

Exploring Self-Existence Through RajutKejut Craftivism A case study of art activism in Penjaringan City Forest, North Jakarta

Sari Wulandari¹, Guntur², Martinus Dwi Marianto³

¹Bina Nusantara University

^{2,3}Institut Seni Indonesia Surakarta

e-mail: swulandari@binus.edu¹, guntur@isiska.ac.id²,
mdwimariant@gmail.com³

Abstract

RajutKejut is a knitting community in Jakarta, Indonesia. It has been doing the yarnbombing activities since 2014. In 2019 Jakarta Arts Council invited RajutKejut to collaborate with residents of the Air Baja village, Penjaringan, North Jakarta. In a program titled Young Curator Class: Titik Temu Gembira, it joint forces with the residents to explore life from a different perspective – the art activism. The spirit of this program was to facilitates residents to have joyful independent life with dignity. Art encourage the passion of life. In this program, firstly, the RajutKejut Community yarnbombed the village and the urban forests located next to it with colorful knits. The women of RajutKejut shared their knowledge with villagers on making necklaces from threads for their dance costumes. This research discusses how RajutKejut with their craft works and knowledge bring forward the passion of life through art activism. This research uses Alyce McGovern's Craftivism method, which dissect craftivism in personal, community, and political aspects. It will shows many personal dimensions, the relation of art to the villagers, and will show how art can influences and bring up the potentials of an individual. In the relation of art with the villagers aspect, this research will show how art can restore the spirit of togetherness and cooperation. On the political dimension, the art facilitates statements of empowerment of the villagers. Although most people in marginal communities of Jakarta's urban villages, who work daily as laborers and mostly struggle with their bowels, see art activities as a luxury, but by RajutKejut art activism, the villagers have something to catch their breath for a while, stop for a moment from their routines, giving themselves space to feel their existence as human beings who have expressions, feel and tastes.

Keywords: *self-existence, craftivism, RajutKejut, art activism.*

INTRODUCTION

The always developing and agitating digital technology has forced people to keep moving and work quickly, efficiently, and effectively. It happens also in Jakarta, The capital of Indonesia. In this megapolitan, most people are forced to do their

jobs, day in and out, with very limited time to enjoy, especially the low income urban settlers. Most people in the low economic class are constantly required for producing parts of goods which for most of the time, they could not afford or enjoyed the finished products. They are usually alienated from the product they are producing. Most of the time, the value of the wages is not comparable to the value of the goods they help to produce. This condition becomes their daily routine, without any power or option for them to get out of those poverty circle. The situation then made them easily to lose their own existence as humans being. Their presence is often treated more as a means of production rather than as humans who in each one of them has unique life and feelings.

Humans, as social creatures, need a balance between the obligations that must be fulfilled and the rights they deserve. One of the many aspects of life that people needs is existence. A moral state that give a person dignity. But because of the fast and hard routines, many will feel that it is a luxury they could not have. Living condition in the low class income living in Jakarta's urban villages presented that more and more people need to get out for a moment from the crush of routines where it is an important need to be fulfilled in order to maintain a balanced and healthy condition of mind and body.

Supported by the Jakarta Municipal Government, in the nearly end of 2019, The Jakarta Arts Council (Dewan Kesenian Jakarta - DKJ) held an art project which targeted people who lives in the urban villages. The project aim was to bring people out from their routines, even for a moment, through art. There was a hope that by bringing back the 'feeling' which tended to be immersed, trapped in the prevailing systems, in the form of everyday works, ones will be able to regenerate his or her self-existence as a human being and achieve a balance of mind and body. It believes that art could or should interfere so people can have more balance productive and happy life.

The focus of the project is aimed at people who lives in the urban villages in Jakarta. A format of 'village festival' is chosen and expected to be the mean to reach the objective. DKJ felt the need to visit the villages and invite its settlers to have recreation through art. Getting out of their routines for a moment will create a space for them to be able to arouse, to express, and restore their existence as a healthy physically and mentally human being.

DKJ, through a project called the Curatorial Work Lab (Laboratorium Kerja Kurator - LKK), a project curated by Enrico Halim, responded to the current urban villages conditions by bringing up and do interventions with Everyday Art.

