



## Exploring Fear and Imagination: A Statement of Practice for “Parade Lorong Kosambi”

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### Abstract

This statement of practice addresses not merely as a representational theme in visual art, but as a methodological catalyst that shapes artistic perception, decision-making, and meaning-making. The practice-based research explores how fear acts as an experiential and affective condition within the creative process, supporting observation, visual intervention, and material articulation. Using a combination of photography and drawing, the artwork “Parade Lorong Kosambi” juxtaposes photographic realism with drawn imaginary figures to see how imaginative intrusion disrupts the stability of everyday spaces. This study is grounded in a theoretical perspective on memetic transmission, drawing from Richard Dawkins and Richard Brodie to understand fear-related imagery as culturally circulating units, alongside psychoanalytic insights to reflect on fear as an unconscious driver or imaginative projection. These theories serve as interpretive lenses rather than explanatory models, supporting reflective decision-making throughout the practice-led process. The creative methodology involves site-specific observation, photographic documentation of urban locations, visual experimentation through culturally inspired sketching, and material realization using mixed media techniques. Rather than empirically analyzing audience reception, this statement of practice focuses on articulating how fear operates internally within artistic processes and manifests through visual and material strategies. This study contributes to contemporary art discourse by positioning fear as a source of experiential knowledge production within practice-led research. By framing artistic creation as a methodological inquiry into affection and imagination, the work demonstrates how fear can act as a legitimate epistemic force in artistic research, without relying on audience-based evaluation.

## 1. INTRODUCTION

Throughout history, fear has been a powerful force that has shaped human behavior, perceptions, and creativity [1]. In several cases, fear has also been employed as a tool of repression by both public and private authorities [2]; it has also played a significant role in political discourse, often serving as a means of persuasion [3]. The prevalence of fear in contemporary society has been widely acknowledged, with scholars and the public alike

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expressing unease about its impact [4]. In this statement of practice, I explore the complex interplay between fear, imagination, and human psychology through artistic endeavors.

The artwork represents the intricate relationship between fear and imagination, examining how the two intertwine to evoke visceral reactions and shape our understanding of reality. Drawing inspiration from phenomena such as ghost stories, tales of haunted places, and the lingering specter of historical traumas, the art seeks to elucidate the ways in which fear can distort our perceptions and amplify our imaginative faculties.

Central to my artistic practice is the use of photography as a medium to capture the tangible realities of our world. Photographs, with their ability to freeze moments in time and document the physical landscape, serve as potent vessels for conveying the starkness of reality. Yet, it is within these realities that I intervene, utilizing an extensive form of drawing techniques to overlay elements of imagination onto the photographic surface.

The incorporation of drawing elements into photographic images serves as a practice-based epistemic strategy through which fear is explored not merely as representation, but as an active force shaping perception and meaning-making. This visual method deliberately juxtaposes photographic realism with drawn imaginary forms, which allows fear as a methodological catalyst that disrupts the stability of everyday environments and introduces uncertainty within familiar spatial contexts. Rather than serving as symbolic imagery, this strategy allows the artistic process to investigate how imaginative intrusion operates in the lived experience, particularly in relation to fear.

In this framework, representation is understood not as a passive depiction of reality but as a constructive process that produces meaning. In contemporary society, representation includes images, symbols, and language as cultural forms through which meaning is generated and circulated [5]. As Scott Lash [5] argues, art acts as one of many cultural products that participate in the production of meaning rather than merely reflecting it. By integrating drawing and photography as a combined visual method, this study positions representation as a research strategy where fear is articulated and examined through practice.

Art serves as a medium through which individuals and societies can express themselves, communicate ideas, and preserve cultural heritage [6], [7]. It plays a crucial role in shaping social emotions and life experiences and can be a reflection of societal norms and values [8]. The representation in art is not only a means of aesthetic expression but also a way to understand the world, organize memories, and contribute to sociocultural knowledge. A previous study explored several topics pertaining to the statement of practice in art making. Throp [9] further explores the idea of practice as research, suggesting that understanding the artwork as embodying and evidencing its research can enhance the relationship between studio practice and written components. Wardrip & Brahms [10] extend this discussion to the Maker Movement, proposing a framework of learning practices for making. Furthermore, Dafiotis [11] explores the role of art practice in art education, advocating for a hybrid field that challenges hierarchical distinctions and legitimizes student voices. Additionally, this study concludes that art making is a meta-process in which making about making is essentially the same as 'thinking about thinking'. These studies collectively highlight the importance of understanding art making as a form of research and the potential for it to drive critical inquiry and learning.

