

The Influence of Visual Art in Irwan Jamal's Theatre Artistic Vision

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ABSTRACT

Irwan Jamal, the founder of the Pictorial Theatre and the Casanova Theatre, is an artist who has studied several art disciplines at once, including theatre, visual arts, literature, and music. Genetic influences from his father's family, who are skilled in drawing, as well as his education and experience in theatre, have resulted in a form of theatre that is rich in visual expression. This is based on Sigmund Freud's theory of primary creativity which grows and becomes the foundation of one's creativity. This article will also discuss and analysed the influence of the visual arts on Irwan Jamal's vision of theatrical creations in terms of the several works he has directed, both theatrical productions as well as films and music videos. Irwan Jamal's artistic vision and expression, which was later categorized as a form of "expressionist theatre" was very strongly influenced by the fine arts that Irwan Jamal also studied. The method used to analyse Irwan Jamal's works (theatre and music videos) will also use the formal structure criticism method, which is usually used for the analysis of a painting. The presentation of critical works uses the method introduced by Edward S Feldman.

Keywords : Theatre, visual art, pointillism, post-impressionism, artistic vision, symbolism.

INTRODUCTION

Irwan Jamal is a theater lecturer, director and actor who founded Cassanova Theater and Piktorial Theater. In the group he had his artistic career as a scriptwriter, director and actor. After that, he continued his education at the IKJ Postgraduate Program with an interest in Urban Art Creation Studies. In the last three years he has been involved in 79 theater performances in various cities in Indonesia. The long record of his journey in theater since 1995-2023 has made him involved in more than 350 performances; being a director in more than two hundred performances, being an actor in more than one hundred performances. In the groups he formed, Irwan Jamal explored

and experimented with artistic work that sought to find newness in theater.

In the groups, Irwan Jamal served as leader, director, actor, scriptwriter, poet, and songwriter for performances that were dynamic and theatrical. He has written and composed 16 theater scripts, poems and 20 theatrical songs for performances. Together with his group, he has explored and experimented with artistic work that seeks to find novelty in theater. The staging aesthetic that is evident in Irwan Jamal's performances is expressionism.

However, what needs to be underlined is that Irwan Jamal's first artistic experience was drawing. He drew because his paternal lineage had a strong talent for it. His paternal grandfather was very good at drawing and

owned a billboard company in Bandung that was done manually. The work of making billboards manually requires its own skills, expertise and techniques. The company was later continued by the first son of his father's family on Pasteur Street.

In high school, Irwan Jamal began writing scripts, writing poetry and composing songs. Irwan Jamal then entered the Theater Department at STSI Bandung (now ISBI Bandung). Irwan Jamal was a graduate of the STSI Bandung majoring in Theatre with a specialization in Directing. After graduating from STSI Bandung, he continued his studies at the Institut Kesenian Jakarta (IKJ) Postgraduate (S2) Creation Study Program with a main interest in Urban Art and Cultural Industries. Irwan Jamal is the Director of Piktorial Theater (2004-2015) and Actors Unlimited (2013-2015), in addition he is the founder of Cassanova Theater, Program Manager at Oyag Forum and Coordinator of Federasi Teater Indonesia for West Java Region.

In 2007 he received a scholarship from the Kementerian Pendidikan dan Kebudayaan to stage his historical play Purbakala Kemerdekaan. In 2011, 2013 and 2017, he won grant from Yayasan Kelola for Innovative works.

At his college, Irwan Jamal formed the Cassanova Theater and Piktorial Theater groups. In the group he pursued his artistic career as a scriptwriter, director and actor. In the last three years he has been involved in 79 theater performances in various cities in Indonesia. The long record of his journey in theater from 1995-2023 made him involved in more than 350 performances; being a director in more than two hundred performances, being an actor in more than one hundred performances.

