

THE REPRESENTATION OF DEVOTION TO ANCESTORS THROUGH DRAWING BASED ON THE CONCEPTION OF CHINESE PORTRAIT ART AND SFUMATO TECHNIQUE

Kenny Hartanto¹, Dikdik Sayahdikumullah², Dadang Sudrajat³

¹Program Studi Desain Produk, Fakultas Industri Kreatif, Universitas Surabaya, ^{2,3}Program Studi Seni Rupa, Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung.

E-mail: kennyhartanto@staff.ubaya.ac.id

Paper received: 08-01-2025

revised: 11-01-2026

accepted: 02-04-2026

Abstract: *The Representation of Devotion to Ancestors Through Drawing Based on the Conception of Chinese Portrait Art and Sfumato Technique. Portrait has long been practiced by artists, each within their historical context and cultural traditions. This research discusses a series of ancestral portraits created by the author in January 2024 as a form of commemoration and respect for ancestors, based on the traditional values of Chinese family traditions. During the artistic process, the author adapted the painting technique of sfumato, aiming to produce a soft shading effect that blurs contour lines to achieve a high level of resemblance and create a three-dimensional illusion. Through this, two contrasting artistic concepts were found between traditional Chinese portrait and the sfumato technique. The author seeks to connect these two concepts through practice-based research method, analyzing the results through documentation and reflection in the artistic process, as well as relevant theoretical studies. The analysis of the six ancestral portraits was conducted using Edmund B. Feldman's art criticism theory to evaluate the quality of the portraits in terms of their elements and principles. The final result of this research concludes that the six ancestral portraits under study represent an effort to express filial piety through a drawing process that adapts the sfumato painting technique, which embodies the aesthetic idea of striving for perfection in painting. This meticulous drawing process serves as a symbolic act of honoring ancestors, embodying both artistic and cultural devotion.*

Keywords: *Drawing; Chinese Portrait; Sfumato; Devotion; Ancestors*

Abstrak: Representasi Bakti Kepada Leluhur Melalui Karya Gambar Berdasarkan Konsepsi Seni Potret Cina dan Teknik *Sfumato*. Seni potret merupakan praktik tua yang sudah dilakukan oleh banyak seniman berdasarkan konteks sejarah dan tradisi budaya yang berkembang. Penelitian ini membahas seri potret leluhur yang dibuat oleh penulis pada tahun 2024 sebagai bentuk memperingati dan penghormatan kepada para leluhur berdasarkan nilai-nilai tradisional dalam budaya keluarga etnis Cina. Dalam proses penciptaan karya, penulis mengadaptasi teknik melukis *sfumato* dengan tujuan menghasilkan efek bayangan yang halus yang mengaburkan garis kontur untuk mencapai tingkat kemiripan yang tinggi serta menciptakan ilusi tiga dimensi. Melalui pendekatan ini, penulis temukan dua konsep artistik yang kontras antara potret tradisional Cina dan teknik *sfumato*. Penulis mencoba menghubungkan kedua konsep tersebut melalui metode penelitian berbasis praktik dengan menganalisis hasil karya melalui dokumentasi dan refleksi sepanjang proses artistik serta studi teoritis yang relevan. Analisis dilakukan terhadap enam karya potret leluhur menggunakan teori kritik seni Edmund B. Feldman untuk mengevaluasi kualitas potret dari segi unsur dan prinsip seni. Hasil akhir dari penelitian ini menyimpulkan bahwa enam potret leluhur yang dikaji merepresentasikan suatu upaya untuk mengekspresikan bakti kepada orang tua melalui proses gambar yang mengadaptasi teknik lukis *sfumato* yang merepresentasikan gagasan estetis tentang pencapaian kesempurnaan dalam seni lukis. Proses menggambar yang sangat memperhatikan detail ini bertujuan sebagai tindakan simbolis dalam menghormati para leluhur yang telah mendahului.

Kata kunci: Gambar; Potret Cina; *Sfumato*; Laku Bakti; Leluhur

1. Introduction

The settlement of the Chinese community in Indonesia has a long history. Their presence has made significant contributions to the culture, architecture, and literature, which have evolved through acculturation process between the Chinese and Indonesian people (Yudha, 2020). However, despite this acculturation, Chinese community in Indonesia continuous to maintain the cultural heritage and traditions inherited from their ancestors. One of the traditions is Confucian teachings, which emphasize respect as a manifestation of filial piety toward the ancestors. This practice is believed to have a positive influence on the well-being of its devotees. In Indonesia, Confucianism is officially recognized as one of the country's religions and is commonly known as *Konghucu*.

The expression toward ancestors is manifested through the rituals or ceremonies, commonly known as ancestral worship. In conducting these rituals, several objects are used as spiritual mediums between the physical world and the realm of the ancestors, such as altar, an incense holder, food and drinks as offering toward ancestors, and ancestral photos or name plaques. According to Basuki (2017), placing a portrait of deceased ancestors on the altar has remained a continuous tradition passed down from older generations to the present.

The connection between human portraits and themes related to death is deeply intertwined. Beyond the Chinese traditions, this connection can also be observed in the historical development of portraiture during the Roman Empire in Egypt in the 3rd and 4th centuries CE. During this period, *Fayum* portraits were created (portraits of the deceased that were placed on the front of their mummies) (Freeland, 2007). From the Western art history, portraiture has also played a significant role, particularly when Leonardo da Vinci introduced the *Sfumato* technique in painting, which is often associated with divine and spiritual themes.

The relationship between portraiture and the concept of afterlife, has motivated me to studying from the portraits that created in 2024, titled "*Perjalanan ke Hulu*". This work is an installation that adapts the configuration of Chinese ancestral altars. One of the key elements of this installation is a series of ancestral portraits created using drawing techniques on paper. This artwork serves as my personal tribute as a younger generation who feel a distance from my ancestors, which has led to a crisis of identity. Through these drawings, I do the filial piety based on Confucianism value and translate it into a visual work through drawing practice that adapting western art technique. This study aims to explore how the fusion of Chinese portrait conventions and Leonardo's *sfumato* technique can serve as an intercultural expression of devotion and identity reconstruction. While previous studies on Chinese portraiture (e.g., Ching, 2015) focus on ritual and resemblance, few have examined how contemporary practice led-drawing can reinterpret filial piety within Indonesian-Chinese identity.

