

JIMB



THE 2ND
JOGJA INTERNATIONAL
MINIPRINT BIENNALE (JIMB) 2016

HOMO HABILIS-HANDY MAN

ORGANIZATIONAL STRUCTURE OF 2nd JIMB 2016

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English Translation : Jerry Chamberland & "WongDusun"
Workshops : Awatara
Event : Bertha
Operational : Irwan, Muzen, Komo

Front cover: **Dimo Kolibarov** / Bulgaria (THREE BEST WORKS),
"The Diary of A Child"-The Golden Fish", Etching-Aquatint, 20x16 cm, 3/40, 2015

Catalogue published by TERAS Management

Address: Somodaran GP. III/51, Rt. 02, Rw. 10, Banyuraden, Yogyakarta 55293, INDONESIA
Email: jogjaminiprints@gmail.com, Website: www.jogjaminiprints.com

Printed in Yogyakarta, Indonesia
Edition: 1000 copies

Organizer:



Venue:



Supported:

JUKY FIGURA

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www.ibrand.co.id

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THE 2 ND J O G J A INTERNATIONAL MINIPRINT BIENNALE (JIMB) 2016

HOMO HABILIS –HANDY MAN

24 MAY - 10 JUNE 2016
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TRAVELLING EXHIBITION:
September 2016: Balai Soedjadmoko, Solo
October 2016: Art Sphere, Jakarta
November 2016: Galeri Soemardja, Bandung

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Pengantar Panitia

Bienal miniprint ini dirancang untuk mengukuhkan seni grafis dengan selalu membuka diri terhadap isu-isu mutakhir dalam seni rupa dan kehidupan sosial. Penyelenggaraan komposisi juri, tawar-menawar perihal teknik yang diperbolehkan hingga perbincangan perlu tidaknya tema buat peserta akan menjadi agenda rutin rapat dewan juri di setiap penyelenggaraan. Kali ini ke tiga juri terpilih yang diketahui berupa/pemilik ruang seni **Agung "Leak" Kurniawan** dengan anggota: pegrasis/pengajar **Andang Suprihadi P** dan kurator/pengajar **A. Sudjud Dartanto** sepekat menyodorkan tema "Homo Habilis" yang menggiring pertanyaan kita semua betapa seni rupa kontemporer dan kehidupan saat ini terasa kurang menghargai "kekuatan dan keajaiban tangan". Ke 4 teknik konvensional seni grafis yaitu: Relief print, Intaglio, Planograph dan Serigraphy juga disepakati juri sebagai teknik resmi bienal yang kedua ini.

Setelah beberapa kali tertunda karena menunggu karya peserta dari luar negeri sampai ke panitia, akhirnya seleksi dilakukan tanggal 24 April 2016 bertempat di kebun Bibi, sebuah art space di jalan Minggiran, Yogyakarta. Dari 167 pendaftar asal 32 negara yang mencantumkan namanya, hanya 147 peserta dari 30 negara dengan jumlah karya sebanyak 331 buah yang dapat mengikuti seleksi. Selebihnya ada yang mengundurkan diri, tidak memberi kabar dan ada beberapa peserta luar negeri yang karyanya belum sampai sehingga terdisqualifikasi. Setelah diseleksi didapat 77 seniman asal 28 negara (**Australia, Austria, Argentina, Belgia, Brazil, Bulgaria, Finlandia, Hungaria, India, Irlandia, Italia, Jepang, Jerman, Kanada, Prancis, Peru, Polandia, Kroasia, Malaysia, Meksiko, Montenegro, Russia, Serbia, Swedia, Ukraina, Inggris, Amerika** dan dari Indonesia sendiri) dengan jumlah karya sebanyak 110 buah yang berhak mengikuti pameran The 2nd Jogja International Miniprint Biennale (JIMB) 2016. Jumlah ini masih terdiri dari 28 seniman Indonesia dan 49 seniman internasional.

Dewan juri memilih karya –karya finalis berdasar pengetahuan, pengalaman dan sensibilitas mereka selaku seniman/pengajar/kurator dan pengelola art space yang cukup disegani di Indonesia dan kawasan internasional. Hingga akhirnya jika terdapat komposisi yang timpang antara jumlah peserta Indonesia dan peserta internasional yang lolos seleksi termasuk memutuskan 5 pemenang yang kesemuanya dari peserta internasional (3 BEST WORKS diraih seniman Bulgaria, Italia dan Kanada dan 2 EXCELLENCE WORKS diraih seniman Italia dan Polandia) adalah kondisi riil seni grafis Indonesia yang harus dihadapi dan disikapi secara positif oleh kita semua.

Seturut kehendak mengakomodir isu-isu mutakhir, selain memamerkan karya finalis dan pemenang, 2nd JIMB kali ini mengundang 5 seniman tamu, 2 dari Indonesia dan 3 seniman internasional yang dipilih berdasar kriteria yaitu: Seniman dengan kontribusi penting dalam seni grafis (**Setiawan Sabana**), pegrasis militan (**Yamyuli Dwi Imam**), penemu teknik popular-Kitchen Litho (**Emilie Aizier**), seniman grafis penting internasional (**Art Werger**) dan salah satu pemenang karya terbaik bienal pertama (**Lidija Antanasijevic**). Dalam bienal kedua ini ada juga "Special Presentation" dengan mengundang 7 seniman Indonesia untuk menampilkan karya-karya print dalam kemasan dan format yang dinamis dengan tajuk "Dari Tradisional sampai Digital". Mereka adalah: **Alm. Haryadi Suadi, Edi Sunaryo, Bambang Toko, Farhan Siki, Deni Rahman, Theresia A. Sitompul dan Agun Prabowo**. Ini semua dilakukan untuk menjadikan bienal ini semakin dicintai dan ditunggu publik dan senimannya.

Yogyakarta, 3 Mei 2016,

Introduction by the Organizing Committee

The Jogja International Miniprint Biennale (JIMB) is designed to show that printmaking is always open to current issues in art and social life. The chairperson of the 2nd JIMB 2016 jury is

artist and gallery owner **Agung "Leak" Kurniawan**. Members of the jury include printmaker and lecturer **Andang Suprihadi P** and curator and lecturer **A. Sudjud Dartanto**. The jury members enjoy substantial reputations in Indonesia and in the international art community. Changes in the composition of the jury, open and frank debates about the types of printmaking techniques which should be accepted in the Biennale, and discussions about whether or not a theme for the Biennale is necessary are all routine agenda items at JIMB jury meetings. The Jury agreed on the theme "Homo Habilis" (the "handy man": In pre-history, a cultured primate or proto-human and the first documented proto-human to use tools) to accompany our question: "How far does contemporary art and contemporary life underappreciate 'the strength and miracle of the hand'?" It was also agreed by the jury that in the second Biennale work could be submitted using four conventional printmaking techniques: relief printing (woodcut, linocut, rubber cut, collagraph), intaglio (etching, drypoint, photo etching, aquatint, mezzotint), planograph (lithography), and serigraphy (silk screen and stencil).

After extending the deadline several times in order to provide sufficient time for submissions from abroad to reach the Organizing Committee, selection was carried out on 24 April 2016 at Kebun Bibi, an art space in Jl. Minggiran, Yogyakarta. From a total of 167 artists from 32 countries who initially registered, a total of 331 works by 147 artists from 30 countries were received by the Committee and included in the selection process. Others withdrew from consideration, did not submit work as initially indicated, or their work did not reach the Committee in time. Results of the final selection comprised a total of 77 artists: 28 from Indonesia and 49 from 27 foreign countries including **Australia, Austria, Argentina, Belgium, Brazil, Bulgaria, Finland, Hungary, India, Ireland, Italy, Japan, Germany, Canada, France, Peru, Poland, Croatia, Malaysia, Mexico, Montenegro, Russia, Serbia, Sweden, Ukraine, the United Kingdom, and the United States**. One hundred and ten works were selected for inclusion in the 2nd Jogja International Miniprint Biennale (JIMB) 2016.

The finalists were selected by the Jury based on their individual knowledge, professional experience, and sensibility as artists, teachers, curators and gallerists. A balance in the composition of participating artists was achieved between Indonesian and foreign artists. The five finalists, to be announced on 24 May, are all international artists. The three best works are by Bulgarian, Italian and Canadian artists while two artists who were awarded 'Excellent' are from Poland and Italy. That this year no Indonesian artists were chosen is a fact which needs to be understood and accepted positively in the context of the current reality of printmaking in Indonesia.

