

THE PAINTING TECHNIQUE ON THE COMBINATION OF TRADITIONAL ORNAMENTAL COLLAGE AND SPLATTERING

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ABSTRACT

Creativity is vital in the world of painting. It can be created in relation to forms and techniques. In terms of form, this study adapted traditional Indonesian ornaments to a contemporary taste. The use of antique ornaments in the present context illustrates the postmodern art principle, specifically “shock of the old,” not “shock of the new”. At the technical level, this study integrates collage with splattering. The novelty of collage techniques lies in the independent creation of traditional Nusantara ornament forms through digital printing on canvas rather than with current print media. The application of the splattering technique responds to the collage, thereby blending artistically. The resulting artwork illustrates that the interplay between traditional visual elements and expressive splattering techniques can yield a harmonious aesthetic. This research produces novel aesthetic opportunities in contemporary painting.

Keywords: collage technique; painting; splattering technique

ABSTRAK

Kreativitas adalah hal urgen di dunia seni lukis. Kreativitas seni lukis dapat diciptakan dalam tataran bentuk maupun teknik. Pada ranah bentuk, ornamen tradisional Indonesia akan diolah sehingga menyuguhkan kesan kebaruan. Penggunaan ornamen lama dalam konteks baru ini merupakan penerapan kaidah langgam seni postmodern shock of the old, bukan shock of the new. Pada tataran teknis, penelitian ini mengombinasikan teknik kolase dengan teknik splattering (cipratan). Untuk menghadirkan kebaruan dalam teknik kolase, bentuk ornamen tradisional Nusantara tidak dicari dari media cetak yang telah ada namun dibuat secara mandiri melalui cetak digital di kanvas. Adapun splattering digunakan untuk merespon kolase tersebut agar menyatu secara artistik. Karya seni yang dihasilkan menunjukkan bahwa interaksi antara elemen visual tradisional dan respons percikan yang ekspresif dapat menghasilkan hubungan estetika yang seimbang. Hasil penelitian ini dapat menghasilkan kemungkinan estetika baru dalam lukisan kontemporer.

Kata kunci: lukisan; teknik kolase; teknik splattering

1. Introduction

Creativity is an urgent thing in the world of painting. Its stagnation is bad news in the course of the cultural history of a nation. For this reason, creative

power must continue to be pursued. Creativity in painting can be created in form and technique. In this study, in terms of form, creativity actually departs from the old form, which is an ornament that is widely applied in traditional Indonesian artifacts. However, to present novelty, the ornaments are processed using modern painting techniques. In traditional contexts, these techniques are never combined.

The technique used is a combination of collage and splattering. Collage is a technique created by attaching a certain shape to a painting. Splattering is a technique made by splashing paint onto the canvas. These two techniques have been known for a long time, and for that, new innovations are needed to produce creativity. Based on this thought, this study proposes how to create a painting using a combination of collage technique in the form of traditional Indonesian ornaments and splattering technique?

Aesthetics is used as an approach to solving this research problem. Aesthetics is the study of the processes that occur between subjects, objects, and values related to experience, properties, and parameters of attractiveness and unattractiveness. More specifically, the aesthetics used are at the level of aesthetic value. Aesthetic value is the parameter used by subjects to determine whether an object is attractive or unattractive (Junaedi, 2021).

To discuss aesthetic value, the tension between harmony and dynamics must be examined. Harmony is a combination of several similar units. A composition is considered harmonious when each visual element is not significantly different or is in close intervals (Sanyoto, 2010). Conversely, dynamics are derived from the differences in visual elements. Dynamics are created to prevent a work of art from becoming boring. Works that rely solely on harmony can become trapped in a boring form. However, dynamics that are not balanced by harmony will lead to chaos. Dynamics exist in the aesthetic value of order, while dynamics is disorder (the absence of order). Dynamics, in more extreme terms, is chaos in the terminology of Gilles Deleuze and Félix Guattary (1994). Meanwhile, the use of old elements of traditional tendril ornamentation in contemporary painting can be seen as an aesthetic strategy of “shock of the old”. This slogan is used by postmodern aesthetics to mock the modern aesthetic aphorism of “shock of the new” (Jencks, 1995; Sim & Loon, 2008).

2. Literature Review

The collage technique has long been practiced by painters. Georges Braque, a French painter born in 1882, was a pioneer of the collage technique. He used this method in 1912 in his painting "Fruit Dish and Glass." This artist attached patterned pieces of paper to his work, then responded with charcoal strokes and gouache paint (Antliff, 1998; Roberts, 1999). In the same year, Pablo Picasso followed. He attached a rattan woven motif fabric to his canvas, then responded with Cubist forms (Brown, 2010).



