

International Competition
Triennale Graphic Art
Indonesia V
2015



BENTARA BUDAYA



KOMPAS GRAMEDIA

Winners
TRIENALE Indonesian Graphic Art I – IV

The Winners of TRIENALE Indonesian Graphic Art I 2003



First Prize
"Manusia Rongsokan", 2003
Intaglio, 55 x 90 cm
By Agus Prasetyo



2nd Prize
"Renungan dalam Kontradiksi", 2002
Hardboard cut, 132 x 250 cm
By Agus Yulianto



3rd Prize
"Mati Tersenyum", 2003
Hardboard cut, 45 x 60 cm
By Sri Maryanto

The Winners of TRIENALE Indonesian Graphic Art II, 2006



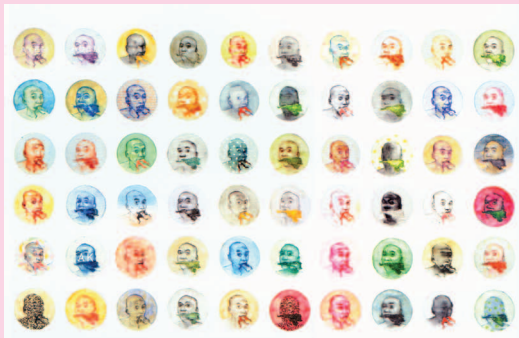
First Prize

"Hegemoni Teknologi", 2006
Digital print on paper, 100 x 85 cm
By : A.C. Andre Tanama



2nd Prize

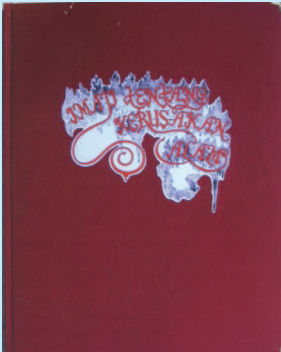
"Tumbuh dan Terkontaminasi II", 2006
Intaglio, ink on paper, 113 x 83 cm
By Agus Prasetyo



3rd Prize

"Super Omnivore", 2006
Ukiyo-e plus paper on cardboard
Ø 20 cm, 60 buah
By Agus Suwage

The Winners of TRIENALE Indonesian Graphic Art III , 2009



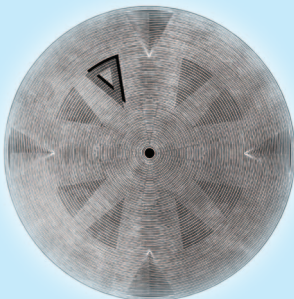
First Prize

"Imaji Tentang Kerusakan Alam", 2009
Etsa, aquatint, drypoint 395 x 495 mm
By Winarso Taufiq



2nd Prize

"Engraver Family With Their Dog Tracker", 2009
Hardboard cut and stencil on canvas, 200 x 150 cm
By Irwanto Lenthio



3rd Prize

"Cakrawala", 2009
Hardboard cut on canvas, 135 x 135 cm
By Anggara Tua Sitompul S.Sn

The Winners of TRIENALE Indonesian Graphic Art IV, 2012

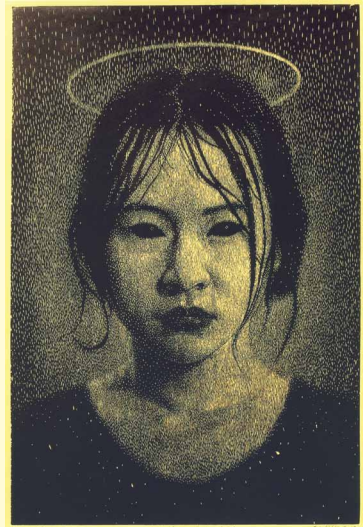


First Prize

"Nirbaya Jagatara (Tak Gentar Selalu Waspada)",
2012

16 color of cukilan linocut , on handmade paper,
64X69 cm (@23X32 cm)

By Agung Prabowo



2nd Prize

"Art, girl, murder", 2012

Hardboard cut on paper, 40X60 cm

By M. Fadhil Abdi



3rd Prize

"Book, print and memory", 2012

Intaglio (ething) and relief print, 53X38 cm

By Theresia Agustina Sitompu

International Competition of the 2015 Triennale of Graphic Art V

In 2015, the Triennale of Graphic Art V Bentara Budaya – a cultural institutions belonging of *Kompas* daily newspaper – enters a new phase. It was started by the 2003 National Competition of Graphic Art Bentara Budaya until the 2012 National Competition of Graphic Art IV Bentara Budaya. The triennale competition is now expanding its scope internationally entitled “International Competition of the 2015 Triennial of Graphic Art V.” With “World in Quarantine” as the theme, this graphic art competition will be judged in June 2015.

