

THE HUMAN WITH A SHEEP'S HEAD AS A SOURCE OF INSPIRATION IN PAINTING FOR THE DEVELOPMENT OF LOCAL CULTURE IN GARUT REGENCY

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Received: 19 July 2025

Revised: 24 August 2025

Accepted: 31 August 2025

Published: 1 September 2025

Abstract. This study project is a visualization of the various local cultures found in Garut Regency through surrealist-style painting. The artworks were created using the Scumbling technique. Surrealist painting is a style that emphasizes imagination and imagery drawn from the subconscious mind. In the process of creating this study project, the author produced ten artworks, each representing a different subject as a visual expression aimed at developing the local culture of Garut Regency. These works serve to provide clear and accessible cultural information. As such, the artworks are intended to be easily understood by the wider public, while also inviting appreciators and the broader community to see, feel, and comprehend the meaning and essence of each local cultural element of Garut. Through these paintings, the author hopes to inspire and motivate future generations to develop the potential of their local culture so that it may be accepted and recognized more broadly. The local cultural values visualized in these artworks can serve as valuable sources for character and moral education. Through painting, art can become a powerful learning tool that enhances creativity and imagination, and acts as a tangible example within both educational and life contexts.

Keywords: Sheep-Headed, Human Subject, Art Painting, Local Culture of Garut Regency

1. Introduction

As a regency located in West Java Province, Indonesia, Garut possesses an abundance of riches not only in terms of its history and culture, but also in its extraordinary natural beauty (Tetep et al., 2021). Known for its mountainous landscapes, Garut also features lush and fertile plantations and rice fields that enhance its scenic charm. The presence of clean, fast-flowing rivers further adds to the region's appeal, giving Garut a uniquely captivating landscape (Diskominfo, 2022). The richness of local cultural heritage and the daily lives of Garut's people marked by their unique diversity offer a wealth of visual elements that serve as a powerful source of inspiration for artistic creation, particularly in the field of painting. However, the lack of widespread publication and promotion has resulted in limited public awareness of the many remarkable aspects that Garut has to offer.

According to Article 28 paragraph 8 of Law Number 10 of 2009 concerning Tourism, the government currently has the authority to preserve, develop, and conserve the nation's wealth as a tourism attraction and as a previously untapped potential asset (Sri Widari, 2020). On April 27, 2017, the Indonesian government enacted Law Number 5 of 2017 on the Advancement of Culture, which serves as the first legal-formal reference for managing the country's cultural wealth. This became a driving force for the author to manage Garut's cultural assets through the medium of art particularly painting (Oktaviarni, 2018).

Understanding painting as an art form is indeed important, as it is not merely a work of art with aesthetic value, but also holds several functions for society. It is evident that painting serves not only an artistic purpose but also religious, commercial, and symbolic functions, while fostering awareness of the importance of preserving long-standing cultural heritage (Prasetya et al., 2019; Kohar et al., 2024). Paintings do not merely reflect the beauty of a place; they can also serve as a medium to strengthen local identity (Wulandari et al., 2025) and promote regional products or cultural elements. It is important to recognize that painting is a multifaceted medium when explored more deeply for the meanings it conveys even social change can be implicitly documented through paintings. This is often seen in exhibitions that highlight social issues as their central theme (Putri, 2022; Sari et al., 2020). The study project titled "The Subject of a Human with a Sheep's Head as Inspiration in Creating Surrealist Paintings for the Development of Local Culture in Garut Regency" presents a relevant context that holds significant value as a reference for artistic creation, particularly in surrealist painting. The surrealist style is considered capable of offering more symbolic and varied representations.

In addition to serving as a Study Project, this report also aims to explore the diverse local cultures of Garut, including its natural beauty, traditions, history, and culinary heritage, which can then be interpreted and expressed through the medium of surrealist painting. As artists, we must be sensitive to our social environment one aspect of which is the ability to transform iconic elements into works of art. Through this project report, it is hoped that readers will gain a deeper understanding of how painting can serve as a powerful form of expression in communicating the uniqueness and identity of a place.

Through this study project, there is potential to generate significant impact and change by enhancing public understanding of the value of art and local heritage. A positive momentum is expected to continue in support of the development of the creative economy in Garut, as encouraging local artists to keep creating and receiving greater appreciation from the community is essential. Their works can reflect the beauty of Garut Regency through art.

