



# IVCE #2

INTERNATIONAL  
VISUAL CULTURE  
EXHIBITION

# TRANSCODING

Curated by Sudjud Dartanto (Indonesia) & Yakup Mohd Rafee (Malaysia)

**September 24-29<sup>th</sup>, 2018**

Faculty of Arts and Design, Universitas Sebelas Maret  
Surakarta, Central Java, Indonesia

**PRE EVENT CATALOGUE**

Organized by:



**UNS**  
UNIVERSITAS SEBELAS MARET

**FSRD**  
FACULTY OF ARTS AND DESIGN  
UNIVERSITAS SEBELAS MARET



# Exhibition Foreword



*Assalamu'alaikum Warahmatullahi Wabarakatuh,*

May peace be upon all of us creative people,

First of all, I would like to welcome all of you to the *International Visual Culture Exhibition #2* (IVCE #2) that presents the theme of *Transcoding* by the Faculty of Fine Arts and Designs (FSRD), Universitas Sebelas Maret (UNS) Surakarta. IVCE is an interesting event where UNS holds annual art event in international standards. In 2017, *IVCE #1* was held with a packaging of fine art event with a theme of *Nature, Culture, and Art* (NCA 2017). The NCA promoted cultural approach to address ecological issues that is in line with the green campus concept of UNS.

In IVCE#2 this year, the topic of *Transcoding* is selected to address the present phenomena of disruption era 4.0, where we need to recall our cultural heritages that are facing a crisis of interest and regeneration. It is also accurate that IVCE#2 addresses the issue of fading cultural and historical awareness amidst the consumerism culture, as well the phenomenon of depleting natural resources due to exploitation, and the importance of creativity as an essential capital to survive in the current disruption era.

With such issues being addressed, this exhibition invites the academic community of UNS to be aware of our historical and cultural identity, and to preserve and creatively update the cultural heritages with fresh ideas, forms, and techniques to adjust to the real changes in the society; to write history in a creative-dialogic manner.

I hope that IVCE#2 of 2018 will bring benefits for the development of fine arts in Indonesia and the development of the art works and artist community in our beloved Universitas Sebelas Maret Surakarta. I wish you a great exhibition, and good luck.

*Wassalamualaikum Warahmatullahi Wabarakatuh.*

**Prof. Dr. Ravik Karsidi, M.S**

Rector of UNS Surakarta

*Assalamu'alaikum Wr.Wb.*

Peace be upon us connoisseurs of fine arts and designs.

As a relatively new faculty (the-10<sup>th</sup>), The Faculty of Fine Arts and Designs (FSRD) of Universitas Sebelas Maret (UNS) Surakarta holds the “*International Visual Culture Exhibition*” (IVCE #2) for the second time in 2018, presenting the theme of “*Transcoding*”. According to the exhibition curator, Mr. A. Sudjud Dartanto, “*Transcoding* means the practice or action of creating a new meaning out of the existing one”.

I would like to welcome all of the participants of this exhibition, both from UNS and other universities from Indonesia and abroad. I hope that you can use this event to express your works as the representation of your insights and wisdom. And for all of connoisseurs of these art works, may you have the best time to enjoy and to appreciate the exhibited works.

Through this exhibition, we hope that IVCE #2 can start the tradition of international standard exhibition as an effort to educate, socialize, and provide psychological space for artists and art connoisseurs, both from the academic community or the general public.

And if there are any of the arrangements of this event that do not meet your expectation, I would like to apologize. I hope you that enjoy the exhibition.

Always be *positive, productive, and creative!*

*Wassalamu'alaikum Wr.Wb.*

**Ahmad Adib, Ph.D**

Dean of Fine Art and Design Faculty  
UNS Surakarta



In Oxford Dictionary, the word “transcode” is defined as “(to) Convert (language or information) from one form of coded representation to another”. Stuart Hall, a British cultural studies expert formulated “... transcoding is the process of taking an existing meaning, and re-appropriating it into new meanings ...” (Hall, 1997, p. 270) in his book *Representation: Cultural Representations and Signifying Process* (2013). Thus, from the generic definition in Oxford Dictionary, and from Stuart Hall's view, it could be explained that Transcoding as a curatorial theme in this exhibition is interpreted as a practice or act to produce new meanings from pre-existing definitions/significances/symbols.

