

An Overview of Naturalist Painting Styles in West Sumatra, Indonesia

¹Erizal, ²Harissman, ³Rosta Minawati, ⁴Rica Rian, ⁵Yandri, ⁶Elvis
^{1,2,3,4,5,6}Institut Seni Indonesia (ISI) Padangpanjang, Indonesia, 27128

ABSTRACT : The purpose of this research is to discuss the work of naturalist painters in West Sumatra deploying the naturalist style types of Feldman. This study uses qualitative methods, namely observation, interviews and documentation. The works produced by naturalist painters in West Sumatra are very diverse in terms of the techniques and styles used. Their works generally raise the theme of the renowned natural panoramas in West Sumatra. The resulting works really attract the attention of the audience, because the resulting paintings have changed from earlier styles such as the Mooi Indie (Nineteenth century Indonesian realist group). The works of naturalist painters in West Sumatra can be divided into four styles as proposed by Feldman, namely: The Objective Accuracy Style, as seen in the works of Yazid and Romi Kumik; the Formal Arrangement style as seen in Ramizal's works; the Emotion Style as seen in Afianto Arifin's works; and the Fantasy Style as seen in the works of Kamal Guci.

KEYWORDS: Artist, Naturalist painting, Style, West Sumatra

I. INTRODUCTION

The development of painting in West Sumatra began with the establishment of the *Kweekschool* (Teacher Education School) in 1837 in Bukittinggi. A prominent painter named Wakidi was one of the Indonesian painters during the *Mooi Indie* period. Apart from being an artist, Wakidi is known as a teacher at *INS Kayu Tanam*. Wakidi is also known through his paintings with characteristic Minangkabau nuances, even though Wakidi was not a native of West Sumatra but rather Palembang. Nonetheless Wakidi is recognized as a confirmed Minang naturalist style painter, as the founder of the Minangkabau concept. Wakidi's influence on the development of painting in West Sumatra is very strong. Wakidi's influence produced many well-known artists in the art scene in Indonesia such as Oesman Efendi, Mara Kama, Zaini, Ipe Makruf, Arby Samah, Mukhtar Apin, till our most prominent young painters today. The large number of Wakidi-educated alumni still active in West Sumatra has an impact in the establishment of art schools including IKIP PADANG now known as Padang State University, SMSR (SMKN 4) Padang, and ASKI now named the Padangpanjang Indonesian Arts Institute. His influence extends further to a number of prominent studios, workshops and small galleries in West Sumatra.

The works of painters in West Sumatra are primarily oriented to more contemporary styles. Yet there are still many artists who consistently work in a naturalist style with the Minangkabau concept of nature, including painters Afianto Arifin, Kamal Guci, Evalina Dianita, Nazar Ismail, Ramizal, Romi Kumik, Harisman, Idran Wakidi, Firman Ismail, and Jamaidi. These artists in West Sumatra who consistently work with the theme of Minangkabau nuances are able to make their living with this style, help preserve culture but also show their own individuality through their works. As written by Oesman Efendi in the book *Modern Fine Arts, Essays of Choice* (Siregar, 2006: 219):

"If an artist really wants to live 100% as an artist, it is still natural and honest to follow the development of the movement of his artistic soul, Of course he will at some point in time will distinguish him from other artists. And of course the group of artists in which he is a member will have its own color, different from groups of artists from other regions.

Thus there are still quite a few artists who consistently create paintings rooted in the Minangkabau concept. Their works visualize the vast natural panoramas of West Sumatra, the *rumah gadang* (traditional house), men and women in traditional dress, *surau* (traditional Islamic religious centers), carts, rice fields, and so on. Each artist reveals his or her unique characteristics through the creation of his/her work which becomes his/her distinctive identity. These traits are easily recognized by connoisseurs, as in the case of Wakidi's paintings. The work of these Minangkabau artists can be categorized according to Feldman's theory of four styles: objective accuracy, formal composition, the style of emotion, and the style of fantasy.

These categories demonstrate the uniqueness of each artist's work as well as the consistency of artists working in West Sumatra who apply the Minangkabau concept as they forge their own identity.

