



15-30 NOVEMBER 2013

JOGJA INTERNATIONAL MINI PRINT FESTIVAL

TERAS
oibuh Jiniq

Secretariat: SOMODARAN GP III/51, RT.02, RW.10, BANYURADEN, YOGYAKARTA 55293, INDONESIA.

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COLOFON

Organizer: Teras Print Studio

Partner Organizer: Tirana Art Management

Supported Venue:

Institut Seni Indonesia Yogyakarta

Advisor:

dr. Oei Hong Djien,
Jerry Chamberland,
Heri Pamad

Director: Ria Novitri N

Coordinator: Syahrizal Pahlevi

Finance: Ria Novitri N

Media Relation And Marketing:

Nunuk Ambarwati

Database: Syahrizal Pahlevi,

Tina Wahyuningsih

English Translation: Jerry Chamberland

Artistic: Alfin Agnuba, Agung Pekik

Event: Shinta Dewi Rachmayanti, Deni Rahman

Workshops: Grafis Minggiran, Krack

Studio, Printmaking Remedy, Bertulang

Grafis, Tangan Reget, Teras Print Studio

Graphic Design: Kasih Hartono

Documentation: Iabadiou Piko, Teras

Operational: Team Teras (Irwani, Aang,

Rujito "komo", Tu Bagus, Agus Sandiko,

Yossi, Wahyu, Wiro, Yamiek, Bandel Ilyas)

Campaign/demo:

Printmaking Remedy, Bertulang, Tangan Reget, Teras Print Studio

3 D Logo responses by Nugroho/Yogyakarta

ABOUT THE ORGANIZER:

TERAS Print Studio is a printmaking studio founded by the printmaker Syahrizal Pahlevi and his wife Ria Novitri N.

The studio is dedicated to work in relief print (woodcut and mokuhanga) though it is open to printmaking employing other techniques. At present the Studio is equipped with a single etching press, an array of carving tools

Address:

Somodaran GP III/51, Rt.02, Rw.10,
Banyuraden, Yogyakarta 55293, Indonesia

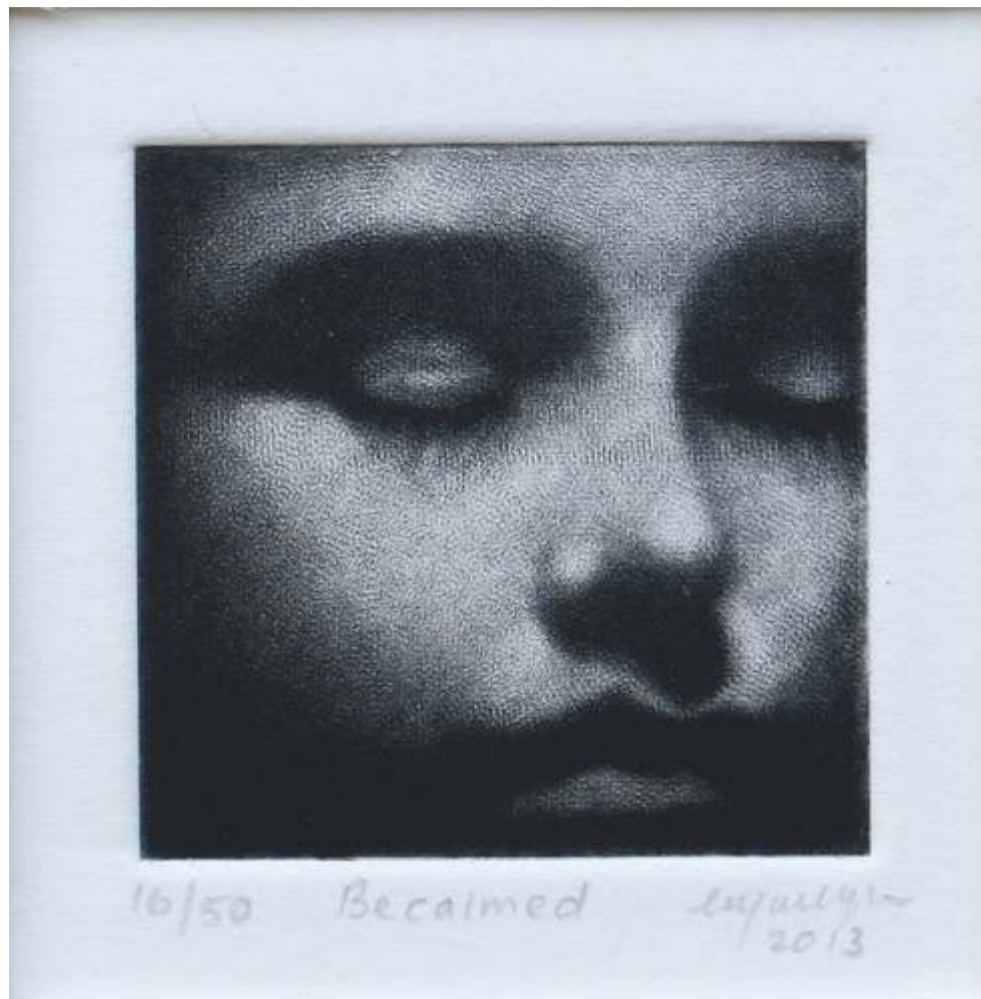
Email: terasprintstudio@gmail.com,

Website: <http://www.terasprintstudio.com>



125. YUSA WIDIANA
/Tasikmalaya
22/05
Yusartd.plus@yahoo.com

"Penjaga yang Harus Dijaga"
Etsa, 20x18 cm is, 20x22
cm ps, 4/5, 2012



Cleo Wilkinson/Australia
"Becalmed"
mezzotint/10cm x 10cm image size/(16/50)/2013

Pengantar JIMPF

Pra Biennale - JOGJA INTERNATIONAL MINI PRINT FESTIVAL (JIMPF) 2013 dirancang untuk memberikan sajian even berbeda dan membuat tradisi baru bagi seni rupa kota Yogyakarta. Kegiatan ini sekaligus sebagai perangsang bagi seni grafis Yogyakarta untuk terlibat aktif dalam pergaulan seni grafis dunia.

Even ini digagas dan diorganisir oleh TERAS Print Studio yang bekerjasama dengan Tirana Art Management dan didukung oleh komunitas seni grafis Yogyakarta. JIMPF menerapkan sistem pendaftaran terbuka untuk menjangkau peserta baik dalam maupun luar negeri. Peserta dapat memilih beberapa kegiatan untuk diikutinya yaitu: Pameran karya-karya mini print, Konferensi, Demonstrasi teknik, Performance art termasuk Workshop seni grafis. Panitia mengenakan biaya tertentu kepada peserta yang ikut serta sebagai subsidi untuk ikut membiayai sebagian keperluan kegiatan ini agar dapat terwujud dan disajikan dihadapan publik saat ini. Sehingga dapat dikatakan kegiatan ini bersifat semi mandiri, "dari, oleh dan untuk seniman sendiri". JIMPF berlangsung dari tanggal 15 November sampai 30 November 2013 terpusat di Galeri ISI Yogyakarta untuk sesi pameran, konferensi,

demonstrasi dan performance art. Sedangkan workshop tersebut di beberapa tempat, ada yang dilakukan di Galeri ISI Yogyakarta, ada pula yang dilakukan di studio Grafis Minggiran, Krack Studio dan TERAS Print Studio yang kesemuanya berada di kota Yogyakarta.

JIMPF 2013 sebenarnya diselenggarakan sebagai 'pemanasan' sebelum menggelar even yang dicita-citakan yaitu "Jogja International Biennale Mini Print (JIBMP)" atau apapun namanya nantinya yang direncanakan untuk kali pertama akan dilaksanakan pada 2014 mendatang. Sebagai event 'pendahuluan' atau 'pra biennale', JIMPF 2013 yang semula ditargetkan dengan "cukup ambisius" karena berusaha dapat menggaet setidaknya mendekati angka 100 peserta dengan perkiraan 20 peserta internasional dan 80 peserta Indonesia ternyata diminati melebihi target yang dibuat. Sampai hari-hari terakhir mendekati deadline sebelum leaflet yang anda pegang ini naik cetak, angka peserta yang terdaftar mencapai 170an peserta dengan perincian ada 34 peserta internasional (Australia (6), US (3), Eropa (2), Mexico (1), Malaysia (5), Philipina (18)) dan 140an peserta dalam negeri yang tersebar dari Yogyakarta sendiri, Jakarta, Bekasi, Bandung, Surabaya, Bali, Makasar. Kategori yang diminati tentu saja terbanyak mengikuti pameran mini print, selebihnya beberapa ada yang tertarik mendaftar

untuk kategori konferensi, demonstrasi teknik dan performance art. Untuk workshop kami tidak mendatanya karena pengelolaan dilakukan oleh studio atau kelompok pegrafis pemberi workshop itu sendiri.

Mengapa menghadirkan mini print? Karya-karya mini print adalah karya yang bersahaja. Sekalipun ukurannya kecil (kebanyakan ukuran bidang gambar karya tidak lebih dari 20 cm x25 cm bahkan lebih kecil lagi!), karya mini print tidaklah bisa dipandang sebelah mata. Justru melalui format mini ini biasanya pegrafis fokus dan secara detail mengeksplorasi teknik printmaking yang kaya. Dalam tradisi printmaking sendiri, karya mini print adalah ungkapan yang intim. Banyak pegrafis mengawali karirnya lewat karya-karya mini print ini dan tidak sedikit juga diantaranya tetap meneruskan berkarya dalam format tersebut diluar membuat karya dalam format lain. Jadi, sepanjang sejarah penciptaan seni grafis, karya-karya mini print tidak pernah kehilangan tempatnya. Mengenai kekayaan teknik seni grafis ini dapat disaksikan dari karya-karya peserta dalam kategori pameran yang menampilkan berbagai teknik seperti: Etching, Aluminium Etching, Drypoint, Aquatint, Solar Plate Etching, Sugarlight, Mezzotint, Ala poupe Etching, China Colle, Carborundum, Blind Embosing, Woodcut, Reduction Woodcut, Linocut, Collagraph, Mokuhanga, Stone Lithography, Aluminium Lithography, Kitchen Lithography, Monotype, Monoprint, Photo Intaglio, Stencil, Silk Screen atau kombinasi beberapa teknik.

