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ERISAN TARANGKAMBREI: INTERPRETATION OF THE YAPEN ISLANDS, PAPUA TRADITION THROUGH CONTEMPORARY DANCE CREATION

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The *Erisan Tarangkambrei* tradition in Papuma Village, Yapen Islands, Papua, is a cultural ritual marking a girl's first ear piercing as a symbol of maternal kinship. However, under the pressure of globalization, its cultural values risk decline. This study aims to interpret the symbolic and philosophical values of *Erisan Tarangkambrei* into the medium of contemporary dance as an effort to preserve local culture. Using a qualitative autoethnographic approach, this research applies artistic exploration, choreography development, and critical reflection to translate the ritual into contemporary dance form. Data were collected through the creator's reflective notes and audiovisual observation, analyzed through cultural interpretation and literature synthesis. The study identifies five choreographic sections that reflect the ritual sequence, namely (1) Spiritual and Mental Preparation, (2) Transition and Tension, (3) The Piercing Moment, (4) Togetherness, and (5) Reflection. These sections form a solo dance that employs a contemporary approach while maintaining the traditional symbolism of the ritual. This research demonstrates that cultural rituals can be revitalized through artistic transformation, enriching Indonesia's contemporary dance repertoire and serving as an educational model for cultural preservation through creative expression.

Keywords: Erisan Tarangkambrei, Autoethnography, Contemporary Dance, Papuan Culture, Artistic Interpretation

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INTRODUCTION

The *Erisan Tarangkambrei* tradition is one of the distinctive cultural practices of the Yapen Islands community in Papua, particularly in Papuma Village. This ritual holds deep symbolic meaning as an expression of kinship between a mother's family and her daughter. According to Jason Kayoi (interview, September 10, 2024), the term *Erisan* means "to pierce," while *Tarangkambrei* translates to "ear," referring to the process of ear piercing performed by the mother's brother on his niece. The ritual is usually conducted when the girl is between the ages of four and seventeen, depending on the uncle's readiness to perform the ceremony. More than a physical act, the ritual carries social and cultural values that reinforce kinship bonds and a sense of familial responsibility within the community.

Amid the accelerating pace of globalization and modernization, many local traditions have undergone value shifts and are at risk of extinction (Ardhini et al., 2024; Siregar et al., 2024). The *Erisan Tarangkambrei* tradition faces similar challenges. Younger generations have begun to lose their understanding of the ritual's philosophical meaning, and participation in its performance has significantly declined. Preserving this tradition is therefore essential to ensure that its cultural values remain relevant and can be passed on to future generations. One viable approach to cultural preservation is adaptation through artistic media such as contemporary dance (Ferescky et al., 2024; Rizqi, 2024; Sawias & Rizqiyah, 2021).

From a theoretical perspective, this research also draws upon the conceptual framework of Hawkins (1958), who identified three essential stages in the dance creation process: exploration, improvisation, and formation. These stages provide both analytical and methodological foundations for structuring the *Erisan Tarangkambrei* dance as a contemporary interpretation of ritual experience. In addition, insights from Susan Leigh Foster (2019) on embodiment and meaning-making in dance are highly relevant, emphasizing that bodily movement operates as a form of cultural knowledge. By integrating these frameworks, the research situates *Erisan Tarangkambrei* not only as an artistic creation but also as an epistemological inquiry into how movement can embody and reinterpret indigenous Papuan philosophy within the contemporary performing arts context.

The main research problem addressed in this study is how to translate the philosophical values of the *Erisan Tarangkambrei* tradition into movement and artistic expression within the framework of contemporary dance. This challenge involves not only adopting ritual elements into dance form but also ensuring that the essence of the tradition is preserved while presented in a different medium. The process requires an artistic approach that considers not only the aesthetics of movement but also deep cultural sensitivity and interpretive understanding of the ritual's meaning.

