

# CREATING PERSONAL EXPRESSIONS IN EXPANDED DRAWING ARTWORKS THROUGH A SYNECTIC APPROACH

Mufi Mubaro, S.Sn.,M.Sn.<sup>1</sup> Mohamad Arifin, S.Sn.,M.Pd<sup>2</sup>

<sup>1</sup> Sekolah Tinggi Kesenian Wilwatikta Surabaya

<sup>1</sup> Email [mufimubaro@gmail.com](mailto:mufimubaro@gmail.com)

<sup>2</sup> Sekolah Tinggi Kesenian Wilwatikta Surabaya

<sup>2</sup> Email [alondo2503@gmail.com](mailto:alondo2503@gmail.com)

## ABSTRACT

DOI: <https://doi.org/10.20111/terob.v14i1.50>

\*Correspondensi: Mufi Mubaro, S.Sn.,M.Sn.<sup>1</sup> Mohamad Arifin, S.Sn.,M.Pd<sup>2</sup>

<sup>1</sup>Email: [mufimubaro@gmail.com](mailto:mufimubaro@gmail.com)

<sup>2</sup>Email : [alondo2503@gmail.com](mailto:alondo2503@gmail.com)

Received: 27-9-2023

Accepted: 26-10-2023

Published: 28-10-2023



Terob Journal is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/)

Copyright: © 2023 by the authors

*Expanded drawing is an investigation of the evolution of drawing techniques and media/materials that have given artists the freedom to experiment, venture outside of their comfort zones, and change their routines. Extended drawing offers difficult activity engagements by fusing media and techniques with imaginative concepts. It also expands and reframes traditional drawing disciplines and approaches to produce works with a vibrant, modern personality. To create works that allude to distinctive traits and processes, media and technique development is done while keeping a larger context in mind. New media or media that has been used frequently are both used in this process. With its ability to create a dynamic and imaginative arena, Drawing Expanded is full of exploration, responding to medium and drawing styles in accordance with the concept being created. Expanded drawing is a new definition that arises from redefining, based on the individual's choice of media and technique as well as the environment. American artist Robert Morris first used the word in 1946 to describe a three-dimensional approach outside galleries that highlighted the value of creative exploration and interaction with materials, media, techniques, locations, and ideas.*

**Keywords:** Expanded Drawing, Technique, Explorative.

## INTRODUCTION

In this context, drawing is the process of creating images with various methods and resources. Additionally, marks can be made on paper or other surfaces by sketching with tools like charcoal, pencil, pot load, or other drawing materials and applying scratches, incisions, or shading. An artist who can sketch by hand is known as a draftsman. In Indonesia, draftsmen are sometimes referred to as drawers, as they are an integral element of the artist's vocation. In architecture, draftsmen are also referred to as drafters, a term derived from the word drafting, which denotes the act of organizing, creating, or putting together. Therefore, creating intricate drawings or designs representing a shape or construction is the career of a drafter.

Simple drawing is the foundation of all good art; thus, it's sometimes called the "mother of art." Pictures are concrete evidence of the artist's intentions in all creative spheres. In general, pictures are used for three purposes. Firstly, a drawing is a note or sketch about an object or circumstance that the creator finds intriguing to illustrate. Sketches or annotations from drawings typically have fast-paced, glimpse-like lines and continue at the following step. Second, the picture

materializes and demonstrates that it is a finished, stand-alone piece of art. In this capacity, the image conveys the entirety of the artist's statement and, for the most part, doesn't need any additional steps. There are occasions when this function's handling of photos is coupled with further technological advancements. Third, pictures are a study tool for artistic endeavors like science, building, painting, and sculpture. The way that visuals influence this function also acts as an open door to new areas of knowledge. The painter and scholar Leonardo da Vinci was among those who contributed to the development of this knowledge (Diksi Rupa, Mikke Susanto, 2011: 109-110). Drawing has a very lengthy history that parallels the history of humanity. Drawings were made earlier (in prehistoric times) before humans learned about paintings and other works of art, and as early as 30,000–10,000 BC, before humans learned how to write, which they subsequently studied. Pictures have been discovered on the walls of caverns in France, Spain, and even South Sulawesi's Leang-Leang caves. It appeared at first to be more of a design piece that was painted, carved, or scratched onto the surface of simple instruments. The depictions of everyday life that the ancient Egyptians adorned the walls of their temples and tombs date back to approximately 3000 BC. The aesthetic of

these photos is straight and flat.

