

# Printmaking Today

E-Catalogue

An Exhibition by ITB Printmaking Studio and  
RMIT School of Art

Curator  
Heru Hikayat  
Tisna Sanjaya

November 27<sup>th</sup> - December 24<sup>th</sup> 2021  
Bale Tonggoh  
Selasar Sunaryo Art Space



E-Catalogue

# Printmaking Today

A Group Exhibition by ITB Printmaking Studio & RMIT School of Art

November 27<sup>th</sup> - December 24<sup>th</sup>, 2021

Bale Tonggoh  
Selasar Sunaryo Art Space  
Bandung, Indonesia

## Writer

Heru Hikayat

## Graphic Designers

Viola Armendita, Agnes Indah P., Nabila Yasmin N.

## Photographer

Michael Binuko



SELASAR SUNARYO  
ART SPACE



# Contents

<b>Seni Grafis Hari Ini (Printmaking Today)</b>	
Heru Hikayat	4
<b>Artist</b>	
ITB Staff	6
RMIT Staff	22
ITB Students	26
RMIT Student	43
<b>Committee</b>	60
<b>Thanks To</b>	61

# Seni Grafis Hari Ini (Printmaking Today)

by Heru Hikayat

This is a collaborative exhibition of the Graphic Art Studio, Faculty of Fine Arts & Design, Bandung Institute of Technology (ITB) with the Royal Melbourne Institute of Technology (RMIT) School of Art, as well as the Selasar Sunaryo Art Space. This exhibition displays works of printmaking art from lecturers and students from the two campuses. Both students and lecturers provide experiences in exploring various graphic art techniques. Art, in this case, is based on the experience of technique. Various techniques within the corridor of the printmaking arts convention as well as the possibility of exploration that goes beyond or beyond the limits of the convention.

Through this exhibition, we are invited to look at the graphic arts these days, which are practiced in Bandung and Melbourne, represented by lecturers and students at both institutions. Various printing techniques, intaglio, relief print, lithograph, screen print as well as exploration beyond technique, are demonstrated. In addition to the exhibition, there will also be guided exhibition tours, print workshops/ demonstrations, and discussions.

The technique, the experience with it, and the possibilities to go beyond it, this time are presented in the printmaking arts discipline. If this practice is carried out regularly and consistently, then experience enrichment can occur not only for artists who explore, but also for seers. Hopefully this unique experience can be a way to experience art in relation to technique, discipline and freedom of expression.

# Artists

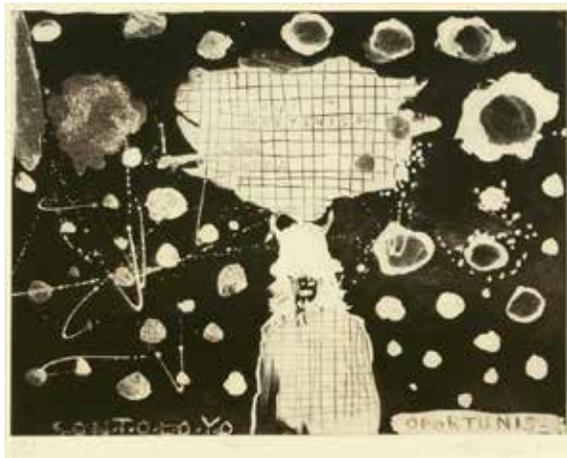
ITB Staff  
RMIT Staff

# Asmudjo Jono Irianto

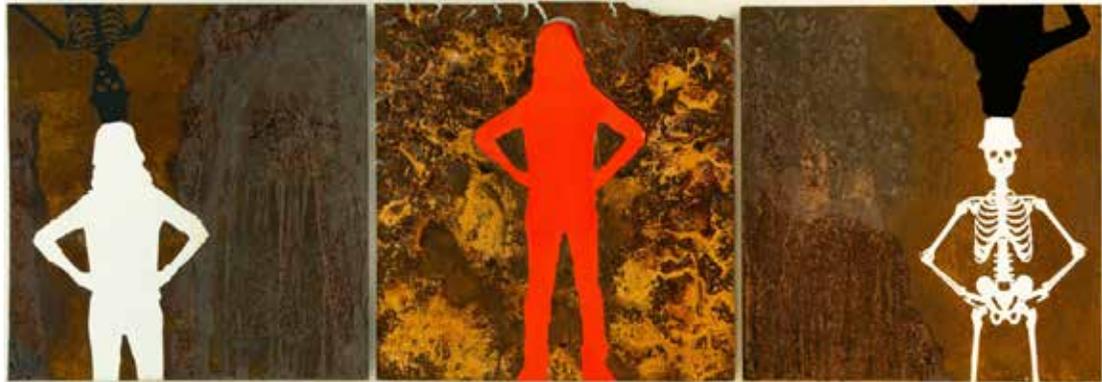
1



2



3



1

## ***Murah Meriah***

Etching, 40 x 50 cm, 2021

2

## ***Belum Kelar***

Etching and aquatint, 40 x 50 cm, 2021

3

## ***On Progress***

Polyurethane paint on corroded steel, tryptich: @80 x 80 cm, 2021 - 2022

# Aurora Arazzi



***Ode to Lithography***

Lithograph, variable dimension, 2020

# Budi Adi Nugroho



***Margelisa***

FRP, acrylic paint, colored powder, canvas, and wood, variable dimension, 2021

# Dadang Sudrajat



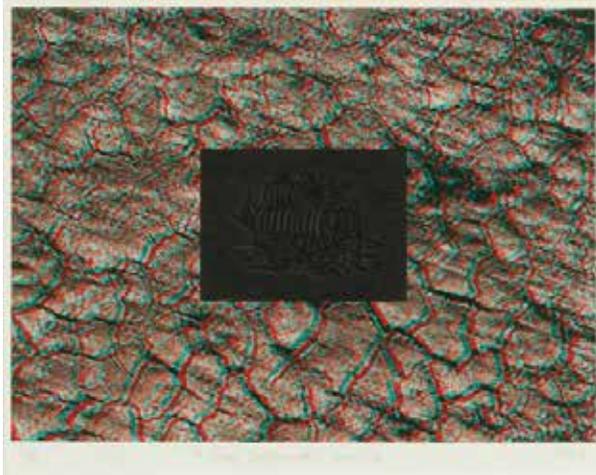
***Pohon Jiwa 2***  
Etching and aquatint, 50 x 40 cm, 2021



