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Creativity Overview: A Contemporary Wayang By Nanang Garuda

Dwi Endah Ciswiyati ✉, **Muhammad Ibban Syarif**, **Syakir Muharrar**

Email: dwi.endah0929@gmail.com

Universitas Negeri Semarang, Indonesia

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Abstract

The creative process in formulating the background concept of work carried out by an artist with various new and unique works sometimes gets less appreciation, even though there are many new ideas that need more attention. This study examined the motivation and creative process of Nanang Garuda in creating Wayang Pulau (a traditional puppet from Indonesia). The research approach used descriptive qualitative methods in the form of field research at the Garuda House Museum. Data collection used observation, interviews, documentation and recording. The validity technique used triangulation of data sources. Data analysis used data collection, reduction, presentation, and verification. The results of the study are as follows. First, Nanang Garuda always creates unique works. His work motivation is his love for Garuda bird with the vision and mission of reviving and rebranding the Garuda which is currently being forgotten by many Indonesians. The stages of the creative process carried out by Nanang Garuda are in the form of preparing to collect information on various problems regarding Indonesianness. The incubation of ideas is done by looking for answers based on Googling and books. The illumination stage is carried out by visualizing the idea into a work. Lastly, the verification stage is done by evaluating each completion of the work and at the end of the wayang show. The researcher's suggestion is that Nanang Garuda's hard work and dedication should always be used as an example of enthusiasm in spurring work.

Keywords: creative process, work, Wayang Garuda

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INTRODUCTION

The creative process in formulating the background concept of work carried out by an artist with various new and unique works sometimes gets less appreciation. It is as explained by Syarif, Rohidi and Murni (2016:150) that "The presence of art in human life is a necessity for humans". Therefore, more attention is needed in examining uniqueness in creating new ideas. Art as a cultural element is basically created or developed to meet human needs (Sharif, M. Ibban and Kurniawati, D. Wahyuni. 2018: 10).

The creator of Wayang Garuda (Garuda Puppet), Nanang Garuda, is an artist, lecturer and writer from Yogyakarta. His passion in the art world is shown by the various works he makes. It can be seen from his routine every time he executes new ideas that need to be visualized in the form of works, one of which is Wayang Garuda.

"Wayang Garuda", as Nanang Garuda called his wayang show, is present in the community. The phenomenon of the Wayang Garuda shows itself is not something new in Yogyakarta, the shows are carried out in various places by displaying his work which has visual characteristics representing the composition of the Garuda Bird accompanied by visual compositions of five major islands in Indonesia. As stated by (Syakir, Triyanto & Mujiyono. 2019: 152) that "Indonesia as a multicultural archipelagic country has a wealth of unique and diverse local arts as regional cultural heritage."

Creativity is a solid foundation in the process of creating Nanang Garuda's artwork, it is shown by many processes that an artist goes through to make an authentic and distinctive work. Creative potential is processed to provide new results in the form of ideas or artworks that contain novelty, improvement, and refinement of a phenomenon that is developing in society.

The aims of this study were to identify and describe the background of Nanang Garuda in transforming wayang into contemporary works of Wayang Garuda and to

identify as well as describe the creative process of Nanang Garuda in creating contemporary works of Wayang Garuda.

Various studies have been carried out in terms of discussing the motivation of artists and the creative process. The discussions of the creative process are often limited to artists who focus on modern works instead of contemporary works. There have been many studies on the creative process in wayang works, but there are still few studies that examine the motivation and creative process, especially the work of Wayang Garuda. Various research results have been obtained, but there is limited research on the creative process of artist Nanang Garuda in creating Wayang Garuda.

There are several studies relevant to the topic of research, namely the article by Matthew Issac Cohen (2017) entitled *Global Modernities and Post Traditional Shadow Puppetry in Contemporary Southeast Asia* which was published in the journal of Routledge Taylor and Francis Group: *Third Text* Volume 30 page 188-206 explains at the end section of the article that Wayang Garuda or "island puppetry" created by Nanang Garuda is a form of shadow puppet creation that has been created to introduce tolerance and understanding of the diversity of Indonesia that has many islands. The article also explains that Wayang Garuda is a show that can be considered as new show, various forms of islands that exist in Wayang Garuda promote tolerance and understanding among Indonesians from different islands. However, the discussion in this journal is comprehensive on other contemporary wayang works so that it does not only focus on the Wayang Garuda and it has only a brief review of the Wayang Garuda.

