

### **Back To The Future #3: When I Think About The Death of Painting, I**

**Collage** menggaris bawahi pilihan teknik pada proses penciptaan karya Gintani Swastika, Hendra Priyadhani, dan Sulung Widya. Meski kolase menjadi landasan yang sama bagi ketiga-nya, namun tiap seniman berusaha untuk terus mengelevasi kolase dalam praktik kekaryaannya sesuai perspektif dan intensi personal.

Kolase tidak saja dapat dipahami sebagai teknik dalam proses berkarya namun juga secara kognitif membentuk perspektif Sulung dalam melihat berbagai macam hal yang ada di sekitarnya. Baginya, kecermatan dalam menilai suatu objek untuk diolah ke dalam bentuk yang baru merupakan bagian penting dalam praktik kolase. Bukan perkara teknis semata, pun termanisfestasi dalam memposisikan dan menanggapi perkembangan dalam medan seni rupa hari ini.

Lain lagi bagi Hendra Priyadhani yang akrab dipanggil dengan Blankon. Baginya, selain menjadi cara untuk menginterpretasi ide dalam berkarya, kolase juga menjadi titik tolak dalam berbagai hal karena unsur *mix n' match* sudah menjadi bagian tak terpisahkan dari kehidupannya sehari-hari.

Sedangkan dalam penciptaan karya, Gintani kerap melakukan praktik apropriasi dengan meminjam elemen-elemen dalam karya seniman lain baik itu visual maupun gagasannya. Baginya kolase bukan hanya sekedar memotong, menempel, dan mengaplikasikannya, namun juga berkaitan dengan mereproduksi makna dan nilai dari sebuah citra atau sejarah pemikiran/gagasan untuk membangun narasi yang baru.

Dalam hal ini, budaya reproduksi - duplikasi dalam seni grafis menjadi latar belakang yang kuat karena bagi mereka karya seni bukanlah pada medium hasil akhir, namun lebih pada proses mengkolase itu sendiri. Kolase dalam konteks ini berperan sebagai ruang bermain atas kesadaran personal dalam mempertanyakan tentang makna 'kepemilikan' pada karya seni yang konon selalu dimistifikasi sebagai sesuatu yang agung atas sifatnya yang otentik.

#### ***Sulung Widya Prasastya***

*Artworks from 2002 – 2016*

*Sulung was born in Muntilan, Magelang on 1985. He obtained her BFA from Indonesia Institute of The Arts, Yogyakarta on 2010. Based with collage technique, his works was narrating about the over-lapping and juxtapose. He collected a lot of images from a variety of used publications, books, magazines, newspapers, and posters. Those were selected, cut and arranged into a new form.*

*Collage is something that cannot only be interpreted as a technique in a working process, but also cognitively shapes in viewing many things around him. His aptness in appraising an object to be reshaped into a new object is an important part in the practice of collaging. This type of ability possessed by collage artists such as Sulung is the very mean to see the potential power of everything to then compose the strategy to survive in the dynamic world of art.*

**Hendra 'Blankon' Priyadhani**  
*Artworks from 2005 – 2016*

Hendra 'Blankon' Priyadhani born in Ponorogo, East Java. Graduated from Fine Arts Department, Indonesia Institute of The Arts, Yogyakarta (2009). Fashion, music, and lifestyle are things that usually appointed in his reading of a narrative with many kinds of topic such as social, personal, and general. By using that viewpoint, he usually remakes the meaning from the narrative that has been existed, mix to new meaning. Then it'll be executed by collage method, silkscreen, drawing, painting by many kinds of media either 2D or 3D. He chooses that method for moving objects but still maintain the original figure and then response it with drawing and painting.

Other than being a mean for Blankon to interpret his ideas at work, collage is also his turning point on many aspects due to his daily un-separated mix n' match lifestyle. The philosophy of collage itself can be found on the classic Javanese concept of "*otak-atik gathuk* (tinker to match)" which now being applied to his daily life.

As a visual artist and a part time rocker as well who concern about reuse and recycle things, second hand, vintage, flea market, assemblage, and found objects, he uses it as media for the artworks. He also uses band as performance project. He put fashion, music and lifestyle in issue with popular culture way and named it as fine art rock.

He recently selected to be part of PAIR Kaohsiung International Steel & Iron Festival 2016, at The Pier-2 Art Center, Kaohsiung Taiwan.

**Gintani Nur Apresia Swastika**  
*Artworks from 2004 – 2016*

While working across a variety of contexts, Gintani Swastika primarily interested in a field of gender construction, identity and youth culture. In the creation of her works, Gintani often conduct the practice of appropriation by borrowing the elements of other artists' works, visually and conceptually. To her, collaging isn't just about cutting, posting, and applying, but also connected to the reproduction of means from an image or the history of an idea. As an artist, her works were also featured on *Indonesian Eye: Contemporary Indonesian Art* (2011), published by SKIRA.

She recently selected to be part of the 7<sup>th</sup> *Gwangju Biennale International Curator Course*, South Korea (2016). Furthermore she has actively involved in art projects and forums in Indonesia and abroad i.e *4A Curators' Intensive*, Emerging Curator Forum, at 4A Centre For Contemporary Asian Art, Sydney, Australia (2014), AIR on Bamboo Curtain Studio, Taipei, Taiwan (2013) and *Gender Under Reflection* on South East Asia Women Artist Forum, Yangon, Myanmar (2012).

She obtained her BFA from Indonesia Institute of The Arts, Yogyakarta on 2010 and currently completing her Master in Religious and Cultural Studies at Sanata Dharma University, Yogyakarta focusing on Indonesian women artist.