This research falls under the category of Art-Based Research (ABR), a methodological approach that employs artistic processes as a means of exploring and understanding cultural phenomena (Peradantha, 2024). In this context, *Erisan Tarangkambrei* serves not only as a research subject but also as a medium for reflection and interpretation of the cultural values that underlie its creation. The study adopts an artistic autoethnographic approach, a qualitative research method that combines the creator's personal experience with broader cultural analysis (Peradantha et al., 2025). This approach allows for in-depth exploration of conceptual, technical, and aesthetic aspects of the creative process, while also providing space for critical reflection. Through the adaptation of the *Erisan* ritual into contemporary dance, the study demonstrates how tradition can be transformed through art without losing its original cultural essence. Data were obtained from creative process journals, audiovisual observations, and critical reflection on the creation process, contributing to the development of artistic research methodologies in dance.

The urgency of this study lies in the effort to preserve local Papuan culture amid the growing pressures of modernization and globalization, which often erode traditional values. Many cultural practices are abandoned because they are perceived as outdated or irrelevant to modern life. Therefore, this research seeks to offer an alternative model of cultural preservation through performing arts that bridges tradition and younger generations. By adapting this tradition into a contemporary dance form, it is expected that the public, especially young people, will develop a deeper appreciation of their cultural heritage.

The novelty of this research lies in its artistic approach to reinterpreting a traditional ritual into a contemporary dance form. Rather than depicting the ritual literally, the choreography emphasizes the translation of the ritual's philosophical values into a dramatic dance structure consisting of five main parts: (1) Spiritual and Mental Preparation, (2) Transition and Tension, (3) The Piercing Moment, (4) Togetherness, and (5) Reflection. Through this creative framework, the resulting dance not only presents a new aesthetic form but also serves as a medium for cultural education and revitalization.

The implications of this research extend to both academic and social dimensions. Academically, it contributes to the study of how traditional practices can be artistically reinterpreted without losing their essence. Socially, it provides an effective platform for introducing the *Erisan Tarangkambrei* tradition to a broader audience and inspiring similar cultural preservation initiatives. Thus, this study enriches the discourse on contemporary dance based on local traditions and strengthens the role of Papuan identity within the globalized landscape of performing arts.

RESEARCH METHOD

1. Research Design

This study employed a qualitative Art-Based Research (ABR) design that integrates artistic creation as both a research method and an outcome. Within this framework, the creative process serves as a means to explore, analyze, and interpret cultural phenomena through artistic expression. The approach is further refined using artistic autoethnography, a qualitative method, which integrates personal artistic experience with cultural analysis to generate both creative and scholarly insight. In the context of this study, artistic autoethnography allows the researcher, as both creator and observer, to investigate the *Erisan Tarangkambrei* tradition through embodied artistic practice (Adams et al., 2021; Spinazola et al., 2021). This method is particularly relevant because it situates the creative process as a valid form of inquiry, enabling a critical reflection on the conceptual, technical, and aesthetic dimensions of choreography while preserving authenticity to the cultural context of the tradition.

2. Participants or Informants

The research involved two key informants selected through purposive sampling based on their expertise and cultural authority regarding the *Erisan Tarangkambrei* ritual. The first informant, Pubelius Abubar, is a lecturer at the Indonesian Institute of the Arts and Culture Tanah Papua (ISBI Tanah Papua) with extensive knowledge of Papuan cultural practices. The second informant, Jason Kayoi, is the head of Papuma Village in the Yapen Islands Regency, who possesses direct experiential understanding of the *tikam telinga* (ear-piercing) ritual and its philosophical significance. These informants provided both ethnographic and interpretive insights essential for grounding the artistic creation in cultural authenticity.

3. Data Collection Procedures

Data collection was conducted between August and December 2024 in Jayapura and Papuma Village, Yapen Islands, Papua (Figure 1). The data were collected through four complementary techniques to obtain a comprehensive understanding of the *Erisan Tarangkambrei* ritual and its artistic reinterpretation. First, semi-structured interviews were

conducted with selected informants to explore the symbolic meaning, ritual procedures, and emotional atmosphere of the ceremony. Second, direct and audiovisual observations were used to document sensory aspects of the ritual, including movement patterns, sounds, gestures, and performative expressions. Third, relevant literature and audiovisual materials were reviewed to establish the theoretical foundation of the study and to identify previous artistic works that transformed local traditions into dance. Finally, creative reflection was conducted through field notes, creative journals, and reflective commentaries, which recorded the researcher's personal responses, artistic decisions, and evolving interpretations throughout the creative process.

