

Gugum Gumbira and the History of the Creation of *Jaipongan* Dance

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Received: December 15, 2022 Accepted: December 23, 2022 Published: January 13, 2023

doi:10.5296/ijch.v10i1.20670 URL: <https://doi.org/10.5296/ijch.v10i1.20670>

Abstract

West Java is known to have a variety of forms and patterns of dance traditions and developed in the community such as *Ronggeng Gunung* dance, *Bajidoran*, *Topeng Banjet*, *Ketuk Tilu*, *Bangreng*, *Tayub*, and *Ibing Pencak*. It was not until the 1950s that it became known and developed rapidly in the community, namely the dance of R. Tjetje Somantri. It seems that the folk dance family is experiencing development and change in accordance with the socio-cultural changes that occur in society. Just as the Cisalak Mask developed the Banjet Mask developed in Karawang, the longser developed in Banjarnegara, and the Tilu Ketuk developed in Ujung Berung. In the 1980s a new dance (*Jaipongan*) emerged breathing the people pioneered by Gugum Gumbira, a talented artist from the city of Bandung, West Java. *Jaipongan* arose from the idea of Gugum who saw Sundanese folk dance resting on footwork called die one life one. Then came the Ketuk Tilu Development dance which Gugum initiated into *Jaipongan* dance. The research method uses a historical approach as a tool to trace the history of Gugum and the process of creating *Jaipongan* dance. The results showed that *Jaipongan* dance originated from the Ketuk Tilu Development dance which changed the name *Jaipongan* taken from the word Ja-i-Pong which emerged from the sound of bajidoran kendang tepak in the Karawang area.

Keywords: Sundanese folk dance, development, *Jaipongan*, Gugum Gumbira, dance history

1. Background

The Java region is widely known to have a variety of dance forms and patterns both traditions and peoples that develop in the Sundanese community including *Ronggeng Gunung* dance, *Bajidoran*, *Topeng Banjet* (Banjet Mask), *Ketuk Tilu*, *Bangreng*, *Tayub*, and *Ibing Pencak*.

The new form of choreography has developed rapidly and has been known in the community since the early 1950s, namely R. Tjetje Somantri dance, a type of women's dance that serves for performance (Caturwati, 1992, p. 4). Listening to the phenomenon of Sundanese dance journey, it seems that the folk dance family has developed and changed in accordance with socio-cultural changes that occur in the local environment, as well as the *Topeng Cisalak* (Cisalak Mask) and *Topeng Banjet* developing in Karawang, the *Longser* developing in Banjaran, and *Ketuk Tilu* developing in Ujung Berung (Mulyadi, 2003).

It wasn't until around the 1980s that a folk choreography and creation emerged that Gugum Gumbira pioneered. This dance is in the form of a social folk dance developed from the *Ketuk Tilu*, *Pencak Silat*, and *Topeng Banjet* dances. The next development of this dance is known as the *Ketuk Tilu Perkembangan* dance. This caused a strong reaction from the artists of *Ketuk Tilu* to the conflict between the artists of *Ketuk Tilu* and Gugum as the choreographer. *Ketuk Tilu* artists in the community did not receive the name "development" in the *Ketuk Tilu* dance, they suggested that Gugum change the name of the dance that had been created. Subsequently, Gugum named his work *Jaipongan*. Gugum as a dancer as well as a choreographer influenced the development of dance in Sundanese society. This hail is evidenced by his dance studio called Jugala on Jalan Kopo No. 15-17 Kopo village, Bojong Loa District, Bandung.

Historically, this is a step forward, because with the emergence of new forms of dance, in Bandung this dance has become a milestone in the development of new folk arts. Folk dance, which was only local, has become more widespread, patterned, and especially in performances.

Thanks to Gugum's tenacity in being creative, he processed folk dance into a new dance that was favored by the younger generation so as to accelerate its development. *Jaipongan* dance is taken from the term *tepak kendang* sound which is popular in the midst of Karawang society, namely sounding *blak ting pong, blak ting pong plak tuk plak tuk*, from this sound then experienced a sound shift to *Ja i pong plak tuk plak tuk* (Satriana, 1999, p. 4).

The emergence of *Jaipongan* gave a pattern to the development of Sundanese dance As Edi Sedyawati stated, that art grew in different ethnic environments giving rise to different performing arts as well (Sedyawati, 1981, p. 52). Likewise, *Jaipongan* has differences with folk dances that exist and develop in Sundanese society in general. The differences between these art forms in reality do add to the diversity of the ethnic art forms, so that the characteristics that exist in the art are the peculiarities of the art owned by the art itself. Likewise, in appearance, each of them has its own distinctive characteristics as well.