Aminuddin TH Siregar, one of the curators and the chairman of the jurors in this competition, sees how contemporary art is experiencing obesity (Jean Baudrillard) and piknolesi (Paul Virilio) in the middle of a society pictured as “World in Quarantine.” The praxis and development of contemporary art have triggered at least seven challenges for the future of contemporary art. Therefore a thesis, discussing about how the world today is threatened and being held hostage, appears. This is the main theme of the International Competition of the 2015 Triennale of Graphic Art V, as explained below.

Hariadi Saptono

Bentara Budaya Executive Director

Triennale of Graphic Art V/the fifth The World in Quarantine

How and by whom this world is arranged and run? Is it changing or staying still? Or is it located inside a quarantine room – put by the interest of a group of people/the nation? How do we understand that world today? How artists understand the world that constantly changing?

The face of the world that we are living today has been imagined through cultural expressions that generated by human for so long. That is a globalization, which, a long time ago – in previous era – is just assumption and wishful thinking. Although the idea of globalization has long gone, it has been and was once a reality. In the eyes of the creators, globalization is actually being driven by inherent nature of human who always want to know more, more free, more advanced, gain more control, and more capable in having relationship with other humans in different places. These desires are very possible to come true, considering the globalization is an accumulation of science development's products, innovation, and technology, which undermine the meaning of political and geographical boundaries (countries). An artist, for example, no longer needs to bring his/her nationality, as his/her name is enough. We no longer need to ask where Marcel Duchamo come from, just like what happens to Heri Dono (who come from Indonesia) sooner or later. That is the promise of globalization: the fading power or countries; meanwhile nationalism is also fading; and modern capitalism is the winner.

Meanwhile, in the eyes of its critical commentators, the globalization – which signs surfaced in 1970 and peaked when capitalism and democracy won – can finally bump into a dead end. Isn't that because the globalization also means that the search of ideal society's form has ended?

In *The End of History?* (1989) Francis Fukuyama, one of the commentators whose articles are referred by many people in this discussion, observes that the end of history or the end of big ideas have caused the face of the world to lose its attraction: *"the end of history will be a very sad time."* We, Fukuyama said then, will enter dull phase: *centuries of boredom*. Signs of boredom are quite clear. Passions on debates for ideas have ended – creating 'epidemic of endings,' which is a situation when almost every things are declared as ending, including art. People regret this situation while considering: is it true that there will be no more major art creations? And doubting: is it possible to create something new, unique, authentic and original, when art creations in the global world today is getting more and more eclectic and, at the same time, *mediocrity?*

Not only that. All of our lives, said those globalization commentators, are now being defined by free market/trade's mechanism. The problem is that the liberal market economy is morally imperfect, because it reflects many people's taste and demands – which are also imperfect. It also creates uncertainty in many ways, which encourage people to jump into unfamiliar and awkward situations. We may also realize that not

everybody is ready to face the globalization. Therefore, local wisdom is put ahead as the alternative answer. Many people today are tempted to challenge the revelation of globalization by doing “values protection over the past.” However, isn’t that action causing their world to be put even deeper in quarantine? They, who then choose to live in atmosphere of local wisdom, are isolated from advancement and hope.

In the globalization, market economy should lean towards majority’s demands instead of minority’s taste, which is subtler. It (should) benefits active people instead of wise people; hailing the mediocre and the opportunists rather than those who really care and sincere. However, somehow, we have to be able to observe this phenomenon as fundamental for “freedom and democracy?” This kind of market economy is the one that possesses art world globally – which arena/scope is getting more and more connected from one to another.

Other signs that appear in art world are the delegitimation of “the center.” Construction of “the center,” which was once imagined to have an authority on deciding whether a piece of work was an art or not, has collapsed. Until the 1980s decade, many people still believe that New York, Paris, (and) London is the center of art legitimation, the center of affirmation, the center of celebration, and the center of market economy. Philosopher and art commentators Arthur C. Danto said: “Modernism is arranged in Paris and New York. The result can confuse the world. It rejects all aesthetic tradition except for regions of Europe and United States of America. Modernism is a story about western culture and, of course, is not putting any artists or art pieces outside from that (places).

