

# PROCEEDING



Graduate School  
Indonesia Institute of The Arts  
Yogyakarta

The 2nd International Conference for Asia Pacific Arts Studies (ICAPAS)  
Graduate School of Indonesia Institute of The Arts Yogyakarta  
October 31<sup>st</sup> – November 1<sup>st</sup>, 2014

# INTERSECTING BELONGINGS: CREATIVE ARTS AND BEYOND

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# Hybridity of global issues on visualization JFC's costumes encouraged Jember City achieve a new cultural identity

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The International Conference for Asia Pasific Art Studies 2014 (ICAPAS 2014)

Graduate School,

Indonesia Institute of The Arts, Yogyakarta

## Abstract

This research is a qualitative research as an interpretative meaning of the development of Jember Fashion Carnaval phenomenon which occurred in the town of Jember lately. In the contemporary era, hybridity has become a trend that occurred in many areas of life. Crosses forms which most obvious is the inter-ethnic but became popular in the field of biology, architecture and technology. The idea of hybridity is then used in contemporary art to explore a new concept. As hybridity in material that combines conventional with recycle material. Hybridity in technology that combines the techniques of photography or digital media with traditional technology to express a new type of artwork.

Jember Fashion Carnaval has pioneered a new carnival phenomenon that does not exist anywhere else in this world. A local idea that is developed by visualization aid that come from the advancement of information technology today. Because Jember Fashion Carnaval has combined local codes, carnival codes, fashion codes and global issue codes as something's ones which are unconventional. Global issues that are general verbally communicated through mass media such as newspapers, televisions, magazines and internet for trending among elite networks. Now Jember's young people with their Jember Fashion Carnaval have pioneered different ways. Global issues are communicated and promoted through the work of costumes then exhibited to the general public on the streets through a carnival show.

A work of hybridity come from the community periphery's creativity but it is able to proclaim actual world news. A pure creativity from local communities without sponsorship and commercial interests but it is able to create a magnet for hundred thousands appreciators, domestic and foreign medias. Now Jember Fashion Carnaval, has been consistency running 12 years, it has indicated that hybridity of fashion, carnival, locality and global issues have prompted Jember's city had a new cultural identity.

**Key Words:** *Hibridity, Identity, Isu Global, Jember Fashion Carnaval*

## 1. INTRODUCTION

### 1.1. Jember Fashion Carnaval history and its relation to local cultural background

The historical of JFC development is never separated from the originator's service, as well as a founder and president of JFC, Dynand Fariz. He is a son of Jember who born in Garahan in the village of Jember's City. Graduated from Esmod Fashion Design in Jakarta he

who then has an opportunity to deepen his education and teaching on fashion design at Esmod Fashion in France. He teaches fashion design in various cities in addition to managing his own fashion school that is Dynand Fariz Internasional High Fashion Center, Jember Fashion Carnaval Council/Center and a consultant carnival in major cities in Indonesia. Fariz compelled to change his slow growing hometown and felt less giving pride to its people apart from the

production of tobacco plantations and highly dependent on it's soil fertility.

Since the Dutch colonial period (late 18th century) Jember best known as a producer of tobacco in the world after Cuba (<http://cintajember.com/tempat-wisata/89-tembakau-jember.html>). But now the results of this estate has a lot of declining due to the government and health ban for not to use tobacco. That pride which still have left, Jember as a town of tobacco since the Dutch colonial government highly dependent on plantation soil fertility of Horseshoe Area. Horseshoe area is broad term for a very fertile area surrounding the Jember region. Fariz attempt to lift his hometown in a different way rather than through land cultivation but the other option is empowering human creativity through fashion and carnival.

Armed with knowledge and experience in the world of fashion design both domestic and abroad Fariz was mobilizing Jember's young people by providing a variety of free training like fashion carnival costume design, makeup, choreography, dancing, marching bands, singing, leadership and so on. The training was carried out for almost a year or at least for a half of year so that people acquired enough skills to get the audition and be selected in the carnival participants. This carnival participants serve as inspiration for the community because he designed, made costumes, made up and catwalked to present the costumes themselves in the streets of Jember, to become models for themselves.