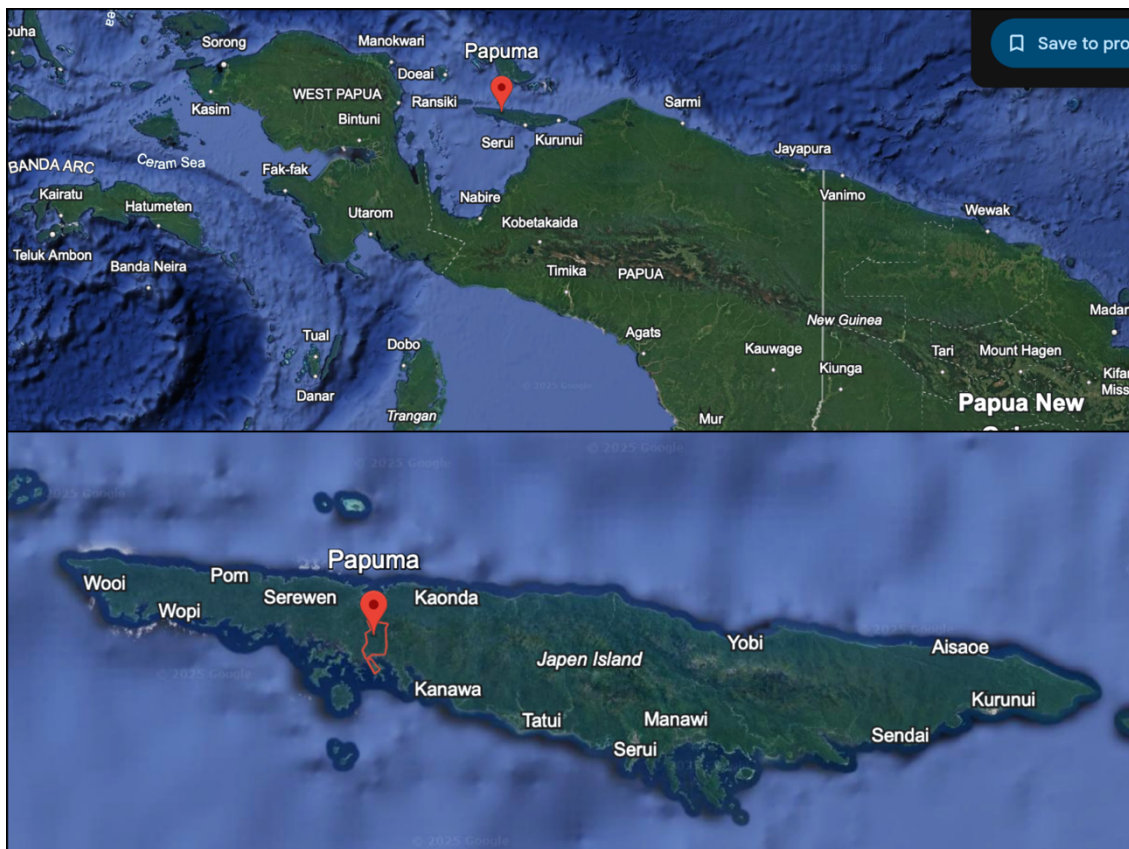


Figure 1. Top: Map of Papua Island (scale 1:400 km). Bottom: Location of Papuma Village, Yapen Islands, Papua (scale 1:50 km).