Background to this curatorial theme is outlined by the following: 1) the need to refresh arts and cultural heritages that are losing their gusts and actors. 2) the phenomenon of the depletion of natural resources to be exploited and the increasing significance of creativity as an integral capital, and 3) the phenomenon of decreasing historical awareness amid the culture of consumerism.

Of these three things, the exhibition intends to respond to these phenomenon for purposes such as: Firstly, for people to have the awareness to rejuvenate arts and cultural heritage with fresh forms, techniques, and ideas; secondly, to make creativity an important practice to be in tune with actual changes in society; thirdly, to weave history with creative-dialogic manners.

With the depiction above, we as curators hope that the participants are able to display: 1) works with the spirit of transcoding; 2) works that are oriented towards “green concept”, that are as much as possible represent supportive ideas about the environments, incorporate materials that are environmentally friendly, have dimensions or aspects of sustainability; and 3) works that have a dialogue with history, show new and fresh creativity aspects for form, ideas, and notions.

It is our hope that this exhibition can benefit the society, to enable engaging and appreciating various works from both discipline and cross-discipline of fine art, design, craft, and new media, as well as towards higher education in offering fresh perspectives in responding to art and cultural heritage, and changes with close critical-reflective experience.

### **A. Sudjud Dartanto**

Curator





### **Transcode in the Era of Technology and New Media**

In general, transcode is termed as a process of translating an information or content from one form to another form, or another format (Buchanan, 2010). Transcoding can also be viewed as a form or content modification method. As a term, transcoding is seen as more synonymous in the context of new media and is often linked to discussions involving the exchange of information in the digital age. At present, with the emergence of mobile technology and social media, transcoding has become a necessity in ensuring that the transfer and delivery of information occur more efficiently. Even though the term transcoding is said to be closely related to the digital technology approach, its transformation or adaptation into a visual artwork interpretation that is synonym with conventional or contemporary works of 2-dimensional and 3-dimensional artworks (such as paintings or sculptures) is still in question. Therefore, this exhibition tries to convey this approach, however it is not an easy thing to do, especially in ensuring that every artist involved meets the curatorial and predetermined themes.

Based on the methodology described by Borgdorff (2006), the division of the exhibition category will be more open and determined through three different disciplinary approaches: arts, cultural and technological studies and artists' understanding in distinguishing between art research and academic or scientific research based on the ontological, epistemological and methodological issues. Through ontology questions, the assessment process is based on how an artist appreciates their final artwork, that is to be on par with the process of producing it. This can be observed based on the collection of inspiration, the exploration of communication and the artistic value. Artists need to understand and display the artistic practices as a unique form of presentation, in other words, the artwork and creative process involved can induce and modify the way audience understands and revisits the world. Therefore, the artwork needs to make an impression, represent the identity of the artist involved and the artist must describe the artwork through the best process and material. Therefore, intrinsically, transcoding artworks can stand on its own as opposed to facts presented only in scientific, sociological or historical form.

With the use of transcoding, this artistic process is developed through the culture of exhibitions, thereby opening artistic potential to the wider society through the domain of contemporary artworks. With the participation of various parties through this exhibition, the collection of information on the perspective of art in the region and interaction within and beyond the scope will be more open. As a result of advancement of the technological era, this global network is growing rapidly, which indirectly influences art's ability to influence other cultures, leading to the concept of a global society. Hence, this transcoding themed exhibition is hoped to be a starting point for the development and collaboration of universal artworks.

**Dr Yakup Mohd Rafee**  
Curator



## Nidyah Widyamurti

(Surakarta)

### White Heart Is In You

Mixed Media

50 x 100 cm

2018



## Jazuli Abidin Munib

(Surakarta)

### Mata tanpa Nurani

(EYES WITHOUT CONSCIENCE)

Wood & Iron/Metal

100 x 100 x 300 cm

2018



## Dyah Yuni Kurniawaty

(Surakarta)

### Wanita Adalah Srikandi

Mixed Media

120 x 60 cm

2018



## Langit Jalu Pinandhoro

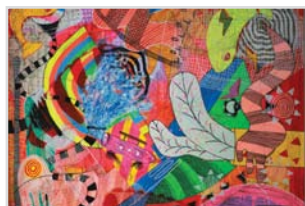
(Surakarta)

