**The 4th JIMB 2020**

**Introduction from the Director**

Since the first Biennale in 2014, JIMB has been intended as a forum where, through small printed images, ideas and graphic techniques can develop and artists, studios, art lovers as well as the general public can participate democratically. Over time there is has been a shift in the character of this event, starting from the first Biennale in 2014 to the fourth, the current Biennale. In addition, though membership of the jury has changed from Biennale to Biennale, as far as possible the jury has included both young and more senior artists, those who welcome progressive movements and those who value conventions and traditions, all with the same goal: for JIMB to capture the dynamic of graphic arts as it grows and develops.

In the fourth Biennale the organizing committee and the jury have agreed to provide equal opportunity for work which uses conventional techniques as well as techniques which lie outside usual practices and which were not accommodated in the first three Biennales. This decision was carefully considered from a number of points of view, including the far-reaching impact of the Pandemic which it appears will continue into the future. These last several months have raised our awareness once again that truly the essence of art is how artists at a particular point in time are capable of creating a powerful *impact* through their work. Graphic art is unique because it can connect the particular strengths of ideas and techniques and can play a role in creating opportunities for everyone, wherever they are and under whatever conditions, where they can create art.

Significant financial support from the Art and Culture Department of the Yogyakarta Provincial Government has made it possible for Organizing Committee of the 4th Biennale to increase the monetary value of the prizes. Also, the jury of the Biennale, in addition to three well-established Indonesian printmakers, for the first time includes a distinguished international artist: Deborah Chapman, a Canadian artist respected throughout the printmaking world. Her participation on the Jury adds stature to the Biennale and we are grateful for her willingness to serve. Deborah was one of the winners of the Three Best Works Award in the 2nd JIMB 2016 with a riveting mezzotint entitled ‘Murmure’, 2016. She will participate in Phase I of the selection process. Although a virtual presence now, international participation on the jury is a goal for future Biennales.

Finally, because of the effects of the Pandemic, it was decided that the exhibit of finalists selected by the Biennale jury will be held in April 2021. This is in consideration of the possibility that submission of work, especially from abroad, might take longer than usual because of current conditions.

We realize that keeping the flame of the Biennale alive is no easy task and we need everyone’s involvement. Let’s go forward, create fantastic graphic work, and overcome this Pandemic!

Syahrizal Pahlevi

**THEME:**

**Trans-Pandemic Printmaking; The 4th Jogja International Miniprint Biennale**

Since the beginning of 2020 countries and communities throughout the world have faced the same problem, the threat of the Covid-19 Pandemic. As a result, various plans, projects, development activities, and artistic and socio-cultural activities of communities everywhere have been postponed or canceled. Conventional teaching and learning programs and academic activities in schools from kindergartens to high schools and colleges have been suspended. Campuses closed and replaced in person learning with online instruction. Art events, exhibitions, performances, and screenings in public spaces and art galleries are severely constrained. Places of worship and other important gathering places are closed. Physical contact between members of the public has been reduced to a minimum. 'Lockdown', 'social distancing', 'PPE (personal protective equipment), the use of 'thermo-guns', and various signs of restricted access to regions, cities, and entire countries are only a small sample of the seriousness of the threat of Covid-19, and of various efforts made individually and collectively to break the chain of transmission of the virus.

However, amazingly, people of various ages and backgrounds are always able to create new metaphors, to creatively represent the extraordinary things or events they experience. Creative people everywhere are moved to express their experiences through various media including: sound, movement, words, appearance, and their own bodies. What is phenomenal, globally, in response to lock downs and social isolation is the emergence of creative, innovative works that have been able to break through various limitations imposed by social-distancing. Artwork, designs, performances, animations, short films, novels, and music have sprung up from various communities, including communities that have developed online. It turns out that strict limitations make people creative; they have been able to create new ways that are trans-border, trans-parochial, trans-disciplinary, and trans-media. Indeed, the prefix 'trans', which means to pass, go beyond, cross and overcome, has become one of the key words of this new era.

Printmaking is a branch of art practice that is never devoid of images and texts which are created in order to be reproduced through the printing process. By their nature prints have the potential to appear, equally original, in several places at once. Metaphoric phrases about 'what is happening here and now’ can be physically characterized and disseminated online. Images, texts, or striking text drawings can be made either with simple materials and equipment or with materials and equipment specifically designed for industrial printing purposes. Greatness in a print/graphic work can be achieved through an approach that is simple and minimalist or sophisticated and technical.

The most important thing that printmakers are able to demonstrate is their intellectual-creative skills in transforming specific ideas or insights into a reality they feel an urgency to express through the process of transferring images to print media for reproduction. What is significant is the ability of the creator, the printmaker, to trans-mediate an insight into a medium.