***Pohon Jiwa 3***  
Lithography, 41 x 34 cm, 2021

# Deden Hendan Durahman

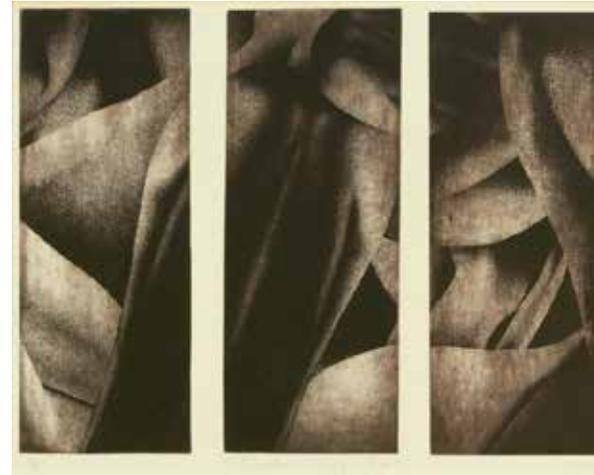
1



2

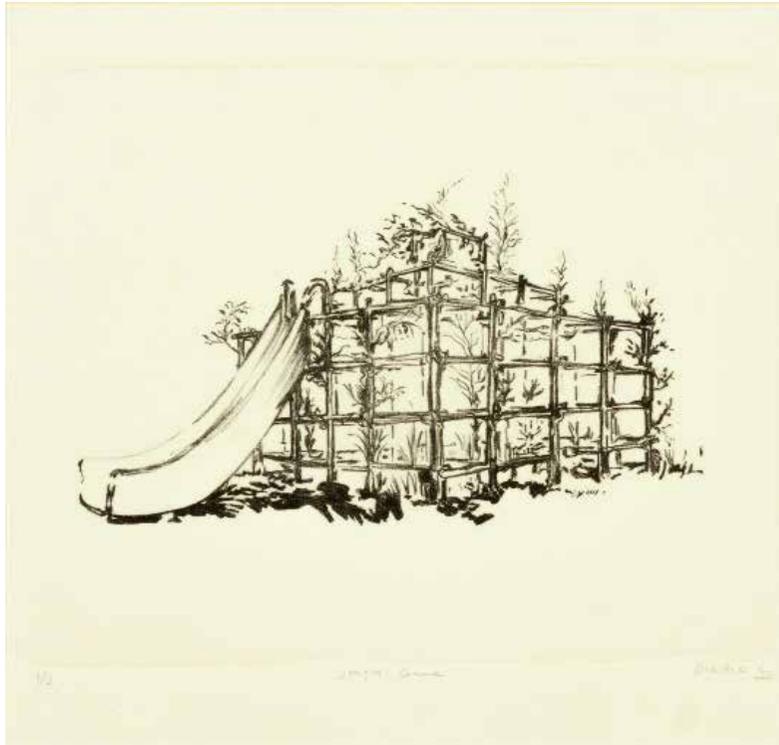


3



- 1 ***Home Displacement; Ground Ship***  
Giclée Relief Overprint on Hahnehmuehle Paper, 29 x 41 cm, 2021
- 2 ***Home Displacement; Sea House***  
Giclée Relief Overprint on Hahnehmuehle Paper, 29 x 41 cm, 2021
- 3 ***Amorphous Corpus #8***  
Polymer Photo Transfer, Tryptich: 48,5 x 36 cm, 2021

# Dikdik Sayahdikumullah



**Jungle Game**  
Lithography, 27.7 x 42 cm, 2021

# Duto Hardono



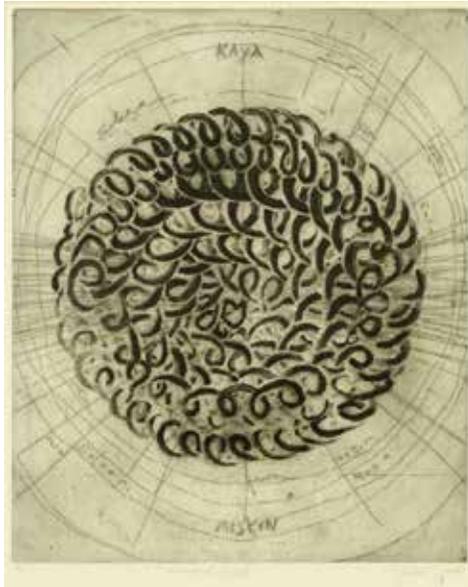
**Hasana Editions Catalogue**  
Cassette tapes & CDs, variable dimensions, 2018-2019

# Michael Binuko Sri Herawan

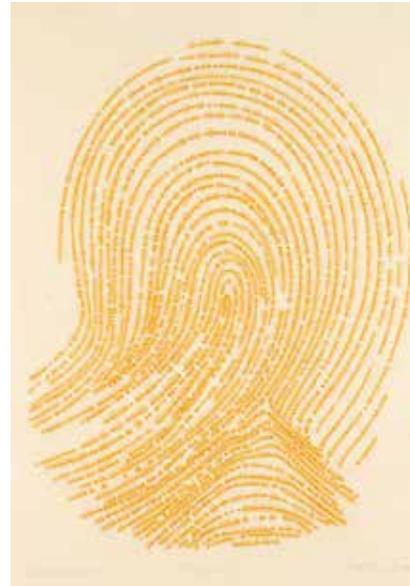


*Param Pam Pam Pam*  
A.p intaglio, 40 x 36,5, 2021

1



2



3



1

### ***Krupuk Uyel***

Etching and aquatint, 50 x 40 cm, 2021

2

### ***Sidik Jari***

Corroded wire stain on handmade paper, 85 x 60 cm, 2013

3

### ***Ritual Krupuk***

Etching, 40 x 50 cm, 2021

# Nuning Yanti Damayanti

1



3



4

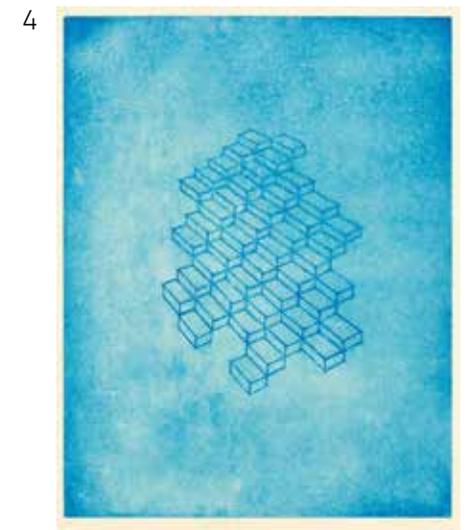
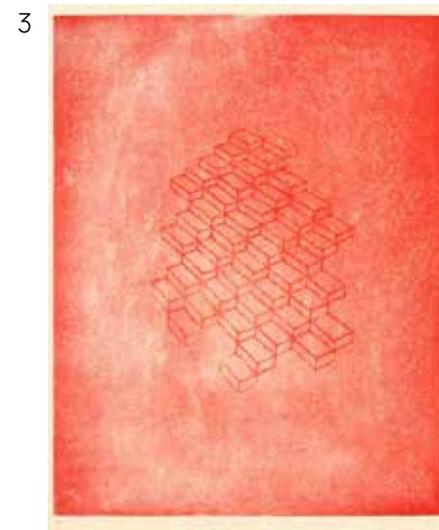


2



- 1 **Sasakala Sang Hyang Tangkuban Perahu #1**  
Batik on rayon silk fabrics, 110 x 210 cm, 2020
- 2 **Sasakala Sang Hyang Tangkuban Perahu #2**  
Batik on rayon silk fabrics, 110 x 210 cm, 2020
- 3 **Cerita Ibu**  
Etching, 40 x 36,5 cm, 2021
- 4 **Cerita Ayah**  
Etching, 40 x 36,5 cm, 2021

