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Indonesian Institute of the Arts  
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# **V-ART: JOURNAL OF FINE ART**

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**DEPARTMENT OF FINE ARTS  
FACULTY OF FINE ARTS AND DESIGN  
INDONESIAN INSTITUTE OF THE ARTS  
PADANGPANJANG**

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## Return as the Idea of Creating Surrealist Paintings

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### ABSTRACT

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Returning is interpreted as a return to the origin with the essence of a taste that reevaluates and reinterprets experiences, as well as an education and learning for the future. Creates complex emotions such as comfort, tranquility, sentimentality, sadness, and relief, serving as a method of emotion-focused coping in facing life's dynamics. The feeling of returning becomes an inspiration for creating works of art, serving as documentation of the journey and a trigger for awareness of the importance of each process and experience. These artworks take on a figurative form with distortions and transformations on canvas using the plaque technique, depicting human anatomy, gestures, and facial expressions. The creation process involves observing the subject, reflecting on the feeling of return, visual strategies, sketching, sketch selection, preparing tools and materials, transferring the sketch to the canvas medium, the painting process, finishing, and presenting the work in five paintings titled *istirahat, sendu, dekap, obat, dan sebentar saja*.

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**Keywords:** return; emotion; emotion-focused coping; figurative; painting art.

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### I. INTRODUCTION

The process of creating a work of art often carries a highly personal and emotional charge between the artwork, experiences, and hopes that align with feelings. Emotion can be interpreted as a dynamic form between a subject or an individual and the phenomena experienced. Chaplin (1972) defines emotion as a state resulting from an individual's perception of actions affecting both external and internal aspects. From Chaplin's perspective, it can be inferred that human actions are fundamentally shaped by the psychological state influenced by the family and societal environment. In this context, I trace my footsteps and experiences through the process and journey of returning as an idea for creating a painting.

The term "return" in the dictionary is defined as going back to its origin. The concept of "return" in this context is reviewed based on the essence of feeling, which is a return to the emotions or atmosphere that was once experienced with the purpose of evaluating or reinterpreting the phenomena and experiences that occurred, including serving as education





and learning for the future (Department of National Education, 2005). "Return" does not necessarily refer to a place, building, or address. When someone tired from work takes a rest, meets old friends, or communicates with their parents, indirectly bringing back comfortable, peaceful, and often emotional, sad, and relieved feelings, it can be considered a "return" in this context. In this case, "return" becomes a method of emotional control.

The choice of the "return" concept in painting originates from firsthand experiences and observations of return-related conditions in the immediate environment. In this context, returning serves as an emotion-focused coping mechanism to navigate life's multifaceted dynamics, encompassing a range of emotions, challenges, happiness, pleasure, difficulties, and obstacles.

Various emotions arise during the act of returning, including sentimentality, sadness, tranquility, and comfort. The feeling of returning also triggers a profound awareness of the importance of every process and experience. "Return" is also given meaning in various life conditions, and this is the reason for adopting the concept of "return" as an idea for creating a painting. Based on the above discussion, this theme is materialized in the form of figurative paintings with a surrealist style using oil paint on canvas.

The purpose of creating this artwork is to express ideas rooted in empirical experiences and the sentiment of returning. Through canvas and color, the artwork aims to weave these experiences into a captivating visualization. This painting serves as a medium that showcases the depth of emotion and meaning behind the chosen theme. Its goal extends beyond merely creating a painting; rather, it seeks to lead viewers to feel and understand the essence of the implied emotions within each brushstroke. Through the visualization of these emotions, the artwork endeavors to create a space for reflection and emotional connectivity between the artist and art enthusiasts.

The creation of this painting yields diverse benefits for various stakeholders. For students, it serves as an expression of feelings and a profound means of artistic expression. Additionally, this artwork plays a role as a tool for materializing ideas and concepts, enriching the creative process and personal development. Its creation is not just a valuable addition in terms of quantity; it also becomes a comparative work that can inspire other students to create their own paintings. As a supporting element in education, this painting adds variety and diversity to the institution's art collection as an art artifact.