Therefore, to open new doors and discoveries, as well as to provide a foundation for the development of local art and cultural potential in Garut Regency both at the regional and national levels it is necessary to undertake efforts to revive and promote local arts. One of the cultural icons of Garut can be highlighted through a Study Project titled "The Subject of a Human with a Sheep's Head as a Source of Inspiration in Creating Paintings for the Development of Local Culture in Garut."

In the creation of the artworks for this study project, various tools were required. Art tools serve as essential supports that facilitate the process of creating an artwork. Among them are: pencils for sketching, brushes, palettes for mixing colors, cups to store leftover paint, palette knives for blending colors, easels, and cleaning cloths.

Various materials were used and prepared during the creation of the paintings. In art-making, materials refer to consumable items that are used up in the process of creating visual artworks. The materials used include acrylic paint, which is known for its fast-drying properties and is made from pigment suspended in an acrylic polymer emulsion. This type of paint can

be diluted with water, but once dry, it becomes water-resistant. Additionally, water serves as a solvent for the paint, and lastly, canvas is used as the painting surface.

The painting technique used in the creation of artworks for this study project is the Scumbling technique. This method involves using a slightly dry brush with minimal thinner, which is then wiped or brushed across the surface to create an even application. The goal is to partially cover the texture of the canvas, especially the raised areas. This technique can be applied with light, floating brushstrokes, allowing only parts of the canvas texture to be filled with paint while leaving some areas exposed. Scumbling can be used at various levels of paint thickness or "transparency." It is often applied using semi-dry brushstrokes, resulting in a transparent effect when mixed with a small amount of pre-blended paint. The workflow of the painting process in this study project is divided into two core stages: idea exploration and idea visualization. Idea exploration is the initial phase when starting the creative process. During this stage, the author engaged in various explorations to develop a comprehensive concept or idea to serve as the basis for creation. This involved developing imagination and ideas while rationalizing them through literature, theoretical references, and analysis of similar existing artworks and their related issues (Hendriyana, 2020).

The visualization of ideas involves several stages, beginning with contemplation of the subject matter, as the visual composition in painting is closely linked to the artist's capability and sensitivity in selecting what is observed as the subject matter. This notion was expressed by the painter Eugène Delacroix (Sugiharto, 2020). The next step is preparing the artistic media, followed by the implementation of the idea in the painting process, which is divided into three phases: sketching, painting, and finishing.

The sketching process is the first stage undertaken by the author, beginning with the creation of a preliminary sketch or rough outline to support and ease the application of colored paint. The objects in the painting were derived from the author's imagination, based on observations and references gathered from various sources, which were then synthesized into a cohesive work of art. Once the concept was established, the author began the creative process by sketching the composition directly onto the canvas. The next stage is the painting process, which follows the completion of the sketch on the canvas. The author began applying base colors to the objects, using a layering technique (scumbling) adding color in layers without excessive use of water to gradually build the desired visual form. The third stage is the finishing process, which serves as the final phase once the overall visual composition is complete. This stage involves refining color details, lighting, and form to achieve a more polished result. Finishing is a crucial step in the painting process, allowing the artist to examine and perfect the finer aspects of the artwork (Muliyanti et al., 2023).

After going through a series of processes in the creation of this surrealist painting, the final step is the presentation of the artwork. The first stage of the presentation involves preparing exhibition equipment, documenting the artworks for catalog purposes, and arranging the display layout. This process requires thorough preparation to properly condition the exhibition space, including: 1) preparing artwork display standards, 2) ensuring safety

standards and temperature regulation, 3) setting up lighting and electrical technical support, 4) maintaining awareness for future additions, 5) accommodating the stages of development, 6) preparing sufficient space for the artworks, and 7) aligning the series of activities with time and budget constraints (Athian, 2022). The exhibition is then officially opened to the public so that the artworks can be appreciated by students, artists, art enthusiasts, and the general public. The presentation of the works is also shared through the author's Instagram platform to reach a broader audience.

