

## **EXPERIMENTAL PHOTOGRAPHY STUDY BY KURNIA NGAYUGA WIBOWO “MEMORY LANE”**

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### **ABSTRACT**

The work Experimental Photo Memory Lane by Kurnia Ngayuga Wibowo is a notable piece that has been featured in various prestigious exhibitions, such as "Permata Youth Photostory" organized by Permata Photojournalist Grant and Pannafoto Institute, Bandung Photography Triennale, Bandung Photography Month, and SEA Reading Photobookdummies in Taiwan. This work is considered a masterpiece by Kurnia Ngayuga Wibowo and serves as a compelling example of experimental photography. The appreciation of such a work is often conducted through art criticism, which plays a crucial role in interpreting and appreciating the underlying content of a photographic work. Understanding and interpreting each photograph can vary significantly, depending on the perspective of the critic or the photographer. The purpose of this research is to explore and analyze the artistic elements and intentions behind the Memory Lane series through the lens of art criticism, specifically using Feldman's art criticism theory. This qualitative study utilizes Feldman's four-step approach to art criticism—description, formal analysis, interpretation, and evaluation—to gain a deeper understanding of the photography series. The findings of this research reveal that Memory Lane represents a form of experimental photography, which navigates various challenges inherent to the medium, particularly in terms of storytelling through images. The study demonstrates how art criticism can provide diverse perspectives on a single work of art and how these perspectives can be integrated with other art forms to enrich the overall interpretation. The implications of this research extend to the broader field of art criticism and photography, highlighting the importance of critical analysis in understanding the multifaceted nature of photographic art and its capacity to convey complex narratives.

**Keywords:** experimental photography, art criticism, mixed media.

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### **INTRODUCTION**

The presence of photography as a means of communication has reached a high level of credibility because it can reproduce reality in an objective way. Photography comes from the words 'photo' and 'graphi'. Photography is a combination of knowledge, technology, and artistic expression. (Santoso, 2010). Photography is an image that is taken through light using a camera with a certain technique so that it is able to convey its own message.

According to (Setiadi et al., 2017), Photography as a method is understanding how to take accurate pictures, how to adjust camera settings, how to crop photos correctly, and everything related to photography itself. However, photography as a work of art contains an aesthetic quality that has the subject's desire to convey their message through images or photographs. Visual communication (communication through sight) is a series of processes of conveying information or messages to other parties with the use of depiction media that can only be read by the sense of sight (Visual Media) (Last Day, 2016).

Visual communication is commonly used in communication media, particularly print media, which can include typography, illustrations, layouts, photographs, and other materials as needed. Illustrations, or pictorial sentences, are divided into two categories in the Great

Dictionary of Indonesian Language (Balai Pustaka, 1996), namely audio illustrations and visual illustrations. The visual illustrations that are imaged seem to have no difference between the imagination presented and the 'reality' it represents. A photograph can practically be perceived or re-present a visual reality that depicts the reality of the object recorded by the camera itself.

In traditional language, imagination is a type that can only be accepted, for this reason we will now begin to examine how these images can be compared to the human brain. Imagination as the ability possessed by everyone to regulate the spirit in human beings is also trained (Susapto Murdowo, 2007).

In the history of photography, it is worth noting that in 1839, there was a photographic revolution in London and Paris that used the Obscura camera to capture reality (Jauhari, 2021). According to Soedjono, the camera obscura was a drawing tool for Renaissance artists in the 15th century which later developed with equipment (lenses, diaphragms, aarbors, light-meters, etc.) to become the photographer camera known today (Ismanto, 2018).

The world of photography has a wide scope and is experiencing very rapid development. In it, we can freely explore various experiments, create creative photographic artwork and express ourselves in a variety of ways (Shidiq, 2023).

The creation of photographic artworks involves the use of subjects that have "subject matter" With a high value that is very important for every photography artist. Self-expression in photography can be done through various methods, such as choosing unique objects, applying special techniques in shooting and processing images in a darkroom, and through the chosen means of representation. Consistency in this approach allows photographers to consistently express their personal identity through their artwork (Komang, 2017).

The goal of photography is to capture a variety of alternative textures with different aesthetic qualities. These textures are exploratorily different and can be combined to produce some of the best photos that match the expected aesthetic quality (Susanto, 2022).

Conceptual Art Photography is a form of photography as an art that emerged in the 1960s, which emphasized photography as an event, characterized by the demeterization of all material elements so that all physical objects of photography become events or actions. Artists use elements of photography (even from the artist himself) to create an event (Meaning, 2019).