# Nurdian Ihsan



1 **Primary Series 1.1**  
Etching and aquatint, 50 x 40 cm, 2021

2 **Primary Series 1.2**  
Etching and aquatint, 50 x 40 cm, 2021

3 **Primary Series 1.3**  
Etching and aquatint, 50 x 40 cm, 2021

4 **Primary Series 1.4**  
Etching and aquatint, 50 x 40 cm, 2021

# Oco Santoso



***Underconstruction***  
Drypoint, 50 x 40 cm , 2021



***Disrupsi***  
Linocut and digital print, 96 x 60 cm, 2021

# Patriot Mukmin



*Pak Guru*

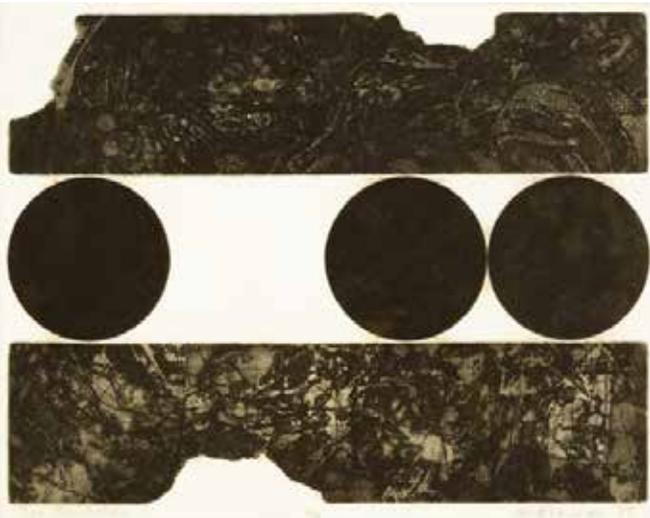
Etching and aquatint, 50 x 40 cm, 2021

# Setiawan Sabana

1



2



3



1

## ***Tapak Tangan***

Etching and aquatint, 50 x 40 cm, 2021

2

## ***Tiga Rembulan***

Etching and aquatint, 31 x 23 , 1986

3

## ***Lima Rembulan***

Paper and colour pigment on board, 5 Ø30 cm 1 Ø120 cm, 2020

# Tisna Sanjaya



1 **Wajah Peradaban**  
Etching, 40 x 36,5 cm , 2021

2 **Wajah peradaban**  
Lithography, 47 x 39 cm, 2021

3 **Printmaking Today**  
Mix media installation, variable dimensions, 2021

# Willy Himawan



***Inbalance***

Etching and aquatint, 50 x 40 cm,  
2021



***Strengthen & Stretching The Series***

Oil painting and screen print on paper, 4 panels  
@30,27 x 40,8 cm, 2021

# Zusfa Roihan



***The Breeze (Beneath, Between & Behind)***  
Spit bite aquatint, 50 x 36,5 cm, 2021



***The Spindrift (Beneath, Between & Behind)***  
Spit bite aquatint, 50 x 36,5 cm, 2021

# Andrew Gunnell



***Proximity to***  
Screen print, 20 x 20 cm, 2019

# Annalise Bosnjak



**5, 3, 4, 2.**  
Lithograph, 20 x 20 cm, 2019

# Jazmina Cininas



*Jerboa, Jerboa*  
Reduction linocut, 20 x 20 cm, 2019

# Kyoko Imazu



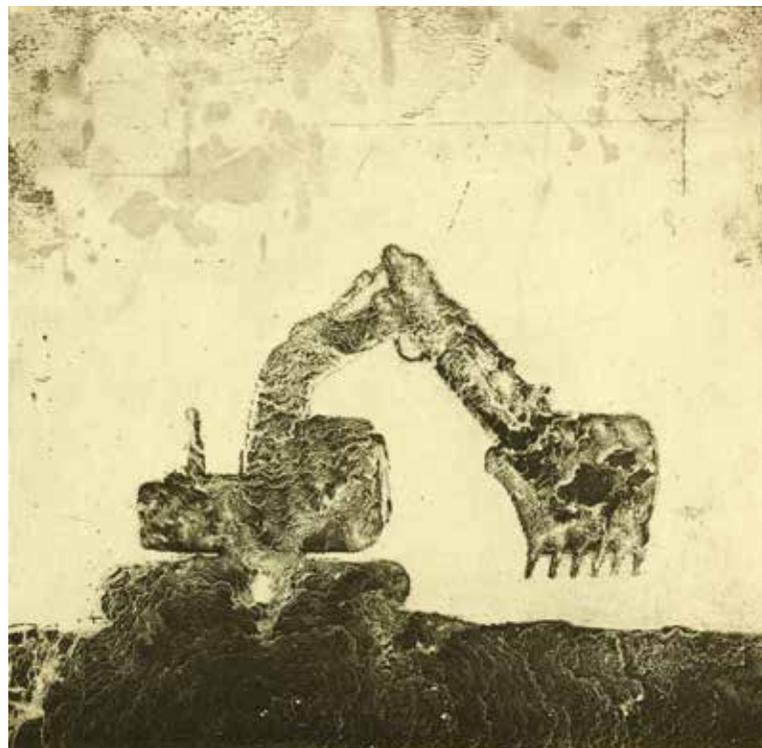
*Sweeping*  
Screen print, 20 x 20 cm, 2019

# Pia Johnson



*Self Portrait 2 after Weston*  
Archival inkjet print, 20 x 20 cm, 2019

# Rob Dott



*Take*  
Etching and spit bite, 20 x 20 cm, 2019

ITB Students  
RMIT Students

# Agnes Indah Permatasari

Creative and imaginative things often appear when childhood comes, and if lucky that two things way of thinking will settle and develop in a child's brain. But unfortunately, the more mature (often even from childhood) the knowledge and upbringing of parents and those around them often opposes and finally pressures the child not to draw because it is not something that will be useful in the future, the teacher who forbids their students to be creative in their notebook even though their draws on the last pages of the book. end, drawing on the blackboard, and so on.

Likewise, since Agnes was a child, She had been indoctrinated to become a civil servant, one of which was to become a police officer, until entering the third year of high school, her thoughts of pursuing the world of art grew bigger than being a public servant and when she entered college to study art, a The problem that turned out to be from childhood parenting occurred, namely the lack of imagination and creativity. The existence of this problem has opened her thoughts about how humans will lose the beautiful times that are often stored in their childhood, because creativity is an amazing thing and is more fundamental in humans, this is also mentioned by Primadi Tabrani that creativity is something that is never obsolete, as the author puts it, "as if a jungle still full of mysteries."

The restraints (chain) of creativity and imaginativeness that should have developed did not develop properly due to parenting only to become adults. A struggle to defend what one subconsciously wants to defend, a right that must be heard, a desire to defend, acquire and express itself in creativity and art, but is restrained by maturity and the contents in their head are empty of these two important things.



*Dewasa*

Linocut on recycled paper, 16 x 10 cm, 2021

# Dyah Kemalahayati



*Eksplorasi Garis*

Banana stem relief print, 20 x 20 cm, 2021

In their creations, printmaking artworks rely a lot on the quality of materials that are used—papers, inks, press machines. This wouldn't seem like a huge problem for developed countries. But for some developed countries such as Indonesia, those materials are hard to obtain by the artists since they have to be imported. Therefore, this hegemony of printmaking techniques become a barrier for printmaking artists in those countries. There is this standard that some countries are still struggling to catch up with.

“Eksplorasi Garis” or “Line Study” is a piece of the artist's bigger project in criticizing the hegemony by presenting new alternative printmaking materials that are easier to be accessed by printmaking artists in Indonesia. The material banana stem was chosen because of its' ease of access in Indonesia and its' cultural value toward the people.

# HASBEAST

Since the digital era, I have felt something awkward when using the internet and social media. Everything in it is designed to be addictive and interesting, to the point that it has entered our subconscious. When we wake up, most of us reflexively open our cellphones, check notifications, see what's new. Sometimes we also unconsciously often check our cell phones even though there are no incoming notifications. That's how social media has entered our subconscious. In addition, we are always faced with entertainment on the internet, whether it's funny videos, pictures, comics, games, music, movies, pornography, or even drama fights on social media.

People seem to have been taken away from their freedom without realizing it. People are trapped in distractions in the form of fun and enjoyment on social media. There are so many distractions, people don't have time to think about other things that are bigger and more important. His mind was already full of viral tiktok videos, games, and pornography. The current situation was predicted by Aldous Huxley, a British philosopher, through his novel Brave New World. Huxley describes a world that seems utopian, but is in fact dystopian. A world full of enjoyment distraction, even a drug called Soma has become a government institution and program. Society continues to be given pleasure so that it becomes dull and unable to think. Science books are not even considered anymore. The situation that Huxley describes is more or less happening in this era, in my opinion.



*Non-stop Distraction*

Digital print, 20 x 20 cm, 2021

# Inggita Kanya Paramita



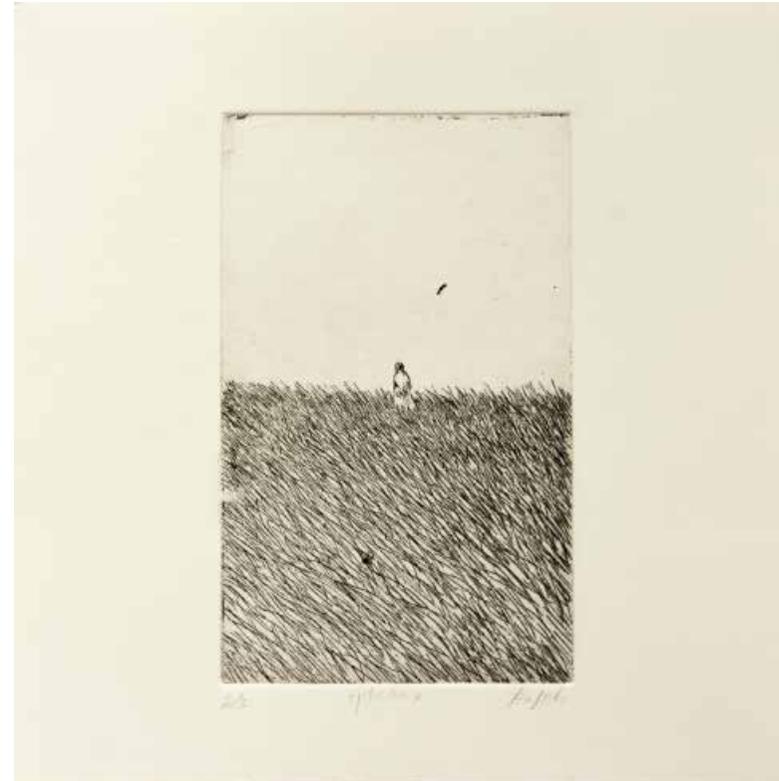
*Refleksi*

Etching and aquatint, 14 x 10 cm, 2021

How a person treats another is a reflection of how they treat themselves. If a person tends to look for fault in others, then said person would only be exposing what they feel lacking about themselves. The process of printing this work, in which the final result is a reflection of the etching plate serves as an allegory of this very phenomenon.

