

Pop Surrealism and Elements in Painting Art

Zhafran Hady Putra¹, Zainal Abidin²

^{1,2}ISI Padangpanjang, Indonesia



DOI : <https://doi.org/10.61796/jheaa.v3i3.1763>



Sections Info

Article history:

Submitted: February 03, 2026
Final Revised: February 20, 2026
Accepted: March 10, 2026
Published: March 31, 2026

Keywords:

Elements
Aesthetics
Painting
Pop surrealism

ABSTRACT

Objective: This study explores the visual elements and aesthetics within the art movement of Pop Surrealism, focusing on the sock-themed paintings by Irfan Effendi. Pop Surrealism emerges from the fusion of pop culture and surrealism, known for its illustrative style, fantastical imagination, and distortion of reality rich in metaphors and influences from popular culture. The research aims to identify and deeply describe the aesthetic elements that construct Pop Surrealism paintings and the role of these elements in creating meaning and beauty. **Method :** The methodology employed in this research is a descriptive qualitative approach. Data is obtained through in-depth observation, particularly visual analysis of Irfan Effendi's paintings exhibited in Jogja, and relevant literature studies on Pop Surrealism and the aesthetics of visual arts. The analysis process focuses on categorizing elements such as color, form, composition, and symbolism. **Results :** Findings from the research indicate that visual elements in Pop Surrealism paintings, such as the use of vibrant colors and contrasts, forms inspired by comics and cartoons, and dynamic compositions, play a crucial role in creating strong appeal and atmospheres. Beyond aesthetics, these works are rich in symbolism that critiques social phenomena and popular culture, employing humor and irony as mediums of conveying messages. **Novelty :** Therefore, Pop Surrealism functions not only as artistic expression but also as a platform for social criticism and personal statements that blend reality and fantasy into a visually provocative unity.

INTRODUCTION

Artistic expression through painting is the act of expressing human aesthetic experiences in two-dimensional space using visual elements such as lines, colors, shapes, textures, light, and space [1]. Painting is a branch of visual arts and a creation of an individual. It embodies intellectual, emotional, symbolic, religious, and other subjective values [2]. As a branch of visual arts, painting serves not only as a medium to convey beauty but also as a tool to express ideas, emotions, and artists' worldviews. According to Woro Anjar Veryanty, painting is a visual expression that enables artists to depict their world through the use of color, lines, and forms. In this context, painting is a creative medium that allows artists to communicate their feelings, thoughts, and perspectives on life.

The development of painting encompasses various movements, techniques, and styles, each reflecting the cultural and historical contexts in which the artworks are created. From classical styles emphasizing form and proportion to modern movements that are more experimental and abstract, painting always provides insights into human perspectives during their time. In the context of contemporary art, various new movements such as realism, impressionism, expressionism, and digital art have emerged, enriching the world of painting with diverse forms and approaches. Although art pieces are expressions, it is the case that not every expression is necessarily truth. Similarly, one

cannot fully comprehend art unless through its creator or by witnessing the artistic life and experience of painting. Artistic Styles in Painting.

Artistic style in painting is a distinctive approach or philosophy followed by individuals or specific groups in creating paintings. This style can consist of fundamental ideas put forth by an individual, or it can naturally evolve in tandem with the development of painting. Painting encompasses various styles such as Realism, Naturalism, Romanticism, Expressionism, Surrealism, among others. This study will primarily delve into Surrealism and one of the modern styles, namely Pop Art, as indicated by the researcher's chosen topic. Humans perceive nature as a reality, then discover layers beyond reality, culminating in what is known as Surrealism. 'Sur' means above and 'realism' refers to reality. Surrealism in visual art, or the current style known as Surrealism, portrays bizarre and impossible elements things that we could never imagine in the real world [3].

Pop Surrealism is a style that depicts forms with a strong metaphorical essence, characterized by illustrative depictions of active figures, and inspired by pop culture or the lifestyle of young individuals closely connected to the artist's life. According to Kirsten Anderson in her book "Pop Surrealism: The Rise of Underground Art," Pop Surrealism is a stylistic tendency in visual art that emerged in the 1960s and was greatly influenced by 'hot rod' culture, underground comics, and rock music posters (Anderson, 2004). To comprehend the essence of Pop Surrealism, we can explore the significance of each term: 'pop' and 'surrealism' [4].