In photography there is the phenomenon of experimental photography, according to Chris Duesing, experimental photography is about using the camera as an artistic tool to capture what is in your imagination, not what is in front of you (Thompson, 2015). Perhaps more akin to an art form that is not entirely representational, successful experimental images can make people look at photography in a whole new way. This process is essential to produce a visual representation that reveals our true selves in order to obtain original and handmade photo prints, many techniques, materials, and application methods that must be applied carefully (Widiastuti, 2021).

Many experimental photographers like to experiment with different aspects of the image creation process. Kurnia Ngayuga Wibowo is one of the photographers who also practices experimental photography. He is a senior photographer from Cirebon who has produced a number of works, one of which is a work entitled "Memory Lane", which was featured in the exhibition "Permata Youth Photostory" organized by Permata Photojournalist Grant and Pannafoto Institut as part of a photojournalism exhibition in Jakarta.

Memory lane itself is a fictional work that tells the story of how the story of Admiral Cheng Ho was revived to witness the current condition of the city of Cirebon. According to the manuscript of Purwaka Caruban Nagari (Historical records on the origins of Cirebon), Admiral Cheng Ho is considered to be the one who started the good relations between Cirebon and China that continued until the next few generations. He gave Cirebon a gift in the form of urns and plates with monotheistic calligraphy, this artifact is now stored in the historical object museum of the Kasepuhan Sultanate. In this work, the artist tries to tell the story of Admiral Cheng-Ho's arrival using his body through self-portraits and mixed media photography to visualize the story. Because there are not many archives of his arrival in Cirebon and there is limited literature that discusses. It is a challenge for Yuga as an artist to create a photographic work.

In this study, researchers will focus on aesthetics in the genre or experimental photography techniques. Experimental photography can provide society with a refreshing alternative perspective on photography. The understanding and interpretation of each photograph may differ from what the photographer intended, and may also differ from each other, but all of this remains a natural thing, a very common phenomenon in the general public that deals with a work of art. In the practical sense of linguistic inquiry into artistic creation, art criticism is still a controversial philosophical idea. On the other hand, art discussions show that the deeper meaning of art will become clear through observation when we respond to photographic works (Sunarto, 2020).

In this research, art criticism is presented using Edmund Burke Feldman's theory which aims to describe, analyze, interpret, assess, and theorize Kurnia Ngayuga Wibowo's photographic work entitled "Memory Lane" 2022. This work is analyzed using the Edmund Burke Feldman art criticism method refined by Terry Barret, this method divides art criticism into four stages namely description, formal analysis, interpretation, and evaluation (Barrett, 2020). So based on the above background, this research aims to explore and analyze the artistic elements and intentions behind the Memory Lane series through the lens of art criticism, specifically using Feldman's art criticism theory. The benefit of this research is that it provides a structured approach to understanding and appreciating Kurnia Ngayuga Wibowo's works through a detailed application of Feldman's theory of art criticism, enhanced by Barrett's refinements. This research also contributes to the broader field of art criticism by showing how theoretical frameworks can be effectively applied to contemporary photographic works, thus enriching the discourse of experimental photography.

## **RESEARCH METHODS**

This study uses a qualitative research method. According to Moleong, qualitative research is research that aims to understand the phenomenon of what is experienced by research subjects, such as artists, philosophers, motivators, doers, and others, holistically, and in a descriptive way in the form of words and language, in a special context that is natural and by utilizing various scientific methods (Warning: 2022).

Qualitative research focuses on quality rather than quantity and the information gathered is not from questionnaires but comes from interviews, direct observations, and related official documents. According to (Melong, 2012) Finding information in depth, freely, and honestly while staying focused on the problem and area of study and directing it to the research center

is the process of conducting in-depth interviews. In this case, a pre-prepared list of questions is used to conduct an in-depth interview method (Fadli, 2021).

Qualitative research is also more concerned with the process aspect than the results obtained. This is because the relationship between the parts being studied will be much clearer if observed in the process. In this study, the focus is on applying data analysis using Feldman's theoretical views of art criticism. The interpretation of the results of the analysis of a photographic work is based on the application of art criticism methods that involve certain stages to decipher the work in depth. Discussions about the work involve the process of data collection, observation, literature study, as well as analysis, and analysis.

The main object of the study is the 2022 photographic artwork "Memory Lane", which is now in the Café District 38 art gallery and also Instagram under the username @yugaknow. Sampling used an interview analysis technique with Kurnia Ngayuga Wibowo as the creator of the work. In this research by Kurnia Ngayuga Wibowo, the researcher uses the perspective of Feldman's art criticism theory which classifies the presentation of art criticism into four stages: description, formal analysis, interpretation and evaluation.