During the Middle Ages, 400s to the 1400s, the main purposes of art creation were religious instruction and God-glorification. Monastic prayer books and decorated Bibles are a combination of paintings and drawings. These elaborately ornamented manuscripts were penned on paper or, more recently, on calfskin, an animal's skin. Paper was initially expensive and hard to come by, having not been manufactured in Europe until the 1100s. Although they were similarly pricey, prepared animal skins like vellum (calf-skin) or parchment were occasionally used by artists for drawing. Renaissance: The era that gave rise to modern drawing in Europe started in Italy in the 1400s. The production of images also grew rapidly. This resulted from the ease with which paper could be acquired and the increased value placed on drawings. In every branch of the arts, drawing is regarded as the foundation. Drawing is the first skill that art students learn before progressing to painting, sculpture, or architecture. Drawing is a helpful technique for studying other objects and the natural world. Famous designers (masters of drawing) during this era were Leonardo Da Vinci and Michelangelo.

In the meantime, painters in

Northern Europe (Germany, France, the Netherlands) throughout the Renaissance gradually assimilated a variety of concepts and styles, the earliest of which were produced in Italy in the 1500s. German printer and draftsman Albrecht Dürer was among the first to visit Italy. Outstanding examples are Dürer's accurate studies of people, animals, landscapes, and plants, particularly those done in chalk and watercolor. In the same way, Hans Holbein's portrait, "The Younger of Switzerland," The straightforward realism of Holbein's black chalk paintings of English Court members is superb.

The 1600s were the height of Dutch creative achievement. The most well-known painter and scanner in Amsterdam was Rembrandt van Rijn. In addition, he is among the world's best draftsmen. He can capture form, movement, and emotion with just a few basic pen strokes. The Dutch painter was an expert at painting landscapes. Taking sketchbooks in hand, they would frequently venture into the countryside to generate completed drawings or studies for paintings that would be painted in the studio.

Many distinct styles were emerging side by side in the 1800s and 1900s. This century began with the creation of the first pencil. They are now a popular choice among artists for drawing tools. In this

style, Ingres, a French artist, created extremely detailed portrait drawings. Francisco Goya, a Spanish artist, is well-known for his emotive black-and-grey brush drawings. Edgar Degas pioneered the French realist movement at the end of the century. With great success, he experimented with various drawing mediums, such as oil on paper, pastels, and crayons. Since the Renaissance, academic instruction in drawing has dominated European art. Artists started to doubt the value of this training in the latter part of the 1800s. With the impressionists, the shift started. They don't use drafts as they paint directly onto the canvas. Art has been freed from the constraints of historical traditions since the early 1900s. Thus, drawing has also undergone definitional extension, which is why this decade has seen what is known as the "expansion of the art of drawing" (drawing enlarged). Every modern Western art trend, such as cubism, postmodernism, fauvism, and abstract expressionism by Jackson Pollock, Henri Matisse, and Robert Rauschenberg, is represented in the pictorial medium. Just as our ancestors felt compelled to draw on the walls of their caves ages ago, artists still use drawing as a means of self-expression. See

<http://senialgani.blogspot.com/2017/09/histori-menggambar-as-besar-seni.html>

for more information.

Drawing has evolved and grown (expanded) with the history of global civilization, just as in other creative forms. Every new fashion trend develops from its predecessor. This sketching style traverses multiple ages and culminates in the present contemporary era, following the evolution of painting. When we discuss drawing as an art form, we refer to the definition of drawing that has been broadened to encompass style, ideas, and creative thoughts in addition to components like idioms and chosen phrases. Drawings are considered fine art because they can be produced as fully realized, autonomous art pieces. Yet, it was also designed with other interests in mind. As previously said, the primary purpose of the first image is to serve as a draft for a piece of art in another medium. Still, it can also legitimately develop into a piece of art that expresses an individual's expression.