A contemporary art which most of them are happening and existed in the society's everyday life, outside the art galleries. Everyday Art involves across medias, ages, cultures, and across economic classes. As a laboratory, which filled with experimental activities, LKK did many experiments while exploring new formats to break away from the formalism of art. In this project, Everyday Art will be the tool to explore the meaning of having a feeling and how is the feeling to be happy. The art experiments were done by stimulating and facilitating urban village residents' to gather and express the spontaneous, rich nuances and narratives in their daily lives. A title Happy Meeting Point (Titik Temu Gembira - TTG) was appointed. The art intervention encouraged and further stimulated 'feeling' and happiness, two things which becomes 'rare items' to be found in most individual who lives in Jakarta.

LKK was a participatory art practice. It was expected that there will be many intense interaction between artists and the urban village residents. Both the residents and the artist did the experiment together. They realized that many things would occur outside of what was originally planned. Activation and participation methods in an art project were chosen, because they were believed to be able to present and refined the sensitivity of 'taste' as also stimulated the imagination and creativity, while brought out the potentials in the residents of the urban villages and their environment. Not only the potentials to do art, but also the potentials to make a better life. Art was positioned as a trigger for the many interactions that could bring happiness together as a collective work. For this reason, as an intervention program, various multi-media artists were invited and involved in the program to stimulate and further encouraged the artistic potential of an urban village residents.

It was Penjaringan City Forest Park (Taman Hutan Kota Penjaringan - THKP) which was chosen to be the site for the implementation of this TTG project. The park is widely used by the urban middle economic class for sports and social activities, while the lower class people who live next to THKP are relatively not interacted with this park. Along the guardrail of the Penjaringan City Forest Park, which is located adjacent to the Pluit toll road bridge to Soekarno-Hatta Airport, there is an urban village – a slum - located right under the bridge. The site is known as Kampung Air Baja. Some of the residents work as employees for the many companies which are operated nearby, others open small businesses in site. By utilizing the area under the toll road bridge which protected them from rain, some residents also use the land as stalls for collectors of plastic bottles and cardboards.

For the TTG, among other artists, Jakarta Arts Council also invited RajutKejut to collaborate with the residents of the Air Baja village. RajutKejut is a knitting community in Jakarta. It has been doing the yarnbombing activities since 2014. In the project, it collaborated with the residents to explore life from a different perspective - the Art Activism. As the spirit of this project was to facilitates residents to have joyful – happy - independent life with dignity. Art encourage the passion of life. In this program, firstly, the RajutKejut yarnbombed the urban village and the forests located next to it with colorful knits.

The researcher found that the value of happiness needed to be reexamined. A sense of happiness could be obtained not only through possession of material, but also by non-material. For example, an experience which provide a person the opportunity to express his or her idea that the individual exists in this world, were one aspect that could make a person be happy. RajutKejut members were surprised to see that the residents of Kampung Air Baja, who generally work as factory workers, domestic workers, and conventional laundry workers, have the routine of serving orders, either by directly from employers or by the consumers. Like it or not, works had to be done. They believed that the condition could result in a loss of human self-existence who has reason and sense. This is as explained by Jean-Paul Sartre (in Kuzin, Makovetsky and Drikker, 2016) that it is not being of the existent that reveals itself (being itself is elusive), but the phenomenon of being.

The world exists independently of consciousness due to the fact that consciousness encounters being of the existent as something accidentally (spontaneously) met, while the existent itself does not meet it at all, for its being is a constant relatedness with another existent. Self-sufficiency of the existence of the existent is emphasised by the fact that a pre-phenomenal consciousness lies beyond relations of the existent, and ontologically “cannot act upon anything”. (Sartre 1957: lix) ... Unlike the existent, being does not become explicit through notions and categories, but only through the description of the meaning of being of the existent that reveals itself in consciousness. A description of multiple immediate realities (man, world, relations) outlines the way to understand their underlying unity, which is being itself. (Sartre 1957: lxii-lxiii)

Therefore RajutKejut tried to invite residents, especially mothers who were planning to do a mass dance, to make accessories that could support their costumes. Their hope was that through the activity of working with crafts, they could find back how to feel and gather their self-existence, which in turn will bring joy and encourage passion for life - besides being able to broaden their knowledge in terms of crafts. By making works that are done with a full awareness, that the work is made for herself, it is hoped that it can encourage

consciousness in the minds of mothers to bring out a sense of self-existence. One of the activities that can be done is making a craft in the form of a tassel necklace. Craft, as explained by John A. Walker, means skills, especially manual skills, to make daily necessities through thought and feelings, which usually requires a relatively long time to complete (Walker 2010, 42).