2. Methodology

In this research, I used **practice-led research** method, which is commonly used in the fields of art and design, where the practitioner or artist also serves as the researcher. The research process is conducted to address questions that arise throughout the artistic process (Ponimin et al., 2025). In this method, as both an artist and a researcher, I collect data from the process of

creating the artwork as well as from reflections on the completed artistic artifacts. The stages of the **practice-led research** method include the following (Nimkulrat, 2007):

1. Documenting the creative process through daily notes or photographic records. The visual documentation and reflective journaling were coded thematically to trace the artist's evolving understanding of devotion as embodied in form.
2. Reflecting on the artistic practice by analyzing the documented process and integrating with relevant theoretical studies.
3. Synthesizing theory and process-based reflections to interpret the findings.

The artwork explored in this research is a personal work that emerges from subjective experience. In a practice-based research framework, the artwork as an artifact serves as a key component for understanding the artistic process. According to Candy & Edmonds (2018), practice and research function in a mutually reinforcing relationship to produce new knowledge. Thus, the subjectivity embedded within the artifact can be examined scientifically by analyzing the artistic decisions made during the creative process and situating them within theoretical contexts.

I also refer to literature related to portrait art in Chinese tradition and the sfumato painting technique developed by Leonardo da Vinci. These references help contextualize the series of portraits that form part of the installation artwork titled "*Perjalanan ke Hulu*".

Before that, I will conduct a visual analysis of the portrait series to examine whether the techniques applied in the creative process align with the visual characteristics of the sfumato technique and traditional Chinese portrait art. This visual analysis is essential in understanding how the portraits function as an expression of my filial piety toward my ancestors. To achieve a detailed and descriptive analysis, I adopt Edmund B. Feldman's art criticism method, which consists of four stages (Zainsjah & Damajanti, 2018):

1. **Description Stage**
This stage involves objectively presenting what is observed in the artwork. It is purely descriptive, without any interpretation.
2. **Formal Analysis Stage**
This stage remains descriptive but provides a more detailed explanation, connecting the observations to fundamental visual theories, including visual elements, principles, proportions, color, composition, and other formal aspects of art.
3. **Interpretation Stage**
This stage explores the meaning embedded in the artwork by synthesizing the observations from the first and second stages.
4. **Evaluation Stage**
The final stage involves drawing conclusions based on the findings from the previous three stages.

Among these four stages, I focused only up to the third stage to maintain an objective analysis of portraiture as an artistic expression.

3. Discussion

Intercultural Aesthetics

The integration of Chinese portrait art concepts with *sfumato* techniques requires an understanding of intercultural aesthetics. According to Karl-Heinz Pohl (2018), cultural exchange within the humanities, particularly in the field of aesthetics between the West and China, must be recognized as a space for reciprocal dialogue. This view emerges from the historical condition in which intellectual exchange has been predominantly one-directional: Western theories are commonly treated as universal standards, while non-Western aesthetics are often relegated to anthropological objects of study.

Traditional Chinese aesthetics is grounded in the concepts of naturalness (*ziran*) and regularity (*fa*). Regularity refers to adherence to artistic rules and established models, while naturalness points to the necessity for artistic creation to eventually transcend such rules. These seemingly opposing notions demonstrate that an artist must first master and internalize technical rules in order to cultivate intuitive sensitivity to the artistic medium. Another essential principle is openness and suggestiveness. A work of art should allow space for interpretive engagement, achieved through expressive qualities rather than rigid logical representation. Thus, the duality within Chinese aesthetics represents not contradiction, but a harmony (Pohl, 2018).

These foundations also resonate with Western aesthetics. While Chinese emphasizes rule-based imitation of ancient models as a precursor to intuitive mastery, Western aesthetics similarly values *mimesis* or imitation of nature's creative processes within art. This parallels Kant's idea that art is the product of 'genius', whereby nature gives rules to the artwork through the artist's creative capacity. Kant's conception of 'genius' aligns with the Chinese notion of *qi* (the vital force) that channels the power of nature into artistic expression (Pohl, 2018).

Overall, this perspective of intercultural aesthetics highlights the importance of an equitable dialogue between Western and Chinese aesthetic traditions, each possessing distinct yet complementary epistemological principles. Rooted in the harmony between regularity and naturalness, and characterized by suggestive and intuitive qualities, Chinese aesthetics regards artistic creation as an internalized mastery that surpasses mere technical reproduction. Meanwhile, in Western aesthetics, through *mimesis* and the concept of 'genius', similarly positions creativity as a natural force shaping artistic form. Intercultural aesthetics therefore not only expands recognition of diverse visual traditions but also provides a broader theoretical foundation that enriches universal understanding of art.

Chinese Portrait

The definition of portrait art refers to the representation of an individual as observed by the artist. This representation encompasses two key aspects: (1) a recognizable physical form and (2) an expression of character or mental state that exists on an abstract level (Maes, 2015). A similar conception can be found in Chinese portrait traditions, which emphasize both physical resemblance and the capacity of portrait art to convey the subject's character and spiritual vitality.

Historically, early portraits in China took the form of character portraits or imaginary portraits based on historical figures or legendary narratives. These figures were distinguished primarily through gestures and attributes of dress, while facial features remained relatively generalized and lacking in specific likeness. During the Han Dynasty, character portrait developed further by presenting more individualized figures, moving beyond a sole emphasis on indicators of rank

and social status. This development reached its peak during the Tang Dynasty, marked by a new level of sophistication in the depiction of facial details to achieve likeness (Ching, 2015).

Since the early fourth century, art critics have asserted that the success of a portrait depends not only on physical resemblance but also on its ability to convey the subject's character and vital force (*qi*), or inner expression. In the thirteenth century, Liu Yuxi further clarified the relationship between physical likeness and inner expression, arguing that the subject's inner expression can only emerge after a high degree of resemblance has been achieved; in other words, spiritual expression cannot exist apart from formal likeness (Ching, 2015).

Chinese portrait traditions emphasize two main aspects: physical resemblance and the ability to convey the subject's character and spiritual vitality. Within this tradition, the achievement of a high degree of resemblance is regarded as a prerequisite for the emergence of inner expression, aligning with Chinese aesthetic principles that balance between regularity (*fa*) and naturalness (*ziran*).

In the context of the portrait drawings in this study, these principles are realized through a realistic drawing process inspired by photorealism and the *sfumato* technique. The works do not merely replicate the physical appearance of the ancestors but seek to establish a sense of inner or spiritual proximity. Accordingly, the portrait drawings in '*Perjalanan ke Hulu*' function as a medium of reverence and as a spiritual bridge between the artist and the subjects, consistent with Chinese portrait traditions.

Sfumato

Sfumato is an Italian painting technique that means "smoke." The term "smoke" here refers to the softening of boundaries between light and shadow, creating a hazy or misty effect. *Sfumato* is an integral part of *chiaroscuro*, which emphasizes the contrast between light and dark in paintings (Shearman, 1962).

