

ARTISTIC AND AESTHETIC BASIS: THE CONCEPT OF THE INNER CHILD AS PERSONAL BRANDING IN MARTCELLIA LIUNIC'S ARTWORK

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ABSTRACT

The phenomenon of personal and psychological themes in contemporary art is increasingly popular among artists. Among these themes is the inner child, which reflects childhood experiences that are ingrained in a person's life along with the various emotional feelings that accompany them. The problem in this study focuses on how visual elements and symbols in the artwork represent the artist's childhood experiences and the emotional messages they want to convey to the audience. This study aims to elaborate on the concept in the form of visual elements and symbolic meanings of the Inner Child painting series through formalistic analysis of visual elements such as lines, shapes, colors, and composition, as well as Charles Sanders Peirce's semiotic analysis method to interpret the relationship between sign, object, and interpretant. The benefits of this research are expected to contribute to contemporary art studies, particularly in understanding the role of visual elements in building an artist's personal branding. The research findings indicate that the concept of the Inner Child serves as an identity in building Martcellia Liunic's personal branding. Visually, this is manifested through imaginative figurative character symbols, vibrant contrasting colors, and the visual balance of asymmetrical composition and dynamic rhythm. This artwork not only presents expressive and imaginative visuals but also serves as a reflective space and a medium for communicating messages, thereby strengthening the construction of the artist's personal branding to make it memorable to the audience.

Keywords: contemporary art, formalism, inner child, Martcellia Liunic, semiotics

INTRODUCTION

The phenomenon of personal and psychological themes is increasingly being raised by artists. According to Mirzoeff (1999, p. 1), a theme or concept in visual culture is not only about images or art but also about how images are consumed, understood, and interpreted in everyday culture. However, illustration art is always intended as a graphic and artistic representation of a subject (Salam, 2017, p. 12).

The position of an artist is not only as a creator of artwork but also as a brand. Visual

identity in visual art is an important aspect that must be developed by artists so that their work has distinctive characteristics, is recognizable, and is different from the work of other artists. As stated by Monez, an illustrator from Bali, in his interview with Putra (2017), identity in illustration work is an important factor that illustrators need to pay attention to in order to give their work visual character and differentiate it from other illustrators.

Levanier in Yoselinus (2022) reinforces that visual identity encompasses all images and graphic information that express brand identity and differentiate it from other brands. In the context of contemporary visual art, this concept not only applies to commercial products but is also highly relevant for artists to apply as a personal branding strategy. A consistent visual identity will build the artist's self-image in the public's mind and strengthen the association between the artist and the distinctive style of their work. Keller (in Farhana, 2012) states that the use of visual identity can increase brand awareness and lead to the formation of strong, unique, and distinctive brand associations (Radhitanti, 2023). Brands are not only owned by companies; they can also be built around individuals. The aim is to establish distinctive characteristics and an image for the individual. This is commonly referred to as personal branding, which is a way for someone to increase their selling value and to describe themselves in a concise and memorable way (Rahmatunisa & Febriani, 2019).

A visual artist is often known for a particular style of drawing that becomes the artist's trademark and icon. In general, there are two forms of imagery: literal, which describes something literally and credibly, and conceptual, which uses metaphors or symbols to convey ideas. Viewing visual art as a creative process of artwork that has a purpose or visual representation of a creator to communicate provides an aesthetic aspect that is rich in imagination and can even influence the audience. The process of communication in art occurs when artists convey the message through artwork that uses signs or symbols.

Martcellia Liunic, a visual artist and illustrator, has a consistent visual style that reflects inclusive contemporary art, combining fine art, popular art, and design, thus blurring the boundaries between fine art and popular culture. With this approach, art no longer feels exclusive; art becomes something that everyone can enjoy. Although inclusive, in the field of fine art, the basic structure consists of two things, namely visual art elements and basic visual principles. The basic visual elements consist of points, lines, shapes, textures, and colors. From each of these elements, their form, type, and character can be observed so that they can be organized into artistic, aesthetic, and symbolic works of art.