Each aspirator comes into the race, to win various exciting opportunity as scholarships from Esmod fashion school in Jakarta, beauty courses of Sari Ayu Martha Tilaar, to be a participant roadshow to major cities in Indonesia and abroad. Various motivations Fariz implanted into public appeal to take part in this International carnival standard, despite they have to spend a number of costs for manufacturing the costumes. The inspirators motivated to improve their creativity so they can win the audition and perform the costume at the catwalk street

Events may appear in the carnival, wiggle and dance in front of thousands of appreciators, perpetuated by the national and international professional photographers then published in the mass media are a very proud and pursued excitement inspiration. Jember society is a part of Indonesian society that has some characteristics desire watching and being watched. (Debord, 1995) Spectacle activities especially undertaken in the streets which involving widely public excitement, always become a magnet to invite the crowd.

Most of Jember society is a plantation society who more managing soil, planting and tending the garden on their daily life. It is worthy when they are hungry for entertainment which is different from their daily routine. This is apparent from the inspiration that

came in droves to bring the whole family from around various regions or distant area. They are willing to wait many hours in the morning patiently until the event began during the day until the evening. They are rolling mat or standing along the sides of the road meet as far as  $\pm 3.6$  km.

Watching this sort of JFC event is not a something new for the people of Jember, a kind of local traditions (Jannah, 2012) is often held in Jember, as follows:

Tradition type:	Activity	Time
<b>Tayub Tradition</b> (from word of <i>tata</i> and <i>gayub</i> )	Making party to initiate the sugar mill in the middle of the plantation. Community gathering, to enjoy social dance entertainment, dancers in pairs, accompanied by <i>gamelan</i> and spend the salary	Since the Dutch Colonial Era, after completion of harvest sugar cane salary
<b>Pesantren Tradition</b>	People gathered to enjoy the entertainment performed on the streets	The Great Day of Islam, and Eid, Mubarak, Eid al-Adha
<b>Parade of Development Result</b>	Society marched to demonstrate development results that have been achieved	The New Order, commemorating The Independence Day
<b>Tajemtra Tradition</b> 	Society did the tradition of colossal hike from Tanjung to Sports' Hall Jember $\pm 31$ km. Government dismiss all office activities, communities trade, schools, so that people could follow this event	Regularly took place every September, every year, since $\pm 1970$ . Now Tajemtra is part of Month Visits Jember Agenda or BBJ (Bulan Berkunjung Jember)
<b>Tradition Performance Art/ Helaran Art</b>	As an integral part of religious tradition of Indonesian society, calls Ruwatan, this salvation ceremony is always followed by an art show that drawn on the streets.	During the Ruwatan ceremony, Thanksgiving upon the crops, soil fertility, marriage, circumcision, birth, etc.

**Table 1: Jember's Local Tradition. Source: Joint Jannah and Private Documentation**



Beginning with a visit to the family habits on the day of Eid by wearing different clothing designs, going on





foot, then the habit was assigned to the employee to make a fashion school design as unique as possible and shall wear it surrounding the village streets. Developing an idea to make a more serious carnival involving Jember's young people who are interested in making their own costumes Fariz gives intensive trainings. JFC I took place in 2003 and until now has reached 13 times for the event, reach Indonesian Art Museum Record as the longest carnival in the world in 2004 and this record has not been solved until now.

The background of Fariz family's habits and the traditions of the people who have lived in Jember for along time before JFC presence has more or less affect the existence of the JFC to be able to present consistently and growing up to this day.

## 1.2. Jember Fashion Carnaval related with other World Carnivals

JFC gained the title as the largest and most unique carnival in the world in the hierarchy to fourth in 2009 after Carnival Mardi Gras in New Orleans, USA, Brazil Carnival in Rio de Janeiro and Carnival Fatsnacht Koln' in Germany. The existence in 2014 has done 13 times carnival events and it has been aligned with the major carnivals of the world at a relatively short development age.

