

Research article

The Efforts of Modern Painters to Avoid Monotony and Repetitiveness in Their Personal Style Artworks

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ORCIDTriyono Widodo: <https://orcid.org/0000-0001-6621-2792>**Abstract.**

In modern art painting, a personal style is required to represent the artists through their artworks. To have distinctive artworks, there must be a consistent repetition in the specific aspects of the different paintings by the same artist. Yet at a certain point, this repetition can result in a monotonous and predictable artwork. This paper intended to discover what efforts artists make to avoid monotony and repetitiveness in their artworks. In this paper we looked at the efforts of three modern artists: Popo Iskandar, Ahmad Sadali, and Fadjar Sidik. It was found that even when there is a consistent repetition between artworks, these artists continue to experiment with the visual elements of their art so that the artworks will vary from each other. The visual elements varied in the painting were: (1) object, including type, amount, color, and background; and (2) object composition, including setting, direction, and attitude.

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1. Introduction

Modern art painting has extricated itself from the standards in both function and media used in traditional art painting, according to Kusnadi (1990)[1]. For modern artists, they are expected to have their own personal style in their artworks, because an artist is not only requiring to have painting technique but also expected to compose a distinctive artwork and have a unique personal character that is distinct to other artworks, Fadjar Sidik's opinion (1978)[2]. By having their own personal style, artists will be recognized in public through their distinctive artworks. To have distinctive artworks, there must be a consistent repetition which is working on the steady and bold artwork more than once on certain visual elements of painting, it can be the line, shape, space, form, color, and composition from one artwork to another artwork. At certain points, if the repetition of visual elements of painting from one to other paintings is not taken creatively, there might be a monotonous and stereotype. Therefore, this paper highlights on studying

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what efforts and how do modern artists who are considered to have a personal style in their painting in the process of their work in avoiding monotonous stereotypes. However, fine art/modern art will be discussed first.

2. Modern Art

To provide direction in this paper, the definition of modern art will be put forward because painting is a part of fine art. The word modern generally means latest. Attitudes, ways of thinking, and acting is corresponding to the demands of the era, according to The Great Dictionary of the Indonesian Language (2021)[3]. As stated by Read in Sudarso Sp. (1971)[1] that, the concept of modern art, in general, is based on the values of creativity and personality. In modern art, creativity is an important case because creativity develops the qualities of originality and personality. These things will later distinguish between modern art and traditional art. Kusnadi (1990) argues that the concept of traditional art is the art that serves society as a whole, where artists basically work collectively and anonymously in their dedication to society. According to the definition, in traditional art, individual artists do not have a place to express their distinctive personalities, because the artworks are intended for public interests collectively. While modern art provides space for artists to present themselves as unique and individual, therefore artists compete to have their individual uniqueness in their artworks.

Based on the arguments, in modern art including modern art painting, the artists are no longer apply the traditional and collective things, whether in the way how to use the tools and materials, define the function of the work, establish the style, or in deciding the theme and selecting the work object, however, it focuses more on personal potential development, both in terms of talent and artistic creativity. Therefore, modern painters are expected to present paintings that reflect their mastery of media and painting techniques, as well as the way they express their unique and individual artistic concepts, so that their paintings have an individual pattern or style.

2.1. Definition of Style in Painting

Rathus (2013[4] stated that artists, throughout history, have described the common themes, however, their artworks differ not only in the social and cultural context but also in the style of their distinctive and personal artworks. Sudarso Sp (1988)[5] argues that in fine art, style/pattern/model is associated with the physical aspects of the artwork.

For example, in decorative painting, decorative refers to and is more inclined to physical aspects such as painting style/pattern, a painting which in the making process is visually emphasized in aesthetic case so that the object pattern impressed as decor.

2.2. Definition of Personal Style in Modern Art Painting

Generally, style in art and design means the distinctive way of express or artistic mode in art and design, Rathus (2013)[4] has stated accordingly. Therefore, personal style in modern art painting means a unique characteristic owned by the artists in their artworks that is distinct from other artist's artworks. For example, there are two painters whose paintings are both realist/naturalist style, even though the two painters portray the same themes and objects, for example, portraits of human figures, the paintings of the two painters are not the same. They are different because each painter has distinct ways or habits according to their personality in portraying the object. For example, the maestro of Indonesian realist/naturalist painters, Basoeki Abdullah and Dullah. Both of them have a personal style in their paintings, and both are court painters during the reign of Soekarno, the first president of Indonesia. Even though the two painters both painted the same object, such as a portrait of a woman, there are certainly physical/visual differences between the painting by Basoeki Abdullah and the painting by Dullah. The differences are caused by the different personalities of the two painters.