### Imajinasi Hitam Putih

Mixed Media

122 x 61 cm

2018



## Dionisius Krisnambudi

(Surakarta)

### Fun Hours

Mixed Media

100 x 120 cm

2018



## Adam Wahida

(Surakarta)

### Mekar

Acrylic on Canvas

170 x 110 cm

2017



## Robinta Habib

(Surakarta)

### You are what you runaway from

Installation

Painted pillows and wires

Variable Dimension

2018





### Najib Amrullah

(Surakarta)

#### Dinamis

140 x 140 cm

Acrylic on Canvas

2016



### Yayan Suherlan

(Surakarta)

#### No Choice

Acrylic on Canvas

115 x 115 cm

2018



### Muhammad Hasyim

(Surakarta)

#### Bangsa Pejuang

Acrylic on Canvas

140 x 140 cm

2018



### Agus Purwantoro

(Surakarta)

#### Republik Togog

Acrylic On Canvas

100 x 100 cm

2018



### Achmad Dardiri

(Surakarta)

#### Head Artefacts

Iron Plate

Anyam 120 x 60 x 80 cm

2017



### IGN Tri Marutama

(Surakarta)

#### Transformasi

#### Of Mind

Digital Art on Canvas

100 cm x 135 cm/2018



### Imam Bukhori

(Surakarta)

#### Diambang Batas

Acrylic on Canvas

100 cm x 100 cm (display)

90 cm x 90 cm (gambar)

2018



### Zulfian Hariyadi

(Surakarta)

#### Pingin punya

#### pesawat pribadi

Acrylic on Canvas

130 x 150 cm

2018



### Sigit Purnomo Adi (Surakarta)

#### Transcoding#1

Monoprint on Canvas and Hand Coloring

200 x 140 cm

2018



### Rudi W Herlambang (Surakarta)

#### Jelajah Pusaka Nusantara 2018

Timelapse dan Hyperlapse

Durasi 8 menit 20 detik,

2018



Gambar 1

Gambar 2

## IF Bambang Sulistyono

(Surakarta)

### Cobra Lamp

Copper , Aluminium  
15 X 15 X 60 cm/ 2017



## Agus Nur Setyawan

(Surakarta)

### Clurit Jaman

Munggur Wood, Aluminium  
85 X 89 X 11 cm  
2016



## Sarwono (Surakarta)

Batik Tulis with Cotton and Silk  
Ukuran 110 X 250 cm  
2017



## Rahmanu Widayat (Surakarta)

**Redesain Kursi Borobudur**  
Jati Wood, Sonokeling Wood  
2017

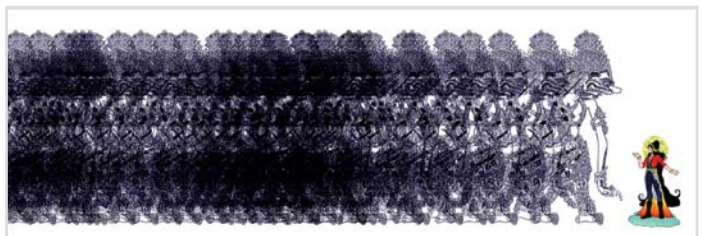


## Donna Prawita Arissuta

(Surakarta)

### The cosmic turn

Ceramic, acrylic,  
spidol on board,  
40 X 60 , 40 X 50 cm  
2018



## Basnendar H. feat Sri Hesti Heriwati dan Indah Reski Ananda

(Surakarta)

### Paradoks Rahwana Versus Sinta

Digital Print on Canvas  
150 X 50 X 8 cm  
2018





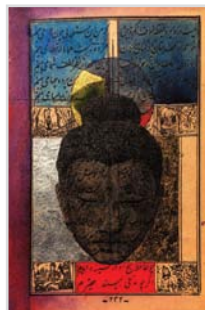
**Deni Rahman** (Yogyakarta)