Again in line with this, Sartono Kartodirdjo states, that style in art refers to a complex of features that are a synthesis, so that there appears to be coherence and consistency (Kartodirdjo, 1993, p. 175). *Jaipongan* in its appearance has a dynamic style with *tepak kendang* which gives an aggressive and dynamic color. This is caused by the movements of the *pencak kembang* which are modified and transformed into dance motifs. Dance work, like any other art, captures the artist's response and passion to life that is backgrounded by family life, norms, social, cultural, and educational gains. Through the artwork, the perspective,

motivations, values that the artist adheres to and his obsession with life can be revealed. It is as Jacqueline Smith points out, that a dance composition depends on one's artistic inspiration and intuition, mastery of the broad treasury of motion as well as expression and knowledge of how to create dance forms and meanings (Smith, 1985, p. 7).

Gugum in developing *Jaipongan* dance often brings up new ideas, so the creativity he gives birth to has its own peculiarities. This can be seen from the *Jaipongan* dance he created. Therefore, it can be said that the identity of an artist in his work cannot be separated from his experience and personality. The peculiarities and special characteristics that exist in Gugum are personal characteristics of artists, namely the existence of talent factors or personal bearings formed by environmental factors and talents possessed from birth passed down from his parents. As stated by Edi Sedyawati, the factors of talent and bearing are:

.....is a birth delivery which is a possibility for the person concerned to be able to more easily, more quickly succeed in mastering something skill if it realizes it (Sedyawati, 1981, p. 29).

So is what Gugum has, the talent passed down from his father and the family environment. Gugum's artistic talents received the full attention and support of his father. This can be seen from the education given to Gugum when he was a child. He was always taken by his father to see the practice of *Pencak Silat* and indirectly something like this is an educational tool that can cause excitement to the child. He often sees, observes with his own abilities, until gradually little Gugum becomes more and more interested in Martial Arts. The *Pencak Silat* he learned at that time was the form of his *pencak* only (*ibing pencak*). After stepping on the teenager *Pencak Silat* became more and more seriously engaged (Mulyadi, 2003, p. 65). In schools, Gugum is often given the trust to lead and take care of activities related to the arts. This adds a broad range of insight and adds experience in his art.

It should also be noted, Gugum, apart from being a dance artist, also has other advantages, namely as a songwriter. From the results of his hand, several songs were slid including: *Daun Pulus Keser Bojong*, *Rendeng Bojong*, *Serat Salira*, *Pencug Bojong*, *Iring-Iring Daun Puring*, *Toka-Toka*, and *Senggot* (Mulyadi, 2003, p. 79). Besides the dance studio Gugum has a cassette record company called "*Jugala Recording*", this is to accommodate his works as well as his dance accompaniment. The recognition of Gugum's artistic abilities has been recognized by the community in the Sundanese dance environment as well as the general public. One of them is Sardono W Kusumo, an Indonesian contemporary dance figure who has an international reputation. He said that Gugum had an amazing idea, Gugum was great especially his thoughts in setting up a recording studio, other traditional artists were not like Gugum. Sardono commented:"..... although I have crossed paths in the dance world but did not think about getting there, so that his work can not only be sold in live performances but can also be purchased through *Ketukes* of his recordings". In fact, Kompas Daily, November 14, 1982, wrote, perhaps the first time in the history of the regional music business that it can gain the trust of banks to get credit flow (Arnani, 2020).

Gugum's ability to art can be seen from a number of works he produces. He has a strong intuition, his imagination is sharp, and his ability as a creator of Sundanese tradition art is

indisputable. His ability to be creative has given birth to *Jaipongan* dance can be published quite widely to various levels of society, even his dance works have been included abroad to take part in the International Folk Dance Festival in Hong Kong in 1978, then participated in the Vancouver Canada EXPO in 1986, enlivening the national Youth Kirab in Jakarta in 1995 which was danced by around 1200 high school students from Bandung and Jakarta (Soedarsono, 1998, pp. 400–401). Gugum as the organizer manages as well as the leader of the *Jugala* studio which fosters many talented young artists in the field of Sundanese dance. She is also often believed to act as a judge of *Jaipongan* dance competitions in various levels. The emergence of *Jaipongan* dance in the development of Sundanese dance patterns is a very rapid explosion after the work of R. Tjetje Somantri. The explosion also affected other forms of art such as; *Bangreng*, *Degung*, *Wayang Golek*, as well as other folk performing arts. Even in recent developments, it has penetrated into the art of *Dangdut*, *Band*, *Campur Sari*, *Langgam*, and *Wayang Kulit* in Central Java.