## **RESULTS AND DISCUSSION**

This research is based on 4 photos by Ngayuga Wibowo from a visual perspective as an experimental form of photography.

According to research art criticism theory consists of four stages, namely, description, analysis, interpretation, and evaluation (Widyaevan, 2018). Then the theory has been developed by Terry Barret.

**Description** is a process that involves placing the physical data of a work of art. Recognizing a work of art requires an objective explanation of its visual details, including: (1) The objects/elements seen in the artwork; (2) Analysis of the photographic composition of the objects/elements shown in the image. According to Finoza in (Dalman, 2016), description is a type of writing that aims to expand the reader's understanding and experience by describing the essence of the actual object (Dalman, 2016).

In the Description Stage, Kurnia Ngayuga Wibowo described that actually Memory Lane's photography work explained about the opening of the photo series, the statue of Admiral Cheng Ho in Semarang, the results of the photo were added to a mix of media with red sewing thread and gold markers. This photo is a cover series of experimental photography works "Memory Lane".

In Kurnia Ngayuga Wibowo's photo work entitled "Memory Lane", physical recognition through aspects of objects, shapes, elements, colors, textures and composition arrangements, including:



**Figure 1. Statue of Admiral Cheng Ho**

In the first photo of Memory Lane, there is an object of the Statue of Admiral Cheng Ho in Semarang using a black and white low angle photography technique and added threads sewn in the photo then adding a golden yellow marker marker. In low-angle photography techniques, in theory, the photo of the object in the center is called Fill The Frame to create a more assertive image.



**Figure 2. Laksamana Cheng Ho**

In the second photo of Memory lane, there is an object of the photographer's figure, namely Yuga, who is implemented as Admiral Cheng Ho standing on a boat. In this work, the photo is also placed in the center as an object in photography techniques. and using eye-limited photography techniques.



**Figure 3. Plant branches infested by dragonflies**

In the third photo there is a plant twig object that is infested with dragonflies, with the twig object as the foreground then this photo is wrapped using black and white shades. To which are added elements of red thread and also marker markers. The photography technique used here in terms of taking pictures is limited to the eyes. Meanwhile, in terms of composition, photography places objects in a third of the parts, namely dragonflies and branches.



**Figure 4. Laksamana Cheng Ho**

In the fourth photo there is a self-portrait object of Yuga who is imagined as the figure of Admiral Cheng Ho then the result of the photo is added with red thread and golden yellow markers, Against the background of an abandoned building, part of the windmill PLTU building. The shooting technique here uses the Eye-Level Technique. Put the object in the composition of a third of the part to make it more interesting and more depict the surrounding situation.

**Formal Analysis** is a descriptive method that does not rely on object identification. To determine the subject matter, the underlying qualities of the line artwork, shape, color, and lighting are analyzed. This phase begins to shape the researcher's perception of an object. This is related to how the composition of the object conveys the concept of the work. At this point, the researcher also needs to interpret, which means the researcher needs to look at the object carefully to determine its meaning.

At the stage of Formal Analysis, Kurnia Ngayuga Wibowo described that at this stage he began to enter the storyline in this photo series, where in this photo he took a picture of himself using a camera tripod. By taking almost the same photo composition, they also added a mix of red sewing thread and gold markers. Here, Kurnia Ngayuga Wibowo wants to tell the story of how he could imagine when Admiral Cheng Ho first set foot in Cirebon City. The formal examination of visual objects in Memory Lane's work is as follows:



**Figure 1. Statue of Admiral Cheng Ho**

The composition in the first photo is:

(a) There is a statue of Admiral Cheng-Ho with an upright body position that reflects a mighty figure (b) There is an additional red sewing thread ornament that looks firm and sharp. The red sewing thread in the shape of fire reflects the colors of courage, luck and good luck. (c) Then there is a gold-colored marker pattern that adds to the impression of wealth, nobility and splendor



**Figure 2. Laksamana Cheng Ho**

The composition in the second photo is:

(a) There is a self-portrait object representing Admiral Cheng Ho on a boat, depicting the vehicle used by Admiral Cheng Ho to sail to Cirebon. (b) There is a boat representing a vehicle used by Admiral Cheng Ho on his journey. (c) Then there is a pattern of golden markers that add to the impression of wealth, nobility and splendor as well as the aura of an Admiral. d) There is a Port that represents the place where Admiral Cheng Ho docked at Cirebon Port. (e) There is an additional red sewing thread ornament with a root shape that symbolizes that Admiral Cheng Ho once contributed to the trade and spread of Islam which is influential until now, the red color itself depicts courage, luck, and good fortune.