Lines play a role as symbols to describe something representatively and are symbols of expression (Kartika, 2017, p. 37). In Hendriyana (2019, pp. 55-56) there are two categories of lines, namely formal lines and non-formal lines. Formal lines are lines with regular, formal, straight, and geometric characteristics. Conversely, informal lines are lines that are irregular, informal, random, and organic. Nature has provided us with the experience of how lines can give character, impression, tone, or rhythm and artistic dimension. Lines play a very important role in the process of realizing form, because lines greatly determine the quality of an artist's expression as seen in their strokes or in the impression they give to their creations (Putra, Artayasa, & Swandi, 2017).

A shape is an element that can give different aesthetic impressions. A shape has length and width, has a position and direction, and is bounded by lines (Hendriyana, 2019). Inspirationally, a shape can be formed through the imagination of animal or plant figures by providing lines as the outer limits of the plane in question. A shape can undergo several changes in its presentation according to the style and personal expression of an artist. According to Dr.

Nooryan Bahari (2017) fields are generally known in two types, namely geometric fields, such as circles or spheres, squares, triangles, and others, while organic fields have free forms consisting of various unlimited shapes.

According to Kartika (2017, pp. 38-39), there are two types of shapes: figurative shapes, which resemble natural forms, and non-figurative shapes, which do not resemble natural forms at all. Both can occur depending on the artist's ability to process objects. In a work of art, shapes are used as symbols of the artist's feelings in depicting the subject matter. Subject matter is a creative stimulus caused by objects as a stimulus for artists in their efforts to create forms that can provide complete inner consumption for humans and a sense of beauty obtained from the harmony of forms and the ability to feel through their sensitivity (Kartika, 2017, p. 26).

Color is a very important medium. The role of color itself covers several things, namely the role of color as a differentiator, the role of color as a representation of nature, and the role of color as a symbol (Abror & Zaini, 2021). In fine arts and design, color has a more focused role in imaging or image formation. Color is closely related to form so that the two complement each other and cannot be separated. Form requires color, and color also needs form (Hendriyana, 2019, p. 111).

Previously, there was similar research that served as a comparison and reference in this study. In Gede Bayu Segara Putra et al. (2017), they conducted research on Monez's Rangda illustration. The results of the study concluded that Monez's Rangda illustration carried an imaginative concept in its creation, which was realized through excessive visual stylization. This work presents meanings that emerge through the representation of exaggerated reality (hyperreality), including economic, cultural, and individual expression meanings. Similar research was also conducted by I Nyoman Miyarta Yasa et al. (2023) on aesthetic communication in the visual paintings of Tarfi Abdullah. The study showed that the aesthetic communication process found in Tarfi Abdullah's paintings is presented in various subject matters and themes, such as tradition, religion, and humanity. These themes in Tarfi Abdullah's work have a strong characteristic, namely magical expression. An article written by Rafika Ulfah Rahmaningtyas and Ana Rosmiati (2024) formulates a visual analysis of the representation of local cultural identity in the illustrations of Renata Owen's artwork. How illustrations can function as a medium to preserve and promote local Indonesian culture in the face of globalization. Using a formalistic approach to analyze visual elements (lines, shape, colors) and Charles Sanders Peirce's semiotic triangle (sign, object, interpretant) to interpret the representation of meaning and cultural identity in Renata Owen's illustrations.

Based on the research by Putra et al. (2017), Yasa et al. (2023), and Rahmaningtyas et al. (2024), this study focuses on how the representation of the inner child concept becomes a tool in building Martcellia Liunic's personal branding. Personal branding is a process in which a person is perceived as a brand by their target audience (Lair & Cheney, 2005, p. 35). Timothy P. O'Brien defines it as a personal identity that is capable of creating an emotional response in others regarding the qualities and values possessed by that individual (Haroen, 2014, p. 13). Meanwhile, personal identity, according to Schwartz et al. (2011) as cited by Kurniawan & Sutanto (2025), is the extent to which a person internalizes clear and consistent goals, values, and beliefs.