2. Results and Discussion

2.1 Artwork 1



Figure1. *Terbang Bersama Dodol Garut*

Source: Author's Documentatation

2.1.1 Artwork Spesification

Title : *Terbang Bersama Dodol Garut*
 Size : 80 x 70 cm
 Media : Acrylic on canvas
 Year : 2024

2.1.2 Artwork Description

The painting titled "Flying with Garut Dodol" features, in the upper central area, a cluster of orange lines shaped like small arches, attached to a light brown background. Among these orange lines are two symmetrically positioned, downward-curving objects in a dark brownish-black hue, with surface details formed by contrasting color lines. Below the cluster of orange lines is a light brown area, centrally placed, containing two curved lines symmetrically positioned on the left and right sides. Between these curved lines, at the bottom, there is a thin red arch with a small object resting above it. At the center of the painting lies a slightly wavy green area. Within this green field, two upright, symmetrical light brown shapes face opposite directions and are attached to a large object beneath them. At the bottom of the green area, two symmetrical shapes extend to the left and right sides, covered in a dark brownish-black color.

At the lower central part of the painting, directly beneath the subject, there is a large, backward-elongated oval shape dominated by green and accented with white. On the left and right sides of this shape, there are two symmetrical, flat objects with green and white lines on their surfaces. The background of the painting is predominantly green with white accents, featuring curved lines created by the contrast between these two colors.

2.1.3 Formal Analysis

The painting titled "Flying with Garut Dodol" features a surreal composition consisting of a human figure with a sheep's head, winged dodol (a traditional sweet from Garut), and a background resembling a scene above the clouds. In this work, visual lines are explicitly formed, especially in the hair of the subject, while implied, curved lines are created through the contrast between colors. These lines help shape the main subject as well as other visual elements, including the background. The dominant color used in the painting is green, accompanied by accents of orange, brown, and white that appear across the canvas surface. Volume and spatial depth are established through darker brushstrokes applied to areas such as the head, clothing, and other parts of the figure. In contrast, brighter strokes particularly white are used to create a lighting effect, highlighting the outermost, illuminated sections of the composition. The texture presented in the artwork is implied texture, observable in the visual impression of wavy hair, fabric folds, cloud formations, and smooth skin. The interplay of dark and light tones in various parts of the painting serves to enhance the sense of volume and texture, giving the work a more dynamic and dimensional appearance.

The technique used in this painting is Scumbling, which involves applying paint with a slightly dry brush and minimal thinner, then wiping or brushing it evenly across the surface. This method helps achieve subtle layering and texture. The point of interest in the artwork is clearly visible, as there is only one main subject: the human figure with a sheep's head, also known as Neon. This focal point stands out through the use of contrasting light and color effects. Harmony within the artwork is achieved through the dominant use of green across the canvas, combined with orange, brown, and white tones applied to all the subjects. The arrangement of the main subject and supporting elements is created in a continuous and interconnected manner. Through the figure's pose, expression, and other visual elements, the work conveys a sense of harmony between the sheep-headed human and the dodol, which symbolizes one of Garut's local cultural icons. Balance in the painting is achieved by placing the subject in the center of the composition, with supporting accents placed around the canvas to create equal visual weight. Therefore, the type of balance and composition used in this work can be categorized as asymmetrical. Unity is created through the selection and placement of the main and supporting subjects within a single canvas field while maintaining visual balance. For example, the dodol being ridden by the sheep-headed figure is paired with wings, forming a cohesive visual narrative. This unity highlights the elegance of the sheep-headed character combined with dodol as a symbol of Garut's cultural heritage. The proportions in this work are intentionally stylized. The human figure features an enlarged head compared to its hands, shorter legs, and long hair. These characteristics suggest that the sheep-headed human figure represents the proportions of a young girl.

2.1.4 Interpretation

In the painting titled "Flying with Garut Dodol", a young girl with sheep horns is depicted flying on a piece of Garut dodol, symbolizing dodol as a cultural identity and distinctive hallmark of the Garut community. 1) The sheep-headed human figure in this painting can be interpreted from two perspectives. First, it represents the deep-rooted connection between the people of Garut and sheep, as the animal holds cultural and economic significance in their daily lives. Second, it symbolizes Garut's children particularly young girls who are entrusted with adult responsibilities from an early age, such as herding sheep. The sheep, with its sturdy build and prominent horns, serves as a symbol of resilience and pride for the Garut community. 2) Garut dodol can be seen as a representation of one of Garut's most well-known local traditions. Dodol has become a signature souvenir and an icon of Garut Regency. It is viewed by the community as a symbol of unity and solidarity, as the process of making dodol is done collectively through gotong royong (communal work), requiring the cooperation of both men and women. 3) The wings on the Garut dodol symbolize the strength and potential of the Garut people to soar high and uphold the good name of Garut through its cultural icons. This metaphorical elevation through dodol reinforces the painting's surrealist nature. 4) The striped pattern on the wings symbolizes tolerance in diversity, reflecting the importance of mutual understanding and accommodation within

Garut's society. 5) The green background in this painting represents health and well-being. The use of green conveys calmness, joy, and a sense of renewal. In this context, green also evokes fresh energy, inspiring a new spirit and positive transformation in the lives of the Garut community.