To support the caliber of the work, expression plays a crucial role in assessing the depth of intuition and narrative in a piece of art that is shown. The ability to communicate intents, thoughts, and feelings and bring ideas to life is the expression in question (Diksi Rupa, 2011: 116). It is not always easy to turn an expression into a piece of art; in this case, drawing is complicated to alter as intended. Experience

and theoretical understanding (methods) are often required to support this process.

## METHODOLOGY

The comprehension and theoretical underpinnings of numerous approaches that are related to this topic and the primary focus on the concerns raised are synectic methods (analogy and imagination), symbolic, and hermeneutic.

### 2. 1. Understanding of Creation Processes Through Imagination (Synectic) and Analogical Methods

As was previously mentioned, producing a work of art necessitates a method that can precisely and methodically outline each phase of the creation process. A method is a means of applying techniques from other scientific fields so that something done while making a piece of art may be rationally and scientifically explained, according to Sachari (2000: 223). Studies on fine art are divided into two categories: aesthetic studies and design processes. Heuristics (spontaneity and creativity), Semantics (metaphor or appropriateness), Synectics (analogy or fantasy), Semiotic (coding or marking), Symbolic (meaning or symbolizing), Holistic (universal and global), Thematic (approach to a particular theme), and Hermeneutics (interpretation or interpretation) are some of the

scientific/theoretical approaches used in aesthetic studies to explore ideas. Since aesthetic interests (conceptual awareness) are inextricably linked to the significance of methods used in the process of creating works of art, the approach taken by a method must be founded on its applicability to the goal of the creation of the work. Anthropomorphic and fantastical (synectic) expressions can produce works of art that evoke the more expansive universe. The extraterrestrial creature-themed artwork by H.R. Giger is one instance of a visual piece influenced by these two approaches that ultimately affect a wide range of creative endeavors. The ability of H.R. Giger's alien-themed artwork to conjure up fantasy and imagination at the same time allows it to serve as a form of expression, a trademark, and a source of inspiration for the film industry, in addition to making it stand out outside of the fine arts. The idiom was developed to create a movie with the title of the well-known 2004 picture *Alien vs. Predator* and the topic *Alien World*.

Visual diction clarifies the meaning of communication in addition to helping with analogy and imagination comprehension. The ability to communicate intents, thoughts, and feelings and bring ideas to life is the expression in question (Diksi Rupa, 2011:116). In painting, it is also frequently stated that one can

communicate emotions, expressions, symbols, diversity, and other subjective values using technical methods (B.S. Myers, *Understanding the Art*, Reinhart & Winston, New York, 1961). According to Soedarso. Sp. in Diksi Rupa (2010: 241), a creator needs personal experience to translate expression into an idea, which then accumulates into a concept of creation. This makes it more advantageous to implement the concept through a technique. production.

## 2. 2. Conceptual Underpinnings

Bormann (1985) states that the narrative paradigm that holds that humans are Homo Narrans is the foundation for developing his theory. Specifically, organisms communicate through stories or narratives that depict their social realities and experiences. According to Vasquez, the primary tenet of Homo Narrans is that humans exchange dreams, build group consciousness, and create social reality (Zeep, 2003; Venus, 2007). Along with internal elements like expressions used as embryos to characterize the work or personal trademarks (stamps/brands) that will later be authenticated (recognized/known by the public) in terms of economics, the method of creation chosen this time, which emphasizes the analogy and fantasy (synectic) approach, then becomes the theoretical basis as the

scientific basis for the process applied in the practice of creation. Consistent with Hawkins' idea, RM. Soedarsono's translation of his book *Creating Thought Dance* (2001: 207) also addresses visual world difficulties. Hawkins used his findings to discuss several topics about producing excellent paintings and dances. It usually involves three steps: a. exploration, b. improvisation, and c. forming. These stages are as follows:

### **a. Exploration**

This instance pertains to the initial stage of the creative process that depends on the ability to conceive, fantasize, imagine, respond to, and experience the object selected as the primary idiom in the work.