# Krisna Julian

Taken from the fictional character of William Shakespeare's Hamlet. An orientation in my own narrative artwork and is expected to fulfill a series. Ophelia, the protagonist, represents the romance and misery in Hamlet's story.



*Ophelia*

Etching, 14 x 9 cm, 2021

# Maria Aparesina Marcelin



*Alpha Currents*

Screen print on plastic sheets, 15 x 15 cm, 2021

Reality is simply a projection of our consciousness. The conscious experience of perception is a two-way street of the interplay between the brain and reality. It means that our brain makes guesses about what is actually out there. At first, I was questioning the paradox of being alone.

I was at a mall and I observed that some people went there alone. Are they enjoying the time spent by themselves or not? Then the question developed to "what was going on with people who live alone, how could we feel lonely in a crowded place?" With that said, there's a big difference between solitude and loneliness. And I believe that feeling lonely is just a state of mind that our brain creates, "lonely but not alone, alone but not lonely."

Then it branched from controlling the feeling of being lonely to how does each of our brains work differently even in the same circumstances? After I've read and explored this topic, I believe that our brain is capable of manipulating our perception of reality, which means that we could control what we want our reality to feel like, just like controlling whether you want to feel lonely or not. I have always been reminded by the phrase "peace is within", that peace came from inside of us. We all know that the world is bad and will never be good, and it is up to us to bring heaven on earth, to feel good, by taking control of our minds and bringing that peace within ourselves.

My daily life is highly affected by this knowledge I have learned. Till one day, I was designing packaging for a clothing brand I worked for. I digitally drew multiple lines and remembered the brain waves. Our brain emits wave frequencies based on our feelings and state of mind. Alpha wave is one kind of the five waves that our brain emits, the alpha wave is released when we feel relaxed. I thought that this could be way more than just clothing wrappers. So I decided to screen print it by myself. And so the artwork is printed on black and transparent plastic using plastic ink with silkscreen. The overlapped

# Nabila Yasmin Nurrita

Adventure in finding identity felt the surrounding environment always notices her actions. Just enjoying a hobby that then leads to seriousness, even considered still taboo. But in fact, becoming an adult and finding what she likes and then taking responsibility for itself is a complicated process. It's like walking looking.

Although afraid, the forest's edge is still a process that one must pass to achieve the goal. Sometimes the attention given can be a burden in itself to trigger.

Development, even though life is not a matter of race, the essence of enjoying the process is often forgotten. Perhaps all it takes is to praise yourself until you get to where you are now, not complicated issues with other individuals because it is yourself that determines the storyline of life.



*Journey*

Linocut, 13.5 x 12 cm, 2021

# Prnoia



*The First Sin*  
Linocut, 17,5 x 17,5 cm, 2021

The first sin affects us in today's life in such ways. Human follow their own will and thus lost their original holiness and became subject to death. They lost the grace of original holiness and justice in which they have been created and introduced sin, suffering, and death into God's creation. We inherit those sins for the rest of our lives as a reminder that we are all sinners, naturally.

# Rachiny Anantridha Fasya

Telling one of the simplest thing in life yet big through her art is something Rachiny Anantridha Fasya likes to go with. Melangkah is telling people that every doing they do whether it's good or bad—even if they think no one sees—every little thing that surrounds are gonna be the witnesses of their deeds in the afterlife people know as “silent witness”. She uses etching and aquatint technique on this art to expressively express the depth and meaning of the art.



*Melangkah*

Etching and aquatint, 16 x 12 cm, 2021

# Raihanah Saarah Febriza

My works tend to explore the topic of everyday things. In this work, i tried to capture the scene of my childhood of when i was running around in the backyard of a public mosque. I tend to draw from a one-point perspective with a clear horizon when capturing a scenery. However, in this work i tried to do so from the perspective of child me, searching for mimosas in the mosque backyard. In the process of making this work, i tried to achieve a dreamy look as if it was taken straight from my memory hence making the audience feel as if they were pulled inside my memory and recounting the scene.



*Pemandangan Sore Hari*

Etching and aquatint, 7.5 x 10.5 cm, 2021

# Sahda Ammarzia Wiedhayaka

Recently I found that society has the urge to push men down on how to be masculine in a certain way, and easily labelled someone that they are less than a man should be. Society has made a label on how you should be as a man, such as how to dress, how to act, how to feel, how to style and a lot more.

In this creation, I wanted to bring more attention towards toxic masculinity in society. No one in this world should feel sorry or uncomfortable about themselves just because society told them that they are not men "enough".

As long as they are being true to themselves and feel comfortable in their own body is the most important. In this art piece is a face of Dimas, who had a fear towards a butterfly and always liked the color pink. This gave you the example of being a man or a person. You always have the right to feel a certain way and no one can let you down or judge you, just because of what they think or said towards yourselves.



*Masculine*

Linocut and hand colour, 13 x 12 cm, 2021

# Seruni A. Ramadhan



Seeing is believing. That what they used to say back then but nowadays believing requires a lot of seeings, especially as we and the technology and by extension, our knowledge—continue to grow on, we keep realising that there are a lot of sides of this world, what we used to believe in turns out to be a complete lie or fabricated, I think that happens a lot with learning history. There are so many informations but sometimes they are laden with some agendas, we might not know the truth, there are lot of sides to see from, its all jumbled up, we might never get to see the full picture. I think we're carving bits of our findings and somehow, eventually, we'll be able to conclude something out of it, making it our own full picture

**See**  
Linocut, 15 x 15 cm, 2021

# Shafira Nur Azizah Mulyana

Cats that are thrown away or abandoned have an impact on the lives of the cats themselves and humans. Without intensive care, abandoned cats are vulnerable to get sick or getting a virus, they will survive by looking for sources of food and drink that are minimal until eventually their body condition becomes weak and their life will not last long.

On the other hand, without more supervision, stray cats will instinctively produce kittens and lead to overpopulation of stray cats. Until now, the stray cat population in big cities is very dense. As a result of this increasing of stray cat population, public concerns and problems arise.

Recognizing the fact that stray cats are increasing in number, one way to avoid this overpopulation is to neuter them. This neutering program is expected for the lives of stray cats so that they live more prosperously in the midst of the human environment.



*Raining*

Reduction linocut, 15 x 15 cm, 2021

# Tamara Maharani Alamsyah



In this endlessly moving world, we sometimes forget that the line between our mind and the world itself, as Haemin Sunim wrote in his book "The Things You Can See Only When You Slow Down", is actually thin, porous, and ultimately illusory. This seamless boundary of our mind and the world sometimes keeps us from not feeling at ease whenever we rest. As the world also rests when our mind rests, the guilt of stopping the world from moving lingers on our mind. "Restless" portrays how most of the time, resting feels wrong. Paradoxically though it may seem, the most uneasy we feel is when we are resting our mind.

*Restless*

Woodcut, 16 x 18 cm, 2021

# Teresa Martina

Limitation of emotions becomes an obligation for all human beings so that they can be accepted by the people around them. Expressing honesty is like a taboo thing to do, considering that “white lies” are a noble thing in social life; do not rule out in the family circle.

Self “lockdown” in the house is an obligation during the time of pandemic; everyone is affected without exception. With coercion, where some people are reluctant to stay long in a “friendly prison”, brings its own problems. In this situation, sometimes, complaints against those closest to us who live under the same roof as us are very prohibited; as many people say, “We have to cooperate (with tolerance) in this situation so that everything is under control”. It didn't matter that there were some people who almost lost control due to refraining from expressing their reluctance. (This situation makes an individual) Confined in an imaginary prison, silenced for the common good, forced not to “breathe”, and then slowly crumbling.