The contemporary era has given the artists free space to express and visualize their works so they can explore their creativity and form the unique and new works without any limits. It is supported by (Wibowo et al., 2015), who stated that contemporary art is freely

oriented, ignoring the rigid boundaries of art which some consider standard.

Creativity is an authenticity of the thinking process. It takes on a role in collaborating thoughts in dealing with a problem during the thinking process. James Gallagher in (Rusdi, 2017) defined creativity as a mental process in which each individual can create new ideas and products or recombine ideas and existing product.

The stages that a creative artist can do during making an artwork are preparing an idea, processing the idea, doing the creation process and evaluating. As stated by (Munandar, 1999: 27) quoting Wallas' opinion in his book "The Art of Thoughts" that there are several stages that can be applied during the creative process, one of which is easy to implement as follows, Preparation, Incubation, Illumination, and Verification.

Wayang is the result of the cultural heritage of the noble ancestors in the form of a philosophical depiction of the life of the Indonesian people, one of which is the Javanese community. It describes a variety of everyday human behavior, with various problems that surround it in the form of evil and virtue role which is full of noble character. As it is explained by (Haryanto, 1988: 23-25) that "The theme of the show at that time was about the myth of the greatness and glory of their ancestors which they were very proud of and imitated". The art of wayang as the identity of Indonesian people is a characteristic of Indonesian people by showing a performance full of truth and virtue values that should be proud of and becomes an example for social life.

METHODS

This research was conducted using qualitative type approach by explaining the data descriptively with the field research method. This research took place at the Garuda Museum owned by the artist Nanang Garuda, which is located in Trirenggo, Bantul.

The target of this research includes two main things, namely describing and analyzing the work motivation and creative process of Nanang Garuda in creating Wayang Garuda. The research subject was Nanang Garuda and the research object was Wayang Garuda artwork. The figure of Nanang Garuda was chosen as the sole subject in this research because he is the artist who created Wayang Pulau. Since the author examined the work motivation and creative process in his work so the study was carried out more intensively focusing on Nanang Garuda and his Wayang Garuda.

As the data in this study used qualitative data so there would be more descriptions of words, behavior, processes, and results. The data collection techniques used observation, interviews, documentation, and recording.

The data validation was examined using triangulation technique in order to provide the scientific methods and reasoning for the current research.

The steps for analyzing research data were as follows: first, research preparation including: (a) data collection, (b) organizing and grouping the collected data according to the characteristics of the existing categories. Second, data analysis that is carried out through four stages, namely: (a) data collection, (b) data reduction, (c) data presentation, and (d) conclusion drawing or verification.

RESULT AND DISCUSSION

Nanang Rakhmat Hidayat or commonly known as Nanang Garuda is an artist known for his work, Wayang Garuda. The man, who was born in Mojokerto on 10 May 1966, is known for his multitalented figure. As an artist, he does not rule out the possibility that his work is a part of his interest in the unique world of art. He managed every second of his time to produce various unique works that have aesthetic and functional values. It can be seen by meeting him directly or through his social media posts.

His love for Garuda bird led him to collect more various objects with the Garuda bird attribute. This diverse collection is also increasing in number and then he had the idea to create a place to store his various collections. This place was later named by him as the Garuda House Museum, which is currently located at Padukuhan Sumber Batikan RT.3 RW.37, Trirenggo Village, Kapanewon Bantul, Bantul Regency.

The Art Activities Done by Nanang Garuda

Nanang Garuda took advantage of the pandemic to make of his work, one of which was called Wayang Purba (it was made from cowhide or Etawa goat skin). Another artistic activity is optimizing the creativity of his musical instincts to prepare the accompaniment music of his show. Being busy in reading books and observing the surroundings are also other activities he does to bring out his creativity. Reading the Indonesian situation is used as the basis for art, and then it is packaged into a Wayang Garuda story with harmony and multicultural sustainability by utilizing Indonesian indigenous knowledge.

The Background of Nanang Garuda in Creating Artwork

He also uses the artistic activities to neutralize his life's anxiety and channel his creativity. In an era when everything is getting more complicated, various problems occur mainly in Indonesia and affect many people, countries and nations. This phenomenon led him to be artistic and eventually create a masterpiece. The activity of creating works just flows to him without any coercion to channel his creativity to be realized into works.