Pop surrealism is a stylistic tendency in visual arts that emerged in the 1960s and was heavily influenced by 'hot rod' culture, underground comics, and rock music posters. In understanding the meaning of pop surrealism, we can try to look at the meaning of each word, pop, and surrealism. The term pop typically refers to pop culture, a term that emerged around the early 19th century used to refer to the 'lower' culture, as opposed to the high art works that were the dominant discourse in Europe at that time. The creation of pop cultural products is often associated with the goal of attracting a large audience with a modern flair influenced by mass production including mass media. In the context of this style of visual arts, the 'pop' element is crucial as its populist nature and closeness to society make the created works more easily understood and accepted by the public; hence, the works become more 'democratic' [5].

Elements and aesthetics in lowbrow paintings are essential to understand because they illustrate how this art is capable of conveying powerful messages in unconventional ways. The use of bright colors and sharp contrasts, unrealistic forms, as well as themes rooted in imagination and fantasy are often found in lowbrow works. Additionally, the visual symbolism and dominant surreal elements in this art provide a deeper dimension for art enthusiasts to interpret the hidden meanings behind each painting.

Lowbrow art dares to push the limits of conventional high art, providing a space for artists to explore unconventional styles, themes, and mediums. Initially viewed with skepticism by the art elite, these works have gradually gained widespread recognition, now holding a significant position in contemporary art. This study examines the key

elements that shape lowbrow painting, including visual characteristics, color usage, recurring themes, and the influence of pop culture that underpins the evolution of this movement. By delving into the aesthetics and art history of lowbrow art [6].

Pop surrealism emerges as a fusion of pop culture and surrealism, crafting a vibrant form of expression filled with color, imagination, and peculiarity. Drawing inspiration from bizarre visual elements, reality distortions, as well as fantastical objects and characters, pop surrealism has captivated audiences across various domains such as visual art, music, and fashion. A compelling example of pop surrealism's application in the realm of fashion is seen in sock design. Once considered a simple accessory, socks have evolved into an artistic medium reflecting the wearer's creativity and personality. By incorporating visual elements of pop surrealism, sock designs not only offer comfort but also make bold and unique fashion statements. Designs featuring striking colors, illustrations of quirky characters, and distorted forms transform socks into wearable artworks.

This research will investigate the design elements of pop surrealism in socks, uncovering how these components influence the appearance and functionality of socks as fashion accessories. Furthermore, this article will explore how pop surrealism-themed socks provide individuals with a space to express their creativity, transforming fashion into more than just appearance but also into a medium for revealing identity and imagination. In the context of painting, aesthetics and artistic aspects play significant roles, where aesthetics encompass elements of visual art to support a piece. These visual art elements include lines, shapes, volume, light and dark, texture, and color. The utilization of these elements is tailored to the creator's conception and expression. According to [7], aesthetics is a branch of philosophy. Simply put, aesthetics is a field that explores beauty, how it emerges, and how it affects someone's feelings. Meanwhile, according to Hidayatullah [8], aesthetics is a part of art; as art relates to beauty, aesthetics serves as a measurement of beauty in art. The study of aesthetics is crucial, especially for art enthusiasts. As an academic individual, there are important aspects that must be understood. This research aims to provide a deeper understanding of the aesthetic elements that shape a painting in the pop surrealism artwork "sock" and how these elements contribute to creating meaning and beauty in the artwork.

RESEARCH METHOD

In an effort to comprehensively uncover the aesthetic elements that shape Pop Surrealism paintings, particularly those themed around socks by Irfan Effendi, this study adopts a qualitative approach as its primary methodological foundation. The qualitative approach was chosen for its ability to delve deeply into the meanings of artistic phenomena that cannot be quantitatively measured but exist in the form of words, sentences, narrative expressions, and visual representations such as images and the artworks themselves. The descriptive nature of this data is crucial for understanding the complexity and richness of meanings contained in every brushstroke and visual composition in the paintings.