Specifically, in this study, the expression of personal values is manifested through visual elements and symbols. These elements are then constructed consistently and repetitively to become a person's distinctive or distinguishing feature so that they are more

easily recognized by the public. Using a formalistic and semiotic analysis approach, this study analyzes the artistic and aesthetic processing of visual elements and explores the meanings symbolized in works representing the concept of the inner child.

METHOD

This study uses a qualitative method with a literature study approach, focusing on Martcellia Liunic's Inner Child series of paintings. The paintings are analyzed as a medium of personal expression that presents the concept of the inner child through an imaginative and expressive visual approach. The research instruments used include visual documentation, observation of the work, literature study, and previous studies related to the theme of the inner child and visual art. The analysis process refers to a formalistic approach, which is used to look at the aesthetic form that is visible. To analyze the interpretation of signs and symbols, Peirce's semiotics triangle meaning approach is used.

According to Dr. Nooryan Bahari, formal analysis begins by analyzing the object as a whole in terms of the quality of its visual elements and then analyzing it piece by piece, such as the organization of elementary elements of art, including the quality of lines, shapes, colors, and textures (Bahari, 2017, pp. 10-11). Peirce's semiotic approach in Yunus and Muhaemin (2022) explains that signs can be visual objects in works of art, while objects are what the signs refer to. Meanwhile, the interpretant is the meaning or mental image formed in the audience's mind regarding the signified object. With these two methods, the study aims to describe how Martcellia Liunic uses illustrative paintings as a medium of symbolic communication and visual expression that represents her inner child experience to the audience.

RESULTS AND DISCUSSION

The communication process in art occurs when artists convey messages through visual symbols in their work. As stated by Yunus (2020) humans, as cultural beings, express their life experiences through symbols, which not only have aesthetic value but also serve as a means of conveying messages and meanings.

Quoted from Martcellia's social media, she explains: "My work has always been a way for me to find joy while navigating the struggles of adulthood and healing from childhood trauma. Through cute characters and vibrant colors, I explore these deeper themes, and I hope it brings you joy and maybe helps you reconnect with your inner kid, just like it does for me." (Liunic, n.d.). Martcellia tries to communicate these experiences through the exchange of meaning in the form of visual object symbols. For Martcellia, both drawing and painting bring her back to her creative, innocent, and free side, just like when she was a child. She does this as a way of expressing herself to heal, release pressure, or create color in her life.

Analysis of the visual elements of Martcellia Liunic's artwork

The analysis of the artwork was conducted using a formalistic approach covering the elements of line, shape, color, and composition, as well as the meaning of the symbols that appear in the paintings. The selection of artworks is based on the relevance of the concept, theme, and complexity of the artwork, so the analysis focuses on three paintings, namely, Inner Child (2023), Slowdown (2024), and Unforgotten Memories (2024).

1. The Inner Child painting measures 100x100 cm and is made of acrylic on canvas. It was

exhibited at the Museum of Toys, Art Jakarta, JIExpo, November 17-19, 2023.

2. The painting *Slowdown* measures 100x100 cm and is made of acrylic, spray paint, and oil stick on canvas. It was exhibited at Galile Oasis, Bangkok, December 14, 2024 - January 5, 2025.
3. The painting “*Unforgotten Memories*” measures 100x100 cm and is made with acrylic, spray paint, and oil stick on canvas. Exhibited at Galile Oasis, Bangkok, December 14, 2024 - January 5, 2025.



Figure 1. Screenshots of the paintings *Inner Child* (left), *Slowdown* (center), and *Unforgotten Memories* (right). (Source: Liunic Instagram, 2024).

At first glance, the three paintings in Figure 1 appear to be the same, due to the similar visual elements presented. The most prominent of these are the visual elements of female characters, stars, and bright, high-contrast colors. However, it is these elements that form the visual identity inherent in Martcellia Liunic's work, which is easily recognizable by the audience. The following is an analysis of the visual elements of the three *Inner Child* paintings, using a formalistic approach:

a. Lines

Lines play a very important role in the process of realizing form, because they greatly determine the quality of an artist's expression as seen in the strokes or in the impression given to the objects of their creation. The use of non-formal lines is dominated by organic lines, as adopted from the doodle style. Examples include curved and wavy lines, which have the characteristic of creating a dynamic impression.

