

## ***Ndalem Caritagama, Art Management that Shows the Character of the Companions of the Prophet Muhammad SAW Through a Gallery***

Lutfianto<sup>1</sup>, Abdul Munip <sup>2</sup>, Maharsi <sup>3</sup>

<sup>1</sup>Islamic Studies Concentration in Islamic Education UIN Sunan Kalijaga, Yogyakarta

Javanese language teacher at SMAN 1 Pajangan, Bantul, Yogyakarta 08122964680, lootfie80@gmail.com

<sup>2</sup> Arabic Language Education UIN Sunan Kalijaga Yogyakarta, abddul.munip@uin-suka.ac.id

<sup>3</sup> Faculty of Adab and Cultural Sciences UIN Sunan Kalijaga Yogyakarta drmaharsi@uin-suka.ac.id

---

DOI:

Received: April 2024

Accepted: June 2024

Published: September 2024

---

### **Abstract :**

This research aims to describe an art management that conveys heroic values in Islam which is packaged in the form of a gallery. A gallery is a place to present works of art to be communicated to the public. The nDalem Caritagama gallery is designed to visually present the heroic characters of the Companions of the Prophet. This gallery displays images of Islamic heroes packaged in Javanese culture, namely the *Wayang Kekayon Khalifah*. This description needs to be presented considering that there are not many artistic structures that emphasize the heroic character of Islam through galleries packaged in Islamic-Javanese culture. The appearance of the characters of the Prophet's Companions packaged through Javanese culture on display will open insight into heroic values in Islam through the gallery. Anyone who visits will be able to enjoy the beauty and increase knowledge about the heroism of the Companions of the Prophet Muhammad SAW through the gallery approach.

**Keywords :** *Arts management, character of the Prophet's Companions, Wayang Kekayon Khalifah, gallery, ndalem Caritagama*

### **Abstrak :**

Penelitian ini bertujuan untuk menjabarkan sebuah tata-kelola seni yang menyampaikan nilai-nilai kepahlawanan dalam Islam dikemas dalam bentuk galery. Galery adalah sebuah tempat untuk menyajikan karya seni untuk dikomunikasikan kepada masyarakat. Galery *nDalem Caritagama* dirancang untuk menyajikan secara visual karakter kepahlawanan para Sahabat Nabi. Galery ini menampilkan gambaran tokoh-tokoh pahlawan Islam yang dikemas dengan budaya Jawa, yaitu *wayang Kekayon Khalifah*. Deskripsi ini perlu untuk diketengahkan mengingat belum banyak tata-kelola seni yang mengemukakan karakter kepahlawanan dalam Islam melalui galery yang dikemas dalam budaya Islam-Jawa. Kemunculan karakter para Sahabat Nabi yang dikemas melalui budaya Jawa yang dipajang akan membuka wawasan tentang nilai-nilai kepahlawanan dalam Islam melalui galery. Siapapun yang berkunjung akan dapat menikmati keindahan dan bertambahnya pengetahuan tentang kepahlawanan Sahabat Nabi Muhammad saw melalui pendekatan galery.

**Kata Kunci:** *Tata-kelola seni, karakter Sahabat Nabi, Wayang Kekayon Khalifah, galery, ndalem Caritagama*

## INTRODUCTION

The existence of art management in the form of a gallery that presents visuals of Javanese *wayang* culture carrying the message of Islamic heroism is an important part of the progress of art and culture. A form of embodiment that responds to and preserves *wayang* culture.\* *Wayang* which presents the characters of Islamic figures who are extraordinary in the development of Islamic da'wah. An invaluable model.† Moreover, the gallery is in the Special Region of Yogyakarta. A city of students and tourism, has the potential to present communication media containing knowledge with an aesthetic appearance. Therefore, the role of the gallery can be maximized, not only selling works but also as a learning space about the character of the Companions of the Prophet Muhammad SAW. ‡ Moreover, it is complemented by the beauty of literature in the form of translations of the Al-Quran with *macapat* songs. §

An art gallery is a place that has the function of exhibiting works of art. Gallery ownership can be private or private and governmental.\*\* Even though in the current era alternative art spaces are emerging that have an open nature so that the activities in them can be participated in by various parties.††

However, the gallery still occupies a special space with many art lovers. Provided that the management or management implemented is still good. This management includes planning, organizing, directing and controlling based on certain situations and conditions. So that management can improve the existing arts environment.