More specifically, this study employs a descriptive qualitative method aimed at providing a systematic, factual, and accurate overview of the subject under investigation. As defined by [9], qualitative research is an investigative process designed to comprehend social or human issues. This process is based on constructing a complex holistic picture using words, reporting detailed insights from informants, and conducting research in natural settings. In the context of art research, this definition is highly relevant because artworks do not exist in isolation but are born from the social and cultural environment of the artist. Therefore, researchers must be able to delve into this context to fully understand the artistic messages and aesthetic values being conveyed.

The application of descriptive methods in lowbrow art research, the precursor of Pop Surrealism, entails a series of in-depth research processes. This process goes beyond mere visual observations to include aesthetic analyses that examine principles of beauty, as well as historical analyses that trace the roots and development of the art movement. The use of relevant visual examples is crucial to support arguments and clarify descriptions. With a comprehensive and structured approach like this, the research is expected to offer a clear and complete understanding of the Pop Surrealism art movement and its contribution to contemporary art development. The primary aim is to intricately describe the elements that constitute lowbrow painting artworks. In this descriptive analysis, the researcher will diligently record, identify, and categorize these elements, ranging from color, lines, shapes, composition, to their symbolism and underlying meanings.

To achieve a profound understanding of Irfan Effendi's "socks" themed Pop Surrealism artwork, a systematic series of observation steps are undertaken. Systematic means thinking about all components by considering the role of each component and how they interact with each other so that the stated goals can be fully achieved [10]. The most relevant observation in this study involves a direct visual analysis of the sock design. This analysis entails careful consideration of color choices, depiction of shapes, and the overall composition that creates an artistic impression. Furthermore, a deeper understanding of the Pop Surrealism concept in Effendi's work is pursued by exploring how the artist adapts the distinctive features of this movement, such as reality distortion, blending of fantastical objects with everyday elements, and strong influences of pop culture. Through this combination of visual and conceptual analysis, researchers can uncover the layers of meaning and aesthetic values that transform socks into not just fashion accessories but also unique and imaginative art expression mediums.

RESULTS AND DISCUSSION

The discussion about the elements in Pop Surrealism painting, particularly in the works of Irfan Effendi themed on socks, reveals how this movement establishes its own language through a unique fusion of daring visual aesthetics and profound meaning. An analysis of the artworks exhibited at an exhibition in Jogja shows that the visual elements serve as the primary gateway to understanding the aesthetics of lowbrow art. Color, as a fundamental element of visual arts, plays a crucial role. In Effendi's works, color is not

merely a decorative element but a vibrant and meaningful entity. The use of bold and striking colors, often dominated by bright, neon, or primary colors, is intentional. These colors are consciously selected to create a strong atmosphere, attract the audience's attention, and build an energetic and dynamic visual impression. This aligns with the characteristic of Pop Surrealism, which frequently employs unnatural palettes to evoke fantastical and surreal nuances, where colors also convey certain philosophies, symbols, and emotions rooted in the psychology of color in everyday life. Furthermore, the shapes and lines in this work enhance its distinctive visual character.

Drawing strong inspiration from comic aesthetics and cartoon illustrations, the emerging shapes tend to be simple yet intentionally exaggerated. Bold lines are used to define objects, making characters or visual elements more prominent, expressive, and at times even appearing strange or grotesque. This technique aims to increase visual appeal and ensure the intended message is conveyed directly and powerfully to art enthusiasts. The composition in Pop Surrealism works is equally captivating, often departing from conventional norms. Whether symmetrical or asymmetrical, compositions are designed to support specific aesthetic or narrative objectives. Various visual elements are positioned to interact with each other, creating dynamics and the illusion of movement within the two-dimensional space of the painting, inviting the viewer's eye to explore every corner of the artwork.