However, many of these studies tend to address artistic practice in general terms, without examining how affective conditions—such as fear—act as a methodological support within the creative process. Fear-based artistic practices are often discussed in terms of representation, symbolism, or emotional expression rather than as modes of knowledge production. Moreover, existing studies rarely connect fear-driven visual practices to

processes of memetic transmission, where fear-related imagery culturally circulates and shapes perception, decision-making, and meaning-making. This gap suggests the need for a practice-based inquiry that examines fear not only as an aesthetic theme but as a methodological catalyst that actively influences artistic perception and creative choices.

This statement of practice is driven by the question: how can fear act not just as a representational theme in visual art, but also as a methodological catalyst that actively shapes artistic perception, decision-making, and meaning-making? Rather than positioning fear as an image or narrative to be depicted visually, this artwork considers fear as a perceptual atmosphere that transforms ordinary urban spaces into sites of imaginative projections.

This approach challenges a prevailing tendency in visual art that treats fear primarily as a symbolic form. By positioning fear as an active element within the creative process itself, this statement of practice proposes an alternative methodological framework where fear actively shapes artistic inquiry and response. The novelty of this statement of practice lies in the articulation of fear as a primary drive of experiential and affective knowledge, produced through interaction between photography, drawing, and site-specific observation.

This article highlights the methodological positioning, theoretical grounding, and creative process that serve as the foundation of Parade Lorong Kosambi. This statement of practice aims to contribute to contemporary art discourse by demonstrating how practice-led research can foster imaginative and emotional experience-particularly fear- as legitimate sources of artistic knowledge and critical reflection.

## 2. METHODS

The integration of artistic practice with academic research has been shown to enrich both fields, creating a strong form of cultural practice with aesthetic and epistemological elements [12]. This collaboration between artistic practice and academic research not only enhances the understanding of art but also contributes to the broader academic discourse [13]. The legitimacy and scholarly productivity of artists-academics have been evolving towards publication practices characteristic of science-oriented disciplines, reflecting a shift in how artistic practices are evaluated within academic contexts [14].

The role of artistic research, conducted through artistic practice, is increasingly recognized as a burgeoning academic discipline, with markers of a distinct field emerging [15]. These studies prove that the integration of artistic practice with academic research has become increasingly recognized and valued within scholarly discourse. Based on these recent studies discussed, the integration of academic research and academic practice has increasingly been recognized as a legitimate mode of knowledge production contributing both aesthetic and epistemological insights. Artistic research conducted through practice has emerged as a distinct academic field, with evolving publication practices and evaluative frameworks that reflect its interdisciplinary nature. Within this context, artistic creation can serve not merely as creative output but as a structured form of inquiry that is capable of generating reflective acts and knowledge.

The research and creative process for this study was conducted over a period of approximately 2 months, from February 2023 to April 2023. The timeframe included stages of preliminary observation and literature engagement, site exploration and photographic documentation, visual experimentation through sketching, and final material production. These stages were not strictly linear, but overlapped and informed one another throughout the duration of the project.

To clarify the structure of the practice-led process, the stages of creation are summarized in Figure 1, which shows the relationship between inspiration and data collection, reflective idea processing, and material implementation. The diagram below emphasizes the iterative process where each stage interacts rather than proceeds in a linear sequence.

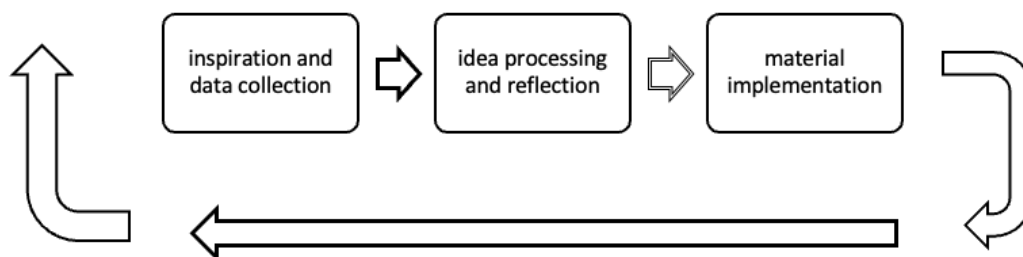


Figure 1. Diagram of Practice-Led Research and Creative Process.  
[Source: Author, 2023]

The methodology of this statement of practice integrates theoretical engagement as a reflective framework rather than a prescriptive model. In relation to the research question—how can fear act not only as a representational but also as a methodological catalyst in visual art—this study uses theoretical perspectives to examine how fear shapes artistic perception, decision-making, and meaning-making throughout the creative process.