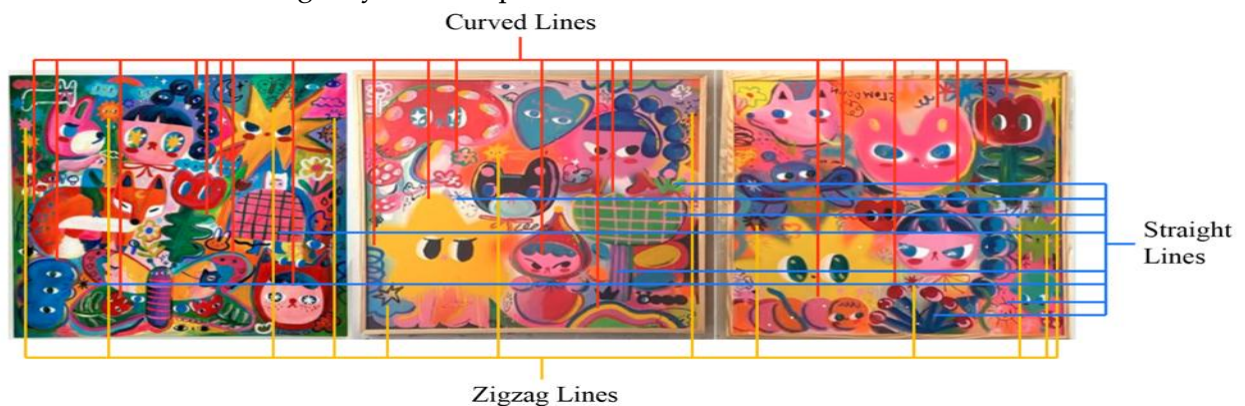


Figure 2. Results of the visual element analysis of lines in the paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories*. (Source: Fifie SZ, 2025).

The analysis in Figure 2 is grouped based on the type of line, namely curved lines, zigzag lines, and straight lines. Martcellia's illustrations are dominated by curved lines, both single and double, as seen in the illustrations of the female figure with bangs, animal characters, large eyes, yellow stars, butterflies, small clouds, plants, and leaves. In this painting, curved lines represent free, dynamic movement, flexibility, and life. The second dominant feature is the zigzag compound lines that can be seen in the yellow star shapes and spontaneous scribbles that form the decorative background. These zigzag lines represent enthusiasm and passion. The third feature is straight lines, although the straight lines here are dominated by dynamic, not too rigid, and diagonal lines, so that they remain light and cheerful.

b. Shape

The analysis process is based on the type of shape, including a) Geometric Shapes, such as circles, squares, triangles, and others, b) Organic Shape: free organic shapes, natural, unpatterned, resembling natural forms, and tending to be rounded, such as animal or plant shapes and others, c) Abstract Shape, bounded by straight or curved lines that are irregular.

