

Development of Drawing Art Through The Expanded Technique

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ABSTRACT

Painting, as a fine art discipline, typically involves the conversion of human experiences, both internal and external, into a two-dimensional material, such as paper or canvas. Paintings are distinguished by their emotion, necessitating effective conveyance. The production of quality paintings necessitates a foundation of knowledge and proficiency in techniques. Supporting components encompass a fundamental comprehension of visual elements and principles, as well as a diligent observation of worldwide occurrences to remain informed about contemporary issues and advancements in painting. The fundamental skills in painting encompass applying color using brush strokes, followed by the process of generating repetitive lines, known as shading techniques. Shading techniques are fundamental methods in the creation of drawing art.

The current period offers boundless opportunities for elaboration and collaboration, encompassing a range of creation processes and the research of mediums, from traditional to expanded forms. The liberty to utilize diverse mediums influences the evolution of painting with shading techniques, transitioning from traditional drawing to expanded drawing, which encompasses art that transcends conventional materials like paper or canvas.

Keywords: painting, technique, drawing and image art expanded

INTRODUCTION

Art serves as a medium for expression. The definition of artwork indicates that it serves not only aesthetic purposes but, more significantly, as a medium of expression. It transforms feelings and experiences into a language of artistic and ideological communication, utilizing lines and colors to convey emotions, movement, illusions, and representations of an individual's subjective state. The subsequent references are to representations on a two-dimensional plane characterized by a blend of hues imbued with significance (Pringgodigdo, General Encyclopedia, Kanisius, Yogyakarta, 1977).

The manifestation of artistic experience is represented on a two-dimensional surface through the use of lines and colors (Sp, 1990). Painting is the application of pigments or liquid colors onto a flat surface (canvas, panel, wall, paper) to create an impression or illusion of space, movement, texture, and form, as well as the tension generated by the interplay of these elements. It is evident that these technical methods can convey emotions, expressions,

symbols, diversity, and other subjective values (B.S. Myers, Understanding the Art, Reinhart & Winston, New York, 1961) (Susanto, 2011).

Herbert Read, in Soedarso Sp, asserted that the term 'expression' possesses a highly dualistic connotation. Expression denotes direct emotional responses; nonetheless, forms attained by rigorous regulations also constitute a means of expression. While the form can be examined through intellectual criteria such as size, balance, rhythm, and harmony, it is fundamentally intuitive; emotion plays a definitive and directed role. Defining art as the will to form (the will to create form) does not imply that it is merely an intellectual endeavor, but rather that it is fundamentally instinctual. Mikke Susanto's Diksi Rupa asserts that expressiveness embodies intention, the conceptualization of emotion, and the capacity for thoughts to be manifested in tangible form. Artistic expression seeks to gratify either the creator or the audience that appreciates artistic works. A deeper comprehension of expression is regarded as a reflection of the soul, derived from an individual's emotional experiences

through social interactions, the connections between individuals, and the relationship between humans and their natural environment.

The production of artistic concepts is contingent not only upon personal experience but also on the efficacy of expression, necessitating the support of imagery associated with emotions or sentiments (psychology). The image under consideration represents a singular component in an immediate synthesis, with each consciousness encompassing one or more images; thus, inquiries regarding the function of imagery in cognitive processes seek to ascertain its position within the array of entities that shape contemporary consciousness (Fanon et al., 2000). This is also connected to imagination, as stated by Dagobert D. Rune in the "Dictionary of Philosophy" (Susanto, 2011). Imagination is the cognitive ability to conceive or fabricate mental representations of events derived from thoughts and experiences. Imagination is intricately connected to the creative process, serving to amalgamate diverse sensory input into a cohesive and full representation.

The freedom of imagination is typically employed by designers to enhance the character of the shown artwork. Observing a displayed painting possesses numerous captivating attributes for connoisseurs. One of these is the artist's imagination, which produces a comprehensive work of art, or one of "significant value." The English term "imagination" signifies "imagination." Latin imagination, imaginary ("the process of envisioning or creating such impressions or concepts"). Imagination is defined as the capacity to generate sensations and reconfigure them into novel combinations distinct from actual happenings in reality. The process of rejuvenating perceptions as images, altering them, and organizing them into novel patterns or units. The capacity to idealize or objectify experiences. The process of formulating ideas (concepts, images, models, or styles) that elucidate the phenomena they represent (Agus Sukanto in the Over Feel Painting Exhibition Catalog 2017). Imagination significantly differs from memory. Indeed, all innovative thought inherently necessitates the assistance of imagination, which allows for the exploration of ideas with liberty.