In the groups he formed, Irwan Jamal

explored and experimented with artistic work that sought to find newness in theater. His drawing experience has had a significant influence on his ability and richness in creating unique visual displays. (Caroline, 2008, p. 74)

In the groups, Irwan Jamal served as leader, director, actor, scriptwriter, poet, and songwriter for performances that were dynamic and theatrical. He has written and composed 16 theater scripts, poems and 20 theatrical songs for performances. Together with his group, he has explored and experimented with artistic work that seeks to find novelty in theater. The staging aesthetic that is evident in Irwan Jamal's performances is expressionism. As a characterization, Irwan Jamal's theatrical performances feature a distorted reality, to accentuate the inner feelings or thoughts of the characters, which is a characteristic of expressionist theatre (Männiste, 2021, p.108). Emotions and subjective views become visually realized, led to the interaction between expressionist and realistic aesthetics, creating a unique new form (Radaeva, 2022, p.91; Song, 2023, p.149)

Some of the works examined visually include *Memori yang Dyah* (Short Movie) directed by Yudha Mancha and Irwan Jamal, a music videoclip also done in collaboration with Yudha Mancha, and several theater performances directed by Irwan Jamal. The results show a visual trend that is influenced by the proportions of paintings.

Sigmund Freud in An Autobiographical Study (Elliot, 1999, p. 12) used a pathological perspective in looking at human creativity. A child, especially when they are under three years old, will encounter several conditions that create their primary creativity condition. This

primary creativity condition will have a strong influence on secondary creativity, which is the foundation of a person's work in adulthood.

Under these conditions, the treatment given by a child's parents will greatly affect the formation of a person's foundation or primary creativity (Shin & O'Brien, 2008, p.61). The child's curiosity, wild imagination, and bursting imagination will be given space and examples by the parents, as a place for its manifestation (Wang & Afri, 2023, p.91).

As for the secondary process in terms of human creativity, to quote what Carl Gustav Jung said, that the form has become visionary art. Artistic, aesthetic experiences, and a number of a priori experiences become things that strengthen the richness of an artist's creativity. Coupled with the environment, habitus, teachers, and surrounding conditions or ecosystems (Jung, 2018, p. 47).

Irwan Jamal also paints, in other words, creates paintings. However, as someone with an educational background and experience as a theater artist, Irwan Jamal also tends to project these images through the script (lyrical abstraction), and through performance. For this reason, Irwan Jamal's performances are visually rich, involving multimedia and physiologically strong character building. Some of the recent images he has uploaded to social media are examples of images made with the dot pointing style, or pointillism, approach. This one method is a way of painting using small dots (dot pointing) to create the composition of an object or creature (Mukhina, et al, 2021, p. 42). In addition, point is one of the most important elements in visual elements. Although relatively small, when compared to the dimensions of the image, when displayed in groups,

taking into account certain variations and densities, these points will have a very significant effect on an image (Taufik, et al, 2023, p. 141).

Images are closely related to a person's personality. Therefore, for personality tests, for example, graphic tests are still often carried out. One type of graphic test used is the DAP (draw a person) test (Nurhayati & Santoso, 2018, p. 166). In a clinical context, drawings are projections of personality which are then used for psychoanalytic research (ibid, p. 167). In addition, the choice of images and methods used by a person will be closely related to one's creativity and artistic vision. In relation to this article, we will see how Irwan Jamal's visual art skills affect his artistic vision in theater.



Figure 1.
Irwan Jamal's latest work created using the dot pointing method.
(Source : Facebook Irwan Jamal, 2024)

METHOD

1. Type of Analysis

This paper is a qualitative type of analysis with an analytic descriptive approach. The procedure used in this research method is to find data that supports scientific research. In qualitative research,

the object under study will be described and interpreted based on the actual situation. This research can also be called natural research, because what is described is in accordance with natural conditions (Sugiyono, in Setiawan, et al, 2023, p. 91) Data collection is done by means of literature study, direct observation, interviews, and documentation. Literature study is carried out by reading comprehensively on references related to the process of growth and development of human creativity. Direct observation was conducted by watching a number of performances held and music videos directed by Irwan Jamal in recent times. Interviews and documentation were also conducted after direct observation and interpretation. The basic principle for interpreting an image is to pay attention to the dimensions in the image. Because each dimension will affect the result of the interpretation of the image. In the context of interpreting DAP, whether we realize it or not, both humans and other objects are a way for someone to (Machover, in Nurhayati, 2018, p. 167).

