

The Habitus of the People of Tempellemahbang Village Through Rencek Media in Contemporary Art

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ABSTRACT

The abundant teak wood waste in the village of Tempellemahbang, Blora Regency, which is called reneck, Rencek is a Javanese term that means the remains of pieces of wood that are no longer used and are identically used as firewood, was explored through a creative process by the author and used as a medium for creating paintings. Awareness of the exploration of reneck as a medium for painting is supported by the author's aesthetic intuition and the habitus connection between the people of Tempellemahbang Village and the writer. As for the method of creating works, namely, the author collects & formulates problems related to the topic of the habitus of the people of Tempellemahbang Village, interprets the topic of the problem that the writer stretches to make it an idea for the work, the work design process starts from the medium used to the visualization of the work form, and the execution stage and work realization. In creating this work, the author is interested in and uses references to the work of several Indonesian artists Heri Dono, Amrus Natalsya, and Masmundari. The author explores using teak wood as a medium and produces five works with the title of work, among others; (1) Si Gadis Desa, (2) Tutup Telinga dan Teriaklah, (3) Blandong Kayu, (4) Raut Ekspresi Kami. The writer, who is a native of Tempellemahbang Village, is intrigued and wants to voice the issue of housing inconveniences in the environment by representing it in the form of works of art. The author uses the medium of reneck wood waste originating from industry. The author is interested in all the activities, expressions and responses of the surrounding community regarding the wood industry environment which can be expressed in contemporary works of art. Through this painting, it is hoped that it will be able to become a medium of artistic expression in expressing the expression of a society that is "oppressed" by capitalists.

Keywords: Rencek, Contemporary Art, Decorative, Blora Regency

RESEARCH BACKGROUND

Blora Regency is an area where teak wood furniture is developed. Blora has the potential to produce the best teak wood because it has a fairly large forest coverage, which is around 29.90% of the total state forest area in Blora Regency (Perum Perhutani Blora Regency data based on RPKH 2005 - 2014). This discourse became stronger when an interview with Mr. Darsono as a village official (Personal interview, May 24, 2023) stated that there are around 14 wood craft

industry business actors in Tempellemahbang Village, both from local residents and migrants. Blora has become a potentially best timber producer because it has a considerable forest coverage, which is about 29.90% of the total forest area of the country in Blora District. (data Perum Perhutani Kabupaten Blora berdasarkan RPKH jangka 2005 – 2014). Around the 2000s, the crafts of wooden roots began to flourish rapidly in the area of Tempellemahbang Village, the Japanese district, Blora. (Kurniawati, Dwi W, 2014).

The number of wood craft entrepreneurs in Tempellemahbang Village has increased, so the capacity of tools and machinery to support their needs has also increased. One of the machine tools that is the main component in the wood craft industry in Tempellemahbang Village is a large chainsaw machine. This machine functions to cut teak roots and stumps that are massive and usually large in size. The stump is the log at the base of the teak root, while the stump is the teak root. Based on the personal experience of the author who lived from childhood to adulthood felt the sound of the large saw. The noise from the sawing machine disturbed the comfort of the author and the surrounding community by causing noise pollution with a very loud volume. The community around the company area. It makes the village of Tempellemahbang community habitat formed. Habitus is a part of the theory of Pierree Bourdieu's Cultural Production Arena. In this study, the concept of habitat by Pierre Bourdieu is used because it corresponds to the problem to be studied in the creation of painting art. According to Bourdieu (1977: 53), According to Jenkis (1992: 45-46), habits exist in individuals through the practice of actors, as well as their interaction with the surrounding environment. (cara bicara, bergerak, cara membuat sesuatu dan yang lain). Haryatmoko (2013: 3) also stated that habitats produce practices, both individual and collective, in accordance with the scheme contained by history. It guarantees the active presence of past experiences placed in every organism in the form of schemes of perception, thought and action, above all formal rules and express norms, to ensure the

conformity of practices all the time.