II. RESEARCH METHOD

The research was conducted on the works of painters who use the Minangkabau concept of naturalist painting in West Sumatra. The research uses qualitative methods. According to Moleong (2004: 6) qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perception, motivation, action, and others, holistically, and by way of description in the form of words and phrases. language, in a special context that is natural and by utilizing various scientific methods. In this case, the method is an activity that goes directly to the field by actively seeking information and data relevant to the object of research. The geographical scope of the research included the cities of Padangpanjang, Bukittinggi, Payakumbuh, Padang, Padangpariaman, Sawahlunto-Sijunjung, and Batu Batusangkar. As described by Nawawi (1983:157) "this sampling is not based on the number, but the sample taken is adjusted to certain criteria set based on the research objectives". The works that were sampled were taken according to thT theory, such as works that lead to an the four categories objective style of accuracy, a formal arrangement style, an emotional style, and a fantasy style. Data was collected through the methods of literature, observation, interviews and documentation. As described in Soedarsono (1999: 192), qualitative data for art research was also be obtained from written sources, oral sources, artifacts, historical relics, and recorded sources.

An Overview of Naturalist Painting Styles In West Sumatra, Indonesia: Style is different from the flow or understanding. Soedarso argues that, style which can be equated with the term 'style' in English is a mode of expression in expressing a form, style, style, or style that tends to deal with the external form of a work of art, while flow, understanding, or direction is a view. or a deeper principle. The flow arises because of an urgency of need, or a conscious concept to be achieved through his works, while the style that arises earlier evokes questions (Soedarso, 2006: 85). The definition of style proposed by Soedarso seems to only refer to the appearance of a work of art by referring to style as dealing with the external form of a work of art. According to Feldman, art style is a classification of works of art by time, region, form, technique, subject matter, and so on, which makes further study and analysis possible. Style can sometimes denote the artwork of a particular historical period, it can also denote the artwork of a nation or nations, and the art of a region within a country, as well as the artwork of a single artist. Regarding the work of a single artist, as discussed in this research, Feldman suggests the growth and development of a solo artist's way of working is often called the "evolution of his style" (Feldman, 1967:136). Thus, the work of a single artist has a style that varies according the artist's individual development of the creative process. Through the creative process that naturalist painters, style is constantly evolving, such that the style of his/her work will also display gradual changes or style evolution.

The emergence of a style is always related to social, cultural, and political contexts. For example, various ornaments in the form of plants originating from West Java, Central Java, North Bali, South Bali and other areas that have their own style or characteristics, which relate to the context of local religion and culture (Sumartono, 2001: 6-7). If this is the case, the problem of style may not only concern the issue of the outer form of the artwork. There must also be an understanding or concept that motivates and wants to be achieved by an artist or group of artists, so that a certain style arises in his artwork. In the same article, Sumartono also states that style can also be considered as an artistic resource, as a factor in artistic production, with the understanding that in the world of art there are many styles and artists can choose or combine them to be processed or developed. Style may be a fixed form in the work of an artist or group of artists, of elements, qualities, or expressions which are relatively stable. For Sumartono, style is a marriage between form and content of a work of art. Sumartono's description of style demonstrates that the problem of style in a work of art is complex, because it involves the form and content of the work of art influenced by various factors.

In the world of art, style is one of the benchmarks for reviewers in assessing the presence of an artist and at the same time a measure of the artist's success in creating works of art. The artist always struggles to find his personal style. In examining a work of art, the issue of style should be the attention of the reviewer, because it concerns the quality of a work as a whole, both in form and content, including various things that affect its appearance. Style is also one of the elements which reveals the identity of an artist, influencing his position and success in a career in the art world, Feldman (1967) four categories facilitate observing the style in a work of art. The aspects that Feldman offers and several other theories as supporters are used as an approach in examining the stylistic aspects of the works of painting artists in West Sumatra.

The Objective Accurate Style: The style of objective precision tends to relate to art as imitation which is known as mimetic art. According to Hartoko, (1991: 30-33), Plato and Aristotle (4th century BC) stated that

artists are imitators of nature, because they in fact regarded artists as imitators. The world of imitation or mimesis is often associated with the depiction of the world of reality that takes its objects to be present as visuals in a work in the world of art. The term mimesis (Greek) means to imitate. Mimesis as "a figure of speech, in which another person's words or actions are imitated" and "the intentional imitation of the behavior of one group of people by another as a factor in social change". Mimesis is defined as "the action, practice, or art of imitating or meticulously imitating ... a manner, movement, speech, or mode of action and a person, or superficial characteristic of something". Both terms are generally used to denote an imitation or representation of nature, especially in aesthetics.