(Source: Google Earth, 2025)

4. Creative and Analytical Process

The creation of the *Erisan Tarangkambrei* dance followed six interconnected stages aimed at translating the cultural values embedded in the ritual into an artistic form. The process began with an interview stage, during which ethnographic data were collected from cultural informants to establish a comprehensive understanding of the ritual's meanings, social functions, and philosophical foundations. The information obtained was then synthesized during the conceptualization stage through a review of relevant literature and audiovisual materials, enabling the development of a coherent artistic concept. Based on this conceptual framework, the exploration stage was conducted through movement experiments inspired by the emotional and sensory dimensions of the ritual, including processes of thinking, imagining, feeling, and responding. These exploratory activities were followed by an improvisation stage, in which expressive movement vocabularies were developed through spontaneous bodily responses to audiovisual stimuli and embodied experiences. The resulting movement materials were subsequently organized during the formation stage into a

choreographic structure representing three major phases of the ritual: family gathering, the ear-piercing process, and the thanksgiving celebration. Finally, supporting artistic elements were determined to strengthen the overall performance concept, including the decision to employ a solo dance format, a musical composition that combines traditional Papuan vocals and percussion with digital sound design, and minimalist white costumes symbolizing purity, sincerity, and familial affection. Together, these stages formed an integrated creative process through which the cultural meanings of *Erisan Tarangkambrei* were transformed into a contemporary dance performance.

5. Data Analysis

Data were analyzed using critical reflection and literature synthesis, focusing on how artistic choices reflected the philosophical essence of the *Erisan Tarangkambrei* ritual. The reflective process emphasized the dialogue between traditional meaning and artistic transformation, while triangulation of interviews, observations, and creative documentation ensured interpretive reliability. The results were then synthesized into a performative structure that balances aesthetic innovation and cultural integrity, reinforcing the value of artistic research as both a methodological and creative inquiry tool.

RESULT AND DISCUSSION

Before discussing the artistic realization of the work, it is important to clarify the rationale behind the title *Erisan Tarangkambrei*. The dance adopts the same title as the ritual that inspired its creation because the choreographic work is intended as an artistic interpretation of the cultural values embedded within the tradition. Rather than merely borrowing ritual elements as aesthetic material, the work seeks to preserve the cultural identity, symbolic meanings, and social values associated with *Erisan Tarangkambrei*. The use of the original title therefore reflects the choreographer's commitment to maintaining a direct connection between the artistic work and its cultural source. In this context, *Erisan Tarangkambrei* is understood not only as a traditional ear-piercing ritual, but also as a symbol of kinship, maternal care, and intergenerational continuity that become the conceptual foundation of the dance creation.

The creation of the dance work *Erisan Tarangkambrei* resulted in a contemporary solo performance that reinterprets the traditional *Erisan* ritual from Papuma Village, Yapen Islands, Papua. The research identified five main choreographic structures reflecting the emotional and spiritual flow of the ritual: (1) *Spiritual and Mental Preparation*, (2) *Transition and Tension*, (3) *The Piercing Moment*, (4) *Togetherness*, and (5) *Reflection*. These five parts were designed to capture the evolving emotional intensity of the ritual, from solemn anticipation to collective joy and gratitude. The artistic realization of the work followed a structured creative process consisting of conceptual exploration, movement experimentation, improvisation, and choreographic formation. The thematic idea focused on kinship and the maternal bond symbolized through the act of ear piercing (*tikam telinga*). The dramatic structure portrayed the psychological journey of the young girl experiencing fear, pain, and ultimately acceptance, representing both personal transformation and communal connection.

The artistic concept was further translated into specific performance elements (Table 1), including symbolic movements, hybrid music, minimalist costuming, and dynamic lighting. The resulting performance combined traditional Papuan aesthetics with contemporary composition principles, producing an expressive visual and emotional experience that preserved cultural authenticity while engaging modern audiences.

Table 1. Artistic Concept Framework of the Dance Work *Erisan Tarangkambrei*.