Dalam kesempatan ini, kami sengaja mengundang 2 orang tamu untuk memberi 'energi' dalam kegiatan ini dimana mereka akan memberikan presentasi khusus dalam sesi konferensi. Tamu undangan tersebut adalah Master Printer Devy Ferdianto dari Bandung yang dedikasi dan kepakaran tekniknya tidak diragukan lagi termasuk pengalamannya jatuh bangun merintis studio grafis profesional di Bandung dan Mr. Eitaro Ogawa, Chief Printer dan Program Leader di Singapore Tyler Print Institut (STPI), Singapore. Kedatangan seseorang yang kompeten dari STPI adalah kehormatan dalam even ini mengingat pengaruh, nama besar dan aktivitas STPI belakangan ini. Kami mengucapkan terima kasih untuk bantuan bapak dr. Oei Hong Djien yang bersedia meyakinkan pihak STPI agar mau memenuhi undangan kami.

JIMPF 2013 adalah even seni grafis yang bertujuan mengondisikan seniman dan publik kepada kegiatan berkala yang akan dibuat setelahnya. Sasarannya adalah agar ada cukup kesiapan fisik dan mental baik dari pihak penyelenggara, peserta maupun publik ketika dihadapkan sebuah tradisi baru: "tradisi biennale mini print". (Syahrizal Pahlevi, koordinator pelaksana JIMPF 2013)

Introduction JIMPF

Pra Biennale - JOGJA INTERNATIONAL MINI PRINT FESTIVAL (JIMPF) 2013 is planned as a different kind of event and as the start a new art tradition in Yogyakarta. The Festival is also meant to stimulate Jogjakarta printmakers to become more actively involved in printmaking on a global scale.

JIMPF was initiated by Teras Print Studio in cooperation with Tirana Art Management and is

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Ah, Merdeka...! Oleh: Hendro Wiyanto

Oleh Hendro Wiyanto

Orang mengatakan, setidaknya sejak 2003 praktik seni grafis di Indonesia memperoleh dukungan nyata melalui penyelenggaraan berkesinambungan Trienal Seni Grafis Indonesia oleh lembaga bernama Bentara Budaya. Sokongan itu penting, melalui agenda yang teratur itu kita dapat melihat pencapaian dan hasil pekerjaan para seniman grafis kita. Tentu boleh orang berkoar, menggugah semangat dengan pernyataan yang aneh-aneh atau macam-macam. Namun keterlibatan dan praktik nyata, yang bukan angin-anginan, menjanjikan hasil pekerjaan yang berkesinambungan dan tidak sekadarnya, itulah agenda kerja yang sesungguhnya kita tunggu dari para seniman.

Menengok sebentar ke belakang, cerita perkembangan seni grafis di Indonesia menyimpan kisah menarik. Kita mencatat nama-nama tokoh seperti Sudjojono, Trisno Sumardjo dan Rivai Apin dalam fajar perkembangan seni lukis modern kita. Pada seni grafis, kita tentunya perlu berpaling pada

sejumlah seniman terkemuka seperti Mochtar Apin, Baharudin Marasutan dan Suromo. Melalui seni lukis, pada masanya Sudjojono mengobarkan semangat nasionalisme dan memaklumkan permusuhannya dengan lukisan-lukisan kolonial-orientalis bernama Mooie Indie. Sebaliknya, para perintis seni grafis kita melakukan diplomasi lunak melalui sebuah album cetakan grafis, lineographs, karya "politik" yang monumental itu. Album cetakan grafis itu – terdiri dari 19 buah cukilan lino, karya Marasutan dan Apin- dikirimkan ke sejumlah negara sahabat yang mengakui kemerdekaan serta kedaulatan RI. Diterbitkan oleh Urusan Pemuda Perhubungan Luar Negeri, karya itu dicetak sebanyak 36 edisi, sebagai peringatan genap setahun Kemerdekaan RI, 17 Agustus 1946.

Sutan Takdir Alisjahbana dengan rasa optimis yang besar memberikan kata pengantar pada album itu, di antaranya menulis begini: "satu bangsa yang muda mengetuk di pintu perikemanusiaan minta penghargaan, minta bantuan untuk perjuangannya dalam merebut hak manusia yang termulia: menjelmakan diri sendiri dalam pergaulan antar-bangsa." Baiklah kita katakan, melalui lineographs dan gaung suara

Takdir, sejatinya seni grafis (kita) tak pernah merasa diri terjajah seperti halnya seni lukis. Melalui seni grafis, disadari atau tidak, para seniman justru sekaligus sudah menyatakan diri sebagai bagian dari bangsa merdeka.

Tapi agaknya, kemerdekaan seni grafis atau sebutlah rasa-merasa praktik seni rupa yang merdeka sejak 1946 itu tidak serta merta melahirkan sikap merdeka para senimannya di cabang itu pasca-kemerdekaan. Para pegrafis kita – yang jumlahnya memang sedikit sejak mula-surut dari gelanggang, karya-karya grafis dengan kekhasan dan ragam teknik ungkapan, menghilang dari pandangan kita. Asosiasi, kumpulan, pameran, rencana kerja, yayasan, dan lain-lain, datang lalu pergi. Sebagian lagi hanya berupa keinginan atau impian sejumlah orang yang tak pernah benar-benar terwujud. Tentu saja, pendidikan seni grafis masih ada di lingkungan pendidikan tinggi sampai sekarang. Tetapi kita tahu, upaya pengembangan umumnya dilakukan setengah hati, kendalanya yang paling pokok, misalnya peralatan yang memadai, tak sungguh-sungguh ingin diatasi. Mereka yang terlanjur tercebur di dalamnya sering tak merasa yakin dengan pekerjaan mereka sendiri. Kelak, kita bahkan lebih suka meremehkan karya grafis sekelas cetakan kalender, seraya melupakan sisi penting dari kegiatan manusiawi yang hakiki, yakni "berpikir dengan tangan-tangan kotor".

Tentu saja selalu ada perkecualian atau penyimpangan bahkan. Tapi itu pun agaknya jarang pula ditengok. Misalnya saja, hasil-hasil pekerjaan sangat cemerlang dari masa 70-an berupa serangkaian karya serigrafis dari seniman-seniman grup Decenta di Bandung. Pun, di Jogja selalu ada, kendati tidak banyak, seniman-seniman muda yang menekuni medium ini, dan belakangan malah telah muncul satu dua kelompok pegrafis yang mengupayakan sejumlah proyek seni grafis.

Langkanya pendukung, minimnya penghargaan dari medan sosial berupa penyerapan pasar, tentunya merupakan faktor yang ikut menentukan jatuh-bangun cabang seni ini. Maka, selayaknya kita mengatakan, setidaknya ada dua jenis mala atau bencana yang akan terus menghantui kita. Yang pertama adalah bencana alam sebagai risiko hidup di tengah lingkungan cincin api, dan yang kedua, di lingkungan seni rupa, bencana seni grafis yang pernah memberi kita rasa-merasa sebagai bangsa merdeka.

Para penonton film Soegija mungkin masih tergiang akan gaung kata-kata ini: "Apa arti merdeka kalau kita tidak berhasil mendidik diri sendiri?" Pertanyaan itu kiranya boleh kita ajukan kepada para pegrafis: apa makna proklamasi kemerdekaan melalui cabang seni grafis di masa lalu, kalau para pegrafis di masa kini justru kehilangan rasa percaya diri, pula tak sanggup

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.....**Pengantar JIMPF**
supported by the larger Yogyakarta
printmaking community.

The selection process for JIMPF is open and non-juried in order to attract participants from both Indonesia and abroad. Participants can choose from a number of activities including the main Mini Print Exhibit, conferences, technical demonstrations, printmaking workshops, and performance art. The registrations fees for various events are intended to defray the operational costs of the Festival. JIMPF can be described as "semi-self funded - "from, by, and for artists themselves". JIMPF will take place from 15 to 30 November 2013. The main exhibit, conferences, demonstrations, and performance art will take place at the ISI Gallery (Institut Seni Indonesia/Indonesian Academy of Art Yogyakarta). Workshops will be held at ISI as well as other locations including Grafis Minggiran, Krack Studio, and Teras Print Studio - all located in the city of Yogyakarta.

The Pra Biennale-JIMPF 2013 is conceived

as a 'warm up' event to be carried out before the long awaited First Jogja International Mini Print Biennale (jIBMF) 2014 which is scheduled to take place in 2014. As a pre-event or 'Pra-Biennale' JIMPF 2013 is quite ambitious. The original goal was to attract at least 100 participants, 20 from abroad and 80 from Indonesia, but registration has already exceeded that target. As of the 15 October registration deadline and before this brochure was printed more than 170 artists had registered including about 34 international participants from Australia (6), the US (3), Europe (2), Mexico (1), Malaysia (5), Philipina (18) and about 140 Indonesian artists from Jakarta, Bandung, Surabaya, and Bali. The most popular category with the largest number of participants is the Mini Print Exhibit though participants have also registered for conferences, technical demonstrations, and performance art. The workshops are being organized by the individual studios conducting the workshops and enrolment data is available from the studios themselves.