For the general public, this painting serves as a beneficial tool for education and interaction between art and society. Through the painting, a dialogue is created that allows for a deeper understanding of the meaning and creative process behind each brushstroke. Moreover, this artwork expands the knowledge and insight of the public in the field of visual arts, fostering discussions and enhancing appreciation for the beauty and diversity of art.



## II. NOVELTY OR INNOVATION

The creative process does not distinguish who imitates whom because creativity does not emerge from nothing but is a language of interpretation in artistic work and has become a "new language," even though it contains "old" inspiration (Susanto, 2003:10). The creative process encompasses various aspects, one of which is originality. Originality is the characteristic of an authentic work that is entirely new in form, concept, or theme, so there is a distinction from other works, meaning the work is not a copy or imitation. Originality is also one of the essences of modern art, where compelling and excellent artworks are those that embody originality, creativity, and novelty (Susanto, 2018:294).

In order to create the authenticity of a work, comparative works are needed as a reference for reviewing works that explain the differences so that enthusiasts can find something distinct from previously existing works. The following will discuss several works examined in an effort to demonstrate the originality of the created work.

The work titled "*Opsi Otopsi*" by Roby Dwi Antono is one of the works under review. In this work, Roby presents several figures, with the point of interest being a larger figure of a little girl compared to the figures surrounding her. Additionally, in Roby's works, there is often the visualization of objects that appear creepy but are still cute, a dramatic atmosphere, and an unclear timeframe with the use of pastel colors.



**Figure 1.** Karya Roby Dwi Antono, "*Opsi Otopsi*", Oil on Canvas, 220x160 cm, 2019  
(Source: <https://shorturl.at/stwyO>, 2020, diakses 14-12-2023)



In its visualization, the featured artwork also includes child figures, but what sets it apart is the expression based on gestures and the depth of romantic and poignant feelings. Additionally, there are differences in the use of warm colors and a clearer timeframe.

Fandi Angga Saputra's work is taken as the second artwork under review, where the piece distinctly conveys a surreal impression seen in human figures growing like buds, representing life on Earth that continuously grows and develops, encompassing humans, nature and the surrounding environment.

This work shares similarities with the lake background and the interaction between the two figures. There is also foliage or plants present, but in the presented work, there are additional animal figures such as fish, butterflies, squirrels, mice, and whales. Moreover, the addition of visual plant objects functions as plants growing from the ground rather than merging with the figures in the painting. In Fandi's work, there are no everyday objects, whereas in the presented artwork, there is a setting like a room and objects commonly found in daily life.