Figure 1. Georges Braque used collage in his 1912 painting "Fruit Dish and Glass"
(Source: Antliff, 1998)



Figure 2. Pablo Picasso used collage in the painting "Still Life with Chair Caning"
(Source: Brown, 2010)

The splattering technique was researched by Su-Ian Eugene Lei, Ying-Chieh Chen, Hsiang-Ting Chen, and Chun-Fa Chang in "Interactive Physics-based Ink Splattering Art Creation". In the study, which was published in the Pacific Graphics Journal, the splatter technique was done digitally and assumed to be made with ink (Lei et al., 2013). The discussion of splattering technique cannot be separated from Jackson Pollock. However, not all Pollock paint pours from cans form sparks (Taylor, 2007).

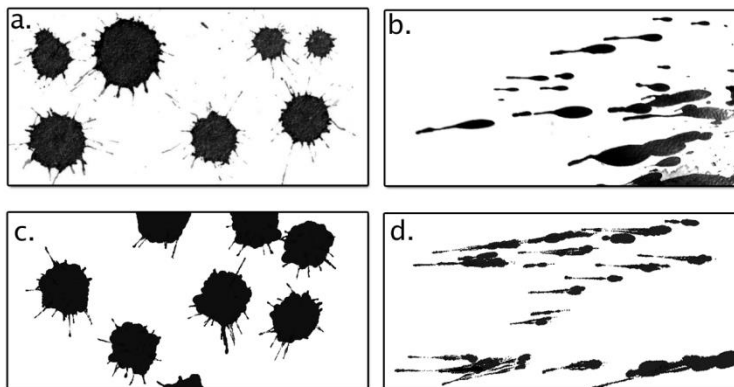


Figure 3. The difference between manual and digital ink splattering techniques. Ink splashes on panels (a) and (b) are done manually, on panels (c) and (d) digitally (Source: Lei et al., 2013)



Figure 4. Jackson Pollock's painting researched by R.P. Taylor (Taylor, 2007)

Related to ornaments, various studies have been carried out, one of them is about the form and symbolic meaning of the carved ornaments on the interior of the Yogyakarta Gedhe Mosque. The carvings at the Gedhe Mosque are generally in the form of tendrils (Dorno, 2014). Tendrils are a type of plant-motif ornament. Its basic shape is curved or spiral-like (Sunaryo, 2009).

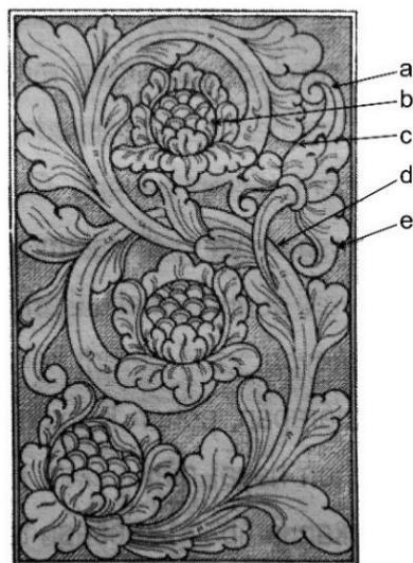


Figure 5. Yogyakarta tendrils, the details consist of (a) threads, (b) *ceplok*, (c) leaf folds, (d) lungs, and (e) fragments (Source: Sunaryo, 2009)

In line with the formulation of the research problem, namely "how to create a painting with a combination of collage technique in the form of traditional Indonesian ornaments and splattering technique?", the purpose of this research is to create painting with traditional ornamental collage technique that are responded to by splattering technique. An acrylic painting on canvas is added with collage technique and then responded with splashing or splattering technique. The attached collage is in the form of traditional ornaments.

This research, at least, has benefits for fine arts researchers, fine arts education institutions, and the art world at large. For fine arts researchers, research development can be conducted using other types of ornamentation not discussed in this study. For fine arts education institutions, the results of this research can be used to enrich learning materials. For the wider community, the results of this research can be applied and developed in the creation of paintings for both expressive and economic purposes.

3. Methodology

This research method consists of several stages. The first is a literature study of traditional Indonesian ornamental motifs. The next stage is the observation of traditional ornaments. Once found, record the ornaments with a digital camera.

This step took place at a historical site in Yogyakarta, Gedhe Kauman Mosque that is rich in traditional ornaments. The next stage is the creation of traditional ornamental collage materials. This stage includes the process of digitizing and printing ornaments on canvas. The final stage is the creation of a painting, which is a combination of traditional ornamental collage technique and splattering technique. This step includes pasting the collage until the final painting is created.

4. Discussion

The result of this research is painting created using a combination of traditional Indonesian ornamental collage technique and splattering technique. The material used is acrylic paint on a 65 x 100 cm canvas. The attached collage was digitally printed on PE (polyester) fabric. This chapter discusses the process of creating the painting, from the search for traditional ornaments, to the creation of the traditional ornamental collage materials, and ending with the creation of the painting.