3. The Cause of Stereotype and Monotonous indication in Personal Style Modern Art Paintings

As already stated that, personal style in painting appeared because of their consistent repetition. Consistent repetition is the appearance of physical/visual elements in a particular painting, it can be seen from the element of media and techniques used, the way they create a line, shape, form, space, color, texture, how to compose the paintings objects, also how to pack/frame them repeatedly from one to other. From these explanations, the indicators to see the consistent repetition are as follows: (1) choose the type of art media, (2) how to use the painting media, (3) applying the physical elements of painting, (4) choose a theme and how to portray the object of the painting, (5) Displays the frame type of the painting.

From the explanation about the consistency in the painting above, one of the ways to identify a painter's personal style can be seen through the consistent appearance (repetition) of those indicators in their artworks, Triyono (2012)[6].

However, there are occasionally at specific points the repetition can lead to stereotype and monotonous. Therefore, continuous creative efforts are required from the artist by exploring and experimenting so that the variation will appear in their one and other artworks, without having to leave the distinctive side. In this case, variation is the slight change as a distraction in the physical elements of one painting to another painting. Despite when it is seen as a whole, they are still in the same characteristic.

The following are stated the cause of stereotypes and monotonous indications in modern art paintings with personal style. However, the definition of stereotype and monotonous in the modern art context is discussing first.

3.1. Definition of Stereotype and Monotonous in Modern Art Painting

In general, stereotype means fixed shape; cliché, overused expression, imitation; the result of imitating. Monotonous means repeated, always the same tone (sound, type); always the same as before; all the same, no variety, according to The Great Dictionary of the Indonesian Language (2008). Therefore, the stereotype and monotonous personal style of modern art painting in this article refer to the modern painter artworks, which between one and other artworks tends to have the same elements, there is no or lack of variation, for example, is in the following elements: shape, amount, color, object composition. For example, there are several artworks by a modern painter, with the excuse to have a personal style in their artworks, he always painted one object. For example, a horse from one and other paintings, the object tends to be painted the same, whether it is the amount, position/attitude, coloring, background, or composition. Therefore, this personal style of modern painting with the horse as the object is inclined to stereotype and monotonous.

3.2. Some Causes of Stereotype and Monotonous Indication in Personal Style Modern Art Painting

Based on the earlier description about the definition of stereotype and monotonous in modern art painting, here are presented some causes of stereotype and monotonous in modern painters artworks. The aspects that caused the stereotype and monotonous in modern painters' artwork have to do with their efforts to maintain their personal style by consistently repeating the same painting style without any variation because of no longer exploring and experimenting the aspects that support their personal style of

painting. Aspects that support personal style in the painting are as follows: (1) Objects, including a. type, b. amount, c. color, d. backgrounds; (2) The composition of the object, including a. location, b. directions, c. attitude/poses. If the painters consistently repeating these two aspects, which are the object and the composition of the object in one artwork to another and no variations are made, then their paintings can lead to stereotype and monotonous indications.

Object: what is meant by an object, in this case, is the manifestation of what is being portrayed, such as humans, animals, plants, and other natural objects.

(1) Objects include:

1. Type, consisting of the main object and non-main object. The main object is an object that looked dominant which has characteristics, special properties, such as color, size, and look in comparison with other objects.
2. Color, is a pattern of appearance (hue) such as: green, blue on main objects and non-main objects.
3. Background, is the basic colors that are around/behind the object.

(2) The composition of the object include:

1. Location, is the place where the object is placed, both the main object and non-main object
2. Direction, is the impression of destination, such as up, down for the main object.
3. Attitude/position, is the impression of how to stand, such as upright, bent on the main object, especially for paintings that display object figures like humans and animals.

4. Result and Discussion ngs

4.1. Exploration and Experimentation so that there are variations to avoid the indication of stereotype and monotonous

In general, exploration means exploring and investigating, and experimentation means a systematic and planned experiment (to prove the truth of a theory, etc.), according to The Great Dictionary of the Indonesian Language (2008). In the context of the making process in modern painting, especially in this paper, the definition of exploration and experimentation are the artist's efforts to explore, investigate, and experiment with the

use of tools and materials (painting medium); the search for ways to reveal objects and the composition of physical elements/painting objects to obtain more varied possibilities (there are changes, interludes). These are done by the artists to make their artworks vary between one and other artworks. For example, from the aspect of shape, color, size, direction, which all are helping to support the concept of ideas and a sense of creative art, as has been stated that creativity is a requirement in modern art, including modern painting.