### **b. Improvisation**

The method is based on trial and error, or what is commonly referred to as experimentation, to generate ideas, use media, choose an idiom or object form, stylize, and employ other aesthetic forms to preserve the integrity of the experiments that have been conducted.

### **c. Forming**

After a series of exploratory trials followed by improvisation, a final execution or determination process is employed for embodiment alternatives, Hadi (2003: 24, 29, 40). After going through these three stages of the production process, a creative work full of great

craftsmanship, intricacy, intensity, and unity is created. Fantasy is imagination in which it is possible that the imagined image or fantasy will not come true at all, or that it will only be a difficult dream to realize. Imagination is also sometimes defined as the process of creating new pictures or visions that have never existed. Edward Abbot (2004) felt compelled to distinguish between creative and intellectual brilliance due to the intriguing aspects of fantasy and imagination. It is thought that these two types of geniuses are significant in life. While imaginative geniuses typically employ no patterns or very few patterns but rely only on their ingenuity, intellectual geniuses typically solve issues using precise, pre-patterned techniques. Lloyd Alexander, nevertheless, claims (in Jacobs, 2000). Not only may fantasy transport us into a far larger world of dreams and adventures, but it also has the power to distribute enjoyment (to sheer the delight) through the activity of 'pretending to be' through delicacies that intrigue and astonish. more horrible and an unprecedented occurrence.

For the construction of imaginative or fantastical works, sound logic—that is, an actual visual image that is in the right proportion and shape to support the fantasy conditions—must coexist with good fantasy, according to Steirig (in

Handayani, 2005:31). Furthermore, Steiwig (1980) asserts that the necessity to ground a fantasy text (work) in reality increases with its fantastical nature.

By giving artists the time and space to explore and stray from their typical practice, Drawing Expanded encourages them to engage in activities that challenge, combine, reinterpret, and expand traditional drawing disciplines and approaches within and outside the studio. The process of investigating performance using forms, idioms, and media to create interactive places in diverse imagined spaces is known as drawing expanded. Redefining means coming up with something new, personal, and tailored to their selected situation. Numerous drawings in the exhibition and those included here are exploratory in nature, highlighting the value of artistic exploration and interaction with materials and media, procedures, settings, and concepts.

<https://www.modernartprojects.org/project/drawing-in-the-expanded-field>

## RESULTS AND DISCUSSIONS

### Classification of Drawing

Here are a few illustrations that were chosen for this research's analysis to establish classification:

#### a. Expanded Drawing (non-expressive)

The following drawings can be

classified as enlarged drawing works of art due to modifications, including the addition of new media.

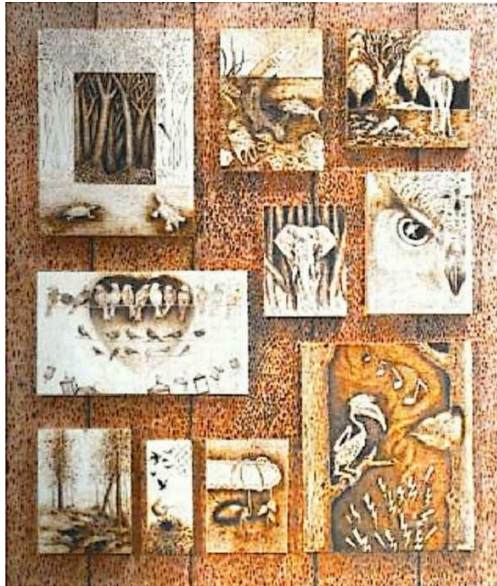


Figure 1

Asnawi "*Masih Ada Harapan*" solder drawing on plywood (wood burning) 100 cm x 120 cm, 2020 Source: Gandeng Renteng Exhibition Catalog #10 2020

Since the methods and processes used to create Asnawi's works have evolved from the characteristics of traditional drawing works, his work can be categorized as an enlarged drawing work of art. This piece titled "*Dialog dengan Tuhan*" falls under the category of enlarged drawing painting because it demonstrates how installation art may be created by combining contemporary objects with non-conventional mediums.