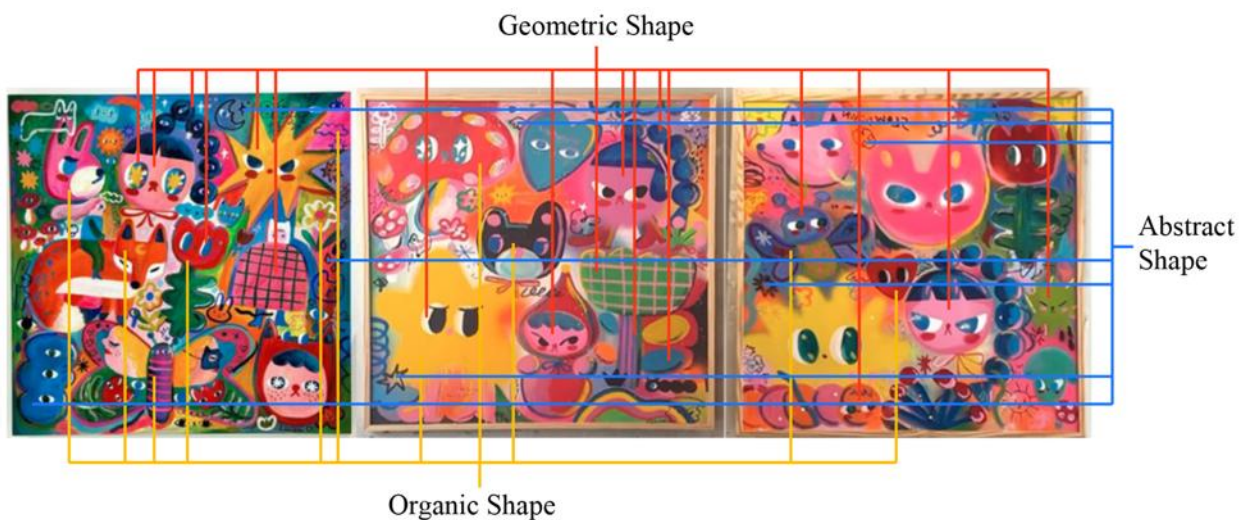


Figure 3. Results of the visual element analysis of the shape elements in the paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories*. (Source: Fifie SZ, 2025).

The shapes in this series of paintings are dominated by figurative shapes, representations of organic objects, as seen in Figure 3, such as plants and animals, as well as natural objects, such as the sun, clouds, and stars. Geometric shapes are also quite prominent, especially in the female characters, namely circles and ovals. In addition, rectangular shapes are also visible, although they are formed from organic lines.

Scribbles form the background of the paintings, such as a combination of curved lines, forming imaginary fields of flowers, clouds, animals, water droplets, and shapes that support the sparkling light effect. Other abstract fields bounded by spontaneous-looking organic lines and bright colors add to the expressive and imaginative impression. This imaginative

impression is further enhanced by the organized facial features created from lines. Lines can create certain impressions and expressions and can form shapes in simple ways, such as eyes, noses, and mouths, blending together with both figurative and organic objects, as well as non-figurative or abstract shapes. These shapes symbolize the soul of abstract forms, creating a lively and expressive impression or imaginary creatures.

c. Color

Bright colors such as pink, yellow, blue, green, red, and purple dominate the paintings. This color palette not only presents a cheerful atmosphere but also provides a pleasant visual effect and evokes positive emotions (dopamine effect). Striking bright colors are a consistent element of identity throughout Martcellia's work.








Figure 4. Results of visual element analysis of color elements in the paintings Inner Child, Slowdown, and Unforgotten Memories. (Source: Fifie SZ, 2025).

The striking color palette of yellow, pink, blue, and green has a basis in imagery, character, and symbolism, such as:

Table 1. Results of the analysis of visual elements of color along with character and symbolism in the paintings Inner Child, Slowdown, and Unforgotten Memories. (Source: Fifie SZ, 2025).


Color	Image orientation, Character and Symbolism
Orange ● ●	<ul style="list-style-type: none"> • The light of the rising and setting sun. • Symbolizes independence, grace, and warmth. • Caution against danger.
Yellow ● ●	<ul style="list-style-type: none"> • The sun. • Has a warm, radiant, strong, bright, and cheerful character. • Warning.

<p>Green</p> 	<ul style="list-style-type: none"> • Leaves, grass, and other plants. • Has a lively, fresh, and energetic character. • Hope, innocence, and harmony.
<p>Blue</p> 	<ul style="list-style-type: none"> • The sky and the sea. • Has a bright, lofty, and expansive character.
<p>Purple/Violet</p> 	<ul style="list-style-type: none"> • Butterflies and plants. • Exoticism, wisdom, enlightenment. • Arrogance and grief.
<p>Pink</p> 	<ul style="list-style-type: none"> • The color of a female character's face/alter ego. • Affection, tenderness, security, and warmth.
<p>Red</p> 	<ul style="list-style-type: none"> • Flowers and heart shapes. • Means courage, passion, love, and strong emotions. • Conflict and danger.

d. Composition

The impression of irregular composition can be seen from each field that is artistically organized to create visual harmony despite its lively complexity, yet still maintains a synergistic unity. Graphic elements, such as large eyes and facial expressions, become attractive focal points, creating a rhythmic flow. Although abstract in appearance, the main areas of focus are composed in a structured manner. This analysis can be seen in the following table:

Table 2. Results of the analysis of compositional principles in the paintings Inner Child, Slowdown, and Unforgotten Memories. (Source: Fifie SZ, 2025).

