

## *Multi Orientation Footing In Digital Collage Artwork*

Farlan Adrian Hasan<sup>1</sup>

<sup>1</sup> Indonesian Institute Of The Arts Yogyakarta. E-mail: [afarlanhasan5@gmail.com](mailto:afarlanhasan5@gmail.com)

### ARTICLE INFORMATION

**Submitted:** 2020-04-17  
**Review:** 2020-04-21  
**Review:** 2020-05-15  
**Accepted:** 2020-05-21  
**Published:** 2020-07-08

### KEYWORDS

"Foothold Orientation; Deconstruction; Collage"

### AUTHOR CORRESPONDENCE

Phone: 082394109095  
E-mail: farlanhasan5@gmail.com

### A B S T R A C T

The phenomenon of singularity in the direction of the footing has been used in realizing this concept. The technique used is digital collage basically built a structure that is binary opposition that is top-down opposition where the bottom area has always been a foothold orientation. The existence of this phenomenon can not be separated from the influence of causal law (cause and effect) the gravitational force of the earth which basically causes all objects to have a uniform footing direction, which ultimately also affects human perception in representing images (photographs, paintings, drawings, etc.). This phenomenon of unity of foothold leads to the concept of "multi-orientation foothold" in the creation of digital collage art, which seeks to get out of the rule of unity of foothold while simultaneously undermining the top-down structure of the image. Deconstruction becomes the foundation using photo media with JPEG format. The method used refers to the five stages of creativity from David Campbell (1986: 18-24), namely: 1) Preparation Phase, 2) Concentration, 3) Incubation, 4) Illumination, and 5) Verification / production.

**Keywords:** *Foothold Orientation; Deconstruction; Collage*

### INTRODUCTION

Birth of ideas in the process of creating art is usually experienced differently by each artist himself. Each individual has his own experience when he finds or produces ideas or concepts in creating a work. The experience for the birth of an idea or concept, for example, is experienced based on admiration for all natural forms that are often encountered or even driven by sensitivity to various problems that exist

in the socio-cultural environment, especially in the field of art itself. In the context of this story, the writer departs from a phenomenon which basically has become a habit related to how to represent visual art, especially two-dimensional art such as paintings, photographs, drawings, designs, films and so on. Habitus, as specifically discouraged by Pierre Bourdieu, is a habitual phenomenon that has become ingrained or embodied in various habits in looking,

thinking, acting in a condition (Marianto, 2006: 119). Habitus relating to how to represent this two-dimensional work is the existence of rules of the game or fixed structures that seem eternal and always present in every two-dimensional work. The structure can be said as an Upper-Lower Opposition—where the bottom is always the center or orientation of the footing—so as to produce unity of direction of the footing which results in uniformity of the footing in the two-dimensional works of art. The existence of the top-down structure in two-dimensional work cannot be separated from the influence of the earth's gravitational force which basically causes each object in its surface to have a uniform foothold orientation - because the earth has a greater mass so that it is able to attract objects in its surface. This style which then also affects human perception and actions in producing paintings, photographs, drawings, posters, etc., which have the same footing orientation with physical reality.

Therefore, there are different top-down structures in two-dimensional and top-down work in physical reality. The top-down in two-dimensional works is basically artificial, because it is only born from human perception of the gravitational force. In other words, two-dimensional work does not directly influence the force of gravity like physical reality. While the top-down in physical reality is real because of the direct influence of the attraction of the earth (gravitation).

From this difference, it can be concluded that the unity of footing in two-dimensional works has the potential to change (deviate, fight, or tear down the top-down structure), or in other words the top-down structure in two-dimensional works is not a rule of the game (rule) which is absolute, permanent and eternal.

This change is possible because the attraction of the earth does not apply physically. This is different from the top-down structure in physical reality, for example in humans, where top-down is a rule, a permanent structure, a natural law that is eternal and has no potential to change.