Figure 1. Nanang Garuda makes a Harp musical instrument from used materials (left) and makes a food mold in the shape of a Garuda bird (right) (Source: Research Documentation)

Nanang Garuda's experience as a child receiving Pancasila Moral Education and P4 compulsory (Pancasila Appreciation and Practicing Guide) was lured by Indonesia, which after the sixth Repelita (Five-Year Development Plan) became a country in the take-off era. Indonesia had to catch up with other nations who were more advanced, became a developed country, everything was well-organized, had a good system, agriculture with a country that was abundant in natural products and they can be from marine, forest, mineral, mining and so on.

In fact, the results of the lure of *das sein* and *das sollen* were deemed not to be in accordance with the aspired goals. Therefore, it motivated him to collect the promise that had been instilled in him, and made him with the encouragement of his consciousness to find out what was wrong and what should be corrected. The way he took to answer his urges was to channel it through the media of artistic works which contained concepts of creativity and meaning that could not be separated from Indonesian conditions.

The figure of Garuda was first recognized by him from the TVRI television program which always showed a video clip of Garuda Pancasila Mars at 19.30 WIB. In the past, he and his friends used to play in the courtyard of the Mojokerto National Building. When it was the time to go home, they often fell asleep while they were looking at the figure of Garuda Pancasila that facing the west. It was

when the figure was clearly seen by them and it gave him an exotic and lively impression as if he was possessed by it. The opportunity of the exhibition in 2003 also ignited his creativity and memory, which was previously installed by the Garuda Bird to deepen it.



Figure 2. Nanang Garuda explains the types of Eagles that are currently being adapted into Garuda Pancasila bird to the researchers (Source: Research Documentation)

Nanang Nanang Garuda analogizes Garuda as a hardware that has never been shown and is recognized as a force that must support special software called "Pancasila" so that not all of people (Indonesian people) can be installed with the Pancasila software. He used Wayang Garuda to install this statement by trying to make it clear that we as Indonesians are Garuda.

This beginning has brought Nanang Garuda's perspective for not only taking Garuda Pancasila as a photo, but also deepening and exploring the other things in it. One of the ways was by collecting Garuda knick-knacks and creating various creative works that cannot be separated from it.

The Artist's Motivation in Nanang Garuda to Create Wayang Garuda

Wayang Garuda, according to Nanang Garuda, has an exotic name because it has heroic figures in the form of the Garuda Pancasila bird who always protects Indonesia (represented by the shape of the 5 islands in Indonesia) in its shows.

In the past, his wayang were called as Wayang Pulau because one of the puppet characters featured 5 major islands in

Indonesia. As the time went on and many performances were shown, he changed the name of his wayang to Wayang Garuda. This is based on the fact that although there are island figures in his wayang, the main character who heroically protects the islands from various problems is the figure of the Wayang Garuda Pancasila.



Figure 3. Nanang Garuda shows Wayang Garuda which was formerly known as Wayang Pulau (Source: Research Documentation)

Nanang Garuda has a noble vision and mission, namely about the symbol of Garuda Pancasila which is now starting to be forgotten. He believes that it must always be turned on, played, and rebranded with the aim to provide Indonesian people understanding about how important the figure of Garuda Pancasila is. The national symbol of Garuda Pancasila has been affixed to government offices and sacred spaces, but it is often used as a role model.

Nanang Garuda often makes an analogy that Garuda Pancasila (in the computer world) has both hardware and software. Garuda is like a piece of hardware that has never been shown and is recognized as a force that support a special software called "Pancasila" so that not all of people (Indonesian people) can be installed with the Pancasila software. The thing that happens when the software cannot be run or installed is that the computer will hang if we force to install a heavy program. One easy way to try to install the above statement is through Wayang Garuda, by trying to ignite that we as Indonesians are Garuda.



Figure 4. Nanang Garuda shows the temple statues which in ancient times by the ancestors who had the Garuda Bird symbol attached (Source: Research Documentation)

Nanang Garuda has chosen to be motivated to create creative wayang because the classical wayang are already widely available. He also thinks that promoting the image of classical wayang is difficult. According to him, the most suitable thing to discuss about the condition of Indonesia at that time was to take the center of Indonesia, namely Garuda Pancasila as the symbol of the state. Since then, Nanang Garuda was motivated to create a new wayang with the central theme of Indonesianness, elevating Garuda Pancasila as the main character who heroically maintains and unites the integrity of Indonesia.