<p>Balance</p>	
<p>Using an asymmetrical abstract composition, yet with a systematic grid that tends to be structured. Visual weight is distributed through differences in size, color, and position of the image elements. Each large character is balanced by a scattering of small elements and color accents around it, creating visual harmony even though the arrangement of objects is free and dynamic. In addition, bright, high-contrast colors evenly distributed across the entire field contribute to visual balance. Colors such as pink, yellow, blue, red, and green are arranged alternately in various areas so that no one color dominates any one side.</p>	

Emphasis



The emphasis of the focal point element lies on large elements. Main characters such as female figures, yellow stars, and animal heads are placed in various areas to create a scattered center of attention. These figures are displayed larger and brighter than other elements around them, automatically attracting attention as the visual center.

Rhythm



The rhythm consistently flows from large elements and contrasting colors to smaller elements scattered around the character objects. It starts with large eyes, round heads, and then small decorative elements.

Based on Table 2 above, it can be seen that Martcellia has consistency in composing visual elements in her work, especially in elements that become the focal point. Although it looks abstract, dense, and crowded, overall it still feels balanced and unified. With an intuitive and expressive approach, the freedom of a child's soul and expression without limits is evident in this work. Martcellia creates appeal by using many colors and a cute and naive style, contrasting with the sometimes chaotic and unsettling reflections of life. Martcellia wants to convey simple but overlooked things, creating works that make people smile without thinking about anything too complicated.

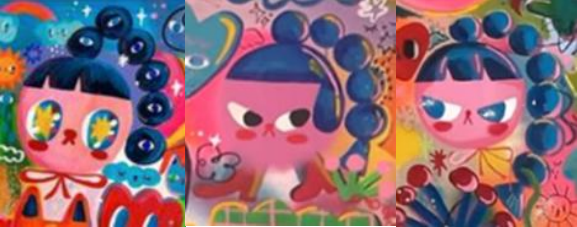

Interpretation of the visual elements of Martcellia Liunic's artwork



Interpretation is the act of deciphering the elements behind a work and interpreting its meaning, message, or value, where the analysis is based on a scientific method of examining the structure of the work and the relationship between each visual element (Bahari, 2017, p. 12). This analysis uses Charles Sanders Peirce's semiotic model. The triangle of meaning theory consists of a sign, an object, and an interpretant. Basically, Peirce's triangle of meaning theory discusses the process of how meaning arises from a sign, especially when the sign is used to communicate through the medium of art. When these three elements interact in a person's mind, meaning is formed for the symbols or signs present in the artwork (Yunus & Muhaemin, 2022).

The objects of analysis in this study are the paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories* by Martcellia Liunic. Meanwhile, the subject of analysis in this study is the concept of the inner child in the three paintings. Although the analysis was conducted on three different paintings, the three paintings have obvious similarities, namely a strong visual identity, including female characters, animals, and nature formed from organic free shapes and strong bright colors. These visual identity elements were then reduced and grouped based on similarities that consistently appeared in the three paintings, namely female characters, star elements, plant elements, and animal elements.

The following is an analysis of the conceptual identity in the three paintings using Charles Sanders Peirce's semiotic approach of the triangle of meaning theory, which consists of signs, objects, and interpretants.

Table 3. Results of Peirce's semiotic analysis of the paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories*. (Source: Fifie SZ, 2025).