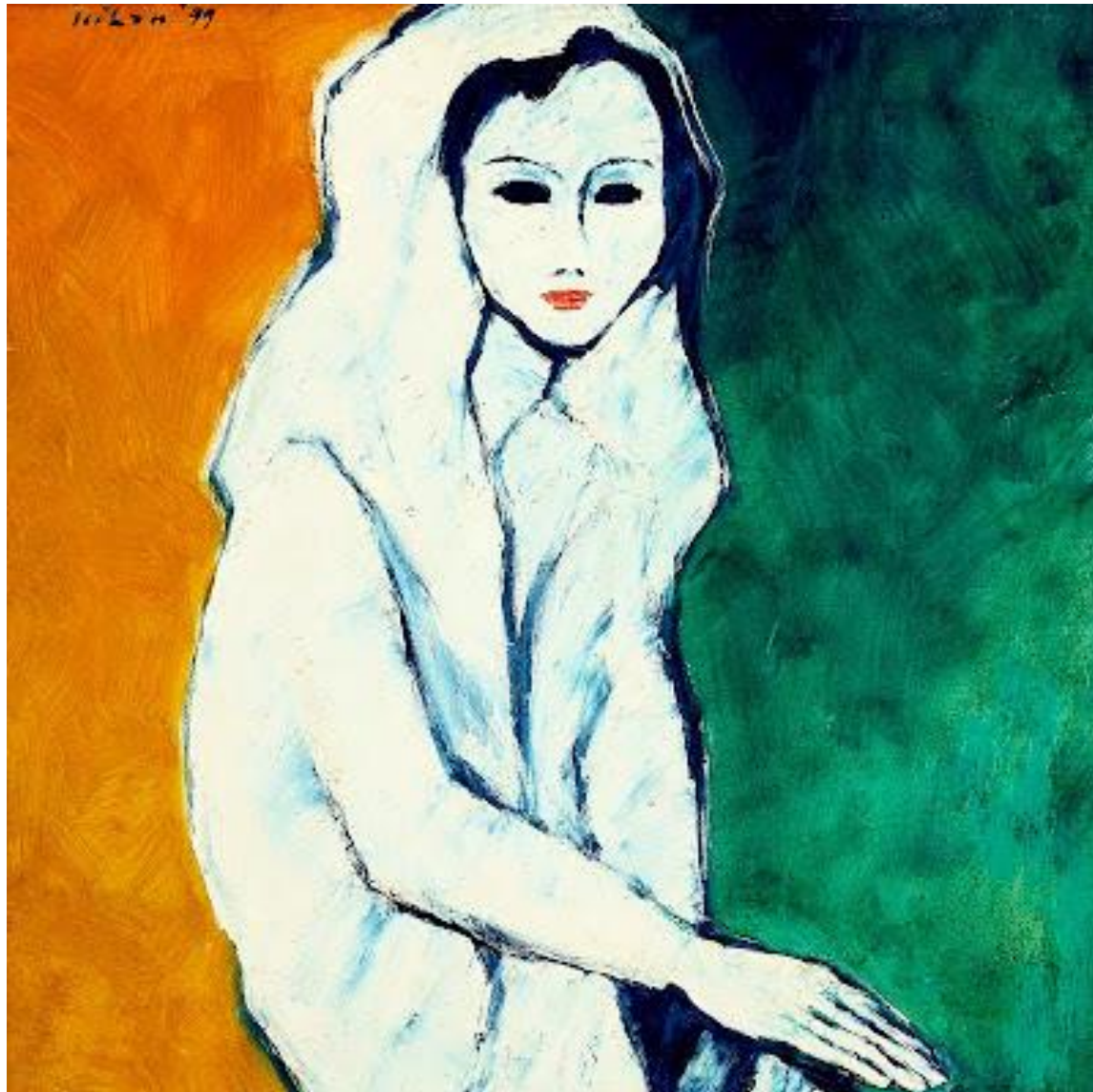


**Figure 2.** Fandi Angga Saputra, "Born To Give", Acrylic on Canvas, 110x80 cm, 2022  
(Source: <https://shorturl.at/xBCEH>, 2020, diakses 14-12-2023)





In the works of the maestro Jeihan Sukmanto, also known as *Jeihan Mata Hitam*, we find the next artwork under review. Jeihan's works consistently feature figures with black eyes, utilizing simple colors. Additionally, the use of distinct colors in the background is evident, and there is no sense of space. The presented artwork shares a similarity by presenting figures with seemingly hollow eyes but with distortions that emphasize the objects and the application of perspective, resulting in an illusion of space in the artwork.



**Figure 3.** Jeihan Sukmanto, "Nuriah", Oil on Canvas, 70x70 cm, 2022  
(Source: <https://shorturl.at/ADOOX>, 2020, diakses 14-12-2023)

In the works of Mark Jeffrey Santos, there is a similarity between Mark's work and the presented artwork in terms of featuring a small child as the main subject in the entire painting, along with a forest background. In the visualization, the presented artwork differs in that some pieces have indoor settings with different characters and delicate strokes, employing a detailed technique for each presented object.