In order to take account of the latest issues in the world of printmaking, JIMB 2016 has invited five guest artists, two Indonesian and three international artists, including one of the winners from the first JIMB 2014 (**Lidija Antanasijevic**) to participate in JIMB 2016. The artists were chosen because of their international reputations (**Art Werger**), important contributions as printmakers (**Setiawan Sabana**), introduction of popular technical innovations-Kitchen Litho (**Emilie Aizier**), or widely acknowledged dedication to printmaking (**Yamyuli Dwi Imam**). A special exhibit is also scheduled: Seven Indonesian artists: (the late) **Haryadi Suadi, Edi Sunaryo, Bambang Toko, Farhan Siki, Deni Rahman, Theresia A. Sitompul and Agun Prabowo** have been invited to show their work in a dynamic presentation titled "From Traditional to Digital". It is hoped that these new features will create greater interest in and attract more members of the public to the Biennale.

Yogyakarta, 3 Mei 2016,

Syahrizal Pahlevi/Director

"Homo Habilis"

Oleh: Agung Kurniawan, ketua juri.

Homo Habilis, adalah kera modern atau proto manusia; adalah mahluk berjalan dengan dua kaki yang pertama terbukti membuat alat. Kemampuan untuk mengoptimalkan otak dan berimbang pada kemampuan untuk menggunakan jari dan tangannya untuk membuat "perkakas". Homo habilis adalah "manusia" pertama yang berjalan tegak dan ditangganya yang panjang dan pejal itu tergegang kapak perimbas. Manusia yang memuliakan tangan mungkin itu istilah yang tepat untuk mereka.

Dalam situasi seni sekarang tangan seniman tidak lagi dianggap signifikan untuk meneruskan "gejolak" atau jiwa. Seni bisa dibuat dengan bantuan artisan, mesin atau benda-benda perantara lain. Maka kembali menggunakan tangan atau ber-homo habilis (si tangan/manusia trampil) adalah sebuah ziarah atau mungkin juga sebuah titik balik yang penting. Seni dan seniman kembali dihadapkan pada situasi head to head antara bentuk biologisnya dan keinginan untuk mengungkap gagasan. Manusia seniman kembali lagi pada pemuliaan tangan untuk melanjutkan gagasan-gagasannya.

Seni cetak grafis memungkinkan munculnya situasi itu. Dalam seni cetak grafis, seniman dikembalikan pada intuisi dasarnya sebagai pekerja seni; kemampuan kekriyaan. Kemampuan kekriyaan bisa diartikan dengan kemampuan (me) rangkai, susun dan buat dari benda mentah menjadi benda bernilai seni. Seni lain bisa jadi tidak sedekat ini. Seni cetak grafis, terutama jika dilakukan oleh para pekerja profesionalnya, jelas memperlihatkan situasi ini.

Proyek Mini Print Biennale kali ini bertemakan ide ini: Homo habilis, manusia trampil. Bagaimana seniman kembali menggunakan intuisi dasarnya untuk menciptakan karya seni. Menarik untuk dilihat nanti kembalinya si tangan trampil, the handy man, sang Homo Habilis terakhir.

Kembali Pada Garis Dan Titik

Memandang karya karya yang terseleksi sebagai tiga besar dalam pameran ini seperti melihat kembali karya grafis pada awal perkembangannya; tradisional dan sangat crafty. Monokromatik itulah yang terlihat, dan sebabnya daripadanya dibuat dengan teknik yang setua seni grafis itu sendiri; etsa. Selain dari ciri ciri yang disebut di atas, hal lain yang menarik adalah adanya kecenderungan naratif.

Karya-karya pemenang seolah merupakan potongan sebuah cerita yang entah apa, sehingga seolah harus tertaut pada satu narasi yang bisa jadi tidak akan pernah ada.

Pada pameran kali ini unsur kekriyaan grafis ingin diperlihatkan dan ditonjolkan. Untuk itulah kenapa tema Homo Habilis dipilih. Misal karya Paolo Ciampini, garis renik, detail dan ditimpa dengan tekstur aquatint memperlihatkan bagaimana etsa atau seni grafis itu mendapatkan popularitas dengan cara mempertunjukkan detail garisnya. Garis yang ditoreh seperti menjadi "raksasa" karena mau tidak mau kita harus melihat karya-karya ini dari dekat. Mengangkat dekat sekali ke mata. Kita bahkan seolah bisa mencium lembab kertasnya. Karya ini menunjukkan dengan piawai bagaimana empunya garis bekerja.

Karya seni grafis memang menuntut untuk dilihat dari dekat, apalagi karya mini seperti yang ada dalam pameran ini. Tanpa melihat dengan dekat dan cermat kita akan kehilangan esensi dari karya karya ini: garis dan tekstur yang membentuk narasi. Garis dan tekstur yang dipertontonkan pada karya-karya "pemenang" ini menunjukkan bagaimana kerja tangan mampu menghasilkan karya yang baik. Bahwa karya seni cetak atau seni grafis memang mau tidak mau harus terus menerus

"Homo Habilis" Handy Man

By: Agung Kurniawan, Jury Chairman.

Homo habilis was a cultured primate or proto-human; a being which walked on two legs and was the first documented proto-human to use tools. His capacity to use his brain had an impact on his ability to use his fingers and arms to make "tools". Homo habilis was the first "human" to walk upright; with his long strong arms holding an ax. A being which glorified the hand is perhaps the most accurate term for him.

In the current art environment the artist's hands are no longer considered significant in carrying on the struggles of the soul. Art can now be made with the help of artisans, machines, or other objects and intermediaries. Thus to return to the use of hands, skilled hands, is a kind of pilgrimage or perhaps also an important turning point. Art and artists return to be faced by the situation -head to head - between biological forms and the desire to express ideas. Human artists return again to the glorified hand to regenerate their ideas.

And it is printmaking that has made this possible. In the process of printmaking artists return to their basic intuitions as art workers; their capacity for skilled craft. Skill can be defined as the capacity to arrange, construct, and make objects of artistic value from raw materials. Other art forms may not be as intimate as this. Printmaking, especially work by professionals, clearly demonstrates this.

It is this idea; the concept of Homo habilis, the handy man, which is the theme of the 2nd JIMB Biennale. How the artist returns to use basic intuition to create art. It will be interesting to see; the return of the glorified hand, the handy man, the final Homo Habilis.

Returning to the Line and the Point

Looking at the work selected by the jury as the best three in JIMB 2016 is like looking at printmaking at the beginning of its development; traditional and extremely crafty. What we see is monochromatic with a number of the works using a technique as old as printmaking itself, etching. In addition to this feature another interesting point is the tendency to represent narratives. The works of the winners seem to be fragments of a story, the point of which is not clear until linked to a narrative which itself may never materialize.

In this exhibition the craftsmanship factor in printmaking is prominent, which is reflected in the theme, Homo Habilis. For example, in the work of Paolo Ciampini, microscopic lines, detail, and layered with aquatint texture shows how etching or printmaking can gain popularity by showing the details of line. Notched lines become 'gigantic'. These works must be viewed up close, putting them near our eyes. We may even feel as if we can smell the dampness of the paper. This composition expertly shows out how a master of line creates his work.

Indeed, prints demand to be seen up close. Even more, mini-prints like we see in this exhibition. Without regarding them up close and looking carefully we miss the essence of these works: the line and textures that shape a narrative.

The lines and textures which are seen in these "winning" works show how work done by hand is capable of producing outstanding work: that prints or graphic art must always remain involved with basic techniques and also how those fundamental techniques are enriched by other affixations; themes or narratives.

Most of best works in this exhibition were done by international artists, which reflects a decline in printmaking in Yogyakarta or more generally in Indonesia today. I think this exhibit is a

berurusan dengan teknik teknik dasar, dan juga bagaimana teknik dasar itu diperkaya dengan imbuhan imbuhan lain: tema atau narasi.

Sebagian besar karya terbaik dalam pameran ini dibuat oleh pegrafis dari luar negeri juga menyiratkan kemunduran dalam seni grafis Jogja atau Indonesia sekarang ini. Saya kira, pameran ini adalah lonceng tanda bahaya bagi perkembangan seni grafis Indonesia. Jadi beruntunglah kita punya pameran seperti ini.

Agung Kurniawan

Catatan Juri A. Sudjud Dartanto

Pokok Kekriyaan dan Ideografis: Apakah Hasil Ketrampilan Tangan Bisa Bicara?



Alam, dan manusia, kedua eksisten ini mewarnai sejarah produksi manusia. Alam dipandang sebagai eksisten yang mengancam, karena itu alam harus ditaklukkan, dan alat harus diciptakan untuk melindungi, menguasai kecemasan eksistensial manusia, bahkan mengontrol alam itu sendiri. Sampai di era post-industrial ini, alat produksi telah menjadi satu struktur dengan anatomi tubuh manusia itu sendiri.