MATERIALS AND METHOD

The subject matters of the study were residents of an urban villages who make tassel necklaces for dance costume accessories. The study used qualitative data collection methods through observations, interviews, and document reviews. The data then analyzed by using Alyce McGovern's Craftivism method. According to Strauss and Corbin (in Guntur, 2019), qualitative research is a type of research whose findings are not achieved through statistical procedures or other means of manipulation, but instead refer to people's lives, life experiences, behavior, emotions, and feelings including organizational functions, movements. social, cultural phenomena, and interactions between countries (1998, 10-11). In addition, Flick (in Guntur, 2019) said qualitative research is very relevant for studying social relations, namely the plurality of the world of life. This plurality requires a new sensitivity to study empirical issues (2010, 12). The term craftivism was first founded by a crafter Betsy Greer (2007, 401) as one of 'engaged creativity, especially regarding political or social causes'. This term then developed further by Tal Fitzpatrick (2018, 3), who has expanded the definition, describing craftivism as:

...both a strategy for non-violent activism and a mode of DIY citizenship that looks to influence positive social and political change. This uniquely 21st Century practice involves the combination of craft techniques with elements of social and/or digital engagement as part of a proactive effort to bring attention to, or pragmatically address, issues of social, political and environmental justice.

In 2019, Alyce McGovern (2019: 8) describing modern craftivism as:

...movement in more detail, and examine the practice within its broader, historical traditions. Drawing on historic and contemporary examples, the chapter documents different examples of craftivism, from war craftivism through to acts of craftivism that center on issues of social justice and gendered violence. As the recent revival of craftivism must be understood as part of a longer history of the intersection of craft and activism these examples, organized thematically, demonstrate both the continuity of craft as a protest weapon, as well as the range of issues that have been the focus of these protests across history. I summarize this overview of craftivist practices by proposing a framework I call the logics of craftivism, a Venn

diagram that maps out the intersecting and interconnected personal, community, and political logics that underlie craftivist actions. The diagram also serves as a point of reference for the later analysis of yarn bombing practices, and the factors that motivate yarn bombers and frame their engagement in the act.

This research uses Craftivism of Alyce McGovern's analytical method with three aspects are related in Craftivism: (1) individuals, namely mothers as the tassel necklaces maker; (2) the community, Kampung Air Baja; and (3) pervasive political issues. In a chart drafted by McGovern appears that these three are the research subjects, interconnected, even intersect. Thus in the data collection stage, data selection and data validation will refer to these three aspects (2019, 46).

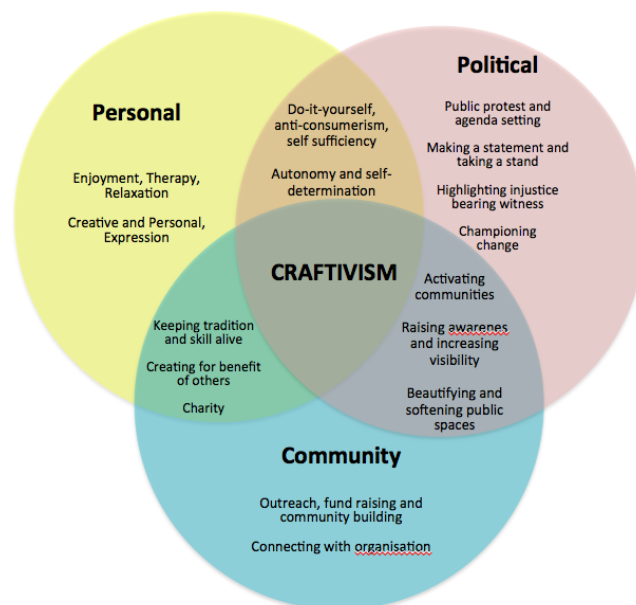


Figure1. *Craftivism* by Alyce McGovern, 2019

The position of the researcher was as a member of RajutKejut in the TTG project. According to Pedgley (in Guntur, 2016) in the practice-led research approach, it involves a researcher who carries out a design project (art), which is subject to the stated objectives and research objectives. So, the main motive of practical-oriented researchers is to discover and communicate new knowledge and theories that come from their design practice (art). Doing so of course requires researchers who are also skilled designers (artist) and who are prepared to combine the two roles of scientist and designer, something known as intellectual challenge (2007, 463). Practice-led research is a research mode in which design practice (art) is used to create basic evidence against something that is demonstrated or discovered (Guntur, 2016).