*21082021*

Linocut, 16 x 16 cm, 2021

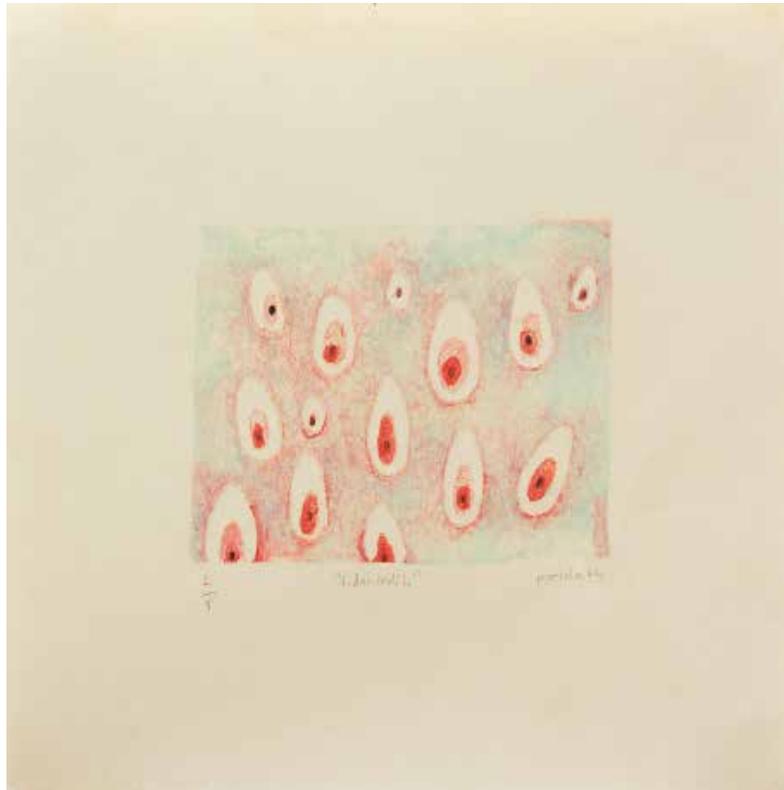
# Viola Armendita



*Hanging by*  
Lino engraving, 15 x 15 cm, 2021

Living in this world, we often have some negative thoughts. We felt alone and betrayed. But, sometimes our helplessness leads us to communicate with the universe, whether you are a believer or not. The urgency when life is like hanging by a thread, we ask everything out there. Unconsciously, we initiated that communication. The dots that I engraved, represent the connection energy between us and the universe. Our energy that made the sphere, is hanging to a single thread in the dark world we lived in.

# Mayolaika Amina Shagya



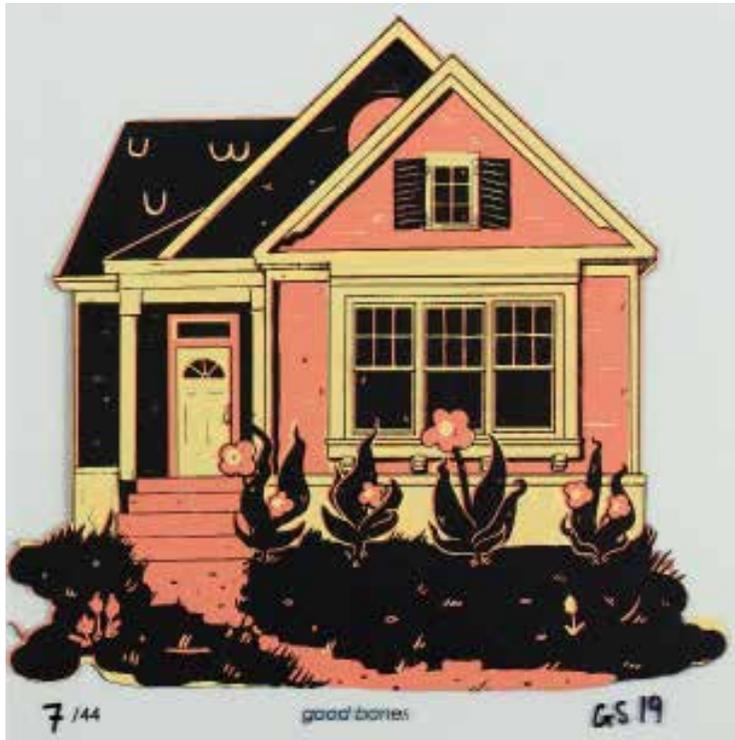
*Tidak Sedih (Not Sad)*  
Reduction Linocut, 20 x 20 cm, 2019

# Kevin Jordanus



*Komposisi No.7*  
Aquatint, 40 x 42 cm, 2019

# Grace Stuart



In my printmaking practice, I tend to explore themes of home, heritage and the natural world through representational image and material agency. *good bones* was inspired, in part, by Polly Pocket; a children's toy which was popular during my childhood, which were cosy homes or scenarios contained within a tiny plastic clamshell. I wanted to use this idea of a world or scene captured within a substrate for the print exchange and decided on this highly experimental idea of a two-sided print using a clear substrate. *good bones* is the first of my double-sided prints; an extremely wishful and high-stakes gambit which thankfully paid off in the form of an interactive and engaging print as part of the exchange. The front of the print depicts a very unsuspecting and suburban domicile, with the back of the print inviting the viewer inside and showing both warmth and comfort in the furnishing and secrets in the form of the spotlighted chest in the attic. The cats pictured are named Kimchi and Juniper, the first being my pet and the second being the pet of one of my close friends.

## *Good Bones*

Screen print, 20 x 20 cm, 2019

# Hannah Caprice

I am a Canadian–Australian emerging artist with Indo-Trinidadian and Slavic heritage. I explore themes such as memory, identity, connection with others and the search for self, and I express this using magical realism.

Myth and folklore have been ever-present in helping us make sense of the world around us. It is part of our nature to question reality and we are compelled by our imaginations to search for understanding. Fact and fiction overlap - every story we share is in some way bound to both.

Reflecting on my own multicultural heritage, I have noticed shared archetypes amid what appear to be drastically different cultures. This artwork explores the tree of life archetype - symbols and motifs are woven together through the process of printmaking while themes of metamorphosis emerge with hidden figures appearing upon closer inspection or by rotating the work.



*We Move Above the Moving Tree*

Etching and aquatint, 22 x 35.8 cm, 2019

# Julie Cleland



*Etched In My Memory, or is it?*

Etching and aquatint, 20 x 20 cm, 2019



I am often drawn to the ways in which science can be visualised by art.

Scientists continue to unravel the uncertainties around how memories are stored and how they might be recalled. Autobiographical memory seems to be understood as integral to the formation and maintenance of our sense of self over a period of time. Without being able to recall a past we would struggle to imagine a future. And yet, how reliable are our memories?

My artwork explores some of these uncertainties. I am intrigued by the idea that at times a memory does not seem to be fixed and may even appear to be inaccurate. Is a memory altered with each recollection or telling? Can a memory remain uninformed by the passage of time?

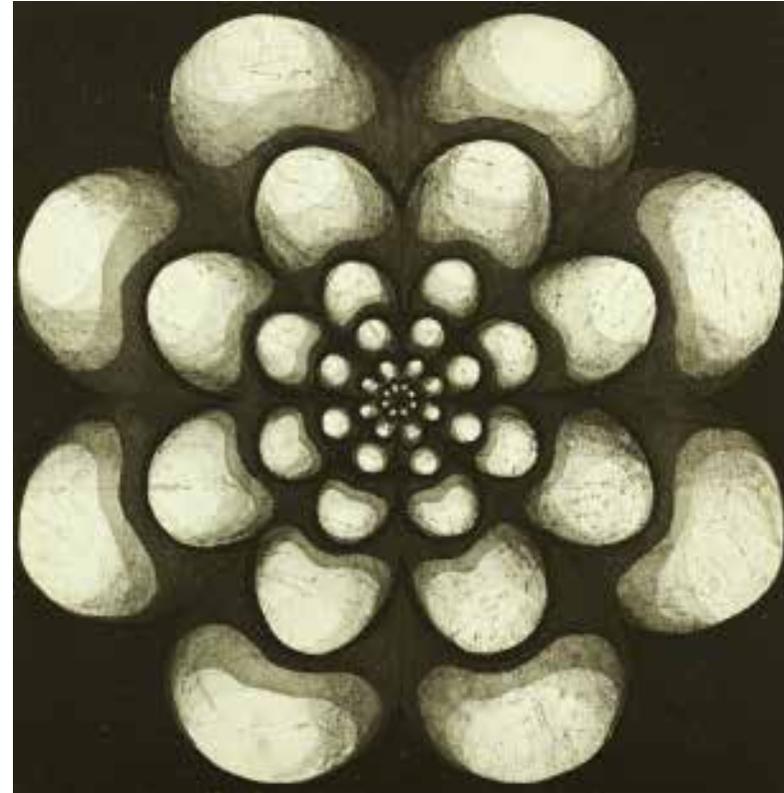
As I recall memories with friends and family I am struck by the variation in our recollections. I am also struck by the greater richness and depth that sharing and story telling can add to our recollection of the past and our plans and dreams for the future.

