

Icapas 2019

ORIGINALITY REPORT

17%

SIMILARITY INDEX

15%

INTERNET SOURCES

5%

PUBLICATIONS

2%

STUDENT PAPERS

PRIMARY SOURCES

1	digilib.isi.ac.id Internet Source	5%
2	icapas.org Internet Source	5%
3	Lucky Wijayanti. "KUASA ATAS RUANG PEMBEBASAN': THE RESILIENCE OF WOMEN IN SASAK CULTURE", International Review of Humanities Studies, 2020 Publication	2%
4	www.scribd.com Internet Source	1%
5	sinta3.ristekdikti.go.id Internet Source	1%
6	wiki.uc.ac.id Internet Source	1%
7	journal.isi.ac.id Internet Source	<1%
8	ejournal.stkippacitan.ac.id Internet Source	<1%

9	Submitted to UT, Dallas Student Paper	<1 %
10	nozdr.ru Internet Source	<1 %
11	eprints.uad.ac.id Internet Source	<1 %
12	doaj.org Internet Source	<1 %
13	Submitted to Politeknik Pariwisata Lombok Student Paper	<1 %
14	journal.itera.ac.id Internet Source	<1 %
15	journal.moestopo.ac.id Internet Source	<1 %

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off

Icapas 2019

by Lucky Wijayanti

Submission date: 01-Aug-2022 12:12PM (UTC+0700)

Submission ID: 1877567413

File name: Icapas_2019_Proceeding.pdf (12.33M)

Word count: 4492

Character count: 24416



icpas
2019

PROCEEDING OF

The 7th ICAPAS

²

International Conference
for Asia-Pacific Art Studies
2019

**Art Education in
Contemporary
Asia-Pacific**



PROCEEDING OF The 7th ICAPAS

Art Education in Contemporary Asia-Pacific

International Conference
for Asia-Pacific Art Studies
2019

Graduate School
Indonesia Institute of the Arts
Yogyakarta

October 16-17, 2019

Partner Institutions



Publisher

Graduate School Indonesia Institute of the Arts Yogyakarta

Jl. Suryodiningratan No. 8, Yogyakarta 55143, Indonesia | Telp./Fax: +62 274 419791
Website: www.pasca.isi.ac.id | Email: pasca@isi.ac.id

Proceeding of the 7th ICAPAS

“Art Education in Contemporary Asia-Pacific”

International Conference for Asia Pacific Arts Studies 2019

ISBN: 978-602-8820-31-8

Committee:

Conference advisor	: Prof. Dr. Djohan, M.Si.
Chair person	: Kurniawan Adi Saputro, Ph.D.
Secretary	: Dr. Fortunata Tyasrinestu, M.Si.
Treasurer	: Suprihatin, S.E.
Coordinator of cooperative relations	: Dr. Prayanto Widyo Harsanto, M.Hum.
Secretarial coordinator	: Ika Nurcahyani, A.Md.
Equipment and general coordinator	: Sarjiya
Master of Ceremony	: Fatin Fatinah Binti Majidi
Visual communication design	: M. Harun Rosyid Ridlo
Liaison Officer	: 1. Blasius Vebiyona Abi 2. Irna Audina
Documentation	: 1. Risvi Pangestu 2. M. Edo Pratama Putra

Reviewers:

Dr. Danny Butt - *University of Melbourne*

Prof. Gunalan Nadarajan - *University of Michigan*

Prof. Samuel Leong, Ph.D. – UNESCO

Prof. Ramon "Montet" Acoymo, Ph.D. - *University of Phillipines Diliman*

Assistant Prof. Dr. Phakharawat, Ph.D. (Wichian Sittiprapom) - *Mae Fah Luang University, Bangkok, Thailand*

Editor

Kurniawan Adi Saputro, Ph.D. - *Institut Seni Indonesia Yogyakarta*

Administrator

Perpetua Ninda Mahartya, S.E.