Based on the description and analysis, this artwork conveys how a sheep-headed human figure delivers a message to the audience that Garut possesses rich local cultural heritage, one of which is Dodol Garut. Resilience, perseverance, tolerance, collaboration, and freshness are the extrinsic values the work seeks to express. The painting also aims to emphasize that Dodol Garut is a local cultural product with high potential to reach a global audience. Therefore, it is important to introduce Garut's cultural identity to a wider public. The success of this artwork can be seen in the continuity between the sheep-headed human subject and Dodol Garut, which together represent the local culture of Garut Regency and serve as the core inspiration for the creation of this surrealist painting.

2.2 Artwork 2



Figure 2. *Batik Garutan*

Source: Author's Documentation

2.2.1 Artwork Spesification

Title : *Batik Grutan*
 Size : 80 x 70 cm
 Media : Acrylic on canvas
 Year : 2024

2.2.2 Artwork Description

"Batik Garutan" is a painting that features orange lines forming small arches placed on a light brown field. Among these lines are two symmetrical objects in a dark brownish-black color, with surface lines in varying colors. Below the orange lines is a light brown area containing two symmetrical curved lines on the left and right sides. Between these curved lines is a thin red arc with a small object positioned above it. At the center of the painting, there is a wavy off-white field with patterns, accompanied by a touch of green in the background. Two light brown shapes one long and one short are symmetrically placed beside the wavy off-white form, slightly slanted downward. Beneath the wavy ivory-colored area, two small light brown fields are positioned directly behind the wavy object.

At the center of the painting, there is a large, elongated oval shape predominantly in off-white, with the left side shaded in golden yellow. The left edge of this form tapers slightly and curves downward. The background of the painting is dominated by shades of blue and features various curved motifs resembling flowering plants, located directly behind the main subject. Within this floral background, dot elements are used in certain areas of the decorative patterns.

2.2.3 Formal Analysis

Painting "Batik Garutan" depicts a human figure with a sheep's head, a batik canting, and a background of Batik Garutan motifs. Visual lines appear distinctly, especially on the subject's hair and the batik patterns, while implied lines emerge through curves created by color contrasts. These lines form the subject and other visual elements, including the background. The dominant colors in this artwork are red and blue, with accents of orange, green, brown, and white. Volume and space are created through dark color strokes on the head, clothing, and other parts, while bright colors (white) are used to depict lighting on areas exposed to light. The texture used is implied, visible in the impression of hair, fabric, wavy clouds, and smooth skin surfaces. The combination of dark and light colors serves to highlight volume and texture, creating a sense of depth in the artwork.

The technique used in this work is Scumbling/Scumble, which involves a dry brush and minimal thinner. The sense of harmony between the human figure with a sheep's head and Batik Garutan is conveyed through the dominance of red and blue colors and the arrangement of interconnected subjects. Harmony is further enhanced by the accents of orange, green, brown, and white, as well as the subject's pose, which reflects a connection to Batik Garutan as Garut's local culture. Balance is achieved by placing the subject in the center with supporting elements distributed evenly, resulting in asymmetrical balance. Visual unity is formed through the integration of the main subject and supporting elements on a single canvas, such as the batik canting serving as the seat for the human figure with a sheep's head, combined with Batik Garutan motifs. The body proportions are depicted with a larger head than the hands, short legs, and long hair, indicating that the human figure with a sheep's head in this painting represents a young girl.