Based on this phenomenon which then gave rise to "inspiration" in the form of "other views" related to how to represent two-dimensional works, which were finally formulated into the concept of "Multi-Orientation Foothold" which would later be realized in the creation of digital collage art. Collage is a technique for attaching various elements (such as paper, cloth, glass, metal, etc.) into one frame so that it produces new works of art (Susanto, M. 2002: 63). While digital collage is a development of collage art whose creation is done digitally. The difference between the manual collage and the digital collage lies in the material or language, if the manual collage uses physical objects, the digital collage uses media in the form of images such as photos, drawings, paintings and so on which are soft files.

The purpose of choosing digital collage art as an alternative is to realize the concept based on the consideration of its correlation with the deconstructive theory which is the basis of creation or approach in realizing the multi-orientation concept of the footing. According to Piliang, (2003: 237) deconstruction (deconstruction) is one of the textual tendencies that develops in the postmodernism discourse which is explained by Derrida as a form of melting, fusion, or dismantling various consensus (related to social, moral, cultural code, meaning, or truth divine) and at the same time disbursement, fusion, or demolition of various boundaries (social, moral, cultural, sexual), especially those that were previously built based on

the binary opposition model (soul / body, markers / markers, feminine / masculine signs / reality), so that the area is marginalized Gray. Based on this explanation, essentially deconstructive is a view that also opposes anything that is structural or binary opposition by the act of reversing, dismantling, or even breaking down any structure or binary opposition. Deconstruction in this creation is used to undermine the top-down structure (unity of footing) on the image (paintings, photographs), then followed by the stage of re-construction (rearrangement) with the aim of creating images that are multi-foothold orientation. For this reason, the theory is in harmony with the process of digital collage creation, which has a lot to do with the act of dismantling the structure of the image (image or photo) which is then reconstructed again into a new and different image from the beginning. Therefore, the title of this research was formalized as "*Multi-Orientation Foothold in Digital Collage Artwork*".

In this creation the steps taken are searching through literature studies and visual studies. Literature study is carried out by tracing sources related to the problem of creation. It aims to be a theoretical foothold in the work. Visual studies are carried out by observing and exploring various possible forms that will be used through observing works of art in particular two dimensions with the same problem object. This is certainly as a comparison or comparison between the work of the author and the existing one. The data obtained then becomes a foothold in the embodiment process.

So that the creation process is structured and in accordance with the objectives to be achieved, the writer relies on five stages of creativity from David Campbell as a method in the creation process, namely: 1) Preparation Phase, 2) Concentration, 3) Incubation, 4) Illumination, and 5

) Verification / production (1986: 18-24). The reason for the use of this method is the consideration of the process of creating art itself, which generally is always related to what is called the creative process. The creative process itself is basically an activity originating from one of the faculties in the human mind known as creativity. The work of creativity usually starts from the activity of seeing which is then followed by a process of interpretation—in the mind—so that it gives birth to new ideas related to what is seen (Arista, 2018: 129). For this reason, this method has relevance to the author's creation process, because in practice it has more to do with the ability of creativity to produce "new" forms from the results of previous forms of processing.

## RESULTS AND DISCUSSION

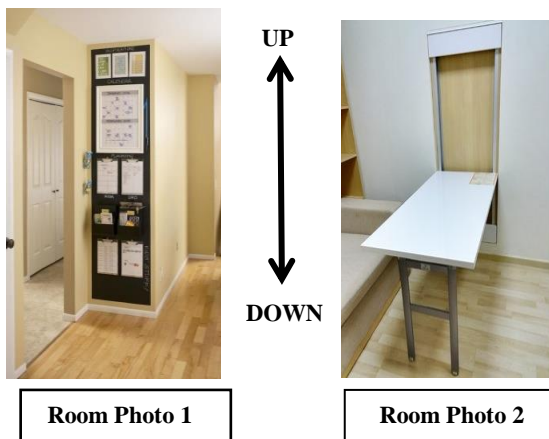
### 1. Concept of Embodiment

The concept of 'multi-orientation' can be translated as: first, 'multi' has many meanings; more than one; or more than two. Secondly, the 'foothold orientation' can be explained as a tendency to stand—which has tended to be singular and uniform. For that reason, multi-orientation is a plurality of foothold orientation or the presence of objects that have more than one foothold. To realize this concept, the writer uses two main forms of idioms that are likely to have a relation with the concept. As for the form chosen is:

*First*, the image (space photo) which has a compound foothold. This form resulted from the process of destruction (dismantling the structure) and reconstruction (rearranging) photos of the space that previously contained the unity of the footing direction (top-down opposition). In this creation, the author deliberately decided to use some

photographic images that had previously existed for the need to dismantle the top-down structure of the image. In addition, it is also a condition in the process of collage work, which usually uses photos or images that already exist as a medium.