Publisher

Graduate School of Indonesia Institute of the Arts Yogyakarta Indonesia

Suryodiningratan street number 8, Yogyakarta, Indonesia 55143

Telp./Fax +62 274 419791 <http://www.pasca.isi.ac.id>

@2019 Graduate School Indonesia Institute of the Arts Yogyakarta

All rights reserved. No part of this publication may be reproduced without the prior written permission of Graduate School Indonesia Institute of the Arts Yogyakarta

Printed in Yogyakarta

Foreword

Dear speakers, presenters, and participants of the 7th International Conference for Asia Pacific Arts Studies 2019.

Welcome to the ⁴Indonesia Institute of the Arts Yogyakarta.

To bring the diversity of voices and to open productive dialogue with different disciplines, this conference always focuses on the intersection between arts and social sciences. This year we are going to discuss about "Art Education in Contemporary Asia Pacific". We believe the theme is important since art education in higher education setting faces challenge from many fronts: new technology replacing our human incompetencies, wider inequities resulting from differential distribution of wealth, growing bureaucratisation, and the rise of fundamentalistic ideologies. When art educations can be broken down into series of tasks, tutorials, contents, and chat scenarios then intelligent software can dutifully replace art teachers. Further, inequities along the axes of wealth result in unequal access, allocated resources, differential expectation, and gaps in future jobs. Bureaucratisation creates dull and stiff sensibilities. And fundamentalistic ideology uses art to promote its agenda in prioritising certain groups and values.

Every challenge provides opportunities and alternatives that we are now seeing experiments in methods of delivery to reach ever-wider and ever-present audience. Inclusive spaces for learning arts are created within, outside, and in-between of institutions. Transparent criteria and evaluation are demanded to ensure equities between students. The time cannot be more perfect to invite you to share what your experiments and explorations are to create learning opportunities in arts and designs.

Four keynote presentations, twenty research papers, and eight student posters will provide enough of material for us to reflect on the current development and gauge the future trend of art education. Beyond technical, material, and disciplinary issues, art education is always about upholding and nurturing cultural institutions so that the past can carry through the turbulence of current developments.

It is a privilege to host the discussion here and we hope the presenters reap the greatest benefit from our discussion.

Kurniawan Adi Saputro
Editor

Table of Content

Editorial Board		14
Foreword from the Editor		ii
Table of Content		iii
		iv
Oral Presentation		
9		
Adiwijaya, D. Rio	We Teach Art, But Can Art Teaches Us? John Dewey on the Significance of Art for Human Life	1 - 8
Aji, Artbanu W.	A Whole New World: Art Students' Experience In Promoting Rivers' Environmental Problems Through Environmental Art Activity	9 - 16
Annita	5 Yeay and Nay: Online Peer Feedback In Film Final Project Proposal	17 - 24
Dewi, Agustina K. ¹ ; Piliang, Yasraf A. ² ; Irfansyah ³	Movement as The 'Silent Communicator': A Case Study of Implementation The Motion Features' Wimba Method on Media	25 - 44
Evyyani, Lia	Abstract Application of Wooden Batik with Natural Coloring on "Gendhis" Wedges Shoes	45 - 67
Guspara, Winta A.	Design Science: Approach to Build Design Thinking for Student	68 - 81
Indrajaya, Ferdinand	Why Democracy Needs Tragedy: The Role of Art Education In Nurturing Compassion towards Others	82 - 94
Indrawan, Stephanus	6 Digital Tessellation on Surface Active: Application, Visualization, and Fabrication	95 - 108
Koniherawati	Aesthetics of Everyday Life as a New Aesthetics <i>Case Study at The Traditional-pottery Craftsmen in Sambirata hamlet, Purbalingga, Banyumas</i>	109 - 123
Lestari, Dina	12 Biomimicry Learning As Inspiration for Product Design Innovation in Industrial Revolution 4.0	124 - 138