FINDINGS / RESULTS

Through Craftivism's analysis, the researcher found that by making craft with complete awareness, the makers will rebuilding their own feelings and encourage the emergence of the many individual potentials. This could be seen in: (1) individuals, the residents who made the tassel necklaces; (2) Kampung Air Baja community; (3) pervasive political issues.

DISCUSSION

Individuals, the residents who made the tassel necklaces

The urban village residents who tend to have a very limited options in their lives, and their egos that always have to be suppressed, often ignore the need of recreation. For them it is considered a luxury they could not afford. Limited option occur because of limited individual abilities or limited opportunities owned by residents of the urban villages. Likewise, with conditions that are completely limited, the residents often prioritize the needs over the wants, especially food and shelter, which must be fought for from day to day.

Practicing the arts with the residents of the urban villages in their everyday life site really depended on the situations and conditions which existed in the residents, so that when a plan was to be executed in the field, many things could happened beyond the artists' expectations. For this reason, it was very necessary for the artist to communicate and negotiate intensively with the residents of the urban village, to explore the potential that exists in the area, both physically and non-physically. They also need to develop empathy, be able to negotiate and compromise with residents. Even things that were initially considered as the ideal, had to be changed or improvised, because the situation and conditions on the site were deemed inappropriate to be done in that given time. The negotiation seek a happy meeting point, between the conditions that were considered ideal and the reality that is present in the field, and can be tolerated by each party.

It was inevitable that miscommunication and broken negotiation had happened during the execution of the project. It happened both between residents, between artists, and between the residents and artists. There were a lot of potential and energy appeared and explodes together. The needs to have intensive interaction, the needs to be more patient to open minds, open hearts, and develop empathy, although exhaustive, but through them the many subtle signals that enrich insights to develop better communication could be picked up. It was not uncommon for

curators and co-curators to act as mediators, motivators, and facilitators, and keep focus on the common goal which was the happiness. To achieve this, it was necessary to have a deeper sense of empathy so that everyone could get the feel the presence of joy. Things like this became challenges when faced with non-technical problems in the field.

The activation program for residents, especially for the mothers, was by utilizing the flash mob moment of Indonesia Dances (Indonesia Menari - IM). IM which was initiated by Indonesia Kaya, an annual event sponsored by Bakti Budaya Djarum Foundation. Its concept is performing mass dancing in some shopping mall, that participants will perform a mix of traditional and modern dance, according to a choreography that has been specially created by talented chosen Indonesian choreographers for the event.

It was Mrs. Siti Faidah who accepted and agreed to do the art experiment together in the TTG project. The curator succeeded in intervening in 'feeling', sparking Mrs. Ida's mind so that she then initiated holding aerobic exercises for the Air Baja mothers. Aerobic activities are actually close to the daily lives of mothers in Air Baja Village, but they were usually done in a quite remote location. This time, aerobic could be carried out on its own territory. This aerobic training activity was then continued with the dance practice – for the IM's flash mob event. It was her brilliant strategy to put the dancing practice began after the aerobic, so it would be easy to invite the mothers to practice dancing rather than to invite them to practice dancing, because aerobics is easier to understand and do for them. However, it should be noted that the main objective in the project was not in the form of the ability to dance well, but the happy process of doing it. The process of being happy, appreciating the work of art in the form of a dance and the efforts of the residents to be able to dance, being excited to present it at the IM event were the main things. The mothers felt the benefits of the exercise and dance, apart from being healthy, it was also the means for them to gather and to meet new friends, between their routines, which brought a new excitement and joy. A great new energy exploded. With high enthusiasm, together they consented to wear bright yellow costumes that made their identity as dancers.