The production process of wood business actors in the environment runs almost daily and produces waste called *rencek*. *Rencek* is a Javanese term that means the remains of pieces of wood that are no longer used and are identical to being used as firewood. *Rencek* is collected by local residents and used as fuel for cooking fires because wood crafters no longer use the pieces of wood. For wood craftsmen, *rencek* is not considered as wood that has a high selling value and is even deemed worthless to industrial needs, so this *rencek* is collected so that later it can be used by the surrounding community, including as firewood and ground mats at industrial sites so that environmental conditions are not muddy. The author sees that the *rencek* has various advantages in terms of aesthetics and material quality, so it deserves to be further explored as part of creating contemporary artworks, especially the art of painting. Painting is the language of expression of artistic and ideological experience that uses lines and colors to express feelings, express emotions, movements, illusions or illustrations of a person's subjective condition. (Susanto 2012: 241). As for another source that explains the meaning of painting art, the Bahari (2008: 82) that painting is the language of expression of artistic experience and ideology. The art of painting was chosen as the starting point in the expression of the artist in representing the industrial habitat of the village of Tempellemahbang, because with its presence the visual existence presented narratively can draw the entire activity, expression and response to the community. The work will

develop into a contemporary work where the art of painting is a starting point for the writer exploring in the processing of the refined medium and the visual work. Through this media exploration, it is hoped that contemporary artworks with a strong identity will be created based on the potential of local wisdom. The "worthlessness" of *rencek* in Tempellemahbang Village in a large enough quantity is carried by the author to be explored into an artistic medium. The theme raised in contemporary art is environmental issues occurring in the Tempellemahbang Village community, the author wants to voice the feelings felt by the community and criticize the timber business actors in the surrounding area.

In the visualization process, the author uses the aesthetic approach of representation, the aesthetic theory of representation proposed by E.H.Gombrich that painters represent something not just copying what they see but also involving the manipulation of signs, namely schemata that will be recognized, replacing certain things. The author presents or reconstructs the events experienced and seen directly through the industrial habitus of Tempellemahbang Village. In Ratnadkk. (2007:36), the relationship between aesthetics and the cultural aspects of society is most clearly and most discussed in works of art. A work of art is not apart from the creative process and the aesthetic experience of an artist because ideas can come from various things. According to Yuningsih Dkk. (2021) representation does not always have to be composed of the elements of the markers taken from the real world, but it can also

be through the understanding of the composed reality of the element of the marker. Representation through the author's stylization through the stilation approach. According to Soedarso (2006:82), stylization is the development of forms in nature in art to be adapted to a certain artistic form or style, as found in many ornamental or ornamental arts. Furthermore, Soedarso (2006:82) states that distortion is the deviation or distortion (shape, reality, etc.) whether intensionally or not. In addition, Mikke Susanto (2011:98) argues that deformation is a deliberate change in the arrangement of shapes for the sake of art, which often seems very strong or large so that sometimes it is no longer the original or actual figure. The three representational elements are form, color and style. These are processed imaginatively. The author can process and treat the shapes of objects freely, with shapes that can be transformed or created following idealized imaginary instincts with various possibilities. Through the process of embossing, artists can process and treat the shape of objects freely, with shapes that can be modified or created following an ideal imaginary instinct with various possibilities in the way of styling, distortion and deformation. St. Gentlefolk explains that imagination is the image and visualization of the inside of the brain as images, sounds and tastes. In Firmonasari (2007: 275) the imaginary realm is a place for a person to project ideas within him to the image he sees in the mirror, in this case the author by consciously projecting the whole idea to create a new form through the process of fusion.

Subsequently, the human figure is

portrayed in a wayang. According to Riyanto, Mataram (2018:2) describes wayang as a creative product with a lot of storyline and visual appeal. The representational element in a work of art is always present, therefore the representational element needs to be anchored in a context. The representation of the form element is done through a decorative style approach. Decorative style is a painting/visual style that has a high or dominant decorative element power, and presents decorative elements by eliminating the plasticity of objects and presenting shadows because the coloring done is flat. This approach is also often implemented in paintings. According to Soetisna, Kiki (2016:301), the development of art occurred turbulently during the absorption of old art or traditional decorative styles, which ultimately gave a distinctive style to Indonesian modern art. Furthermore, decorative style has a special place in the development of contemporary art trends today, in Khramtsova (2020:210) states that decorative composition also uses some principles for contemporary art, image references can be recognized in the process of creation so that this can be a tool to explain the layered meanings in contemporary art. In the creation of the work, the author uses the concept of narrative reading without using the prespective element in it. The writer uses a more powerful RWD (flat-time space) system in Indonesian traditional art, where with this system is done by removing visual forms that are visualized and capable of telling about it, as does language of words, dance, drama that matches time. The RWD system draws from a different location/ position of the subject of the image that is produced as a standing picture

consisting of several scenes, and the image is not imprisoned in the frame but moves in space and time. (Primadi Tabrani, 2005:91). The narrative reading of some works can be viewed based on the position of the subject of the image that can be read from right to left