In this millennium, “that center” experiences strong explosion and radiates fragments or art authority to various direction. Then “the new centers” start to appear some time later, not only in the Europe- United States of America, but also the Asian hemisphere. “*The United States used to be called a melting pot and now the whole world is the melting pot,*” said a well-known conceptual artist John Baldessari.

Contemplation/meditation/musing and Reflection

A quick movement of the market (which also becomes the movement which underlies the whole face/world of our contemporary art) produces many critics that are worth to be observed: as if we have left times when everything is in order, so that it erase all historic things. This acceleration leads to randomness and disorder situation. Fine arts situation is criticized as art that experiences – according to Jean Baudrillard metaphor – obesity, which is a sign of fullness, corpulence, aesthetically satiation – or it can also means saturation resulting from conditions of contemporary life, which changing so fast – or **piknolesi** based on Paul Virilio’s analogy.

Another relevant critics for contemporary art practice can be seen through some contemplations such as: *firstly*, the construction of contemporary art that strengthened since 1980s decade is considered fail to offer improvements towards inclusive cultural movement that focus on pluralism, tolerance, emancipation, public participation, as well as human resource empowerment. *Secondly*, the knowledge that relates to contemporary art can no longer separate itself to the arbitrary and abuse of authority: in relation to opportunity, market, knowledge of art for the sake of authority’s interest (the domination of taste).

Thirdly, as if there is a form of faith in the art world (especially artists) that contemporary art can bring closer art to society and it also can solve social issues. This belief contradicts with perspective that considers contemporary art not as an elite art, just like how art is seen in modern paradigm. Instead of creating static arts, contemporary art is believed to be able to disturb conservatism and art establishment, so that (the artists) can be more involved in public interaction, reducing the role of **sterif white cube** gallery, melting boundaries between art and life. However, the belief about this perspective is doubtful. The contemporary art, instead, establishes elite circle of artists-galleries-dealers-collectors.

Fourthly, the contemporary art does not accommodate mystical dimensions and human metaphysical very well because it emphasizes more on the physical attributes (material), focuses visual signs just because it is “enjoyable to see,” “looks cool,” “seems fun enough,” “what the artists want.” The fading physical metaphysics also tend to make art serves material above others. This thing sometimes hampers the emergence of immaterial, **ephemeral** art works which “artifacts” are hard to sell/for trading. Contemporary art looks like it produces works that explore more and at the same time exploit hand skills, technology, and many more. Thus, it is not surprising that its management level focus more on normative aspects, such as: ethical relationship between artists-galleries, artists-collectors, artists-curators; the demands of professionalism towards every parties in the art world; art as career. In this normative context, art will always clash with other interests outside of itself. We are no longer talk about art but busy looking for opportunity to get a space for exhibition in prestigious locations or getting acquainted with important people in the art world.

Fifthly, art today is growing more and more by showing movements that eliminate conceptual boundaries on what we understand as originality, then the tight relation between the expression works from “low culture” and “high culture;” blurring conceptual boundaries about art, following the arrival of “anything goes” movement. Cultural observer Richard Appignanesi (1955) observes that sources of art creation look like “it is limited to reproduction” – which (even the sources themselves) fully depend on “past originality;” accessed through a bank’s data that not only contain information but also experienced reality. Every now and then, the problems of art representation, art reproduction, and art legitimation is getting more complex than any earlier/previous/older artists could have ever imagined. The process of art creation today is getting further away and it does not even have relation and reference with pure reality. The so-called images/branding have grown and coincided with one another. The contemporary art also takes place in the middle of the sea full of images/branding. In that situation, the concept of art not only experiences enrichment issue, but also crisis of cultural authority, especially in representation aspect in which people believe that reality is no longer a contested area. In this belief, artists no longer a genius creature who has authority to please his/her aesthetic passion only.

Triennial of Graphic (Art) V: Imagining the World in Quarantine

Those crisis situations actually very profitable and we have to face this as an opportunity to rearrange and to run it. Based on some contemplation above, whether

they connect directly or not, we want to metaphor this reflective situation as “The World in Quarantine.”