Carnival name:	City	Discription	Costum and assesories
<b>Mardi Grass Carnival</b> 	New Orleans City, USA	-Carnival is filled with spiritual mystery before 40 days fasting ahead of the Easter celebrations. -The rows reach hundreds of thousands of human Since 1718 In rich profusion up and down the streets shouting, laughing, drumming, fidding, fifeing. -Drink alcoholic before fasting	- Tribal costum with mask -Ornamented with a number of tails of the smaller wild beasts - With head of beast, birds, apes, satyrs, mermaids, etc 
<b>Brazilia Carnival</b>	-At Sambro dome in Rio de Janeiro -San Paulo,	-Cultural Religius Roman Catholicism -Annual Festival held during	-Fancy dress, looked glamour and sexy -Using a lot of beads, tightly clinged to the sensual part of

	Victoria in Brazilia	fourdays, Start Friday to Tuesday before Ash Wednesday, which marks the beginning of Lent (forty days period before Easter) -Star at 20.00 and end around 05.00 am -A huge organized parades	the body 
<b>Fatsnacht Koln' Carnival</b> <a href="http://www.carnaval.com/germany">www.carnaval.com/germany</a> 	Cities like: Dusseldorf, Cologne, Mainz, Swabia, South German y	-Long-running carnival and lasting for 40 days -Festival season before Lent, a celebretion held largely for Roman Catholic area around the world -Since 1341 -Ending Carnival's day star at 04.00 am until before Ash Wednesday	- Hundreds of thousand of people dress up for parades and parties in the street Wore mask and made noise -Displaying large caricature heads often lampoon regional /national politicians -Carnival Royalty (Princes, Princesses) as sort of 'counter government' 
<b>Jember Fashion Carnaval</b> <a href="http://www.jemberfashioncarnaval.com">www.jemberfashioncarnaval.com</a> 	Jember City	-Carnival to improve Jember's young people creativity -Realizing the vision of JFC-making Jember as the world fashion city, the world carnival city	The costume exhibit a variety of code mixing of local culture, global culture, fashion trends and global issues. 

Dream Sky

Tribe, 2013 as

2012 as Global Issue	Butterfly 2010 as Trend Fashion		Global Issue
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**Table 2: JFC aligned with the major carnivals of the world . Source: Private Documentation**

Fariz has studied fashion abroad (Esmod in French) and had teaching experience background in world of fashion design in various major cities in Indonesia (Jakarta, Surabaya, Malang) He has produce the birth of a subjective idea to raise Jember's young people through their creativity in the fashion world . Uniting the community, government, tourism agencies, security forces, activists, artists, religious leaders to support each other in creating fashion carnival, that routinely carried out every year.

JFC has been inspired by the carnivals of the world using the street as a parade, JFC use it as a fashion catwalk performance in the Kid's Carnival on August 23, Art Ware dated August 24, 2013 and the Grand Carnival dated August 25, 2013. The composition of the costume which worn in the carnival was heavily influenced by Brazilian carnival costume yet displayed with the medium and different characteristics, bringing its locality characteristics.

### **1.3. Fariz' Ideas to combine local dan global code**

In delivering teaching to the young people of Jember, Fariz always emphasize creativity in the creation of works of each costume. To achieve a good creativity every young people gains knowledge, mentoring and intensive training from the creators who have managed to win the festival and many times engaged roadshows in the country and abroad. Through a variety of inputs from different sources, partisipants explore their costume creation appropriate to the sub-theme that set by Fariz and Jember Fashion Carnaval Center's creative team.

Various facilities audiovisual virtual network becomes a source of capital for young people to explore their ideas such as movies, television, you tube and other internet networks. Fariz always set 8-9 different sub themes each show every year since 2005 until now. Each event always contains 4 red thread that always presents in each JFC events. Those are the local culture/archipelago culture, global culture that is foreign ethnic cultural heritage, global issues as an actual issues that are happened on earth and fashion trends that are raised many nature, fauna and flora.

So, from the beginning Fariz has tried incorporating local culture such as ornaments, batik's motive, weaving those are sacred to global culture within each performance. Combining past culture and present actual culture of global issues and following the fashion trends. Fashion trends tend to process and combine a wealth of detail of the past but also tends

to find, achieve and aspire to the future. This Faris' action then transmitted to the prospective creators in making their costume works.