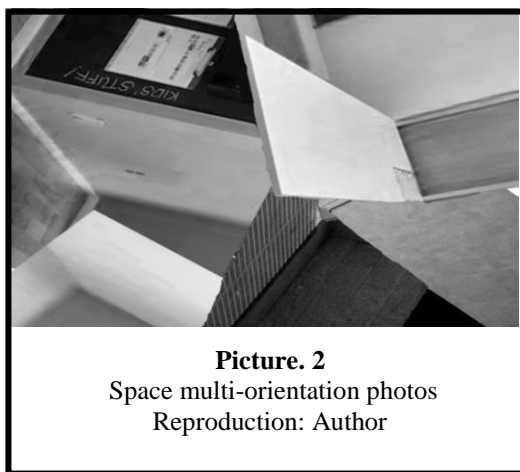
This photo of a room which has a plurality of foothold orientation can be explained as the lack of unity of foothold as in the initial image before dismantling the structure. This is because, after the reconstruction process (rearrangement), every surface area in the space is used as a foothold orientation. In other words, in this image the orientation of the footing is more plural. For more details can be seen in the following work design:



**Picture. 1**

Photo of the room which still contains the singular direction.

Reproduction: Author



**Picture. 2**

Space multi-orientation photos

Reproduction: Author

The second form related to the concept of multi-orientation of footing is the image of 'mutant' which basically becomes a supporting object in producing visualizations of works that release the unity of footing direction. Mutants are one type of image (mutant image) that was born from the principle of discontinuity. Mutants are a new category that results from the disbursement of all boundaries (genes, language, gender, social, moral, cultural) which are fundamentally opposing or binary opposition (masculine / feminine, god / creature, female / male, human / animal ), so it tends to be abnormal or deviate from before. Mutants can only exist through the process of deconstruction (thawing or dismantling), while celebrating the spirit of recombination or mutation (Piliang, 2004: 86-87).

It can also be seen as a Bisosiative function of imagination which is an ability that enables the power of imagination to associate what is essentially unrelated or contradictory, correlating what was previously unrelated - which, if analogized, 'mermaid' is the result of a bisosiative ability of imagination that is combining human and fish images (Tedjoworo, 2001: 63). The mutant image used in this creation is the result of the destruction (demolition of the structure) of the images of reality objects such as humans, animals, which are then combined into a new figure. This mutant figure has an unusual body structure or deviates from the initial image. To support the creation of multiple footing orientations, the mutant comes with a body structure that has many legs spread out in various directions, so that it is no longer single-footed as in the initial image. For more details, the following are examples of images:



**Picture. 3**

Image of Mutants Deconstructed and Reconstructed from photographs of humans and animals

Documentation: Author

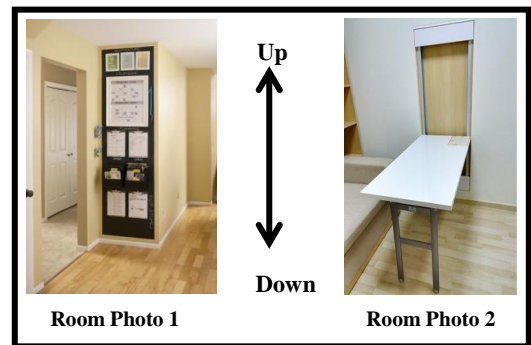
The picture above, is one example of an exploration of the embodiment of mutant images produced through the process of dismantling the body structure from several photographs of humans and animals, which are then followed by the reconstruction stage (rearrangement) with consideration of creating new species that are different from the original image. In these mutants we can not only see one scene or in one perspective (conventional perspective), but in each mutant we can see from various directions simultaneously. The purpose of this is to support the multi-orientation concept of the footing, each mutant is not only oriented on one side, but there are other orientations that can be found when viewed from the other direction. The concept is also supported by the use of 'foot devices' which are naturally devices that function to support the body in the face of gravity, so the mutants will be more likely to have a foot device that is different from their normal body structure.