**Figure 4.** Mark Jeffrey Santos, "If Only It Were That Simple", Acrylic on Canvas, 91x61 cm, 2022  
(Source: <https://shorturl.at/bekJS>, 2020, diakses 14-12-2023)

In Giorgiko's work, there is a figure holding an ice cream with a background atmosphere that tends to be dark, but the light on the object is relatively bright as if depicting hope and reality. This contrasts with the presented artwork, where there will be harmony between the background atmosphere and the figure.



**Figure 5.** Giorgiko, "Out of Cups", Oil on Canvas, 40x40 cm, 2022  
(Source: <https://shorturl.at/rzQ29>, 2020, diakses 14-12-2023)



This work has a narrower composition, evident from the comparison of the figure's size with the canvas and a background that does not give an expansive impression. In contrast, the presented artwork has a larger scale between the figure and the background to create a spacious composition and a sense of depth in the atmosphere.

### III. ARTISTIC APPROACH OR CONCEPT

#### 3.1 Emotion Focused Coping

Emotion-focused coping refers to individual efforts to reduce or eliminate perceived stress, not by directly confronting it but rather by attempting to maintain emotional balance (Arifin, 2017:5–6). As explained by psychologist Siti Hawa Umayya (2006), emotion-focused coping, according to Lazarus and Folkman, is defined as coping used by individuals by focusing on efforts to eliminate emotions associated with stressful situations, even if the condition itself cannot be changed. In this context, returning becomes one of the methods of emotion-focused coping for dealing with the pressures and obstacles currently being experienced.

#### 3.2 Painting

Painting is the expressive language of artistic and ideological experiences that utilizes lines and colors to convey feelings, express emotions, and portray motion, illusions, and illustrations of an individual's subjective conditions (Susanto, 2018:248). Generally, painting is known as the application of paint using brushes on the surface of fabric or paper. However, in contemporary times, painting is no longer confined to specific media, techniques, or elements used in the creative process. It can be said that two-dimensional painting has become blurred as it successfully tangibly presents three-dimensional forms without spatial illusions, owing to explorations in techniques such as collage and mixed media (Sunarto; Suherman, 2017: 62).

#### 3.3 Surrealism

Surrealism is an artistic movement that presents a contradiction between dreams and reality, subsequently making it tangible in a work by featuring objects of imagination and impossibilities in the real world. Surrealist works contain elements of surprise and the unexpected. Surrealists seek to liberate themselves from conscious control, aspiring to profound freedom, as free as one dream, influenced by the psychoanalytic principles of Sigmund Freud (Bahari, 2014:126).

#### 3.4 Figurative and Distortion

According to Susanto (2011), a figure is an object characterized by a distinct form and resemblances to specific symbols, such as humans, animals, or plants, and it generally pertains to objects that already exist. Distortion, as described, involves modifying the form, introducing a deviation, or creating a bent condition. This process is crucial for delving into alternative potentials within a given shape or figure (Susanto, 2018:108).



In Susanto's perspective, a figure denotes a tangible object that holds resemblances to recognizable symbols in the world, ranging from humans to animals and plants. This concept remains anchored in existing objects, emphasizing a connection to reality. Meanwhile, the notion of distortion is introduced as a transformative process involving alterations, deviations, or bending conditions within the form of an object. Susanto underscores the significance of distortion, asserting its vital role in exploring alternative dimensions and possibilities inherent in the representation of shapes and figures (Susanto, 2018:108).

## IV. CREATION METHOD

### 4.1. Preparation

This stage involves efforts to discover ideas and concepts (the inception of an idea) that will be developed into a theme. These ideas and concepts are derived from something closest to oneself. Dix and Ernst, as cited in Susanto (2003: 10), state that seeking sources of inspiration is not solely based on intentional elements. Still, unintentional elements often influence an artist to respond to whatever they encounter. The preparation stage involves observing the object, encompassing human anatomy, structure, gestures, and facial expressions. Additionally, contemplation is carried out to recall the feelings associated with "returning." Subsequently, a photoshoot is conducted as a reference for gestures.