During this time, Leonardo da Vinci sought to refine painting through naturalistic realism, aiming to replicate the works of nature by creating almost imperceptible transition between light and dark. He rejected sharp contours and rigid perspective, arguing that distant objects should not be rendered with clear outlines but with soft and hazy edges. For Leonardo, lines did not exist in nature, but contours shift according to light and shadow, and the perception of edges is largely a construct of human visual cognition (Bell, 2008).

Over time, Da Vinci regarded *sfumato* as an aesthetic quality. The smoky effect in a painting conveyed elegance and subtlety. For instance, in his commissioned work "The Virgin of the Rocks," he placed the Virgin Mary in a dark space, demonstrating his interpretation of the Immaculate Conception—Mary's purity from original sin. The boundaries between Mary and the dark cave background were rendered so delicately that she appeared to emerge from the darkness (Olszewski, 2011).

Leonardo's pursuit of *sfumato* aimed to erase visible brushwork in painting, positioning painting beyond manual craftsmanship toward an intellectual and spiritual practices. As described by Daniele Barbaro, *sfumato* embodies a striving for perfection, where soft contours guide the viewer toward the unseen, beyond the limits of human perception. For Leonardo, painting was a continuous and layered process through which nature reveals its infinite causes. By concealing the artist's hand, *sfumato* aligned painting with divine creation that operating through

concealment and revelation, thus situating the artwork a pathway toward meaning and spiritual contemplation (Nagel, 1993).

The *sfumato* technique resonates with the principles of Chinese aesthetics, in which technical mastery is understood not as a final goal, but as a means to evoke both representational visual qualities and an aesthetic experience perceived inwardly. In the tradition of Chinese portraiture, emphasis is placed not solely on physical likeness, but on the work's capacity to convey the subject's vital force (*qi*) through subtle, layered, and controlled strokes. In a similar manner, Leonardo's use of *sfumato* prioritizes the soft blurring of contours and gentle gradations of light and shadow to avoid rigid and contrasting boundaries, allowing the image to transcend mere visual representation and to evoke the depth of meaning and a subtle sense of presence. This principle subsequently informed the creation of six ancestral portrait works, in which delicate hatching strokes, repetitive processes, and extended periods of time were employed to pursue an optimal degree of likeness. Through this artistic process, a contemplative sense of proximity emerged, repositioning the portrait not merely as a visual representation, but as a medium for an inward encounter between the artist and the ancestors.

Filial Piety in Confucian Teachings

Confucian teachings have significantly influenced the way the Chinese community perceives and practices life. The concept of filial piety (*xiao*) toward parents and ancestors is one of the fundamental principles in Chinese tradition. A child's devotion—or lack thereof—toward their ancestors is believed to affect their fortune in life. This concept, which has been propagated by Confucius, has remained influential for over 2,500 years. Confucius emphasized that children should serve and respect their parents and ancestors both in life and after death, primarily through ritual practices. These rituals include ancestral worship, which Confucius regarded as an essential act of devotion (Park & Müller, 2014).

The practice of ancestral worship does not imply that ancestors are regarded as deities to be worshiped. Instead, the purpose of the ritual is to fulfill a child's obligation to honor their parents and ancestors. In traditional Chinese ancestral worship, offerings such as food and beverages are commonly presented during prayers. Additionally, more elaborate offerings, such as paper money, towels, toothbrushes, and other daily items, are sometimes included. These offerings reflect a belief in the afterlife, where ancestors may use them in the spiritual realm. However, whether the offerings are truly received by the ancestral spirits is not the central concern. Rather, the act of offering itself serves as a means to honor, remember, and maintain a strong bond between the living and the deceased (Lim, 2015).

Analysis of Portrait Drawings

This study examines six portrait artworks that are part of an installation piece titled *Perjalanan ke Hulu*. The analysis of these six portraits is divided into three stages: description, formal analysis, and interpretation.

Description

The installation piece *Perjalanan ke Hulu* was exhibited on January 18, 2024, at Soemardja Gallery, Institut Teknologi Bandung. The work was presented as part of the artist's master's thesis defense in fine arts. The installation consists of artistic objects that adapt the form of a Chinese ancestral altar, inspired by the one belonging to the artist's mother's family. The key objects in the installation include a table, an incense burner (*hio lo*), candles, and a collection of drawings of various sizes.



Figure 1. *Perjalanan ke Hulu*, Drawings Installation, 2024

The collection of drawings is categorized into two groups: drawings of objects and drawings of human figures. The drawings of objects are arranged on a brown wooden table, while the drawings of human figures are conventionally displayed on the gallery wall. The six portrait drawings are arranged in an inverted triangle formation, with varying distances between them. The human figures depicted in these portraits include both male and female subjects, identifiable by their facial features and clothing styles.

Formal Analysis

The six portrait drawings, which are conventionally hung on the wall, were created using ballpoint pen on paper. Each portrait measures 30 cm x 40 cm, and they are framed in brown wooden-textured frames with a total dimension of 37 cm x 47 cm.

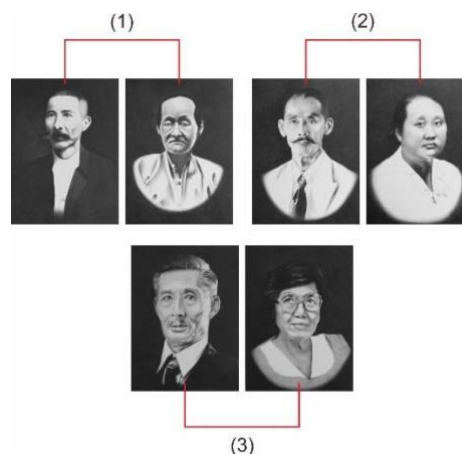


Figure 2. Grouping of Six Ancestor Portraits

As explained in the description stage, the arrangement of the portrait drawings consists of two rows: the first (top) row contains four portraits, and the second (bottom) row contains two portraits. These six portraits are spaced differently and can be grouped into three categories, with each group consisting of two portraits—one featuring a male figure and the other featuring

a female figure. In each group, the two portraits are spaced approximately 5 cm apart. Additionally, there is a 10 cm gap separating the different groups of portraits.