The objective accuracy style is found in Yazid's work entitled *Ngarai*. The work displays a form with a realistic style. The work was made using oil paint on canvas media. Yazid created his work departing from the selection of the forms that exist in nature which are entirely the fruit of his observations in the real world. Yazid tried to present the atmosphere of *Ngarai Sianok* in the afternoon according to what he himself had observed. Yazid succeeds in interpreting the reality he observes by accurately capturing the object he refers to. This means that in the creative process, Yazid as an artist imitates or creates reality as it is, and the final result is determined through a strong ability to natural representation. The style of objective accuracy basically emphasizes the strength of the object or model it refers to, though the object in question does not necessarily have to be something concrete or seen directly. The meaning of imitating should not be confused with technical plagiarism, but rather recording what was and what might happen. Through the sharpness of observation and sensitivity of an artist's feelings towards the reality of nature or an event, the resulting work will clarify the feelings of the painter as observer. Thus, the theory of mimesis corresponds with the style of objective accuracy and can be considered as a specific category in the style of an art work.



Figure 1. Yazid (2006)
Ngarai
100 x 150 cm
Oil on canvas
(Source: Rica Rian)

Yazid is very selective about the natural scenery objects he paints, meaning that not all interesting visible things are necessarily suitable to be represented on the canvas. In the process of his work, Yazid makes observations by taking a direct approach to the natural scenery that is depicted and bringing the canvas directly into the wild so to speak. Yazid tries to present the reality of the beauty of the natural landscape as objectively as possible, although with a few subjective gestures, such as light-dark shadings, coloring and slightly shifting objects that are described as the need to present a more maximal depiction of exotic nature. Yazid tends to use soft colors in his work as if to remind himself that nature is very beautiful. He seems to avoid dark colors because it will give a dull impression which will detract from the beauty of nature in his view. Dark colors in Yazid's work are only used to emphasize an object, while bright colors are often identified with something beautiful compared to dark colors. In another work, which is still in the style of objective accuracy, it can be seen in Romi Kumik's work entitled "*Ngarai*" uses oil paint on canvas media. The natural scenery of the *Sianaok* canyon is revealed by taking objects during the day depicted in a bright atmosphere. The work also features human figures. Romi tries to combine what is imagined and what is actually observed in natural objects and the anatomy of the human body to describe the impression of reality in his work. Thus the tendencies of the style of objective accuracy can be seen in Romi's work.



Figure 2. Romi Kumik
Ngarai
200 x 150 cm
Oil on canvas
(Reproduction: Rica Rian)

The style of objective accuracy that appears in Romi's work does not merely refer to objects or models that can be observed visually. Romi makes the objects displayed in his work with what is felt or believed to exist, combined with objects that are visible to the naked eye. This is clearly the result of *Ngarai Sianok's* view of nature in reality. Romi seems to combine what is imagined and what is actually observed or directly on the panorama of *Ngarai Sianok*, to describe the impression of reality in his work, confirming the style of objective accuracy in Ngarai's work. In this work, Romi tries to create a painting with a realistic style on the canvas in very detail and complexity. It was Romi's attempt to add appeal to his work. Romi seems to invite the observer to look in detail at his work while also contemplating the series of meanings to be conveyed. At the same time he wants to convey that presenting abstract works does not mean that he cannot create works in realistic form. It is as if to say that works in abstract form must evoke reality first. Romi's paintings is not the result of spontaneous and momentary expression, but the result of years of extended hard work. The fruit of his work is the result of his perseverance and patience in training himself to deepen his skills, hone feelings, and sharpen observations, which are carried out continuously. This work is also a attests to his seriousness and commitment in pursuing the world of painting.

Formal Arrangement Style : The Formal Arrangement Style according to Feldman emphasizes balance, harmony, or stability in a work of art, achieved through the methodical application of size patterns and relationships. Feldmansays this style expresses the artist's predisposition for balance and stability in his creative work (Feldman, 1967:162). This style is also very close to the view of beauty in classical Greece which considers size and proportion to be among the main requirements for beauty. Djelantik (2004) says that the classical Greek aesthetic view considers the right size and proportion to create harmony, and harmony thus creating a sense of beauty. The beauty of an object is reflected essentially via adherence to regularity and measurability achieved through proportional and symmetrical harmony of forms. Greek aesthetic thought gave more of a role to t human intellectuality to achieve the ideal of beauty.