**Figure 3. Plant branches infested by dragonflies**

The composition in the third photo is:

- (a) There is a seascape as the route that Admiral Cheng Ho used to start his journey.
- (b) There is a dragonfly object with an elongated body shape and wings that interprets a ship used by Admiral Cheng Ho on his way to Cirebon.
- (c) There is a golden marker object with the shape of a leaf that gives the effect of full color with splendor.
- (d) There is an additional ornament of a red sewing thread object with a shape that curves downwards. The red thread symbolizes courage, luck, and good luck.
- (e) There is an object of plant twigs with a firm shape elongated and branched, depicting a wharf. Where Admiral Cheng Ho is anchored.



**Figure 4. Laksamana Cheng Ho**

The composition in the fourth photo is:

- (a) There is a Self Portrait object of the photographer imagining Admiral Cheng Ho to see back in imaginary form how the situation in Cirebon is now in various sectors.
- (b) There is an additional ornament of a red sewing thread object with a shape that resembles a red thread root symbolizing courage, luck, and good luck.
- (c) There is a gold-coloured marker object with the shape of an envelopment of Admiral Cheng Ho which gives the impression of wealth, nobility and splendor.
- (d) There are abandoned building objects that illustrate that Cirebon is no longer adhering to the government system.
- (e) There is an object of the PLTU building that describes the situation in Cirebon Port now is not what it used to be.
- (f) There is a windmill object as a power generation tool.

At the **Interpretation**, researchers seek to find the meaning hidden behind the expression of a work of art, which is the most important part of art criticism. According to research interpretation is a way of communication that aims to convey the intention and relationship of culture and natural heritage to the public, through direct experience with objects, artifacts, landscapes or sites (Veverka, 1994).

This phase focuses on how researchers interpret meaning and how it relates to the world and the current human condition. A wide variety of sources are required for this process in order to discuss the work as a whole.

There are two approaches that can be used for this stage: mimesis theory and hypothesis. In a hypothesis, the problem of subjectivity serves as the basis for making initial assumptions. The point at which the researcher begins to apply the researcher's "Perception" to what the researcher observes in the artwork.

At this stage of Interpretation, Kurnia Ngayuga Wibowo explained that the idea obtained came from the basis of curiosity about the history of Admiral Cheng Ho's arrival, which has very little historical archiving of his arrival in Cirebon City.

According to (Feldman, 2024), the process of hypothesis formation is to look for relationships between what has been described and analyzed. In science, generating hypotheses from similar phenomena can lead to a variety of hypotheses based on different theories. But in art, changes in the value of a work do not depend on the latest theories but are influenced by social and cultural conditions that can change the way individuals perceive a work of art.

The art objects that researchers observe will undergo changes along with changes in the researcher's perspective on the times, history, and socio-culture, which encourages researchers to look for hypotheses that are more in line with the current context.

The "Memory Lane" hypothesis is that it explicitly gives a message about how he remembers and tries to relive the arrival of Admiral Cheng Ho in Cirebon through imaginary experimental photographic works. The artist also gave a message of the importance of archiving history so that in the future it will not be lost and difficult to study.

According to (Pujakusuma & Pramuditya, 2023), Mimetic theory states that Mimesis is the process of recognizing associative relationships. When the researcher is confronted with an image of an art object, the researcher's mind automatically matches the image to a form that is familiar to the researcher's daily experience. If the researcher has difficulty interpreting what the researcher sees, the researcher tends to look for similarities with objects or events that the researcher has experienced before. Thus, perception is closely linked to memory. Mimetic from Kurnia Ngayuga Wibowo's work can be seen in the self-portrait of the photographer's object and the golden marker which refers to the noble figure from the East Asian region, namely Admiral Cheng Ho.

Interpretation of the Photography Story "Memory Lane" Kurnia Ngayuga Wibowo. In Memory Lane's photographic work, the objects displayed attract attention and demonstrate expertise in dominant media processing. Briefly, Memory Lane's photographic work emphasizes a compelling visual experience and highlights the symbolic representation of objects arranged in sequence. The main idea of the symbols expressed cannot be transferred to other media. The choice of media affects the uniqueness of the language. In Memory Lane's work, a variety of media are used including threads, markers, and photography itself. This work seems to have been created to interact with the context of the story.