2.2.4 Interpretation

The artwork titled "Batik Garutan" can be interpreted as a piece of batik art composed of various elements such as color, shape, and composition, which are combined to create a beautiful and harmonious whole. This painting portrays a young girl with horns, wearing batik cloth and sitting on a canting (a traditional batik tool). Several elements in this painting represent the cultural identity of the people of Garut: 1) The human figure with a sheep's head can be understood from two perspectives: first, as a manifestation of the people of Garut, who are closely tied to sheep as part of their cultural identity; second, as a depiction of Garut children who are considered reliable and capable from a young age, often taking on responsibilities such as herding sheep. The sheep, with its sturdy body and horns, symbolizes strength and pride among the Garut community. 2) Batik Garutan is portrayed as a symbol of local culture, holding deep symbolic meaning in both Sundanese and Indonesian traditions. It reflects a strong connection to nature, cultural values, and the historical richness of Garut Regency. 3) The "Merak Ngibing" motif in Batik Garutan represents the upper realm purity and happiness. This motif also illustrates the natural beauty of the Parahyangan region, rich in flora and fauna. 4) The "Cupat Manggu" motif in Batik Garutan depicts simplicity and modesty, reflecting the agrarian lifestyle of West Java's communities. Its lines contain a deep philosophy rooted in nature, showing the Sundanese people's connection with their surrounding environment. 5) The dominant red color on the subject symbolizes bravery, strength, passion, energy, and joy. Red also represents life itself like blood and the warmth of the Garut people. Meanwhile, the blue background conveys a sense of tradition and conservatism, evoking feelings of calmness and peace associated with the batik-making process. 6) The canting carries a philosophy of life associated with courage, patience, and trust. Each stroke made with a canting is believed to contain the heart, prayers, and hopes of its maker, symbolizing harmony and beauty in the relationship between humans and nature.

Thus, this artwork reveals how a human figure with a sheep's head conveys to the audience that Garut possesses a rich local culture, one of which is Batik Garutan. Batik is not merely a patterned fabric, but also a symbol of Indonesia's economic revival and a globally recognized cultural heritage. Resilience, patience, perseverance, collaboration, beauty, and harmony are the extrinsic values expressed through this piece. The artwork aims to emphasize that Batik Garutan holds great potential to be introduced on

a global scale. To achieve this, it is essential to promote Garut's local cultural products to a broader audience. The success of this work lies in the harmonious integration of the sheep-headed human figure and Batik Garutan as the main inspiration within the surrealist painting. In doing so, Batik Garutan can be more widely recognized and celebrated as a part of local culture with global relevance.

2.3 Artwork 3



Figure 3. *Taman Situhapa*
Source: Author's Documentation

2.3.1 Artwork Spesification

Title : *Taman Situhapa*
 Size : 70 x 100 cm
 Media : Acrylic on canvas
 Year : 2024

2.3.2 Artwork Description

An orange curved line with small arches is located in the middle right section of the painting, positioned on a light brown area. There are two downward-curving objects in dark brownish-black, with stripes formed by color variations along the orange lines. Below these lines lies a circular light brown area containing two symmetrical curved lines one is a thin red arc, and above it is a small object. Beneath this light brown shape, a wavy green area extends slightly lower. On each side of the green area, there are two different light brown shapes: one extending straight to the left, and the other slightly angled. Below the green area, two dark brownish-black curved forms are attached to a pink field. In the lower right section of the painting, there is a large rounded form that tapers backward, dominated by shades of pink and light brown.

At the top of the painting, there is a relatively large layered red shape that flows downward, partially covering a small brownish-gray object and a flat green area. This red form also features a long green line wrapped by a large white shape located on the middle left side. The top part of the white shape encircles the green line, while the rest is positioned toward the center-left, facing the subject previously described in the artwork. The background of the painting is divided into two sections: the upper half of the canvas from the center upward is dominated by shades of pink and blue, with slight touches of green. In contrast, the lower half from the center downward is mainly filled with green tones, accented with red.

2.3.3 Formal Analysis

"Taman Situhapa" is a painting featuring elements such as a sheep-headed human figure, roses, a swan, ice cream, and the Situhapa Rose Garden. In this artwork, visual lines are formed concretely, especially in the subject's hair, as well as implied or relative curved lines created through color contrasts. The dominant colors used are pink and green, with additional accents of orange, blue, red, brown, and white scattered across the canvas. Volume is achieved through darker strokes applied to areas such as the head, clothing, and other parts of the figure, while lighter strokes (mainly white) are used to create a sense of lighting, especially in the outermost and highlighted areas. The texture employed is an implied

or visual texture, evident in the rendering of hair, fabric, flowing clouds, and smooth skin. The interplay of dark and light tones across different areas of the painting is intended to enhance the perception of volume and surface texture in the composition.