### 4.2. Design

From the reference images obtained, the next step is the design phase of the conceptual representation, taking into account visual strategies. The design conducted is aimed at creating a painting, and it includes:

#### 4.2.1. Visual Strategy

Based on the visual strategy and reference images obtained, the next step involves conceptual design through the creation of alternative sketches. This artwork portrays children with eyes resembling black holes, reflecting the profound sadness felt by every individual. In this composition, an illusionary space will be employed, crafted through the interplay of perspectives among objects, background, and foreground. This effect will be accentuated by the use of illusionary lighting to create a captivating interplay between light and darkness.

#### 4.2.2. Alternative Sketches

Based on the visual strategy and reference images obtained, the next step involves the stage of designing conceptual representation by creating alternative sketches. These alternative sketches represent the phase where initial ideas derived from reference images are translated into more concrete abstract representations. This process allows for the development of various options and alternatives in detailing the visual elements that will be integrated into the artwork. Alternative sketches open up opportunities for further exploration, enabling the evolution of concepts as the creative process unfolds.





### 4.3. Embodiment

In this stage, all designs will be visualized in a two-dimensional form using canvas as the medium. The selection of materials, tools, and exploration of shapes and techniques can influence the artistic quality of the artwork. The use of two-dimensional media in the form of conventional paintings is quite common, simplifying the process of creating the artwork.

In the initial phase, the design is created using Paint Tool SAI and Photoshop software. During the design process, unexpected ideas often emerge, leading to additions, subtractions, and changes to objects to achieve the principles of art. The next step involves transferring the design to the canvas, referencing the lines, shapes, and colors designed using the relief technique. Once all the stages are completed, finishing touches are applied to the artwork by applying varnish to lock in the colors on the painting.

### 4.4. Presentation

After going through a series of processes, starting with idea exploration, emotional processing, brainstorming, execution, and reaching the final stage, which is the presentation of the artwork. This stage marks the conclusion of the artistic creation process through the hosting of an indoor exhibition. An exhibition is a process of communicating ideas between the artist and the audience through the artwork. The completed artwork will be displayed on easels within the exhibition space, featuring a series of events from the opening to the closing of the exhibition with the theme of "return." Additionally, it will be complemented by a catalog, banners, and a guest book.

## V. WORK CREATION PROCESS

The process of creating the artwork begins with sketching. The sketch is derived from the conceptual ideas and themes of the chosen subject. The sketch is made using a digital medium on a laptop and utilizes a drawing application.



**Figure 6.** Creating a Sketch  
(Source: Syifa Rahmadhani, 2023)



After the sketch is completed, a canvas is prepared according to the scale of the drawing. The canvas is given several layers of base paint until the fabric's pores are covered, usually up to three layers only.



**Figure 7.** Priming the Canvas  
(Source: Firly Yasmin, 2023)

After the canvas is completely dry, the process of transferring the sketch onto the canvas is carried out. Following this, the coloring process takes place on each representation of the objects, starting from the background, midground, and foreground of the artwork. The coloring process is considered complete when it aligns with the intended atmosphere and dynamics.



**Figure 8.** Coloring Process  
(Source: Rani Puteri, 2023)



The final stage in this process is the finishing process. The completed artwork is then coated with varnish to protect it from dust and lock in the colors for increased durability against climate change.



**Figure 9.** Protective Coating Application Process  
(Source: Ilham Ramjanu, 2023)

the use of the plaque technique to achieve effects on each visual object presented. The plaque technique is a method that utilizes thick brush strokes, allowing for the coverage of its surface. The tools utilized in this painting process include pencils, sandpaper, a palette, a scraper, scissors, a stapler, brushes, and a cloth for cleaning. The materials used to create this painting are canvas fabric, stretcher bars, primer, paint, painting medium for oil color, varnish, and pertalite.