Here are some figures of modern painters in Indonesia who are famous for having their personal style in their artworks, to know whether their works tend to stereotype and monotonous or not, and what are their efforts to avoid the monotonousness and stereotype. They are: (1) Popo Iskandar, (2) Ahmad Sadali, (3) Fadjar Sidik.

a. Popo Iskandar

Popo Iskandar is one of the leading painters in Indonesia who is loyal to his fate of working to produce paintings. He was awarded the Indonesian Anugerah Seni award in 1980.

b. Ahmad Sadali

Ahmad Sadali is a famous painter widely well-known for his reputation on national, regional, and Islamic world levels. In the history of Indonesian modern art, Ahmad Sadali is known as the Father of Abstract Painting and one of the pioneers of Islamic art. The combination of artists, academics, and activists of the Islamic movement is a unique phenomenon in the world of modern art which is based on the principle of art autonomy and the separation of art from other fields of life such as politics, morality, and religion. Fadjar Sidik

For more than 40 years, he has maintained his strong abstract aesthetic beliefs. He has become an agent of change in modern painting and a pioneer of abstract painting in Indonesia.

The following is a result analysis of a survey about aspects of the paintings by Popo Iskandar, Ahmad Sadali, and Fajar Sidik who carried out exploration and experimentation, so that there are variations in their paintings, in order to avoid stereotypes and monotonousness. The analysis was carried out in the form of the following table. However, only one out of the three painters in this paper is stated, namely Popo Iskandar.

Analysis of Survey Results on Popo Iskandar paintings

Painting title: 1st-Cat/kucing

2nd-Cat/kucing

3rd-Twin Cats/kucing kembar

4th-Cat/kucing




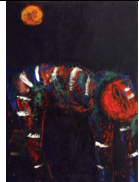
POPO ISKANDAR					
No.					
		1 st	2 nd	3 rd	4 th
Object	Type	Cat/kucing	Cat/kucing	Twins cat/kucing kembar	kucing
	Amount	1	1	2	1
	Color	Blue	Black	Blue	Red, Blue, White
	Background	Putih, coklat	merah	White	Dark Blue
Object Composition	Position	Middle	Middle	Middle	Middle
	Direction	Right	Left	Right-left	Right
	Attitude/pose	Stand up	Stand up	Stand up	Stand up

Figure 1: Table of Paintings by the Painter Popo Iskandar

From the table containing the paintings by Popo Iskandar mentioned above, it can be seen that from one to another artwork, there is repeated consistency and there are variations in the following aspects:

- a) Shape: there is a repeated consistency which is the type of the painting, all the paintings objects are cats, but there are variations in the amount, color, and background.
- b) Object composition: there are variations in the location, direction, and attitude.

Paintings by Painter Ahmad Sadali

Painting title: 1st- The cosmic mountain with black background

2nd- The cosmic mountain with blue background

3rd- The cosmic mountain with red background

4th- Bar above the Triangle

From the table containing the paintings by the painter Ahmad Sadali, it can be seen that from one to another artwork there is a repeated consistency and variations in the following aspects:

a) Shape: there is a repeated consistency in the type of painting, all paintings object are the basic shapes of triangles and rectangles, however, there are variations in the amount, color, and background.

b) Object composition: there are variations in the location and direction.

Paintings by Painter Fadjar Sidik

Painting title: 1st- Dynamics of Shape and Space

2nd - Dynamics of Shape and Space

3rd - Dynamics of Shape and Space

4th - Dynamics of Shape and Space

From the table containing the paintings by the painter Fadjar Sidik, it can be seen that from one to another artwork there is a repeated consistency and variations in the following aspects:

a. Shape: there is a repeated consistency in the type of painting, all paintings object are the basic shapes of circles, semi-circles, and rectangles, however, there are variations in the amount, color, and background.

b. Object composition: there are variations in the location and direction

5. Conclusion

In the process of creating the paintings, the modern artists is required to explore and experiment so that there will be variations on their personal style paintings and will not lead to stereotypes and monotonousness.

Based on the description of the survey analysis and examples of the modern paintings artworks namely: Popo Iskandar, Ahmad Sadali, and Fajar Sidik who are considered to have a personal style in their paintings and there is a consistent repetition both in the aspect of the type and composition from one to other artworks. However, they are still conducting exploration and experimentation to have a variation on their artworks, so it will not lead to stereotypes and monotonousness indication. This can be seen through the analysis of aspects (1) Object, including a. type, b. amount, c. color, d. object background; (2) Object composition, including: a. location, b. direction, c. attitude.

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