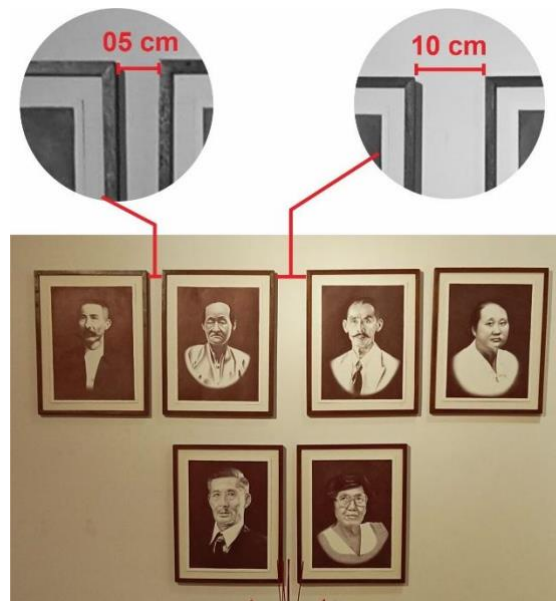


Figure 3. Placement Distance of Each Ancestor Portrait

The composition of each portrait can be said to apply a symmetrical composition, where each figurative object in each drawing is positioned exactly in the center of the image field. The illustration of the symmetrical composition in each portrait can be seen in the image below.

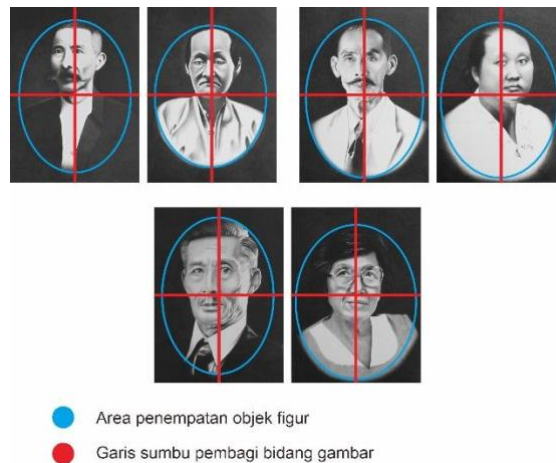


Figure 4. Division of Ancestor Figurative Composition on the Image Field

As seen in Figure 6, when each portrait image field is divided by two imaginary red lines (vertical and horizontal), the intersection point of these two lines falls between the chin and nose of the figure. Each figure in the artwork, when depicted with imaginary blue lines, forms an oval shape. In all these portrait drawings, the face and part of the figurative object fill 80% of the total image space, with the remaining space as a dark background.

The color content in all these drawings is monochromatic; meaning the artwork uses a single color, black, with variations in its brightness level. White is more dominant in parts of the human

figure, while the background is mostly black. These two areas make the figurative object stand out more due to the dark intensity of the background.

These six portrait drawings were created using the drawing technique. In drawing, the most important element is the line, which is parallel and stacked due to the act of drawing by the artist. All six drawings in the process use the cross-hatching technique. For example, I will take one drawing as a representation of all the works. The quality of the hatching, as mentioned earlier, can be seen in the drawing of the male figure below.

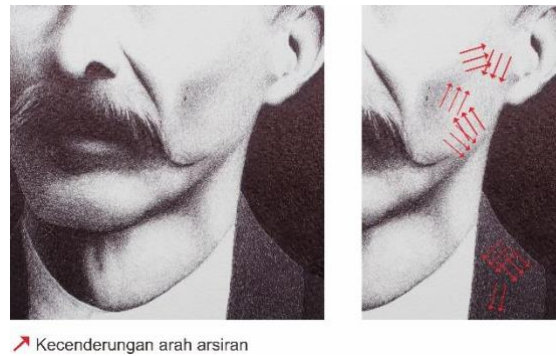


Figure 5. The Direction of Cross-Hatching in One of the Ancestor Portraits

The cross-hatching technique is applied throughout the image with variations in light and dark levels. Each image can be divided into three levels of lightness and darkness: (1) dark (shadow), (2) medium (mid-tone), and (3) lightest (highlight). These three levels of light and dark are manipulated to create volume or depth. This is also accompanied by highly detailed rendering, particularly on the face, which is executed with a discipline of realism that aims to achieve likeness with human facial characteristics.

Furthermore, still within the realm of cross-hatching, in some areas, smooth transitions from dark to light are visible. This smoothness is apparent in the light and dark contrasts on the face of each figure and also at the boundary where the chest of the figure meets the dark background. This smoothness refers to the minimal contrast that occurs during the transition from the shadow area to the highlight area.

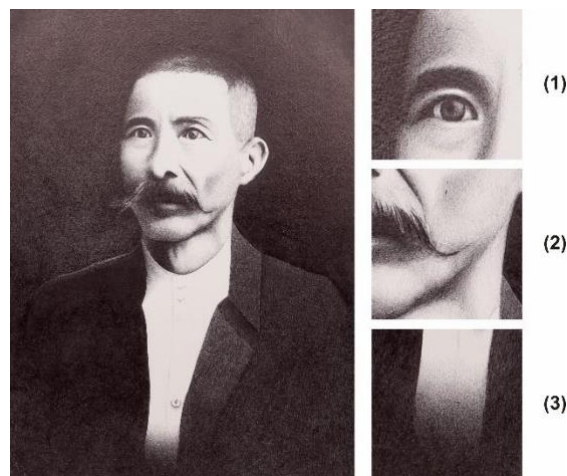


Figure 6. Fine Cross-Hatching Detail in One of the Ancestor Portraits

From the image above, the author focuses on three areas: (1) the left eye, (2) the mouth and chin boundary, and (3) the boundary between the chest of the figure and the dark background; where these three areas serve as examples of how the light and dark boundaries do not form a line but are created smoothly, producing a gradual gradient effect from dark to light. The analysis the author conducted in terms of cross-hatching quality and light-dark contrast is also present in the other figure drawings.

Interpretation

At the interpretative stage, the findings derived from descriptive and formal analysis are synthesized to articulate the meanings embedded in the six portrait works. Referring to the installation "*Perjalanan ke Hulu*" each depicted facial figure corresponds to ancestors from three generations above the artist along the maternal lineage.

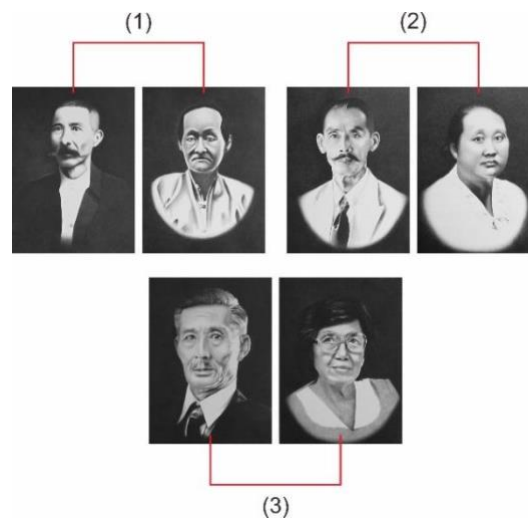


Figure 7. The Group of Ancestors Based on Generation Sequence

The portraits are organized according to generational sequence, presenting three ancestral pairs: Tjan Hoan Kang and Tan An Nio, Tjan Khing Tong and Souw Tjien Lan, Tjan Hoa Sing and Tio Yat Lie.