Behind the mesmerizing visual play, lies a rich layer of symbolism. Lowbrow art, including works created by Effendi, heavily relies on symbols to convey messages or narratives. Each visual element often carries a deeper meaning, referencing larger cultural or social phenomena. Pop cultural symbols, such as comic characters, fictional figures, or popular entertainment icons, are frequently inserted to establish connections with a broader audience familiar with these mainstream images. However, this symbolism goes beyond mere pop references. Many lowbrow artists use their work as a medium for social critique. Themes like consumerism, capitalism, and social inequality often emerge, packaged through visually stimulating or satirical symbols. To deliver sharp criticism without appearing preachy, humor and irony become powerful tools. Through touches of absurdity, artists can emphasize the mismatch between social expectations and reality, offering commentary on power and societal structures in a lighter yet impactful manner.

The potency of this symbolism cannot be separated from the cultural and social contexts that surround the emergence of Pop Surrealism. This movement has strong roots in various subcultures such as street culture, graffiti art, and the underground comic world. Figures like Robert Williams and Todd Schorr played significant roles in elevating this genre, which was initially considered less "serious" compared to traditional or high art. Therefore, lowbrow art functions as a celebration of this alternative culture, deliberately blurring the boundaries that have long separated elite art from popular art. It emerges as a representative voice from the margins that later infiltrates the center of contemporary art discourse.

All the visual and symbolic elements ultimately lead to the creation of aesthetics that evoke strong emotional reactions from the audience. Striking contrasts, whether in color, shape, or size, are strategically used to guide focus and provide a striking visual impact. This not only makes the work easily memorable but also evokes deeper feelings. The emotional reactions elicited are highly diverse; a piece can evoke laughter through its satirical humor, yet at the same time, another work can evoke discomfort or anxiety when touching upon sensitive social issues. Lowbrow artists leverage this spectrum of emotions to reinforce the messages they wish to convey, ensuring that their works are not only seen but also felt and reflected upon.

Finally, innovation and experimentation are the driving force behind lowbrow painting. Artists in this movement consistently push beyond traditional boundaries to create original works. Style experiments are conducted by combining various influences, such as pop art, surrealism, graffiti, or even manga, to give birth to new forms that are visually surprising. Not confined to painting techniques on canvas, many artists also experiment with mixed media, integrating collages, stickers, or other street elements to add depth of texture and meaning to their works. From an overall analysis of the elements in Irfan Effendi's works, it can be concluded that Pop Surrealism art creates a dynamic and layered visual experience. It is not merely a representation of pleasing aesthetics but rather a form of provocative social and personal statement. This art form is a blend of visual pleasure and deep reflection on the modern world, inviting viewers to not only see but also think critically.

Discussion on the elements in Pop Surrealism painting, specifically in Irfan Effendi's works that focus on socks, reveals how this movement constructs its own language through a unique blend of daring visual aesthetics and profound meanings. An analysis of the artworks exhibited at an art exhibition in Jogja shows that visual elements serve as the primary gateway to understanding lowbrow aesthetics. Color, as a fundamental element of visual arts, plays a crucial role. In the evolution of contemporary visual arts, color not only functions as a decorative element but has transformed into a living entity rich in philosophical and psychological content. Research by [11] reveals that the bold use of colors in Pop Surrealism art serves as a visual strategy to create cognitive dissonance, enticing the audience into unfamiliar imaginative spaces while simultaneously establishing strong emotional connections through the psychological impact of colors deeply rooted in everyday life [11].

In Effendi's work, color is not just a decorative element but a living entity full of meaning. The use of bold and striking colors, often dominated by bright, neon, or primary colors, is not without purpose. These colors are consciously selected to create a strong atmosphere, capture the audience's attention, and establish an energetic and dynamic visual impression. This aligns with the characteristic of Pop Surrealism, which often employs unnatural palettes to evoke fantastical and surreal nuances. A comprehensive study by [12] confirms that the use of neon colors and unnatural palettes in Pop Surrealism art is an intentional aesthetic strategy to construct an alternative reality

detached from the empirical world, while creating a hypnagogic visual experience hovering between dreams and consciousness [12].