Sejak pertama ditemukan, alat produksi tidak saja untuk mengubah alam materi menjadi benda yang mempunyai nilai guna fungsional, tetapi juga dirancang sebagai benda yang punya nilai ideografis, yaitu benda yang bisa melambangkan berbagai gagasan melalui berbagai ungkapan logotekniknya masing-masing. Seni cetak grafis adalah salah satu cabang seni rupa yang kaya dengan logoteknik, ibarat stok genre yang dimiliki dalam teknik kesusasteraan. Tarik misalnya dari teknik intaglio, relief hingga elektronis, masing-masing memiliki turunan teknik, dan potensial terus diperluas, dan terbuka untuk terjadinya saling-silang teknik. Kekayaan logoteknik dalam seni grafis ini yang membuat 331 karya cetak kecil dari 147 peserta yang berasal dari 30 negara tampil dengan kebebasan wacaranya.

Seleksi dilakukan dengan mempertimbangkan pokok kekriyaan (craftsmanship) sebagai konsep seleksi pada JIMB kali ini yang ingin memulihkan tangan. Secara universal pokok kekriyaan ini mudah dimengerti, dan setiap sejarah-sejarah produksi memiliki pandangan dan nilai tersendiri pada pokok kekriyaan ini. Spirit konsep seleksi ini ingin menedekonstruksi pandangan biner dari modernisme yang menempatkan art lebih utama dari craft, atau ide lebih mulia dari keterampilan tangan.

Dalam sejarah produksi, kerja keterampilan ini terkait dengan berbagai nilai yang sesungguhnya sama saja dengan kerja kognitif, tidak ada yang mendahului atau lebih utama. Dari ukuran penjurian ini selanjutnya saya ingin mengajak kita berwacana dengan pertanyaan reflektif: apakah hasil ketrampilan tangan bisa bicara? Melalui pengalaman menyimak dan menyeleksi karya-karya pada JIMB kali ini saya berkeyakinan bahwa karya-karya ini sudah menjadi bukti kuat adanya kekuatan wicara dari perupa yang hadir melalui kecakapan menguasai logoteknik, yang lahir dari sejarah perkembangan alat produksi dalam dunia seni grafis itu sendiri.

Yogyakarta, 3 Mei 2016

warning signal for the development of printmaking in Indonesia. We are fortunate to have an exhibit like JIMB 2016 where we can learn a great deal from the examples of other printmakers and apply this knowledge to the future development of printmaking in Indonesia.

Agung Kurniawan.

Notes from the Jury; A. Sudjud Dartanto

The Principal of Craftsmanship and Ideography: Can the Products of Skilled Hands Speak?

Nature and human beings: these two phenomena color the history of human creation. Nature is seen as threatening and thus must be subjected. Objects must be created to protect, and to eliminate anxiety from human existence, even to the extent of controlling nature itself. In the current post-industrial era, one of the results of human invention is constructions with the anatomy of humans themselves.

From the beginning, the products of human creativity were meant not only to change the form of natural materials and to possess functional value but were also meant to have ideographic significance, i.e. to symbolize or represent diverse ideas through various techniques. Printmaking is a branch of the visual arts rich in technique, like a stock genre in the literary domain. Take for example intaglio; from relief to digital, each displays derivative techniques as well as the potential to expand and include the possibility of developing crisscross techniques. In the case of JIMB 2016, the technical richness of printmaking has generated 331 small prints; the free expression of 147 artists from 30 countries.

With the intent of ennobling the human hand, the selection of works for inclusion in JIMB 2016 was made by weighing the principal of craftsmanship as a selection criterion. In broad terms, craftsmanship is easy to understand and the history of human invention and creation displays its own perspectives and values in regard to this. The conceptual spirit behind selection for JIMB 2016 is the desire to deconstruct the binary perspective of modernism which values art above craft, the idea that art is nobler than craftsmanship.

In the history of human creation, craftsmanship is connected to a range of values which in fact are the same as cognitive production, neither is prior to or more important than the other. From the view of the jury, I want to invite the public to engage in a discourse, to consider the reflexive question: can the products of craftsmanship speak? Based on the experience of surveying the submissions and selecting the works to be included in JIMB 2016, I am confident that they offer solid proof of the strength of the artist's discourse; their prowess in mastering the techniques of printmaking, born from the history of human creativity and reflected in the world of printmaking itself.

Yogyakarta, 3 May 2016



SELECTION PROCESS OF 2ND JIMB BY JURIES AT KEJUN BIBI YOGYAKARTA, 24



Memilih 3 karya seni grafis terbaik dari ratusan karya lainnya pada The 2nd JIMB 2016 memang bukan hal mudah. Apalagi karya-karya tersebut mempunyai kualitas yang nyaris sama, maka kemudian faktor subjektifitas akan tampil untuk mempengaruhi pendapat. Oleh karena itu komunikasi para juri untuk mempertemukan pandangan yang akan dikonversi menjadi suatu keputusan sangat

diperlukan.

Pada kesempatan ini banyak seniman dari berbagai penjuru dunia yang mampu menampilkan atau menyajikan karya-karya dengan penguasaan teknik dan bentuk-bentuk yang luar biasa. Teknik bagi mereka sudah merupakan jiwa atau spirit dalam menghadirkan bentuk-bentuk visual. Melalui teknik ini mereka melampaui unsur-unsur rupa, bahkan teknik sudah bisa mengatasi batas-batas formalistik sehingga ungkapan-ungkapan teknik dan aspek bentuk visual tersebut akan berbicara bersama-sama dan tidak lagi terpisah-pisah secara parsial.

Apabila seseorang sudah tidak lagi mempersoalkan penguasaan bentuk dan ide maka bukan persoalan seberapa sulit atau mudahnya suatu teknik dalam seni grafis akan mampu menyajikan karya yang bagus, tetapi lebih kepada seseorang yang mempunyai kemampuan memilih dan memanfaatkan suatu teknik secara tepat dalam mengungkapkan idenya tentu akan menghasilkan karya yang bagus.

Seperti disajikan oleh seniman Italia Paolo Ciampini, pada karyanya yang berjudul *The Woman*, ia menghadirkan sosok figur wanita yang didukung warna-warna sephia dengan teknik etching dan dia mampu melampaui kesan-kesan visual yang dihadirkan secara fotografis. Ruang dan kontras karya bisa memberi makna romantis. Kesatuan ide, bentuk dan teknik tidak lagi bisa dipisah-pisahkan. Tekniknya secara kuat mampu menguasai gagasan dan bentuknya sehingga menjadi spirit bagi karya tersebut.

Pada karya Deborah Chapman dari Kanada yang berjudul *Murmure* dengan teknik intaglio, bentuk-bentuk surealistik disajikan secara halus. Ruang sebagai ajang penyajian drama plastisitas imajinasi, penempatan bentuk pada format yang kecil dengan kontras-kontras yang sangat halus menunjukkan betapa penguasaan gagasan, bentuk sampai teknik untuk memvisualkannya. Disana tampak sekali peranan teknik yang rinci dan detail mampu menjadi spirit akan kehadiran karya tersebut.

Kemampuan teknik yang sangat luar biasa disajikan oleh seniman Bulgaria, Dimo Kolibarov, dalam karyanya *Cycle The Diary Of A Child – The Golden Fish*, dengan keterampilan teknik manualnya, etching dan aquatint, dia mampu mengatasi dan melampaui penggunaan teknik-teknik digital untuk menjelaskan persoalan-persoalan visualnya. Penggunaan dan penataan warna-warna serta bentuk-bentuk yang unik dalam gagasan kontempornya, figur yang representasional semua sangat akurat. Betapa kemampuan seniman tersebut mampu menghadirkan roh dari karyanya dengan akurasi teknik yang sangat luar biasa. Melihat karya tersebut setiap orang pasti akan berdecak kagum bukan saja karena aspek-aspek visualnya, tetapi juga betapa aspek visual itu disajikan dengan teknik yang sangat luar biasa, sehingga teknik tersebut mampu tampil sebagai spirit dari karya tersebut.

Yogyakarta, 3 Mei 2016
Andang Suprihadi P

The Technical Spirit in Visual Form

Choosing the three best prints from the hundreds of works submitted in the 2nd JIMB 2016 was not easy. Even more so because the works submitted were all of almost equal quality. Thus subjective factors also affect one's opinions and effective communication amongst jury members was essential to reach a consensus and make decisions.

Artists from many parts of the world submitted work which demonstrated a mastery of various graphic techniques and presented extraordinary forms. For these artists technique is the soul or spirit which drives and enlivens their visual forms. Through these techniques the artists go beyond the mere factor of appearance; techniques can overcome formalistic boundaries so that technical expressions and aspects of visual forms speak, as it were, and are no longer fragmentary and incomplete.

For an artist who has effective control of form and ideas, how a printmaking technique contributes to creating a good work does not present a problem. In other words, someone who has the practical capacity to identify and employ a particular technique to precisely express a specific idea(s) will perform produce good work.

In the Italian artist Paolo Ciampini's *The Woman*, the figure of a woman is depicted in a sepia-toned etching which goes beyond the visual impression presented photographically. Space and contrast in the work give it a romantic meaning. The unity of the idea, form and technique cannot be separated. Strong technique dominates the form and idea.