Rather than functioning as genealogical documentation alone, the portraits operate as a visual structure through which ancestral presence is reactivated within contemporary artistic practice. The works position ancestry not as distant historical data, but as an ethical and cultural continuum that informs the present.

The conceptual foundation of these works emerges from a cultural condition in which Confucian values were not actively practiced within the artist's immediate religious upbringing. Raised within a Catholic family tradition, the artist's relationship to Confucian ethics was initially indirect. This distance situates the portraits not as product of inherited ritual knowledge, but as outcomes of a reflective encounter with ancestral values encountered later in life.

The discovery of ancestral artifacts during the artist's master's study, specifically an altar and ritual objects preserved in the maternal grandparents' ancestral home functions as critical turning point. These objects operate not merely as family remnants, but as material evidence of an ethical framework centered on filial piety and ancestral acknowledgement. This encounter prompted a reassessment of Confucian principles upheld by previous generations, particularly

the notion of honoring ancestors as an expression of gratitude toward their lived contributions. Within this context, the portraits emerge as critical response to inherited values rather than a continuation of ritual practice.

Rather than reenacting ancestor worship through religious ritual, the works reconstruct filial devotion into an artistic process. Drawing becomes a site where ethical values traditionally enacted through ritual are translated into visual labor. Art thus operates as mediating structure, one that enables engagement with Confucian ethical principles without necessitating adherence to formal religious obligations. In this sense, the portraits function as symbolic acts of devotion, articulated through aesthetic discipline rather than ceremonial performance.

Historically, portraiture has maintained a close association with death and ancestral reverence, particularly within Chinese cultural traditions. As early as the second century, portraits functioned as object of veneration and symbolic offerings, serving as intermediaries between the living and the deceased (Ching, 2015). Within this cultural lineage, portraiture operates as a bridge that sustains relational continuity beyond physical absence. This understanding underpins the decision to employ drawing-based portraiture as a means of reconnecting with ancestors who are no longer materially present. Both the process of drawing and the completed image are integral to the articulation of devotion.

Devotion within these works is manifested through a photorealism discipline. In the tradition of Chinese portraiture, resemblance constitutes a central ethical concern, encompassing both physical likeness and what is referred to as “true resemblance”. Physical resemblance ensures recognizability, while true resemblance seek to convey the inner essence or character of the subject. During the period of Ku K’ai-Chih (344-406), portraiture was understood either as the transmission of the soul or as the faithful depiction of appearance (Seckel, 1993). In the six portraits, formal resemblance is constructed through careful observation of archival photographs uncovered during the research process.

The act of drawing operates as a meditative and disciplined process in which filial devotion is transformed into visual form. The portraits are executed using a ballpoint pen on paper, employing a meticulous cross-hatching technique to construct tonal gradations.

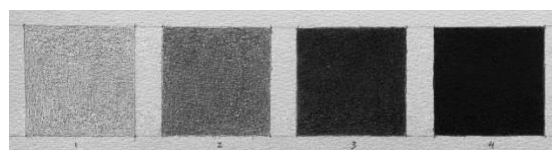


Figure 8. Shading Stages with Cross Hatching Technique

Light and shadow are articulated through three principal stages: shadow, mid-tone, and highlight. These light and shadow stages allowing for precise control over volume and depth. Tonal construction relies on gradual layering, beginning with light strokes and progressively building toward darker values, thereby minimizing the visibility of individual lines.

This technical restraint function as an ethical decision rather than stylistic preference. By suppressing the expressive trace of the artist’s hand, the portraits foreground the presence of the ancestral subjects themselves. The act of drawing thus shifts from self-expression toward visual reverence, positioning labor, patience, and control as integral components of devotion.

Beyond tonal realism, the cross-hatching technique is also employed to soften the boundary between figure and background. This approach draws upon the principle of *sfumato*,

emphasizing the dissolution of hard edges to approximate natural perception. Through the blurring of linear contours, the portraits achieve atmospheric unity, while the use of dark or black backgrounds isolates the facial features and directs the viewer's attention exclusively toward the ancestors' faces (Ponimin et al., 2022).

This visual strategy contributes to a contemplative and elevated visual condition aligned with notions of the sublime. By prioritizing technical refinement and minimizing visible artistic intervention, the portraits enact a form of reverence that operates at both representational and procedural levels. Devotion, therefore, is not merely depicted iconographically but is structurally embedded within the disciplined labor, technical restraint, and ethical orientation of the artistic process itself.

4. Conclusions and Suggestions

Based on the analysis of the six ancestral portrait drawings, this study concludes that the series articulates devotion as an intercultural and practice-led engagement with ancestral values. Situated at the intersection of Chinese portrait traditions and Western painterly techniques, the works function not merely as acts of remembrance but as reflective reinterpretations of filial piety within contemporary artistic practice. The portraits emerge from a condition of physical and cultural distance from the ancestral lineage, transforming this distance into a productive space for ethical and aesthetic inquiry.

Informed by Pohl's concept of intercultural aesthetics, the integration of Chinese portrait principles with *sfumato* techniques is understood as a reciprocal dialogue between aesthetic systems. Chinese aesthetics emphasizes the balance between regularity (*fa*) and naturalness (*ziran*), in which internalized technical mastery enables intuitive expression. This principle resonates with Western notions of mimesis and Kant's concept of artistic "genius", where nature operates through the artist. Within this convergence, portrait drawing becomes a shared epistemological space where discipline and intuition coexist (Ponimin & Guntur, 2020).

Within Chinese portrait traditions, resemblance occupies a central position, as physical likeness is regarded as the prerequisite for the emergence of inner expression and vital force (*qi*). In this study, resemblance is pursued through careful observation of archival photographs, functioning not as an end in itself but as a means of approaching ancestral presence. Through this process, the portraits operate as mediating structures that connecting the living and the deceased.

The application of *sfumato* further reinforces this mediating role. Tooted in Leonardo da Vinci's pursuit of naturalistic realism and articulated by Daniele Barbaro as a means of perceiving the unseen, *sfumato* is employed as a contemplative strategy rather than a purely technical device. Softened contours, layered tonal transitions, and the suppression of visible authorship align with Chinese aesthetic openness and Confucian values of restraint, allowing meaning to emerge through subtlety.

The drawing process itself becomes an enactment of filial piety. While Confucian devotion is traditionally expressed through ritual offerings, this study repositions sustained drawing practice as an alternative mode of offering. Through time-intensive, disciplined repetition, devotion is translated into artistic engagement rather than ceremonial performance.