Ndalem Caritagama is one of the galleries that exists amidst various galleries that offer their own uniqueness. This gallery is named Ndalem Caritagama, a house that contains religious stories. The name giver was Deni Junaidi, a fine arts lecturer at ISI Yogyakarta when the Muslim Khat artist network exhibited for the first time in 2017 at Ndalem Caritagama. A network of artists who base their work on three parameters. *First*, efforts are made to select materials and the manufacturing process until it is held not to violate Islamic fiqh. *Second*, it is beautiful in form so the realization was carried out by experts in their field. *Third*, it contains an invitation to preach.‡‡

Exploring the various existing galleries, Ndalem Caritagama makes

\* Goldstein, T. R., Stutesman, M., & Thompson, B. (2022). Moving with puppets: Preschool children's gesture with puppets during pretense. *Cognitive Development*, 63, 101198.

† Prahmana, R. C. I., & Istiandaru, A. (2021). Learning sets theory using shadow puppet: A study of Javanese ethnomathematics. *Mathematics*, 9(22), 2938.

‡ Lutfianto, and Fahmy Lukman. "Religious Message Abdullah Bin Umar Paraga in The Wayang Kekayon Khalifah." *Al-Mada: Jurnal Agama, Sosial, dan Budaya* 6, no. 1 (2023): 13–24.

§ Lutfianto, Suwarna Dwijonagoro, *Macapat Aesthetic Education in Contemporary Era: The Descriptive Analysis of Tembang Pangkur and Maskumambang on Wayang Kekayon Khalifah*. Jurnal Islamic Research Vol 5 No 2 (2022): <https://www.jkpis.com/index.php/jkpis/article/view/97>.

\*\* Suminar, L., Setiawan, B., & Nugrahandika, W. H. (2017). Pemanfaatan Galeri Seni Sebagai Ruang Publik di Yogyakarta. Temu Ilmiah Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI), 6, E001-E006.

†† Abdillah, Mohammad One. 2019. Serbuk Kayu: Ruang Alternatif Seni diSurabaya. *Jurnal Seni Rupa*, Volume 7 No.3, 2019: 142-150.

‡‡ Wawancara dengan Deni Junaidi.

different products. The difference is in the form of the filling which presents an Islamic-Javanese combination. The visuals on display are in the form of mountains carrying messages about the characters of Islamic heroic figures in attractive symbols and colors.<sup>ss</sup> This gallery can convey the character of the Prophet's companions through the wisdom of Javanese *wayang* culture.<sup>\*\*</sup> So that Islamic values and Javanese culture do not conflict with each other.<sup>ttt</sup> Puppets or dolls can be used as a medium for developing skills as well as increasing a sense of security and fun.<sup>##</sup>

Apart from that, the room looks like a museum and can be used for *wayang* performances, even though it is simple. Arts management like this can be used as a place to train skills like the Mila Art Dance School art space.<sup>sss</sup> Apart from that, the main use of the gallery is as a place to exhibit works of art. Research using Javanese *wayang* culture as a learning medium needs to be carried out.<sup>\*\*\*</sup> This study will discuss the concept of managing the Caritagama dalem gallery which includes planning, organizing, directing, implementing and controlling.<sup>tttt</sup>

---

<sup>ss</sup> Lutfianto, Lutfianto, and Junaidi Junaidi. "Form, Materiality, and Symbolism in Non-Arabic Muslim Arts: A Case Study from Indonesian *Wayang* Performance". *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 23, no. 2 (January 21, 2023). Accessed March 28, 2023. <https://ejournal.uin-suka.ac.id/ushuluddin/esensia/article/view/3212>.