2. Art Criticism

The critique takes the approach of Feldman's art criticism method, which uses four stages of art criticism starting from description, analysis, interpretation, and judgment. The art criticism method approach that involves the four stages mentioned above (description, analysis, interpretation, and judgment) is a commonly used approach in art criticism analysis. This approach helps individuals to better understand and appreciate works of art, including musical works as created by Morton Feldman (2007, p. 46). Step by step to make an art criticism with this method is Description, Analysis, Interpretation, and Appraisal

3. Data Analysis

The data analysis process uses Moleong's theory (2007, p. 20), by starting the process of analyzing data obtained from direct observation, interviews, and documentation. The data is then reduced, and interpreted systematically to draw conclusions (In Bungin, 2006, p. 13).

RESULT AND DISCUSSION

The interpretation and meaning of the drawings are aimed at seeing the possibility of Irwan Jamal's expression using the medium of drawing. To avoid the subjectivity of interpretation, the method used to interpret the drawings is dimensional assessment in the DAP made by Irwan Jamal. Dimensional assessment concerns the size of the figure (execution), the placement of the figure, as well as the (functional) size, such as the size of the figure's head and eyes (Azwar, 1997).

However, because this form of assessment would be highly quantitative, objective, and not involve things outside the image, it needs to be linked to the situation at the time and Irwan Jamal's artistic inclinations. The analysis will be conducted using the Feldman method, which consists of four stages. Here is a brief explanation of each stage:

A. Description:

The first stage in art criticism is description. At this stage, the researcher or art critic tries to document objectively and in detail all visual or auditory aspects of the artwork. In the context of music, this means identifying elements such as melody, harmony, rhythm, dynamics, structure, and instruments used by the composer.

Description helps the audience to have a basic understanding of what they are seeing or hearing without passing judgment or subjective interpretation.

B. Analysis:

After description, the next step is analysis. Here, the art critic tries to understand how the elements that have been identified in the description stage interact and influence each other.

In music, this could involve analyzing how melody interacts with harmony, how rhythm creates structure, or how dynamics change mood. Analysis helps the audience to gain a deeper understanding of how the artwork "works".

C. Interpretation:

The third stage is interpretation, where the author attempts to give meaning or a subjective explanation to the artwork. In music this can include trying to understand the emotional or narrative message the composer is trying to convey, as well as the way the musical elements identified in the analysis stage contribute to that meaning.

Interpretation allows the audience to relate the artwork to their personal experiences or their understanding of the social and cultural context.

D. Appraisal:

The final stage is assessment, where the researcher or art critic gives their personal evaluation of the artwork. This can be in the form of appreciation or criticism of the quality, success, or failure of the artwork in achieving its artistic goals.

This assessment is subjective and can vary from individual to individual. This method approach helps audiences to go through a systematic and structured process of understanding, exploring and appreciating works of art such as classical or experimental music created by composer Morton Feldman.

Visual and Artistic Creation Background

From his directorial work, Irwan Jamal tries to create himself into a free human being. For Irwan, doing artistic work is the

courage to explore boundaries, rules and values.

According to him, knowledge is a game, while doing art is questioning the values created, including questioning the values created by himself. An existing value is not the absolute truth; it could be a mistake or a lie.

In artistic work, to declare the value of truth requires a series of experiments, experience and proof. If existing values are taken for granted, then what we have is a false belief, and the people who take it for granted are in a false consciousness and belief. Every time he starts a work, Irwan begins by interrogating, questioning the truth of an idea's value.

Irwan's interest in interrogating and questioning is to open the door to an experience, to play with knowledge on the track of exploration. The ultimate goal of exploration is to find the most authentic and original in oneself.