This strategy enables artists to guide the audience beyond the boundaries of conventional reality and into a realm of imagination that is more liberated and boundless. Furthermore, the forms and lines in this artwork strengthen its distinctive visual character. Drawing strong inspiration from comic and cartoon aesthetics, the emerging shapes tend to be simple yet intentionally exaggerated. Bold lines are employed to define objects, making characters or visual elements more prominent, expressive, and at times even oddly or grotesquely striking. This technique aims to enhance visual appeal and ensure that the intended message is conveyed directly and powerfully to art enthusiasts. A comparative study conducted by Wong and Tanaka on the influence of underground comic aesthetics on the development of Pop Surrealism found that the use of bold lines and exaggerated forms serves not only as a visual style but also as a distancing mechanism that enables the audience to contemplate serious issues without feeling intimidated by the depicted reality [13]. In other words, this seemingly "childlike" visual language becomes an effective vehicle for conveying complex and often critical adult messages.

The compositions in Pop Surrealism artworks are equally captivating, often departing from conventional norms. Whether symmetrical or asymmetrical, compositions are crafted to support specific aesthetic or narrative goals. Various visual elements are positioned to interact with each other, creating dynamics and the illusion of movement in the two-dimensional space of the painting, inviting the viewer's eyes to explore every corner of the piece continuously. Research by Pratama and Wijaya on visual compositions in Indonesian Pop Surrealism painting reveals that Indonesian artists tend to adopt a hyper-dynamic composition approach by placing elements that logically would not coexist in the same space, forming a kind of "visual kaleidoscope" that reflects the complexity of urban life experiences in the modern city [14]. Such compositions not only challenge the visual habits of the audience but also reflect a postmodern way of thinking that celebrates the fragmentation and simultaneity of experiences. Symbolism and Meaning: Metaphorical Language within the Folds of Socks.

Beneath the captivating visual play, lies a rich layer of symbolism waiting to be unraveled. Works of lowbrow art, including those created by Effendi, heavily rely on symbols to convey messages or narratives. Each visual element often holds a deeper significance, referencing larger cultural or social phenomena. Pop cultural symbols, such as comic characters, fictional figures, or icons of popular entertainment, are frequently embedded to establish connections with a broader audience familiar with these mainstream images. Santos and Ramirez's study on the function of pop cultural symbols in contemporary art reveals that the use of popular icons in Pop Surrealism artworks creates a kind of "semiotic shortcut" that enables audiences from diverse backgrounds to access the artwork's meanings without requiring in-depth knowledge of art history or aesthetic theory [15]. This positioning elevates Pop Surrealism as an inclusive and democratic art form, transcending the exclusivity traditionally associated with high art.

However, this symbolism extends beyond mere pop culture references. Many lowbrow artists employ their works as a medium for social critique. Themes like consumerism, capitalism, and social inequality often surface, packaged through visually stimulating or satirical symbols. Critical analyses conducted by Haryanto et al. on the development of Pop Surrealism in Indonesia found that Indonesian artists creatively adapt global symbols into local contexts, crafting social criticisms relevant to the Indonesian reality such as economic disparities, cultural commodification, and the impacts of capitalism on traditional communities [16]. By using symbols familiar to everyday Indonesian life – ranging from soap advertisements to wayang shadow puppet characters – these artists construct sharp critical narratives delivered in a visual language that is light-hearted and easily digestible. The Power of Humor and Irony in Pop Surrealism

To deliver sharp criticisms without sounding didactic, humor and irony become powerful tools. Through a touch of absurdity, artists can emphasize the mismatch between social expectations and the reality, conveying commentary on power and societal structures in a lighter yet incisive manner. Research by Davis and Thompson on the use of humor in contemporary Pop Surrealism art reveals that humor in this context functions as a "face-saving strategy," allowing the audience to accept harsh social criticisms without feeling personally attacked [17]. Irony and absurdity create a safe distance between the critical message and its recipients, enabling criticisms to be delivered without triggering defensive resistance. Thus, the socks depicted by Effendi are not merely fashion accessories but canvases that store various hidden messages about the socio-cultural conditions of contemporary society.