The technique used in this artwork is Scumbling, which involves applying paint with a relatively dry brush and minimal use of thinner. This painting presents harmony between the sheep-headed human figure and the products of the Situhapa Rose Garden as part of the local culture of Garut Regency. The main subject of the artwork is the sheep-headed figure known as Neon. This subject stands out prominently due to the use of contrasting lighting and distinct colors, making it visually dominant compared to other elements such as roses, swans, and ice cream. The sense of harmony is achieved through the dominant use of pink and green across the canvas, complemented by supporting colors such as orange, red, brown, and white applied consistently throughout all subjects. The arrangement of the main subject and supporting elements is designed in a cohesive and continuous manner, achieving balance through posture, expression, and compositional alignment. The painting aims to convey a message of harmony between the sheep-headed figure and the representation of the Situhapa Rose Garden products, portraying them as integral parts of Garut's local cultural identity. Unity is established through the careful selection and placement of subjects and complementary elements within a single visual field, while maintaining compositional balance. The figure's proportions such as a head significantly larger than the hands, relatively short legs, and long hair indicate that the subject represents a young girl.

2.3.4 Interpretation

"Taman Situhapa" is an artwork inspired by the Situhapa Rose Garden. This painting portrays a young girl with horns, wearing a short-sleeved green shirt and brownish-gray long pants. 1) The painting centers around the figure of a sheep-headed human, symbolizing the Garut community's deep-rooted cultural connection with sheep. The strong physical form and horns of the sheep signify resilience and pride, traits highly valued by the people of Garut. 2) The withering red rose depicted in the painting represents a powerful and profound love. The bright and striking red color is traditionally associated with deep romantic emotions. 3) At the same time, the wilting rose can also be interpreted as a metaphor for decline or loss, symbolizing how the Situhapa Rose Garden, while becoming more modern and contemporary, may be losing its local cultural essence. 4) The white swan with its neck wrapped around the rose stem symbolizes protectiveness and care. Swans are known to be protective of one another, teaching the value of mutual support, especially in times of hardship. 5) The presence of a tea cup and ice cream signifies warmth, pleasure, and the joy that roses can bring in any situation. The dominant use of pink in the subject reflects a sense of romance and tenderness, while the green tones dominating the background signify a strong connection to nature and the environment.

The conclusion that can be drawn from this artwork is that Garut possesses a rich cultural heritage, one of which is its rose-based products. Love, compassion, patience, perseverance, resilience, cooperation, beauty, and sincerity are the extrinsic values intended to be conveyed. This artwork aims to emphasize that rose-related products, along with the Situhapa Rose Garden in Garut, hold great potential to be introduced on a global scale.

2.4 Artwork 4



Figure 4. *Burayot*

Source: Author's Documentation

2.4.1 Artwork Specification

Title : *Burayot*
 Size : 80 x 70 cm
 Media : Digital
 Year : 2024

2.4.2 Artwork Description

"Burayot" is a painting composed of various visual elements, with the central part featuring orange lines shaped like small arches attached to a light brown field. On these lines, there are two small curved objects in a dark brownish-black color, with surface lines formed by color variations. Below the orange lines lies a wavy green area, flanked on the right by a folded light brown shape, a dark brownish-black shape on the left, and another folded light brown shape on the right. At the center of the painting, the subject features a large brown shape hanging behind it. Above this shape is a long line with several branches, accentuated by thin curved lines. The background is dominated by green and blue hues with white accents, including curved lines created by the contrast between the green and blue tones. At the bottom of the painting, a group of elongated lines extends upward and sideways in a row, rendered in brown with white accents.

2.4.3 Formal Analysis

The artwork titled "Burayot" is a painting that features a human figure with a sheep's head, the traditional snack Burayot, and a railroad track as its central elements. The visual lines in this piece are both actual especially seen in the subject's hair and implied or curved lines formed by contrasting colors. These lines define the subject as well as other visual elements, including the railway track, branches, and various parts of the background. The dominant color in this painting is brown, accompanied by accents of orange, blue, green, and white scattered across the canvas surface. Volume is created through layered brushstrokes, with darker tones applied to the head, clothing, Burayot, and other components, while lighter (white) strokes are used to highlight areas most exposed to light. The texture in this painting is primarily visual (illusory), seen in the hair, clothing fabric, undulating clouds, and smooth skin surfaces. The use of contrasting dark and light tones throughout the composition helps to convey a sense of depth and texture, enhancing the three-dimensional impression within the artwork.

The approach used in this artwork is surrealism, utilizing the Scumbling technique, which involves the use of a relatively dry brush with minimal thinner. The focal point of the painting is at the center of the canvas, where a human figure with a sheep's head, known as Neon, is depicted with a distinctive contrast of light and color. Harmony within the work is achieved through the dominant use of brown across the canvas, alongside accents of orange, green, blue, and white applied to the subject.