In the intaglio print of the Canadian artist Deborah Chapman titled *Murmure*, surrealist shapes are delicately represented. Space as a stage performance; the plasticity of imagination and the placement of small forms with refined contrasts show her mastery of ideas, forms, and technique, visually expressed. The role of technique, detailed and specific, enlivens the work.

In *Cycle The Diary Of A Child – The Golden Fish*, the Bulgarian artist Dimo Kolibarov also demonstrates extraordinary technical ability in etching and aquatint. He surpasses the use of digital techniques to clarify visual problems through the use and arrangement of colors in unique shapes and contemporary ideas. Representational figures are rendered with extraordinary technical accuracy. Looking at this work, viewers will certainly shout with praise, not only because of the visual aspects, but also because of how those visual elements are presented through extraordinary technical mastery.

The three winning works discussed above show how strong technique and attention to detail emerges as the spirit of the works themselves.

Yogyakarta, 3 May 2016
Andang Suprihadi P.



ARTICLE ABOUT PREPARATION OF 2ND JIMB ON SARAWATI MAGAZINE

77 SELECTED ARTISTS : 28 COUNTRIES : 110 PRINT WORKS

LIST OF FINALISTS AND RATING (Three Best Works*****, Excellence Works***, 2 Juror Choice**, 1 Juror Choice*, Exhibition Choice)

1. Argentina / ANA MELANO (2)	1**	39. Indonesia / M. MUHLIS LUGIS (1)	1*
2. Australia / CAROLYN MCKENZIE CRAIG (1)	1	40. Indonesia / PRAYITNO YITNO (1)	1*
3. Australia / CLEO WILKINSON (2)	2*	41. Indonesia / PRIHATMOKO MOKI (1)	1
4. Austria / ELMAR PEINTNER (3)	1**, 2*	42. Indonesia / RIZAL EKA PRAMANA (1)	1*
5. Belgium / THIERRY WESEL (1)	1	43. Indonesia / RIZKI DHIFAN (1)	1
6. Bulgaria / DIMO KOLIBAROV (3)	1*****, 1*, 1	44. Indonesia / RUDI HERMAWAN (1)	1*
7. Bulgaria / IVAN NINOV (1)	1*	45. Indonesia / RENO MEGY SETIAWAN (1)	1
8. Bulgaria / STANISLAV BOZHANKOV (2)	1*, 2*	46. Indonesia / TITO TRYAMEI (2)	2*
9. Brazil / ADRIANO CASTRO (2)	2*	47. Indonesia / WAHYU WIDIANTONO (1)	1
10. Canada / DEBORAH CHAPMAN (3)	1*****, 2*	48. Indonesia / YUNANTO (1)	1*
11. Canada / DEREK MICHAEL BESANT (1)	1*	49. Italy / BARBARA BABISCIA FALLINI (1)	1*
12. Canada / VALERIE SYPOSZ (3)	3*	50. Italy / PAOLO CIAMPINI (3)	1*****, 1**, 1*
13. Croatia / EDVIN DRAGICEVIC (2)	1*, 1	51. Italy / SANDRO BRACHITTA (1)	1*
14. Finland / KIRSI KUUSISTO (1)	1	52. Italy / SILVANA MARTIGNONI (2)	1***, 1*
15. French / NICOLAS POIGNON (1)	1**	53. Ireland / JOE RYAN (1)	1
16. German / CHRISTINA KIRCHINGER (1)	1	54. Japan / HIDEMI MOMMA (1)	1
17. Hungary / PAL CSABA (1)	1*	55. Japan / HIROAKI SANO (2)	1**, 1
18. India JAYANTA NASKAR (1)	1	56. Japan / YUMEMI KOBAYASHI (3)	1**, 2*
19. India / ISHU JINDAL (2)	1**	57. Malaysia / MOCH. FAWAZIE ARSHAD (1)	1*
20. India / RAKESH BANI (2)	2*	58. Malaysia / MOCH. IQBAL BADARUDDIN (1)	1*
21. Indonesia / ADI SUNDORO (1)	1	59. Mexico / SILVIA GAONA MORENO (1)	1*
22. Indonesia / AHMAD OKA PRASETYA AJI (1)	1*	60. Montenegro / JELENA JOVANCOV1 (1)	1*
23. Indonesia / AHYAR RAMADHAN (1)	1*	61. Peru / MANUEL LAU (1)	1*
24. Indonesia / ALFIN AGNUBA (1)	1*	62. Poland / ALEXANDRA BURY (1)	1*
25. Indonesia / ANDI OKTA FERNANDES (2)	1**, 1	63. Poland / ANNA SEP (1)	1
26. Indonesia / ANGGA SUKMA PERMANA (1)	1*	64. Poland / KATARZYNA GIELECKA-GRZEMSKA (1)	1*
27. Indonesia / ANTONIA KUSUMA MARIA (1)	1*	65. Poland / KATARZYNA ZIMNA (1)	1
28. Indonesia / BHAKTI TANZA LUTHFI (1)	1*	66. Poland / LUKASZ CYWICKI (1)	1*
29. Indonesia / DHANNY SANJAYA (1)	1*	67. Poland / PIOTR ZACZEK (1)	1
30. Indonesia / EGGA JAYA PRASETYA (1)	1*	68. Poland / SARA CARILLO (1)	1
31. Indonesia / FERNANDO SIMORANGKIR (2)	2*	69. Poland / WERONIKA SIUPKA (2)	1***, 1**
32. Indonesia / GEUGEUT PANGESTU S	1**, 1*	70. Russia / NATALIA HIMMIRSKA (1)	1
33. Indonesia / GIRI DWINANTO (2)	2*	71. Serbia / ANITA JOVANOVIC (3)	1**, 2*
34. Indonesia / HARDIMAN (1)	1*	72. Serbia / GORDANA PETROVIC (1)	1**
35. Indonesia / IMMARTYAS GHINAA (1)	1*	73. Serbia / RANCA LUCIC JANKOVIC (1)	1
36. Indonesia / INDIRA NATALIA (1)	1	74. Sweden / ANN-KRISTIN KALLSTROM (1)	1*
37. Indonesia / KUSNO DRAJAT (1)	1	75. UK / COLLIN GILLESPE (1)	1*
38. Indonesia / PANCA SATRIA (2)	1**, 1*	76. Ukraina / OLESYA DZHURAYEVA (3)	3**
		77. USA / CAROLYN MUSKAT (2)	1**, 1*

karya / artwork

3 KARYA TERBAIK / THE THREE BEST WORKS



4/17 "Murmure"

Deborah Chapman 2016

Canada
Deborah Chapman

"Murmure"
Mezzotint, 12x15 cm, 4/17, 2016

Bulgaria
Dimo Kolibarov

"Cycle 'The Diary of A Child'-The Golden Fish"
Etching-Aquatint, 20x16 cm, 3/40, 2015



cycle, "The diary of a child"
"THE GOLDEN FISH"

etching, aquatint
Dimo Kolibarov - 2015



Italy
Paolo Ciampini

"The Woman"
Etching, 8,5x7 cm, 8/30, 2014

190-102 THE WOMAN: Ciampini '14

EXCELLENCE WORK



Italy
Silvana Martignoni

"Infinity Vortex"
Mezzotint on Copper Plate, 17x17 cm, 3/30, 2016



Poland
Weronika Stupka

"Gate V"
Etching, 16,5x13,5 cm, 2014



"Is Enough A Button IX"
Intaglio, 10x10 cm, 8/12, 2014



"Is Enough A Button X"
Intaglio, 10x10 cm, 10/12, 2014

Argentina
Ana Melano
12 February 1963
Bachelor of Fine Art
anamelano1202@gmail.com



Australia
Carolyn Mckenzie Craig
31 January 1968
(2011) First Class Honours
Queensland College of Art
Griffith University, Brisbane
Current PHD candidate
carolyncraig68@gmail.com

"Posture 2-Camera Sentenced"
Photopolymer Etching-
Drypoint-China Colle, 20x20
cm, 1/5, 2015

Australia
Cleo Wilkinson
8 October 1959
Graduate Diploma - Library and
Information Science, Queensland
University of Technology, Australia
Bachelor of Fine Arts (Honors)
Auckland University, New Zealand
wilkinson_cleo@hotmail.com



"Elsewhere"
Mezzotint, 10x10 cm,
3/50, 2015



"Witness II"
Mezzotint, 10x10 cm,

Austria
Elmar Peintner
13 October 1954
(1979) Diploma Academy of Fine Arts, Vienna,
Austria
peintner@peintner.at