In difficult conditions, like the Covid-19 Pandemic, people must be able to transform challenging situations into environments conducive to various positive possibilities. Through art, in this context printmaking, people can transform any particular idea, including ideas related to the Pandemic, into something unique.

This discussion is a prologue to the 4th Jogja International Miniprint Biennale (JIMB) 2020 and explains why the selection process and Biennale exhibition will take place in the first quarter of 2021. In response to the Covid -19 Pandemic, JIMB 2020 is inviting printmakers everywhere to submit graphic works to this trans-national event. (Please see registration details below.) We believe that the works submitted will indeed be the fruits of creativity, related directly or indirectly to conditions under the Pandemic.

We also believe that in every community there are always creative ways to represent events and phenomena that affect them both individually and communally. The Organizing Committee of JIMB 2020 looks forward to receiving work from printmakers everywhere, whether the work uses conventional technical methods or trans-media approaches; each has its own uniqueness and strength. These two characteristics are like the two different personalities represented in ancient Greek mythology by the gods Apollo and Dionysius; both have characteristics and traits that are far different from one another, but both have their own strengths and abilities.

Thus we enthusiastically invite printmakers from all parts of the world to submit work which signifies that we are not mere subjects of the Pandemic. Through printmaking we have creative techniques to transcend obstacles and limitations and to graphically characterize the dramas triggered by Covid-19

Prof. Dr. M. Dwi Marianto, MFA,

Jury Chairperson

**Terms and Conditions**

There is no entry fee for registration

The Biennale is open to Indonesian and international artists who have reached their 18th birthday by 15 November 2020.

Work submitted must respond to the theme established by the jury.

Work submitted must have been produced between 2019 and 2020.

Work submitted must be print work on paper.

Maximum paper size of actual work is 20cm. x 20cm

**Work using all types of print techniques may be submitted** i.e., images created by a form of printing, but not involving direct drawing on a medium. Work using conventional techniques including woodcut, linocut, rubber cut, moku hanga, collagraph, stamp art, stencil, silk screen, monotype, lithograph, mezzotint, etching, dry-point, digital techniques including digital prints, risograph, offset, and photocopy as well as personal techniques including body and finger prints are all eligible. Monotype, monoprints as well as work using either a single technique as well as mixed printing techniques may be submitted.

**Techniques which are disallowed** include hand-coloring, hand touching, painting or drawing added to a printed work, collage or any other technique involving drawing directly on paper or other medium.

All work submitted must include an edition number and the signature of the artist. If the work is a monoprint, monotype, or a unique print, the edition number should be written as “1/1” and also include the signature of the artist.

**Judging and Selection**

The selection process will be carried out in two stages. Phase I will be based on a photographic image of the work submitted via email. This Phase will be carried out by the four members of the jury, the three Indonesian members and the international member. Artists whose work passes Phase I of the selection process will be asked to submit the original work to the jury. Phase II selection will be carried out by in Yogyakarta by the three Indonesian members of the jury. This Phase will identify works which will be exhibited at JIMB 4. At the same time the Jury will select the prize winners

**Submission of Work Phase I**

Artists may submit a maximum of three works each in a jpeg file 2 MB and 300 dpi resolution. Each file must include: artist’s name\_file number, title, year of production, graphic technique used, dimensions of work, and edition number. I.e: name of artist\_1, title,………………; name of artist\_2,…..; name of artis\_3t,…………

A separate file containing a concept statement or description of the work in 100 words or less as well as a short biographical profile should also be included with the submission.

The photo images, concept statement, and Phase I registration form (download form at [www.jogjaminiprint.weebly.com](http://www.jogjaminiprint.weebly.com) ) should be submitted to: jogjaminiprints@gmail.com by 15 November 2020 with subject: **Phase I JIMB.**

Artists whose submission is successful at Phase I will be informed via email. Successful submissions will also be announced on the JIMB website on 22 November 2020. Only artists who pass the Phase I selection will be asked to submit their original work.

**Submission of Work Phase II**

Artists must complete and include a hard copy of the Phase II registration form with their work. The form can be downloaded at [www.jogjaminiprint.weebly.com](http://www.jogjaminiprint.weebly.com)

Each work submitted must include: artist’s name, title of work, year produced, size, technique, and edition number. This information can be written directly on the back of the work or on a separate sheet of paper and attached to the back of the work.

The work should be submitted unframed and without mat board or mounting. The work should be packed so that it cannot be folded or bent in shipment. Any damage occurring during shipping is solely the responsibility of the sender. The organizing committee of JIMB 2020 bears no responsibility for damage incurred in shipping.