<sup>\*\*</sup> Lutfianto, "Religious Values in the Performance of Wayang Kekayon Khalifah Yogyakarta," in *Prosiding Internasional: 4th International Fikrah Annual Conference "Contemporary Islam: Religion in the Humanity Context"* (Presented at the 4th International Fikrah Annual Conference "Contemporary Islam: Religion in the Humanity Context," Kudus: IAIN Kudus Press, 2020), 129–140; "Descriptive Analysis on the Plays of Wayang Kekayon Khalifah: A Collaboration Among Calligraphy, Wayang Arts, Islamic Dialogue, and Java Culture" (Presented at the 2nd Annual Conference on Education and Social Science (ACCESS 2020), Atlantis Press, 2021), 506–510.

<sup>##</sup> Kun Hidayat and Betty Mauli Rosa Bustam, "Aksiologi Wayang Kekayon Khalifah Sebagai Pendidikan Islam Masyarakat Jawa," *POTENSI: Jurnal Kependidikan Islam* 8, no. 2 (2022): 1–23.

<sup>##</sup> Mara L. van der Hoeven dkk., "'Time for Tony the Turtle': Experiences with the Use of a Hand Puppet in a Program for Young Children in Domestic Violence Shelters," dalam jurnal *The Arts in Psychotherapy*, vol 75, 2021.

<sup>sss</sup> Indriyani, I. (2020). Strategi Pengelolaan Mila Art Dance School. *Jurnal Tata Kelola Seni*, Volume 6 Nomor 1, hal. 19-32..

<sup>\*\*\*</sup> Lutfianto, dan Munip. "Development of Character Ornamentations (Khulafaurasyidin) and Literature Texts of *Wayang Kekayon Khalifah* a Transdiscipline Approach by Reproduce Puppet Culture" <http://sunankalijaga.org/prosiding/index.php/icrse/article/view/795>.

<sup>tttt</sup> Wren, Daniel A and Artur. (2018). *The Evolution of Management Thought*. Jhon Wiley & Sons.

## RESEARCH METHOD

This research uses descriptive qualitative methods. Researchers involve information and data obtained through respondents as informant subjects who can express answers. This step is to get a general idea of the object being studied. The object of this research is the management of the Caritagama ndalem while the research location is Jetis RT 03 Tamantirto Kasihan Bantul Yogyakarta.###

The variables of this research are each work process that is observed and is the focus of the research. Data collection techniques are, *firstly*, observation. Observation takes the form of observing organizational culture and how its governance is implemented. *Second*, the researcher conducted interviews by asking related questions. *Third*, documentation by collecting data obtained from pictures, photos, etc. on activities carried out in the Caritagama ndalem and outside the gallery as a result of collaboration with other parties.

## FINDINGS AND DISCUSSION

Ndalem Caritagama has been used as an exhibition since 2017.####



Figure 1. *Plur tak Blur* exhibition at the Caritagama ndalem gallery

This gallery is located at Jetis RT 03 Tamantirto Kasihan Bantul Yogyakarta. A place surrounded by famous artists. This gallery is the living room of a house which presents the characters of the Companions of the Prophet Muhammad in the beauty of Javanese *wayang* culture. Therefore, visitors or guests will be treated to visuals similar to a gallery or museum room.



Figure 2. One of the displays in the ndalem Caritagama gallery

### <https://maps.app.goo.gl/1n1dBwv4JL6DvjsZ6>

#### <https://www.facebook.com/photo/?fbid=1971613529749683&set=kh-m-shiddiq-al-jawi-isi-diskusi-senihari-terakhir-pameran-plur-tak-blur-7-juni->

Displays or generally referred to as exhibitions are often used in the economic world as a promotional activity. However, in the art world it is also known as a form of art presentation by artists or curators. Display as a connector in a space that requires governance. Governance consists of planning, organizing, directing and controlling processes. So that a dialogue occurs between art lovers and the work and with other art lovers.\*\*\*\* Displays can also be called a forum for sales between competitors as an image builder for consumers.\*\*\*\*\* Display is also an event for the community organized by an organization. This event can be enjoyed by anyone and is open to the public. #####