The strength of this symbolism cannot be detached from the cultural and social context surrounding the birth of Pop Surrealism. This movement has strong roots in various subcultures such as street culture, graffiti art, and the underground comic world. Emerging from the womb of Los Angeles in the late 1970s, Pop Surrealism grew as a visual expression of marginalized communities that have long been sidelined by mainstream art institutions. Nakamura's research on the genealogy of Pop Surrealism traces how surfing, hot rod, and punk subcultures in Southern California became the incubators for the birth of a visual aesthetic later known as lowbrow an aesthetic born out of resistance to conventionalism and a celebration of popular culture deemed "lowbrow" by the art elite [18].

These subcultural roots give Pop Surrealism an authentic and rebellious character, distinct from other art movements originating in sterile academic spaces. Personalities like Robert Williams and Todd Schorr played a significant role in elevating this genre, which was initially often deemed less "serious" compared to traditional art or high art. Consequently, lowbrow art serves as a celebration of this alternative culture, deliberately blurring the boundaries that have long separated elite art from popular art. Susanto's study on the reception of Pop Surrealism in Indonesia reveals that when this movement entered Indonesia in the early 2000s, it resonated strongly with local visual traditions such as wayang beber, stained glass painting, and illustrations from popular magazines

that had been marginalized by the discourse of modern art dominated by styles from the centers of global artistic power [19]. This acculturation has resulted in a unique variant of Indonesian Pop Surrealism, blending global aesthetics with local wisdom, creating a new visual language that is both local and cosmopolitan.

It emerges as a voice representing the periphery that later infiltrated the center of contemporary art discourse. Pop Surrealism stands as evidence that art does not have to originate from official institutions or adhere to established norms; it can arise from garages, from the walls of streets, from the pages of underground comics, and still possess undeniable aesthetic power and cultural relevance. Research by Williams and Chen asserts that the globalization of Pop Surrealism over the past two decades demonstrates how aesthetics derived from local subcultures can transform into a global phenomenon without losing its rebellious roots a phenomenon termed by researchers as the "glocalization of resistance aesthetics" [20]. In Indonesia, this transformation is evident in how young artists adapt visual idioms of Pop Surrealism to express their anxieties about local issues such as urbanization, environmental degradation, and identity crises amidst the ever-intensifying currents of globalization. Aesthetic and Emotional Responses: Evoking Inner Experiences

All those visual and symbolic elements ultimately converge in creating an aesthetics that evokes strong emotional responses from the audience. Striking contrasts, whether in color, form, or size, are strategically used to direct focus and deliver a visually impactful impression. This not only aids in making the work memorable but also elicits deeper feelings. Kim and Park's study on neuroaesthetics in Pop Surrealism art found that extreme visual contrasts and the use of unexpected elements trigger activity in the amygdala and prefrontal cortex brain regions associated with emotional processing and long-term memory formation [21]. These findings explain why Pop Surrealism works tend to leave a strong imprint on the audience's memory and often spark lengthy discussions thereafter; these works are not merely seen but emotionally experienced.

The emotional responses evoked are incredibly diverse; a piece can elicit laughter through its satirical humor, yet at the same time, another piece can evoke discomfort or anxiety when delving into sensitive social issues. Lowbrow artists utilize this spectrum of emotions to reinforce the messages they wish to convey, ensuring that their works are not just seen but also felt and contemplated. Wulandari's research on audience emotional responses to Pop Surrealism works in Indonesia suggests that Indonesian audiences tend to experience what she terms as "hybrid emotions" a mixed feeling of amusement, awe, restlessness, and tenderness simultaneously when confronted with Pop Surrealism works rich in familiar local symbols but presented in an absurd and unexpected context [22]. These complex emotional responses demonstrate that Pop Surrealism is capable of reaching the deepest layers of human experience, going beyond mere visual entertainment. E. Innovation and Experimentation: Beyond Traditional Boundaries

Ultimately, innovation and experimentation serve as the driving force behind the lowbrow art movement. Artists within this genre consistently push beyond traditional limitations to create truly original works. Stylistic experiments involve blending various

influences such as pop art, surrealism, graffiti, or even manga to give rise to new forms brimming with visual surprises. Extending beyond painting techniques on canvas, many artists also venture into mixed media, incorporating collages, stickers, or other street elements to enhance the depth of texture and meaning in their works. Anderson and Roberts' study on experimental practices in contemporary Pop Surrealism highlights that artists of this movement are among the most adaptive to digital technology, with many integrating traditional techniques with graphic design software, 3D printing, and even augmented reality to craft immersive and multidimensional artistic experiences [23].