According to Himawan (2013:60) the latest art developments are often referred to as contemporary art developments. As mentioned, art cannot be separated from the social, economic and cultural systems of a society, but is also uniquely able to show aesthetic manifestations and value reflections that are critical of the economic-social-cultural system that supports it. Painting in the development of the contemporary art era can be seen from the change in the paradigm of conventions and topics raised, both of which cannot be separated from the tendency of contemporary art to be open to the possibility of conventions or artistic possibilities outside the tradition of the medium, and the appointment of topics or themes that are broader and more flexible. Putri, Sabana (2016:295) states that among the tenses of the older generation of contemporary people are the end of the topic, resistance to large-scale stories, relationship, and tendencies of the mind as a concept of the truth.

According to Muksin (2020:23), the use of natural materials tends to be influenced by the artist's closeness to the materials he chooses, the closeness of the environment or the closeness of memory influences the artist to choose certain natural materials. Natural materials that are around the environment can be called local materials. According to Wicaksana (2019:350), art in the contemporary era is the development of art that is not affected

by the impact of modernization, which is not related to the rules or principles of the past and develops in the present. The author uses local materials from teak wood *rencek* because it has a close relationship in the surrounding environment, where the medium of teak wood *rencek* is familiar to the author.

The medium used by the author is in agreement with the habitus pattern of the Tempellemahbang Village community. Habitus is one part of Pierre Bourdieu's Cultural Production Arena theory. In this research, the concept of habitus by Pierre Bourdieu is used because it is in accordance with the problems that will be studied in the creation of contemporary artworks. According to Bourdieu (1977: 53), habitus is a system of dispositions that last long and can be transferred, namely as principles that give birth to and organize practices and representations that can be adapted objectively without producing a conscious effort to achieve certain goals.

Based on the understanding that habitus as a structure that is formed and shapes a cultural production, one of which is the creation of the conditions of the Tempellemahbang Village community who are accustomed to the wood industry in their environment cannot be separated from the concept of habitus. The environmental conditions that form the habitus in a group of people are the intertwined interactions between individuals, as well as how the conditions of the surrounding natural environment gradually affect the activities of the local community. In addition to creating community conditions, the cultural production area also produces the *rencek* medium from

fragments of teak root pieces for industrial use. The more *rencek* produced by the industry, the more *rencek* will become worthless in the eyes of the people of Tempellemahbang Village.

METHOD

The creation process will rely on the practice-based art creation method (Praktik-led Research). According to Hendriyana (2021: 14) Practic-led Research tends to lead to the intra-aesthetic scope where this research is directly related to matters relating to the creativity of material practices, techniques and forms. This stage includes the stages of exploration, improvisation, realization of the work and then the results of the work. In the creation of this work, the exploration carried out by the author is the search for a medium by sorting out the type of wooden *rencek* that has a unique shape, strong structure and dry wood. The author conducted several experiments on the processing of *rencek*. In addition, the author also observed the responses of some people about the *rencek* that will be used as the main medium of work, this will add to the idea of work because it gets responses from the community spontaneously and naturally.

The next step is the improvisation process where the author must have the imagination to shape, process the *rencek* in accordance with the concept of the proposed work idea and the processing of decorative patterns. The next step is the realization of the work along with the final touch, where the author inscribes the idea of the work realized in the painting on the *rencek* medium. The following is a description of the stages of the work process.

RESULT AND DISCUSSION

Wooden *rencek* was chosen as the main medium in the exploration of the work. The main factor that encouraged the author to explore the medium of wooden *rencek* was based on the author's intuition when seeing *rencek*, which is actually a valuable item, but is seen as waste material for firewood by the local community. In addition, the visualization of the wood surface always gives a surprise when the author does the washing process. The physical form of the wood was initially dirty and not a few were moldy. However, after the wood is washed, it will appear exotic colors and textures. To be used as a medium for painting, processing is needed to make the material suitable for use.