The activities at the Caritagama ndalem received visits from Yogyakarta Mualimin students, as an event for *Syawalan Ramaja* from nearby mosques and meetings and Islamic studies. The Kekayon Khalifah puppet is used as research material for educational purposes in schools. ##### This puppet can also be used as material in education at Islamic boarding schools. \*\*\*\*\*

The following will describe an overview of art governance within the management framework of a gallery. Arts management can make it easier for artists to understand the consequences of the steps taken in artistic activities. So that arts management can help in terms of planned and implemented actions. In this case, it is an effort to develop a strategy in artistic activities and organizational management. Arts management, like other management, has five functions, namely planning, organizing, directing, implementing and supervising.

The more complete explanation is as follows: *first*, planning. Planning is arranging activities and preparing the resources needed for an art activity along with the goals to be achieved. The works on display in the Caritagama ndalem gallery are visual puppets that present the characters of the Prophet's Companions. The appearance can change according to needs or themes, according to issues developing in society. Planning management is carried out to discuss concepts that will later be implemented.

*Second*, organizing. The organization carried out by Caritagama is adapted to the existing organizational structure. Apart from that, it is also in accordance with the activities that will take place. As the main person responsible is Ki Lutfi Caritagama, secretary Anisah Rahmawati, S.kep. Ners, M.kes., treasurer Shabrin Nahwa Attuqo, Hariril as display coordinator, Juwita

\*\*\*\* Susanto, Mikke. (2016). *Menimbang Ruang Menata Rupa*. Yogyakarta: Dicty Art Laboratory.

\*\*\*\*\* Alan, Iqbal. Abdullah. (2017). *Manajemen Konferensi dan Event*. Yogyakarta: Gajah Mada University Press.

##### Evelina, Lidia. (2009). *Event Organizer Pameran*. Jakarta: PT Indeks

##### Lutfianto. "Pembuatan *Wayang Kekayon Khalifah* Sebagai Edukasi Ajaran Islam Siswa SMAN 1 Pajangan Bantul: Penelitian Awal dengan Pendekatan Research and Development." <https://jrd.bantulkab.go.id/wp-content/uploads/2019/jrdjuni2019.pdf>.

\*\*\*\*\* Lutfianto, "Pembuatan Karakter Tokoh (Khulafaurasyidin), Teks Sastra dan *Lakon Wayang Kekayon Khalifah* untuk Pendidikan di Pesantren", *Makalah* disampaikan pada acara "Simposium Khazanah Pemikiran Santri dan Kajian Pesantren (MU'TAMAD) tahun 2022" di Jakarta pada tanggal 21-22 Oktober 2022.

Sari as publication, Oki Humata Putra as documentation, Sutiyanti as housekeeping. This organization is important to do so that it can run well. This organization also makes it easier to divide tasks that are considered heavy into ones that are lighter to carry out. ##### The result of organizing is dividing many tasks into fewer tasks. Organizing is the process of arranging human resources to work towards one goal. #####

*Third*, direction. Direction is an effort to realize an organization's plan relating to the stages to be implemented. So the plan will work well. Direction can stimulate existing human resources with a comfortable working environment so that what needs to be done can be realized on time according to plan. This stage also involves choosing what kind of work will be displayed and how it will be arranged.

*Fourth*, implementation. Implementation is the act of realizing plans that have been made. Everyone in the organization is involved in this activity. So that the goals that have been set will be easily achieved.

*Fifth*, supervision (controlling). Supervision is an action to ensure that all work that has been designed can run well. There is monitoring of the curation of works that will be displayed. Supervision activities are intended to realize and maintain activities that are carried out in accordance with organizational goals.