## **2. METHODOLOGY**

This research is base on textual analysis methodology that explains that Jember Fashion Carnival Costumes could use to communicate Global Issue. The costumes which performed on the carnival could act as unconventional medium have delivered Global Issue through creative ways. We have never done this kind ways, preaching global news that is happening not through the media, as usual we do but by the look of costumes streets catwalk even more done in a suburb, town of Jember district.

Global Issues in question is related to contemporary Global Issues on New World Order means an order formed by the growing attention of the world towards a new form of security threat mankind/Human Security. Human Security, among others, include the issue of welfare/poverty, terrorism/transnational organized crime, environmental degradation, ethnic conflict, foreign debt, communal conflicts, health, human rights, gender, democracy and murder. (Mauliady, 2014). These problems have now been globalized and become the joint responsibility of all people of the world.

Globalization has blurred the boundaries of national sovereignty of a country so that the intervention of a country to another often occurs especially when it comes to humanity. Global issues, among others, the destruction of forests in the form of erosion, peat fires, global warming due to the greenhouse effect, natural disasters due to volcanic eruption, flood, tsunami, hurricane winds, ocean dumping. Things above are no longer a national problem of the country but they have become a global issue that is the responsibility of the collective citizens of the world. Natural damage that occurs in a country will damage the ecosystem of the world and would endanger the survival of the human race elsewhere.

The development of contemporary global issues is very driven by rapid advances in transportation technology, information technology and the increasing mobilization of the international community since the end of the twenties. The end of the Cold War era of the 1990s has raised the global problems that transcend across borders. Technology advances make the world places so closer each other means geographical distance now is no longer a barrier and information technology also has resulted rapid development of global issues.

The media plays an active role as a participant provider of large amounts of information about developing issues and also encourages the public give

attention to an issue that can be deliberately constructed. Almost all informations they had received as coming from the supply that were built by the media, as well as generate feedback directly impacting the development of the next issue. This means that the mass media are able to form certain general opinion on global issues delivered by media. Globalization flow becomes something that inevitable and advances in technology, especially information technology becoming increasingly to establish the impact of globalization is also difficult to be avoided.

Information technology also impact the growth of culture, a culture of hybridity seems to be an inevitable phenomenon. Ease of obtaining visual information wherever on this hemisphere, both traditional and contemporary reality, both local and global are tendency to trigger cross cultural codes. Activity confounds the various local cultures and global code into the attraction of creativity is challenging, because it opens wide the door for a variety of possibilities and alternatives. Pessimistic views look that the intersection of culture will lead to the erosion of indigenous cultures, the erosion of origin cultural that threaten the existence of local culture identity.

Optimistic views on the other hand, assume that the intersection of local culture and global culture will lift the local culture stand in line with global culture. Sit equal with other cultures and eliminate all forms of perception of cultural hegemony. Cultural mix will result in the excavations and new breakthroughs are produced very rich without losing their own cultural roots or ignore the existence of another culture. Of course, this understanding is very important for the multicultural life of the Indonesian people.

The notion of hybridity is derived from the word meaning hybrid derivatives, resulting from mating between two different species generally on flora or fauna, the results of this derivative has superior properties of both parent (KBBI, 2008: 494). The use of the term hybrid is then expanded not only in the realm of biology, in the realm of language found a compound word derived from two different languages such words as 'multi guna', 'dwi fungsi', 'pilihan ganda', 'kode ganda' and so on, a cross language between English, Sanskrit and Indonesian. Another sense in (Wilkins, 1995: 813) describes a hybrid as:

*An individual plant or animal whose parent are different varieties of the same species or belong to different but closely allied species.*

The term of cultural hybridity used to describe the possibility mixing of phenomenon more than two types of cultural codes as in Jember. Hybridization is a cross process that produces a mixed entity that does not intact. A code example is crossed with code Z will generate code that is no longer a mixture of A and no

longer Z, becomes the new code is the third code as a result of a crossing.

The third code using double coding in the various entities, system or event. In the context of aesthetic, hybridization is a generalization of the free indirect style, strung between two expressions, two way talk, two styles, two languages, two semantic and axiological horizon that cross-crossed (Todorov, 2012:112). According to Homi Bhabha, hybridity is a metaphor to illustrate the joining of the two kinds of form that gives rise to specific properties of each form, as well as negating certain properties owned by both (Bhabha, 1994:113-114).