In this condition, synthetic materials are needed in the form of paint that can emphasize the emotional impulses and ideas in the work. The author explores using synthetic materials in the form of plaque paint that has strong absorption on the wood surface. The medium of wooden *rencek* is very much attached to the daily life of the people of Tempellemahbang Village, starting from its abundance, as well as the relationship between its existence and the "habitus" pattern of life of the community. The medium in expressing this concept idea is contemporary art where painting becomes the author's starting point in the work, the author departs from two-dimensional artworks that use painting elements in them. Then combining *rencek* wood material as a substitute for canvas which not only has a flat plane, but *rencek* has space, cavity and texture in it. The art creation process carried out by the author includes the stages of exploration,



Figure 1. Wooden planter collection site.
(Source: Personal Documentation, 2023)

improvisation, realization of the work and then the results of the work. The first stage is the exploration stage, the author selects *rencek* that has a curved shape, has a rough texture, protruding fibers, dried *rencek* and *rencek* that has a maximum thickness of 3 cm. In addition, during the search for the medium, the author also aims for several woods that are in accordance with the author's imagination, for example, the wood is suitable for the body, head and others. Next, the process of cleaning and washing the *rencek*. Because the teak *rencek* has been in a pile of wood for a long time, the condition of the wood will be moldy, dirty and the soil sticks to the outer layer of wood until it cracks into the wood hole.

Then the improvisation stage, in the improvisation stage of the work the author processes and forms wooden *rencek* that has an organic size and shape. First, the process of processing the shape, the wood that has been cleaned is lined up in such a way as to form a work that fits the concept. Wood that has a hole in the middle will be used as the head of a human figure with the imagination



Figure 2. Visual composing process
(Source: Personal Documentation, 2023)

that the hole in the middle will be the eyes, lips and others. The author makes a sketch design by combining the initial reality of the human figure, then the process of alteration is carried out with distortion and stilation processes to create a new decorative visual form. The resizing is clarified by the author on the nose, neck and hands.

The next stage is the realization of the work, the process of realizing the work goes through several stages, namely basic sketching, coloring and penciling. The author realizes the sketch of the work that has been designed previously using permanent marker markers in forming lines. The uneven texture of the teak wood board requires strong color pigments, so if the lines are only inscribed using a pencil, the results of the lines are not very visible. The final process is the finishing touch, which aims to maintain the quality of the color on the teak surface and the strength of the teak wood that is assembled. The process of assembling teak wood requires the help of a carpenter to regulate the strength of the wood structure, because the wooden rencek has varying thickness, weight and size. From the whole process, there are 5 contemporary artworks, among others titled; (1) Si Gadis Desa yang Tersiksa, (2) Tutup Telinga dan Teriaklah, (3)



Picture 3. Artworks: Si Gadis Desa
(Source: Personal Documentation, 2023)

Blandong Kayu, (4) Raut Ekspresi Kami.

The Village Girl from Tempellemahbang Village is seen with an expression that is miserable, sad, and disturbed by the noise. It can be seen from the color of the gray streaks around the head, meaning that her state of mind is not good. In addition, the ears also appear enlarged and there is something coming out of the ear until it spreads greenish yellow, indicating that the ear is sick and not in good condition. The girl is experiencing discomfort in mind and hearing.

Several small human figures are sleeping and small human figures who are reading wearing the same clothes and the same visual form. This means that the girl when doing her daily activities, namely reading books and sleeping, also experiences discomfort. The gray stroke color with a pointed shape indicates that it is the noise disturbance around the figure that causes her discomfort. Furthermore, the sense of discomfort can be seen from the pose of the figure's hands and

feet, which are depicted as being hurt. There is a cavity/empty space located in the center of the work, this shows the accentuation of the work.

The colours arranged for this work are yellow, dwarf, black and green. To dampen the contrasting colors, the author presents the gradation by approaching the sungging technique by exposing it to irregular lines. The colours red, yellow and purple are hot colors that indicate that the environment is in poor condition. The green is slightly applied to the main part of the ear to add a disgusting impression. The black color will give the impression of firmness on the human figure especially on the part of the body. The whole background of the color is a brown color of the natural color of wood, thus it is achieved color harmony in a harmonious relationship or contradiction of such color so that it can be reduced naturally by the wood fiber.

This work is made on a wooden *rencek* medium. This indicates that *rencek* is also the main medium in conveying a message, with the strong and hard characteristics of wood indicating that the village girl is experiencing discomfort from the high volume noise of the wood processing industry. A girl who was the author's little friend became the inspiration for this work, she was in pain and her ears were oozing yellowish-green and foul-smelling mucus that still lingered in the author's memory. This work is expected to inspire the capitalists (industry players) in the Tempellemahbang village area, because the consequences of noise will make a person's life miserable, sad, tortured and cause ear damage.