"Crossing The Road"
Etching, 14,5x12 cm, 5/90, 2015

Belgium
Thierry Wesel
1959
Beaux Arts Liege
thierry.wesel@skynet.be

"Destroy"
Silkscreen, 1/7, 2016



"Nina, Playing With Cards"
Etching, 20x13 cm, 3/90, 2015



"Remembrance"
Etching, 11,5x8,5 cm,
13/50, 2015

Brazil
Adriano Castro
 23 October 1968
 Graduated Art in UFBA, Brazil
 MA in Urban Print UFBA, Brazil
 Doctorate in Urban Print IPV, Spain
 adriano.deedee@gmail.com



"Cadillac 54"
 Aquatint-Aquatorte, 16x14



"Pick Up Ford 1948"
 Drypoint-Aquatint in Non Toxic Technique, 10x15 cm,
 10/10, 2015



"Cycle 'The Diary of A Child'-The Golden Fish"
 Etching-Aquatint, 20x16 cm, 3/40, 2015
 (THREE BEST WORKS)



"Cycle 'The Diary of A Child'-The Winner"
 Etching-Aquatint, 20x16 cm, 3/40, 2015



"Cycle 'The Diary of A Child'-Konstantin and Animals"
 Etching-Aquatint, 20x16 cm, 3/40, 2015

Bulgaria
Dimo Kolibarov
 27 February 1952
 (1990-1996) National Academy of Arts, Sofia, Bulgaria
 kolibarovdimohotmail.com



Bulgaria
Ivan Ninov
 19 August 1946
 1960- Graduated Art school in Sofia
 ivan_ninov@abv.bg

"Light In The Dark"
 Drypoint, 20x20 cm, 2/8, 2015

Bulgaria
Stanislav Bojankov-Stanko
 2 October 1966
 MFA (1995) Printmaking, Academy of Fine Arts - Cracow, Poland
 sbojankov@gmail.com



"Bestiaria-I"
 Intaglio-Block Print on Handmade paper, 12x16 cm, E/A, 2015



"Portrait"
 Intaglio-Block Print on Handmade paper, 15x14 cm, E/A, 2015

Canada
Deborah Chapman
 9 September 1951
 BA (1990) Plastic Arts, Université du Québec à
 Montréal (UQAM).
 dluluchapman@hotmail.com



 "Murmure"
 Mezzotint, 12x15 cm, 4/17, 2016
 (THREE BEST WORKS)



*
 "Dialogue de l'Instant"
 Mezzotint, 17,5x12 cm, 2/13, 2016



Touch #8
 7/25
 D Chapman



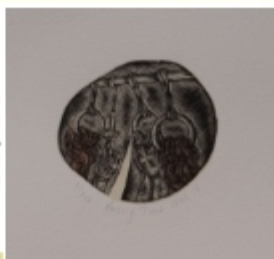
*
 "Le Chant Du Silence"
 Mezzotint, 14,5x18 cm, 17/19, 2016



*
 "Hastag"
 Wood Engraving-China
 Colle, 6x6 cm, 5/10,
 2016



*
 "Drip"
 Wood Engraving-
 China Colle, 6x6 cm,
 7/10, 2016



*
 "Passing Time"
 Wood Engraving-China Colle, 7x7,5
 cm, 10/17, 2016

Canada
Valerie Syposz
 21 November 1984
 BFA (2008) Concordia
 University, Major in Painting
 and Drawing MFA
 (2013) Tokyo University of the
 Arts, Major in Printmaking
 valeriesyposz@hotmail.com

Canada
Derek Michael Besand
 15 July 1950
 BFA (1973) University of Calgary
 1978 Royal Canadian Academy of Art
 besandd@telus.net

"Touch #8"
 Vinyl Engraving, 12x12 cm, 9/25, 2015



*
 "Illusion of Safety No. 43"
 Etching, 10x10 cm, 8/25, 2015



"Illusion of Safety No. 55"
 Etching, 10x10 cm, 8/25,

Croatia
Edvin Dragicevic
 15 July 1968
 (1997) Graduated at Art Studies on
 University of Split, Croatia
 edvin@umas.hr

Finland
Kirsi Kuusisto
 1965
 Master of Art
 kirsikuu@hotmail.com

"Power"
 Lithography-Relief Etching,
 14,5x14,5 cm, ¼, 2016





French
Nicolas Poignon
 France 26 June 1963
 ENSAV La Cambre Brussels, Belgium
 (1989) Diploma Printmaking and Painting
 n.poignon@t-online.de

"City VI"
 Linocut, 15x20 cm, 1/25, 2014



Germany
Christina Kirchinger
 10 March 1987
 MA (2015) Fine Arts and Aesthetic Education,
 University of Regensburg, Germany
 info@christinakirchinger.com

"SP-2"
 Etching-Aquatint-Drypoint, 2014



Hungary
Pal Csaba
 6 May 1967

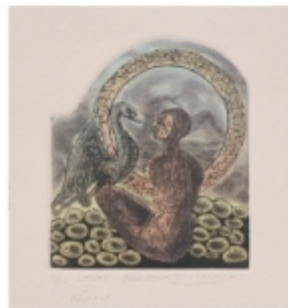
(1993) Postgraduate Academy of
 Fine Arts Budapest
 csabapalka@gmail.com

"Part and The Whole 01"
 Drypoint, 10x10 cm, 2/5, 2015

India
Ishu Jindal
 24 September 1993
 BFA Dept of Fine
 Arts, Kurukshetra
 University, India
 jindalishu19@gmail
 .com



"Miniprint-I"
 Etching-Aquatint,
 11,5x10 cm, 4/20,



"Miniprint-II"
 Etching-Aquatint, 9,5x9,5 cm, 4/20, 2016

India
Rakesh Bani
 9 January 1975
 MFA (2000) Printmaking, Indira Kala
 Sangeet University, Kairagarth (CG) India
 PHD (2013) Indira Kala Sangeet University,
 Kairagarth (CG) India

rakeshbani@gmail.com



"Comp-II"
 Etching-Aquatint,
 11x11 cm, 4/20, 2015



"Comp-I"
 Etching-Aquatint, 11x12,5 cm, 4/20, 2015

India
Jayanta Naskar
 4 October 1975
 BFA in Printmaking at Rabindra
 Bharati University Kolkata, India
 MFA in Printmaking at Visha
 Bharati Universiti, Santiniketan,
 India
 jayantaprintmaker@gmail.com

"Inner Eye III"
 Etching & Intaglio, 16,5x16,5
 cm, 4/10, 2016



Indonesia
Alfin Agnuba
 19 July 1990
 Indonesia Institute of Arts,
 Yogyakarta
 Alvindagnuba19@gmail.com

"Dinner"
 Etching-Aquatint, 15x10 cm,
 3/5, 2015



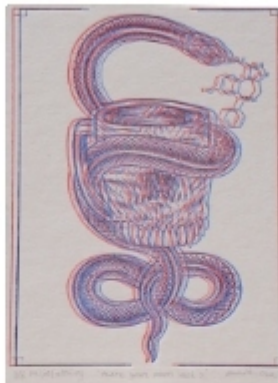
Indonesia
Adi Sundoro
 16 January 1992
 Visual Art Education, Jakarta
 State University, Jakarta
 adisundoro92@gmail.com

"FAAAFEIFS"
 Kitchen Litho, 14,5x19 cm,
 13/20, 2015



Indonesia
Ahmad Oka Prasetya Aji
 15 September 1983
 Indonesia Institute of Arts, Yogyakarta
 ahmad83oka@gmail.com

"Make Your Own Luck"
 Relief Etching, 3/6, 2015



"Kambing Hitam"
 Drypoint, 19,5x19,5 cm, 2/7, 2016

Indonesia
Andi Okta F
 19 October 1986
 Indonesia Institute of Arts, Yogyakarta
 raniarawi40@gmail.com



"Wailing"
 Woodcut, 20x20 cm,
 6/7, 2016

Indonesia
Ahyar Ramadhan
 28 February 1994
 Indonesia Institute of Arts, Yogyakarta
 ahyarramadhan@gmail.com

"Adventure Habilis'sLife #2: Adored"
 6 Colors Silkscreen, 20x20 cm, 1/5, 2016



Indonesia
Angga Sukma Permana
 29 November 1985
 BA (2011) Indonesia Institute of
 Arts, Yogyakarta
 MA (2014) Indonesia Institute of
 Arts, Yogyakarta
 Angga_sukmapermana@yahoo.
 com

"Semangat perjuangan"
 Woodcut, 20x16,5 cm, 3/50,
 2016



Indonesia
Bhakti Tanza Lutfi
 13 September 1995
 Visual Art Education,
 Jakarta State University,
 Jakarta
 bhaktitanza13@gmail.com

"Kolektif Identitas"
 Silkscreen, 17x17 cm, 4/5,
 2016



Indonesia
Dhanny Sanjaya
 18 June 1985
 Visual Design, Pelita Harapan University, Jakarta
 iamdanot@gmail.com