Moerdisuroso, Indro ¹ ; Kherid, Zaitun Y. A. ²	Thesis Writing Model on the Arts Practice <i>(Topic of submission: New tools and models of art learning)</i>	139 - 153
Nugroho, Sarwo	Vlogger's Aesthetic towards Buying Intention on Cosmetic Products by Young Woman in Semarang City	154 - 165
Pratiknyo, Yanto S.	Compound Word as a Rhyme in Quatrain Poem	166 - 173
Primayanti, Nurul ¹ ; Blasius Fabianus Nico W. ²	Leaning Bars in Jabodetabek KRL Commuter Line Stations as Aesthetics and Ethics in Contemporary Art Education	174 - 182
Proboswi	Habitus Creativity of Primary Teacher Education Students in Creating "Batik Cap"	183 - 197
Setyaningrum, Fery ¹ ; Siswantari, Heni ²	11 Visual-Spatial and Intrapersonal Intelligence in Learning Rampak Kendang Art for Elementary School Students	198 - 204
Sitharesmi, Riana D.	7 The Ontological Aesthetic for Choreography Learning A Case Study of Undergraduate Dance Students in the Performing Art Education at Gorontalo State University	205 - 217
Sucipto, Fentisari D. ¹ ; Ghifari, Muhammad ²	5 Daily Needs Icon Packaging Design for People with Vision Impairment	218 - 225
Tholkhah, Elghandiva A.	The Nexus of Contemporary Art Studies and the Youths of Jakarta: Art, Education, and Democracy	226 - 241
Wijayanti, Lucky	Utilization of Aesthetics as an Alternative Way in Spreading Cultural Values through the Artworks – Festival Bau Nyale	242 - 251
Khairuzzaky, S. Des., M. Ds. ¹ ; Triska Andwika, S. Ds. ²	An Information Video Project of Pekalongan Batik Museum with Motion Graphic Technique	252 - 287
Musthofa Kamal	Campus Theater Relationship on Behaviour Education	288 - 299

Poster Presentation

Amalia, Firdha	Changes in Personal Space Perceptions of Residents of Kampung Warna-Warni Jodipan in Malang	300
Anindita, Gisela	Artist's Position in Labor Market Changes	301
Hernandya, Marsha A.	Analysis of Instagram Content As Visitor Decision-Making Factors on Coworking Space in Yogyakarta	302
Kusumah, Arie	Barrier Factors for the Arrival of ISI Yogyakarta Pop-Jazz Students in the Etawa Jazz Club Jam Session	303
Ridlo, M. Harun R.	Things that Make Infographics on Social Media Interesting to Read	304
Saputro, Eko A.	Performance Anxiety and Coping Strategies in Professional Solo Classical Guitarist	305
Setiawan, Bayu	Exploring Dungeon with Candle (An Empirical Studies about Spatial Experience of People with Low Vision)	306
ICAPAS 2020		307

Utilization of Aesthetics as an Alternative Way in Spreading Cultural Values through the Artworks – Festival Bau Nyale

Lucky Wijayanti

Faculty of Fine Arts – Jakarta Institute of Arts (IKJ)
email: luckyblueandwhite@yahoo.co.id

Abstract

The Theory of Culture that was initiated by Raymond Williams states that an artist is a recipient of cultural heritage. Culture, in general, contains certain values that are owned, understood, and applied by the people who run the culture. Universal examples of these cultural values are tolerance, peace, and accepting differences. The values contained in a culture should be passed on from generation to generation. It is intended to preserve that culture and set a good example for the next generation. In this case, artists can use aesthetics as a tool contained in works of art created to convey messages in the form of value. This research uses artistic research method which consists of three parts; idea search, data selection, and creative process. The Bau Nyale Festival in Lombok was the object of this research. As a result, it was found that the aesthetics as a 'tool' to direct the interpretation of the audience was implemented in the event and costume materials used by participants at the event. Based on this, it is concluded that artists can utilize a unique aesthetic in the created artwork and as a cultural representation to send messages to the audience in the form of cultural values. Values become an inseparable part of culture that must be conveyed to the community by the artist, bearing in mind - according to the Cultural Theory – that artists are recipients of cultural heritage which must be conveyed to the community and next generations.