Gugum's dedication as an artist of Sundanese tradition cannot be denied anymore, therefore if there are important events that require handling art in the city of Bandung, it always involves Gugum and *Jugalanya*. Likewise, in its development, *Jaipongan* dance since its emergence until now still exists in the current of globalized change. Many dance groups carry out activities by specializing in holding *Jaipongan* dance practice courses as well as art missions abroad always displaying dances of their creation. Tracing the statement above, there is a development of Sundanese dance into a form of *Jaipongan* dance pioneered by Gugum Gumbira, so the problem with this discussion is what is the form of *Jaipongan* dance? And what is the history and role of Gugum in *Jaipongan* dance.

2. Method

The methods used are the quality research method and the archival research method with a historical approach, namely tracing past events to the present in the context of *Jaipongan* dance. As well as to see photos of Gugum in the process of creating *Jaipongan*. The historical approach is used to search diachronically and synchronically for the events that occurred. Related to the field of writing science, namely dance, cannot be separated from dance sciences to its history and development.

Jaipongan dance was born not spared from its history so that it can be studied through the historical events of the Gugum artist's journey in West Java, thus a historical theory is needed. T. Ibrahim Alfian emphasized that historical writing needs to borrow theories and concepts of social science in order to make the presentation of historical aspects meaningful (Alfian, 1992, p. 98).

Revealing the history of *Jaipongan* dance in West Java to make it more meaningful to use social theory. Janet Wolf (1981, pp. 26–84), in her book entitled *The Social Production of Art* says, that the development of art cannot be separated from the community of its adherents (art products of society). *Jaipongan* dance is a product of the Sundanese community born as a local genius of the Sundanese community. The historical journey of *Jaipongan* dance its current development must be a series of links in the *Jaipongan* dance journey in Sunda which has been symbiotic with social changes that occur continuously. The presence of *Jaipongan*

dance in Bandung as a communal art of the community makes Bandung known as the mecca of *Jaipongan* dance. This name certainly does not escape the public's belief in *Jaipongan* dance which was born in Sundanese Tatars.

3. Discussion

3.1 Biography of Gugum Gumbira

As a Dancer

Gugum loved to dance since he was a child. The first dance he received was from his own father, Suhari Miharta who gave *pencak kembang (ibing pencak)* lessons in the rhythm of *tepak dua* around 1952. A few years later he had mastered the dance he was studying. Thus, he often performs in celebrations and performances at school in class increase events. Her fame as a dancer became more apparent when she was in high school. The volume of its staging is growing. This can be seen when he is often trusted to represent the school in art performances held in the community.

Gugum's artistic talents are passed down from the family environment, namely his father and mother. At the age of 7, Gugum was already directed and educated to learn martial arts, so when he was in elementary school, he was often told to perform by his teacher in a grade increase event. Gugum has been able to dance (read: *ibing pencak*) in the rhythm of *tepak dua*. In addition, he has a lot to do with martial arts warriors and also to different dance experts, so that he can add insight and experience (Mulyadi, 2003, p. 56).

As a dancer, Gugum really pays attention to the rules of dancing well. The rule that is followed is the existence of rules that are in accordance with the guidelines, as well as the rules themselves. According to him, dancing must follow two main things, namely the inner and outward. Therefore, these two things must be strictly maintained so that the outward and the inner are balanced. Thus the two things remain united, so that it will be more supportive of the success of dancing in performing a dance.

Gugum in outward terms must master the techniques of motion in order to achieve high technical skills and in accordance with the dance music or character of the song to be performed. In terms of the inner, a dancer must have an attitude of not feeling able and complacent, but must have a sense of inability but have a strong will to continue learning for self-improvement in order to develop ideas that arise to be realized through creativity.



Figure 1. Gugum en familie

Source: Photo collection of Tubagus Mulyadi

Gugum mastered a wide variety of folk dances, indirectly establishing Gugum's name as a dancer. Especially after she performed as a dancer paired with Tati Saleh, in the framework of the West Java Level Folk Dance Festival in 1974 in Bandung. In the festival the couple was declared the best performer by the jury. With this success, the name Gugum is increasingly known by the people of Bandung in particular and West Java in general. The success he achieved in the festival was also trusted by the State to represent the International standard folk art festival in Hong Kong in 1978. The success achieved from participating in the festival further cemented Gugum's name as a dancer not only in West Java but also began to be known outside West Java. Especially after he often appeared in shows on TVRI to popularize his work (*Ketuk Tilu Perkembangan* dance). There are also many other entertainment venues that want Gugum performs to dance. According to Omik Hidayat, folk dance experts stated that Gugum's ability as a dancer can be aligned with the big names of Tjetje Somantri, Bagong Kusudiardjo, and S. Maridi from Central Java (Mulyadi, 2003, p. 59). Gugum's leadership does depart from the elements of folk-dance movements combined with agile and energetic pencak movements.