## VI. RESULTS AND DISCUSSION

### 6.1 The Results and Discussion of Work 1

The artwork titled "Rest," measuring 170 cm x 130 cm, was created using oil paint on canvas in the year 2023. In this piece, there is a depiction of a boy sitting while embracing the visual representation of the moon above a bed, situated amidst visualizations of trees and rocky cliffs, surrounded by several leafy visuals. Additionally, there are visuals of koi fish and lotus leaves, along with the visualization of a ghostly figure suspended from a tree branch. The composition employs cool tones, evident in the blue gradient background. It features the use of warm colors for the moon, a red book, and yellow light points representing fireflies, maintaining a balanced intensity for a dynamic composition.



**Figure 10.** *Istirahat*, 170x130 cm, Oil on Canvas, 2023  
(Source: Syifa Rahmadhani, 2023)

This work is an expression of gratitude for guiding me to the moon. The moon referred to represents an achievement or a condition that was never imagined before. This condition is one of tranquility and comfort, with fireflies symbolizing a source of hope. All the challenges that have been faced become something acceptable, appreciated, and reinterpreted. Additionally, the reason for including the visual of a book titled "Home" is as a form of archive and interpretation of every story, be it joy or sorrow. Every journey has various stories, from past wounds with all their attributes that become memories and lessons that should no longer burden the future, conveyed through the ghostly figure in the artwork.





The choice of the koi fish and lotus leaf visuals symbolizes the beauty of luck combined with gratitude for every process and interconnected journey back home. The title "Rest" in this artwork encapsulates the artist's idea of how the phenomenon of returning can provide new energy to the artist's life, which is not always beautiful and not always easy but always carries unexpected value and fortune.

The visualization of human figures, the moon, koi fish, and other objective objects is an application of the concept of figurative painting. The bedroom atmosphere in the forest, the moon being embraced, and the koi fish beside the bed are created to establish a dream-like natural ambiance (application of surrealism theory). The feelings of loneliness and silence are dramatized and exaggerated. This is an application of the distortion concept.

## 6.2 The Results and Discussion of Work 2

The second artwork is titled "*sendu*," measuring 170 cm x 150 cm, created using oil paint on canvas in the year 2023. In this piece, it visualizes a horned boy figure in a crouched, sad position on a hollowed tree with a combination of warm colors. Additionally, there are two visual whale tails flying above him, and a winged mouse figure on a red mushroom holding a brightly blue moon visual with a gesture as if offering it to the boy's visualization. In the background, there are visuals of several tree trunks and yellowing leaves that appear blurred. The artwork is dominated by warm color composition but still provides a mix of cool colors to create a focal point.



**Figure 11.** *Sendu*, 170x150 cm, Oil on Canvas, 2023  
(Source: Syifa Rahmadhani, 2023)



The artwork titled "*sendu*" involves a concept related to the feeling of sadness. According to the KBBI (Indonesian Dictionary), "*sendu*" is defined as a feeling of sadness and mourning, including sorrow. Sorrow, sadness, and mourning are connected to both emotional feelings and conditions. The specific feelings and types of emotions discussed in this work include a sense of worthlessness, worry, failure, disappointment, fear, and all forms of negative energy and emotions that undoubtedly become burdens that continue to hurt. These emotions are presented through the gesture of the crouched boy with a tired facial expression laden with burdens and sorrow. However, in this work, sorrow is not the only feeling and value present.

The artist chose the figure of a whale, a large marine mammal that only consumes small fish and plankton, avoiding disturbance in the sea, which has a healthy ecosystem, as a symbol of hope for tranquility and peace. Meanwhile, the visual of horns on the boy figure is chosen as a symbol of strength, ability, and extraordinary potential to achieve these hopes.

