

TABLE OF CONTENTS

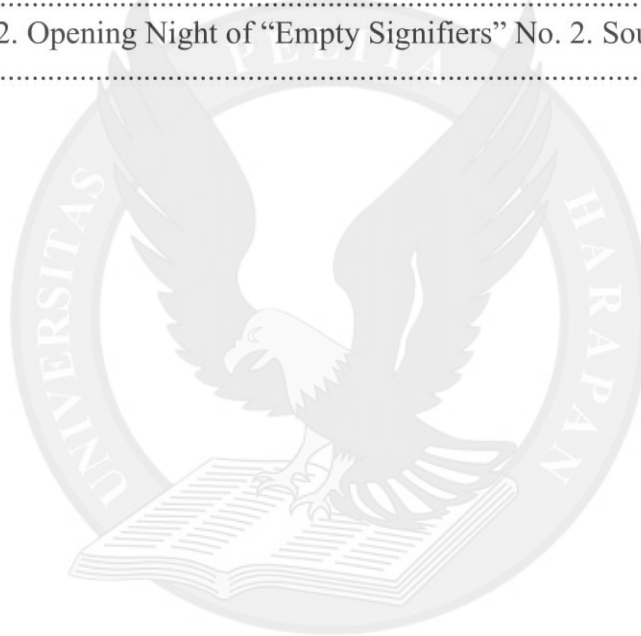
TITLE PAGE	i	
FINAL PROJECT AUTHENTICITY STATEMENT	ii	
ADVISOR APPROVAL SHEET	iii	
FINAL PROJECT EXAMINER'S APPROVAL	iv	
ABSTRACT	v	
ACKNOWLEDGEMENTS	vii	
TABLE OF CONTENTS	xi	
LIST OF FIGURES	xiii	
LIST OF TABLES	xiv	
LIST OF APPENDICES	xv	
CHAPTER I	INTRODUCTION	1
	I.1. Background of Study	1
	I.2. Problem Identification	5
	I.3. Problem Statement.....	7
	I.4. Purpose of Study.....	7
	I.5. Significance of the Study.....	7
	I.5.1. Academic	7
	I.5.2. Social	8
CHAPTER II	RESEARCH SUBJECT AND OBJECT	9
	II.1. Subject.....	9
	II.2. Object	12
CHAPTER III	LITERATURE REVIEW	16
	III.1. Theoretical Framework	16
	III.1.1. Social Construction Theory	16
	III.2. Conceptual Framework.....	20
	III.2.1. Communication Process.....	20
	III.2.1.1. Linear Communication Model....	22
	III.2.2. Art	24
	III.2.2.1. Contemporary Art	27
CHAPTER IV	RESEARCH METHODOLOGY	30
	IV.1. Research Approach	30
	IV.2. Research Method	31
	IV.3. Unit of Analysis.....	31
	IV.4. Data Collection	32
	IV.4.1. Primary Data.....	32
	IV.4.2. Secondary Data	33
	IV.4.3. Research Informants	34
	IV.5. Data Processing	35
	IV.6. Data Analysis.....	36
	IV.7. Validity and Reliability.....	37
CHAPTER V	RESEARCH FINDINGS AND DISCUSSION	39
	V.1. Research Findings	39
	V.1.1. Interview Results.....	39
	V.2. Discussion	54

	V.2.1. Linear Communication Model	54
	V.2.2. Externalization	55
	V.2.3. Objectivation	57
	V.2.4. Internalization	59
CHAPTER VI	CONCLUSION AND SUGGESTION	62
	VI.1. Conclusion	62
	VI.2. Suggestion.....	63
REFERENCES		
APPENDICES		
CURRICULUM VITAE		



LIST OF FIGURES

Figure 3.2.1. Communication Process. Source: Kotler & Kelly, 2009.....	20
Figure 3.2.1.1. Lasswell’s Linear Communication Model. Source: Toolshero, 2018.....	23
Figure 5.1.1.1. Introduction Portion of Exhibition Launch. Source: Author, 2018.	47
Figure 5.1.1.2. Cover Page of E-Catalog. Source: Semarang Contemporary Art Gallery, 2018.....	48
Figure 5.1.1.3. Wall Text of the Excerpt From the E-Catalog.....	48
Figure 5.2.2.1. Informant A Speaking About the Execution of “Empty Signifiers.” Source: Author, 2018.....	57
Figure 5.2.3.1. Opening Night of “Empty Signifiers” No. 1. Source: Author, 2018.	58
Figure 5.2.3.2. Opening Night of “Empty Signifiers” No. 2. Source: Author, 2018.	58



LIST OF TABLES

Table 5.1.1.1. Interview Results Regarding the Role of a Curator	40
Table 5.1.1.2. Interview Results Regarding the Making of the Exhibition	42
Table 5.1.1.3. Interview Results Regarding the Art/Exhibition	44
Table 5.1.1.4. Interview Results Regarding the Transmission of the Message	46
Table 5.1.1.5. Interview Results Regarding the Exhibition's Take-Away	50
Table 5.1.1.6. Interview Results On Religion as an Empty Signifier	51
Table 5.1.1.2. Interview Results Which is of Higher Value: Message or Aesthetic	53



LIST OF APPENDICES

APPENDIX A

Monitoring Form for Thesis Guidance A-1

APPENDIX B

Interview Guidelines B-1

Interview Transcript for Manager (Preliminary Research) B-4

Interview Transcript for Owner (Day of Exhibition) B-13

Interview Transcript for Manager (Day of Exhibition) B-17

Interview Transcript for Artist (Day of Exhibition) B-20