Theoretically, this research contributes to the discourse on portraiture and intercultural aesthetics by demonstrating how drawing-based realism can mediate Confucian notions of filial devotion within a non-ritual, practice-led framework. Methodologically, the integration of

archival research, formal analysis, and disciplined drawing practice offers a model in which artistic making functions simultaneously as a mode of inquiry and ethical reflection.

Daftar Rujukan

- Basuki, Rebecca Milka Natalia. "Kajian Proxemics Posisi Foto Dalam Ritual Sembahyang Leluhur Pada Keluarga Tionghoa Indonesia." *NIRMANA* 17, no. 02 (July 2017).
- Bell, J.C. (2008) *Sfumato and acuity perspective*.
- Borgatti, Jean M. "Constructed Identities: Portraiture in World Art." Essay. In *World Art Studies : Exploring Concepts and Approaches*, 303–24. Amsterdam: Valiz, 2008.
- Ching, Dora C. "The Language of Portraiture in China." *A Companion to Chinese Art*, October 9, 2015, 136–57. <https://doi.org/10.1002/9781118885215.ch6>.
- Freeland, Cynthia. "Portraits in Painting and Photography." *Philosophical Studies* 135, no. 1 (May 24, 2007): 95–109. <https://doi.org/10.1007/s11098-007-9099-7>.
- Maes, Hans. "What Is a Portrait?" *The British Journal of Aesthetics*, September 28, 2015. <https://doi.org/10.1093/aesthj/ayv018>.
- Nimkulrat, Nithikul. "The Role of Documentation in Practice-Led Research." *Journal of Research Practice*, Article M6, 03, no. 01 (January 2007).
- Olszewski, Edward J. "How Leonardo Invented Sfumato." *Source: Notes in the History of Art* 31, no. 1 (October 2011): 4–9. <https://doi.org/10.1086/sou.31.1.23208544>
- Park, David M., and Julian C. Müller. "The Challenge That Confucian Filial Piety Poses for Korean Churches." *HTS Teologiese Studies / Theological Studies* 70, no. 2 (April 30, 2014). <https://doi.org/10.4102/hts.v70i2.1959>.
- Pohl, K.-H. (2018) 'An intercultural perspective on Chinese aesthetics', *Social Theory and Asian Dialogues*, pp. 329–341. doi:10.1007/978-981-10-7095-2_16.
- Park, D. M., & Müller, J. C. (2014). The challenge that Confucian filial piety poses for Korean churches. *HTS Teologiese Studies / Theological Studies*, 70(2). <https://doi.org/10.4102/hts.v70i2.1959>
- Ponimin & Guntur. (2020). Expressing the Robustness of Love in Ceramic Art: A Creative Approach Study. *ANASTASIS Research in Medieval Culture and Art*, VII,(2), Article 2. <https://doi.org/DOI:%252010.35218/armca.2020.2.10>
- Ponimin, P., Bin Silah, S., Istiar Wardhana, M., & Ratnawati, I. (2022). Creating Ceramic Art Using Indonesian Cultural Elements to Enrich Local Ceramic Craft Culture. *KnE Social Sciences*, 1–9. <https://doi.org/10.18502/kss.v7i13.11636>
- Ponimin, Rani, M. F. B. A., & Nusantara, O. V. A. (2025). The creation of 'Indonesian–Malaysian' culture-inspired terracotta vases. *Craft Research*, 16(2), 233–248. https://doi.org/10.1386/crr_00161_7
- Shearman, J. (1962). Leonardo's Colour and Chiaroscuro. *Zeitschrift Für Kunstgeschichte*, 25(1), 13. <https://doi.org/10.2307/1481484>
- Seckel, Dietrich. "The Rise of Portraiture in Chinese Art." *Artibus Asiae* 53, no. 1/2 (1993): 7. <https://doi.org/10.2307/3250505>.
- Shearman, John. "Leonardo's Colour and Chiaroscuro." *Zeitschrift für Kunstgeschichte* 25, no. 1 (1962): 13. <https://doi.org/10.2307/1481484>.
- Yudha, Anak Agung Ngurah Bagus Kesuma. "LANGKAH CINTA PENUH DERITA ETNIS TIONGHOA DI INDONESIA." *Seminar Nasional Desain dan Arsitektur (SENADA)* 03 (March 5, 2020).
- Zainsjah, Almira Belinda, and Irma Damajanti. "Kajian Simbol Arketipal Diri Pada Karya Rupa Ay Tjoe Christine." *Journal of Visual Art and Design* 10, no. 1 (June 2018): 52–73. <https://doi.org/10.5614/j.vad.2018.10.1.4>.



JADECS

Journal of Art, Design, Art Education & Culture Studies

Volume 11 No. 1, April 2026

e-ISSN : 2548-6543

Art and Design Department, Faculty of Letters, Universitas Negeri
Malang

Jl. Semarang No. 5, Malang

<https://journal-sastra.um.ac.id/index.php/jadecs/>

Artwork: Serenade

Artist: Dita Aulia Rully Putri

Visual Communication Design Study Program

[Home](#) / Editorial Team

Editorial Team

Pemimpin redaksi

- [Ponimin Ponimin](#) , Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang, Indonesia

Dewan Redaksi

- [Ike Ratnawati](#) , Universitas Negeri Malang, Indonesia
- [Badrul Isa](#) , Jurusan Pendidikan Seni dan Desain, Universiti Teknologi Mara Malaysia
- [Andhika Putra Herwanto](#) , Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang, Indonesia
- [Mitra Istiar Wardhana](#) , Jurusan Seni dan Desain, Fakultas Sastra Universitas Negeri Malang, Indonesia
- [Muhammad Ibban Syarif](#) , Jurusan Seni Rupa, Fakultas Bahasa dan Seni, Universitas Negeri Semarang
- [Rahina Nugrahani](#) , Jurusan Desain Komunikasi Visual, Fakultas Bahasa dan Seni, Universitas Negeri Semarang
- [Rully Aprilia Zandra](#) , Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang, Indonesia
- [Zukhriyan Zakariya](#) , Universitas Islam Malang
- [Agnisa Maulani Wisesa](#) , Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang, Indonesia
- [Muhammad Nurwiseso Wibisono](#) , Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang, Indonesia

Vol. 11 No. 1 (2026)



JADECS
Volume 11 No. 1, April 2026
e-ISSN | 2503-4543
Art and Design Department, Faculty of Letters, Universitas Negeri
Malang
21 Semarang No. 5, Malang
<https://journal-sastra.um.ac.id/index.php/jadecs/>
Ardenia A. Setiawan
Editor: The Arts and Design
Visual Communication Design Study Program

We are proud to announce the publication of **JADECS Volume 11, No. 1**, a comprehensive collection that navigates the evolving landscape of art, design, and cultural studies. This issue offers a profound exploration of diverse creative disciplines, ranging from the sacred aesthetic principles of the Holy Kaaba's Kiswa and the preservation of East Javanese *Wayang Gedog*, to contemporary challenges like the integration of Artificial Intelligence in visual communication design education. Whether examining the semiotics of presidential photography, the spatial dialectics of the *Kasur Pasir* tradition, or innovative UI designs for food quality learning, this edition highlights the vital role of design as a bridge between heritage and future-ready solutions. We invite our readers to delve into these fourteen distinct studies, each contributing a unique perspective to our global cultural and creative dialogue.