Besides to uphold and maintain conventional graphic art, the 2015 Triennial of Graphic Art V is projected in a way so that we can invite international artists to participate. Therefore, we can imagine the emergence of more various graphic themes and techniques, the wealth of artistic interest, the inspirations and ideas that lead to trade and comparison. The graphic arts that we will receive are like a small window to see and appreciate the world that we live in today – no matter where the artists come from. We believe that art is actually the way artists see the world through its goodness and its wisdom.

The 2015 Triennial of Graphic Art V with international scope is expected to encourage the creation of inclusive world where artists, through their art works, can productively establish and improve our consciousness on a more open(-minded) community social environment by seriously considering and maintaining tolerance towards background, characteristic, ability, status, condition, religion, ethnic, culture, and many more.

We do not want to support the world that getting more exclusive (closed), the world that is placed under quarantine because somebody wants to gain economical, political, and cultural profits from it. We do not support the world that is getting more systematized by some interests that want it to be conquered, entitled by (only) a small group of people/groups/nations.

Aminudin TH Siregar- Triennale Judges Leader

References

- Francis Fukuyama, [*The End of History?*](#), (The National Interest, Summer 1989)
- John Ralston Saul, *Runtuhnya Globalisasi dan Penemuan Kembali Dunia*, (Jogjakarta: Pustaka Pelajar, 2008)
- Richard Appignanesi (dkk.), *Postmodernism for Beginners*, (Cambridge: Icon Books, 1995).
- Silvia von Bennigsen (dkk.), *Global Art*, (Ostfildern: Hatje Cantz Verlag, 2009)
- Yasraf Amir Piliang, *Hiper-realitas Kebudayaan: Semiotika, Estetika, Posmodernisme*, (Jogjakarta: Penerbit LKIS, 1999)

PARTICIPANTS' GUIDELINES

Participants

1. Open for public, amateur, and professional artists.
2. No charge for participants.
3. Indonesian citizen or foreigners living both inside and outside Indonesia can join the triennial by following requirements and criteria mentioned below.

Technique and Size

1. Entries must be original works of graphic art that never been displayed and/or never been previously competed in similar event/competition. The work should be made between 2014-2015.
2. Entries should follow criteria of graphic techniques such as lithography, intaglio, relief print and serigraphy. Entries with other techniques such as *monoprint*, *monotype*, *collagraph*, *hand coloring*, *stencil*, *digital*, *proof and artist proof* will not be accepted.
3. Entries in the form of printed works should be printed in a paper with a size between 30 x 40 cm and 80 x 120 cm. The image size of the works is free.

Submissions and Deadlines for entries

Submissions and Judging		Schedule
Phase 1 Elimination	Works are shipped in a form of photo with a minimum size of 10 R and colored	By August 15, 2015
	Judging Process	August 20 – 22, 2015
	Announcement of elimination result	August 25, 2015 via website www.bentarabudaya.com
Phase 2 Semi Final	Delivery of original piece of the accepted art works in phase 1	By September 25, 2015
	Judging process for Semi Final	September 30– October 2, 2015
	Announcement of Semi Final result	October 5, 2015 via website www.bentarabudaya.com
Phase 3 Final	Judging process for Final	October 15 – 17, 2015
	Winners Announcement	October 22, 2015
	Exhibition of winners' and finalists' artworks at the Bentara Budaya Jakarta	October 22 – 31, 2015

Terms of art works delivery

1. For first phase selection, entrants should submit photo of the art works with minimum size of 10R and in colored.
2. Photo of the art works must show outskirts of the works' paper.
3. Every art works photo should be attached with the work's detail and information of the artist in a form provided in this book (see: Participant Form, in the latter part of this guide book). The art works photo and artist' information belong to committee.
4. For the second phase selection, selected works should be delivered in a closed packing tube and weigh not more than 10 kilograms.
5. International shipment of works should have "PRINTED MATTER - NO COMMERCIAL VALUE" written on the tube.
6. Artists may submit maximum 3 (three) art works.
7. All photos, works' detail, and artists' information are to be delivered to:
Committee of Indonesia Triennale Graphic Art V 2015 Competition
Bentara Budaya Jakarta, Jalan Palmerah Selatan 17, Jakarta 10270,
INDONESIA
T: 021- 5483008 ext. 7910

Judging Process and Grand Jury

Assessment aspects: Grand Jury will focus the assessment in idea processing and presentation techniques in accordance with the Triennial's theme, which is described in essay in this guide book.