Even after the *Ketuk Tilu Perkembangan* dance changed to *Jaipongan* dance, the West Java Regional Government entrusted Gugum to perform in West Germany in 1984. Two years later, in 1986 to be precise, Gugum performed again as a dancer in the framework of the International Folk Dance Festival in Bangkok. The dance material he performed was Pencug dance (Mulyadi, 2003, p. 59).



Figure 2. Gugum and Tati Saleh when performing in the Festival West Java Provincial Folk Dance

Source: Kawit Magazine

As a Coach

Armed with his ability as a dancer, Gugum by the people of West Java is increasingly known. With the trust given to him, he was trusted to practice art, especially dance. One of the proofs is that when he was in high school, Gugum's teacher was given the trust to train his friends when an art performance was to be held, in 1963.

In a campus environment such as UNPAD Bandung, namely in the Sunda Balebat Art Environment, Gugum was trusted to train students who were interested in art, namely in 1967. For about two years he trained in *Ibing Penca* and *Ketuk Tilu* dance. In addition to being a coach in the campus environment, Gugum is also trusted by PT. Gugum. Propelat to train the wives of the office. The material trained in addition to dance is also *Rampak Sekar* and *Gondang*. In 1967 Gugum actively trained in the Sundanese Student Power (DAMAS), while the dance materials trained were *IbingPencak* and *Ketuk Tilu* dance.

A year later, precisely in 1968 Gugum became a coach in his own studio (Dewi Pramanik), in addition to being a coach he also at the same time fostered young people to preserve and develop arts such as: *Gondang*, *Tembang Sunda Cianjuran*, *Ibing Pencak*, as well as traditional Sundanese bridal ceremonies. Gugum's perseverance and tenacity as a dance coach have strengthened. This was proven when she was entrusted by the Bandung Kodya Arts Office to train *Ketuk Tilu* dance to be contested in the framework of the West Java Level Folk Dance Festival, her dancers at that time were Tati Saleh and Gugum herself. Then in order to welcome Mrs. Tien Suharto's birthday and the search for funds for the Gotong Royong Foundation in 1985, Gugum was asked to train mbak Tutut in Cendana with *Jaipongan* dance material named "Putri Desa". This dance was performed at the Bogor Palace.

Gugum's capacity as a coach is getting worse. This can be done when *Jaipongan* enthusiasts

who study in their studios cannot accommodate. Finally, the training ground was moved to the West Java Cultural Center foundation building, Jalan Naripan no. 1 Bandung. Apart from ordinary people, the artists also want to learn *Jaipongan* dance. It is recorded the names of artists who studied such as; Camelia Malik, Osie Sudrajat, Elvi Sukaesih, Fitria Sukaesih, Yeni Rachman, and Hana Wijaya (Amelia, 2001, p. 101). In addition to the capital's artists, many local artists are also trained by Gugum.



Figure 3. Gugum and Tati Saleh dance *Jaipongan*

Source: Aam Amelia

As Choreographer

Gugum as a choreographer, the dance created by Gugum is not too much when compared to the previous dance creator named Tjetje Somantri. This dance artist in the 1960s was famous for his activities in the world of Sundanese dance which resulted in quite diverse dance creations, especially dance for women. In terms of quantity, Gugum's work is not too much, but the quality is very good. This can be evidenced in part of his work often staged in the form of artistic missions as well as in binocular hotels. His work has always been present as one of the starry agendas. His work is always present as one of the entertainment agendas in entertaining guests who visit the hotel. Her ability to create dance does not escape experience and learning outcomes. He conducted an experiment by making a dance based on a pre-existing dance, coincidentally in the framework of the West Java Level Folk Dance Festival his work was selected as the best presenter.