Why mini prints? Mini prints are unpretentious works of art and although small (most are 20cm x 25 cm or even smaller) their significance should not be underestimated. In the practice of printmaking itself mini prints are an intimate expression. Precisely through this small format printmakers can focus their attention and explore in detail the rich traditions of printmaking. Many printmakers began their careers with mini-prints and many have continued to work in this format while also exploring other techniques and formats. Thus in the history of printmaking mini-prints have always had a place. The richness of this format can be seen from the works submitted to the main mini print exhibit including techniques such as Etching, Aluminium Etching, Drypoint, Aquatint, Solar Plate Etching, Sugarlight, Mezzotint, Ala poupe Etching, China Colle, Carborundum, Blind Embossing, Woodcut, Reduction Woodcut, Linocut, Collagraph, Mokuhanga, Stone Lithography, Aluminium Lithography, Kitchen Lithography, Monotype, Monoprint, Photo Intaglio, Stencil, Silk Screen, as well as combinations of various techniques.

Two special guests have been invited to give a boost of energy to this event where they will give special presentations in the conference section: Master Printer Devy Ferdianto from Bandung whose technical mastery and dedication to printmaking, including his efforts to establish a professional printmaking studio in Bandung, are well known and Etiaro Ogawa, Chief Printer and Program Leader, Singapore Tyler Print Institute (STPI), Singapore. The presence of a technical master from STPI is an honor, especially in view of STPI's growing reputation as a center of printmaking excellence. We are grateful to dr. Oei Hong Djien who encouraged STPI's participation JIMPF 2013.

JIMPF 2013 is a printmaking event which will prepare artists and the public for future activities. The goal of JIMPF 2013 is to ensure that participants, the organizers, as well as the public are ready -physically and mentally - for a new tradition, the Jogja Mini-Print Biennale..

(Syahrizal Pahlevi, Coordinator JIMPF 2013)

.....**Ah, Merdeka...!**

menyejajarkan diri dengan kemajuan ragam seni yang lain? "Tidak berhasil mendidik diri sendiri" dengan kekhasan sekaligus kekayaan mediumnya sendiri?

Apakah kita percaya bahwa kekhasan medium pada seni grafis cuma akan menghasilkan monoton rasa cukilan kayu, atau rasa hambar sebilah papan yang dicukil? Apakah kekayaan teknik-teknik intaglio, aquatint, etsa maupun dry point, misalnya cuma akan melahirkan cita rasa dingin dari lempengan datar pelat yang digores di permukaan? Kekhasan medium bukanlah demi menciptakan monoton, keseragaman atau spesialisasi yang tak mau tahu dengan kemungkinan lain. Yang mau dan sebaiknya dipahami melalui kekhasan adalah pelajaran berharga yang lahir dari disiplin sekaligus kedalaman medium itu sendiri, dalam batas-batas dan ruang hidupnya sendiri. Dengan kata lain, menggeluti medium bukanlah anti percobaan, tapi memahami dasar-dasarnya, melalui pekerjaan yang lebih tuntas pada aras dunianya sendiri. Bukankah itu yang belum sungguh-sungguh digali, dikenali dan ditunjukkan hasilnya oleh kebanyakan pegrasis kita?

Bukankah kemerdekaan dan kemandirian itu yang selama ini terasa hilang dari khasanah seni grafis kita? Ah, merdeka...+++ (Hendro Wiyanto, penulis seni rupa)

Ah, Merdeka...!

By Hendro Wiyanto.

It has been said, at least since 2003, that the practice of graphic arts in Indonesia has received concrete support through Bentara Budaya's ongoing support to the Indonesian Graphic Arts Triennale. This support is important because through this periodic event we can observe the accomplishments of Indonesian graphic artists. Of course, people

may scream and shout and attempt to spark enthusiasm through various strange statements or manifestos. Nonetheless, involvement and real practice, not just talk, promises results which will be ongoing and not impromptu. Indeed, this is truly what we are waiting for from artists.

Looking back briefly, the development of graphic art in Indonesia is an interesting story; at the dawn of modern Indonesian art we note the names of figures such as Sudjojono, Trisno Sumardjo, and Rivai Apin. In graphic arts of course we need to mention a number of prominent artists like Mochtar Apin, Baharudin Marasutan, and Suromo. In his time Sudjojono kindled the spirit of nationalism and proclaimed his opposition to the Mooie Indies ('Beautiful Indies') school of colonial/orientalist painting. On the other hand, the pioneers of Indonesian graphic art carried out 'soft diplomacy' through an album of prints, lineographs, monumental "political" works. The album of prints - consisting of 19 lino cut works of Marasutan and Apin- were sent to a number of friendly countries which recognized Indonesia's sovereignty and independence. Published by the Youth Bureau of the Ministry of Foreign Affairs, the album was published in an edition of 36 impressions on 17 August 1946 in commemoration of the first anniversary of Indonesia's independence.

In a spirit of great optimism Sutan Takdir Alisjahbana, contributed the forward to the album saying "a young nation is knocking at the door of humanity, asking for respect, asking for help in their struggle for the noble rights of humanity; transforming themselves in their relationships between nations". It can be said that through lineographs and the echo of Takdir's voice, truly Indonesian graphic art, unlike painting, was never colonized. Through their work, whether consciously or not, graphic artists in fact had

already declared themselves part of a free nation.

But it appears that the independence of graphic art or the practice of art since 1946 did not immediately give rise to an independent attitude on the part of artists in the post independence period. Indonesian graphic artists - from the beginning only a small number of people - drifted away from graphic art and its special characteristics and range of technical expressions and were lost from view. Associations, groups, exhibitions, foundations, and other groups came and went. Some represented only the wishes or dreams of various people and were never realized. Of course, training in graphic arts is still part of the higher education system but we know that efforts to develop art education are generally carried out only half-heartedly. The principal constraint, for example, is the lack of basic equipment, but there is no serious effort to overcome these limitations. Graphic artists often feel a lack of confidence about their own work. Even more, we devalue graphic art, putting it in the same class as 'calendar art', forgetting an important aspect of authentic human activity, namely, "thinking with dirty hands".

Of course there are always exceptions or even deviations from this pattern but this is rare; for example, the brilliant serigraphs done in the 1970s by artists from the Decenta group in Bandung. There have always been young artists, although not many, working in this medium in Yogyakarta. Recently there have even been one or two groups of graphic artists working on a number of graphic arts projects.

The lack of support, minimal appreciation, and a social domain which absorbs what the market offers are of course factors which determine the future of this field of art. Thus it is appropriate to say that at least two types or disasters will continue to haunt us. The first is the

from Indonesia's geographical position of the Ring of Fire and the second is the artistic environment, a disaster of graphic art which once gave us the sense of a free people.

For people who saw the film Soegija the murmur of these words might still reverberate: "What is the meaning of freedom if we do not succeed in educating ourselves?" This question can well be asked of graphic artists: What does the proclamation of independence mean in graphic art in the past if artists now have lost their self confidence, even more if they are not able to align themselves with developments in other branches of art? "Unable to educate ourselves" with all the uniqueness and richness of their own medium?

Do we believe that the uniqueness of the medium of graphic art will produce monotonous feeling of woodcuts or neutral feelings towards the surface which will be carved? Will the richness of techniques such as intaglio, aquatint, etching, and dry point, for example, only give rise to a feeling of coldness from the flat surface? The uniqueness of the medium should not create monotony, uniformity or specialization which ignores other possibilities. What is needed and should be understood through uniqueness is a valuable lesson which arises from discipline and the depth of the medium in the limitations and life space itself. In other words, struggling with the medium is not anti-experimental but understanding foundations, through work which reaches for the limits of its own sphere. Is it not that the case that this has not yet been truly explored and understood and the results demonstrated by the work of most graphic artists?

Is it not freedom and self reliance that has seems Oas if it has been lost from the treasure house of Indonesian graphic arts? **Ah, merdeka... +++ (Hendro Wiyanto, art writer/critic)**

Translation by Jerry Chamberland.



130. ENKA ANDARU
/Klaten
20-01-1993
Enka_andaru@yahoo.com
"Holy Shet"
silkscreen/20x20 cm is,
28x28 cm ps/2013



131. I MADE ARYA
DWITA (Dedok) /Magelang
10 /06/1971
dedok71@hotmail.com
"Falling In Love"
/woodcut, acrylic/20x20 cm
is/2013



132. GRACE
TJONDRONIMPUNO
/Magelang
14/08/1971
gracetjondro@yahoo.com
"Peace"
woodcut, acrylic/20x20 cm



133. INDRA KUSUMA
/Banten
13-04-1972
bungakelana.wordpress.com
/inabunga1913@yahoo.com
"Masih TV Yang Lama"
/lithography/20x20 cm is,
27x27 cm ps/(1/3)/2013

Pembicara Tamu/ Guest Speakers



Eitaro Ogawa, Chief Printer and Project Leader,
Singapore Tyler Print Institute (STPI), Singapore



- Devy Ferdianto,
Master Printer and
Teacher at Sekolah Tinggi Disain Indonesia/Bandung

2. AC.Andre Tanama - Artist and Lecturer at ISI Yogyakarta/www.andretanama.com/
www.gwensilentproject.blogspot.com /andre_tanama@yahoo.com
Title of Paper: SENI GRAFIS DAN MONOPRINT DI MATA SAYA.

3. Bambang "Toko" Wicaksono - Curator and Lecturer at ISI Yogyakarta
<bambangtoko@yahoo.com>;
Title of Paper: PHOTO LITHOGRAPHY DAN KITCHEN LITHOGRAPHY, SIASAT
MENGATASI LITHOGRAPHY.

TECHNICAL DEMONSTRATIONS.

- 1. Indra Kusuma** - Artists and teacher at SMA Islam Al Azhar, Banten./
bungakelana.wordpress.com /inabunga1913@yahoo.com
Title of Demo: SENI GRAFIS DENGAN CETAK DATAR.
- 2. Adi Sundoro** - Universitas Negeri Jakarta./adisundoro92@gmail.com
Title of Demo: KITCHEN LITHOGRAPHY.
- 3. Elly Kent** - Artist and Indonesia-Australia art education, interpreter, translator/
Elly.kent@gmail.com
Title of Demo: COLOUR TRANSFER- OBJECT AND IMAGE.