This Bhabha's opinion reinforces Todorov's statement that is no longer the result of crossing the original entity but be the result of fusion, there are parts that are taken and there are parts that were left between them. While Prof. Dr. Primadi Tabrani's article in Indonesian Visual Art, the event CP Open Biennale 2003 Foundation declared hybridity as a concept of Indonesian visual art that has been practiced since prehistoric times as a never-ending process of interpellation, the process of re-interpreting existing art:

*"So interpelation and hybrid is a common thing in Indonesian Art. The Indonesian culture 'hybrid' is something like this: anything that comes from outside, will be integrated, so it has a high local content. Then we will not lose our identity, but it is as if our identity developed and progressed through time and era. This Indonesian hybrid concept does not fit easily in the western cultural exchange theory.*

*Since Indonesia become a 'though-pass' between two oceans, between two continents, between several religions, between several western colonial nations, then a process of continuous interpelation and hybrid become a natural thing. For us nobody can create from zero, we can make a better use and performance of what has been done in the past."*

Of the various terms hybridity above it can be concluded that the hybridity in this JFC fashion carnival research is a tendency for processing/mixing various codes that come from outside either similar or not similar to the local code into a new identity with an intact of high locality. Intact here understood as a form of compound that blends in form, technique, medium and composition as a whole which is distinguished by pairing/ attachment, which is understood in ekletisme. Locality here is intended as a locality of the overall culture of the Jember community that includes a form of ideel, a form of physical activity patterns and a form of product activity of Jember's society.



### 3. ANALYSIS









#### 3.1. Jember Fashion Carnaval as Global Issue Communication

One common thread among the JFC event since 2005 must communicate the contemporary issues [related to the Global New World Order](#). Contemporary global issues is visualized in the form of costume carnival procession into a defile. Fariz determine the global issue which is occurring to be appointed as a sub-theme. The inspiration of making costume creation refers to a sub theme that Fariz has been determined first and the composition which is created later by the inspirator must be different from one another. When there are 70 inspirations on one set then there will be 70 costume creations for the same sub-theme.






But in reality not all sub-theme of Global Issues shown in JFC event refers to the New World Order, which gives attention only to the Human Security. Such as Tsunami defile in 2005, Poverty defile in 2006, Recycle defile in 2007, Roots and Under Sea defiles in 2008, Tribe defile in 2013, Tambora and Pine Forest defiles in 2014. But also including other interesting issues that are current and attracted worldwide attention because it was built by the mass media. As an example the world of sports, until emerge the sub-theme of JFC Grand Prinx in 2005 and JFC World Cup in 2006. The dream of the people of the world will be a new heaven, a new planet that is free of damage and obsolescence as well as the emergence of world concern over the Mayan prophecy about the extinction of the world will be happened in today. So those are created Planet Heredity defile in 2012 and Apocalypse defile in 2010.

Some costume examples of sub-theme refers to Global Issues can be seen in this following visualization:

Event JFC, Year:	Main Theme:	Subtheme/ Defile which performed:	Including Global Issues' defiles:
IV 2005	Discover The World	Java Archip. Egyph Spanyol England <b>Tsunami</b> Deconstruction, <b>Grand Prinx</b> Carribean	 Tsunami
V 2006	Anxiety and Spirit of the World	Bali Archip. Jamaica Rusia <b>Forest</b> <b>Poverty</b> Mystic Underground <b>World Cup</b>	 Poverty

VI 2007	Save The World	Borneo-Archipelago Chinese-Opera Prison Predator Under Cover Amazon Anime <b>Recycle</b>	 Recycle
VII 2008	World Evo-lution  Under Sea	Papua Achip. Royal Kingdom Earth Gate 11 Robotic <b>Roots</b> Methamorphic <b>Under Sea</b> Barricade- Off	  Roots
VIII 2009	World Unity	Ranah-Minang Upper Ground Animal Plant Hard Soft Container Rhythm Techno Earth Gate 11 Closing <b>Off Live</b>	 Off Live
IX 2010	World Treasure	Toraja Archip Thailand. Mongol <b>Dream Sky</b> Butterfly Cactus Kabuki <b>Apocalypse</b> Voyage	 Apocalypse
X 2011	Eyes On Triumph (Once Decade)	Borneo Bali India Royal-Kingdom <b>Roots</b> Punk Butterfly Animal Plant <b>Tsunami</b>	  Tsunami Dream Sky