The copper plate has taken on the marks and tonal areas through the processes of hard ground etching and aquatint. To me this represents the ways in which memories may be physically laid down in the brain in various ways and intensities. Each print taken from this matrix is often identified as a repeat or a replica and an edition is produced. However, intrinsically no two prints can be exactly the same as, amongst other variables, the matrix itself begins to alter with time and use. Perhaps it is the same with our memories.

A small circle was removed from the print which was then attached to the reverse side. This alludes to the distortion of a memory or those which may be lost for ever. It also alludes to the losses experienced in our lives and the importance of remembering what lay in those spaces.

# Sarsha Demirci

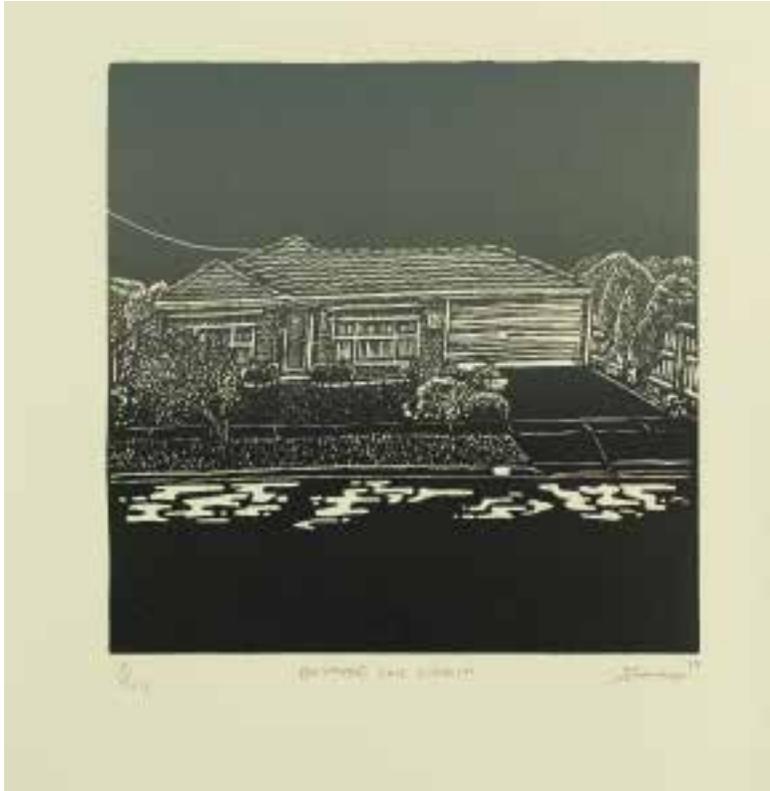
It took many states for the work 'Enter' to come to its realisation. Oftentimes I will allow the materiality of the copper to determine the printed image, embracing the accidental marks. However, in this case I approached the copper plate with a planned drawing. In the initial stages of transferring the image onto the plate I felt very tentative, worried about marking the plate "wrong". It was only once I had made those first intentional marks that my mental block had passed, and I could allow and accept the unpredictability of the etching process. There were two things I knew I wanted to achieve: depth and subtle texture. To achieve this I began with a soft ground etching. When the results weren't as dark as I would've liked, I then turned to aquatint. The aquatint gave the rich velvety depth that I was looking for, with the soft ground and some dry point softening the edges.



*Enter*

Aquatint, 20 x 20 cm, 2019

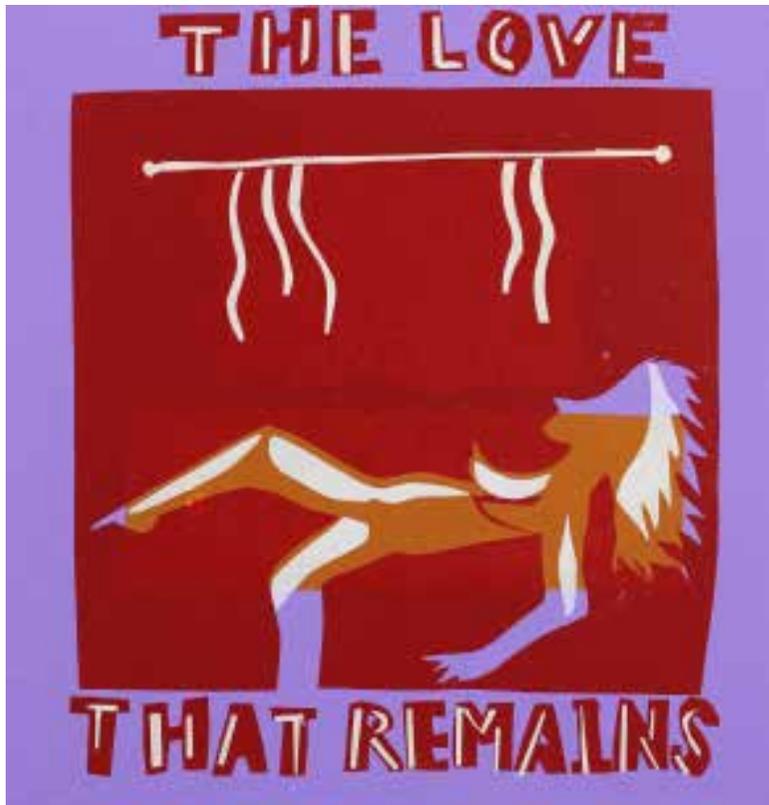
# Zoe Woebken



*Before The Storm*  
Linocut, 20 x 20 cm, 2019

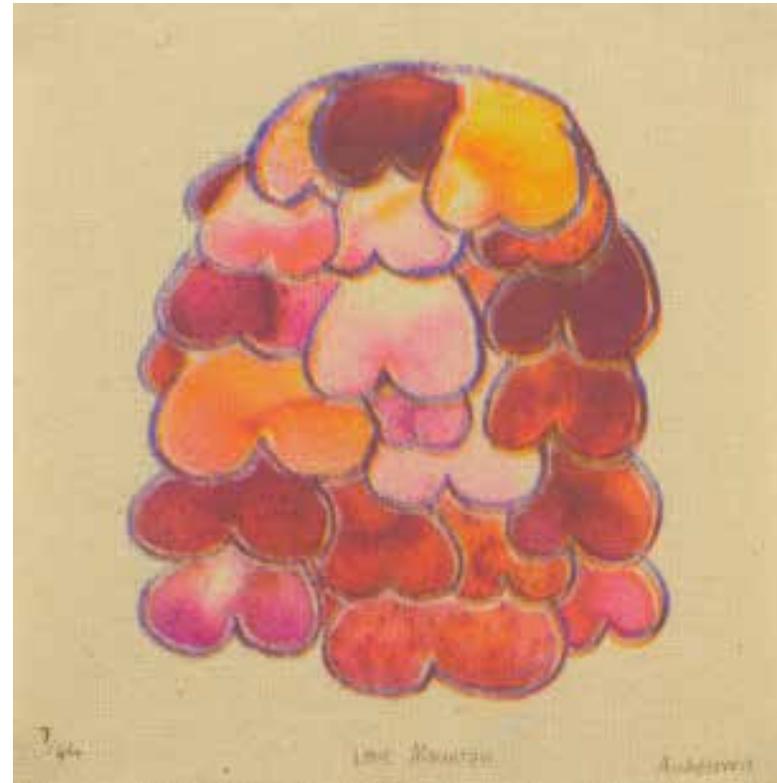
I investigate themes surrounding suburbia and what constitutes the Australian Dream. I focus my practice in printmaking and painting to discuss ideas surrounding suburbia and the suburban home. I depict the exterior of suburban homes and shop fronts through relief prints and small gouache illustrations to focus attention on small details and individual aspects of the landscape. Emphasising classic suburban motifs from the home, I play with nostalgia and memory attributed to suburbia to form the basis of my practice. My aim is to reflect these suburban homes as a place of contemplation, nostalgia, familiarity and individuality.