PERFORMANCE ART:

- 1. Sigit Purnomo Adi Feat Babi Rusa Band, Solo.** /sigitpurnomoadi@yahoo.com
Title: PRINTMAKING ON PUNK.
- 2. NOISE BRUT, Surabaya Feat Digie Sigit, Yogyakarta/noisebrut@gmail.com**
Untitle.

Peserta /Participants


CONFERENCE

- 1. Mohammed Iqbal Badaruddin / Tengku Mohd Farid Tengku Abdul Aziz & Mohd.Faizal Ramli**
- Universiti Teknologi MARA, Kelantan,Malaysia.
/m_iqbal850@yahoo.com / iqbal326@kelantan.uitm.edu.my
Title of Paper: PRINT ARTISTE DILEMMA (YOUNG MALAYSIAN PRINT-ARTISTE: THE
CHALLENGES IN MALAYSIAN ART SCENE)

**PAMERAN/ EXHIBITION
International**



001. CLEO WILKINSON
8-10-1959/Australia
www.cleosart.com
wilkinson_cleo@hotmail.com
"INCEPTION III"
mezzotint Print/
5x5 Cm Is/(15/50)/2013



002. JENNY ANNE ASHBY
15-07-1962/Australia
Jen_ashby1@hotmail.com
"THE DALANG"
Monotype with chinacole/14,5x20 cm is/AP/2012



003. CAROLYN mckenzie CRAIG
31-01-1968/Australia
www.carolyncraig.com
Carolyncraig68@gmail.com
"KITCHEN DESCENT"
Etching/20x20 cm is, 2013



004. Kate Gorringsmith
01-12-1966/Australia
www.kategorringsmith.com.au
katehal@optusnet.com.au
"Fly by night"
/Linocut/8x9 cm is, 27x24 cm ps/2012



005. YVONNE EILEEN DAY
6-1—1962/USA
Mahessa1999@hotmail.com
"BACK WITH ASSASIN BUG"
Carborundum, drypoint and monotype/17x20 cm is, 22,5x28 cm ps/AP/ 2012



006. CAROL HAYMAN
18 Feb/USA
www.carolhayman.weebly.com
www.carolhaymanphotos.weebly.com
chayman@austinncc.edu
"IN THE CHUTE"
photo Intaglio/5x7 Inch Is/(1/5)/2013



007. BETSY BEST SPADARO
10-10-1957/USA
www.betsybestspadaro.com
betsybestspadaro.blogspot.com
betsybestspadaro@gmail.com
"FAKE FRECKLES"
One Block Reduction
Woodcut/9x14 Cm Is, 20x25,5 Cm Ps/2012




008. JELENA JOVANCOV
12-07-1982/Montenegrin-MA
www.jelenajovančov.me
jovančovjelena@gmail.com
"SHIP"
Drypoint/13x8,5 cm is, 18x10 cm ps/2012



009. RICARDO TRIGOS
24-6-1966/Mexico
www.ricardotrigos.co.uk
ricardotrigos@rocketmail.com
"PICTORAMA III"
Mezzotint/8x8 cm is, 21x30cm ps/2013




010. ARINA KISWANTOH
22-12-1990/ Malaysia
Arina.kiswantoh@gmail.com
"NATURE'S RYTHM I"
Monoprint/21x15 cm is, 24x17,5 cm ps/2012




011. NOR ATIKAH binti OSMAN
25-08-1989/Malaysia
Malaysiaiakasyizuka@yahoo.com
"SAMA TAPI TAK SERUPA"
colagraph/20x20 cm is, 25x28 cm ps/(1/1)/2013



012. NOR AFFIDAH BINTI NOH
24-07-1990/Malaysia
Noraffidahnoh90@gmail.com
"FIRST, YOU CRY"
colagraph/20x20 cm is, 25x28 cm ps/(1/1)/2013




013. NOOR HAMIDAH BINTI ABDUL GAFFAR
21-10-1990/ Malaysia
Noorhamidah90@yahoo.com
"PARADISE SIRI I"
colagraph/20x20 cm is, 25x28 cm ps/(1/1)/2013



014. ELETRA GORNI
14-04-1967/Italia
www.eletragorni.it
eletragorni.tumblr.com
eletrag@iol.it
"WOODEN HEAD"
mokuhanga-baren/22x14,5 cm is, 29,7x21 cm ps/(3/5)/2013




015. DON MARALIT SALUBAYBA
11-09-1978/ Philipina
Salubayba11@yahoo.com
"TO MOCK A MOCKING BIRD"
/intaglio/15x15 cm is/2013




016. DEAN JOSEPHINE TURALBA/ Philipina
PWU- Printmakers Association of The Philippines
"UNTITLED"
china colle monotype/
18x15 cm/2013




017. JESS FLORES/ Philipina
PWU- Printmakers Association of The Philippines
"ETHNIC MOTIF"
relief etching
17x13,5 cm is/AP/2013




018. Mariano Nonnatus C. BATOCABE/ Philipina
PWU- Printmakers Association of The Philippines
"MGA"
Kapitbahay/drypoint
/16x10 cm is /2013



019. ABBEY Nomina C. BATOCABE/ Philipina
PWU- Printmakers Association of The Philippines
"KAWALANG WALA"
/drypoint/10x16 cm is/2013




020. ANRI O NAKASHIMA/ Philipina
PWU- Printmakers Association of The Philippines
"BRAIN AND BONE"
/hand colored monotype/17x13,5 cm is/(1/1)/2013



021. JEREMY ALAWI PAYOYO/ Philipina
PWU- Printmakers Association of The Philippines
"BE MINE"
hand colored/ monotype/17x13,5 cm is/(1/1)/2013



022. SHERWIN A ESPANO/ Philipina
PWU- Printmakers Association of The Philippines
"CLOVER"
china colle/17x13,5 cm is/(1/1)/2013




023. CHARIZZA JASMINE M GARCIA/ Philipina
PWU- Printmakers Association of The Philippines
"PANAKIB BUTAS (REBOUND)" /china colle/17x13,5 cm is/(1/1)/2013



024. BRENDALE TADEO/ Philipina
PWU- Printmakers Association of The Philippines
"SANTONG KABAYO"
/serigraph/20x20 cm is/2013



025. MA. VICTORIA ABANO/ Philipina
PWU- Printmakers Association of The Philippines
"ANTICIPATION"
/intaglio/10cmx5cm x 3) 2013



026. JOSE SANTOS P. ARDIVILLA/ Philipina
PWU- Printmakers Association of The Philippines
"WHEN WE WERE ELEMENTS"
/drypoint/20x15/22AP/2013




027. ANGELO MAGNO/ Philipina
PWU- Printmakers Association of The Philippines
"LA PROMESA"
/intaglio/18x14 cm




028. BENJIE TORRADO CABRERA/ Philipina
PWU- Printmakers Association of The Philippines
"TEMPEST"



029. MARK BUGAOUN /Philippines
PWU- Printmakers Association of The Philippines
"Ay Ganun 2" /china colle rubber cut/20x20 cm is/(1/1)/2013



030. JOE V. COBCOBO /Philippines
PWU- Printmakers Association of The Philippines
"My son drawing number 2"
/20x20 cm is/2013




031. NOELL EL FAROL/ Philipina
PWU- Printmakers Association of The Philippines
"PETER, PAUL AND MARY"



032. JEF CARNAY /Philippina
PWU – Printmakers Association of
"Lovers"
/drypo"int/12x18 cm is/2013

Indonesia



001. ALFIN AGNUBA/ Yogyakarta
19/07/ 1990/
www.alfinagnuba.blogspot.com/alvindagnuba19@gmail.com
"ESCHER TERROR"
digital print and silkscreen/16cm x19cm is, 22,3 cm x 28cm ps/2013



002. ANGGIH GISMANIA /Yogyakarta
07/12/1991/
agh.gsm@gmail.com
"MELEPAS SEBUAH KENANGAN"
/etching/18x20 cm is, 23x 25 cm ps/2013




003. ANNISHA NOVITASARI /Yogyakarta
06-11-1992
Annisha.novitasari@gmail.com/
"DARAH FRIEND I"
/intaglio/4,5x3 cm



004. ARYA PANJALU/ Yogyakarta
Juli 26 1976
www.aryapandjalu.net
jaluart@gmail.com
"BERTAHAN"
/woodcut/20x20 cm is, 28x28 cm ps/(9/10)/2013



005. ANGA SUKMA PERMANA/Yogyakarta
29-11-1985
angga-sukmapermana@yahoo.com
"BERTAHAN"
/woodcut/20x20 cm is, 28x28 cm ps/(9/10)/2013



006. ASKANADI/ Yogyakarta
05-05-1979
www.askanadi.de
Aska_arts@yahoo.com
"Ruang"
/woodcut/20x20 cm is, 28x28 cm ps/2013



007. ALPHONSUS AWAN MURBA CHANDRA/ Yogyakarta
5/ JULI/ 1991
awanartcloud@yahoo.co.id
"Cyborg Mania"
/woodcut/20x20 cm is/2013



008. BASUKI / Yogyakarta
10/07/1993
adxpro.blogspot.com
basukiadx@gmail.com
"Senyum"
/woodcut/15x20 cm is,
23x28 cm ps/2013



018. KURMA ELDA / Yogyakarta
Yk09/08/1989
eldauchill@yahoo.co.id
"LUST CASE"
/drypoint/13 X 17 CM is,
21 X 25 ps/2013



028. SUTRISNO S.Sn /Klaten
/07-05-1083
woodcutsz.blogspot.com
cukilcukilkayu@gmail.com
"Happy Together"
/woodcut/20x20 cm is,
28x28 cm ps/2013