Element	Thematic Idea	Dramatic Idea	Theatrical Idea
Movement	Embodying kinship, care, and affection	Transition from tension to harmony	Symbolic gestures drawn from the ear-piercing ritual
Music	Traditional Papuan tones fused with digital sounds	Expressing emotional progression	Integration of traditional and modern elements to reflect continuity
Costume & Props	Traditional attire with symbolic piercing tool	Visualizing family relations and ritual unity	Fusion of traditional and contemporary design
Lighting	Warm and intimate tones for kinship atmosphere	Gradual shift from dim to bright to reflect emotional release	Focused light on the piercing moment for dramatic emphasis

Beyond the conceptual framework summarized in Table 1, several significant findings emerged during the creative process. First, the embodiment of kinship through movement revealed that gestures derived from the *Erisan* ritual possess not only symbolic meaning but also strong emotional resonance. Through repeated improvisation, it became evident that small, controlled gestures, particularly those involving the head, hands, and ears, evoked a sense of vulnerability and intimacy that reflected the familial care central to the ritual.

Second, the hybrid musical composition proved essential in shaping audience perception. The fusion of *tifa* rhythms with electronic sound layers heightened the contrast between traditional ritual atmosphere and contemporary performance context. This result supports the notion that digital sound design can serve as a bridge between indigenous identity and modern expression, aligning with Akhtabi & Puryanti (2022) and Clark & Lonsdale (2023), who emphasized the adaptive power of music in sustaining traditional aesthetics.

Third, the visual and lighting design contributed significantly to the emotional narrative. Warm amber tones and gradual intensification of light not only guided audience focus but also enhanced the dramaturgical transition from tension to harmony. The combination of symbolic props, such as the bamboo rod representing the ear-piercing moment, provided a tactile anchor that grounded the abstract choreography in tangible ritual imagery. The bamboo, as shown in Figure 2, was inserted and manipulated by the dancer in Part 1 of the performance to symbolize the initiation of the ritual process. This act serves not only as a visual metaphor for the piercing but also as a performative gesture that bridges the boundary between symbolic representation and lived experience. The bamboo prop thus becomes a crucial semiotic element that connects the dancer's body to the ritual meaning, embodying the transformation of physical sensation into artistic expression.

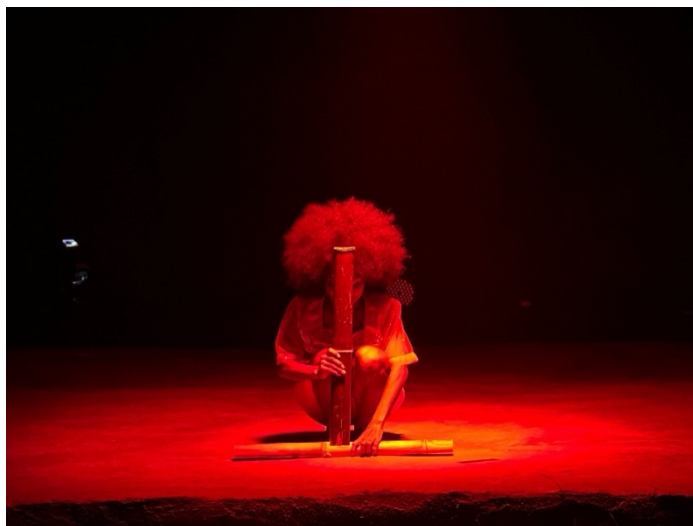


Figure 2. Scene of Inserting a Bamboo Stick in Part 1 of The Dance Work *Erisan Tarangkambrei*.

(Source: Welly, 2024)

Following this sequence, the interplay of movement, lighting, and sound intensifies, guiding the audience through an affective journey from tension to release. The lighting

gradually shifts from dim, intimate tones to brighter hues, reinforcing the emotional transition toward communal harmony and reflection.

Finally, the reflective and participatory evaluation sessions with local audiences and artistic peers revealed that the work successfully communicated Papuan values of *pengkaryang* (familial affection) and solidarity. This suggests that contemporary reinterpretations of traditional rituals, when carefully contextualized, can foster cultural empathy and understanding across generational and geographical boundaries.

1. Discussion

The creative process demonstrated how artistic interpretation can serve as a method of cultural preservation while allowing innovation within performance art. The transformation of *Erisan Tarangkambrei* into a contemporary dance work aligns with the principles of Art-Based Research (ABR), where artistic creation functions as both method and output of inquiry. This result reinforces the view of Gerber et al. (2012) that ABR bridges artistic practice and academic research, providing an alternative epistemology rooted in experience and creativity.