Figure 3. Ramizal
Village Scene In Minangkabau
200 x 150 cm
Oil on canvas
(Source Rica Rian)

The formal arrangement style is seen in Ramizal's work entitled *Perkampungan di Minangkabau* (Village Scene In Minangkabau). The formal arrangement style tends to be revealed in the application of symmetrical composition and emphasizes balance or stability through rational calculations and ideal proportions. In Ramizal's work, Minangkabau natural scenery objects such as *rumah gadang* (traditional houses), rivers, hills, and trees are arranged in such a way with interesting color compositions, as well as objects that are presented in a very harmonious way between those objects. It is as if they were made to fill literally complement each other's space, thus achieving a sense of balance in the creation of objects. Ramizal may emphasize his senses or intuition, although rational considerations are not ignored. But if the rule is interpreted as a tendency, some of Ramizal's works do reflect the style of a formal arrangement, considering that this style also allows for several ways or variations to achieve a quality that reflects a formal arrangement.

Associated with variations or ways to achieve the quality of the formal arrangement, Feldman (1967) states that although the style of the formal arrangement is characterized by balance and timelessness, it is still possible for several different styles to express various qualities of the formal arrangement, namely:

- intellectual structure, This style arises from the organization of geometric forms or formal elements of art, the application of which tends to be based on rational thought or intellectual methods.
- biomorphic structure, namely the creation of structure through the organization of the form parts of the biological world. The term biomorphic refers to artistic forms that seem like a developing form, how all living organisms develop through their cells. Visual subjects that are highlighted tend to organically create certain effects or impressions
- aesthetic arrangement, namely a style in art that achieves balance and stability only through organizing various qualities of artistic enjoyment. This arrangement is more concerned with the artist's perception of achieving beauty than accuracy, meaning, or symbolic reference.

Of these three variations of formal design, Ramizal's works fall into the third. This arrangement gives the artist more freedom to achieve balance or stability without fixating on accuracy or the rules of established patterns. Ramizal's work shows a strong sense of balance, even without applying a symmetrical composition. The ratio between the right side and the left side is unbalanced and supported by a solid support.

The Style of Emotion : Emotion as an aroused state of the organism includes conscious changes, profound in nature and behavioral changes. Emotions tend to occur in relation to behavior that leads (approach) or retreats (avoidance) regarding something. This behavior is generally accompanied by physical expressions so that other people can know that someone is experiencing emotions. If someone experiences fear, his/her face becomes pale, his/her heart palpitates, There are physical changes as a series of emotions experienced by the individual concerned. Emotions in art are not understood in the same way as emotions in general, namely feelings that overflow without control, such as anger, disappointment, annoyance, and so on. Emotions in art are emotions or feelings that are arranged or expressed through the organization of elements and principles of art, to be communicated to the public. This means that no matter how wild an artist's emotions are, whether he realizes it or not, in expressing his emotions into works of art, he still takes into account

The elements of art, such as colors, lines, planes, textures, motifs and so on. He still takes note of certain principles such as rhythm, balance, composition. In that way, the artist can deploy his/her own emotions as a means of communication and as a release from pressure and pressure of ideas or feelings that immediately need to be expressed. It can be said that the emotions expressed in art are perhaps then directed emotions. Plato said that emotion in art must be proportional. He considered excessive and disproportionate emotions can lead people to do bad things like inebriated people (Djelantik, 2004: 90). The romantics gave quite a vital role to the emotions in all the activities of the artist. For these people, art is an expression of emotion that gets an external interpretation through the arrangement of expressive artistic elements (Sumardjo, 2000:293). From some of these views, it can be said that emotion as an outpouring of feelings is always present in every human being and art as a spark of feeling must have emotional value, of course with different intensities and levels. Regarding emotional style, Feldman (1967: 185) explains that there are two sources related to emotional style, namely thematic sources or subject matter and organizational or design sources. The art style in question is a work of art that has the capacity to stimulate the audience's wide range of feelings and actions, related to emotional sensations, but each individual's emotions are likely to be different in reactions. For example, a person may rejoice over a work of art or vice versa. In this case the emotional response is very complex. Emotional style is related to works of art that are based on each meaning of the shock of various feelings to the observer, which is usually questioned through the interplay between the theme and the physical form of the work which ends in the intensification of emotions.