Key Themes in This Issue

To help your audience navigate the content, you might group the articles into these core pillars:

- **Heritage & Spirituality:** Exploring the Kiswa of the Kaaba, Chinese portrait techniques, and traditional *Wayang* preservation.
- **Modern Media & UI/UX:** Analyzing interactive quiz interfaces, motion graphics for agriculture, and AI's impact on student design assessments.
- **Cultural & Social Dynamics:** Investigating K-Pop communities in Solo, performing arts as diplomacy, and the semiotics of public figures.

- Sustainable Design: Showcasing furniture design from teak waste and creative economy models in regional theater.

Published: 2026-04-29

Articles

THE AESTHETIC PRINCIPLES EMBODIED WITHIN THE FOLDS OF THE KISWA OF THE HOLY KAABA

DOI: <https://doi.org/10.17977/um037v11i12026p1-12>

Duaa Mohammed Alashari

1-12

 Article text

THE REPRESENTATION OF DEVOTION TO ANCESTORS THROUGH DRAWING BASED ON THE CONCEPTION OF CHINESE PORTRAIT ART AND SFUMATO TECHNIQUE

DOI: <https://doi.org/10.17977/um037v11i12026p13-25>

Kenny Hartanto, Dikdik Sayahdikumullah, Dadang Sudrajat

13-25

 Article Text

ANALISIS DESAIN USER INTERFACE MEDIA KUIS INTERAKTIF BERBASIS ANDROID SEBAGAI STRATEGI EVALUASI FORMATIF PADA PEMBELAJARAN MUTU PANGAN

DOI: <https://doi.org/10.17977/um037v11i12026p26-41>

Rina Rifqie Mariana, Yon Ade Lose Hermanto, Surjani Wonorahardjo, Nada Itorul Umam, Mohammad Arief Nazaruddin

26-41

 Article Text

STRATEGI VISUALISASI PESAN IKLAN HANDICOHÉSION - PUBLICITÉ EDF - TOUT DOIT ÊTRE ACCESSIBLE POUR TOUS

DOI: <https://doi.org/10.17977/um037v11i12026p42-50>

Fatimah Yasmin Hasni, Waridah Muthi'ah

42-50

 Article Text

CULTURAL DIPLOMACY THROUGH PERFORMING ARTS: A CASE STUDY OF UPI'S SUMMER PROGRAM FOR INTERNATIONAL STUDENTS

DOI: <https://doi.org/10.17977/um037v11i12026p51-68>

Inke Firdaus, Yuventio Dwi Arampan, Yuliawan Kasmahidayat, Trianti Nugraheni

51-68

 [Article Text](#)

ANALISIS SEMIOTIKA FOTO KUNJUNGAN JOKOWI DALAM RUANG PUBLIK MELALUI PENDEKATAN ROLAND BARTHES

DOI: <https://doi.org/10.17977/um037v11i12026p69-80>

Gagas Ezhar Rahmayadi, Syifa Nurgaida Yutia, Trimalda Nur Fitriati, Dwina Satrinia, Putri Dzakiyah
69-80

 [Article Text](#)

INVENTORY, DOCUMENTATION AND PRESERVATION STRATEGY OF WAYANG GEDOG JAWATIMURAN THROUGH PERFORMANCE CONCEPT DEVELOPMENT: CASE STUDY OF DISCOVERY IN MOJOKERTO

DOI: <https://doi.org/10.17977/um037v11i12026p81-92>

Astrid Wangsagirindra Pudjastawa, Yudit Perdananto
81-92

 [Article Text](#)

TRIALEKTIK SPASIAL DALAM MEMAHAMI RUANG KETIGA PADA TRADISI KASUR PASIR

DOI: <https://doi.org/10.17977/um037v11i12026p93-105>

Febry Maharlika, I Nyoman Artayasa, Anak Agung Gede Rai Remawa, Ni Made Arshiniwati
93-105

 [Article Text](#)

PERANCANGAN MOTION GRAPHIC PENDUKUNG PEMBUATAN PUPUK ORGANIK UNTUK BALAI PENYULUHAN PERTANIAN KECAMATAN KANDAT

DOI: <https://doi.org/10.17977/um037v11i12026p106-123>

Ahmad Zaidan Rafi Taqiyuddin, Joko Samodra, Bunga Fefiana Mustikasari
106-123

 [Article Text](#)

MULTIMODALITAS DAN MODAL SOSIAL TEATER TUTUR DI KERINCI DALAM MERANCANG PENGEMBANGAN MODEL EKONOMI KREATIF BERKELANJUTAN

DOI: <https://doi.org/10.17977/um037v11i12026p124-139>

Monita Precillia, Endang Haris Juandana, Dedi Darmadi
124-139

 [Article Text](#)

PERANCANGAN POP UP BOOTH SEBAGAI MEDIA PROMOSI BAGI UMKM DESA WISATA BAROS AJASARI

DOI: <https://doi.org/10.17977/um037v11i12026p140-149>

Tantri Wilasari, Ira Wirasari, Santi Salayanti, Didit Widiatmoko Suwardikun
140-149