**2. Embodiment Stage**

The embodiment stage is a process that also requires quite deep exploitation, at this stage we strive for how the concepts we adopt can be visualized in the right forms. In the embodiment of the concept of 'multi orientation orientation' divided

into two parts, the first part is the image of a multi-orientation footing space and then the second, realizing the image of "mutants". Both images are realized using the Photoshop application and use the media (material) in the form of photographs with JPEG file format. The photos used are those that were previously downloaded from Google. The reason for using existing photos is basically consideration; the photographs contain structures or opposition top-down (unity of footing) which will be torn down to produce a multi-orientation of message.

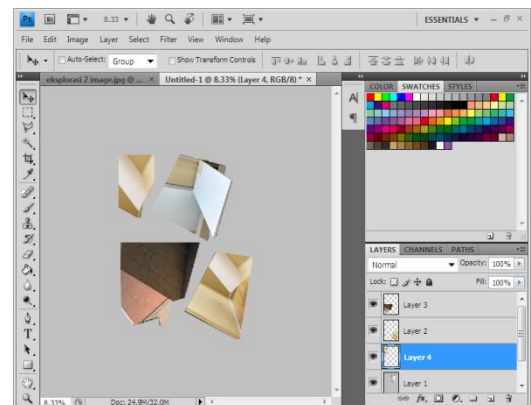
**a. Embodiment of Multi-Orientation Space Footing Image**



**Picture 4**

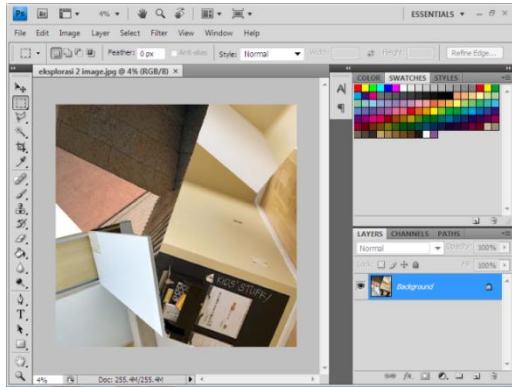
The process of selecting photos that contain a top-down structure.

Documentation: Author

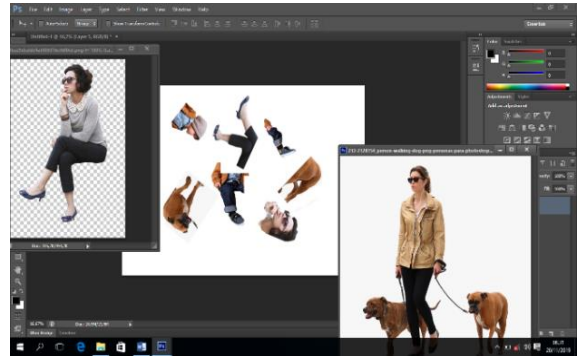


**Picture 5**

Deconstruction process (demolition of structures)



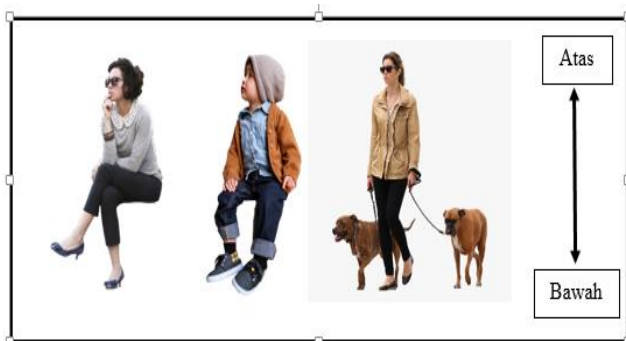
**Picture 6**  
Re-orientation process (rearrangement)  
Documentation: Author



**Picture. 8**  
Deconstruction process (demolition of structures)  
Documentation: Author

In the process of embodying a multi-orientation footing space image is divided into three stages namely; First, the stage of photo space selection that contains the foothold in the direction of the footing. The photo is needed for the deconstruction work process. Second, the deconstruction process which is basically the stage of dismantling the photo structure to create a multi-orientation footing space image. Third, the process of re-orientation which is the last stage in the realization of the image of space, where at this stage is the process of rearranging the image of the results of the deconstruction to produce a spatial image that has a compound foothold.