038. SYLVESTER ADHIKRAMA HERDIANTO /Yogyakarta
13 /07/1992
sylvesteradhikrama.blogspot.com/
sylvester.adhikrama@gmail.com
"Dark Side of Human"
/intaglio/15x17,5 cm is,
18x27 cm ps/2012



009. DEVI IKA /Yogyakarta
07/04/1991
dephmunyed@yahoo.com
"Sun"
Flower/woodcut/20x14 cm is,
26x20 cm ps/2013



019. IABADIOU PIKO / Yogyakarta
10-06-1984
iabadioupiko@gmail.com
"Dua Kepala"
/woodcut, hand coloring/17x15 cm is,
19,5x27,5 cm ps/(1/100)/2013



029. RIZAL EKA PRAMANA /Yogyakarta
30-06-1982
repramana@gmail.com
"Face Series #1"
/woodcut/2013



039. TEGUH HARIYANTA /Yogyakarta
18/07/1980
palabadut@yahoo.co.id
"BERKAWAN DENGAN INSOMNIA"
/woodcut/20x17 cm is/2013



010. DWI FAJARINTAKA / Yogyakarta
fajar_intaka@yahoo.co.id
"ALONE"
/drypoint/20x20 cm is,
28x28 cm ps/2013



020. KASIH HARTONO /Yogyakarta
03/05/1970
www.kasihoke.blogspot.com
kasihoke@yahoo.com
"We Get Higher and Higher"
/monotype/13x18 cm is /2013



030. RENO MEGY SETIAWAN /Yogyakarta
19-02-1984
bartelsireno@gmail.com
"KELUARGA #1"
/woodcut/15x12 cm is,
23x20 cm ps/AP/2013



040. TRIANTO KINTOKO /Yogyakarta
21-11-1993
triantokintoko@yahoo.com
"Nona Gelisah"
/woodcut/15x19,5 cm is,
18x21,5 cm ps/2013



011. RUDI SULISTYO / Yogyakarta
22/02/1987
[Instagram.com](https://www.instagram.com/rubseightrudy)
rubseightrudy@yahoo.com
"Statis Your Luck"
Stencil/20cmx20cm is/(2/3)/2013



021. LUCIUS TORI TRIASTAMA /Yogyakarta
11/02/ 1984
luciuistori.web.id
luciuistori@gmail.com
"Gate of The Garden of Eden"
/photo lithography/20x20 cm is, 28x28 cm ps /2013



031. RESPATI DODDY SETYAWAN /Yogyakarta
30/04/1991
Respati.doddy@yahoo.com
"J"
/woodcut/20x20 cm is,
27x27 cm ps/2013



041. UDIEN AEE /Yogyakarta
12/05/1991
udienae@gmail.com
"Belajar Untuk Masa Depan"
/woodcut/20x20 cm is/2013



012. EVI PANGESTU
03/12/1992
www.flickr.com/photos/evipangestu/
imadreamer@windowslive.com
"Ma Ling"
Can/woodcut/15x15 cm is,
21x21 cm ps/2013



022. NABILA NADIANSYAH /Yogyakarta
16/07/1993
letstalkmime@hotmail.com
"Vacuum"
/woodcut/15x20,5 cm is,
17x24 cm ps/2013



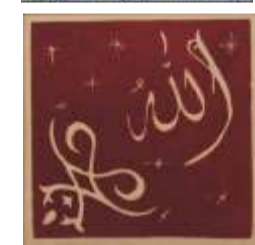
032. SADAT LAOPE /Yogyakarta
11/06/1982
sadataco@yahoo.com
"Zumo"
/woodcut/13x13 cm is/2013



042. UNGKI PRASETYO /Yogyakarta
"Out of Trouble"
/silkscreen/20x20 cm is,
28x28 cm ps/(2/5)/2013



013. FARHANSIKI / Yogyakarta
17-07-1971
farhansiki@gmail.com
"ADD EATS #1"
/stencil/20x20 cm is, 28x28 cm ps/2013



023. NURBAITI /Yogyakarta
20-12-1988
bettybalenc@yahoo.co.id
"Allah"
/woodcut/20x20 cm is,
28x28 cm ps/2013



033. SEPTIAN ARIFANTO /Yogyakarta
12-09-1987
Septian.arifianto@gmail.com
"Untitled I"
/woocut/20x20 cm is,
28x28 cm ps/2013



043. VENDY METHODOS /Yogyakarta
30-12-1982
methodoslawlesscult.blogspot.com
vendystaytrue@yahoo.com
"Hidup Segan Matipun Tak"



014. FAISAL / Yogyakarta
09-09-1983
faisalbayung@yahoo.com
"Window"
/woodcut/20x20 cm is,
28x28 cm ps/2013



024. NUR HANIFAH (IPEH) /Yogyakarta
28-10-1993
ipeehanifah.tumblr.com
hanipeh28@gmail.com
"The Death Smile"
/etching/15x20 cm is/2013



034. SURIJAL /Yogyakarta



044. YANAL DESMON ZENDRATO /Yogyakarta
12/12/1986
Mondart18@yahoo.com



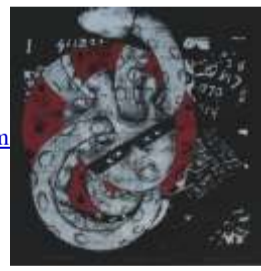
015. HESTRINI AYU PUTRIE WULANDARI / Yogyakarta
13/06/1994
hestriniputri@gmail.com
Keluarga Kecil/collage print/20x20 cm is, 28x28 cm ps/2013



025. SATRIA AGGATAMA (Onggo) /Yogyakarta
01/02/ 1987
kalakanji@gmail.com
"Cengkorak"
/kitchen lithography/18x15 cm is, 28x28 cm ps/2013



035. SYAHRIZAL PAHLEVI /Yogyakarta
14-10-1965
www.syahrizalpahlevi.com
spahlevi@yahoo.com
" #1"
/mokuhanga on washi/20x20 cm is, 27x28



045. YANWAR 'YANS NUGROHO /Yogyakarta
/Yogyakarta (TANGAN REGET)
23-01-1988
yansreget@yahoo.com
"Menjalar Jauh"
/silk screen/20x20 cm is,
28x28 cm ps/(1/1)/2013



016. I IZZUDDIN NUR JAWAWI / Yogyakarta
1/ 11/ 1989
ndinksoekamti@gmail.com
"Wayaha Leren"
/etsa aquatint/20x15 cm is/2012



026. RANGGA JALU PAMUNGKAS /Yogyakarta
26-02-1991
Lucas_skaremix@yahoo.co.id
"Urban Series #1"
/woodcut/20x20 cm is,
22x22 cm ps/2013



036. SIGIT MUDHOFAR /Yogyakarta
18/04/ 1993
sigitmudhofar.tumblr.com
sigitmudhofar@yahoo.co.id
"Ruang Kelas Mendatang #1"
/silkscreen/AP/2013



046. YM FAKRI SYAHRANI /Yogyakarta
16-09-1988
fakrisyahrani@gmail.com
"Chalange"
/etsa, aquatint/14,5x18 cm is/2012



017. JONI SUSANTO / Yogyakarta
03-06-1988
joniamsterdam@rocketmail.com
"Kena Gusr Lagi"
/woodcut/19x13 cm is/2013



027. RISKY KURNIAWAN PRATAMA /Yogyakarta
21/11/1991
Avant.garde_immortal@yahoo.com
"Holiday"
/intaglio/20x16 cm is, 25 x 20 cm ps/2013



037. SUPARMAN /Yogyakarta
20-02-1975
suparmanbaela@gmail.com
"Pesan Dari Jogja"
/woodcut/20x20 cm is,
28x28 cm ps/2013



047. YOSSY TANDIO /Yogyakarta
15/11/1991
Tandio.yossy@yahoo.com
"Yodis"
/rubber cut/14x10 cm is/2013



048. THERESIA AGUSTINA /Yogyakarta
theresiasitompul1005@gmail.com
 "Step & Stop"
 Monotype/20cmx20cm/2013



058. ANITA BONIT PURNIAWATI/ Jakarta
 13-08-1990
anitabonit23@gmail.com
 "CONFIDENT #1"
 SILKSCREEN ON MIXPAPER/ DIAMETER 20 cm/2013



068. RIEZKY HANA PUTRA/ Jakarta
 24/06/1989
pongloveboots@gmail.com
 "Sinting-Ray"
 /silk screen/20x20 cm is, 28x28 cm ps/2013



078. DIMAS ARYA GUTAMA /Solo
 18 / 03 / 1995
dimasberuangbuas@gmail.com
 "IMPALA (I)"
 /woodcut/18x18 cm is, 20x20 cm ps/2013



049. DENI RAHMAN /Yogyakarta
denokz@yahoo.com
 "Cara Lain Menjadi Berubah"
 intaglio/6cmx5cm is/(6/50)/2012



059. ADI "DHIGEL" SETIAWAN/ Jakarta
 12/12/1990
www.dhigelgrafmur.blogspot.com
adi.setiawan.23@gmail.com
 "Apakah Saya Adalah Karma"
 silkscreen/20x14,5 cm is, 24x18 cm ps/2013



069. RETNO TIAWAN/ Jakarta
 19/03/1992
retnotiawan@gmail.com
 "Mother of Monsta"
 drypoint/20x20 cm is, 28x28 cm ps/2013



079. EDO RANTRA ARDANI /Solo
 04 / 04 / 1993
edo.ardani@yahoo.com
 "Black Bird"
 /woodcut/16x20 cm is, 22x26 cm ps/2013



050. ALEXANDER NAWANGSETO /Yogyakarta
nawangseto@gmail.com
 "Hanya Diam"
 Drypoint/20cmx20cm is/(2/5)/2013



060. ADI SUNDORO/ Jakarta
 16/01/1992
adisundoro92@gmail.com
 "Pinnipedia #1"
 kitchen lithography/14x10 cm is, 21x16 cm ps/2013