"Talk With Heart"
 Linocut, 15x20 cm, 1/5, 2016



Indonesia
Antonia Kusuma Maria
 18 September 1993
 Graphic Design, Indonesia
 Institute of Arts, Yogyakarta
 kimski.kecil@gmail.com

"Astaga En-En Meteng"
 Relief Etching, 5/23, 2016



Fernando Simorangkir

23 June 1990
92009-2015) Jakarta Institute of Arts,
Jakarta
fernandosimorangkir23@gmail.com



"Nautica"
Silkscreen, 15x15 cm,
1/3, 2016



"Engine"
Silkscreen, 15x15 cm, 1/3, 2016

Indonesia
Egga Jaya Prasetya

31 May 1994

Printmaking Dept, Bandung
Institute of Technology, Bandung
egajayaprasetya@yahoo.com

"Amoeba Chair"

Drypoint, 15,5x11 cm, 2/5, 2016



"Sepilihan Tulisan Gunawan
Muhammad"
Relief Etching, 20x10 cm,
2/3, 2016

Indonesia

Geugeut Pangestu Sukandawinanta

2 November 1992

(2010-2015) Printmaking Dept, Bandung Institute of Technology,
Bandung
geugeutpangeestu@rocketmail.com



"Kaum Buruh Sedunia
Bersatulah! (Job Hunter
freedom Unite)"
Relief Etching, 18x13 cm, 1/8,
2016



"Berpikir Membuat Sesuatu"
Intaglio, 14x14 cm, 5/5, 2016

Indonesia

Giri Dwinanto

14 January 1994

Jakarta Institute of Arts, Jakarta
giri.dwi14@gmail.com



"Insting"
Intaglio, 14,5x8,5 cm, 5/10, 2016



Indonesia

Hardiman

7 May 1957

UPI Bandung
hardiman_art@yahoo.com

"Angin Yang Bersiul Di Tingkap"
Etching, 12,5x19 cm, 1/4, 2016

Indonesia

Immartyas Ghinaa Renata Azizah

8 June 1986

Printmaking Dept,
Bandung Institute of
Technology, Bandung
soybean.jam@gmail.com

"Stasiun Andir"
Drypoint, 15,5x20 cm,
1/3, 2016



Indonesia
Indra Natalia
16 December 1991
Jakarta Institute of Arts,
Jakarta
indra_natalia@yahoo.co.uk

"Menunggu Macet"
Silkscreen-Woodcut, 16x15,5
cm, 2016



Indonesia
Kusno Drajat Jiwandono
 6 June 1992
 inkgloSPACE@yahoo.co.id

"Skill, Love, Passion"
 Woodcut, 20x16,5 cm, 8/8,
 2016



Indonesia
Prayatno
 3 August 1980
 Visual Art, Indonesia Institute of Arts,
 Yogyakarta
 mayekno@gmail.com

"Biomekanik"
 Woodcut, 20x20 cm, 2/5, 2016



Indonesia
Reno Megy Setiawan
 19 February 1984
 BA, Printmaking Dept, Indonesia
 Institute of Arts, Yogyakarta
 bartelisi_reno@yahoo.co.id

"Invasi-Made In China Series"
 Drypoint, 15x10 cm, 2/20, 2016

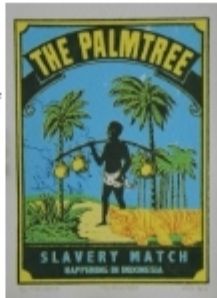


Indonesia
M. Muhlis Lugis
 14 May 1987
 BA (2011) Visual Art, Makassar
 State University, Makassar
 MA (2014) Visual Art, Indonesia
 Institute of Arts, Yogyakarta
 muhlislugis@yahoo.com

"Berboncengan"
 Woodcut, 18x14,5 cm, 1/10,

Indonesia
Prihatmoko Moki
 30 June 1982
 Printmaking Dept,
 Indonesia Institute of
 Arts, Yogyakarta
 prihatmokomoki@gmail
 .com

"The Palmtree"
 Silkscreen, 17x12,5 cm,
 5/5, 2016



Indonesia
Rizal eka Pramana
 30 June 1982
 BA, Printmaking Dept, Indonesia Institute
 of Arts, Yogyakarta
 reprimana@gmail.com

"Disfigure"
 Linocut, 20x16 cm, 3/8, 2015

Indonesia
M. Panca Satria
 10 December 1990
 (2009-2014) Jakarta Institute of Arts,
 Jakarta
 pncpunch@gmail.com



"Gnomish Engineering"
 Drypoint, 11x16 cm, 5/8,
 2016

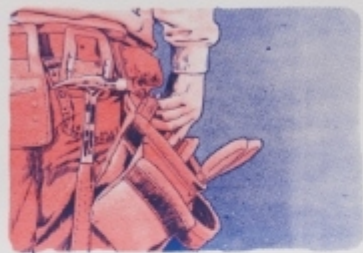


"Man With The Workers"
 Etching, 18x15 cm, 5/8, 2016



Indonesia
Rizki Dhifan
 6 April 1996
 Printmaking Dept, Bandung
 Institute of Technology, Bandung
 rizkidhifan@gmail.com

"Homo Cussilliris"
 Drypoint, 14x20 cm, 2/2, 2016



Indonesia
Rudi Hermawan
2 June 1983

BA Printmaking Dept, Indonesia Institute of Arts,
Yogyakarta
rudilampung@gmail.com

"Do It Your Self #11"
Silkscreen, 15x20 cm, 3/8, 2016



Indonesia
Wahyu Widyantono
18 April 1973

BA Jakarta Institute of Arts, Jakarta
inawhyu.dieart@gmail.com

"Kramotak"
Waterbase Screen Print, 20x20 cm,
2/12, 2016



Italy
Barbara Babiscia Fallini
27 June 1977
Graduated from School of Fine
Arts, Bologna
babiscia@gmail.com

Indonesia
Tito Trymei
20 May 1988
Postgraduate
Indonesia Institute of
Arts, Yogyakarta
tito.tryamei@gmail.co
m



"Insomnia"
Drypoint, 20x20 cm, 1/5, 2016



"Dalam Pelukan"
Drypoint, 20x20 cm, 1/5,



Indonesia
Yunanto
11 June 1986
STD VISI Yogyakarta
sebarkanide@gmail.com

"Manualism"
Drypoint-Silkscreen,
17,5x17,5 cm, 2/6, 2016



Ireland
Joe Ryan
9 July 1968

joeryanartist@gmail.com
BA (2003) Fine Art Middlesex University,
London
MA (2005) Fine Art, University of East London
Doctorate (2016) in Fine Art, University of east
London

"De Bord"



"The Woman"
Etching, 8,5x7 cm, 1/30, 2014
(THREE BEST WORKS)

Italy
Paolo Ciampini
4 April 1941
MA (1962) The Art Institute of
Cascina, Italy
Postgraduate in Fine Arts, The
Academy of Fine Arts of Florence.
Italy
giuluda@alice.it



"Nature beyond
Man"
Etching, 18,5x17
cm, 1/30, 2014



"Rosella"
Etching, 14x11
cm, 1/30, 2015



Italy

Sandro Bracchitta

24 September 1966

Academy of Fine Arts, Florence
sandrobracchitta@virgilio.it

"Dress and Bow"

Drypoint-Carborundum-Spi Bite
Aquatint, 20x14,5 cm, P.A 1/5,
2015



Japan

Hidemmi Momma

3 July 1984

BFA (2008), Musashino Art
University, Tokyo, Japan
MFA (2010), Musashino
Art University, Tokyo,
Japan



"Infinity Vortex"
Mezzotint on Copper Plate,
17x17 cm, 3/30, 2016
(EXELENCE WORK)

Italy

Silvana Martignoni

3 May 1954

Brera Academy of Fine Arts, Milan
silvanamartignoni@gmail.com



**

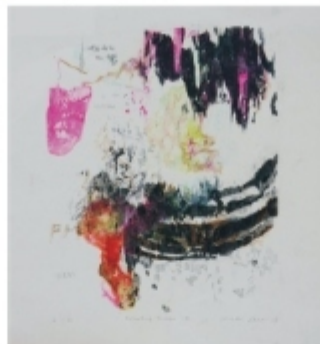
"A Natural Music"
Mezzotint on Copper Plate,
15x15 cm, 6/50, 2015

Japan

Hiroaki Sano

9 December 1972

MFA (1999), Print making, Tama Art
University, Tokyo, Japan



**

"Pulsating Flutter -1"
Woodcut, 20x16 cm, 3/30, 2016



**

"Pulsating Flutter -2"
Woodcut, 20x16 cm, 3/30, 2016



**

"Study Of Ancient Masterpieces-A man
Riding A Goose, Cd-500 BC"
Etching, 3/10



*

"Study Of Ancient Masterpieces-
Hyton Terracotta 1400-1300 BC"
Etching, 3/10



"Study Of Ancient Masterpieces-
Pottery Kermos 2300-2000 BC"
Etching, 3/10

Japan

Yumemi Kobayashi

26 April 1984

BA (2003—2007)