The production of art activities at the Caritagama ndalem is the idea of the management, such as exhibitions, art discussions and various activities designed together with other parties. From early January to May 2024 by participating in exhibitions with other artist partners in several places, namely the exhibition *From the Mind Down to the Heart*, at the Loman Park Hotel Jalan Affandi Gejayan Yogyakarta. #####



Figure 3. *Dari akal turun ke hati* exhibition, at the Loman Park Hotel

In the momentum of the month of Ramadhan 1445 H, he took part in the Ramadhan Calling exhibition, at Graha Darussalam, Darussalam Mosque Complex, Cilacap. \*\*\*\*\* This event was the first time it was held at the mosque. As many as dozens of national artists followed suit, including artists Nasirun,

##### Siagian, M., Kom, S., Sunargo, S. E., Khoiri, M., Rustam, T. A., & Wasiman, S. E. (2022). Pengantar Manajemen (Vol. 1). CV BATAM PUBLISHER

##### Pramana, C., Utama, A., Ririmasse, O., Djuanda, G., Christianty, R., Wijaya, I. G. B., ... & Mashadi, M. (2021). Dasar Ilmu Manajemen. Media Sains Indonesia

##### <https://impessa.id/read/3474/feature/pameran-seni-rupa-dari-akal-turun-ke-hati-di-loman-park-hotel-yogyakarta-dukung-perjuangan-rakyat-palestina.html>

\*\*\*\*\* [https://www.instagram.com/p/C4esNGFpIYm/?img\\_index=2](https://www.instagram.com/p/C4esNGFpIYm/?img_index=2).

Syaiful Adnan and other maestros.



Figure 4. *Ramadhan Memanggil* Exhibition, at the Graha Darussalam Darussalam Mosque Complex, Cilacap

*Hijrah* Exhibition at De Laxton Hotel Yogyakarta. This exhibition was also attended by artists who previously created as freely or liberally as possible. They view art for art's sake. At this event they "immigrated" to create art for Divine.



Figure 5. *Hijrah* exhibition at De Laxton Hotel Yogyakarta

Contemporary Calligraphy and National Batik Exhibition at Galery Leman Sleman. ¶¶¶¶¶ This exhibition is quite unique because it combines calligraphy and batik art. However, calligraphy with letters other than Arabic letters is still permitted. Including not only fabric media but also canvas is also allowed. There are also those who make three-dimensional calligraphy installations using stone, iron and clay as well as other materials

---

¶¶¶¶¶ <https://www.impessa.id/read/3394/feature/pinterest.com>.



Figure 6. National Contemporary Calligraphy and Batik Exhibition at the Leman Sleman Gallery

There was a *wayang* performance at the UNISA Yogyakarta campus big family Syawalan event at the Walidah Dahlia Mosque convention hall. The performance was packaged as a Fairy Tale Performance Art in the form of a *Wayang Kekayon Khalifah* performance. A visual image with a narrative story becomes an interesting traditional drama performance.##### This event complements the wisdom of Syawalan with the theme Knitting a Serving Brotherhood for the Universe delivered by Ustadz Taufiqur Rahman, SIP., MA., Ph.D.



Figure 7. Syawalan extended family of UNISA Yogyakarta campus at the Walidah Dahlia Mosque convention hall

Efforts are also being made to develop management with various program strategies. New concepts and characteristics will be able to give rise to innovation in arts governance.\$\$\$\$\$

##### Dwitayasa, I. M. (2020). Mantra in The Text of Dharma PeWayangan. *Vidyottama Sanatana: International Journal of Hindu Science and Religious Studies*, 4(2), 269-282.

\$\$\$\$\$ Varbanova, L. (2013). Strategic Management in the Arts. Routledge.

## CONCLUSION

The governance pattern implemented by the Caritagama leadership basically applies a series of management. This can be seen from the management stage including planning, organizing, directing, implementing, up to supervision. This management brings a discourse on Javanese art which contains the heroic values of the Companions of the Prophet Muhammad SAW. The selection of works on display brings artistic discourse that can dialogue between Islam and Javanese culture. This affects the ecosystem and social field of art in the Special Region of Yogyakarta. Ndalem Caritagama has contributed to the network of artists in various fields, including fine arts, literary arts (Javanese literature), calligraphy, puppetry and so on.