070. TITA DWI ANGGRAINI /Jakarta
 4/04/1990
titadwianggraini@gmail.com
 "Rusa"
 woodcut/20x20 cm is, 28x28 cm ps/2013



080. FARIT SETIYANTI/ Solo
 28/02/1995
faryant_280295@yahoo.com
 "REFLECTION"
 /woodcut/18x18 cm is, 29x29 cm ps/2013



051. LUQI /Yogyakarta
 "#1"
 silkscreen/20x20 cm is, 28x28 cm ps/(15/15)/2013



061. ARDIANSYAH RAHMADIEN/Jakarta
 28/04/1989
ardiansyahrahmadien@yahoo.com
 "Red Head"
 silk screen/20x20 cm is, 28x28 cm ps/2013



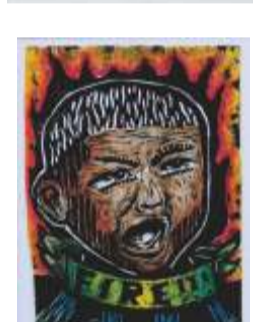
071. SIGIT PURNOMO ADI / Solo
 16 / 03 / 1982
sigitpurnomoadi@yahoo.com



081. FADIL AZIS ALGOFFAR /Solo
 21 / 07 / 1994
padh.algo@gmail.com
 "Thinking"
 /reduction woodcut/15x20 cm is, 17x22 cm ps/(3/3)/2013



052. IWAN EFFENDI /Yogyakarta
 "Tangan"
 /drypoint/(1/5)/2013



062. HARRY EKA DESVIANSYAH/ Jakarta
 16/12/1989
harry_eka19@yahoo.com
 "FIRE!!!"
 Woodcut (Hand Coloring)/ 20 x 20 cm is, 21x28 cm ps/2013



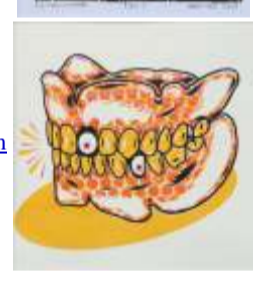
072. ADWI HANANTA /Solo
 18-04-1981
Adwi.hananto@gmail.com
 "GURITA DI SENAYAN"
 /woodcut/20x20 cm is, 28x28 cm ps/2013



082. MUHAMMAD ABDUL KODIR /Solo
 1/11/ 1994
tnama627@yahoo.com
 " SLEEP ONFIRE"
 /woodcut on paper cut/15x20 cm is, 18,5 x25 cm ps/(2/3)/2013



053. ADEK MARHAENIKA/ Jakarta
 09-021981
omdex.wordpress.com
adekmarhaenika@gmail.com
 "Solois"
 /Linocut/ 12,5x17cm is, 15x20cm ps/2013



063. BIBA 'dolbi' SAKULA/ Jakarta
 16 / 02 / 1990
dolbybyba.tumblr.com
dolbybyba@yahoo.com
 "GIGI"
 silkscreen/20x20 cm is, 28x28 cm ps/2013



073. ANDI PAMBUDI /Solo
 12 / 11 / 1994
andipambudic0612004.ap@gmail.com
 "Cermin Diri Di Masa Lalu"
 /woodcut/20x20 cm is, 23x22 cm ps/2013



083. MHD. NURSINA RASYIDIN /Solo
 10 /01/ 1995
muhhammadnursina@yahoo.com
 "Rangkiang Padi"
 /woodcut/17x20 cm is, 25x22 cm ps/2013



054. AMY "SIMONYETBALI" ZAHRAWAAN /Jakarta
 30 -05-1990
monyetbali.blogspot.com
amy.simonyetbali@gmail.com
 "BE. A. (1)ST"/ SILK SCREEN/20 20 CM IS/2013



064. DUCHAN HARTOKO/ Jakarta
 24/06/1989
ikunsukaska@gmail.com
 "Clown"
 drypoint/20x16 cm is, 21x28 cm ps/2013



074. AMALIA PERMAHANI /Solo
 10/01/1995
amelpermahani@ymail.com
 "MY HEAVEN"
 /stencil/12x15 cm is, 21x28 cm ps/2013



084. MARTHA FEBRINA SIAGIAN/Solo
 27 /02/ 1994
martahamakusa@gmail.com
 "DIBALIK JENDELA"
 /woodcut-hand coloring/18,5x19 cm is, 20,5x21 cm ps/(3/5)/2013



055. MOCH PANCA SATRIA /Jakarta
 10-12-1991
pncpunch@yahoo.co.id
 "Learn from The Tree of Knowledge"
 /aquatint/17x18 cm is, 25x25 cm ps/(4/12)/2011



065. GALANG ALDINUR/ Jakarta
 03/08/1992
kebangetanseni.blogspot.com
galang.am92@yahoo.com
 "Narsis #1"
 /drypoint/10x12 cm is, 21x15 cm ps/2013



075. BEAUTY DWI SETIAWATI /Solo
 07 / 07 / 1994
beauty_c0612006@yahoo.com
 "Luluh"
 /woodcut/20x20 cm is, 21x21,5 cm ps/2013



085. UMI ASTUTI /Solo
 21/04/1994
miastuti_21@yahoo.com
 "BALERINA"
 /woodcut/20x20 cm is, 25x25 cm ps/(1/4)/2013



056. NADYA JIWA SARASWATI/ Bandung



066. PANJI PURNAMA PUTRA/ Jakarta
 27/08/1988
jini.panjipurnamaputra@gmail.com
 "Rumahnya Kebakaran"
 /silkscreen/20x15 cm is, 25x25 cm ps/2013



076. BRIGITA KRISTRIA PUSPA BASTA / Solo
 31/12/1993
gitabasta@yahoo.com
 "VIOLIN"
 /woodcut/20x20 cm is, 23x23 cm ps/2013



086. ZAKARIAS FARIURY /Solo
 01 / 03 / 1995
zakariafariury@yahoo.co.id
 "Sang Penari"
 /16x20 cm is, 20x28 cm ps/(2/3)/2013



057. Oceu Apristawijaya/ Jakarta
 15-04-1975
www.apristawijaya.wordpress.com
oceu.aprista@gmail.com
 "Indies 1"
 /lithography/12x18 cm is, 21x23 cm ps/(1/3)/2013



067. REZA MAULANA IMADUDDIEN/ Jakarta
 07 / 05 / 1994
rejamaulanaaa@rocketmail.com
 "Rotten"
 /reduction woodcut/20x20 cm is, 28x28 cm ps/2013



077. CIAS BUDYTAMI / Solo
 22 / 10 / 1993
cias_kim@yahoo.co.id
 "Bunga Angrek"
 /woodcut/20x20 cm is, 24x24 cm ps/2013



087. ALI YAN MUKHTAR /Bandung
 18/10/1993
moonzoobi@gmail.com
 "Mutated"
 /lithography/16x19 cm is, 20x22 cm ps/(4/11)/2013



088. ALMIRA GINTING /Bandung
14-10-1993
almiraginting@yahoo.com

"Figure"
/woodcut/10x15 cm is,
15,5x21 cm ps/2013



097. AXEL RAMADHAN RIDZKY /Bandung
10/03/1994
last.fm/axelridzky.com
axelridzky@gmail.com

"Baby Please Don't Go #23"
/intaglio/15x20 cm is, 21x28
cm ps/2013



106. HAPPY MAYORITA AVIANI ONDEH /Bandung
03/10/1992
last-pattern.blogspot.com
/mayoritaviani@gmail.com
"Intip"
/etsa, aquatint/12x10 cm is,
20x20 cm ps/(2/3)/2013



115. RACHMAWATI WIDYASARI /Bandung
01-11-1993
arwidayari.blogspot.com
atik.rwidayari@yahoo.com

"Careful, I have a chainsaw"
/woodcut/20x10 cm is,
28x21 cm ps/2013



089. ANDRITA YUNIZA ORBANDI /Bandung
23/06/1994
Magnificonscience.blogspot.com
magnificonscience@yahoo.com
"Memoir"
/drypoint/20x20 cm is,
23x23 cm ps/2013



098. BAYU P. PRATAMA /Bandung
11/01/1994
bayoeone@gmail.com

"Apa Kenah Teu?"
/screen print/14x20 cm is,
17x21,5 cm ps/2013



107. HILMA SOPHIA /Bandung
09/11/1992
hilmasophia@gmail.com

"To Bloom Where You Are Planted"
Color Etching/20cmx20cm/
(2/2)/2013



116. ROUMI HANDAYANI PESONA /Bandung

"Annotation Mute"
/lithography/20x20 cm is,
28x28 cm ps/2013



090. AFINA FAUZIA /Bandung
15-06-1992
afinafau@gmail.com

"1982 -nanti"
drypoint, embose, 18x15 cm is,
24x18 cm ps, 2013



099. Condro Priyoaji /Bandung
31/12/1993
thendondo.blogspot.com
condropriyoaji@yahoo.co.id

"The Death of Greed"
/woodcut/20x20 cm is,
25x25 cm ps/2013



108. KHOIRUNNISA QONITA /Bandung
05/10/2013
khoirunnisa.qonita@gmail.com

"SEE THAT FACE"
/ etching and linocut/20x20
cm is, 25x25 cm ps/2013



117. RIZAL AZIZ MUHAMMAD /Bandung
1994
ljal_ram@yahoo.com

"#RS 0952"
monoprint/20x15 cm is,
23x24 cm ps/2013



091. AJENG MARTIA SAPUTRI /Bandung
30/12/1992
martiaaajoon@gmail.com

"Fucking Plastic So Fantastic"
/etching/20x20 cm is,
24x26 cm ps/2013



100. Dea Aprilia /Bandung
03-04-1993
deaprilialia@hotmail.com

"Baby Don't Hurt Me"
/ etching &
aquatint/10cmX18cm is,
16cmX22cm ps/2013

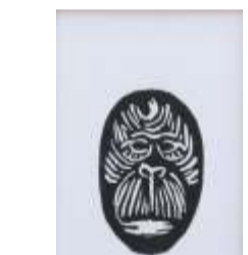


109. LITYA AINUNNING PUTRI /Bandung
06 / 08 / 1993
lityatyatya9@gmail.com

"SEE THAT FACE"
/ etching and linocut/20x20
cm is, 25x25 cm ps/2013



118. RINI CHAIRIN HAYATI /Bandung
11/03/1948
ahadiat@gmail.com
"MIAUW SOJOURN I"
/aquatint Etching/20x20 cm
is, 28x28 ps/2013