Figure 2.
Painting of Shin Tae-yong and Garuda by Irwan Jamal.
(Source : Facebook Irwan Jamal, 2024)

Analysis

Quantitative calculations, standardized by numbers. The DAP assessment is actually set with numbers, a scale of 1 to 7. However, this time the assessment used is qualitative. So, it can use terminology; very small, small, medium, large, very large, and so on.

One of Irwan Jamal's drawings (in addition to the drawings of farmers and ranchers on the previous page) is the following painting of the face of the head coach of the Indonesian national football team, Shin Tae-yong.

The picture is also made using the pointillism method, or dot pointing method. The dot pointing method is a method that uses many small dots to create an image. Usually, this type of painter does not mix certain colors on the palette, but chooses to use the main color that is already in the paint tube. Then, dots are used to form an image that has a very strong impression (Mukhina, et al, 2021, p. 44).

In the drawing made by Irwan Jamal, he placed the eyes of the Garuda bird staring upwards, while Shin Tae-yong stares sharply ahead. The emphasis on the eye area seems to be something that is highly considered in Irwan Jamal's visual expression. Both creatures in the picture seem to dare to challenge the world, and do things that go beyond their limits. Behind the image are clouds that signify the setting where the two photos are in the sky. This seems to give the audience a message that the Garuda has flown high, along with Shin Tae-yong.

The type of dots, as the main element in this visual work, is very clear. The dots make the line type disconnected, but the shading is very strong. The size of the head, as well as the eyes, nose, etc. are also proportional. The hair and feathers of the

bird are neatly depicted, and the amount is not excessive. Other parts of the body are also depicted in proportion. Reliability is in the center position, after considering the dimensions and proportions of the image. The same point is also obtained from the previous drawing, which is the previous buffalo breeder farmer.

In DAP or Draw A Person measurement, there are at least 8 factors that can be used to analyze quantitatively. However, qualitatively, the 8 factors are parsed descriptively and narratively. The eight factors include: clarity of drawing, proportion of connecting drawings (neck, etc.), left-right drawing placement, accentuation, size, line type, accessories, and bottom-up drawing placement (Nurhayati & Santoso, 2018, p. 178).

What can be taken as a form of interpretation of Irwan Jamal's work based on this image is the signification of works that are detailed and pay attention to all aspects, down to the smallest things. The psychological impulse is clearly evident in the artwork. The regression result of the attempted interpretation of the picture also shows the tendency to achieve perfection in the artwork, which is the artistic desire of Irwan Jamal.

In analyzing artworks, it is important to consider the artistic influences of previous artists. Pointillism is a branch of impressionism developed by the two great names Georges Seurat and Paul Signac. The main difference between pointillism and divisionism, which came at the same time, is that pointillism focuses on the style of brushstrokes forming spots. Meanwhile, divisionism chose other shapes such as cubes (Rose, 2022 p. 547). According to Greenberg (in *ibid*, 2022 p. 548), pointillism is a post-impressionism painting style. This form is a development of impressionism in the 1970s.

This is the style used by Irwan Jamal in some of his recent drawings. Irwan, in this case, began to focus on dots as the visualization style of his drawings. It is reported by Kozik and friends (2019, 58) that impressionist era painters were also influenced to do general visualization with the same approach. For example, some research participants who liked Vincent van Gogh would visualize the data in an impasto style, which resembles the style used in the 1889 painting *Starry Night*. The visual exploration of the participants who liked Van Gogh would be influenced by the impasto style. It shows that one's visual art inclination will influence artistic vision in other fields.

Based on this conclusion, the author believes that the influence of Irwan Jamal's choice of visual art style will also affect his artistic vision in theater. This is based on Jiao and Zhu's (2022, p. 302) opinion that post-impressionism (including pointillism) has had a considerable influence on the style of art creation in their time, up to the present day. In other words, someone who lived in the 1970s and did not draw with a post-impressionist approach alone is affected by the style of art creation. This is especially true if that person is a visual artist who uses the post-impressionism approach in his or her paintings.