1	<i>Sign</i>	
<i>Object</i>	<p>The visual object is an image of a female character with a round, pink face, large eyes looking to the side, pink cheeks, dark blue hair with bangs, and a red ribbon accessory around her neck. The character's face uses simple geometric shapes of circles and organic lines defined by color. The facial expression is somewhat gloomy and cynical.</p>	
<i>Interpretant</i>	<p>This character is a visualization of an alter ego and a representation of the artist as a child, presented through distinctive symbols of shape, color, and visual expression. This female character is interpreted as a symbol of inner sensitivity, emotional vulnerability, and personal expression of childhood experiences. The pink color on the face represents warmth, love, and sweet childhood memories. Meanwhile, the cynical yet blank sideways glance of the eyes conveys anxiety, pent-up feelings, and a desire to be understood and accepted.</p>	
2	<i>Sign</i>	
<i>Object</i>	<p>A visual object in the form of a bright yellow star with large eyes that seem to stare at the audience.</p>	

<i>Interpretant</i>	This character is interpreted as a symbol of inner energy and strong emotional expression within oneself. The sharp gaze of the yellow star represents feelings of anger, anxiety, or disappointment that are still stored from childhood experiences. Its shape, which shines in all directions, can also be interpreted as an outburst of emotions that wants to be heard and acknowledged.
3 <i>Sign</i>	
<i>Object</i>	Visual objects in the form of pet characters such as rabbits, cats, and dogs. Most are pink in color, with blue eyes and no distinct mouth shape. Their gaze is sharp and innocent.
<i>Interpretant</i>	Symbolically, this pet character represents a friend, even an imaginary childhood friend or an imaginative friend who often appears in the inner world of children, a figure who provides comfort when children feel sad or afraid or need a place to hide from reality. The color pink symbolizes gentleness and friendliness. With large, glowing eyes and no mouth, this character gives the impression of being firm, silent, yet sharp. Its meaning can be interpreted as representing the inner child, who may appear gentle but possesses inner strength.
4 <i>Sign</i>	
<i>Object</i>	The visual object is a red flower with two large blue eyes on the petals, as well as a wide green stem with simplified leaves that resemble hands.
<i>Interpretant</i>	This flower appears among animal characters with lively expressions. Representing a symbol of growth, it is often interpreted as a symbol of life, kindness, and happiness. In addition, this flower with eyes also serves as a metaphor for the living and friendly natural environment in children's imaginations, where the objects around them have characters and emotions, providing emotional comfort when the real world feels unfamiliar or oppressive.

Through a semiotic analysis of the visual elements in the paintings Inner Child, Slowdown, and Unforgotten Memories, it can be seen that all of these imaginative characters are a system of visual signs that represent the inner child's expression of childhood emotional

experiences that are still vivid in the artist's memory. The pink-faced female character with bangs serves as the visual alter ego of a little girl called Ella, becoming the central symbol of her imaginative world, voicing the feelings, anxieties, hopes, and happiness of childhood that she tries to express again through visual works. The alter ego in the creative process is a representation of another self that allows artists to express ideas, emotions, and experiences more freely without being bound by their everyday personal identities. Its presence serves as a symbolic medium in constructing visual narratives. Quoted from Oxford Learner's Dictionaries, an alter Ego is someone whose personality is different from their original personality or acts as another side of a person's original personality. In Latin, "alter ego" means "another me," which is a person's second self, believed to be different from their original personality (Maulidhina, 2019).

In addition, the yellow star characters appear with various expressions, symbolizing inner feelings. Stars with sharp eyes signify anger and anxiety, and stars with sad eyes represent loneliness, while stars with wide eyes symbolize children's curiosity and admiration for the world. Animal characters such as pink rabbits, cats, dogs, and butterflies represent playmates, even childhood imaginary friends, emotional escape, and symbols of hope and self-freedom. Then plant characters, especially flowers with eyes, serve as markers of growth and life. Flowers that are alive and have eyes imply that the natural environment in the artist's world plays an active role in shaping her emotional experiences.

The Concept of the Inner Child in Martcellia Liunic's Artwork

The characters in the paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories* consistently build a visual narrative of joy, innocence, sensitivity, freedom, and hope for peace with the past through imaginative and expressive visual expressions. These elements are not merely decorative but rather a medium of visual therapy that presents a reflective message for the audience to become aware of, recognize, and nurture the inner child within themselves.