Humans are social beings who depend on each other and cannot be separated from interaction with others. The main subject in this artwork plays the role of someone offering interaction with the boy through the visual of a mouse attempting to give the moon, making efforts to care, support, and have a positive impact that can boost the spirit in realizing every hope.

The visualization of children, the floating moon and fish, and the mouse are applications of the concept of figurative painting. Horned children, winged mice, and floating whalefish are implementations of the surrealism style theory. Distorting the moon and whale into smaller sizes creates an alien and dreamlike atmosphere. This is an application of the distortion concept in the artwork.

### 6.3 The Results and Discussion of Work 3

This artwork is titled "*dekap*," with dimensions of 190 cm x 110 cm, created using oil paint on canvas in the year 2023. In this piece, there is a horned girl figure sitting on top of a giraffe. The visual representation of the giraffe is in the water, surrounded by walls, with half of its body reduced to just bones. Additionally, there is a visual of a clownfish biting an Oreo, with several seaweeds serving as the background and foreground.

The artwork "*dekap*" is an interpretation of a situation that is not entirely well but strives to be good to the maximum and optimal extent possible. Often, the conditions perceived by others may not align with the conditions we feel. That is why the visual representation of the giraffe in the artwork appears intact and fine on the water's surface. In contrast, the condition of the giraffe's body underwater is different and depicted as only bones. Despite such circumstances, the visual of the giraffe remains a supportive place for the horned girl figure, walking with all the remaining strength and effort while offering a warm and comforting embrace.



In the water, there is also a visual of a clownfish arranged in such a way as to achieve a dynamic composition, symbolizing the ideal concept of mutual symbiosis. In the background, several visual objects, such as trees with lights underneath and a faintly depicted gate from a distance, are present. The gate is intentionally subdued, symbolizing the hope for the journey in the process of growth and the passage of life.



**Figure 12.** *Dekap*, 190x110 cm, Oil on Canvas, 2023  
(Source: Syifa Rahmadhani, 2023)



The visualization of children, giraffes, clownfish, and trees is an application of the concept of figurative painting. Children riding on giraffes, the submerged giraffe's legs showing only its bones, and a background resembling concrete structures are implementations of the surrealism style theory. The alien atmosphere is distorted to construct a dreamlike environment. This is an application of the distortion concept in the artwork.

#### 6.4 The Results and Discussion of Work 4

The fourth artwork, titled "*obat*," measuring 150 cm x 170 cm, was created in 2023 using oil paint on canvas. In this piece, there are two figures: a horned girl hugging a jar containing a crouched boy on a small island in the middle of a lake. Among the boy's figures, there are visuals of mushrooms and several wounds on his legs. The background features a gradient of light blue and dark blue, along with some blurry trees, and in the foreground, there are leaves and tree roots.



**Figure 13.** *Obat*, 150x170 cm, Oil on Canvas, 2023  
(Source: Syifa Rahmadhani, 2023)

The artwork titled "*obat*" attempts to depict a boy figure with a melancholic and visibly distressed gesture, evident from several bruises on his body. Then, there is a girl figure with a gesture trying to hug the boy figure, representing the hope of the girl figure to be helpful and serve as medicine for those around her and the people she loves. In this context, the term "medicine" does not refer to chemical or organic substances capable of treating physical ailments but also psychological medicine that can address mental pain and provide encouragement in difficult situations.





In terms of composition and intensity, the size of the boy figure's body is created to appear smaller, symbolizing helplessness. In the background and foreground, there are leaf and wood stem objects intended to create a tranquil forest atmosphere. The visual elements in the background are intentionally made faint to avoid disrupting the point of interest in the artwork, with a composition centered on the middle part.

The visualization of boys and girls with hollow eyes is an application of the concept of figurative painting. Children inside bottles with sunken black eyes is an implementation of surrealism-style theory. Distorting the children inside the bottles to appear small creates an alien and dreamlike atmosphere, as well as an application of the distortion concept in the artwork.