In general, wayang purwa has a lot of imagination which is conveyed through narrative stories with many interpretations. It is different from Wayang Garuda, which displays the creativity of wayang objects as they really are. It is acknowledged that Wayang Garuda seems to be poor in imagination, but Nanang Garuda cultivates this by trying to visually provoke children's imagination with various novelties so that they are interested in watching it. The innovation was made by collaborating his creativity with multimedia in order to lure this millennial audience to be interested in watching wayang from modern repertoire that is more contemporary.

Wayang Garuda as a contemporary wayang can be a bridge that connects millennial, especially children, to get to know and love the arts of the nation, namely wayang as a result of the noble creation of the ancestors of the Indonesian nation.

Nanang Garuda, who currently teaches at the Department of Film and Television at the Indonesian Institute of Arts, explained that Wayang Garuda show is a form of complex narrative events as if in films. It includes creativity in processing music, drama, theater, visual arts, dialogue, color schemes, and artistic creations that make wayang story shows become complex. This basis also motivated him to create Wayang Garuda which is almost similar to a film production and use a screen to watch.

The Creative Process of Nanang Garuda in Creating Wayang Pulau

Creativity has an important role in human life. By creativity, humans can give meaning to their lives. Nanang Garuda, as an artist in creating his work, must consider the background, subject, material and meaning of the work he makes. The following is a description of Nanang Garuda's creative process in making Wayang Garuda which refers to the theory of the creative process by Graham Wallas:

The preparation stage in the creative process

Preparation is a stage that becomes a guard in the creative process. In his creative process, Nanang Garuda collects information, experience and effort by learning things around him.



Figure 5. Nanang Garuda is reading a book to search for inspiration (Source: Research Documentation)

Nanang Garuda's love for the figure of Garuda Pancasila becomes the basis for him taking various problems around him. The process of observing Indonesia as state became one of his guidelines by looking at various political, economic, socio, health, resource issues and others.

Creative ideas that sometimes flow by themselves always inspire him to be poured into creative forms by completing his work. The creative ideas for adding figures were in the form of creative ideas with various themes such as resource exploitation by creating wayang from tractor objects, then creative ideas raising the issue of religious intolerance by creating wayang from houses of worship objects and others.

The Incubation stage in the creative process

The preparation that has been obtained in the early stages then enters the incubation stage. The incubation stage was carried out by Nanang Garuda in the easiest way by Googling and it is strengthened by reading books. The experience of the data and the information he has obtained is used as a reference for developing creative works that are made without limitations.



Figure 6. Nanang Garuda searching for reference from Google and showing it to researchers (Source: Researcher Documentation)

The creation of Wayang Garuda character was started by contemplating what creative elements would be included in the wayang figure. An easy way to get it is by imitating a map as a global picture, then using

an ornament book as a reference in making ornaments to bring the creative characters of each wayang to life.

Nanang Garuda looked for various ideas inevitably regarding the color scheme and the types of ornaments that should be used in the ornament book. He uses books to form the impression of characters that are applied to his wayang. The choice of colors and ornaments is also not arbitrary because there must be a meaningful symbol behind it so that it does not just stick it anywhere. One way to get the meaning of the symbol is to take one of the shortcuts in his contemplation in the form of imitating the object of bridal clothing (marriage) and creatively modifying it into the clothing of the wayang characters in each region.

Nanang Garuda uses this reflection, understanding and processing of creative ideas as the basis for processing other forms such as large islands in Indonesia, animals, *buto* (giants), community figures, iconic buildings, transportations, heavy equipment, plant vegetation and other unique forms to be transformed into various forms of characters in Wayang Garuda who have different characters.



Figure 7. Nanang Garuda uses a map to sketch an image composed of the island of Maluku (Source: Research Documentation)

The Illumination stage in the creative process

The stage of getting the answer is obtained, afterward he enters the stage of illumination or enlightenment (inspiration). In this stage, the ideas obtained are executed directly to be visualized by Nanang Garuda

into a unique work. He begins to explore various tools, materials and techniques to visualize his wayang kulit (shadow puppets). The classic wayang kulit form has been transformed into a new one with colors, transformations, and ornaments that are not common in ordinary wayang kulit.