The women of RajutKejut shared their knowledge on making necklaces from threads, to the mothers of Air Baja's, as added accessories of their dance costumes. The collaborative, participatory art practice that is always carried out by the RajutKejut community has led them not to just make works and leave them at the location, but also to invite residents to makes craft works together. With this enthusiasm and seeing the need for dance participants to wear costumes that

would be used during the IM event, they then offered to hold training activities, made costume accessories in the form of tassel necklaces that residents can make by themselves. In this training, five RajutKejut mentors made preparations by choosing a necklace design that was easy to make but still attractive to wear as dance costumes. They also provide materials that are ready for the trainees to use. The material was made from a selection of yarns with various colors. This was to give the wide range of options to the participants to choose their preferred color, so they had the opportunity to be able to manifest their expressions as desired.

Initially, the mentors offered a necklace design in a photograph, with a tapestry technique in natural color shades. The participants, the mothers of Air Baja, seemed not enthusiastic about answering this offer because it seemed difficult. Besides that, the colors in the design examples were not attractive to them, so the offer to make a tapestry necklace could not be executed. Then the mentors offered another example of necklace design with a tassel technique in bright shades, worn by a woman in a contemporary style. Here the participants seemed excited. They felt it was not difficult to make and the necklace in the photo was in bright vibrant color, worn by a woman who was more attractive for them. The right reference has an important position in decision making. This is in line with David Hume's explanation of taste (in Stradella 2012, 34), that beauty is no quality in things themselves: It exists merely in the mind which contemplates them; and each mind perceives a different beauty (Hume 1742, 144). Beauty and worth are merely of a relative nature, and consist in an agreeable sentiment, produced by an object in a particular mind, according to the peculiar structure and constitution of that mind (Hume 1758, 100). The reference of residents when spending their spare time is watching soap operas on television. The consumption of drinks and snacks sold in the stalls around the residence is also a daily snack for their children.

The dance instructor had an important role to play also in making a decision. The instructor who becomes a patron for the training participants who are all dancers, has a "power room" to determine what a group should do. For this reason, the RajutKejut mentors negotiated with the dance instructor as she has position as intellectual so that the references offered can be accepted and ask the teacher's willingness to help coordinate the dancers. In this case, the researcher found that a hegemony was working in a system, as explained by Gramsci (in Bohm, 2018) that intellectuals perform a mediating function between class forces in political struggle over hegemony, either as instruments of maintaining hegemony or as supporters of subaltern classes promoting social change (Gramsci 2010:3; Morton 2007:60). Intellectuals fulfil their function by organising the social hegemony of a group to exert domination over the state (Gramsci 2010:12-14).

The necklace was an accessory or decoration worn on the body. It have a special meaning for the wearer. It usually made of high quality materials such as precious metals, but it is possible that necklaces are made of natural fibers in the form of fabrics, even threads. For the purposes of the dance costume, necklaces were made from colorful threads. The yarn necklace training was divided into two sessions, with 20 people on each session. Each of them would pass on the training to other participants (training of trainers). The necklace material had been prepared so that the participants could immediately practice under the direction from the mentor, tassel necklaces can be made directly at the training location. The mentors gave directions for making the necklaces with standard models and simple techniques, while opened the opportunity for the participants to improvise necklace styles. With this creative space, the participants were excited to create their own necklace models, started from the combination of colors and shapes to the number of tassels used.

It was great to see on the day of the event all the dance participants were ready to dance using their own tassel necklaces, with various shape modifications. They discuss their work with each other and were proud of their work. This condition was as explained by Boon and Pentney (2017, 21-34) that craft opens up a productive space for complex and challenging conversations, in the need for a process that allows actors not only to be able to listen in different ways, but also to enable them to occur, learn in a different way. Farinosi and Fortunati (2018) elaborate more on how craft is positioned:

... the urban knitting movement is that of handicraft. The current resurrection of knitting has grown out of the larger rediscovery of traditional handicrafts and more generally of DIY practices, which include not only knitting but also activities such as canning, making homemade clothes, and so forth (Gauntlett, 2011; Levine & Heimerl, 2008). These practices often originate in dissatisfaction with the current economic system and represent for crafters an act of critical opposition against big corporations and mass consumer culture, as well as an autarchic desire to be self-sufficient. (Chansky, 2010; Orton-Johnson, 2014)

Although most people in marginal communities of Jakarta's urban villages, who work daily as laborers and mostly struggle with their bowels, see art activities as a luxury, but by RajutKejut, art activism, the villagers had something to catch their breath for a while, stop for a moment from their routines, giving themselves space to feel their existence as human beings who have expressions and feelings. This is in line with the opinion of Vicki Mason (2019, 179-183), that craft can be understood as a vehicle for activism and social change.