The use of arts governance with artistic strategies and programs including production, distribution and consumption, places the Caritagama ndalem in a unique position, creating a dialogue between Islam and Javanese culture. Ndalem Caritagama as a learning space for various groups, children, teenagers and parents. Whether they are students, students, researchers, academics, artists, screen printing entrepreneurs and other general public. Gallery management can display works of art and can be used as beautiful and interesting learning. This can also bring art discourse with an Islamic and Javanese perspective.

## REFERENCES

### 1. Journal

Abdillah, Mohammad One. 2019. Serbuk Kayu: Ruang Alternatif Seni diSurabaya. *Jurnal Seni Rupa*, Volume 7 No.3, 2019: 142-150.

Dwitatasya, I. M. (2020). Mantra in The Text of Dharma PeWayang an. *Vidyottama Sanatana: International Journal of Hindu Science and Religious Studies*, 4(2), 269-282.

Goldstein, T. R., Stutesman, M., & Thompson, B. (2022). Moving with puppets: Preschool children's gesture with puppets during pretense. *Cognitive Development*, 63, 101198.

Indriyani, I. (2020). Strategi Pengelolaan Mila Art Dance School. *Jurnal Tata Kelola Seni*, Volume 6 Nomor 1, hal. 19-32..

Kun Hidayat & Betty Mauli Rosa Bustam. *Aksiologi Wayang Kekayon Khalifah sebagai Pendidikan Islam Masyarakat Jawa*. *Jurnal Potensia: Jurnal Kependidikan Islam*, Volume. 8, No. 2, Desember 2022. <https://ejournal.uin-suska.ac.id/index.php/potensia/article/view/20520/8611>

Lutfianto, and Fahmy Lukman. "Religious Message Abdullah Bin Umar Paraga in The Wayang Kekayon Khalifah." *Al-Mada: Jurnal Agama, Sosial, dan Budaya* 6, no. 1 (2023): 13–24.

Lutfianto, Suwarna Dwijonagoro, *Macapat Aesthetic Education in Contemporary Era: The Descriptive Analysis of Tembang Pangkur and Maskumambang on Wayang Kekayon Khalifah*. *Jurnal Islamic Research* Vol 5 No 2 (2022): <https://www.jkpis.com/index.php/jkpis/article/view/97>.

Lutfianto, Lutfianto, and Junaidi Junaidi. "Form, Materiality, and Symbolism in Non-Arabic Muslim Arts: A Case Study from Indonesian Wayang Performance". *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 23, no. 2 (January 21, 2023). Accessed March 28, 2023. <https://ejournal.uin-suka.ac.id/ushuluddin/esensia/article/view/3212>.

Lutfianto. "Pembuatan Wayang Kekayon Khalifah Sebagai Edukasi Ajaran Islam Siswa SMAN 1 Pajangan Bantul: Penelitian Awal dengan Pendekatan Research And Development." <https://jrd.bantulkab.go.id/wp-content/uploads/2019/jrdjuni2019.pdf>.

Mara L. van der Hoeven dkk., "'Time for Tony the Turtle': Experiences with the Use of a Hand Puppet in a Program for Young Children in

Domestic Violence Shelters," dalam *jurnal The Arts in Psychotherapy*, vol 75, 2021.

Mirella Forsberg Ahlcrona dan Ann Östman, "Mathematics and Puppet Play as a Method in the Preschool Teacher Education," dalam *jurnal Creative Education*, vol 9, no. 10, 2018.

van der Hoeven, Mara L., Guy A.M. Widderhoven, Esther M. van Duin, Irma M. Hein, dan Ramón J.L. Lindauer. "'Time for Tony the Turtle': Experiences with the Use of a Hand Puppet in a Program for Young Children in Domestic Violence Shelters", dalam *jurnal The Arts in Psychotherapy*, vol 75, 2021.