4.1. Search for Traditional Ornaments



Figure 6. The *lunglungan* motif in the pulpit (*left*) and *Praba* motif on the cylindrical pillar supporting the foyer (*right*) of the Gedhe Kauman Mosque, Yogyakarta (Photo: Junaedi, 2024)

The search for traditional ornaments began with a literature study to find out the diversity of traditional Indonesian ornaments. Then, observations were made on the ornaments at one of the historical sites, namely the Gedhe Kauman Mosque in Yogyakarta. The mosque which is located near the Ngayogyakarta Hadiningrat

Palace was founded on May 29, 1773, by Sri Sultan Hamengku Buwono I with Kyai Faqih Ibrahim Diponingrat as the Head of the Palace, with the architect Kyai Wiryokusumo (Basral, 2010).

There are many ornamental motifs in this mosque (Fahmi, 2017), two ornamental motifs were chosen for the painting collage. The first is the *lunglungan* motif. The deformation form of the stylization of vines as large as an elephant's trunk is found in the pulpit. The second is the *praba* motif. This leaf-patterned ornament is found on the supporting pillars of the mosque's veranda.

4.2. Making Traditional Ornamental Collage Materials

To create the collage material, the *lunglungan* and *praba* motifs at the Gedhe Kauman Mosque in Yogyakarta were processed in several steps: photographing, digital processing, printing, and cutting. The photos were taken using a Fujifilm X-A7 mirrorless camera during the day.

Digital processing is done using the Photoshop application. Through this digital tool, the background or other object other than the ornament is cropped to bring the shape into focus, then the file is saved in transparent PNG format. The next step is to compile the transparent ornament in the CorelDRAW to prepare the file for printing. The image size was adjusted to the actual painting size, which is 65 x 100 cm.

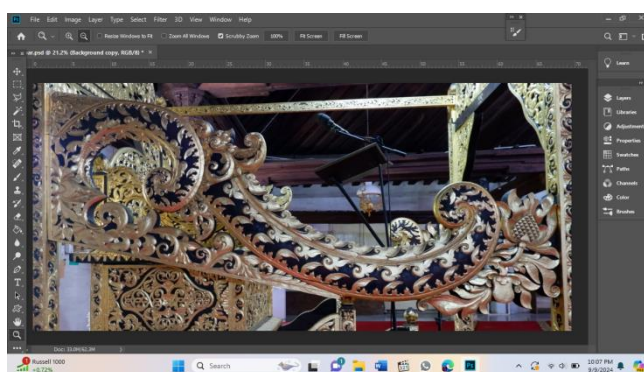


Figure 7. Digital photo processing of traditional ornaments in Photoshop application (Photo: Junaedi, 2024)

Then, the finished file is sent to a digital printer for sublimation printing. Sublime printing is a method of printing through an intermediate medium called

transfer paper. The image on this paper is transferred to textile material using a heat press. The print is made using PE (polyester) canvas.

The print is coated with white PVAc glue. This glue is chosen because it becomes transparent once it dries. Glue coating is necessary to prevent the paint on the collage from seeping into the fabric and to prevent the cut pieces from pulling out. Once the glue is dry, the printed ornament is cut using scissors on the outside and a cutter on the inside.



Figure 8. The result of processing the *lunglungan* motif ornament by cropping the background and making the image transparent (PNG) (Photo: Junaedi, 2024)



Figure 9. Results of processing *praba* motif ornament by cutting the background and making the image transparent (PNG) (Photo: Junaedi, 2024)

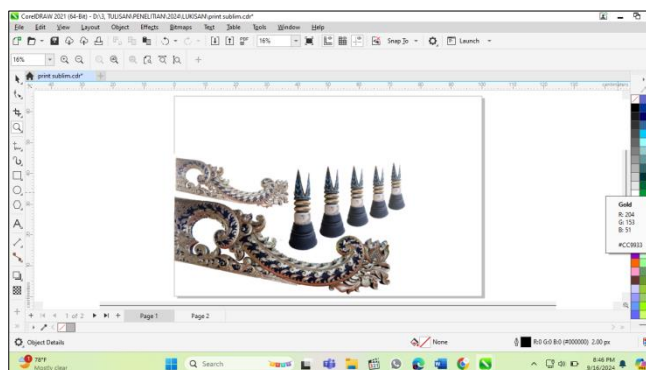


Figure 10. Arrangement using the CorelDRAW application for ornamental images that have been adjusted to the actual painting size, 65 x 100 cm (Photo: Junaedi, 2024)



Figure 11. The print on PE fabric are cut according to the shape of the ornament (Photo: Junaedi, 2024)

4.3. Creating Painting using a Combination of Traditional Ornamental Collage Technique and Splattering Technique

The creation of the painting uses acrylic paint material on 65 x 100 cm canvas. The tools used are flat and round brushes of various sizes. The process of working starts with the foundation of painting (underpainting) using dark and light colors. In this painting, yellow was chosen for the light area and brown for dark the dark area. Lighter colors in smaller quantities are placed on the top right side.