A focused literature review on memes, drawing from Richard Dawkins and Richard Brodie, gave an understanding of fear-related imagery as culturally transmitted units that circulate through collective imagination. Additionally, psychoanalytic perspectives, particularly those associated with Sigmund Freud, were used to reflect on how fear stimulates imaginative projection and anticipatory anxiety. Rather than serving as explanatory frameworks imposed on the artwork, these theories serve as interpretive lenses that support decision-making during observation, visual development, and material experimentation.

Furthermore, a thorough exploration of literature pertaining to ghosts and urban legends was undertaken to contextualize the socio-cultural dimensions of fear and its manifestations in collective imagination. This interdisciplinary approach facilitated a nuanced understanding of the symbolic and psychological dimensions of fear within contemporary society.

Secondly, the theoretical foundation serves as an analytical and reflective tool within the creative process. Concepts related to fear and imagination were used to examine how individuals construct meaning in response to uncertainty, threat, and the unknown within contemporary socio-cultural contexts. These theoretical perspectives serve as insights into the interpretation of observed urban spaces and guide the transformation of everyday environments into sites of imagined fear, influencing both visual selection and narrative development in the artwork.

Finally, the practical aspects of the art-making process were delineated through a step-by-step description. Beginning with the selection of suitable locations for photography, the process involved the careful consideration of environmental cues and atmospheric elements conducive to evoking fear and imagination. Subsequently, sketches were created based on the imagined narratives and associations elicited by the chosen locations, serving as visual blueprints for the final artworks. These sketches were then translated onto the photographic medium, utilizing drawing techniques to overlay imaginative elements onto the captured scenes. Through this iterative process of visualization and reinterpretation, the final artworks emerged as tangible expressions of the interplay between fear, imagination, and the constructed environment.

### 3. RESULTS AND DISCUSSION

#### 3.1. Theoretical Basis

##### 3.1.1. Memes

Richard Dawkins' concept of memes, as described in "The Selfish Gene," provides a foundational framework for understanding how fear-related ideas spread within cultures [16]. Dawkins, in his book "The Selfish Gene" published in 1976, coined the term "meme" to describe an idea, behavior, or cultural artifact that spreads from person to person within a culture. Dawkins connects the similarities of memes to genes, suggesting that they are units of cultural transmission analogous to biological genes [17]. Memes, as units of cultural transmission, replicate and propagate through imitation and cultural evolution, shaping beliefs and behaviors. Richard Brodie further developed this concept, emphasizing how fear-related memes can exploit cognitive vulnerabilities and psychological biases [16].

Brodie recontextualized Dawkins' concept of memes. Brodie expanded the definition of memes to include not only tangible cultural artifacts like songs and rituals but also abstract concepts, beliefs, and ideologies. He emphasized the role of memes in shaping human thought patterns and influencing individual and collective behavior.

Brodie introduced the concept of "virus of the mind," suggesting that certain memes possess characteristics similar to viruses in biology, such as the ability to replicate rapidly and exert significant influence over their hosts.

One way in which fear-related memes spread is through social learning and cultural transmission. When individuals encounter narratives, images, or information that evoke fear, they may internalize and propagate these memes through imitation, storytelling, or media consumption. Fear-inducing memes often tap into primal instincts and survival mechanisms, triggering emotional responses that make them memorable and compelling.

Moreover, Brodie discusses how certain places can become perceived as haunted or dangerous due to the influence of fear-related memes. These perceptions may arise from a combination of factors, including historical events, cultural beliefs, and personal experiences. For example, locations associated with tragedies, violence, or supernatural occurrences may acquire a reputation for being haunted or cursed, perpetuating fear-inducing memes within local communities and beyond.

Additionally, Brodie emphasizes the role of storytelling and media representation in shaping perceptions of place. Through narratives, urban legends, and media portrayals, certain locations may be imbued with symbolic meanings and associations that evoke fear and fascination. These cultural narratives contribute to the construction of a "haunted" or "dangerous" identity for specific places, reinforcing fear-related memes and influencing how individuals perceive and interact with their environments.