092. ADITYO FAJAR NUGROHO SUNARYA /Bandung
21/01/1993
adfanus@yahoo.com

"Pongo"
/woodcut/7,7x5 cm is, 13x20
cm ps/2013



101. Ferri Agustian /Bandung
24/08/1983
ferriagustian@gmail.com

"Homage To Romo Mangun"
/woodcut/20x20 cm is,28x28
cm ps/2013



110. MOCHAMMAD FATCHI HAMZAH /Bandung
16/02/1989
mfatchi.08@gmail.com

"KANDAS"
/ etching aquatint,viscosity
and
a'la poupee/ 20 cm x15 cm is,
26 cm x 25 cm ps/(2/4)/2013

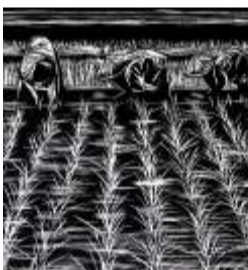


119. SABRINA SALMA THAHER /Bandung
13/05/1994
deadratinthebox@gmail.com
"Rujit"
/lithography/(1/12)/



093. AGNISA MAULANI WISESA /Bandung
21/09/1991
enaywisesa@gmail.com

"Playing Dirt"
/etching/14,5x8,5 cm is,
20,3x14,7 cm ps/(1/1)/2013



102. GANGGA SAPUTRA /Bandung
21/02/1983
gangga_saputra@yahoo.com

"Menanam Padi"
/woodcut/20x20 cm is,
28x28 cm ps/2013



111. MUHAMMAD HASNAN HABIB /Bandung
17/01/1992
hasnankerenz@gmail.com

"Warung Kecil"
lithography/17x14 cm is,
22,5x22 cm ps/(1/6)/2013



120. SETIAWAN SABANA /Bandung
10/05/1951
setiawansabana@yahoo.com

"Mentari Kini I"
/woodcut/17x17 cm is/2013



094. ABSHAR PLATIZIA BIRADENIO /Bandung
5/1/1992
absharpb@gmail.com

"Rahasia"
/stone lithography/10x18 cm
is, 17x24 cm ps/(2/10)/2013



103. GEUGEUT PANGESTU SUKANDAWINATA /Bandung
02/09/1992
geugeutpangestu@rocketmail.com
"Guiloché #1"
/relief etching/15x15 cm is,
21x29 cm ps/(11/17)/2013



112. M. NATSIR /Bandung
www.monatsir.com
/goziepl@yahoo.com

"We Better Unique As One For A Batter Appearance, Right?"
/intaglio, stamp/20x20 cm is,
28x28 cm ps/2013



121. TRI KHALIDYA /Bandung
29 / 09 / 1992
catfish.blogspot.com
dagingitem@gmail.com

"ANTIPODA"
/drypoint/17,5x17,5 cm is,
21x22 cm ps/(1/3)/2013



095. AURORA BENITA /Bandung
04/11/1988
/www.behance.net/aurorabeni
ta/www.auroraung.blogspot.com/aurora.benita@yahoo.com
"Cruela #1"
/screen print, linograph/
21x14 cm is,28x18 ps/2013



104. HIDAYAT RAMADHAN /Bandung
23/01/1992
kibitzthevandals@yahoo.com

"Memori Hitam:Formalis"
/etching, aquatint/20x18,5 cm
is, 24x23 cm ps/2013



113. MUHAMMAD VILHAMI /Bandung
07/11/1990
mvilhamy@yahoo.co.id

"Series: Ibu dan Bunga"
/etching, aquatint/17,5x11 cm
is, 27x21,5 cm/2012



122. YUTHIKA N. ADDINA /Bandung
13/06/1994
mentegala2t@yahoo.com

"KENTUT"
/woodcut/20x20 cm is,
28x28 cm ps/20013



096. AZIZI AL MAJID /Bandung
06/11/1994
azizialmajid@gmail.com

1.Under Deep Seascape #2
217AB9/ monoprint,
woodcut/18x18 cm is,
21x26 cm ps/2013



105. HILMI PRATAMA /Bandung
13/10/1993
hilmiyouth@yahoo.com

"The Color Scheme"
/monoprint/20x15 cm is,
22x18 cm ps/2013



114. NI LUH NYOMAN SHITA /Bandung
11/04/1993
asitatisa@gmail.com

"Dan Debu"
/etsa/7,5x9 cm is, 10,5 x13,5
cm ps/2011



123. HANH/ Bali
04-10 -1974
www.loveheartbali.com
readingtheheart.blogspot.com
heart.spc@gmail.com

"Obsession I/
transfer foto copy/2013



134. KRESNA WIDIANSYAH/Tangerang
11/12/1993
kresnawidiansyah@hotmail.com

"Si Kala"
woodcut/20cmx20cm/20134



134. KRESNA WIDIANSYAH/Tangerang
11/12/1993
kresnawidiansyah@hotmail.com

"Si Kala"
woodcut/20cmx20cm/20134



135. AHMAD SYALABI HIFNI a.k.a. SYALABI ASYA /Surabaya
27/12/1971
chyalabi@gmail.com

"WOW_MOM_MAN"
/woodcut, stamp
/16cm x 19 cm/2013



124. ANTONIUS KHO /Bali
01/05/1958
www.antoniuskho.com
info@antoniuskho.com

"KISS I"



136 DANANG HADI P/Yogyakarta
www.grafisminggir.com

"Menunggu #II"
aluminium
lithography/(2/3)/2013



126. REDY MURTI ROSYDI
06-09-1987
www.milisifotocopy.com
www.redimurti.blogspot.com
redisaurs@gmail.com
"I'm Scared"
/woodcut/20x20 cm is, 26x26 cm ps/2013



127. Faisal Syamsuddin
/Makassar
01-03-1987
syamsuddin@yaho.co.id
"Kuda Kehidupan"
/woodcut/20x20 cm is/2013



128. ADREW DELANO WIBOWO /Makassar
18-07-1984
adelanowart@yahoo.com
"Tembok Tetangga Rusak"
/woodcut/20x20 cm is/2013



129. MUHAMMAD MUHLIS LUGIS /Makassar
14-07-1987
muhlislugis@yahoo.com
"Bermain Karet"
/woodcut/20x20 cm is, 28x28 cm ps/2013

Membangun Budaya Seni Grafis

Oleh: Nunuk Ambarwati

Entah sebuah kebetulan atau bukan, pengalaman magang di sebuah galeri komersial di Darwin, Australia (2008) menjadi perbandingan yang menarik tentang dunia seni grafis antara Indonesia-Darwin. Saat itu, saya berkesempatan magang selama kurang lebih 1 bulan di Galeri Nomad (Nomad Art Gallery, www.nomadart.com.au) Darwin, NT, Australia.

Galeri ini boleh dibilang sangat sederhana, baik dari fasilitas yang ia miliki sebagai sebuah ruang pameran, karena luasnya tak seberapa, itu pun bergabung antara display pameran dengan display karya konsinyasi. Bila sedang ada pameran disana, hanya muat sekitar 10 karya berukuran kecil sekitar 30 x 40 cm saja. Pembukaan pamerannya pun sangat intim, personal dan hangat karena memang ruangan yang tersedia tidak besar. Dengan display yang simple, penuh karya-karya konsinyasi menarik tapi tetap ditata dengan style si pemilik.

Dari sisi manajemen pun sangat efektif, karena hanya ada 3 orang yang bekerja disana. Galeri ini dikelola oleh sepaas suami istri yang sangat berdedikasi terhadap dunia seni rupa disana dan memperkerjakan 1 orang asisten bagian administrasi. Mulai dari membersihkan galeri, menemui art lover, mengurus surat-surat, display hingga packing. Selebihnya, bila mereka membutuhkan tenaga tambahan, mereka menambahkan sebagai outsourcing. Posisi galeri ini sangat strategis karena berada di pusat bisnis di Vickers Street, Parap Village, Northern Territory, Australia. Meski pun galeri ini terbilang kecil di wilayah tersebut (karena ada beberapa galeri besar yang berdampingan dengan Galeri Nomad); tetapi mereka juga mengerjakan banyak project berskala besar dan lintas negara dalam program-program mereka setiap tahunnya. Biasanya, project-project besar ini mereka selenggarakan di luar galeri.

Nah, kemudian yang menarik adalah hampir setiap hari selalu ada karya seni grafis yang laku terjual di galeri tersebut. Peminat atau pembelinya kebanyakan justru bukan kolektor tetap mereka, tetapi wisatawan yang datang, mampir melihat-lihat dan kemudian menyukainya. Pilih ini atau itu, packing dan dibawa pulang. Saya sempat terheran-heran, betapa mudahnya menjual karya seni grafis di negara bagian ini. Sementara bila kita melihat pasar seni grafis Indonesia justru berkebalikan, sepi peminat, malah kadang diacuhkan karena nilai karyanya tak sama dengan karya seni rupa bermediakan acrylic atau oil. Hingga membuat teman-teman seniman seni grafis harus putar otak dan strategi agar karya seni grafis mereka bisa setara apresiasinya dengan karya seni rupa;

kemudian muncul monoprint atau karya printmaking kombinasi handcoloring dan seterusnya. Terbersit keinginan kala itu, saya ingin sekali membawa karya teman-teman grafis Indonesia untuk bisa presentasi atau cukup konsinyasi saja di galeri tersebut. Saya yakin, pasti lebih bagus, pasti lebih disukai dan pasti cepat terjual. Ini dari sisi penjualan atau pemasaran karya.