Picture 4. Artworks: Tutup Telinga dan Teriaklah
(Source: Personal Documentation, 2023)

The work is a painting on a wooden medium of 230 x 160 cm with the main subject being two large, black human figures with distortions on the lengthy parts of the face, hands and legs. Not only that, the figure displayed looks side-by-side and does not present a shadow impression. There are two big-sized human-like figures and four figurines. One of them is depicted in a pose like closing the ears and opening the mouth. Besides, there is a figure that looks like running. This work uses the dominant colours of blue, yellow, and black, but some parts are visible in white. Some blue colours are concentrated and some blue ones are transparent. There's some texture of the wooden cuttings and the original texture on the wood. There are several holes of varying size, these holes are presented to highlight the organic shape of natural wood texture. Not only that, there is also a side of the thickness of wood that can be seen from a particular position, the author gives a fixed tore of paint on the sides because the fields remain part of the work.

In this work, the author uses decorative patterns, not completely imitating the

appearance in reality, only worked in a flat form without considering the volume aspect. The author explores the element of decorative decoration (licensing) so that the work has a more unique appeal. The writer deforms the structure of the shape by means of styling, distortion and deformation. Styling is done on the subject's face, hands, clothes and other human figures. In more detail, distortion processes can be observed in the eye, neck, thigh, body, as well as the legs and extended arms. The part undergoing the deformation process appears on the human figure below, has two horizontal eyes.

This painting shows a condition like several human figures experiencing an event. The most dominating subject looks like closing his ears and opening his mouth wide like shouting. This indicates that the human figure is experiencing hearing loss and in a stressed pose that makes them want to scream. Not only that, some small figures are also seen with their hands on their heads, indicating that something is bothering them. A running human figure is seen putting both hands to his ears and with an open mouth position as if the figure is running to avoid the noise that disturbs him. Unhappy facial expressions or depictions of discomfort are evident in this work. If it is concluded from some of the images of the figures listed, that these humans are experiencing unbearable noise to the point of running and shouting. This work is made on a teak wood planter medium. This indicates that all the figures are in the abundant habitus of wood. However, with this habitus, it seems that the local community is experiencing noise to the point of covering their ears and wanting



Picture 5. Artworks: Blandong Kayu
(Source: Personal Documentation, 2023)

to run from a habitus.

It is a painting using an acrylic paint medium on a 200 x 120 cm wood. It displays the main subject, like a human face opening its mouth. See some human figures in some parts. This work has one main form, a human figure with a skulled body position but hands in a straight-down position. This painting uses the main medium of wood and acrylic paint clothes with a presentation of the subject element of the painting that does not meet the entire section. Since this work uses wood as its primary medium, there are scratches that make the work more artistic. There are some pieces of wood that are deliberately left behind, not covered by paint to keep the natural elements on the wood highlighted. In addition, the selection of wooden structures has an irregular shape between the left and right so that the whole work has an organic shape. There's a hole in the middle of the work, which means that the hole located in the center of the human figure's body is an empty stomach. Besides, this hole also gives an impression of the shape of the legs, hands

to the body on the whole form of the human figure. The hole in the mouth forms the shape of a guarding mouth, and the hole between the two hands makes the impression.

This work has one main form, a human figure with a point of interest clearly visible on the face. The facial expression is presented with a gaping mouth and bared teeth and a body that looks like it is carrying a burden. In the center, several male figures are carrying wooden trees on their shoulders. In addition, a brown tree is seen, and the roots of the tree are spreading. The man carrying the wood can be referred to as *blandhong*. *Blandhong* is a term for illegal teak tree wood thieves in the forest. The *blandhongs* carry timber in droves to sell to businesses at a cheaper price than the timber sold by the Perhutani Agency. Ironically, *blandhongs* are currently stealing teak wood in Blora Forest. The *blandhong* cause the forest to become deforested and trees that are not yet suitable for cutting will be lost. In this work, the *blandhong* form is depicted as a gaping monster. The gaping mouth and the overall shape of the body show an animal-like character as if the *blandhong* will always be greedy to take forest wood. This work is expected to be a criticism to industry players that the wood they process is some of the results of *blandhongs* taking wood in the interior of the forest without regard for natural sustainability.