XI 2012	Extremem agination	Madurese Persian Rom Empire Mushroom Oceanorium Orchidaceae Savana Tobago-‘n Trinidad Dragon <b>Planet- Heredity</b>	 Planet Heredity
XII 2013	Artechsio n 	Betawi Tibet Venice Octopus Art Deco Bamboo Canvas Beetle Spider <b>Tribe</b>	 Tribe
XIV 2014	Triangle in Harmony  Pine Forest	Mahabaratha Borobudur <b>Tambora</b> Phoenix Wild Deer Stalagmite Flying Kite Apache <b>Pine Forest</b> Chemestry	 Tambora

**Table 3: JFC sub-theme refers to Global Issues**  
**Source: Private Documentation**

### 3.2. Hibridity of Global Issues at Carnival's Costume Visualisation

The costumes are displayed showed a mixture of form code, material code, technical code and glocal-cultural code that is non-conventional for fashion carnival costume code which can be explained as follows:

Defile:	<b>Tsunami</b>	<b>Poverty</b>
<b>Form</b>	Types of Coral, Big size fish fin	Pointed of fingers Real Skull
<b>Material</b>	Sponge Exposed, Painted- Plastic sheet, light steel frames	Paint and Paper, thick powdery
<b>Technique</b>	Glue Firing Ruffle -Sewings Soldering. Air brush colored	Painted- Paper
<b>Local Culture</b>	Local appearance, with colorful local coral beads, plastic corsases.	Local- appearance, Tangled hair, Wood sandals,

		Face- painted
<b>Global Culture</b>	Crown full of beads Gown/ Victorian Rok, Booth footwear	Almost not found

Defile:	<b>Recycle</b>	<b>Roots</b>
<b>Form</b>	Recycle of small things cover the body	Net, circle shape Fin shape on back Basket ball
<b>Material</b>	Painted- Sponge Metal Plastic Painted-Paper Synthetic rubber, patchwork	Jute string, Flax Straw Rattan, Natural- material
<b>Technique</b>	Glue Firing Gather- Sewings	Conventional Join Techniques Twist Weave and braid together
<b>Local Culture</b>	Local appearance with local cloth and corsases	Local appearance with full of dried planting: twigs, shoots, leaves and roots
<b>Global Culture</b>	Face painted and beaded, Gown, Crown of beads Booth footwear Sinthetic- material	Booth footwear

Defile:	<b>Off Live</b>	<b>Apocalypse</b>
<b>Form</b>	Corsase Fur hat	Thorns Mask Mayan's Symbolize up head
<b>Material and color</b>	Synthetic fur Metal, Black Plastic, Black Appearance	Plastic- string, Tosca Paint Synthetic- rubber Synthetic fur Colored- feather
<b>Technique</b>	Ruffle, Flounce - Sewings Puff arm	Twist Weave and braid together Glue, Paint brush
<b>Local Culture</b>	Local appearance with local cloth, fur, beads	Sandals Face-painted
<b>Global Culture</b>	Coats, Cape, Gloves, Booth- Western style//Weges, Sinthetisc-material	Bright Colors like turquoise, reddish purple

Defile:	<b>Planet Heredity</b>	<b>Tribe</b>
<b>Form</b>	Series of Balls with metallic colors	Man face eating red hamburger Wheeled- carriage, big horn imitation

<b>Material</b>	Synthetic- rubber Painted- plastic sheet Alluminium foil Hollowgram paper	Bone beads Synthetic- rubber Colorfull painted wood beads Tusk/ Canine tooth, Satin cloths
<b>Technique</b>	Glue Firing Twist, Gather- sewings	Glue, Twist, Tasseled
<b>Local Culture</b>	Local appearance with local recycling synthetic plastic and <i>matrass</i> / a type of rubber	Beads necklace Many ethnic symbols: imitation of teeth and fangs Painted face
<b>Global Culture</b>	All body cover with assesories Arm brace, Booth. Sinthetisc- material	Satin - trousers Booth footwear Sinthetisc- material, Wheelchairs