Keywords: *cultural strategy, cultural values, artists, aesthetics, perception*

INTRODUCTION

Culture, as a noun word, is the result of creativity, marked by a number of artifact objects that can be observed and investigated further. Culture as a verb word has the meaning of a cultural process that grows and develops, as an expression of human actions carried out consciously in managing their environment (Williams, 1981). This makes culture dynamic, growing, active, and creative, and also a manifestation of the creative power of human activity as a person, which leads to the logical consequence that human as actors are subjects that accentuate their interests in the culture process.

3
Culture is a mechanism derived from the results of human thought. Cognitive science and ethno-aesthetics explore the use of 'local languages' to identify the principles of structuring language and art. Some artifacts cross social boundaries. Evidently, 'ancestral power' can be transformed from active power into interesting, exotic, and aesthetic stories (Svasek, 2007). Indirectly, it can be said that culture is an activity that is seen in human art forms and intellectual works.

Moreover, every culture has what is called as cultural value. The definition of cultural values is the cultivation of an active human mind, namely: 1) The condition of the human mind that continues to develop into a 'cultured person' and becomes 'a culturalist', 2) The process of cultural development is seen in 'cultural activities', and 3) These cultural activities are seen in the form of 'art' and 'human intellectual works' (Williams, 1981).

Williams positions the culture so that it can be seen through an idealist and materialist point of view. Idealist is an illustration and clarification of the 'messenger', which is related to the art style and type of intellectual work that is manifested, in relation to other institutions and activities, with the main interest is being centered on an 'community' value. Whereas materialist is a cultural heritage which is considered as a 'messenger' which can be studied intensively as the relationship between cultural activities and forms of social life. Culture can be seen as a signification system of a social order that can be communicated, reproduced, experienced and explored in other ways. Reproduction, in this case, is to form an 'organism' or a new form of the same work of art, not in a duplicate form.

The artwork itself, is a socio-cultural category with the highest significance that can be identified through contemplation. Identification in this category can be decomposed by manual practices using different human senses, for example, only using the sense of sight to see, the sense of smell to touch, and so forth. However, such identification must also be considered if there are other attributes that determine the type of art, such as aesthetics.

Etymologically, the term "aesthetic" is derived from the Greek adjective, *aisthētikos*, which means "with regard to perception." Perception about something beautiful arises in accordance with the life experience of the artist and becomes an obsession for him, and then manifested in a tangible form. But, what is beautiful for someone is not beautiful yet for other. For artists, there is a kind of 'demand' to produce beautiful works and make the audience appreciate the work, as said by Weisberg (1993: 50), that new creative ideas emerge from the past experienced by artists.

The aesthetics of artwork move into the fields of human thought and discourse - values, truths, ideas, observations, reports - under conditions of aesthetic perceptions that are likely still very relevant. This is not ascertained yet as a definite provision. There is a tendency that the 'truth' contained in a work of art has the same

value or even exceeds the 'beauty' of the work. Then, by starting with the position of the artist as the cultural heir in the community, the artist responds and reproduces culture to obtain values culture which is then conveyed to the general public through works.

Aim and Purpose

Culture in the community, is an activity that continues to grow and develop, according with Williams' intention to use the term culture (Williams, 1981). This research takes focus on the Bau Nyale Festival in Lombok Island, West Nusa Tenggara, Indonesia. The Bau Nyale Festival is a party event based on the local legend of Princess Mandalika. This event was carried out by the people in Lombok to commemorate the sacrifice of Princess Mandalika.

The purpose of this research is to understand how an artist utilizes aesthetics as a tool in delivering messages in the form of cultural values through works of art which are representations of cultural heritage to the community. Examples of cultural values that will be conveyed are the values of tolerance, peace, and accepting differences. In this case the role of artists as cultural heirs perform cultural reproduction that aims to create realistic replicas in accordance with their times by deliberately distorting, adding, and even surpassing realism to get a 'pleasing' effect in the appearance of the festival.