The emergence of emotional styles can be identified from several aspects.

- from the artist's aspect, namely the emotional style basically refers to the artist's desire to express various emotions or feelings clearly through the work created,
- from the connoisseur's aspect, the emotional style is determined by the ability of the artwork to cause certain emotional reactions or feelings. the connoisseur when dealing with works of art. That is, the emergence of an emotional style may be due to various emotional impressions that are actually recorded in the artwork or simply because the observer projects personal feelings on the artwork at hand,
- the combination of the two aspects, i.e. the artwork in question implies the quality of certain emotions. and on the other hand the observer also feels the value or quality of those emotions. In short, the emotional value appears objectively in the work concerned and on the other hand the observer also feels the presence of the emotional value.

It is in this latter context that the tendency of emotional style is seen in Afianto Arifin's work as shown in the image below:



Figure 4. Afianto Arifin
Sumur III
71 x 88 cm
Oil on Canvas
(Source: Rica Rian)

The emotional style in Afianto Arifin's work can be seen in the work entitled *Di Pancuran III* (The Well III), in this work, it tells the story of three women taking water from a well. In this work, Arifin does not usually paint with rough techniques and seems to have been in a hurry to finish his work. Arifin works in a realist style by prioritizing accuracy in painting, so that if you observe his work, you will be amazed by the beauty of the work that is made, unlike the work in *Pancuran III*, Perhaps it was worked on when Arifin was experiencing a conflict within himself so that his work which seems to express his emotions. In the *Pancuran III*, Arifin makes slightly wild objects such as human figures, which he only makes human impressions without prioritizing perfection. In addition, the shapes of trees and shrubs appears wild, as if Arifin just piled colors that match the shape of the trees and leaves, as if he didn't care about the perfect shape. What he creates seems to represent what he feels. Some observers may not feel the emotional value, because their attention is not focused and confused by the abstract and slightly confusing form of his work. However, behind the abstract works, there is a high technical ability in the work that helps in expressing all emotions that are felt or internalized, and greatly determines the artistic value of his work. Without such technical skills, no matter how many ideas or emotions you want to express, there is no guarantee an artistic result. A strong emotional or belief in the life of an artist will not automatically guarantee the artistic quality of his work without adequate technical skills (Feldman, 1967:190).

The Style of Fantasy : Fantasy is associated with something that does not really exist or rather only exists in the mind or thoughts. Fantasy is imagination. Fantasy can also be a genre, which uses magic and supernatural forms as one element of the plot, theme and setting in a film. Fantasy is the human ability to imagine or imagine something in the mind, maybe something that may not exist, or that has ever existed. The use of fantasy in art can produce works that are amazing and unique because they can bring thoughts to another world if fantasy is directed to things that do not exist and have never existed in the world. Gie (Sumardjo, 2000: 59) defines fantastic art as art based on imagined stories including fiction. According to him, to create fantasy art, the artist

does not refer to the models or examples he works on, but fully relies on his imagination and sees with his mind's eye clearly, then visually manifests it into his work. Although Gie said that fantasy art relies on imagination, the creation of such a work does not start from emptiness. Consciously or not, the artist in creating must have a source or reality to which he refers, even if it is vague or only in certain parts. From this source, the artist then imagines, either by changing, combining, or adding or subtracting, so that fantastic forms are born whose origins are sometimes unknown.

Feldman (1967: 204-207) states that the creation of fantasy is a reflection of the artist's perception of his role as someone who follows the guidelines including in reality, or someone who has a mission to change the rules. Either he intentionally creates strange though logical and believable new forms or allows fantasy forms to fulfill his wishes, as instruments that cooperate with various creation processes in the world. According to him, because fantasy art creates both logical and irrational mental processes, it does not present general rules for visual quality. Fantastic works may be objectively accurate or subjectively distorted. Therefore, fantastic art may be related to science or the world of motology. Based on Feldman's view, it seems that fantasy art provides an opportunity for artists to get outside of the rules of art that have been inherited, including rules or guidelines in established classical art, so as to create forms or ideas according to what they dream of. The possibility of the birth of these forms of fantasy can originate from the artist's will to experiment, the influence of other artists, the general trend of art development, the desire to develop or rebel against established art standards, or findings that are secondary to the influence of the use of media or techniques. new. The form of fantasy or findings or developments then becomes the reflection of the artist concerned so that the works created tend to be classified as fantasy style.



