

DAFTAR PUSTAKA

Buku

Anderson, Janice. *The Art of Mixed Media*. Anness Publishing, 2002.

Arnheim, R. (1957). *Film as Art*. University of California Press.

Breton, A. (1924). *Manifesto of Surrealism*. Paris: Éditions du Sagittaire.

Bordwell, D., & Thompson, K. (2008). *Film Art: An Introduction (8th ed.)*. New York: McGraw-Hill.

Camus, A. (1942). *The Myth of Sisyphus*. New York: Vintage International.

Carvalho, A., & Lund, C. (Ed.). (2021). *The Audiovisual Breakthrough*. Germany: Fluctuating Images.

Chion, M. (1994). *Audio-Vision: Sound on Screen*. New York: Columbia University Press.

Douglas, S. J. (2004). *Listening In: Radio and the American Imagination*. University of Minnesota Press.

Erikson, E. H. (1968). *Identity: Youth and Crisis*. New York: W. W. Norton & Company.

Esslin, M. (1961). *The Theatre of the Absurd*. New York: Doubleday Anchor Books.

Giddens, A. (1991). *Modernity and Self-Identity: Self and Society in the Late Modern Age*. Stanford University Press.

Hall, S., & Du Gay, P. (1996). *Questions of Cultural Identity*. London: SAGE Publications.

Manovich, L. (2001). *The Language of New Media*. Cambridge: MIT Press.

Sartre, J.-P. (1946). *Existentialism is a Humanism*. New Haven: Yale University Press.

Soedarsono, S. (2006). *Krisis Identitas: Penyemaian Jati Diri*. Penerbit Kanisius.

Wilson, C. (1966). *Introduction to the new existentialism*. Boston, MA: Houghton Mifflin.

Wells, P. (2002). *Animation: Genre and Authorship*. London: Wallflower Press.

Jurnal

Haqqu, R., & Ersyad, F. A. (2020). Eksistensi media televisi era digital di kalangan remaja. *Jurnal Ilmu Komunikasi*, Telkom University & Universitas Semarang. <https://core.ac.uk/download/pdf/327164165.pdf>

Nugraha, F., Endriawan, D., & Ersyad, F. A. (2024). Proses kreatif penciptaan film eksperimental *Hanasta Sang Nafsi*. *e-Proceeding of Art & Design*, 11(6), 9858–9875. Universitas Telkom. <https://drive.google.com/drive/folders/1iqDJHE6pAp3jpiGGIH3xeQNjkq3klktx?usp=sharing>

Wiguna, I. P., & Hernawan, A. R. (2022). Outer Casting Composite: Eksplorasi Teknik Kerajinan pada Medium Komposit Sabut Kelapa. *Jurnal Rupa*, 7(1). <https://doi.org/10.25124/rupa.v7i1.4656>

Wiguna, I. P., Hernawan, A. R., Yuningsih, C. R., Widyaevan, D. A., & Mokhtar, M. (2023). The changing perceptions of death in Annuiterra articulated skeleton set. *Annuiterra: Jurnal Ilmu Seni dan Desain*, 2(1), 45–56. <https://doi.org/10.59653/annuiterra.v2i1.45>

Sumber Lainnya

British Film Institute. (n.d.). BFI Filmography FAQ. Diakses dari <https://www.bfi.org.uk/bfi-national-archive/search-bfi-archive/bfi-filmography/bfi-filmography-faq>

Coeval Magazine. (2024). Rimbawan Gerilya: Seni, Budaya, dan Kritik. Diakses dari <https://www.coeval-magazine.com/coeval/rimbawan-gerilya>.

Midnight Eye. (n.d.). *Interview with Satoshi Kon*. Diakses dari <http://www.midnighteye.com/interviews/satoshi-kon/>

Nakama, J. (n.d.). *Satoshi Kon: An Introduction*. Diakses dari <https://www.japannakama.co.uk/satoshi-kon-an-introduction/>

Teranga House. (2019). A Love Note to Doomers (An Analysis of Vewn). Diakses dari <https://terangahouse.com/?p=108>.

Wiwipramita. (n.d.). Mixed Media Dalam Seni Rupa. Diakses dari <https://wiwipramita.blogspot.com/2016/01/mixed-media-dalam-seni-rupa.html>

West Science Press. (2021). Seni Rupa Kontemporer: Konsep dan Praktik. Diakses dari <https://repository.westsciencepress.com/2021/10/11/seni-rupa-kontemporer-konsep-dan-praktik>