, appreciation, and skills in traditional painting. The research has uncovered the method of creation (in making Jelekong paintings, identified the methods that can be taught to the next generation, and highlighted the process of cultural inheritance through Jelekong painting education. It is necessary to address the identified challenges and implement the recommended strategies to ensure the continued preservation and promotion of traditional painting at the Jelekong Painting Center.

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