## 2. Proceeding

Lutfianto. "Tarjamah Ayat-Ayat Alquran dengan *Tembang Pangkur* pada *Wayang Kekayon Khalifah*: Konsep Pendidikan dengan Menghadirkan Estetika Macapat pada Santri di Pesantren. <https://ditpd.pontren.kemenag.go.id/artikel/prosiding-mu-tamad-tahun-2021>

Lutfianto, "Pembuatan Karakter Tokoh (Khulafaurasyidin), Teks Sastra dan *Lakon Wayang Kekayon Khalifah* untuk Pendidikan di Pesantren", *Makalah* disampaikan pada acara "Simposium Khazanah Pemikiran Santri dan Kajian Pesantren (MU'TAMAD) tahun 2022" di Jakarta pada tanggal 21-22 Oktober 2022.

Lutfianto, "Tarjamah Ayat-Ayat Alquran dengan *Tembang Pangkur* Pada *Wayang Kekayon Khalifah*: Konsep Pendidikan dengan Menghadirkan Estetika Macapat Pada Santri di Pesantren", *Makalah* disampaikan pada acara "Simposium Khazanah Pemikiran Santri dan Kajian Pesantren (MU'TAMAD) Tahun 2021" di Banten pada tanggal 13 - 15 Oktober 2021.

Lutfianto, "Development of Character Ornamentations (Khulafaurasyidin) and Literature Texts of *Wayang Kekayon Khalifah* a Transdiscipline Approach by Reproduce Puppet Culture", *Makalah* disampaikan pada acara "International Conference on Religion, Science and Education (ICRSE)" di Yogyakarta pada tanggal 24 November 2021.

Lutfianto, dan Munip. "Development of Character Ornamentations (Khulafaurasyidin) and Literature Texts of *Wayang Kekayon Khalifah* a Transdiscipline Approach by Reproduce Puppet Culture"<http://sunankalijaga.org/prosiding/index.php/icrse/article/view/795>

Lutfianto, "Wayang Kekayon Khalifah Diskriptif Analisis *Lakon-Lakon Wayang Kekayon Khalifah*", *Makalah* disampaikan pada acara "Annual Conference on Education and Social Sciences (Access) 2020" di Nusa Tenggara Barat Jakarta pada tanggal 26-27 Oktober 2020.

Lutfianto, "Wayang Kekayon Khalifah Paraga Muadz bin Jabal: Dekorasi dan

Ornamentasi Pesan Intelektualitas Muadz bin Jabal Dalam Kriya Kulit", *Makalah* disampaikan pada acara "Seminar Nasional DKV ISI Yogyakarta" di Yogyakarta pada tanggal 20 September 2021.

Lutfianto, "Kajian Antropologi Sastra dalam *Janturan Wayang Kekayon Khalifah*", *Makalah* disampaikan pada acara "Konferensi Internasional Kesusastraan XXXI" di Kupang pada tanggal 11-12 Oktober 2022.

Lutfianto, "Wayang Kekayon Khalifah Paraga Abu Ayyub Al-Anshory: Decoration and Ornament for Mental Strengthening Messages Living to Old Age by Abu Ayyub Al Anshory in Leather Crafts", *Makalah* disampaikan pada acara "The 4th International Joint Conference on Nursing Science (IJCNS)" di Yogyakarta pada tanggal 25-26 Oktober 2022.

Lutfianto, and Abdul Munip. "Descriptive Analysis on the Plays of *Wayang Kekayon Khalifah*: A Collaboration Among Calligraphy, *Wayang* Arts, Islamic Dialogue, and Java Culture." 506-510. Atlantis Press, 2021. Accessed January 8, 2023. <https://www.atlantis-press.com/proceedings/access-20/125956981>.

Lutfianto. "Religious Values in the Performance of *Wayang Kekayon Khalifah* Yogyakarta." In *Prosiding Internasional: 4th International Fikrah Annual Conference "Contemporary Islam: Religion in the Humanity Context,"* 129-140. Kudus: IAIN Kudus Press, 2020. Accessed January 8, 2023. <http://repository.iainkudus.ac.id/4872/>.