Musashino Art

University, Tokyo, Japan

MA (2013—2014)

Utrecht graduate school

of the arts and design,

Utrecht, The

Netherlands

ymm_k426@yahoo.co.j



Malaysia

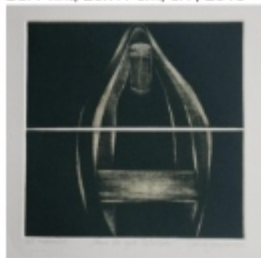
Mohammed Iqbal Badaruddin

18 March 1985

- MA (2010), Fine Art & Technology UiTM Malaysia
 - BA (2008), Majoring in Sculpture UiTM Malaysia (Shah Alam)
 - Diploma (2006) UiTM Malaysia (Kelantan)
- m_iqbal850@yahoo.com

"Qalam"

Stencil-Gel Print, 20x11 cm, 3/7, 2016



Montenegro

Jelena Jovancov

12 July 1982

- MA (2010), Printmaking, Faculty of Fine Arts, Cetinje, University of Montenegro
 - BA (2007), Printmaking, Faculty of Fine Arts, Cetinje, University of Montenegro
- jovancovjelena@gmail.com

"From The Cycle Reflexion"

Mezzotint, 16x18 cm, 2/7, 2016



Malaysia

Mohd Fawazie bin Arshad

1 September 1985

- Master in Visual Art & Design
- fawazie@gmail.com

"Beruk The Series I"



Peru

Manuel Lau

6 October 1967

- (1997-98) Capilano College's ART INSTITUTE, North Vancouver, BC. Shirley Eastcott Memorial Scholarship for Printmaking

- (1990-91) Escuela Nacional Autónoma de Bellas Artes, Lima, Peru. Printmaking
- manuelau@hotmail.com

"Guanlan Suite: Mexicali #1"

Stone cut, 20x20 cm, 4/10



Poland

Anna Sep

10 July 1988

- (2008 - 2013) Master Degree-Faculty of Graphic Arts and Painting.
 - (2004 - 2008) College of Visual Arts in Rzeszów
- sullome@gmail.com

"Quiet V"

Serigraphy, 4/8, 2014



Mexico

Silvia Gaona Moreo

17 March 1978

- National Autonomous University of Mexico
 - National School of Plastic Arts
 - Master Degree in Visual Art
- lalibelulailuistra@hotmail.com

"Hybrid Hominem"



Poland

Alexandra Maria Bury

30 October 1988

- (2013) PhD studies on University of Silesia in Katowice, Poland
- (2008-2012) University of Silesia in Katowice, Poland

bury.aleksandra@gmail.com

"Byc Moze Morze"

Aquatint-Etching, 8x14,5 cm, 11/20, 2014

Poland

Katarzyna Gielecka Grzemska

27 February 1985

- PhD student of Silesian University Institute of Art in Cieszyn

- (2010) Graduated from Academy of Fine Arts in Katowice, Poland

kasia.gielecka@gmail.com

"Wisdom"

Algraphy, 20x17 cm, 2/3, 2015



Poland
Katarzyna Zimna
11 October 1978

(2010) Ph.D. School of Art and Design, Loughborough University, UK

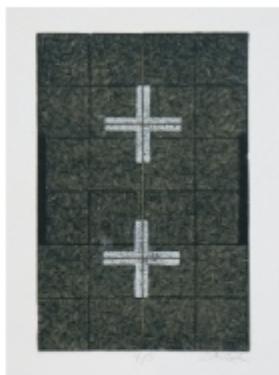
MA (2002), Faculty of Graphic Art and Painting, Academy of Fine Arts and Design in Lodz, Poland
kzimna@wp.pl
"Run 2"



Poland
Lukasz Cywicki
20 June 1975

Studied Painting, Graphic and Sculpture Faculty in Academy of Fine Arts in Poznan, Poland.
(2008) Doctorated The Graphic Arts Department in Academy of Fine Arts in Krakow, Poland
linoman@poczta.onet.pl

"Person Optime-14"
Linocut, 10x10 cm, 11/20, 2015



Poland
Piotr Zaczek
1966

(1986 – 1991) Academy Of Fine Arts in Warsaw
zaczekpiotr@o2.pl

"Untitled 1"
Linocut, 15x10 cm, 4/5, 2015



Poland
Sara Carillo
23 December 1989

2014 – MFA at Art Academy in Szczecin
2012 – BFA at Art Academy in Szczecin

Poland
Weronika Słupka
16 June 1977
Academy of Fine Art in Katowice,
Poland
wsłupka@interia.pl



"Gate V"
Etching, 16,5x13,5 cm,
2014



**
"Staircase"
Etching, 10x8 cm, 2014



Russia
Natalia Himmirska
1950

MFA Moscow Institute of Technology
nataliah_1000@yahoo.com

"Book Marks II"
Etching-Relief, 20x15 cm, 1/5, 2016

Serbia
Anita Jovanovic
8 December 1979
Magister of Faculty Applied Arts, Belgrade,
Serbia
anita.art79@gmail.com



"The City at Night"
Mezzotint, 6x12,5 cm, 9/10, 2014



"Play of The Shadows II"
Drypoint-Linocut, 6x8,8 cm, 2/10, 2014



"Touch of The Light"
Mezzotint-Linocut, 6,3x8,8 cm, 4/10,



Serbia
Gordana Petrovic
17 June 1959

Faculty of Applied Arts, University of Arts, Belgrade
prudencijap@gmail.com

Jedra Tira III (Sails of Thera III)
Mixed technique, 6x20 cm, 2/15, 2014



Serbia
Ranca Lucic Jancovic
1955

(1999) Graduated Academy of Fine Arts in Sarajevo
Postgraduate study and Master degree obtained at Academy of Fine Arts in Belgrade.
rabosa21@yahoo.com
"The Night 1"
Mixed Media, 15x15 cm, 6/15, 2015



Sweden
Ann Kristin Kallstrom
12 January 1958
(1997-2015) Courses in different printmaking techniques
Basic art school
anki@ak-art.se

"Magic Tree I"
Intaglio, 20x15 cm, 1/10, 2016

Ukraina

Olesya Dzhurayeva

16 August 1982

(2006) Graduated from Kiev State Institute of Decorative and Applied Art and Design
olesya@mysketchs.com



"Gordoko 108"
Linocut, 18x18 cm, 25/30, 2014



"In The Courtyard"
Linocut, 18x18 cm, 13/20, 2014



"From Otherside"
Linocut, 18x18 cm, 18/20, 2016

USA

Carolyn Muskat

20 October 1964

(1988) Tamarind Institute, Master Printer
BFA(1987) Carnegie Mellon University
lithoqueen@muskatstudios.com



"Contact Points I"
Lithography-China Colle-MetallicPowder, 20x20 cm, 1/5, 2016



United Kingdom
Colin Gillespie
1938
Royal College of Art - London
Goldsmiths College - London - Post Graduate Certificate in Education
citygill@o2.co.uk

"Refuges"
Collage-Relief, 15x15 cm, 2/12, 2015



"Contact Points IV"
Lithography-Woodcut-China Colle, 20x20 cm, 1/5, 2016

5 GUEST ARTISTS

USA

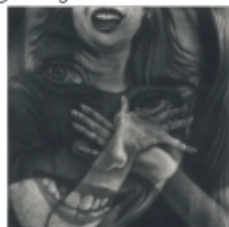
Art Werger

4 December 1955

BA (1978) Printmaking, Rhode Island School of Design

MA (1982) Graphics, University of Wisconsin-Madison

art@artwerger.com



"Charmed"

Mezzotint, 10x10cm, 3/25, 2015



"Plans"

Mezzotint, 8,5x8,5 cm, 15/25,



"Grip"

Mezzotint, 10x10cm, 16/25, 2015



"Lion"

Kitchen Litho, 20x20 cm, 4/5, 2016



"Vierge"

Kitchen Litho, 20x20 cm, 3/4, 2016



"Beller - Gemeaux"
Kitchen Litho, 20x20 cm, 2/3, 2016

French

Emilie Aizier

1977

Diploma (2011) * École supérieure d'art de Lorraine à Epinal", France

emilie.aizier@gmail.com



Serbia

Lidija Antanasijevic

29 July 1961

BA (1988) Faculty of Fine Arts Belgrade, Serbia

MA (1991) Faculty of Fine Arts Belgrade, Serbia

lidija.ant@virgin.net

"Wisper"

Etching-Photogravure, 15x15 cm, 4/15, 2015

Indonesia

Yamyuli Dwi Imam

10 April 1961

BA (1989) Indonesia Institute of Arts, Yogyakarta



"Untitled I"