##### 3.1.2. Ghost Stories, Myths and Urban Legends

According to several studies, fear is expressed and manifested in various forms such as ghost stories, haunted places, and urban legends. Urban legends, in particular, serve as a medium through which societal fears, hopes, anxieties, and prejudices are conveyed [19]. These legends are not merely tales but reflections of the collective consciousness, encapsulating the fears and concerns of a particular cultural moment [20]. They often depict a clash between modern conditions and traditional lifestyles, expressing apprehensions that the complexities of contemporary society threaten established social orders [21].

The spread of urban legends is influenced by emotional content and perceived relevance, with legends containing high fear components being more likely to be shared due to their cautionary messages [22]. These cautionary elements play a significant role in the dissemination of urban legends, contributing to their longevity and widespread circulation. Additionally, the emotional impact of these stories, particularly fear and disgust, plays a crucial role in their transmission [23].

Urban ghost stories often reflect societal anxieties and interpersonal conflicts, such as concerns about unfaithful or abusive partners, cruel employers, or greedy landlords [24]. These narratives can also serve as a way to establish a sense of belonging or attachment to specific locations within the city [25]. Additionally, ghost stories in urban areas may symbolically address societal issues and historical legacies related to state power, urban growth, and foreign presence [26]. Moreover, these stories can be seen as fragments of memory that help individuals process past events and societal changes [27]. Ghost stories in urban areas provide a medium for expressing and negotiating societal fears, historical legacies, interpersonal conflicts, and a sense of belonging within the urban landscape. They offer a lens through which individuals and communities can grapple with complex emotions and experiences. Drawing from these studies, I hypothesize that several significances could foster urban legends and ghost stories, several places with similar qualities to that with significances could evoke similar anxiety. These studies encapsulates the emotional landscape of a community and collective fear.

### ***3.1.3. Fear In Psychology***

Fear involves the unconscious aspect of human, it is the basic of human instinct to survive. In his work "Civilization and Its Discontent" Sigmund Freud asserted that human has an instinctual drive which in this point, human are animal are more alike, the drive for sex, fear, and other biological needs are essentially the same [28]. Furthermore, Sigmund Freud who explored more fear and the unconscious mind. Freud posited that fear is deeply rooted in the unconscious mind, where repressed desires, memories, and instincts reside. These repressed elements can threaten to surface, causing anxiety and activating defense mechanisms [29] [30]. Freud believed that the capacity for fear and anxiety is innate, part of the self-preservation instinct, and phylogenetically inherited.

Furthermore, Freud argued that fear is the drive of the self-defense mechanism of humans. According to Freud, the ego employs defense mechanisms such as repression, denial, and projection to manage fear and anxiety. These mechanisms help individuals cope by distorting reality or redirecting emotional responses [29] [30]. Freud's psychoanalytic perspective on fear also led to phobias and symbolic fear. Freud's work on phobias highlights how specific fears can symbolize deeper unconscious conflicts. For instance, a fear of certain objects or situations might represent repressed fears or desires related to past experiences [30]. Freud saw specific fears as being taught through social learning and cultural conditioning, which can lead to the development of phobias [29]. Freud acknowledged that fears could be learned through cultural and social processes. He noted that whole cultures might exhibit unrealistic fears of certain "tabooed" objects or actions, reinforced by social learning rather than direct experience [29].

## ***3.2. Creative Process And Conceptual Framework***

### ***3.2.1. Conceptual Framework***

Drawing from psychoanalytic theory, particularly Freud's exploration of fear as rooted in the unconscious, we can see that fear can amplify imaginative aspects in the human mind. By exploring the theoretical aspect of fear, the foundational aspect of my artistic catalyst, and how fear acts as a reflexive experiential condition within the artistic process and its visual

outcomes, is justified. The concept of memes, as cultural units of transmission [17], [18], is essential in understanding how fear-related ideas spread and influence societal perceptions, which is essential in my art creation process, as elements such as ghost stories, myths, and urban legends, which are cultural narratives that encapsulate collective fears and anxieties. In a way, these cultural elements are directly related to my personal experience. Rather than examining audience reception, this creative process tends to focus on how fear operates as a conceptual and methodological driver within the artistic process and how it results in visual form.