Prahmana, R. C. I., & Istiandaru, A. 2021. Learning sets theory using shadow puppet: A study of Javanese ethnomathematics. *Mathematics*, 9(22), 2938

Puri, Litya Ainunning, and Dharsono Sony Kartika. "Reinterpretation of *Wayang* on Indonesian Contemporary Art: Case Studies 'Heri Dono Dan Indieguerillas.'" *International and Interdisciplinary Conference on Arts Creation and Studies* 4, no. 1 (December 5, 2022): 29-45.

Rully Charitas Indra Prahmana and Afit Istiandaru, "Learning Sets Theory Using Shadow Puppet: A Study of Javanese Ethnomathematics," *Mathematics* 9, no. 22 (2021): 1.

Suminar, L., Setiawan, B., & Nugrahandika, W. H. (2017). Pemanfaatan Galeri Seni Sebagai Ruang Publik di Yogyakarta. Temu Ilmiah Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI), 6, E001-E006.

### 3. Book

Alan, Iqbal. Abdullah. (2017). *Manajemen Konferensi dan Event*. Yogyakarta: Gajah Mada University Press.

Byrnes, W. J. 2022. *Management and the Arts*. Routledge.

Evelina, Lidia. (2009). *Event Organizer Pameran*. Jakarta: PT Indeks

Prahmana, R. C. I., & Istiandaru, A. 2021. Learning sets theory using shadow puppet: A study of Javanese ethnomathematics. *Mathematics*, 9(22), 2938

Pramana, C., Utama, A., Ririmasse, O., Djuanda, G., Christianty, R., Wijaya, I. G. B., ... & Mashadi, M. (2021). *Dasar Ilmu Manajemen*. Media Sains Indonesia.

Siagian, M., Kom, S., Sunargo, S. E., Khoiri, M., Rustam, T. A., & Wasiman, S. E. (2022). Pengantar Manajemen (Vol. 1). CV BATAM PUBLISHER

Susanto, Mikke. (2016). *Menimbang Ruang Menata Rupa*. Yogyakarta: Dicty Art Laboratory.

Sutrisno Setya Hartana. "Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America". *Dissertation*. Partial Fulfilment of the Requirements for the Degree of Doctor of Philosophy In Interdisciplinary Studies, in the Department of Art History and Visual Studies University of Victoria (2017).

Varbanova, L. (2013). *Strategic Management in the Arts*. Routledge

Wren, Daniel A and Artur. (2018). *The Evolution of Management Thought*. Jhon Wiley & Sons.

<https://impessa.id/read/3474/feature/pameran-seni-rupa-dari-akal-turun-ke-hati-di-loman-park-hotel-yogyakarta-dukung-perjuangan-rakyat-palestina.html>

[https://www.instagram.com/p/C4esNGFpIYm/?img\\_index=2](https://www.instagram.com/p/C4esNGFpIYm/?img_index=2).

[https://www.instagram.com/kaligrafi\\_kubah\\_menara\\_grc/reel/C277xyESzpI/](https://www.instagram.com/kaligrafi_kubah_menara_grc/reel/C277xyESzpI/).

<https://www.impessa.id/read/3394/feature/pinterest.com>.

<https://www.unisayogya.ac.id/syawalan-unisa-yogyakarta-merajut-ukhuwah/>.

<https://maps.app.goo.gl/1n1dBwv4JL6DvjsZ6>

<https://www.facebook.com/photo/?fbid=1971613529749683&set=kh-msiddiq-al-jawi-isi-diskusi-senihari-terakhir-pameran-plur-tak-blur-7-juni->

SURAT KETERANGAN Nomor: 1243/F7.26/KB.00.05/2021 (tentang akuisisi Wayang Kekayon Khalifah oleh Museum Nasional Jakarta) Wawancara dengan Deni Junaidi