# Alexander Diprose



*Saudade*  
Screen print, 20 x 20 cm, 2019

# Andy Hoven



*Love Mountain*  
Screen print, 20 x 20 cm, 2019

# Artek Halpern-Laurence



*Untitled*  
Archival inkjet print, 20 x 20 cm, 2019

# Ashleigh Cochrane



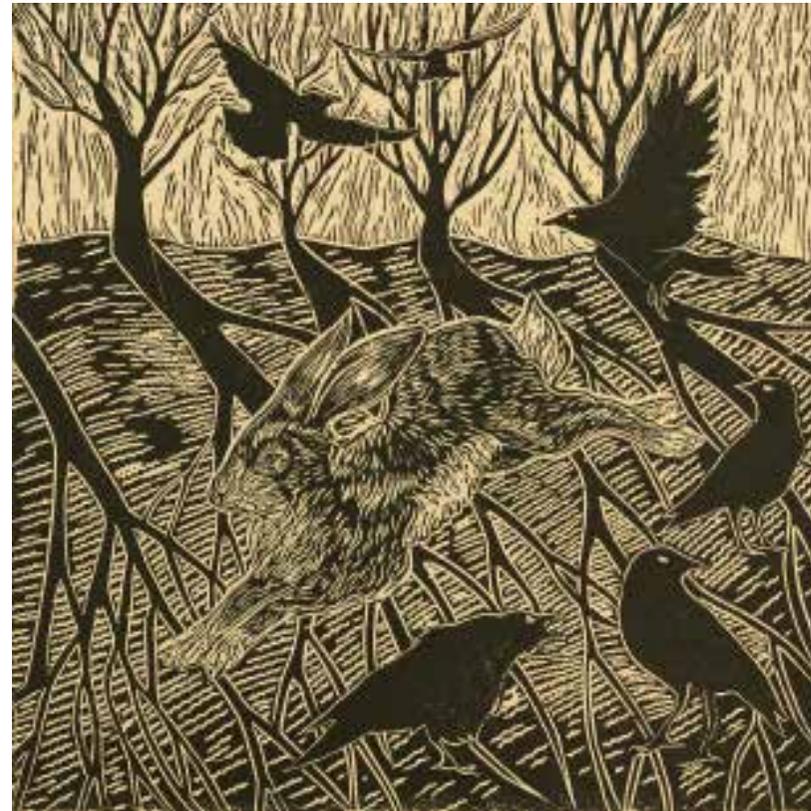
*Kick Like a Girl*  
Screen print, 20 x 20 cm, 2019

# Chloe Warren



*Untitled*  
Linocut, 20 x 20 cm, 2019

# Claire Maud



*Threat*  
Linocut, 20 x 20 cm, 2019

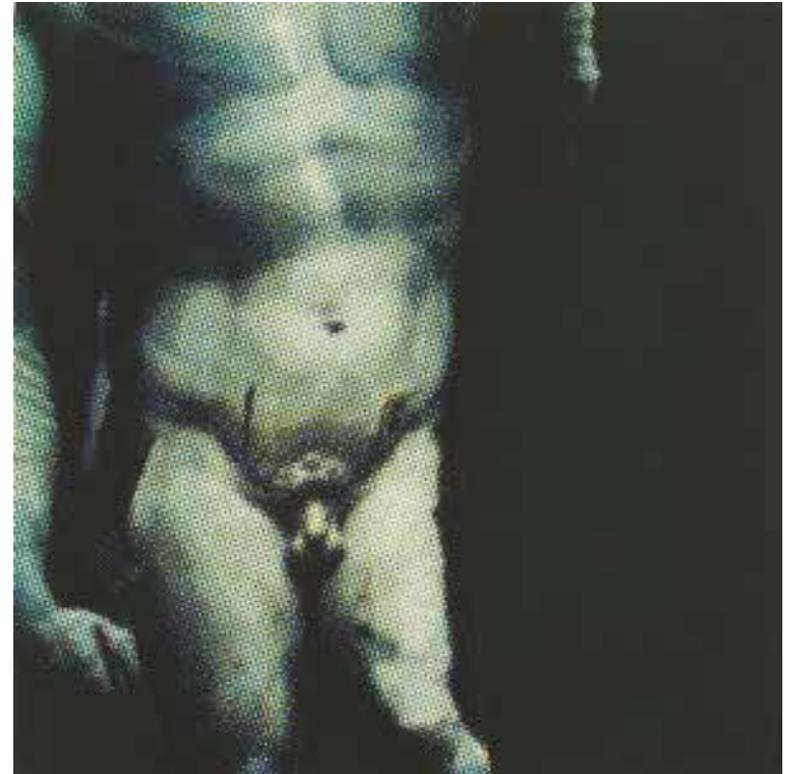
# David Green



*Untitled*

Archival inkjet print, 20 x 20 cm, 2019

# Duncan Macarthur



*As David*

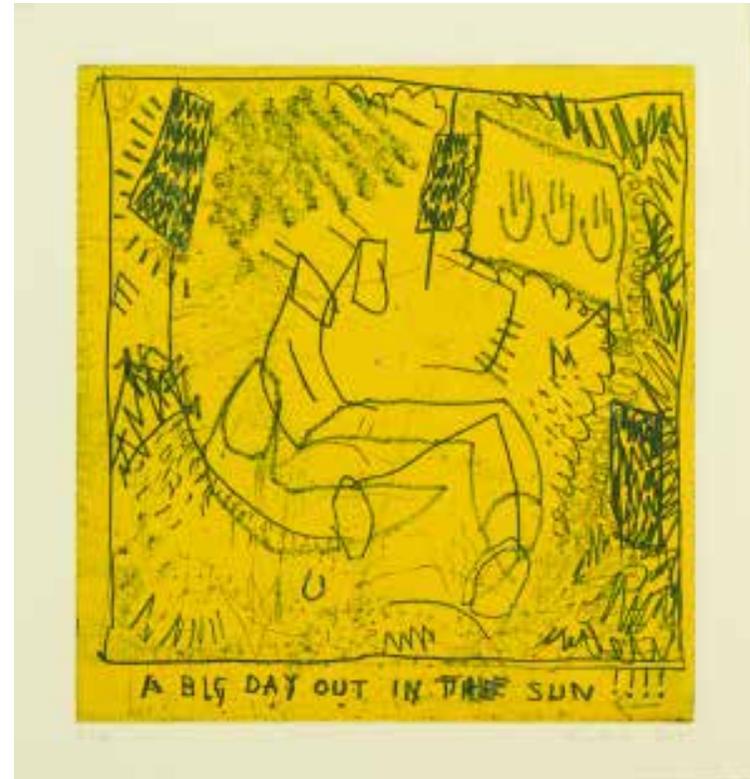
Screen print, 20 x 20 cm, 2019

# Emily Kooter



*Untitled*  
Screen print, 20 x 20 cm, 2019

# Etienne Mantelli



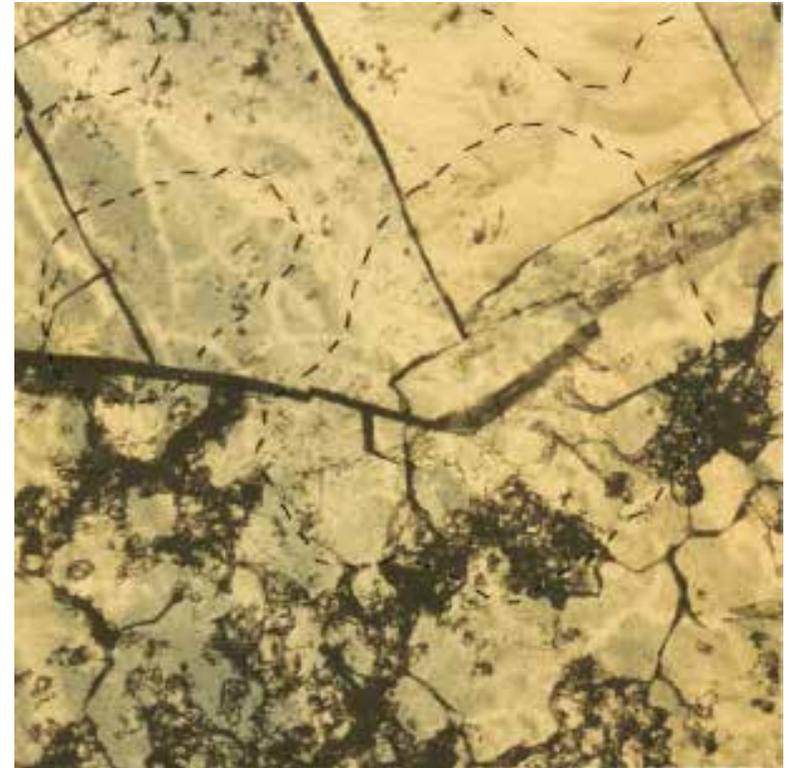
*A Big Day Out in the Sun*  
Etching and roll up, 20 x 20 cm, 2019