**Before Sacrifice**

Intaglio, Print Ink on Paper

40 X 27 cm

2015



**Amin Taasha** (Afganistan)

**Untitled 20 & Untitled 21**

Mixed Media, Gold Silver on Old Poetry Book

19 X 13 cm

2018

**Tisna Sanjaya** (Bandung)

**Takbir:#seni#art#kunst#**

Body Print 150 X 200 cm

2017



**Endang Lestari**

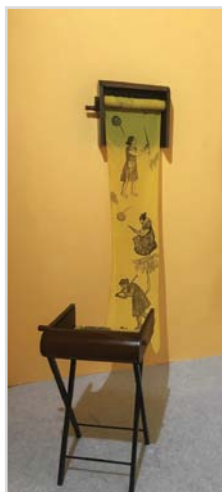
(Yogyakarta)

**Tropica magica#2**

Ceramic, Stoneware and Iron

40 X 40 X 12 cm (2set)

2018



**Theresia Agustina Sitompul**

(Yogyakarta)

**Give Thanks**

Linocut Print on Fabric  
40 X 150 cm (roll) / 2018



**Franziska Fennert** (German)

**Power of synthesis III**

C-print behind acrylic glass, fabric,  
acrylic paint, accessories

2018



## Pak Bolino

(Marseilles)

### Pak Java

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Le Dernier Cri

56 x 69 cm

2017



## Michael Fikaris (Marseilles)

### The Zone

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Melbourne

56 x 69 cm

2017



## Andy Horne

(Toronto)

### Trump Dollars

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Flying Pony

56 x 69 cm

2017



## Julianne Mei Tan

(Kuala Lumpur)

### ?!?!?

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Raksasa Print

56 x 69 cm

2017



## Julien Poulsen

(Phnom Penh)

### Lets Ride

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Sticky fingers

56 x 69 cm

2017



## Gregor Koerting

(Shanghai)

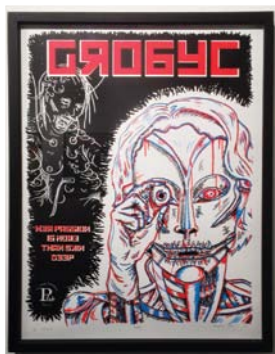
### Boxmaker

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Idle Beats

56 x 69 cm

2017



### Olivia Trainor

Dunedin (New Zealand)

#### **GROBYC**

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: P-Lab

56 x 69 cm

2017



### Prihatmoko Moki, Rudi Hermawan, Malcolm Smith

(Yogyakarta)

#### **Resistance is Futile!!!**

Water based screenprint on Old Mill Paper (100% cellulose)

Studio: Krack

56 x 69 cm.  
2017



### Safrizal Shahir (Malaysia)

#### **recollection**

Media campuran

atas kertas

70 x 100 cm

2018



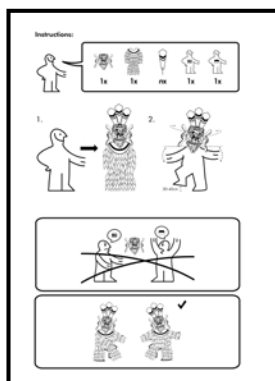
### Sarah Leong (Malaysia)

#### **How to Use Your Hudoq**

Cetakan digital

297 x 420 mm, 2 panel

2018



### Shamsu Mohamad

(Malaysia)

#### **Underground**

Seramik Porselain

25 x 20 x 10 cm

2018



**Doris Maying** (Malaysia)

### **Anthropomorphic of Kelabit Megaliths**

Ceramic on wall 30 x 30 x 30 cm (3)

2018



**Goh Chu Hiang** (Malaysia)

### **Odyssey**

Digital Paper Print on Matte

Photography Paper/Computer

Generated Fractal Art Image

50 x 37.5 cm

2017

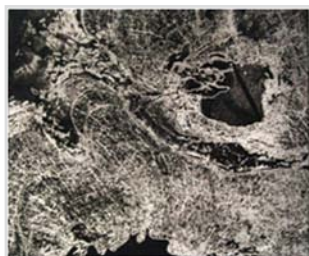


**Mohammad Khizal mohamed Saat** (Malaysia)

### **What Persuade US**

Mixed media on paper

20 x 35 cm / 2017



**Husaini Bin Yaacob** (Malaysia)

### **Deadwood**

Photo Etching

27 x 36 cm

2016



**Kamal Sabran** (Malaysia)

### **Space Gambus**

Experiment, Video Art Various 2017,

Sound Art

2018