Figure 2

Alfian Hidayat-Dimas Ramadan Setiawan "*Dialog dengan Tuhan*" mix media, 60 cm x 89 cm, 2020 Source: Gandeng Renteng Exhibition Catalog #10 2020



Figure 3

Edelweiss line "Untitled" 60 cm x 45 cm, ballpoint pen on cement and cast paper, 2020

Source: Gandeng Renteng Exhibition Catalog #10 2020

The shading of a ballpoint pen on cement paper affixed to a cast cement surface in Edelweiss Line's artwork is also



unique; it appears as though the artist intended to demonstrate the versatility (expansion) of drawing-based art pieces in many mediums.

#### a. Expanded Drawing (Expression)

The works that are elaborated upon but have a unique quality in their portrayal are displayed below: The use of drawing techniques to create painted works of art is a recurring theme in Mufi Mubaroh's work. This is evident in the "Precious Life" piece, which employs drawing media but stands out for its specific details and size (canvas). The existence of a Mufi Mubaroh indicates that, in contrast to the usual practice of creating art on small paper mediums, his drawings have been expanded through the use of large sizes, or what is commonly referred to as zoom size/bigger size, such as 150 cm x 150 cm, 200 cm x 200 cm, or 200 cm x 300 cm using canvas.



Figure 4

Mufi Mubaroh "Precious Life", 150 cm

x 200 cm, Acrylic, oil, and Graphite on Canvas. 2022 Source: Private Documentation 2021

Next, look at the artwork of Manebu Ikeda, a working artist born in 1973 in Japan. He holds a Master of Art (MA) degree from the Tokyo National University of Fine Art and Music and a BA in Design. Ikeda resides and works in Tokyo; his drawings are exact and constantly evolving. Ikeda primarily used acrylic paint and ink on huge paper affixed to a board. Interesting features of Ikeda's work include his depiction of small, intricate items on sizable sheets of paper, his use of themes related to life in huge cities, history, glory, and failure, and Tokyo's and Japan's natural surroundings. Check out the picture below.



Figure 5

Ikeda Manabu "History of Rise and Fall" Pen, Acrylic ink on paper, mounted on board 200 cm x 200 cm, 2006 Source: Ikeda Manabu Exhibition Catalogue, 2009.

a. Expressive Drawings (non-expanded)

I also include examples of non-expanding drawing works that retain their authors' qualities in addition to analyzing enlarged drawing works, both expressive and non-expressive. The drawing works of Ari Wuryanto, a young artist from Karanganyar who graduated from the Indonesian Art Institute (ISI) Surakarta, are displayed here. 1990 saw Central Javans residing and working in Surakarta. In pen and paper, Ari Wuryanto mostly explores subjects related to the current generation's life amid the millennial age's aspirations. In most of her works, Ari plays with objects that have surreal imagery and fantasy or imaginative content; occasionally, the objects are derived from icons that are popular among today's youth.



Figure 6

Ari Wuryanto "The Dreamer" 20 cm x 30 cm, ballpoint pen on paper, 2016 Source: Catalog of the 2016 Visma Gallery Ballpoint Fine Arts "*regh uregh*" Joint Exhibition Catalog

## CONCLUSION

The evolution of society is inextricably linked to art. Art has a significant role in the advancement of culture. As to Umar Kayam's perspective, culture is sustained by society; therefore, art bears the responsibility of generating new culture and offering avenues for its movement, upkeep, transmission, development, and eventual creation again (Umar Kayam, 1981: 39). An artist and his creations are thus intimately linked to society's norms and culture, both locally and personally.