# Eve Slade



*Balancing Act*  
Screen print, 20 x 20 cm, 2021

# Georgia Gates



*Untitled*  
Archival inkjet print and cotton thread, 20 x 20 cm, 2021

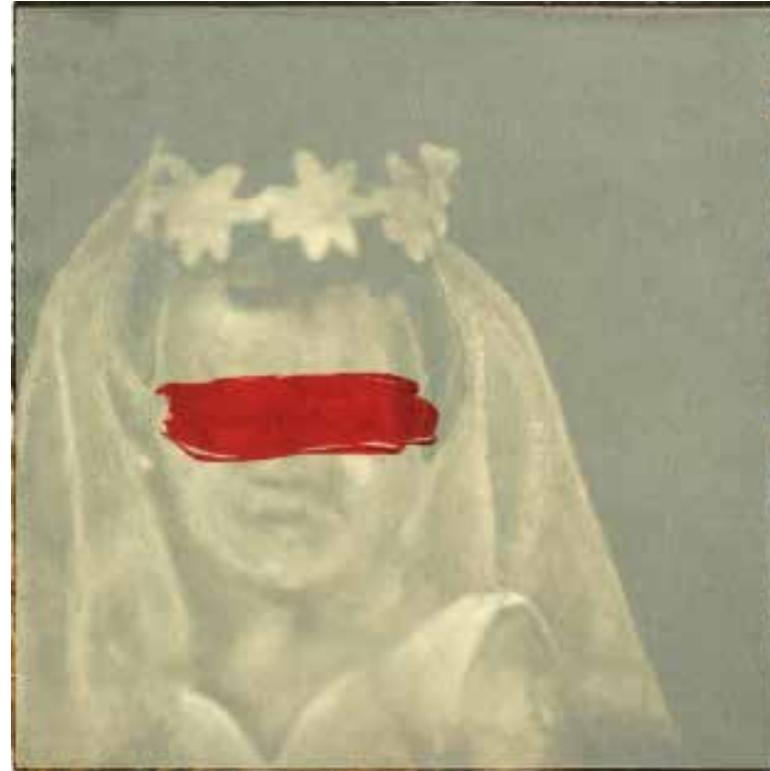
# Jemima Penny



*Untitled*

Archival inkjet print, 20 x 20 cm, 2019

# Jennifer Martinus



*See No Evil*

Etching, 20 x 20 cm, 2019

# Keisha Rheinberg



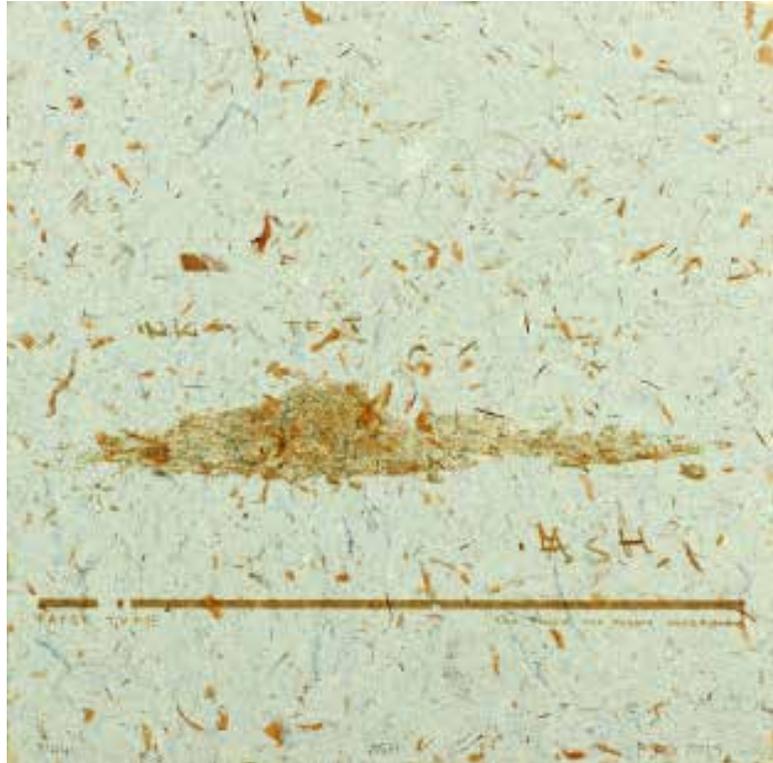
*Pick Your (Poison) Antidote*  
Etching and aquatint, 20 x 20 cm, 2019

# Mia Sabic



*Facing Faux*  
Etching and hand colour, 20 x 20 cm, 2019

# Paul Camenzuli



*Ash.*

Handmade paper and screen print, 20 x 20 cm, 2019

# Rachel Clews



*Rome 18.07.19*

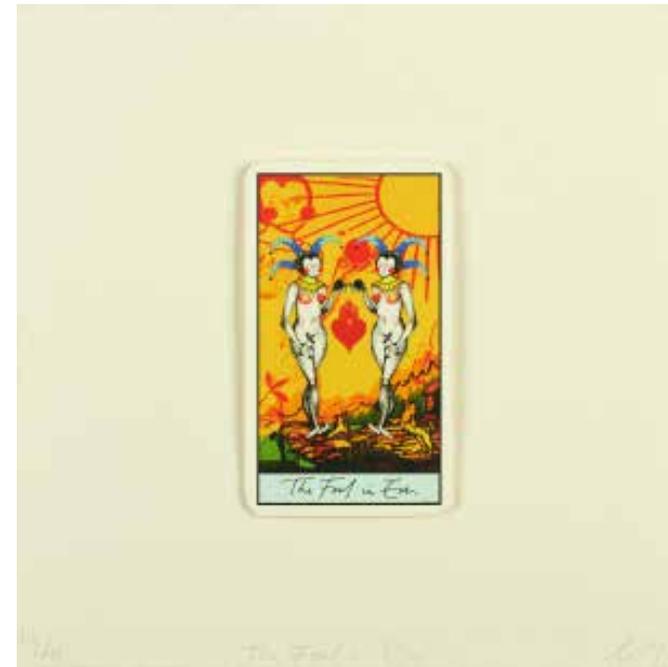
Archival inkjet print, 20 x 20 cm, 2019

# Rex Markowicz



*Heat*  
Linocut, 20 x 20 cm, 2019

# Rubyanna Edwards



*The Fool in Eve*  
Screen printing, 20 x 20 cm, 2019



# Savannah Edwards



*Tea Time*  
Linocut, 20 x 20 cm, 2019

# Sofia Rivas



*Native Hairy Flower Wasp*  
Mezzotint, 20 x 20 cm, 2019

# Sophie Dickinson



*Close Up*  
Linocut, 20 x 20 cm, 2019

# Tammy Zhang



*Let Me In*  
Linocut, 20 x 20 cm, 2019

# Committee

## **Advisor**

Tisna Sanjaya

## **Curator**

Heru Hikayat, Tisna Sanjaya

## **Project Officer**

Angga Atmadilaga, Michael Binuko

## **Secretary and Finance**

Viola Armendita

## **Logistic**

Angga Atmadilaga

## **Partnership**

Viola Armendita

## **Media Coordinators**

Diva Chairunnisa, Sahda Ammarzia,  
Tamara Alamsyah, Maria A. Marcelin

## **ITB Coordinators**

Angga Atmadilaga, Hery Muchlis,  
Nabila Yasmin N, Dyah Kemalhayati

## **RMIT Coordinators**

Michael Binuko, Seruni A. Ramadhan

## **Seminar Coordinator**

Shafira Azizah

## **Graphic Designers**

Viola Armendita, Agnes Indah P.,  
Nabila Yasmin N., Seruni A. Ramadhan

## **Photographer**

Michael Binuko

## **Translator**

Nurdita Afifah

## **Program Officer Selasar Sunaryo**

### **Art Space**

Christine Geriette

# Thanks to

Fine Art Program Study, Faculty of Art and Design, Bandung Institute of Technology

R. Yuki Agriardi

Royal Melbourne Institute of Technology School of Art

Selasar Sunaryo Art Space

Sunaryo

Arin Dwi Hartanto Sunaryo

PT Pentamapan Cemerlang

Starlite Paper and Cards

Didi Satelitto

Artmandor