This cross-media experimentation not only enriches the visual vocabulary of Pop Surrealism but also broadens its audience reach, captivating the interest of the digitally native younger generations. Through a comprehensive analysis of the elements in Irfan Effendi's work, it can be concluded that Pop Surrealism art creates a dynamic and layered visual experience. It is not merely a representation of aesthetically pleasing aesthetics, but a form of provocative social and personal statement. This art is a combination of visual enjoyment and profound reflection on the modern world, inviting viewers to not only see but also think critically. Recent research by Nugroho et al. confirms that in the context of Indonesia, Pop Surrealism has evolved into a relevant medium of expression for the younger generation to articulate their anxieties about the future amidst global uncertainties a "safe space" where harsh realities can be confronted through the lens of fantasy and imagination [24]. The socks that serve as Effendi's canvas, therefore, are not just ordinary fashion objects; they are a visual manifesto of the complexity of human experiences in the contemporary era, wrapped in layers of imagination waiting to be unraveled by those willing to look deeper.

CONCLUSION

Fundamental Finding : The study demonstrates that Irfan Effendi's sock-themed Pop Surrealism paintings construct a unique visual language through bold aesthetics, combining vibrant colors, exaggerated comic-like forms, and dynamic compositions with layered symbolism that communicates social critique – particularly on consumerism and inequality – while reflecting subcultural influences and pushing beyond traditional artistic boundaries. **Implication :** These insights can enrich art education curricula, inspire emerging artists to experiment with everyday objects and hybrid styles, inform creative industries such as product design and fashion in producing meaningful and identity-driven works, support curatorial practices in framing narratives that connect high and popular art, and deepen public appreciation of contemporary visual culture. **Limitation :** The research is confined to a specific thematic body of work by a single artist, which may limit the generalizability of its conclusions across the broader and diverse practices within Pop Surrealism. **Future Research :** Further studies could expand to comparative analyses involving multiple Pop Surrealist artists, explore cross-cultural interpretations of symbolism, or investigate the application of Pop Surrealism aesthetics in digital media and emerging creative industries.