**b. Embodiment of Mutant Image**



**Picture. 7**  
Photo selection process  
Documentation: Author

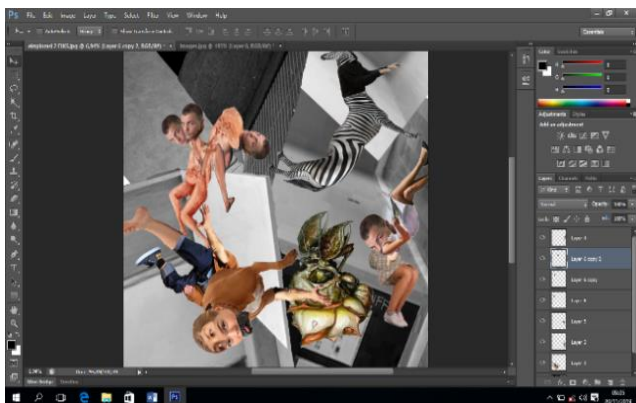


**Picture.9**  
Re-orientation process (rearrangement)  
Documentation: Author

In the process of mutant image formation has the same stages as the formation of spatial imagery namely; selection, deconstruction and re-orientation stages. However, in the process of making mutant images using photographs of human animals and other objects. This mutant image is basically the main object in this work, whose body shape or structure deviates and differs from its original form before undergoing the process of deconstruction. These mutant bodies are more likely to have leg devices that are compound and look strange - to support the creation of multiple footing orientations.



### c. Merging Space and Mutant Imagery



**Picture. 10**

The process of combining space and mutant images

Documentation: Author

At this stage, it is the process of combining mutant images and space photographs. The transfer of the mutant image is done to respond to various directions in the existing spaces, with the consideration of producing an impression that is multi-orientation of the footing. Mutant image which has a plural foot device is used to anchor the orientation of a plural footing. In the process of working on it, this transfer stage is carried out by collage technique by attaching objects (mutant images) to media that previously had images (space images).

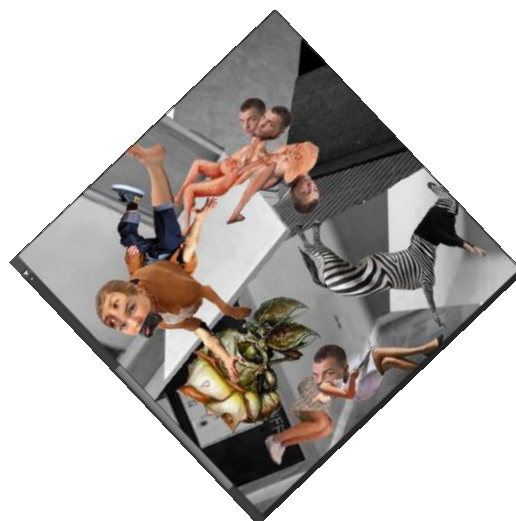
### 3. Presentation of Artwork

Presentation on the work is an important part in the completeness of an art that is presented to the audience of art, a good presentation will beautify and give its own value to a work of art (Putro, 2017: 109). At this stage of presentation, of course, also has a connection with the concept of creation. In other words, the decision of the chosen presentation model must support the concept of creation. In this

creation, the work will be presented dynamically (moving) with a rotation pattern (rotating). The purpose of presenting a work dynamically (rotating) is to support the impression of multi-orientation of the foothold, because every side of the field of work has become a foothold orientation. This is certainly different from the habit of presenting two-dimensional works in general which always have a single and uniform footing.

### 4. Analysis of the Art work

As for some of the images that will be displayed below are the results of the art work of the creative process in the creation that has been passed before. The artwork produced consists of two pieces, which outline displays the phenomenon of multi-orientation of foothold, where in these works no longer contain the foothold of the direction of footing as in two-dimensional art works in general. The artwork displayed will be accompanied by a description and review.