METHODS

The design of the work that will be visualized is the result of Sasak's Legend of Princess Mandalika observation. The limited written documentation about the legend has led to the addition of data through interviews with local communities conducted in several villages. Based on existing records and interviews with the public, this research uses 'artistic research' method, where researchers participate in the event to get the atmosphere and resonance from legends and see the impact of cultural development and benefit on society.

The research object is focused on one Sasak's culture event, namely Bau Nyale Festival. It is a festival event and also a ritual about the hunt for sea worms that held at Seger Beach, Kuta, Central Lombok. This activity takes place from the afternoon until the early hours. This festival involves all people with diverse beliefs in Lombok, including domestic and foreign tourists. Even the role of the government helped strengthen the existence of this event, with the agenda being an annual event that had an impact on the tourism and creative industries.

Then, the work process (the creative process) is starts from the results of the thoughts that are felt and feelings that are thought to be an expression of intellectual artistry in reproducing culture into a product of art with new values and adapted to

the current condition of society that comes from Sasak culture. The production process with an artistic research model is adjusted to the inquiry object, create step, and embody the work, so it can be divided into three parts:

- a) The operational part of searching for ideas and data, that will produce research data in the form of text and art products. This section consists of several steps: searching for ideas on location, 'becoming' a parts of Sasak society, reality exploration, information operations, and data processing. The outputs are in the form of work concepts and visual data, such as: Sasak woven as artifacts, Bau Nyale Festival documentaries, participants' costumes, and documentation of *gendang beleq* (large drums) player.
- b) The operational part of data selection, in the form of material and technique selection, work process arrangement, work determination, and evaluation. The output of this part is: the process of creating framework, material findings for weaving products, weaving techniques, and works composition on stage.
- c) The operational part of the creative process, consists of: the process of materializing the work, analysis of the work, presentation, finishing, and presentation. The output of this part is texts or discourse on cultural values and works of art in the form of dance drama Princess Mandalika.

RESULTS

The geographical characteristics of Lombok Island which is surrounded by mountains, forests, sea, and hills, gave many influence to the birth of uniquely Sasak culture. Cosmological thinking that related to mountains, sea, land, water, fire, and wind, giving birth to traditional values, which makes a ritual activity. Traditional communities recognize the value required by performing rituals. The ritual itself make birth of some technical aspects; weaving, *mantra* (literature), and *canang* (offerings to god). All of it requires actor that will makes a social-system that contains: elite class, middle class, and general public.

Sasak ethnic has *Subawe*, the concept of natural energy felt by someone to be able to bring good luck, goodness, security, comfort or vice versa. Natural energy can provide moods such as abstract power, both positive and negative. Positive *Subawe* stimulates the community to be productive, while negative *Subawe* causes a person to become lazy and uncomfortable. *Subawe* builds enthusiasm to be able to manage life resources properly. This depends on one's ability to capture psychic and spiritual energy to arrive at the core of cultural values based on the intensity of space awareness (Fathurrahman, 2007).

This is interpreted as the concept of life balance. The culture can live continuously through ritual activities carried out by community and provide

benefits and are still needed by the supporting community. In order to carry out the ritual, it requires a media or intermediary thing that can connect all elements to the Sasak community, which is a cultural activity in the form of a festival. If there is no such event, Sasak cultural tradition will end.

The Bau Nyale Festival comes from a local legend about a princess named Mandalika. Starting from the kingdom on the southern coast of the island of Lombok, with its king named Tonjang Beru and his queen Dewi Seranting, had a beautiful and intelligent daughter named Mandalika. After the adulthood the princess was fought over by three princes to be his wife, but the princess did not choose between the princes, even determined her own destiny to throw herself into the sea and turn into a form of worms that could be utilized by society. This legend was documented before 16th century, and believed by the local community. Moreover, the legend is visually marked by monument at the location which the legend was occurred. Administratively, The Indonesian government is currently establishing the Mandalike Legend as the Indonesian Intangible Cultural Heritage (Determination of Indonesia's Intangible Cultural Heritage in 2018: 249).