In memory lane photography the objects representing a particular concept are connected through space, forming a narrative through their interaction. This results in a variety of viewpoints and perspectives that are rich in meaning, creating a complex and dynamic experience for observers. This work is open to interpretation because it is influenced by external contexts such as the situation and atmosphere when it is exhibited.

In the aspect of the form of photographic works *Memory lane* The objects of the objects are interrelated. Photographic works *Memory lane* told about the arrival of Admiral Cheng Ho to Cirebon. In *memory lane* photography, the narrative content lies in the arrangement of the main characters, who follow the storyline. The main characters represent the events and ideas in this work, which are then revived by changing the location from a gallery to a public space and involving the social media Instagram. This work was exhibited and appreciated in an exhibition of journalistic photography works, located in its dialectic externally and internally. In the media industry, journalistic contributions will be more accurate, direct, and reliable if they are based on the use and analysis of data from well-founded sources. (Khaerudin, 2017)

**Evaluation** is a step to assess the success rate of a work of art. This assessment is carried out by understanding the meaning and message implied in the artwork, and comparing it with similar artworks that have existed before. According to Brinkerhoff as quoted by (Savitri, 2007), evaluation is a systematic process of investigating various aspects of professional and training program development to assess their usefulness and benefits.

According to Barret in Marianto (Mariano, 2002), it is stated that when critics interpret a work of art, they aim to understand the content they want to convey through the work of art. The appraisal of a work of art, like interpretation, does not revolve around absolute truth, but on how persuasively the arguments used in the appraisal process. The evaluation of artworks can be done using a variety of criteria, including clearly visible criteria, their symbolic function, economic aspects, and the influence or contribution of the work to the audience's awareness.

The criteria for judging art are divided into four types: Realism, Expressionism, Formalism, and Instrumentalism. If implemented in the evaluation of the work "*Memory Lane*" Kurnia Ngayuga Wibowo, can be assessed in terms of Formalism and Instrumentalism. According to Formalism, a work is evaluated based on the concepts contained in it, which can be seen from the visual facts it has internally. Karya "*Memory Lane*" is a narrative work. According to the online Indonesian dictionary (KBBI), narrative structure can be recognized through the existence of events, characters and character development, storyline, space, and point of view. All of these elements are intertwined to form a whole story. The story is symbolic because the elements in the work are objects that have a symbolic meaning, which can appear in an explicit or implicit way. Among others: Kurnia Ngayuga Wibowo's work involves a photo narrative that tells a story. And full of information and meaning. In the work "*Memory Lane*" The concept used is an exhibition space and involves Audience directly along with Instagram social media. Because by using online media, in addition to reaching the dissemination of information, it can increase innovation by paying attention to every content and product they market (Fajarianto, 2021)

The figure in *Memory Lane* photography is a stunning depiction where Kurnia Ngayuga Wibowo shoots himself to try imaginatively and narratively to bring back the figure of Admiral Cheng Ho. As he depicts the shadow of Admiral Cheng Ho who is touched with gold markers and red sewing thread, as a symbol of the brave Chinese ornament. The depiction raises the construction of an interrelated narrative.

From the perspective of Formalism, *Memory Lane*'s photographic work creates a story. By choosing events, characters, plots, and spaces, Kurnia Ngayuga Wibowo conveyed and highlighted his experience. These narrative elements reflect his understanding of the reality he faces. Meanwhile, Instrumentally, *Memory Lane* Photography's work does not stop at the

showroom itself. Kurnia Ngayuga Wibowo then brought the work to a Journalistic exhibition in Jakarta. Thus, the work of Memory Lane turned into performance art.

In this evaluation, Kurnia Ngayuga Wibowo explained that his photographic work is already an experimental photography work because there is an element of mixed media. In the end, he still does not rule out his photographic work.

## CONCLUSION

In conclusion, this study confirms that Kurnia Ngayuga Wibowo's "Memory Lane" is categorized as experimental photography due to its incorporation of unconventional artistic elements, such as threads and markers, which serve both decorative and purposeful functions. The work is distinguished by its aesthetic elements—lines, shapes, textures, colors, space, and time—that collectively enhance its visual impact. Through this photographic series, Wibowo effectively narrates the historical significance of Admiral Cheng Ho, blending visual symbols with mixed media to create a compelling and informative representation of history. His use of self-portraits and additional artistic techniques like yarn and markers extends the boundaries of traditional photography, integrating it into the fine art domain. This innovative approach not only adds depth to the art of photography but also contributes to its role in conveying historical narratives and social commentary. Wibowo's work exemplifies how photography can be a powerful medium for exploring and expressing complex ideas and historical events, thereby bringing new dimensions to artistic and critical discourse.

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