### *3.2.2. Creative Process*

The art creation process in this case involves several stages, the first one is observation, in which I explored several locations that I, as an artist, perceive to be haunted or evoke fear. When the place is determined, I take a picture of that place to be processed digitally for the sketch incorporation. On the second stage, references or studies on the visual form of a ghost are conducted. The third stage involves sketching on the photograph that I took, and the final stage is the finishing touch on the artwork.

On the first stage, the observation involves an initial literature study on haunted places, which are considered haunted places in Indonesia. Looking at explanations from Brodie and Dawkins pertaining to memes as a cultural and cognitive transmission, I explored more on the definition of “haunted place” in Indonesia. From previous studies, there are several locations that are considered to be haunted. The first one is buildings that have significance to the history of Indonesia. Notably, old buildings and structures from the colonial era are frequently associated with paranormal activities in Indonesia. Kota Tua, which is located in Jakarta city, is one such area that is sometimes perceived as haunted by citizens [31]. In Bali, an Indonesian province with a unique Hindu culture, certain places may be considered haunted due to their spiritual significance. While not explicitly stated as haunted, the strong presence of religious and cultural beliefs in Bali can contribute to the perception of spiritual energy in specific locations [32]. Additionally, places that have experienced natural disasters or tragic events may sometimes be perceived as haunted. For example, areas prone to flooding, such as certain districts in Makassar, might develop eerie reputations, especially if they have a history of repeated disasters [33]. From these studies, I drew the conclusion that old buildings (in this case, buildings that haven’t been renovated), quite, desolate, dark, and deserted places have the qualification to be haunted collectively. This conclusion is also justified by the theory of memes from the previous section, which states that ghost stories and urban legends can act as cultural transmission, which can disrupt human psychology.

Based on the literature studies, I explored several places around Bandung city with those certain qualities aforementioned, while the studies mentioned several qualifications of haunted places in Indonesia, in this observation, I did not approach places that have historical or spiritual significance. Notorious haunted places are prone to cultural beliefs bias, whereas in my art, I intend to experience more authentic fear provocation as the art transmits the experience to the audience. However, I approach several damp, dark, old, and desolate places. As I explored places around the city area of Bandung, I concluded my observation to two places, the first one is demolished buildings and empty alley around the Cihampelas area, the second one is Pasar Kosambi, a traditional market in Bandung city. These two places are intuitively chosen as the base of the art creation due to their qualification to be haunted places. Drawing from subjective and personal experience during the observation, these two places have certain atmospheric conditions that could evoke a psychological response, especially fear. Figure 2 displays 2 demolished buildings around the Cihampelas area, and Figure 3 displays dark and damp alleys around Pasar Kosambi.



**Figure 2.** Demolished Buildings Around Cihampelas Area Bandung City.  
[Source: Author, 2023]

From these 2 places, I decided intuitively to utilize the location of Pasar Kosambi. This specific location has a quality that makes it haunted, although there are no stories or urban legends. The alley of Pasar Kosambi is dark, damp, desolate, and fairly narrow, which in this case has a higher chance to evoke fear. The photograph taken is set to a greyscale tone as the use of grey tones can amplify the unsettling aspects of an image, creating a sense of foreboding or anxiety. [34] explores how horror in art and literature often relies on visual cues, including the manipulation of light and shadow, to evoke fear. Greyscale images can enhance these effects, creating a more immersive experience that engages the viewer's imagination and emotional responses.

Entering the second stage, where references of how ghosts are being presented in Indonesia, I used previous data in my visual study, which still has relevance on how to present ghosts in Indonesia. Based on my previous study, Indonesian has their own style to represent spiritual beings, one of the most notable ways is used in Wayang Setanan [35]. The visual aspect of wayang puppets consists of particular and systematic patterns and designs that are an integral part of the traditional art form [36]. Wayang Setanan has a certain quality to represent ghosts and monsters. Based on my observation, there are several notable features of Wayang Setanan, namely, large eyes, a large nose, protruding areas on certain body parts, a dangling tongue, large teeth or fangs, large genitals and sexual organs, and claws on hands. Wayang Setanan are designed to help the audience distinguish between the different characters in the stories, which often draw from episodes in the Hindu epics Ramayana and Mahabharata [37]. Additionally, similar cultural artwork also serves as the base for this creative process. Most notable cultural art pertaining to ghosts and spiritual beings is the Japanese Yokai. Both yokai



**Figure 3.** Alleys Around Pasar Kosambi, Bandung City.  
[Source: Author, 2023]

and wayang puppets often have exaggerated or distorted physical features. Yokai can have large eyes, protruding tongues, horns, fangs, or other abnormal characteristics [38]. Additionally, the study titled "Fairy tales, legends and yōkai" explores how traditional Japanese literature reflects societal fears and interpersonal relationships. It emphasizes that yōkai narratives often serve as allegories for moral lessons, teaching children about good and evil through engaging tales of supernatural beings [39].