In psychological terms, the inner child is part of the subconscious that is formed from a person's past experiences (Surianti, 2022). This concept often refers to the part of ourselves that still holds memories, feelings, or childhood experiences that shape who we are today. In a work of art, a concept can be understood as a strategic basis for achieving a goal (Masri, 2010, p. 29). The concept of the inner child in Martcellia Liunic's work lies in how these emotional experiences are manifested through visual symbols. Symbolization becomes an important means of translating childhood ideas and feelings into visual forms that can be captured, interpreted, and understood by the audience.

In the study of meaning, the process of symbolizing an aesthetic object is crucial because meaning can be clearly seen through the symbolization of a phenomenon or the symbolization of aesthetic ideas (Sachari, 2002). Understanding these symbols is also influenced by human tendencies or nature (Yuliansyah, 2018). Objects are materials used to express an idea. The object of an event emerges through the process of sensory perception, in which a person uses their senses to observe, capture, and feel the phenomena in front of them. Thus, their imaginative mind is immediately drawn to the object while imagining it as a perception (Rusli, 2016). These consistent, repetitive, and distinctive visual symbols play a role

in shaping Martcellia's personal branding, because through easily recognizable visual characters, artists are able to build a creative visual identity that distinguishes them from other artists in the bustle of the contemporary art scene.

Martcellia Liunic's paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories* successfully present imaginative and expressive visuals. Through a formalistic and semiotic approach, the analysis yielded several findings related to visual elements and symbolic meanings, which point to their connection with the title and theme of her solo exhibition, which has the concept of *Inner Child*. These elements not only serve as visual aesthetics but also as a medium for emotional communication about childhood experiences. The findings can be summarized as follows:

1. Formalistic analysis:

- a. The use of organic lines dominates Martcellia Liunic's work, in the form of curved, wavy, and zigzag lines that give a free, dynamic, and expressive impression.
- b. Organic figurative shapes are the main visual elements, consisting of alter ego female characters, stars, imaginary animals, plants with eyes, and decorative elements.
- c. Contrasting bright colors such as pink, yellow, blue, green, purple, and red are a consistent visual identity, creating a playful and expressive feel.
- d. The composition is asymmetrically dynamic, yet harmonious through the distribution of visual weight based on the size, color, and position of the characters. The focal point is achieved through large figures with striking colors.

2. Semiotic analysis:

- a. The female character with bangs serves as a symbol of the alter ego and representation of the artist's inner child.
- b. The yellow star character, imaginary animals, and flowers with eyes symbolize various childhood emotions such as happiness, anxiety, hope, and loneliness.
- c. Bright colors are interpreted as symbols of a cheerful mood, nostalgia, and hope for simple happiness.
- d. The paintings become a visual sign system that conveys a reflective message about the importance of recognizing, accepting, and healing the inner child.

CONCLUSION

Martcellia Liunic's paintings *Inner Child*, *Slowdown*, and *Unforgotten Memories* present expressive and imaginative visual representations of the inner child concept, demonstrating that

- a. Formalistic analysis: Visual elements such as organic lines, organic figurative shapes, contrasting bright colors, and asymmetrical dynamic compositions play an important role in shaping a distinctive visual identity.
- b. Semiotic analysis: Visual symbols such as alter ego characters, imaginative figures, and the use of bright colors contain personal representations, which are related to the expression of the artist's identity.

The combination of these two aspects not only produces visual aesthetic value but also functions as a medium of communication. These works convey messages about personal

experiences and values, thereby strengthening Martcellia Liunic's personal branding and making her more recognizable to the public.

For further research, both by the researcher herself and by other researchers, it is recommended to expand the study by conducting interviews and direct observations with the artist and/or her creative team in order to gain a more personal understanding of the creative process and visual communication strategies underlying the work. In addition, further research could also examine audience reception to find out how works with an inner child theme are received, interpreted, and influence the psychology of their audience.

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