The use of artistic autoethnography as defined by was instrumental in maintaining the authenticity of cultural interpretation. By positioning the choreographer as both researcher and participant, this approach enabled an introspective understanding of how traditional meaning can be embodied, reimagined, and communicated through movement. The researcher's embodied experience during creation became a vital source of knowledge, reflecting Adams & Herrmann (2020) assertion that autoethnography allows "personal experience to illuminate cultural understanding."

Comparatively, the creative process in *Erisan Tarangkambrei* resonates with prior works such as *Peusijuek* (Ramadhan et al., 2024) or *Gogok War Tradition* (Muliawati, 2019), both of which employed local traditions as conceptual sources for contemporary performance. However, while *Peusijuek* emphasized environmental preservation and *Gogok War* explored social identity, *Erisan Tarangkambrei* contributes a new dimension by focusing on maternal kinship as a central theme of Papuan ritual culture. This distinction highlights how traditional ceremonies can provide diverse thematic and emotional foundations for choreographic exploration.

The hybridization of traditional and digital sound in the performance also aligns with studies by Clark & Lonsdale (2023) and Anwar & Zaidi (2024), who assert that musical innovation in traditional-based dance can enhance emotional resonance without diminishing authenticity. Similarly, the symbolic use of minimalist white costume reflects what Zahurska (2022) described as the "aesthetic of sincerity," reinforcing spiritual clarity within modernized ritual expressions.

The implications of these findings are twofold. First, at the artistic level, the research provides a model for integrating ethnographic knowledge with creative experimentation, resulting in a culturally grounded yet contemporary performance. Second, at the cultural level, the study demonstrates that reinterpretation through art can revitalize local traditions and promote intergenerational transmission of values. This aligns with Widyastuti (2023) and Arshiniwati & Peradantha (2025), who emphasizes that contemporary approaches can renew the relevance of local culture in global artistic discourse.

Ultimately, the *Erisan Tarangkambrei* dance illustrates how traditional rituals can be reimagined as living cultural expressions rather than static heritage. By situating artistic practice within research methodology, the study contributes to a broader understanding of how creative processes can embody and communicate cultural meaning, affirming the role of dance as both a scholarly and performative form of knowledge.

CONCLUSION

This research concludes that the philosophical and symbolic values of the *Erisan Tarangkambrei* tradition can be effectively translated into contemporary dance through a reflective and culturally grounded creative process. By integrating ethnographic insight and choreographic experimentation, the study demonstrates that traditional rituals can be reimagined in modern artistic forms without losing their cultural essence. The resulting solo dance work embodies the emotional, spiritual, and social dimensions of the ear-piercing ritual, depicting the journey from fear and tension to acceptance and harmony. This artistic translation provides a new medium for expressing kinship and maternal affection, core values of the *Erisan* tradition, within a form accessible to contemporary audiences. Theoretically, this study expands the understanding of Art-Based Research and artistic autoethnography as methodological frameworks that bridge personal creative experience and cultural interpretation. It affirms that artistic practice can function not only as an aesthetic expression but also as a valid form of cultural inquiry, contributing to the discourse on the preservation of intangible heritage through creative adaptation. Practically, the research offers a model for choreographers and educators seeking to revitalize local traditions through innovative performance-making that remains faithful to cultural meaning while engaging modern sensibilities. Despite its contributions, this study has several limitations. The analysis focused primarily on the creative process and choreographic outcomes, without including empirical audience responses or broader performance reception analysis. Additionally, the interaction between music composition and movement in conveying symbolic meaning requires deeper exploration. Future research should therefore investigate how audiences from different cultural contexts perceive such reinterpretations of local traditions and how these artistic transformations influence cultural awareness and identity. Interdisciplinary studies linking choreography, ethnography, and cultural education would provide richer insights into how creative processes can sustain cultural values across generations. Ultimately, *Erisan Tarangkambrei* exemplifies how contemporary dance can act as both a site of cultural continuity and a platform for artistic innovation, reaffirming the enduring relevance of Papuan traditions within the global landscape of performing arts.

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