Mari kita melihat sudut pandang lain, mengapa karya-karya seni grafis menjadi lebih mudah terjual disana. Saat ketika magang tersebut, Galeri Nomad sedang memamerkan karya seni grafis karya suku Aborigin. Pada saat yang berdekatan, Galeri Nomad juga mengelola pameran kontemporer karya tekstil dan seni grafis dari suku Amarasi, Nusa Tenggara Timur yang berjudul "Ta Teut Amarasi Awakening". Merupakan program kerjasama antara Northern Territory dengan Indonesia Timur, kerjasama antara Asialink di Universitas Melbourne bersama dengan Yayasan Kelola di Jakarta. Galeri Nomad concern dengan karya-karya bermuatan tradisi kental, salah satunya adalah karya-karya seni grafis dari suku Aborigin dan suku Amarasi, Nusa Tenggara Timur yang kebetulan menjadi obyek penulisan ini. Mereka sangat menghargai seni tradisi, karena mereka sudah kehilangan akar sejarah asli. Mereka terus mencari sejarah asli milik Australia. Mereka seperti haus akan sejarah nenek moyang beserta adat istiadat, produk-produk kebudayaan dan tradisi yang menyertainya. Sehingga perlakuan mereka terhadap karya-karya tradisi seakan sangat sakral dan mendapat penghargaan yang tinggi. Demikianlah ketika sebuah bangsa mulai kehilangan ruh tradisi, mereka kemudian terus mencari dan mengharganya hingga sedemikian rupa. Bagi suku-suku seperti Aborigin dan Amarasi, mereka menggunakan teknik-teknik seni grafis untuk melegandakan motif-motif kesukuan mereka menjadi sebuah warisan berharga untuk anak keturunannya.

Maka ketika Syahrizal Pahlevi menyatakan kepada saya suatu hari, membicarakan niat dia bahwa Jogja International Mini Prints Festival atau Biennale menjadi sebuah 'budaya', tanpa berpikir panjang langsung saya iyaikan dan saya sangat mendukungnya. Niatan untuk membentuk kebudayaan atas apresiasi atau penghargaan terhadap karya-karya seni grafis yang berukuran kecil. Dan terlebih niatan untuk mengembangkan karya seni grafis itu sendiri hingga skala internasional. Niatan dan mimpi besar namun dengan presentasi karya-karya yang mini, saya amini tak akan menyurutkan semangat seorang Syahrizal Pahlevi yang militan. Dengan kolaborasi

dari berbagai komunitas seni grafis yang jamak teknik dan banyak di Yogyakarta, helatan ini merupakan sebuah gerakan kebudayaan yang patut didukung banyak pihak dan lintas budaya. Membentuk sebuah kebudayaan memang tidak mudah dan tidak cepat. Semoga niatan ini menjadi sebuah kenyataan, sama seperti apa yang saya rasakan saat melewati hari-hari magang di Darwin kala itu. (Nunuk Ambarwati/Tirana Art Management)

Developing a Culture of Printmaking

By Nunuk Ambarwati

Whether by coincidence or not, an internship experience at a commercial gallery in Australia in 2008 provides an interesting comparison between the world of graphic art in Indonesia and Australia. At that time I had the opportunity to intern for a month at the Nomad Art Gallery, Darwin, NT, Australia (www.nomadart.com.au). The gallery was very basic; display space was limited and was shared between temporary exhibits and work on consignment. For exhibitions the space could only accommodate approximately 10 small pieces measuring about 30x40 cm. Exhibit openings were intimate, personal, and warm because the space was small. The displays were simple, full of interesting consigned works, and elegantly arranged by the owner.

From the human resource and management point of view it was very effective because the gallery employed only three people. Managed by a husband and a wife team who were dedicated to both the local and national art world, they employed just a single admin assistant. The three did everything from cleaning the building, meeting visitors, handling correspondence, arranging displays and packing work for shipment. If the owners needed additional personnel, it was out-sourced. The gallery was strategically located on Vickers St in the center of the business district in the village of Parap in Darwin. Although in comparison to other larger galleries nearby Nomad could be described as small, in the course of their annual program of activities they undertook many large national scale projects, usually carried out at other venues outside the gallery.

It is interesting that almost every day a work of graphic art was sold at the gallery. Most of the buyers were not regular customers or collectors but tourists who came in and liked what they saw. They chose something, had it packed, and took it home with them there and then. I was amazed; how easy it was to sell graphic art in the Northern Territory! However, if we look at the market for graphic art in Indonesia the situation is reversed. Few people are interested; in fact, graphic art is

sometimes ignored because it does not have the same value as work in acrylic or oil and graphic artists need think hard to come up with strategies and innovations so that their work achieves the same level of appreciation as work in other media; for example, the development of monoprints or prints combining hand coloring and the like. From the point of view of sales or marketing I felt an urge to bring the work of Indonesian graphic artists for exhibition or just consignment to Nomad because I was sure it would be better appreciated and more quickly sold.

Let's look at this from another angle: why does graphic art sell more easily in Australia, in a small gallery in the Northern Territory, than in Indonesia? At the time I was doing the internship Nomad Gallery was doing a show of graphic art of Australian Aborigines. At almost the same time Nomad was also doing an exhibit of contemporary textiles and graphic art of the Amarasi people of East Nusa Tenggara titled "Ta Teut Amarasi Awakening". The exhibit was part of a cooperative program between the governments of the Northern Territory and East Nusa Tenggara and Asialink at the University of Melbourne and Yayasan Kelola (Kelola Foundation), Jakarta. Nomad has a strong focus on work with traditional themes including graphic works from the Amarasi and Aboriginal artists. Nomad is conscious of traditional art because Australians Aborigines have already lost the roots of their original history and are searching for an authentic Australian history. It is as if they are thirsty for the history of their ancestors and their material culture and traditions. Thus traditional work is highly appreciated and treated as sacred. When a people sense the loss of the spirit of tradition they may then begin to try to recover it and appreciate it more. People such as Aborigines and the Amarasi use graphic art techniques to immortalise their tribal motifs and create a valuable legacy for their descendants.

Some time ago when Syahrizal Pahlevi was discussing his hopes that the Jogja International Mini Prints Festival /Biennale would become an ongoing tradition I didn't hesitate to offer my support to help shape a culture of appreciation for small-scale graphic work and to promote mini prints themselves on an international scale. Even though the works are small the hopes and dreams are big and I am certain the challenges will not erode the determination of the 'militant' printmaker Syahrizal Pahlevi. Together with a number of graphic arts communities in Yogyakarta, each employing different techniques and approaches, the festival is a movement across conventional cultural boundaries and deserves the support of everyone. Developing a cultural tradition is not quick or easy. Let us hope this dream becomes a reality, like what I experienced during my days as an intern in Darwin.

Translation by Jerry Chamberland.

JIMPF Campaign



SCHEDULE JIMPF 15 – 30 NOVEMBER 2013.

Venue: Galeri ISI Yogyakarta, Jl. Parangtritis, Km. 6,5, Sewon-Bantul, Yogyakarta.

15-30 NOVEMBER 2013

9 am – 4 pm : MINI PRINT EXHIBITION.

FRIDAY, 15 NOVEMBER 2013

4 pm - 5 pm : Performance Art participants "Printmaking on Punk", Sigit Purnomo
Adi feat Babi Rusa Band/Solo

5 pm – 6 pm. : Opening ceremonial. by Yogyakarta artist, Agung Kurniawan and
Director JIMPF.

6.30 pm– 7.30 pm : Performance Art participants NOISE BRUT/Surabaya feat Digie
Sigit/Yogyakarta.

8 pm – 9 pm : Artist Talks participants

SATURDAY, 16 NOVEMBER 2013

10 am – 12. am : Presentation JIMPF Guest, Devy Ferdianto, Master Printer and
Teacher at STDI/Bandung

12.30 pm– 2.30 pm : Presentation participants Mohammed Iqbal Badaruddin / Tengku Mohd
Farid Tengku Abdul Aziz & Mohd.Faizal Ramli - Universiti Teknologi

3 pm – 4 pm : MARA, Kelantan/Malaysia.
: Technical demonstration participant "Cetak Datar" Indra
Kusuma/Banten,

SUNDAY, 17 NOVEMBER 2013

10 am – 12. am : Presentation JIMPF Guest, Eitaro Ogawa, Chief Printer and Project
Leader Singapore Tyler Print Institut/ (STPI) Singapore.

12.30 pm – 2 pm : Presentation participant Andre Tanama/Yogyakarta

2.15 pm – 4 pm : "DEMO WAR" technical demonstration participants, "Kitchen
Lithography", Adi Sundoro/Jakarta VS "Colours Transfer -Object and
Image" Elly Kent/Australia.

MONDAY, 18 NOVEMBER 2013

10 am – 12 am : Presentation participant, Bambang "Toko" Wicaksono"/Yogyakarta

1 pm – 4 pm : Artist Talks series, participants

TUESDAY, 19 NOVEMBER 2013

10 am – 4 pm : Artist Talks series, participants

WEDNESDAY 20 – FRIDAY 29 NOVEMBER 2013

Workshop series. Venues: (Galeri ISI Yogyakarta, Grafis Minggiran, Krack Studio and

TERAS Print Studio)

SATURDAY, 30 NOVEMBER 2013 : Closing/"Fun Carving"



Terimakasih kepada/ Thanks to :

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