**Picture.11**

"Plurality" 50x50cm, 2019 Artwork: Farlan A Hasan

The first work in this creation is entitled "Plurality" of size 50x50cm. This work outlines tries

to show the existence of multi-orientation phenomena - where we can observe directly from the objects in the work. For example, on the one hand, a mutant figure seen as a merging of zebra and human has a multi-orientation foot structure — in the sense, the mutant no longer follows the top-down structure which results in the unity of the footing direction. From the title of the work "Plurality", the meaning refers to the phenomenon of diversity or diversity - which in the context of this work tries to present a plurality of foothold because each side of the work has become a foothold orientation.



**Picture.12**

“*Anti Gravity*” 50x50cm, 2019 Artwork: Farlan A Hasan

The second artwork in this creation is entitled "Anti Gravity", with a size of 50x50cm. In this work, tells about anti-gravity phenomena, where objects are present in various directions. The characteristics that create the impression of multi orientation orientation, for example, can be observed on one of the mutant objects or figures which is the result of the merging of the image of humans and animals dogs. The mutant image has a body structure that is deviant from usual because it has a foot device that has a double footing orientation. The impression of multi-foothold

orientation in this work is also supported by creating a space that also has a plural foothold. This is also different from the principle of space in general which has the dimensions of the top, bottom, left and right.

## CONCLUSION

The phenomenon of singularity in the direction of the footing has basically built a structure that is binary opposition that is top-down opposition where the bottom region has always been a foothold orientation. The existence of this phenomenon can not be separated from the influence of causal law (cause and effect) the gravitational force of the earth which basically causes all objects to have the same footing direction (uniform), which ultimately also affects human perception in representing images (photographs, paintings, drawings, etc).

This phenomenon of unity of footing is what later gave birth to the concept of "multi-orientation footing" in the creation of digital collage art, which seeks to get out of the rule of oneness of footing while simultaneously undermining the top-down structure of the image. The concept of 'multi-orientation' can be translated as: first, 'multi' has many meanings; more than one; or more than two. Secondly, the 'foothold orientation' can be explained as a tendency to stand - which has tended to be singular and uniform. For that reason, multi-orientation is a plurality of foothold orientation or the presence of objects that have more than one foothold. In realizing this concept, the writer uses two forms of idiom, namely the image 'multi-orientation space' and 'mutant' image.

Deconstruction becomes the foundation used in realizing the concept, because in principle deconstruction also works on objects that have a



structure or binary opposition. For this reason, deconstruction is very appropriate to be used in breaking down top-down structures. Deconstruction is basically able to encourage our creativity in the creation of art by freeing us from various habits that have become ingrained in the work, so as to give birth to new and different possibilities.

## REFERENCES

### BOOK:

- Campbell David, (1986). *Mengembangkan Kreativitas*, Yogyakarta: Kanisius.
- Mariato Dwi M, (2006), *Quantum Seni*, Semarang: Dahara Prize.
- Piliang Amir Yasraf, (2003), *Hipersemiotika* (tafsir cultural studies atas matinya makna), Bandung: Jalasutra.
- Piliang Amir Yasraf, (2004), *Posrealitas* (realitas kebudayaan dalam era posmetafisika), Bandung: Jalasutra.
- Susanto Mike, (2011), *Diksi Rupa*, Yogyakarta: DictiArt Lab.
- Tedjoworo H, (2001), *Imaji dan Imajinasi*, Yogyakarta: Kanisius.

### JOURNAL:

- Arista Riyanike (2018), *Proses Kreatif Penciptaan Batik Motif Bambu Khas Kota Magetan dan Ngawi*, dalam EKSPRESI SENI: *Jurnal Ilmu Pengetahuan dan Karya Seni*, Vol. 20, No 2.
- Eko Putro Dimas Fauzi (2017), *Tokoh Ariel Mermaid Dalam Karya Seni Lukis Mix Media*, dalam EKSPRESI SENI: *Jurnal Ilmu Pengetahuan dan Karya Seni*, Vol. 19, No. 1.