This reinforces the reason that Irwan Jamal's theatrical creation style and artistic vision are very likely to be influenced by his visual art tendencies. In this case, the author argues that Irwan Jamal's theater works will be directly influenced by the style of post-impressionism.

Irwan Jamal's Idealism in Art

Irwan has stated that the path of art is the path of change. Therefore, for him there is no other way but to continue to tread and explore this path to reach the peak of all

beauty and knowledge. He believes in the performances that he does, in terms of the choice of the script or staging his own script, which is about the quality, the context of the era, the novelty and the power of the script ideas.

In doing this artistic work, Irwan does not have to be anti or against the west, tradition, east and so on. The first step when he does artistic work is to destroy boundaries in order to become a free man. A free attitude makes him ready to do artistic work without intervention and restrictions from outside himself.

He believes in his own values without those boundaries. This does not mean that Irwan dismisses all existing boundaries, but I look at them with a critical eye. Sometimes the truth of the values that are created is a series, if the first series is completed then it continues with the next series.

Irwan Jamal's statement directs the reading and interpretation of his work which is also free. This freedom, according to Irwan Jamal, is a form of self-control as an artist. Irwan Jamal approaches the creation of art by releasing all external pressures. Instead, Irwan frees everything from within. This is shown in his choice of performance form and style.

Artistic influence, as written in a presentation entitled *Towards Automated Classification of Fine-Art Painting Style: A Comparative Study at the 21st International Conference on Pattern Recognition (ICPR'12)*, Tsukuba Science City, Japan, November 2012, is strongly related to the type or classification of artwork. For example, the meaning of a painting will be very different if the type of painting is different. For example, the *Portrait of Pope Innocent X* painted in realism style by Diego Velquez in 1650 will produce a different aesthetic perception from the

portrait painted by Francis Bacon under the title *Francis Bacon's Study After Velazquez's Portrait of Pope Innocent X* in 1953 which is in post-impressionist style. Although both paintings are portraits of Pope Innocent X. Meanwhile, two completely different paintings, such as *Studio 9 Rue de la Condamine* painted by Frederic Bazille, will produce the same aesthetic perception as *Shuffleton's Barber Shop* painted by Norwan Rockwell. The reason is that both paintings have the same style. Or, in other words, classified in the same style.

In an article entitled *Knowledge Discovery of Artistic Influences: A Metric Learning Approach* (Saleh, Abe, and Elgammal, p. 14), it is mentioned that paintings have a huge influence on the artistic suggestion of an artist and the viewer. Thus, it can be concluded that Irwan Jamal is also suggested by his own artistic process. The part that has the most influence on an artist is the semantic part of an artwork.

This is the basis for the author to first classify the paintings or visual art produced by Irwan Jamal. Then, I looked at its relation to the theater artworks he produced. From the observation of these two different types of artworks, it is found that there is a connection and influence from both. Or rather, they influence each other's artistic vision. Artistic tendencies in theater art influence artistic tendencies in painting, and vice versa.

Influence on Artistic Vision

Irwan Jamal's tendency to work on visual art in the impressionism style can be compared with the theater works that Irwan Jamal has worked on. Several theater works, plays, short films, and other works. One of the plays he wrote was titled *The Actors Who Got Lost* in the Drama *Tanda Tanya* which was staged in Bandung, Cianjur, Banten, and a number of other

cities in 2010. He also wrote and directed *University of the Dead* which was staged in Bandung in the same year. The scripts he writes are about theater actors and their experiences on stage. These are themes that are rarely addressed in a theater performance.