Based on these data and studies, I intend to amalgamate the two visual styles into one unique visual style. By blending these two distinct cultural elements, the art has the ability to highlight universal themes of fear and the supernatural. This synthesis allows for a richer exploration of how different cultures express and cope with fear through visual representation. Both Yokai and Wayang are deeply rooted in their respective cultures as representations of supernatural entities that evoke fear and curiosity. By mimicking the likeness of Yokai paintings, the artwork taps into the rich visual language that has historically been used to personify and confront fears in Japanese culture. This can resonate with viewers by connecting them to familiar cultural symbols of fear.

With the foundational references being studied, I entered the next stage, which is sketching the figure to be presented in the artwork. From previous discussion, it is notable that the visual features that serve as the visual foundation to these artworks are large eyes, a large nose, protruding areas on certain body parts, a dangling tongue, large teeth or fangs, large genitals and sexual organs, and claws on hands. Therefore, I formulated the initial sketch based on these features. In response to the photograph that was taken previously, the sketch was implemented to overlap with the photograph. Figure 4 displays the sketch implementation as a response to the photograph. Figure 4 displays the sketch based on the feature aforementioned.

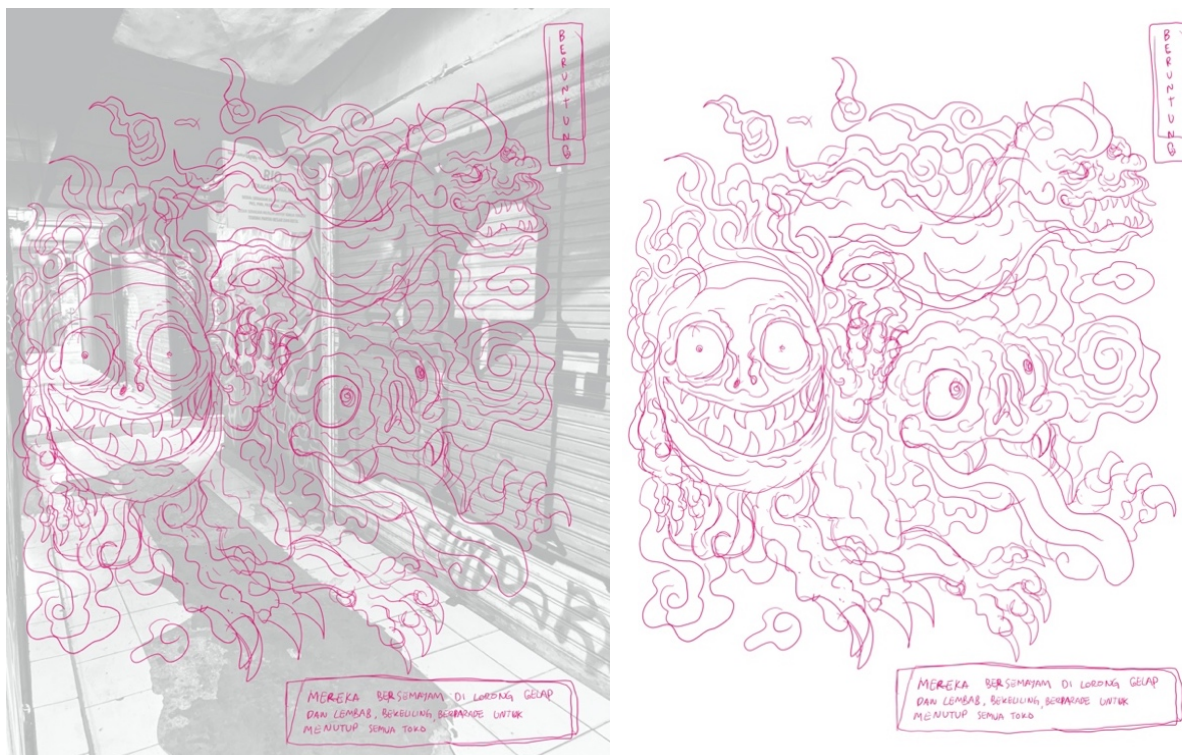


Figure 4. Figure Sketch for "Parade Lorong Kosambi".  
[Source: Author, 2023]