Kampung Air Baja community

When seen in plain view, their conditions and way of life are below average and even arguably less feasible (houses from plywood, not all houses have their own bathroom), but they can remain happy, joyful, laughing now and then, even contribute to the city while still live with dignity. Through what the mothers of Air Baja wrote in their stories and also what the children drew, it appears that they have good character and there is potential for the urban village residents to develop more. For this reason, it needs to be sharpened and accommodated by artistic activities. A mother who has a healthy body and soul so that she can educate her children properly is an important asset for city development. Moreover, experiences in childhood have a very big role in determining human character in the future.

This shared joy was manifested when around 200 women from Penjaringan danced and had fun together through the IM activity in Penjaringan City Forest Park. In the morning, they gathered wearing uniform with “Gembira Pangkal Sehat (happiness is the foundation of healthy life)” written and wearing their own made colorful tassel necklaces. There was an interesting case that a member of the dance forgot and left her tassel necklace at home. When she realized that the time was limited for her to get it by herself, so through a cell phone she expressively insisted that someone in her house would bring the necklace to her in the Forest Park. She must wear one and getting ready to appear at the IM show. The tassel necklace is like their identity on that day. Identity as explained by Stuart Hall (in Solomon, 2014) that:

Since cultural diversity is, increasingly, the fate of the modern world, and ethnic absolutism a regressive feature of late-modernity, the greatest danger now arises from forms of national and cultural identity – new or old – which attempt to secure their identity by adopting closed versions of culture or community and by the refusal to engage... with the difficult problems that arise from trying to live with difference. The capacity to live with difference is, in my view, the coming question of the twenty-first century. (Hall 1993, 361)

Pervasive political issues

The TTG had gathered many dimensions through the arts to create simple happiness among the urban village residents. While their day to day life forces them to go through their daily routine as workers who make products but cannot enjoy what they produce (being alienated from what they produce themselves), with TTG project they saw another option which made them can afford and enjoy the results of their own production. Through this process it is hoped that it can

build people's imagination and creativity that happiness can be obtained in a simple way, without losing their dignity. Along the way, this program had tickled a lot about the flexibility of the artists. The art activism artist should be ready on facing unsure situations and conditions in the field. In which, the artists and the collaborators would produce artworks that would be surprising and beyond the artists' expectations. This is understandable while considering that the artists and the collaborators, in this case the residents of Air Baja, have many difference references, values, and culture. The existence of this collaborative work requires interactions, equality in meetings, and negotiation to work on the differences. According to Piliang (2017), a work has a dialogue space or a quotation space where various signs, codes, meanings come from various cultures, interact and intersect (Piliang 2017, 272). This is in line with Martinus Dwi Marianto's view that art works must be viewed from two aspects: material and non-material aspects.

Describing and analyzing are two of the various activities to observe the material aspect (the particles). In the context of semiotics, this activity is an attempt to identify, describe and analyze in detail and overall the signifying aspects of a sign in a work of art. Observing the non-material aspect is observing the wave aspect of the artwork, identifying its meaning, message or value, through the process of interpretation and judgment. Interpretation and judgment really depend on how the work is positioned and viewed, and also on what and how it is linked. Observation of material and non-material aspects is equally important, as important as the complementary relationship between particles and waves (Mariano 2017, 74).

No matter how difficult life is, we should live it with a happy heart. This mental attitude should be emulated by many Jakarta residents, so that they do not easily complain, work hard, are grateful that they still have a good job and can support themselves and their families properly, in a dignified manner.

CONCLUSION

It will show many personal dimensions, the relation of art to the villagers, and will show how art can influence and bring up the potentials of an individual. In the relation of art with the villagers aspect, this research will show how art can restore the spirit of togetherness and cooperation. On the political dimension, the art facilitates statements of empowerment of the villagers.