### 6.5 The Results and Discussion of Work 5

The artwork titled "*sebentas saja*," measuring 140x200 cm, is created using oil paint on canvas. This is the fifth piece made in 2023. In this artwork, there are figures of a boy and a girl leaning against each other, taking a moment to relax. They are sitting in the middle of a lake on a lotus leaf, with a somewhat dark ambiance. Additionally, there are visuals of a sturdy boat and a squirrel carrying a bunch of yellow flowers.



**Figure 14.** *Sebentar saja*, 140x200 cm, Oil on Canvas, 2023  
(Source: Syifa Rahmadhani, 2023)

If looked at from its title, "*sebentar saja*," this artwork is related to a brief span of time or duration. Additionally, the piece tells a story about rest and recovery, but the main point is not how long, but what happens within that time. During certain moments, we may feel tired, and it is during those times that the quality of rest becomes crucial for stress relief. This artwork narrates how the phenomenon, during not-so-good times, finds a place to come home, lean on, and gather the needed energy and spirit to continue the struggle and journey. In this piece, there is a depiction of ears transforming into butterfly wings, representing the beauty that the butterfly achieves with patience in each process of perfect metamorphosis.



Several visual objects are also presented as symbols of concepts and ideas, such as the paper boat as a symbol of the journey, the lotus as a symbol of effort to keep growing despite conditions, and the squirrel as a representation of support from close friends. The artwork uses cool color choices combined with a dark, somewhat cloudy sky to depict the problems and sadness of the boy figure. Still, he strives to be a home with all his efforts in metamorphosing like a patient and beautiful butterfly.

The visualization of boy and girl figures, mice, butterflies, and lotus flowers is an application of the concept of figurative painting. Horned children, winged mice, floating whale fish are implementations of the surrealism style theory. Distorting the moon and whale into smaller sizes is to create an alien and dreamlike atmosphere. This is an application of the distortion concept in the artwork.

## VII. CONCLUSION

The idea and concept that underlie the creation of the painting titled "Coming Home as the Concept of Artistic Creation" have been successfully visualized through the figures of boys and girls present in each artwork, each with different gestures and situations. There are five works with other titles, namely "*istirahat*," "*sendu*," "*dekap*," "*obat*," "*sebenstar saja*," and applying the plaque technique. Each artwork has a different story but still falls within the scope of the journey and the process of coming home.

In the preparation stage, a photoshoot of models is conducted as a reference image. The works take the form of figurative paintings with surrealist styles. Form changes are made through distortion to explore other possibilities in a form or figure, and transformations are applied to each presented figure. Emphasis is also placed on the gestures of the figures to deepen the atmosphere of coming home, supported by a background that aligns with the principles of form.

Throughout the creation process, additions and subtractions are made to the selected sketches. This is done because the theme of coming home as an emotional focus coping is ongoing and continuously developed in each artwork. The mood is a crucial factor during the color application process. Therefore, it is important to maintain the mood to place emotions that suit the situation in each artwork. These emotions are derived from both internal and external stimuli, encompassing calmness, comfort, sadness, feelings, and relief. Challenges faced during the creation process include inadequate time management, impacting the resulting colors, and some less-detailed parts of the artwork.

The created works result from contemplation, allowing a sense of inner tranquility with complex feelings. Through this process, a deeper understanding is sought by reading and researching further, serving as an evaluation and reinterpretation of past phenomena. Although one may not control what happens to oneself, controlling one's attitude towards the situation is possible, and lessons can be drawn for the future. Overall, the mastery of this Final Project has been achieved successfully. The concept of coming home is expected to serve as an educational medium and reference for the field of psychology as a form of stress



release through emotion-focused coping, an effort to reduce or release stress indirectly but more on maintaining emotional balance.

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