First phase selection

1. The grand jury of the first phase will convene at the BentaraBudaya Jakarta on August 20 -22, 2015.
2. For the first phase selection, the arrangement for grand jury are,
Chairman : Aminudin TH Siregar (Lecture, Curator)
Members : Tisna Sanjaya (Lecture, Printmaker)
Bambang Bujono (Cultural Observer, Art Writer)
Devy Ferdianto (Lecture, Printmaker)
Syahrizal Pahlevi (Art Activist, Printmaker)
3. This first selection will pick 50 works for semi final and the selected works will be announced on August 25, 2015 via Bentara Budaya official website, www.bentarabudaya.com.

Second phase selection

1. The grand jury of the second phase will convene at the BentaraBudaya Jakarta on September 30 – October 2, 2015.
2. For the second phase selection, the arrangement for grand jury are,
Chairman : Aminudin TH Siregar (Lecture, Curator)
Members : Tisna Sanjaya (Lecture, Printmaker)
Bambang Bujono (Cultural Observer, Art Writer)
Devy Ferdianto (Lecture, Printmaker)
Syahrizal Pahlevi (Art Activist, Printmaker)
Bentara Budaya Curator
3. This second selection will pick 30 works for final and the selected works will be announced on October 5, 2015 via Bentara Budaya official website, www.bentarabudaya.com.
4. Semi finalist should deliver their original art works by September 25, 2015 at the latest.

Third phase selection

1. The grand jury of the third phase will convene at the BentaraBudaya Jakarta on October 15 – 17, 2015.
2. For the second phase selection, the arrangement for grand jury are,
Chairman : Aminudin TH Siregar (Lecture, Curator)
Members : Tisna Sanjaya (Lecture, Printmaker)
Bambang Bujono (Cultural Observer, Art Writer)
3. This third selection will pick 3 winners.
4. The grand jury's decision is final and binding, and therefore cannot be inviolable.

Awards

1. Awards will be given to the best three works and each winner will receive:
2. First Winner: will receive Indonesia Graphic Art Award V 2015, which include a trophy, an award certificate, and Rp 40,000,000 (forty million rupiah) prize money (withholding of taxes 6%).
3. Second Winner : will receive an award certificate and Rp 30,000,000 (thirty million rupiah) prize money (withholding of taxes 6%).
4. Third Winner : will receive an award certificate and Rp 20,000,000 (twenty million rupiah) prize money (withholding of taxes 6%).
5. All finalists: will receive award certificates.

Miscellaneous

1. The best three works, which are the winners, belong to the Bentara Budaya.
2. Best works and finalists' works will be exhibited in 4 (four) BentaraBudaya venues, which are:
 - Bentara Budaya Jakarta, JalanPalmerah Selatan no. 17 Central Jakarta, Indonesia on October 22 – 31, 2015.
 - Bentara Budaya Yogyakarta, JalanSuroto No. 2 Kotabaru Yogyakarta, Indonesia on November 10 -18, 2015.
 - Bentara Budaya Bali, Jl Prof. IB Mantra No. 88A Bypass Ketewel Bali, Indonesia on November 27 – December 5, 2015.
 - Balai Soedjatmoko Solo, Jalan Slamet Riyadi No. 284 Solo, Indonesia on December 14 – 19, 2015.

Copyrights and Ownership of Art Works

1. Copyrights of all finalists and winners belong to the artists.
2. Best works belong to Bentara Budaya while other finalists' works belong to the artists and will be returned after exhibition in 4 Bentara Budaya venues end.
3. All works both the winners and the finalists will be featured in exhibition catalog books. The finalists' works can be purchased for public during the exhibitions in four Bentara Budaya venues.

COMMITTEE'S STRUCTURE

Advisors	: Jakob Oetama (President of Commissioners) Agung Adiprasetyo (CEO of Kompas Gramedia) Widi Krastawan (Corporate Communication Director)
General Chairman	: Hariadi Saptono
BentaraBudayaCurator	: Efiz Mulyadi Ipong PurnamaSidhi Putu Fajar Arcana Frans Sartono G. Sindhunata Hermanu Hari Budiono Ardus M. Sawega
Executive Chairman	: Paulina Dinartisti
Secretary	: Cicilia Natalinda
Finance	: RiniYulia Hastuti M. Wuryani Aryani Wahyu Kusuma Juwitta Katriana Lasut
Competition Coordinator	: Paulina Dinartisti
Exhibition Coordinator	: Muhammad Safroni (Bentara Budaya Jakarta) Hermanu (Bentara Budaya Yogyakarta) Hari Budiono (Balai Soedjatmoko Solo) WarihWisatsana (Bentara Budaya Bali)
Publication	: Ika W. Burhan
Equipment	: Yunanto Sutvastomo Putu Aryastawa Samani Aristianto