 Article Text

DESAIN DAUN NAKAS RETRO DARI LIMBAH KAYU JATI DENGAN TEKNIK FINGER JOIN LAMINATING MENGGUNAKAN KOMPOSISI NIRMANA

DOI: <https://doi.org/10.17977/um037v11i12026p150-159>

Alif Muntoko, Jati Widagdo, Drajad Wibowo
150-159

 Article Text

STRATEGI PEMBENTUKAN KOMUNITAS DANCE COVER K-POP DALAM RUANG URBAN DI KOTA SOLO

DOI: <https://doi.org/10.17977/um037v11i12026p160-171>

Jasmine Poetri Pratiwi, Aris Setiawan
160-171

 Article Text

PENGEMBANGAN MODEL PENILAIAN KARYA DESAIN MAHASISWA DESAIN KOMUNIKASI VISUAL DI ERA ARTIFICIAL INTELLIGENCE

DOI: <https://doi.org/10.17977/um037v11i12026p172-190>

Ayyub Anshari, Sultan Rahmadianto, Nuril Kusuma
172-190

 Article Text



SUBMIT ARTICLE

REGISTER

ISSN: 2548-6543

FOCUS & SCOPE

EDITORIAL TEAM

REVIEWERS

AUTHOR GUIDELINES

TEMPLATE

PUBLICATION ETHICS

PLAGIARISM POLICY

REVIEW PROCESS

COPYRIGHT NOTICE & LICENSING

OPEN ACCESS POLICY

ALLEGATIONS OF RESEARCH MISCONDUCT

ARCHIVING POLICY

POST-PUBLICATION DISCUSSIONS AND CORRECTIONS

PUBLICATION FREQUENCY

COMPLAINTS AND APPEALS

TARGET READERSHIPS

AUTHOR FEES

REVENUE SOURCES

ADVERTISEMENT

DIRECT MARKETING

CONTACT

INDEXING

ACCREDITATION HISTORY





JADECS

📍 [UNIVERSITAS NEGERI MALANG](#)

☀️ [P-ISSN : 0](#) < > [E-ISSN : 25486543](#) 📁 [Subject Area : Humanities, Art](#)

 **2.5**
Impact

 **491**
Google Citations

 **Sinta 3**
Current Accreditation

🔍 [Google Scholar](#) 📖 [Garuda](#) 🌐 [Website](#) 🌐 [Editor URL](#)

History Accreditation

2022 2023 2024 2025 2026 2027 2028 2029

[Garuda](#) [Google Scholar](#)

[PENGEMBANGAN SERIUS GAME PADA PENGENALAN FAUNA DI TAMAN NASIONAL BALI BARAT](#)

[Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang](#)  [JADECS \(Journal of Art, Design, Art Education & Cultural Studies\) Vol 9, No 1 \(2024\): Vol 9, No. 1 54-65](#)

📅 2024 📄 [DOI: 10.17977/um037v9i12024p54-65](#) 🏆 [Accred : Sinta 3](#)

[THE IMPACT OF EDUCATIONAL STAKEHOLDERS' ATTITUDES ON STUDENTS' ACADEMIC AND CAREER INTERESTS IN CERAMICS WITHIN THE KUMASI METROPOLIS, GHANA](#)

[Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang](#)  [JADECS \(Journal of Art, Design, Art Education & Cultural Studies\) Vol 9, No 1 \(2024\): Vol 9, No. 1 11-11](#)

📅 2024 📄 [DOI: 10.17977/um037v9i12024p1-11](#) 🏆 [Accred : Sinta 3](#)

[STRATEGI PENERAPAN GAYA ILUSTRASI PADA DESAIN KEMASAN BOARD GAME SESUAI PREFERENSI GENERASI Z](#)

[Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang](#)  [JADECS \(Journal of Art, Design, Art Education & Cultural Studies\) Vol 9, No 1 \(2024\): Vol 9, No. 1 12-25](#)

📅 2024 📄 [DOI: 10.17977/um037v9i12024p12-25](#) 🏆 [Accred : Sinta 3](#)

[ANALISIS PERSEPSI PENONTON TERHADAP IKLAN MULTIKULTURAL "SASA HADIRKAN RASA UNTUK INDONESIA"](#)

[Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang](#)  [JADECS \(Journal of Art, Design, Art Education & Cultural Studies\) Vol 9, No 1 \(2024\): Vol 9, No. 1 97-110](#)

📅 2024 📄 [DOI: 10.17977/um037v9i12024p97-110](#) 🏆 [Accred : Sinta 3](#)

VISUAL AVATAR IDENTIFICATION ON ONLINE GAME PLAYERS

Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang
(2024): Vol 9, No. 1 77-87

📅 2024

📄 DOI: [10.17977/um037v9i12024p77-87](https://doi.org/10.17977/um037v9i12024p77-87)

🏅 Accred : Sinta 3

📖 JADECS (Journal of Art, Design, Art Education & Cultural Studies) Vol 9, No 1

ANALISIS PERBEDAAN SHIBORI YANG MENGGUNAKAN PEWARNA ALAMI DAN PEWARNA BUATAN

Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang
(2024): Vol 9, No. 1 26-35

📅 2024

📄 DOI: [10.17977/um037v9i12024p26-35](https://doi.org/10.17977/um037v9i12024p26-35)

🏅 Accred : Sinta 3

📖 JADECS (Journal of Art, Design, Art Education & Cultural Studies) Vol 9, No 1

OPTIMALISASI VISUAL BRANDING DESTINASI WISATA KAMPUNG JAMBANGAN SURABYA MELALUI BUKU VISUAL FOTOGRAFI

Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang
(2024): Vol 9, No 2 181-194

📅 2024

📄 DOI: [10.17977/um037v9i22024p181-194](https://doi.org/10.17977/um037v9i22024p181-194)

🏅 Accred : Sinta 3

📖 JADECS (Journal of Art, Design, Art Education & Cultural Studies) Vol 9, No 2

DINAMIKA TARI REMO BOLET SANGGAR RAFF DANCE COMPANY INDONESIA : SEBUAH KAJIAN STRUKTUR GERAK TARI

Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang
(2024): Vol 9, No 2 111-122

📅 2024

📄 DOI: [10.17977/um037v9i22024p111-122](https://doi.org/10.17977/um037v9i22024p111-122)

🏅 Accred : Sinta 3

📖 JADECS (Journal of Art, Design, Art Education & Cultural Studies) Vol 9, No 2

PELATIHAN PERTUNJUKAN TOPENG MALANG SEBAGAI MEDIA PROMOSI JAWA TIMUR DI SINGAPURA

Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang
(2024): Vol 9, No. 1 88-96

📅 2024

📄 DOI: [10.17977/um037v9i12024p88-96](https://doi.org/10.17977/um037v9i12024p88-96)

🏅 Accred : Sinta 3

📖 JADECS (Journal of Art, Design, Art Education & Cultural Studies) Vol 9, No 1

INSPIRASI RAGAM HIAS CANDI PLAOSAN DALAM KARYA BATIK TULIS SASTRA MENGGALA

Jurusan Seni dan Desain, Fakultas Sastra, Universitas Negeri Malang
(2024): Vol 9, No 2 195-206

📅 2024

📄 DOI: [10.17977/um037v9i22024p195-206](https://doi.org/10.17977/um037v9i22024p195-206)

🏅 Accred : Sinta 3

📖 JADECS (Journal of Art, Design, Art Education & Cultural Studies) Vol 9, No 2

[View more ...](#)