Woodcut, 20x20 cm, 2/3, 2016



"Untitled II"

Woodcut, 20x20 cm, /3, 2016

Indonesia

Setiawan Sabana

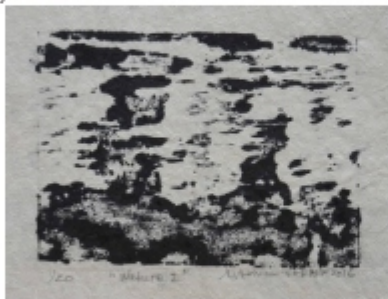
10 May 1951

BA (1977) Bandung Institute of Technology, Bandung

MFA 1982) NIU USA

Doctorate (2002) Bandung Institute of Technology, Bandung

setiawansabana@yahoo.com



"Nature I"
Woodcut, 13x18 cm, 1/20, 2016



"Nature II"
Woodcut, 13x18 cm, 1/20, 2016

7 SPECIAL PRESENTATIONS



Farhan Siki

17 July 1971

BA (2000) Hysthoriography, Jember State University

farhansiki@gmail.com

"Safari Constable #2"

Stencil on Canvas, 150x200 cm, 2016

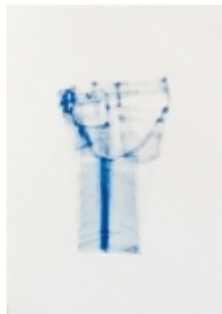
Theresia Agustina Sitompul

15 August 1981

BA (2007) Printmaking, Indonesia Institute of Arts, Yogyakarta

MA (2011) Fine Art, Indonesia Institute of Arts, Yogyakarta

theresiasitompul1005@gmail.com



"Domestic Print I"
Print Carbon on paper,
70x50 cm, 1/1, 2016



"Domestic Print IX"
Print Carbon on paper,
70x50 cm, 1/1, 2016



Edi Sunaryo

4 September 1951

BA (1980) STSRI-

ASRI Yogyakarta

MA (1977) Bandung

Institute of Technology,

Bandung

Doctorate (2012)

Indonesia Institute of

Arts, Yogyakarta

edsunaryo@yahoo.co

m

"Gerhana Matahari"

Woodcut on canvas,

200x100 cm,

2/3, 2016

Agugn Prabowo

8 August 1985

BA (2010) Printmaking, Bandung Institute of

Technology, Bandung

agugn@yahoo.co.id



"Kundika IV"
Linocut on
handmade paper,
60x40cm, 2016



"Kundika IV"
Linocut on
handmade paper,
60x40cm, 2016

Bambang Toko

27 March 1973

BA Indonesia Institute of Arts, Yogyakarta

MA Bandung Institute of Technology, Bandung

bambangtoko@yahoo.com



"Natural Freshness"
Silkscreen on cotton,
32,5x41 cm, 2014



"Your Glance"
Captive My
Heart"



"As Shy As A Cat"
Silkscreen on cotton,
32,5x41 cm, 2014



"A Piercing Stare That"
Hurts"
Silkscreen on cotton,
32,5x41 cm, 2014



Deni Rahman

18 June 1989

BA (2006) Indonesia Institute of Arts, Yogyakarta

MA (2015) Fine Art, Indonesia Institute of Arts,

Yogyakarta

sangdenirahman@gmail.com

"Rise Of The black Goat"

Laser Engraving-drypoint, 40x50 cm, 2015-2016



Indonesia

Haryadi Suadi (deceased)

1938 – 2016

BA (1969) Printmaking, Bandung Institute of Technology

Bandung

"Balasetanan (The Demons)"

Woodcut and digital on paper, 40x40 cm x 15 panels, 2012

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agusbaqul@yahoo.co.id

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"A man in a woolly hat",
acrylic on canvas, 50x70 cm, 2016



"A father",
acrylic on canvas, 50x70 cm, 2016



"A woman thinking",
acrylic on canvas, 50x70 cm, 2016



"A man and woman in blue hats",
acrylic on canvas, 50x70 cm, 2016



"A girl with a ponytail",
acrylic on canvas, 50x70 cm, 2016



"Relaxing",
acrylic on canvas, 50x70 cm, 2016

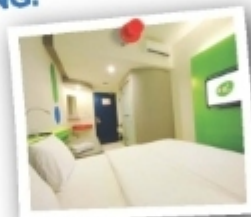
Ipung Purnomo
Corner Painting Studio
21 Kasuari Street, Timika-Papua, Indonesia
email: ipungdreamer@gmail.com
website: <http://ipungpurnomo.nobullart.com>

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ANNAS : 0878 3855 3243



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 - Instalasi Karya Kayu
 - Pustek Patung
 - Dll



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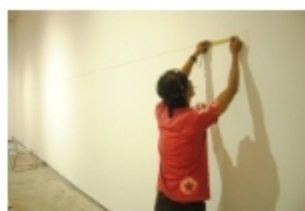
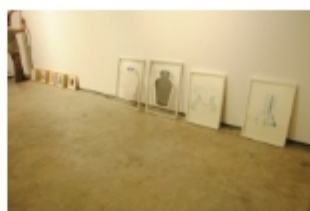
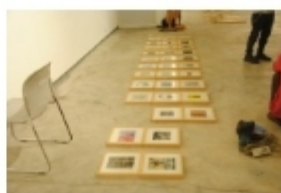


SPECIAL COMMISSION ART TROPHY OF THREE BEST WORKS
BY SIGIT BAPAK, VISUAL ARTIST AND PROGRAM MANAGER
AT KEBUN BIBI YOGYAKARTA

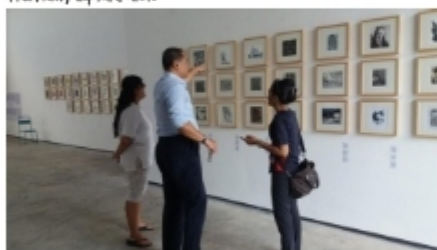
'MULTIPLE 1', SOCIALIZATION OF 2ND JUMB AND BAZAAR OF MINI PRINT WORKS AT 10 VENUES IN
YOGYAKARTA: IVAA, TIRANA KEBUN BIBI, VIA-VIA, NALARROEPA, RUMAH SENI SIDOARUM, JOGJA
CONTEMPORARY, MIRACLE PRINT, BBY AND CRACK STUDIO, 22 - 28 JANUARY 2016



DISPLAY BY TERAS TEAM

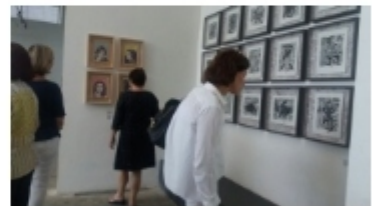
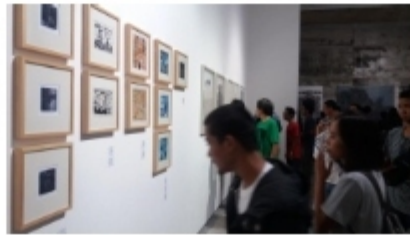


PREVIEW, 24 MAY 2016



Thanks To:

All participants, 77 finalists, 5 guest artists, 7 artists making special presentation, Agung Kurniawan, Sujud Dartanto, Andang Suprihadi, Prof. DR. M. Dwi Marianto MFA, dr Oei Hong Djien, Jerry Chamberland, Dr. Melani Setiawan, Jenny & Putu Sutawijaya, Sarasvati Magazine, Art in Print Journal, Lie Chi Sing, Layung Buworo, Handra, Atut Satu, Ratna Maharani, Sigit Bapak, Juky Pigura, IBRAND, Art Sphere, JB Art Dealer, Agus Baqul Studio, Corner Painting Studio, POP Hotel, KKF, Javanese Press, 10 Venues of MULTIPLE #1 (IVAA, Via-Via, CRACK, RSS, BBY, MP, Jogja Contemporary, Nalarroepa, Tirana House and Kebun Bibi) Team TERAS



OPENING AND EXHIBITION OF 2ND JIMB AT SANGKRING ART PROJECT



DEMONSTRATION "WATERLESS LITHOGRAPHY-
LESS TOXIC PROCESS" BY RAHMAN
MOHAMMED/MALAYSIA



"JAMMING WOODCUT" WITH YAM YULI DWI
IMAM/YOGYAKARTA



LECTURE BY AMINUDDIN TH SIREGAR,
"DISASTER OF WAR: ETCHINGS OF FRANCISCO GOYA"



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GRAPHIC ART TO PAPER ART"

JOGJA
INTERNATIONAL
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BIENNALE (JIMB) 2016

**"Malapetaka Perang:
Etsa-Etsa Francisco Goya"**

Lecture oleh:
AMINUDDIN TH SIREGAR
Sabtu, 28 Mei 2016, 16.00 - 17.00
Sangkring Art Project, Niliprayan, Yk.

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