Baudrillard asserts in his 1983 work, *Simulation*: "When the real is no longer what it used to be, nostalgia assumes its full meaning."

The necessity for expression and creativity through artistic mediums, particularly painting, from traditional to contemporary styles, has significantly impacted the ways of thinking and behaviours of artists in the creation of contemporary Indonesian painting today. A plethora of new innovations has arisen, bolstered by freedom of speech, with little constraints on the notion or medium employed. This has also impacted the evolution of painting styles, one of which is shade. This technique, once employed for drawing, has transformed into a distinct method recognized as drawing painting. In summary, drawing painting is an artistic endeavour that mostly employs shade as its approach. In the English context, drawing refers to the process of creating images through various approaches and instruments. It can also produce distinct imprints on the surface of paper and other materials by scratches, incisions, or shading with drawing implements such as charcoal, paintbrush, and pencil. A

draftsman, usually referred to as a draughtsman, is an artist proficient in manual drawing. In Indonesian art, draftsmen are commonly referred to as drawers, and they constitute a segment of the artistic profession. In architecture, draftsmen are referred to as drafters, a term derived from "drafting," which signifies the act of arranging, planning, or assembling. A draftsman is accountable for the planning, designing, and detailing of a structure or shape through comprehensive drawings or blueprints. Drawing, in its most fundamental form, constitutes the basis of all artistic expression and is frequently termed the "mother of art." Drawings function as concrete evidence that illustrate the artist's intentions throughout all facets of their work. Drawings often fulfill three functions: firstly, they act as notations or sketches of specific objects or scenarios considered noteworthy for representation. Notations or drawings, resulting from drawing, often comprise lines, offering a concise overview and are executed rapidly, subsequently leading to more elaboration. Secondly, the drawing manifests as a comprehensive, independent work of art. This

photograph fully conveys the artist's statement, necessitating few additional procedures. This function frequently integrates the processing of photos with other technological advancements. Third, images function as a foundational medium for succeeding endeavors, including painting, sculpture, architecture, and science. The impact of images in this capacity also broadens the scope of knowledge. Leonardo da Vinci, an artist and intellectual, was a prominent contributor to this scientific field (Susanto, 2011).

The history of drawing is extensive, paralleling the history of humanity. Drawing was utilized prior to the advent of writing, which humans subsequently developed. Drawing emerged in prehistoric periods, prior to the advent of painting and other artistic endeavors. The earliest drawings date from 30,000 to 10,000 BC. Artistic depictions have been discovered on cave walls in France, Spain, and the Leang-Leang cave in South Sulawesi. In their nascent stages, they resembled designs, etched, incised, or painted on the surfaces of rudimentary implements. The ancient Egyptians, commencing circa 3000

BC, adorned the walls of their temples and tombs with depictions of quotidian life. The drawings were two-dimensional and linear. Documents inscribed on papyrus, an ancient form of paper, had illustrations created with pen and ink. Almost all extant artifacts exhibit the artistic skills of the ancient Greeks, including embellished clay vases. These artworks exemplify the Greeks' proficiency in rendering elegant figures and intricate lines. During the Middle Ages, approximately from the 400s to the 1400s, art was predominantly created to exalt God and convey religious teachings. Illustrations in Bibles and prayer books created by monks feature a combination of paintings and drawings. These elaborately adorned books were inscribed on vellum (calfskin) or, subsequently, on paper. Items crafted for royalty featured small paintings adorned with gold. Artworks intended for less affluent folks were adorned with pen and ink illustrations. The planar, linear shapes frequently mirrored the ornamental designs produced by metal artisans. During the Middle Ages, drawings were utilized in the preparatory phases of artwork, although few have