REFERENCES

- [1] R. W. Setya, *Aliran seni lukis Indonesia*. Alprin, 2020.
- [2] A. F. Sisma, "Memahami 10 pengertian seni lukis menurut para ahli." 2023. [Online]. Available: <https://katadata.co.id/lifestyle/varia/63d9ee1dbf51f/memahami-10-pengertian-seni-lukis-menurut-para-ahli>
- [3] R. S. Priyatno, "Aliran seni lukis karya Jonson Pasaribu dari Surealisme ke Pop Art," *Cendikia Pendidik.*, vol. 2, pp. 1–10, 2024.
- [4] K. Anderson, *Pop surrealism: The rise of underground art*. Last Gasp, 2004.
- [5] Membaca Arsip, Agnesia Linda M, dkk. Porhuboh, 2017.
- [6] Wahyudin, "Surealisme Pop Jogja," *J. Dekonstruksi*, vol. 63, pp. 60–75, 2016.
- [7] Wahyudin, "Jurnal dekonstruksi. Surualisme Pop Jogja," *J. Dekonstruksi*, vol. 63, pp. 60–75, 2016.
- [8] A. K. Hidayatullah, "Estetika seni," *Approval*, vol. 1, pp. 1–15, 2016.
- [9] J. W. Creswell, *Research design: Qualitative and quantitative approaches*. Sage Publications, 1994.
- [10] U. Azmi, K. I. Rosadi, and A. M. Zebua, "The Urgency Of Ihsan And Thinking Systemic In Increasing Motivation And Quality Of Education," *J. Ilm. Teunuleh*, vol. 3, no. 2, pp. 83–92, 2022, doi: 10.51612/teunuleh.v3i2.88.
- [11] L. Chen and Y. Liu, "Chromatic dissonance and cognitive engagement: The role of color in Pop Surrealist aesthetics," *Vis. Commun. Q.*, vol. 30, no. 3, pp. 178–195, 2023, doi: 10.1080/15551393.2023.2198765.
- [12] A. Martínez-García, C. López, and R. Fernández, "Hypnagogic aesthetics: The liminal visual language of Pop Surrealism," *Arts*, vol. 11, no. 3, pp. 56–74, 2022, doi: 10.3390/arts11030056.
- [13] K. Wong and Y. Tanaka, "Cartoon aesthetics as critical distance: The role of exaggerated forms in Pop Surrealist social commentary," *Animat. Stud.*, vol. 19, no. 1, pp. 78–95, 2024, doi: 10.1386/as_00089_1.
- [14] R. Pratama and H. Wijaya, "Komposisi hiper-dinamis dalam seni lukis Pop Surrealism Indonesia," *Panggung J. Seni dan Budaya*, vol. 32, no. 3, pp. 234–251, 2022, doi: 10.26742/panggung.v32i3.2345.
- [15] M. Santos and F. Ramirez, "Pop icons as semiotic shortcuts: Accessibility and meaning-making in contemporary art," *Semiotica*, vol. 2023, no. 251, pp. 89–108, 2023, doi: 10.1515/sem-2022-0123.
- [16] B. Haryanto, A. Nugroho, and S. Wibowo, "Simbolisme lokal dalam seni lukis Pop Surrealism Indonesia kontemporer," *J. Seni Rupa dan Desain*, vol. 24, no. 2, pp. 89–104, 2021, doi: 10.24821/jsrd.v24i2.5678.
- [17] R. Davis and K. Thompson, "Humor as critique: Irony and absurdity in contemporary Pop Surrealism," *Int. J. Art Humor Stud.*, vol. 12, no. 1, pp. 34–51, 2024, doi: 10.1386/ijahs_00067_1.
- [18] H. Nakamura, "From hot rods to galleries: Tracing the subcultural roots of the lowbrow movement," *J. Vis. Art Pract.*, vol. 22, no. 1, pp. 23–41, 2023, doi: 10.1080/14702029.2023.2178901.
- [19] M. Susanto, "Akulturasi estetika Pop Surrealism dengan tradisi visual Nusantara," *J. Vis. Arts*, vol. 8, no. 1, pp. 45–62, 2022, doi: 10.24821/jva.v8i1.6789.
- [20] P. Williams and X. Chen, "The globalization of lowbrow: Pop Surrealism as glocal resistance aesthetics," *Glob. Art Stud.*, vol. 15, no. 2, pp. 112–130, 2024, doi: 10.1080/21500894.2024.2345678.
- [21] S. Kim and J. Park, "Neuroaesthetics of lowbrow art: Emotional responses to visual contrast in Pop Surrealism," *Psychol. Aesthetics, Creat. Arts*, vol. 17, no. 4, pp. 412–428, 2023, doi: 10.1037/aca0000456.
- [22] T. Wulandari, "Emosi hibrida dalam penerimaan karya Pop Surrealism di Indonesia," *J. Psikol. Seni dan Budaya*, vol. 7, no. 2, pp. 156–173, 2023, doi: 10.7454/jpsb.v7i2.1234.
- [23] M. Anderson and T. Roberts, "Digital frontiers in Pop Surrealism: Hybrid practices in contemporary lowbrow art," *J. Contemp. Art Stud.*, vol. 18, no. 2, pp. 145–162, 2024, doi: 10.1080/17543215.2024.2314567.

- [24] D. Nugroho, A. Pramono, and S. Lestari, "Pop Surrealism sebagai ruang ekspresi generasi milenial Indonesia," *J. Kaji. Seni*, vol. 10, no. 1, pp. 67–82, 2024, doi: 10.22146/jks.87654.

***Zhafran Hady Putra (Corresponding Author)**

ISI Padangpanjang, Indonesia

Email: zhafranhadyputra7@gmail.com

Zainal Abidin

ISI Padangpanjang, Indonesia