The arrangement of the subject and supporting elements is composed in a continuous manner to establish visual coherence. This piece seeks to express the harmony between the sheep-headed figure and Burayot, a traditional snack that represents the local culture of Garut Regency. Balance is achieved by placing the subject at the center of the composition, with complementary accents distributed across the canvas. Accordingly, the type of balance and composition employed in this painting is asymmetrical. Unity in the artwork is created through a thoughtful combination of the main subject and complementary elements within a single canvas, while still considering visual equilibrium. This unified totality highlights the elegance of the sheep-headed figure integrated with Burayot as one of Garut's cultural elements. The proportions in the artwork are intentionally stylized, with the human body having a disproportionately large head, relatively short legs, and long hair features that symbolize a young girl.

2.4.4 Interpretation

The artwork titled "Burayot" can be interpreted in Indonesian as "hanging" or "dangling." This painting depicts a young girl with horns, wearing a T-shirt and shorts, lying face down on a Burayot, symbolizing Burayot as one of the cultural identities and distinctive features of Garut Regency. 1) The sheep-headed human figure can be interpreted from two perspectives: first, as a manifestation of the Garut community that is closely associated with sheep, and second, as a representation of Garut children who, from an early age, are capable of taking on responsibilities akin to adults, such as herding sheep. Sheep are also recognized for their strong physicality and horns, which symbolize resilience and pride among the people of Garut. 2) Burayot is a traditional snack from Garut, known for its unique preparation process. The word Burayot itself originates from the Sundanese term *ngaburayot*, meaning "dangling" or "hanging." 3) The tree branch in the painting is interpreted as a support for the Burayot, skewered with a twig, symbolizing existence, strength, and perseverance in facing life's challenges, particularly within the Garut community. 4) In addition, the region features a hanging railway line commonly used by trains passing through Garut. 5) Mountains or highlands in the artwork symbolize the idea that the journey to the top is not solely about reaching the destination, but also about the process and personal transformation experienced along the way. 6) The dominant brown color in the subject is associated with concepts of stability, balance, and resilience. In several cultures, brown also represents wisdom, strength, and groundedness. Green signifies life, fertility, and renewal within the Garut society. Meanwhile, the sky blue background conveys meanings such as depth, trust, loyalty, sincerity, wisdom, faith, serenity, and intelligence.

The description and analysis illustrate that this artwork aims to convey the richness of Garut's local culture, particularly its traditional food, Burayot. The artwork seeks to emphasize that Burayot holds great potential to be introduced on a global scale. To achieve this goal, it is essential to promote Garut's local cultural products to a broader audience. The success of this artwork lies in the fusion of the sheep-headed human figure and Burayot as the central inspiration in creating a surrealist painting. Therefore, Burayot can be more widely recognized and become a globally acknowledged representation of Garut's local culture.

2.5 Artwork 5



Figure 5. *Arabica Yellow Coffee*
Source: Author's Documentation

2.5.1 Artwork Specification

Title : *Arabica Yellow Coffee*
 Size : 80 x 70 cm
 Media : Acrylic on canvas

2.5.2 Artwork Description

The painting titled "Arabica Yellow Coffee" consists of harmonious and colorful visual elements. At the center of the painting, orange lines form small arches attached to a light brown surface. On these lines, there are two symmetrical, dark brown-black objects created through color variation on their surfaces. Below these lines lies a light brown field, containing two symmetrical curved lines on the left and right. Between these curves, a thin red arc and a small object are present. In the middle section of the painting, there is a slightly wavy green field. Beneath this field are two symmetrical, bent forms on the left and right sides, both covered in dark brown-black colors. Also central to the painting is a relatively large shape dominated by a grayish-brown hue. To the right of this field is a curved form in dark brown-black, marked with lines resulting from a blend of surface colors. Above this form, semi-transparent white lines stretch vertically from top to bottom.

The background of the painting is dominated by shades of green, blue, and pink, accented with white and curved lines formed by the contrast between these colors. At the bottom of the painting, there is a surface that reflects the shadows of the objects above it. On this surface, two symmetrical shapes are positioned on the mid-left and mid-right areas of the canvas.