Defile:	<b>Pine Forest</b>	<b>Tambora</b>
<b>Form and color</b>	Imitation of Pine Tree on the back figure. Leafy twigs and pinecones. High Woodsandals	Imitation of volcano, dark red, red and orange, dark blue, robe/cloak
<b>Material and color</b>	Plastic plants, paperboard wrapped in painted paper, cloth, beads, decorative ribbon. Korsase, sponbon Green and brown	strands of beads / bracelet, long strands fan, woven bamboo /rattan, weaving, boots cover by wool, matras, akrilik color, Steel frame, Tulle Dark red, orange and blue
<b>Technique</b>	Glue Firing Twist Gather- sewings	Glue, Twist, gather sewing
<b>Local Culture</b>	Local appearance with local recycling synthetic plastic and beads	Beads necklace, Front clothing full of beads
<b>Global Culture</b>	All body cover with assesories High Woodsandals- footwear Sinthetisc- material, Sock. Leggings, robe	Robe/cloak, gather sewing, tufted fabric sewing, Booth, Arm brace

**Table 4: Hibridity of Global Issues at Jember Fashion Carnival's Costume Visualisation. Source: Private Documentation**

### 3.3. Hibridity's Costumes make the appresiators to be anthusiastic

An extensive freedom in combining various cultural codes, fashion trends, materials, techniques and global issues in creating this diverse unique costumes, was getting a tremendous public response. This can be detected from its developments in the last 12 years. An increasing number of the partisipants who have received trainings become creators for carnival costume, the number of professional photographers in the country and abroad, the number of different sub-themes procession each year. The number of tickets in around the stage area  $\pm$  300 m in Sudarman Street, the number of appreciators along the  $\pm$  3.6 km of Sudarman Street to Sport Hall Kaliwates, the number of activities, the number of days and the number of performance roadshows each year.

Year Sum	2003-2006	2006-2010	2011-2014
Kreators	30-200	300-600	750-900
Photogra- fers	100-450	500-900	1200-2200
Sub Theme /Defile	3-8	8-9	9-10
Ticket on Stage Area	< 1000	2000-3000	4000-5000
Appresia- tors	Ten thousands	Hundred thousands	Hundred thousands - millions
Activities	Marching Band, Grand Carnival (1-2 act.)	Marching Band, Kid's Carnival, Grand Carnival ( 3 act.)	Exhibition, Marching Band, Kid's Carnival, Art Wear Carnival, Archipelago Carnival, Grand Carnival (3- 6 act.)
Days	1	2	5
Roadshow	1-10 times/year	20-40 times/year	40-50 times/year

**Table 5: Growth rate of JFC Year 2003-2014. Source: Private Documentation**

This situation have shown a continuous growth. Further, the involvement of the district administration has participated in giving permission to use the street and giving security quarantee. The tourist board participated in promoting cultural and natural tourism, providing photography seminar and artwork's photografies exhibition. Jember's Aston Hotel participates in culinary exhibitions and creative industries, among others, such as culinary, local jewelry, Jember's batik and weaving. Yayasan Bina

Sehat which engaged in public health provided free health care during the event.

#### 4. CONCLUSION

The visualization of JFC costumes have taking various forms of crossing elements, medias, techniques, and codes that are understood as a phenomenon of cultural hybridity in art. However, the mixing costumes visualized at Jember's not fully appear as a form of hybridity, here and there a variety of decorations appear only attached as a unified whole forms such as masks, horn pairs, balls and so on. This pairing is understood as a form of ekletikisme so that the forms found mixing so freely in costumes of JFC.

The consistency of the cooperation and involvement of many parties prove that the work of costume by JFC creators are able to create attraction and enthusiasm of the community, both domestic and abroad. This enthusiasm can be read from the table analysis has shown above, that is a very significant of JFC developments in creating carnival field. In the course of the next time Jember will have a new identity as a world carnival city that is reckoned, it is not impossible. A creative effort to transform the old Jember's identity as a tobacco city. (Gumilang, Jitbm International Journal)

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