endured. Paper was not introduced in Europe until the 1100s, and initially, it was costly and challenging to get. Artists occasionally utilized prepared vellum, including parchment or calfskin, but these materials were costly. For millennia, painters created their fundamental preparatory drawings on tablets composed of slate, wood, or wax. The tablets were either disposed of or repurposed. Certain painters executed their preparatory sketches directly on the panel or wall designated for painting. This was incorporated during the last phases of painting. Illustrations fulfilled another significant role during the Middle Ages. They assisted artists in maintaining a catalog of commonly utilized images. Model books contained pen and ink illustrations of human figures, clothes, flora, fauna, and several other subjects. Artists subsequently replicated these sketches instead of working directly from real subjects or nature.

Drawing is regarded as essential for all artistic disciplines. Art students initially receive instruction in drawing prior to on to painting, sculpture, or architecture. Drawing serves as a method for examining

nature and various objects. Artists meticulously examined the anatomical structure of the human body for the first time and commenced sketching from naked models. Representations of the human form grew progressively more lifelike. Similar to other artistic mediums, drawing has evolved and diversified throughout the history of global civilization. Each new style evolved from its predecessor. The growth of drawing styles corresponds with the progression of painting and encompasses multiple eras, culminating in the contemporary period. Discussing drawing as an art form involves a broadened interpretation that includes style, innovative ideas and thoughts, along with additional components such as selected expression and idiom.

METHODOLOGY

To produce the work that the creator wants to exhibit, a process is required. This guarantees that the work is fully expressed and that the expression is clearly seen and free of any significant or visual bias. In a variety of artistic disciplines, the enlarged Drawing Method is a creative process that uses an enlarged medium to enhance conceptions, ideas, and

visual transformation. The word "expanded" usually describes the extent of growth or extension of the medium, concepts, and ideas in visual art when it comes to drawing. These consist of:

1. Space and Dimension: A pictorial work can be expanded in terms of its use of space, both in the physical size of the work (such as a large mural) and in how the pictorial elements interact within it.
2. Detail and Complexity: "Expanded" can also mean adding new details, layers, or elements to an existing work, thereby creating additional depth or meaning.
3. Context and Interpretation: A pictorial work can be expanded by adding social, cultural, or historical context, which provides a new dimension to the work's interpretation.
4. Interaction and Participation: In some cases, "expanded" refers to the viewer's involvement or participation in the artwork, such as an installation that invites the audience to interact.

All things considered, the idea of "expanded" in the picture represents a more comprehensive and

multifaceted approach to art, promoting a deeper comprehension and experience. Since the data observed in the creation process can be linked to the expansion of the techniques and media used, the choice of idioms and forms in the work, as well as the development of techniques or the expansion of the use of media that were previously conventional on paper but can be applied to other media that are not commonly used in general, led to the decision to use the creation method with an expanded approach. The goal is to create a fresh piece of art that is full of innovative values, has aesthetic, and artistic qualities.

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

B.S. Myers, *Understanding the Art*, Reinhart & Winston, New York, 1961. Soedarso. Sp., in *Diksi Rupa* (2010: 241) said that the process of transforming expression, then a creator must have personal experience which then becomes an idea/concept and then accumulated in a creative concept, which then to realize it will be more helpful if through a creative method.

Theoretical Foundation

"The World of Art" by Howard Becker (1982) stated that artists and creators are not able to function independently in their area. This indicates that they need additional components or frameworks to sustain their existence and inventiveness. These components are auxiliary to the creative process. The creative method is one of these elements; in this instance, it is highlighted through an enlarged approach, which serves as the theoretical foundation for the scientific method applied to creative practice. This comprises internal components like expression, which functions as the work's nascent quality, or a personal hallmark or benchmark (a stamp or brand in commercial terms) that the whole public would subsequently validate. By choosing a few hypotheses that are obviously connected to the foundation, theory, technique, or mechanism of creation, the researcher tried to provide a straightforward explanation of the mechanism in relation to the study's goals. In graphic works, the "expanded" process usually consists of multiple steps to develop ideas and concepts

more thoroughly. The general steps to take are as follows:

1. Research and observation:
 - Gathering data and sources related to the topic under investigation.
 - Taking note of the thing or concept being portrayed.
2. Ideation and Brainstorming:
 - Producing a range of initial concepts and ideas.
 - Achieving rich diversity, all thoughts should be recorded without bias.
3. First Sketching:
 - Making preliminary drawings to investigate visual components and composition.
 - Figuring out what should be included in the task.
4. Detail Development:
 - Adding layers of color, textures, and details to the drawing to make it larger.
 - Observing the connections and interactions between visual components.
5. Integration of other Media:
 - Attempting to produce more intricate works by combining other media, such as collage, drawing, and 3D items.