In addition, the dance work was also included in the International Folk Dance Festival in Hong Kong in 1978. As an artist, Gugum in his life is inseparable from the environment of

society. To support his activities he founded Padepokan Jugala. Padepokan is not only for creating art, but also to pass on his works to the younger generation and also to those who need his skills in the field of *Jaipongan* dance. At the beginning of his artistic journey he was indeed very creative. In addition, he also has a great talent according to his ability to bring ideas from the results of his experiences, both pleasant and sad experiences. Her dance work is accepted among any group and any group as an aesthetic dish. Likewise, in Gugum, his ability to be artistic has been so ingrained in him that when he explores creating his work he cannot be influenced by others, as found in Iqbal's theory of beauty which states that the theory of beauty is an expressive theory. Because it is the life force of the ego itself that expresses in expressing its ideas. He cannot be influenced by anyone for the creation of his work. Iqbal also added that beauty is the quality of things created by their own expression of 'ego-ego'. In order to obtain its beauty, it owes not to the soul of the responder, but rather to the energy of his own life. Armed with his experience, Gugum is a folk dance artist who has extraordinary abilities, namely by establishing a recording studio so that his work can be enjoyed by everyone by buying cassettes of his recordings. As for Saini KM, stated, that Gugum is a creative artist and we don't need to close maya with the emergence of *Jaipongan* as a result of his creativity.

3.2 *Jaipongan* Dance Creation Process

Jaipongan dance comes from the development of Sundanese folk dance. Exploring the creation of *Jaipongan* dance cannot be separated from Gugum as the choreographer. Gugum at first viewed dance, especially Sundanese folk dance, as basically having the power of footwork as termed the foot is dead one life one. Gumbum has a view of Jaipong's dance movements, He says: "*ngigel mah moal jauh tileungeun jeung dua suku, paeh hiji-hirup hiji*" dancing only moves two hands and two feet, one static because it is the fulcrum of body weight and the other in a free position (Ramlan, 2013, p. 45). In the interests of it, especially the leg part must be in an asymmetrical state. The meaning of asymmetrical or "*paeh hiji inhale hiji*" is focused on the position of the foot in the tide/easel or *adeg-adeg* state. One leg is holding or being the fulcrum of body weight (*paeh*) and the other is alive or ready to move freely with various possible motives of motion, direction of motion, and/or tempo with different intensities of motion.

Gugum included *pencak* movements in *Jaipongan* dance because it was seen as *pencak* to have a diversity of hand movements that became aesthetic movements of dance. *Pencak Silat* describes the nature and purpose of displaying the beauties of *Pencak Silat* techniques and or moves. The practice of implementing the moves of each branch of *Pencak Silat* is carried out in various styles (Safrudin et al., 2021, p. 54). This is also the case in *Pencak Kembang*. Gugum realized that the *Pencak Kembang* movement supported by *tepak kendang* has the dynamism and uniqueness of the movement (Asep Sulaeman: Interview, November 23, 2022). Seeing this, Gugum took the movements of *Pencak Kembang* as *tair* movements in the dance of the rhythm of *tepak dua* in *Pencak Kembang*, also taken from the movements of the *Banjat Mask* and *Ketuk Tilu*. The movement became a new movement in the dance he created. So, there was a new dance form called *Ketuk Tilu* Development.

The society of art creators, especially *Ketuk Tilu* dance at that time, did not accept the word development in *Ketuk Tilu* dance. This became a polemic in the Sundanese dance community. Then the office of the Ministry of Education and Culture initiated a seminar on *Ketuk Tilu Perkembangan* dance which was attended by Sundanese dance artists. The emerging judgment decided the new dance created by Gugum not to use the word Development. In the end, Gugum named his dance work *Jaipongan*. The name *Jaipongan* is taken from the sound of *tepak kendang* Ja-i-pong Ja-i-pong plak-tuk plak-tuk, then changed the word to *Jaipongan*.

Jaipongan dance in its development is much popular, especially the younger generation related to its dynamic nature, especially in its *tepak kendang*. So that the *Jaipongan* dance has many variations according to the *tepak kendang* that accompanies it. This makes *Jaipong* dance not only known in West Java but spread almost throughout the archipelago, especially in the accompaniment of *tepak kendang*. The development of the process to the spread of *Jaipong* dance from 1970 until now there are still many fans, especially in the accompaniment of *tepak kendang* which enters traditional music and modern music. So that people know the accompaniment of *Jaipongan*. And people who dance tend to be like in *Jaipongan* dance in Sunda.

4. Conclusion

Gugum since childhood was involved in the world of dance, especially *ibing pencak* starting from the age of 5 years which was introduced by his parents. Seeing this, it can be concluded that the history of Gugum and *Jaipongan* dance is as follows. Gugum started from his background as a dancer so he got to know various varieties or gangres of Sundanese folk dance. The initial movement of the dance experience and mastery of Sundanese folk dance techniques made Gugum create a lot so that a dance of his creation called *jaipongan* appeared. The *Jaipongan* dance created by Gugum is based on *tepak kendang* which is mixed with *pencak* movements similar to the *Ketuk Tilu* dance, then called *Ketuk Tilu Perkembangan*. The next development of this dance is called *Jaipongan* dance which is taken from the word Ja-I-Pong.

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