Every 20th day of the tenth month according to the Sasak tribal calendar system, the people of Lombok celebrate the tradition of the Bau Nyale Festival. Terminologically, Bau Nyale comes from Sasak Language; Bau means to catch, while Nyale means sea worm (*filumannelida sp.*). This event was held by young and old, and both of men and women, wearing various Sasak local costumes. The procession was accompanied by *gendang beleq* (large drum) music that was played by a group of music players, as a sign of party event happened. This procession is started from afternoon until evening, followed by drama and dance performance about Princess Mandalika until midnight. At dawn, the people will head to the beach and catch sea worms that are considered as the incarnation of Princess Mandalika. This sea worms will be cooked and eaten. The essence of this event is that Princess Mandalika chose to sacrifice herself for the sake of society. This sea worm hunt ritual is held on the beach of Seger, Kuta, Central Lombok. Then, based on developments in society and the state administration interest, this legends as cultural heritage can be constructed as a medium to convey 'messages' in the form of cultural values such as peace, tolerance, and unity in diversity. In practice, this value is conveyed to the public through visualization of the material and variety of forms used by the artist in his work.



Picture 1. Princess Mandalika and Three Prince Statue at Seger Beach, Lombok.
Source: Kompas, 2018.

This research object – Bau Nyale Festival – is conducted on the festival that held in 2016.

The following photo is are new work products at the Bau Nyale festival held in 2016, at the Seger beach location, Kuta, Central Lombok. In the Picture 2, from left to right, festival participants consist of: women wearing pink *baju lambung* costumes with hijab as a representative of Moslem community, women wearing black *baju lambung* costumes that marked as Sasak people, and lines of foreign tourists with black *baju lambung* costumes with cloth belts and accessories as a sign of joy. Visually, the picture shows the state of the value of peace and togetherness between faiths and the participation of foreign tourists in the festival, showing an attitude of tolerance between people despite different cultures and customs.



Picture 2. The Bau Nyale Festival procession, February 2016.
Source: private documentation, 2016.

The evening program will be performed by the Princess Mandalika theatrical and dance performance. Based on the artistic team's perception and creative process, the performance is shown with a new format that seems more dynamic, festive, and artistic. At the show, as shown on Picture 3, the dancers used Sasak weave textiles with similar design to stage background. Sasak weaving as a cultural artifact, as well as a product in textile arts, has the power to influence the process of creating a new work. This can be found through motifs that are larger than weaving motifs in general. Geometric shapes are used so that from a distance the audience can enjoy the beauty of woven fabrics. The fabric color combination is made more dominant so that the composition on the stage is more attractive and dynamic. The presence of lighting set greatly supports the composition of colors, brings out the texture of the fabric and strengthening the character of the dancers in this show.



Picture 3. Putri Mandalika drama and art performance, February 2016.
Source: private documentation, 2016.

Aesthetically, the performances at the festival procession showed the diversity and openness of the Sasak community to the wider community outside Lombok, as evidenced by the presence of a many foreign tourists who participated in the parade. Whereas at the Princess Mandalika dance drama show, it shows a compact and practical stage layout, and lighting that supports the dancers' character, the costumes color composition that focus on the figure of the Princess Mandalika in red and the Lombok special Rangrang weaving. Audio support was obtained from the presence of *gendang beleq* player, that used as a sign when special guest comes and also a sign of the event process.

The aesthetics shows what actually happening on the island of Lombok, with the opening of air and sea transportation facilities so that the number of arrivals is increasing. The number of domestic and foreign tourists increasingly adds value to the diversity of cultures and values of tolerance is increasing. Art forms can also be presented in public spaces so that the general public can enjoy them. Art is no longer exclusive and closed in special spaces, but can be performed with the audience. This is the aesthetic that is presented by artists in perceiving cultural values.