Photos and works are to be delivered to:
Committee of Indonesia Triennale Graphic Art V 2015 Competition
Bentara Budaya Jakarta
Jalan Palmerah Selatan 17, Jakarta 10270

INDONESIA

T : (+62 21) 548 3008, 549 0666 ext 7910 and 7911

F : (+62 21) 536 99 181

E : bbj@bentarabudaya.com

W : www.bentarabudaya.com

PARTICIPANT'S FORM

Kindly fill in this form and send it to Bentara Budaya Jakarta on Jalan Palmerah Selatan 17, Jakarta 10270, Indonesia, by August 15, 2015 at the latest.

1. Artwork's photo, maximum three works with minimum size of 10R for each work.
2. Artist information.
3. Artist photo (colored), minimum in postcard size.

Full Name :

Address :

City :

Postal code :

Phone/Fax :

E-mail :

I am willing to participate in the International Competition of Indonesia Triennale Graphic Art V 2015 Bentara Budaya, and agree to follow all regulations in the competition as written in the Exhibition Agreement sheet.

Signature, Date,

DATA OF ARTIST

1.	Title	
	Year	
	Technique	
	Paper Size	
	Edition	

2.	Title	
	Year	
	Technique	
	Paper Size	
	Edition	

3.	Title	
	Year	
	Technique	
	Paper Size	
	Edition	



EXHIBITION AGREEMENT

- A. Best Works and Finalists' Works will be displayed in exhibitions at four Bentara Budaya venues as scheduled below:
1. Bentara Budaya Jakarta, Jalan Palmerah Selatan No. 17 Central Jakarta, on October 22 – 31, 2015
 2. Bentara Budaya Yogyakarta, Jalan Suroto No. 2 Kotabaru Yogyakarta, on November 10 – 18, 2015
 3. Bentara Budaya Bali, Jalan Prof. IB Mantra No. 88A Bypass Ketewel Bali, on November 27 –December 5, 2015
 4. Balai Soedjatmoko Solo, Jalan Slamet Riyadi No. 284 Solo, on December 14-19, 2015
- B. Bentara Budaya will cover expense of:
1. Exhibitions catalog, invitations, and banners for all four Bentara Budaya venues.
 2. Inauguration event of each exhibition in all four venues, as scheduled.
 3. Frames for displaying art works.
 4. Packing and shipping of art works from one Bentara Budaya venue to another. It will also cover shipping cost from Balai Soedjatmoko Solo to all finalists' personal address. (Winners' works belong and being kept by Bentara Budaya.
- C. Artists will cover expense of:
1. Art works detail for caption purpose, which include name of the artist, title of the work, production year, techniques/medium, size and edition.
 2. Sale price of the artwork with fix rate.
 3. If an artwork is sold during the exhibitions, Bentara Budaya is entitled to 25% (commissions) of the sale price.
 4. Finalist are expected to present on the winner announcement, which will be held on October 22, 2015 at Bentara Budaya Jakarta Jalan Palmerah Selatan No. 17 Central Jakarta.
 5. Shipping cost from artist to Jakarta, which is addressed to:
Committee of International Competition
Triennale Graphic Art V 2015
Bentara Budaya Jakarta
Jalan Palmerah Selatan 17 Jakarta 10270 - INDONESIA
Phone : 021 – 548 3008 ext 7910 and 7913
- D. For Winners only
1. First, second, and third winners should be available for solo exhibitions in 4 Bentara Budaya venues between 2016 and 2017, with upcoming schedule and agreement between winners and Bentara Budaya.
 2. Works that will be displayed are winners' works and latest works.
 3. Provisions about road show/traveling exhibitions will be written in a separate agreement.
- E. Except for force majors (such as earthquake, mass vandalism, riot, and etcetera) Bentara Budaya is responsible for safety of all art works as long as the works are inside Bentara Budaya building.

....., 2015
Approved by,

Name : _____

BENTARA BUDAYA JAKARTA

Jl. Palmerah Selatan No 17, Jakarta 10270

Telp. (021) 548 3008, 549 0666 ext. 7910-7913

Fax (021) 536 99181

Email : bbj@bentarabudaya.com

www.bentarabudaya.com