The selection of materials in the form of animal leather is pursued by Nanang Garuda with the aim that the works he makes can be durable and not easily damaged. The manufacturing process itself is like the process of making wayang in general, namely:

1. He prepares the leather to be used as wayang, then the sketch that has been made is transferred to an image onto the leather media by him.
2. The image that has been duplicated onto the leather media's edges is then cut off to get a unified form of the desired wayang object.
3. The next stage is the inlay process. Accuracy is prioritized with the aim to produce wayang with high quality and aesthetic value.
4. After being inlaid, next is the coloring process. This process usually uses various techniques, such as some applying *sungging* (a coloring technique with complicated patterns done regularly to produce a beautiful gradation color and cause uniqueness), gradation and block techniques.

After being inlaid and colored, next is the stage of installing the connectors for each part of wayang and installing *gapit* (handles) which are usually made of animal horns with the aim to make wayang easier to move and hold.



Figure 8. Nanang Garuda explains the sketch he made (left) and shows the results of the

sketch when it has been inlaid until the coloring process (right)

(Source: Researcher Documentation)

Nanang Garuda executes his creative ideas and contemplation result into Wayang Garuda works in which all materials and media use the same materials as in classical wayang kulit, namely by using leather (cow, buffalo or etawa goat) and tuding as well as gapit (from horns). The only difference is that the creativity he has made is more unique by being equipped with various ornaments from various regions in Indonesia as a complement. If the classical wayang has certain standard procedures, his wayang has no standard so he makes a new standard that does not have any requirement as what it should be. It makes Wayang Garuda can be developed continuously



Figure 9. The coloring process of Wayang Garuda

(Source: Youtube Documentation of Korek Api Film))

The Verification stage in the creative process

The verification stage is the last stage carried out by Nanang Garuda. In this stage, Wayang Garuda is tested or checked for its feasibility and correctness. The method used by the artist is to evaluate at each completion of the work and at the end of each wayang show. This evaluation is carried out first by comparing what is lacking from his work.

Criticism also cannot be separated from Wayang Garuda show which is conveyed by him that wayang has less diverse story because it is often only entangled with themes that are viral and being talked about by people. Another criticism is that the size of wayang that is not large enough so that some of the puppeteers are

in difficulty playing these wayang and their slashes are not steady. As originally intended, this wayang was originally designed for wayang video purposes and it was not for live performances. Therefore, so another reason why it is small is due to limited costs as the cost of wayang production is quite expensive and the collection of wayang there may already be around 130 characters, all of which are made from skin.

The feasibility of his work is also sought by making his work socialized and not becoming an autistic work. If you observe the development of the Wayang Garuda deeper, there is a hope that it will be developed further. It is just a matter of how to blow-up the existence of the wayang in the future. It is hoped that wayang will be driven by young people in the future, so that he is only a creator who controls the stories and criteria for stories about the goodness of Indonesia.

The symbol of Garuda Pancasila which was adapted by him into a wayang figure was appropriate according to him. It is because the symbol of Indonesian state, namely Garuda Pancasila, is indeed a patent that cannot be changed. The purpose of wayang adapting Garuda bird and he composed the most important thing is that he did not make a new national symbol or make the national symbol as a toy. Instead, he brings the figure of Garuda Pancasila symbol to life because it has less attention nowadays. This symbol is revived and rebranded by Nanang Garuda so that it will live later and its role in society can be changed into the true role model.

CONCLUSION

The work motivation of Nanang Garuda is his love for the Garuda bird. His vision and mission, namely the symbol of Garuda Pancasila, is now starting to be forgotten. Nanang Garuda believes that the symbol must always be kept alive, played, and rebranded with the aim to provide understanding about the importance of the Garuda Pancasila figure for Indonesian people.

The first stage of the creative process that Nanang Garuda did was to collect information, experience and effort gained from learning about his love for the Garuda. Problems regarding Indonesianness became a guide for him to develop his ideas and observe the surrounding conditions. The preparations that have been obtained are then incubated by studying deeper. In order to get various answers of the problems the artist searches for Google and reads various books.

The illumination or enlightenment stage (inspiration) is the stage where the ideas obtained to solve the problem are executed directly to be visualized by the artist. The method used by the artist in the verification stage of the work is to evaluate at each completion of the work and at each end of the wayang performance.

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