“Printed Matter” and “No Commercial Value” should be written clearly on the outside of the package. The value of the contents should be declared as Rp.10.000 or USD1.00 in order to avoid customs duties. ,

Work should be sent via Post or courier to

**Panitia/Organizing Committee**

**4th Jogja International Miniprint Biennale 2020 Somodaran GP III/51, RT.02, RW.10, Banyuraden**

**Yogyakarta 55293, Indonesia**

**Deadline for submission of works is 15 June 2021, 16:00 Western Indonesian Time**

Phase II selection of Finalists will take place on 20 June 2021. Decisions will be announced via email and on the JIMB website on 25 June 2021.

Works by Finalists selected in Phase II will be included in the 4th JIMB 2021 exhibition.

The exhibit will be held at the

**R.J. Katamsi Gallery**

**Indonesian Institute of Art**

**Jl.Parangtritis Km. 6.5**

**Glondong, Panggung Harjo,**

**Sewon, Bantul,**

**D.I. Yogyakarta 55188**

**Indonesia**

**Telp.: +62 274 455678**

**Web:** [**www.galerirjkatamsi.isi.ac.id**](http://www.galerirjkatamsi.isi.ac.id)

**IG: galeri\_rj\_katamsi**

**Jury:**

Phase I (selection based on photographs of the work):

Prof. Dr. M. Dwi Marianto MFA (Chair)

Agung Kurniawan (Member)

Dr. Edi Sunaryo (Member)

Deborah Chapman, Canada (Guest Member)

Phase II (selection based on original work):

Prof. Dr. M. Dwi Marianto MFA (Chair)

Agung Kurniawan (Member)

Dr. Edi Sunaryo (Member)

**Prizes**

A grant of Rp.31.500.000 from the Cultural Affairs Department of the Yoyakarta Provincial Government has enabled the 4th JIMB 2020 to award the following prizes:

1st Prize/Best Work I Rp.10.000.000

2nd Prize /Best Work II Rp.7.500.000

3rd Prize /Best Work III Rp.5.000.000

Three Honorable Mention Awards of Rp.3.000.000 each

Supplementary Prize: A mini press provided by Printya Print Press will be awarded to a promising Indonesian artist (Committee Choice)

Prize awards are subject to applicable taxes and bank transfer charges.

**Return of works**

**Works by international artists not selected in Phase II will not be returned.**

Works by Indonesian artists not selected in Phase II will be returned

Works by Indonesian Finalists will be returned.

**Works by international Finalists and works by prize winners will not be returned** and will become property of JIMB to be eventually included in the collection of the Yogyakarta Miniprint Museum.

**Additional Information**

All finalists will receive certificate and a catalogue.

The Organizing Committee will publish both an online and a print catalogue.

Finalists from Indonesia will receive a certificate and a copy of the print catalogue which will be sent to their addresses of record.

**International Finalists will receive e certificate and a high resolution pdf file of the catalogue.**

Print copies of the catalogue will be available to international artists for USD35. An order form and payment details will be provided on the JIMB website at the time of the public exhibit.

**Schedule**

• 25 September 2020 – 15 November 2020: Open Call. Submission of photos of work

•6-20 November 2020: Phase I selection based on photos submitted

•7 Deceember 2020: Announcement of Phase I Semi-finalists

•15 June 2021: Deadline for submission of original work by Phase I Semi-Finalists

•20 June 2021: Phase II selection of Finalists based on original works

•25 June 2020: Announcement of Phase II-Finalists

•15 July 2021: Announcement of prize winners and opening of 4th JIMB

•15 – 30 July 2021: 4th JIMB Exhibition open to the public

**Biographical Profiles -Jury members**

**Prof. Dr. M Dwi Marianto MFA** is an artist, author, lecturer, and curator. He was born in Jakarta. He received a BFA in Printmaking from STSRI ASRI Yogyakarta in 1982, an MFA in Printmaking from the Rhode Island School of Design, Providence, RI, USA in 1988, and a Ph.D. in Creative Arts from the University of Wollongong, NSW, Australia, in 1998. In 1999 he attended curatorial workshops in a number of cities in Japan sponsored by the Japan Foundation in Jakarta. He has taught in the Faculty of Art and Design at the Indonesian Institute of Art (ISI), Yogyakarta since 1984. He was Head of the Research Department at ISI from 1996 to 2003 and Director of Graduate Studies from 2003 to 2011.

He has curated numerous important exhibits including the Third Asia Pacific Triennial of Contemporary Art, Brisbane, Australia 1999; “To Russia with Art”, Indonesian Modern Art Exhibition, Museum of Modern Art, Moscow, 2000 and Indonesian Pavilion, 51st International Art Exhibition of the Venice Biennale, Italy 2005.