2.5.3 Formal Analysis

"Arabica Yellow Coffee" is a painting that features a sheep-headed human figure, Arabica Yellow Coffee, and the backdrop of Curug Sanghyang Taraje. The visual lines in this work are formed explicitly, particularly on the subject's hair, as well as implicitly through curved lines created by color contrasts. These lines shape the main subject and other visual elements, including the background. The dominant color used is green, with additional accents of pink, orange, brown, and white across the canvas. Volume is created through darker brush strokes on areas such as the head, clothing, water, and other parts, while lighter strokes (white) are used to create a sense of lighting, especially on the outer and highlighted areas. The texture applied is an implied or simulated texture, visible in the surface impression of the hair, fabric, flowing clouds, and smooth skin. The use of dark and light color tones in several parts of the painting aims to evoke a sense of depth and texture.

The technique used in this painting is Scumbling, which involves using a dry brush with minimal thinner. The point of interest in this artwork is clearly visible as it features a single main subject: Neon, a sheep-headed human figure highlighted through contrasting light and color effects. This painting aims to portray harmony between Neon and Arabica Yellow Coffee as one of the local cultural products of

Garut Regency. Balance in the composition is achieved by placing the subject in the center and arranging supporting visual elements across the canvas to create equal visual weight. Therefore, the type of balance and composition used in this work is asymmetrical. Unity is created through the combination of carefully chosen subjects and the placement of complementary elements within a single canvas, while still considering overall balance. The proportions in this artwork such as the larger head compared to the hands, relatively short legs, and long hair indicate that the sheep-headed figure represents a young girl.

2.5.4 Interpretation

"Arabica Yellow Coffee" is a painting inspired by a unique type of Arabica coffee from Garut, distinguished by its yellow color. The painting depicts a young girl with horns, wearing a long green shirt and light brown-gray trousers. 1) The sheep-headed human subject can be interpreted from two perspectives: first, as a manifestation of the Garut community, which is closely tied to sheep; and second, as a representation of Garut children, particularly young ones, who are already capable of becoming shepherds. Sheep are also known for their strong physique and horns, which symbolize resilience and pride for the people of Garut. 2) The yellow coffee and its cup symbolize Arabica Yellow Coffee. A cup of coffee teaches us the value of presence in a moment. We are reminded to appreciate every detail wholeheartedly, without rushing or dwelling on the anxieties of the future or regrets of the past. 3) The waterfall represents strength and tranquility constantly flowing and unyielding showing that we must keep moving in life, despite the many changes we may face. 4) The sheep horn on the coffee cup symbolizes uniqueness and nobility, carrying a deep philosophical meaning in Sundanese culture, especially among the people of Garut. 5) The dominant green color in the subject symbolizes a closeness to nature and the environment; green represents growth, regeneration, and new life. Pink adds a sense of romance, sweetness, and femininity, while orange signifies optimism, adventure, capability, and sociability.

This artwork seeks to convey that Garut possesses a wealth of local cultural heritage, one of which is Arabica Yellow Coffee. Resilience, fertility, love, compassion, patience, perseverance, diligence, collaboration, and beauty are the extrinsic values expressed through the painting. The work aims to emphasize that Arabica Yellow Coffee holds significant potential to be introduced globally. To achieve this, it is crucial to present Garut's local cultural products to a broader audience. The success of this piece lies in the harmony between the sheep-headed human figure and Arabica Yellow Coffee as the source of inspiration within a surrealist painting style. The work also seeks to demonstrate how Arabica Yellow Coffee can symbolize presence and tranquility, while also carrying deep philosophical meaning within Sundanese culture. As such, this painting becomes a vivid representation of Garut's rich cultural identity and the global potential of its distinctive Arabica Yellow Coffee.

3. Conclusion

Through the visualization of Garut's local culture in the creation of painting artworks, the artist aims to actualize the connection between a child figure and the Garut sheep, along with other elements of local culture. The selection of the surrealist genre, using a sheep-headed human as the subject to represent Garut's cultural identity, serves to provide informative depictions to the broader public. This approach also seeks to invite both art appreciators and the general public to observe, feel, and understand the meaning behind every aspect of local life in Garut. The purpose of this study project is to convey cultural insights and the social conditions of Garut society through surrealist paintings featuring sheep-headed human figures, with the hope of enriching knowledge and awareness about the cultural richness of Garut Regency.

Declaration of Conflicting Interests

The author declares that there is no conflict of interest in the publication of this article.

Funding Information

None

Acknowledgement

The author extends sincere gratitude to all informants who participated in this research.

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