Intuitive aspects in the sketch are also incorporated, while there are foundational references in the figure, most notably wayang setanan and yokai. The figure itself is purely the work of my own intuition, and there are no appropriations or direct references to the two cultural visual elements. The incorporation of intuitive elements serves the purpose of fostering a unique art style and enhancing the creative process. Intuitive art-making allows artists to express their inner thoughts and emotions without the constraints of traditional techniques or societal expectations. This authenticity often leads to a distinctive style that resonates with viewers on a deeper level. According to [11], art practice can serve as a medium for personal expression, enabling artists to convey their unique perspectives and experiences. Furthermore, [9] emphasizes that understanding art-making as a form of research can enhance creativity, as it encourages artists to experiment and explore new avenues of expression, which in this case includes exploring unconventional methods and ideas driven by intuition.

After the sketch is appropriate to the photograph, the next step is finishing the figure and enhancing it. The finishing step was conducted digitally; the main reason for this is that digital finishing allows more possibilities and convenience. The software used in the digital finishing is Procreate. The finishing stage involves refining the outlines of the drawing, adding colors, and incorporating value and shades. The color that is used in this figure is different shades of grey. The incorporation of shades of grey is intended to blend with the taken photograph, which is set in greyscale. The concept of this is to create a sense of regression and represents the past. Shades of grey, often associated with neutrality and ambiguity, can evoke feelings of nostalgia, melancholy, and fear. According to Ellior and Maier [40], colors can trigger specific emotional responses and influence cognitive processes. Greyscale imagery can strip away the vibrancy of color, creating a stark, sometimes unsettling atmosphere that can evoke fear and contemplation of the past. Figure 5 displays the result of the finishing step.



Figure 5. Finished Figure for “Parade Lorong Kosambi”.  
[Source: Author, 2023]

The next finishing step involves technical craftsmanship. Craftsmanship involves enhancing the art to appeal aesthetically. The next finishing step is to print the figure onto acrylic sheets and implement the laser cut technique to create the form of the figure. The laser cut is done by a machine that cuts the acrylic sheets appropriately to the shape of the figure based on the digital file of the drawing. This technique allows the drawing to pop up, creating a relief-like effect to the art. This is intended to create a sense of separation between the imaginative aspect and the reality aspect, yet still integrated. This technique also serves the initial concept of the art, which is to convey the message of the imaginative presence in reality, which, from this conceptual foundation, allows the art to transmit experience and knowledge to the viewer. The photograph, which serves as the main medium

of the art, was printed from a digital file onto canvas. The reason behind this is purely technical, as canvas could retain the quality of the image very well. Lastly, the acrylic cuts were composed in accordance with the initial sketch, and the final step of enhancing the art is writing additional text. The text addition is incorporated to mimic the yokai painting. The text was written in Indonesian, which reads “beruntung”, “mereka bersemayam di lorong gelap, berparade untuk kemakmuran” which directly translates to “luck”, “They dwell in the dark alley, parading for prosperity”. The text supports the story behind the imaginative figures in the art, which is similar to that of the yokai paintings. According to Foster [41], yokai are deeply embedded in Japanese cultural narratives, and the accompanying texts in artworks help to communicate these stories effectively. Therefore, the incorporation of text helps the narrative aspect in this artwork. The figures below show the details of the finished artwork.



Figure 6. Finished “Parade Lorong Kosambi”.  
[Source: Author, 2023]

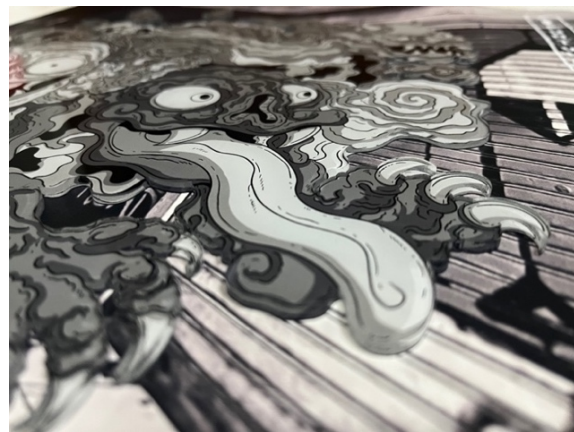
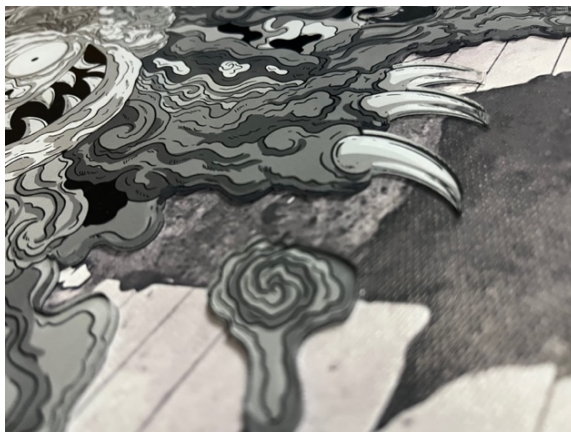