His published work is included in “Unpacking Europe”Nai Publishers, Rotterdam, 2002, “Crossing Boundaries”, Australian Asia Society, Melbourne, and “Teori Quantum untuk Mengkaji Fenomena Seni”, Lembaga Penelitian ISI Yogyakarta 2004. He has also served on juries of national art competitions including the 6th Indonesian Graphic Arts Triennial in 2018. More information is available at: <http://www.homarttrans.com/2014/07/biodata-m-dwi-marianto.html>

**Dr. Edi Surnaryo** was born in Banyuwangi, East Java. He is a painter, graphic artist, and a lecturer in the undergraduate and graduate programs at the Indonesian Institute of Art (ISI), Yogyakarta. He received his undergraduate degree in Painting from STSRI ASRI Yogyakarta in 1980, his Master’s degree in Fine Arts from the Bandung Institute of Technology in 1997, and his Doctorate from ISI Yogyakarta in 2012. He has exhibited in numerous one man shows and group shows in Indonesia and abroad. He has also served on juries of national art competitions including the 5th Indonesian Graphic Arts Triennial in 2018. More information is available at: <http://www.artprojectsasia.com/Edi-Sunaryo-Biography.html>

**Agung Kurniawan** was born in Jember, East Java. He began his university education in the Department of Archeology at Gajah Mada University (1987-1991) and moved to the Indonesian Institute of Art (ISI), Yogyakarta in 1991 where he completed a degree in Graphic Arts in 1995.

Agung co-founded the Indonesian Visual Art Archive (IVAA), Yogyakarta and is co-owner of Kedai Kebun Forum (KKF) also in Yogyakarta. His work is found in museums worldwide including the Stedelijk Museum, Amsterdam, The Netherlands; Van Abbe Museum Eindhoven, The Netherlands; and the Singapore Art Museum as well as in numerous private collections. His recent work include a performance in The Netherlands “Remember Day Parade and After”, transHISTORY Arnhem, June 2016 and video art at the Europalia Festival 2017, Paleis voor Schone Kunsten/BOZAR, Centre for Fine Art, Brussels, Belgium. In 2014 he was a jury member of the first 1st JIMB and was Jury Chairperson of the 2nd JIMB in 2016. Additional info is available at <https://www.lukisan.nl/agung-kurniawan/>

**Deborah Chapman** is a Canadian artist. She was born in Argentina and has lived in Canada since 1984. She received a Bachelor’s Degree in Art from the University of Québec, Montréal in 1990 and a Diploma in Computer Graphics from ICARI (Institute of Artistic Creation and Research), also in Montreal in 1998. She has received numerous prizes including Special award for Ex Libris, The Fourth International Print Making Biennale, Cacak, Serbia 2020; Grand Prix, International Mezzotint Festival, Ekaterinburg, Russia 2019; Medaille d’honneur, First International mini print Triennial "Intaglio", Ukraine 2017; Honorable Mention, Lodz International Print Biennial, Lodz, Poland 2017; Second Prize, Engraving, Museo Artemio Alisio, Concepcion del Uruguay, Entre Rios, Argentina 2017; 3rd Prize, Ural Print Triennial, Russia, 2016; First Prize, 2nd Jogja International Miniprint Biennale (JIMB), Yogyakarta, Indonesia, 2016. She has been artist in residence at a number of studios in Asia and Europe as well as in Canada including Guanlan, China in 2014, Studio Zocalo, Longeuil, Québec in 2008, and Vert-St-Denis, Melun, France in 1990-91. Additional information is available at [CV Deborah Chapman 2020 - copie 2.pdf](file:///D%3A%5CC_titip_sp%5C2020%5C4th%20JIMB%202020%5CCV%20Deborah%20Chapman%202020%20-%20copie%202.pdf)

**JIMB Director**

Syahrizal Pahlevi is an artist working in printmaking, painting, and performance art. He was born in Palembang, South Sumatera and is a 1994 Fine Arts graduate of the Indonesian Institute of Art (ISI), Yogyakarta. Since 1988 he has held 15 one man shows in Indonesia and the United States and has participated in group shows in Indonesia, Singapore, Japan, Australia, the United States, China, and Vietnam. He was an artist in residence at Nagasawa Art Park, Awaji, Japan in 2009, the Vermont Studio Center, Johnson, Vermont, USA in 2011 and the Guanlan Original Printmaking Base, Shenzhen, China in 2017. In 2008 he founded the Teras Print Studio and has held numerous print making and graphic arts workshops for students, artists, and the general public. In 2014 he founded the Yogyakarta International Mini Prints Biennale (JIMB) and currently serves as Director. He was a member of the 5th Indonesian Graphic Arts Triennial in 2015. He was also a member of the jury of the International Printmaking and Paper Art Show (IPPAS) in Jakarta in 2018. Additional information is available at: <http://syahrizalpahlevi.weebly.com/>