This evolution can also be seen in the use of drawing techniques in the modern and contemporary era. These techniques were originally derived from classical techniques and have since expanded in terms of medium and constantly evolving methods and ways of thinking about how to work. Drawings are more fascinating to examine, explore, and their evolution doesn't lag behind other artistic creations thanks to these techniques and concepts.

The broadened drawing mindset has given artists the freedom to experiment and break away from their routines, taking on

increasingly difficult tasks and combining, reinterpreting, and expanding traditional drawing disciplines and approaches both inside and outside of physical spaces. Customary drawing, printmaking, three-dimensional design, ceramics, still and moving images, environmental and performative works, interdisciplinary and multidisciplinary modes of practice, location exploration, response to location, and creation of interactive spaces in a range of contexts are just a few of the artist's varied approaches.

## REFERENCES

Abbot, Edward. 2004. Poepav

[https://www.researchgate.net/publication/330709055\\_KARYA\\_SENI\\_INDONESIA\\_SEBAGAI\\_OBJEK\\_PERLINDUNGAN\\_HAK\\_CIPTA\\_JANGKAUAN\\_DAN\\_PERMASALAHAN/fulltext/5c505f5f299bf12be3eb889c/KARYA-SENI-INDONESIA-SEBAGAI-OBJEK-PERLINDUNGAN-HAK-CIPTA-JANGKAUAN-DAN-PERMASALAHAN.pdf](https://www.researchgate.net/publication/330709055_KARYA_SENI_INDONESIA_SEBAGAI_OBJEK_PERLINDUNGAN_HAK_CIPTA_JANGKAUAN_DAN_PERMASALAHAN/fulltext/5c505f5f299bf12be3eb889c/KARYA-SENI-INDONESIA-SEBAGAI-OBJEK-PERLINDUNGAN-HAK-CIPTA-JANGKAUAN-DAN-PERMASALAHAN.pdf)

Becker. Howard S. (1982) dalam bukunya "Dunia Seni" Chicago, Illinois-Amerika

Bormann, EG. (1985) Journal of communication, convergence theory of shared fantasies

B.S. Myers, (1961). *Understanding The Art*, Reinhart & Winston, New York

Dkk, Hassan (1981) Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan Jakarta.

Handayani, T.S. 2005. Fantasy in Joanne Kathleen Rowling's Harry Potter and the Sorcerer's Stone. Yogyakarta: English Language and Literature Department, Yogyakarta State University.

Jacobs, James and Tunnel, Michael. 2000. Children's Literature Briefly. New Jersey. Prentice Hall

Mitchell, Diana. 2003. *Children's Literature: An Invitation to the world*. New York: AB Publishing

Purbani, Widyastuti. (2007). Jurnal Imaji. Vol.15, No. 1. Februari, Yogyakarta

Read, Herbert. (2000). *The Meaning of Art*, dalam Soedarso SP. Yogyakarta : Duta Wacana University Press, Yogyakarta

Sachari, Agus. (2000). *Sejarah Perkembangan Desain dan Dunia Kesenirupaan*, Institut Teknologi Bandung

Stewig, John. 1980. *Children's Literature*. Chicago. Rand McNally Publishing Company

Susanto, Mikke. (2010). *Diksi Rupa; Kumpulan Istilah Seni Rupa*, Kanisius, Yogyakarta.

Tedjoworo, Hadrianus. (2001). *Fenomenologi imaji dalam seni* Universitas Parahyangan; Bandung.

Vasques. GM. 2009 A Homo Narrans Paradigm for Public Relations; Combining Bormann's Symbolic Convergence Theory and Grunig's Situational Theory of Publics, Journal of Public Relations Research.

## Webtografi :

<https://www.babla.co.id/bahasa-inggris-bahasa-indonesia/expand>

<https://kbbi.web.id/fantasi>

[kbbi.kemdikbud.go.id](http://kbbi.kemdikbud.go.id)

<http://senialgani.blogspot.com/2017/09/sejarah-menggambar-sebagai-bentuk-seni.html>

<https://www.modernartprojects.org/project/drawing-in-the-expanded-field>