- Examining the application of technology, whether installations or digital media.
6. Testing and Revision:
 - Obtaining input by testing the work with colleagues or an audience.
 - Making changes in light of the input obtained.
 7. Completing the Work:
 - Putting the finishing touches on the work.
 - Getting the piece ready for display or presentation.
 8. Documentation and Reflection:
 - Examining the end product and the creative process.
 - Recording the work and its creation for future reference or display.

While the enlarged understanding of drawing refers to the idea of examining one discipline (drawing) from the viewpoint of another, it also refers to the broader area of drawing work. With the hope that everyone can relate to drawing as a potent means to interact with, comprehend, document, and reframe the world through drawing, drawing has been widely reinterpreted as a universal human activity with

intrinsic value that doesn't require a finished product. In addition to providing a comprehensive explanation of what drawing is, Drawing Expanded aims to inspire viewers to reevaluate drawing in a way that is individually meaningful and free from preconceived notions, criticisms, and socially acceptable standards.

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

The phrase "expanded drawing," introduced by Margaret Roberts and taken from Rosalind Krauss's 1979 essay "Sculpture in the Expanded Field," was used to describe works of art that straddle the boundaries between traditional drawing and other fields and techniques. It particularly discusses how a piece of art employs traditional drawing's representational components within the context of the time and place where its material forms are found. The representation of continuity between represented space (idiom) and actual space (reality) is another aspect of expanded drawing. Additionally, the unfixed material implies an openness to the temporal and physical world. (Australia's National Art School, Sydney)

<https://drawing.nas.edu.au/expanded-drawing-talk/>

Expanded Drawing Painting Artwork

One of the famous artists with the expanded method is Robert Rauschenberg 1925-2008 who comes from Texas, United States.



Figure 1. Self-portrait with Robert Rauschenberg's work in the background (Source: Robert Rauschenberg: The Artist's Life)

In essence, art and societal growth are inextricably linked. A vital component of cultural advancement itself is art. Umar Kayam contends that as society is in charge of sustaining culture, art is also in charge of producing, facilitating mobility, preserving, passing down, and evolving, ultimately leading to

the creation of new cultures (Kayam, 1981). Therefore, in the process of producing artistic creations, an artist and their work are intimately related to both individual and collective growth.



Figure 2. Solo Exhibition Catalogue by Ikeda Manabu, Tokyo 2009 Source: Emittan Contemporary Art Gallery, 2015



Figure 3. Mufi Mubaroah "The House of Dreams" Pencil, charcoal, watercolor on canvas, 50 cm x 80 cm, 2024 (Source: Exhibition Catalog of the "Longing for Peace on Earth" Art Exhibition - Central Java Cultural Park 2024).

CONCLUSION

This theory indicates that the phenomena of the evolution of (expanded) drawing art pertains primarily to the diversification of media, functions, and materials, along with the emergence of modern idioms. The media, techniques, or procedures correspond with the aspirations of the modern age, which emphasizes aesthetic and artistic discovery in artwork creation. These approaches and ideas render drawing progressively intriguing to examine, and its evolution parallels that of

other art forms. Artwork Expanded drawing is a practice that encompasses demanding tasks, integrating, recontextualizing, and broadening traditional drawing techniques and approaches, both within and beyond spatial parameters. The notion of enlarged drawing enables paintings to be replete with captivating creativity. The freedom of media is essential for converting ideas into concrete, aesthetically pleasing shapes.

A concluding short section should be included. As well as conclude an inquiry response it might also summarize the main points of the paper.

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