If we look at the works of art produced by Air Baja residents in this project, we might not be impressed and even some people might look at them with one eye, because in a formal aesthetic, the artwork produced did not meet the criteria as a

work of art. However, if we examined the essence of art as a form of expression based on the results of thought and feeling in responding to the environment and bringing joy, it would be legitimate if we view it as a work of art, namely the work of everyday art. Everyday works of art that can increase vitality. Enrico Halim (2019, 1-8). 4) explained Everyday Art as:

Everyday Art is art that is intertwined in everyday life. Everyday Art is a matter of everyday human expression when acquainted with imagination and embraces it closely, without being haunted by administrative burdens shuffling around the meeting table. Art that is located on the outskirts and along quiet alleys is usually not really considered a work, other than if it has been arranged, designed, in such an exhibition format that relies on the beams of gallery lights or a book on a contemporary design cover. Art does not only belong to artists and visitors in the exclusive galleries and performances. Art is everywhere. Art that exists and lives together with everyday life.

Evaluating the TTG project that took place during September-November 2019 by responding to THKP and the residents living in the surrounding environment, it appears in the residents minds that the role of art is in bringing a true consciousness in their life, in TTG's case, that happiness can be embraced by expressing and doing a simple but authentic thing. Not only joy but also hope. Hope that drives the spirit to continue to navigate life with dignity.

This interactive, experimental and participatory LKK program at the end of its implementation produces a method that can be reused at the next everyday art project. If the urban village residents have many similar characteristics, it can be duplicated or adopted/adapted by making various adjustments, depending on the situation and conditions of the village residents who are involved. Pointing to the experimental and participatory method's character, the artists who are invited need to know how to interact intensively with residents in the village environment, so that the project can further encourage the emerge of works of art which have impact on society, namely shared happiness which can boost a healthy and productive society.

ACKNOWLEDGMENTS

Researchers are very thankful to Jakarta Arts Council and especially to Enrico Halim as curator, for allowing and encouraging researcher to participate directly in the project.

REFERENCES

- Boon, Sonja, and Beth Pentney. (2017). "Knitting the Feminist Self: Craftivism, Yarn Bombing and the Navigation of Feminist Spaces". *Global Currents in Gender and Feminisms*, 21-34.
- Bohm, Franciska. (2018). "Hegemony Revisited: A Conceptual Analysis of the Gramscian Concept of Hegemony in International Relations Theory". Thesis. Faculty of Social Science. Master of Science in Global Studies. Lund University: Lund.
- Farinosi, Manuela, and Leopoldina Fortunati. (2018). "Knitting Feminist Politics: Exploring a Yarn-Bombing Performance in a Postdisaster City". *Journal of Communication Inquiry*, 138-165.
- Fitzpatrick, Tal. "Craftivism: A Manifesto/Methodology". *Tal Fitzpatrick* (blog). Diakses 5 Desember 2019. <https://www.talfitzpatrick.com/craftivismmanifestomethodology>.
- Greer, Betsy. (2007). "Craftivism." *Encyclopedia of Activism and Social Justice*. New York: SAGE Publications.
- Guntur. (2019). "A Conceptual Framework for Qualitative Research: A Literature Studies". *Journal Capture*, 10(2), 91-106.
- Kuzin, I.V., Makovetsky, E., Driker, A.S. (2016). Existential aspect of Being: Interpreting J. P. Sartre's Philosophy. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 8(1), 230-231.
- Stradella, Alessandra. (2012). The Fiction of the Standard of Taste: David Hume on the Social Constitution of Beauty. *The Journal of Aesthetic Education*. 46(4). 34.
- McGovern, Alyce. (2019). *Craftivism and Yarn Bombing: A Criminological Exploration*. London: Palgrave Macmillan.
- Mariato, Martinus Dwi. (2017). *Seni dan Daya Hidup Dalam Berpikir Quantum*. Yogyakarta: BP ISI Yogyakarta.
- Mason, Vicki. (2019). "Craftivism. Dissident Objects and Subversive Forms." *Journal of Modern Craft*, 12(2), 179-183.
- Piliang, Yasraf Amir. (2017). *Hipерsemiotika: Tafsir Cultural Studies atas Matinya Makna*. Yogyakarta: Jalasutra.
- Walker, John. (2010). *Desain, Sejarah, Budaya: Sebuah Pengantar Komprehensif*. Yogyakarta: Jalasutra.
- Solomos, John. (2014). "An Appreciation - Stuart Hall: Articulations of Race, Class and Identity". *Ethnic and Racial Studies*. 37(10), 1667-1675. <https://www.indonesiakaya.com/indonesiamenari/2019/faq>