Figure 3.
Staging of *Aktor-aktor yang Tersesat* dalam Drama *Tanda Tanya* by Piktorial Theater by/director Irwan Jamal.
(Source : Facebook Piktorial Theater, 2024)

These scripts present landscapes that seem surreal, but emphasize impressions. Irwan Jamal's artistic choice of impressionism style when painting can be said to be quite influential in his theater works. One of the characteristics of impressionism style is the emphasis on visual lighting (Widyatmaka & Candra, 2016, p. 86). The use of a lot of light and color on stage is a characteristic of Irwan Jamal's theatrical works.

Irwan Jamal also explored the impressionism style to the playwriting style. According to Novak (2021, p. 300), this conception can be done by applying the concept of intermediality. From this concept, the transmedia principle in impressionism is applied to various art forms, from painting, music, to literature. The application of the concept is done to systematize a stable principle that can apply universally in the characteristics of

impressionism. One of them is characterized by Wolf and Rajewski (in *ibid*, p. 301) as transposition, three-dimensionality, and imagination. Next is the two-stage acceptance of impressionist works, and then the application of equal principles in the technique of expressing works in color, light, theme, and performance genre.

These characteristics lead impressionist color works to take a unified approach to reality, and a distinctive sign system as the specificity of each work. Both visual and auditive aspects, as well as a combination of both in the form of theater performances. The combination and parallel structure of the various aspects manifest in a theatrical performance that is then characterized as a form of impressionism. These forms are very evident in Irwan Jamal's works.

Irwan Jamal's theatrical works combine lighting, strict and contrasting coloring, and a choice of artistic forms that emphasize signification.



Figure 4.
Staging style of Teater Piktorial
by Irwan Jamal.
(Source : Facebook Teater Piktorial, 2024)

The facts above show that Irwan Jamal's artistic vision in theater art and his tendency to paint have a very close relationship. Both are related to one style, namely post-impressionism. Thus, it can be concluded that Irwan Jamal's choice of visual art style influences his artistic vision in theater art, and vice versa.

Irwan Jamal's short film is titled *Memori yang Dyah*, which was made with Yudha Mancha Prakarsa. Unlike the theater work, this one is a realism-style film. However, this does not mean that Irwan Jamal's artistic influence of post-impressionism does not enter into it. Some scenes emphasize symbols and meanings, instead of presenting reality. One of them is when there is a scene of a child holding a picture frame with dim lighting.



Figure 5.
Scene in *Memory yang Dyah* by Irwan Jamal.
(Source : YouTube Unpas, 2024)

This scene was created to give the impression of how deep the child's grief was when his parents died. The pain and anguish is not portrayed through crying or music, but by a child standing by a window in dim light, holding a picture frame of his parents. This choice of scene gives a stronger power of meaning to the impression.

This emphasizes that post-impressionist elements again continue to influence Irwan Jamal's artistic vision in other types of art. Irwan Jamal's artistic choices are also evident in several other scenes that give more of a semantic impression, rather than a verbal one.

CONCLUSION

The author argues that Irwan's choice of form, visual, and auditive style is closely related to his tendency to produce fine art.

Although his images are black and white, with no color support, the prominence of signs and emphasis on technique directs the reading of his works to impressionism. Such as the drawing of Shin Tae-yong with a large bird, which is made from a combination of dots (dot style) and lines. In general, it is a realistic drawing, and not related to impressionism. His theatrical works, on the other hand, give a more prominent accentuation to the visualization of form, color, lighting, and theme. This, although at first glance, does not seem to be the same, but it turns out to have one common thread. This common thread is the tendency to apply the post-impressionist style to both his drawings and his theater works.

This article's premise from the beginning is that the influence of a theater artist's artistic skills (beside theatre skill) will greatly affect his artistic vision. Irwan Jamal is proof that his artistic skills and inclinations in fine arts have a great influence on the works he directs. The coloring of both lights and decorations are prominent in several of his works, not only theatrical works on stage. But also cinematographic works such as short films. Author hopes that someone will continue to research the impact of a theater artist's artistic skills (outside of theater) on his or her vision of the stage. In particular, fine art. Artistic choices in fine arts will certainly have an impact on a theater artist's artistic vision of directing.

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