Figure 7. (a) Details of “Parade Lorong Kosambi”; (b) Details of “Parade Lorong Kosambi”.  
[Source: Author, 2023]

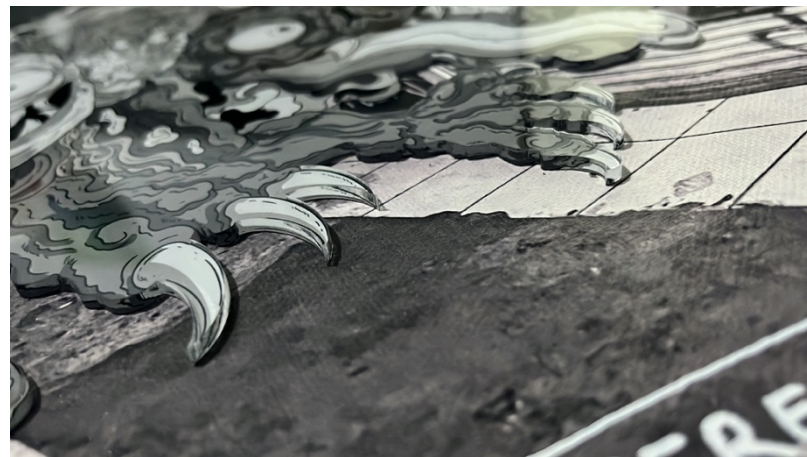


Figure 8. (c) Details of “Parade Lorong Kosambi”; (d) Details of “Parade Lorong Kosambi”.  
[Source: Author, 2023]

#### 4. CONCLUSION

This practice-based study resulted in the creation of a mixed-media artwork that combined photographic documentation of everyday urban spaces with imaginative figures attached to it. Through the process of site observation, visual synthesis, and material experimentation, the work articulates how fear can be constructed not solely through narratives and myth, but through spatial atmosphere, visual ambiguity, and cultural memory embedded in ordinary environments.

The novelty of this study lies in its methodological approach, which positions artistic creation itself as a reflective inquiry into fear and imagination, rather than an object of analysis. By combining photographic realism with culturally prevalent imaginary figures adapted from Wayang Setanan and Yokai, this study demonstrates a hybrid visual strategy for transmitting experiential knowledge without relying on empirical audience analysis.

This statement of practice does not intend to evaluate and analyse audience reception. Therefore, its conclusions are limited to the creative processes and experiential implications. However, future research could focus on conducting audience studies to gather qualitative data on viewer interpretations and emotional reactions to the artworks. This could involve interviews, surveys, or workshops that facilitate discussions around fear and imagination in art. Furthermore, exploring the impact of digital media on the perception of fear in contemporary art could yield interesting insights, particularly in an age where digital storytelling and social media play significant roles in shaping cultural narratives. Comparative studies examining how fear is represented in different cultural traditions and artistic practices would also contribute to a deeper understanding of the universal and culturally specific aspects of fear.

This statement of practice contributes to the field of contemporary art by emphasizing the significance of fear as a thematic element in artistic expression. By integrating theoretical frameworks from psychology and cultural studies, the research highlights the potential of art to serve as a medium for critical inquiry into human emotions and societal issues. The exploration of intuitive elements in the creative process further underscores the importance of personal expression in developing a unique artistic voice. Ultimately, this statement of practice articulates how fear and imagination can be explored through artistic strategies that juxtapose reality and imagination, without intending to analyse audience reception empirically. Through this exploration, I hope to inspire other artists and researchers to explore the complexities of fear and its representation, contributing to a broader discourse on the role of art in navigating the intricacies of our emotional landscapes.

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