Figure 5. Kamal Guci (2013)
Ngarai II
140 x 100 cm
Oil on kanvas
(Reproduction: Rica Rian)

An example of a fantasy style can be seen in Kamal Guci's painting entitled *Ngarai II*. Kamal Guci creates paintings with the theme of Minangkabau nature which is beautiful and full of peace and tranquility. In *Ngarai II*, Kamal Guci created an old Minangkabau village that appears peaceful, beautiful, and there were *gadang* buildings that were solidly standing, as well as *surau* and stalls that stood around the village which functioned as a place for buying and selling daily necessities as well as also a place to relax and dialogue with fellow community. In this work, Kamal Guci dreams of returning to the Minangkabau condition that used to be full of peace and not like his current condition, which has forgotten many traditions and has been influenced by the development of modern times.

Kamal Guci created a painting without an object in front of him and only relied on the power of his fantasy about the conditions of Minangkabau in the past. With fantasy art Kamal Guci is free to imagine and break away from the rules inherited by his culture. Feldman (1967: 210) notes that fantasy art helps individual artists to break away from inherited forms of thought and perception and open themselves up to new types of behavior. Minangkabau nature in the theme of Kamal Guci's painting is not the same Minangkabau nature, but only as a marker of a painting. Kamal Guci brings the natural atmosphere of Minangkabau as well as *rumah gadang*, and Minangkabau villages from the past to the present Minangkabau situation, by using pointelist techniques in his work.. Fantasy art is commonly applied in every work of naturalist painters in West Sumatra, it can be said that each work presented is not necessarily a work that tells the truth or events but exaggerates what is seen and beautifies the object being painted.

III. CONCLUSION

Painting in West Sumatra developed from the influence of Wakidi who is a *Moi Indie* painting artist in Indonesia, His realist paintings about nature made by Wakidi are very influential for painters who work with the Minangkabau nature theme. This influence can be seen from the colors presented which are very directed to the colors of the painting. The colors in Wakidi's paintings, as well as the techniques used are very thick with the aquar technique.

The works produced by naturalist painters in West Sumatra mostly use a fantasy style that only relies on imagination in producing paintings without working directly in the field. Only a few artists paint directly in the field like Yazid who works directly from the beginning until the work is approximately eighty percent realized. The rest is done in the studio. Most painting artists in West Sumatra create paintings using the power of their imagination by studying past situations such as Kamal Guci, Ramizal, Evalyna Dianita, Afianto Arifin who are known as Studio artists. However, painters who consistently work with naturalist themes using various styles are still in demand by consumers, art collectors and government agencies and restaurants interested in naturalist works to be displayed as symbols of art, identity and society. In addition, naturalist paintings are also in demand by tourists visiting West Sumatra as a souvenir from their visit to West Sumatra.

REFERENCES

1. Djelantik, A. A. M. (2004), *Estetika Sebuah Pengantar, Masyarakat Seni Pertunjukan Indonesia*, Bandung.
2. Moloeng, Lexy J. (2004). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
3. Nawawi, Hadari H. (1983). *Penelitian Bidang Sosial*. Yogyakarta: University Press.
4. Feldman, Edmund Burke. (1967). *Art As Image And Idea*. New Jersey: Englewood Cliffs
5. Hartoko, Dik. (1991). *Manusia dan Seni*. Yogyakarta: Kanisius
6. Siregar, TH. Amirudin dan Supriyanto, Enin. Editor. (2006). *Seni Rupa Modern Indonesia Esei-esei Pilihan*. Jakarta: Nalar.
7. Soedarso, Sp. (2006). *Trilogi Seni: Penciptaan, Eksistensi, dan Kegunaan Seni*. Yogyakarta: BP ISI Yogyakarta.
8. Soedarsono, R. M. (1999). *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa*. Bandung: Masyarakat Seni Pertunjukan Indonesia.
9. Sumardjo, Jakob. (2000). *Filsafat Seni*. Bandung: ITB Press.