After the priming process is complete, the splattering technique begins. Acrylic paint splashing uses colors that have light and dark values. Dark and light colors that are close to the base color are used to provide unity between the splash and the background. In addition to the dark brown and yellow colors, a red splash is also given to bring out the dynamics. Dynamics is a visual composition with different elements so that the work does not look monotonous and boring.

The next step is to attach the collage. The printed *lunglungan* and padma motif ornaments are attached to the painting using white PVAc glue. The collage is combined by following the rhythm of the splashes. In this painting, by attaching the *lunglungan* at the bottom and the five *praba* diagonally from the top right toward the center.

The final stage is the response to the ornaments that have been attached. The visual response is a splash to blend in with the existing splashes. The colors used for the splattering technique at this stage are also relatively consistent: brown, yellow, and red.



Figure 12. The process of making painting with the splattering technique (Photo: Junaedi, 2024)



Figure 13. Stage of painting with splattering technique before collage attachment (Painter: Junaedi, 2024)



Figure 14. Deni Junaedi's painting made with a combination of traditional Indonesian ornament collage and splattering technique, in 2024, acrylic paint on canvas, 65 x 100 cm (Painter: Junaedi, 2024)

Based on the discussion in sections 4.1 to 4.3, this research demonstrates that the creation of a painting through the combination of traditional ornamental collage and splattering techniques is not merely a technical experiment, but also a reflective artistic process that negotiates tradition, technology, and contemporary expression.

The selection of traditional ornaments discussed in section 4.1 reflects a focused curatorial strategy that considers the historical, visual, and contextual relationships of the selected motifs. Concentrating on the *lunlungan* and *praba* motifs derived from a single historical site allows for a more intensive exploration of the visual characteristics and structural forms of the ornaments. This approach is consistent with Sunaryo's (2009) study, which emphasizes that Indonesian ornamental traditions possess rich and complex visual diversity; therefore, their understanding is not determined solely by the breadth of objects examined, but can be achieved through in-depth analysis of form, pattern, and stylization within their respective cultural contexts. Accordingly, the limitation of the research object in this study may be understood as a methodological strategy to maintain focus, clarity, and depth in artistic exploration.

In section 4.2, the independent production of collage materials through digital processing and printing on canvas demonstrates a significant methodological contribution to collage practice. This approach expands the

conventional understanding of collage, which traditionally relies on ready-made printed sources, into an integrated image-making process from the earliest stages of creation. The use of digital technology in this context can be interpreted as a form of recontextualization of traditional ornaments, aligning with the postmodern principle of “shock of the old” (Jencks, 1995), which emphasizes the reuse and reinterpretation of historical elements within contemporary artistic practices, allowing it to resonate within the context of modern life (Prabu, 2024).

Section 4.3 indicates that the application of the splattering technique is not intended to function as a dominant or disruptive element, but rather as a visual response that enriches the relationships among elements within the painting. The deliberate control of splattering to maintain harmony with the ornamental forms reflects an effort to balance spontaneity and order. This approach reinforces Sanyoto’s (2010) argument that aesthetic value emerges from the interplay between harmony and dynamics. Within this framework, splattering operates not as chaos, but as a visual accentuation that strengthens the unity of the overall composition.

Overall, this reflective evaluation suggests that the creative process described in sections 4.1 to 4.3 has produced a coherent artistic approach that is consistent with the objectives of the research. The process may be understood as an exploratory model that remains open to further development, whether through the expansion of ornamental variations, the diversification of visual response techniques, or the use of different media. Accordingly, this research affirms its position within practice-based artistic inquiry, in which the artwork functions not only as an outcome, but also as a conceptual foundation for subsequent exploration and creative development.

5. Conclusion

This study confirms that creativity in painting can be developed through practice-based exploration of technique and form, particularly by combining traditional ornamental collage with splattering techniques. The novelty of this research lies in the independent production of ornamental collage materials through digital processing and printing on canvas, which differs from conventional collage practices that rely on ready-made printed sources.

The resulting artwork demonstrates that the interaction between traditional visual elements (*lunglungan* and *praba* motifs) and expressive splattering responses can produce a balanced aesthetic relationship between harmony and dynamics. Therefore, this research contributes to the development of contemporary painting practice rooted in Indonesian traditional ornamentation, while also offering a methodological reference for future artistic creation-based research.

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