CONCLUSION

Artwork that produced by artists, can be enjoyed both visually, audio, and through physical touch on the texture of the material. In the Bau Nyale Festival, people can enjoy the work as an entertaining experience and get a message of cultural value, namely that living together side by side is a good value passed down from the ancestors to the next generation. Traditional Sasak culture can traditionally continue if the heirs continue to explore to get universal values in creating peace. Today's conditions of pluralistic society often lead to differences resulting in friction and intrigue which results in disharmony in relations between communities. Through works of art, artists convey with a distinctive aesthetic, that the realm of art as a 'tool' unifying, and a means of re-presentation of cultural values inherited from the ancestors to the next generation. Following in the chart can be explained the position of artists in the work,

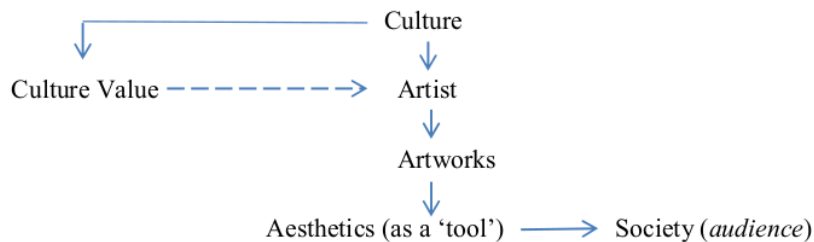


Diagram 1. Aesthetics as a 'tool' in delivery culture values through the artwork created by artist.

The chart above explains that culture is the result of critical human thinking in the region and its environment that produces good values that applicable universally. The ancestors bequeathed cultural values to the next generation. Artists, at this time, as the next generation who get cultural heritage will reproduce cultural forms with a unique aesthetic, in accordance with the times and technological advance. This allows the emergence of new findings based on technical and material exploration, which makes a culture will grow continuously and can be enjoyed by the community until now.

For artists, in an effort to convey the culture, aesthetics can be an alternative way that can be used to bring up the perception in the minds of the people of the cultural values. Aesthetics is a 'tool' that functions to form a perception to understand messages in the form of cultural values. Aesthetically, it can be realized through art. Art works can be made through various forms, media and materials, according to the creativity and imagination of the artist, without losing the main

purpose of making the artwork itself, which is to become a real container for aesthetics to convey value. Aesthetics, which are actually manifested through the work of art by the artist, becomes an alternative means for the community to accept and understand the cultural values conveyed. Thus, the general public who sees the artwork can be able to receive and understand messages in the form of cultural values contained in the work through alternative perspectives offered by the artist; aesthetics.

REFERENCES

- Fathurrahman, Lalu Agus. 2007. *Menuju Masa Depan Peradaban, Refleksi Budaya Etnik di NTB*. NTB: Genta Press.
- Feldman, Edmund Burke. 1992. *Varieties of Visual Experience*. New York, Harry N. Abrams, Inc.
- Penetapan Warisan Budaya Takbenda Indonesia Tahun 2018, Direktorat Warisan dan Diplomasi Budaya Direktorat Jenderal Kebudayaan Kementerian Pendidikan dan Kebudayaan, 2018.
- Svasek, Maruska. 2007. *Anthropology, Art and Cultural Production*. England, Pluto Press.
- Williams, Raymond. 1981. *Culture*. Michigan, Fontana Original.
- _____. 1977. *Marxism and Literature*. New York, Oxford University Press.
- _____. 1961. *The Long Revolution*. London, Chatto & Windus.
- Wilson, Mick, and Van Ruiten, Schelten, (Ed.). 2013. *Share Handbook for Artistic Research Education*. Amsterdam, Lifelong Learning Programme.
- Weisberg, Robert W. 1993. *Creativity Beyond the Myth of Genius*, New York, W.H. Freeman and Company.



lc pas
2019

ISBN 978-602-8820-31-8



9 786028 820318