The gloomy facial expressions are clearly displayed throughout the work. This can be seen in the facial expressions with gaping mouths, scowls and bared teeth. The facial expressions in this work are in harmony with the organic shape of the wood. The author incised the



Picture 6. Artworks: Raut Ekspresi Kami
(Source: Personal Documentation, 2023)



Gambar IV. 4 Hasil Karya 4
(Source: Personal Documentation, 2023)

subject of facial expressions directly on the wood using acrylic paint. There is an affinity between wood and facial expressions, where wood can be the face of society in expression. This community coexists and integrates with the habitus of the wood industry. The local community's response to the habitus of the wood industry creates a gloomy expression. It turns out that the environmental conditions of the surrounding wood industry do not represent happiness but sadness. Sad because of the noise from the saws, the smoke from the machines, and the things related to daily life. With this work, the author hopes that the people of Tempellemahbang Village will

realize their expression of discomfort and must be voiced together to make all living places a comfortable and soothing residence.

The work entitled "Lapse of Life" measures 250 x 200 cm with a main medium of wood, with an irregular organic shape, all the way through its entire shape. There is organic wood, there is wood from the tree trunks that are straight and presented vertically. Looks like some of this work is hole-hole so this work doesn't have a flat field.

This work looks like a human face, a human figure, human legs like animals. The dominant colours are black and jade. In addition, the basic colour of this work is brown, the original color of wood. Some colours of blue, yellow, white, jade are present in this work. There are parts of the color of jade that are translucent, there are blue colours that are affixed. Further, there is a real texture on the whole work, from the background of the work that looks natural to the texture of the wooden carpet that gives the impression of the contour to the work.

The writer deformed the shape's structure through styling, deformation and distortion. Styling is done on the subject's face, hands, feet, and other human figures. More specifically, distortion processes can be observed in the eye, body, as well as legs and hands that are extended or shortened. This process was carried out because the author was inspired by the native character of Tempellemahbang Village who physically possessed unique characteristics, one of the citizens who had the nickname "Man Pentol" was the attack of a thin middle-aged man, his teeth were missing, his forehead was pronounced, his body shape

was bending, and his mature skin tended to be dark. The colours arranged for this work are blue, black, thorn and gold. The domination appears to be presented with black and thorns, the black color itself comes from the characteristic characteristics of men who earn their livelihoods by raising wood under the direct sunlight resulting in pigmentation of the skin color that is becoming darker and darker, besides black color visualized on the human feet on the work.

The habitat of the timber industry in the village of Tempellemahbang does not completely have an impact or a negative impact on its society. The more entrepreneurs grow and thrive in the industrial habitat, the more people get jobs. The jobs available are jobs that mainly focus on using legs, muscles, and strength. On this work you see a foot that indicates that his society works for the timber industry. The feet are the primary tool of mankind to make a living in everyday life. Step by step climbed to lift wood. With great leg strength, the men raised the wood at the same time.

Some animals are visualized at the bottom that indicate this is the habitat of animals that are in the ground. The animals that are commonly found in woodworking, whether in the woods or in the pile of wood, such as caterpillars, squirrels, frogs, snakes, worms and other animals in the land. Overall, the timber industry is becoming a focus for its people to make a living. Strength of legs and muscles to carry heavy wooden loads.

CONCLUSION

This work, in terms of aesthetic characteristics and the issues raised, has a strong connection as a personal work for the author. The environment of a village that is synonymous with tranquility, comfort, and harmony is not like the village where the author lives, Tempellemahbang Village. This village is a wood industry village that causes noise pollution from chainsaw machines, causing discomfort. Painting is the starting point for the realization of works that will be visualized on teak wood that has thickness, cavity and space. In the visual realization, the author uses a representation approach by re-realizing the figures of the Tempellemahbang Village community. The author has succeeded from all aspects of the medium, environmental and community issues, color, visualization, and form configured into contemporary artworks.

Some of the exploration results that the author has successfully carried out can be a reference in the process of working with the medium of wood planes to be realized into contemporary artworks. The author hopes that from all the contemporary artworks produced, it can invite the people of Tempellemahbang Village to voice environmental issues with a sense of discomfort caused by the noise caused by the chainsaw machines of the wood industry, besides that the author also hopes that the appreciator can see that Tempellemahbang Village is not a village that provides a peaceful place to live but a village that provides a sense of discomfort.

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