

In the midst of our busy high-achieving life, how do we position our basic supporting structure of living in the list of our importance? A lot of times in life we set up an important basic structure, a foundation on which we build many things, live on it, and forgotten the importance of its existence. We keep on building and building on top of it, adding, developing, complicate, and juggles to focus on expansion.

If we deconstruct the structure of life that we have lived on, we will find the basic structure of our physical existence: our body and our act of breathing.

A body, a very complicated highly technical system made to flow by an act of breathing.

In visual art, if we deconstruct all the creative process and find the basic structure, we will find at the very base: drawing and the mentality that drives it.

Drawing is not an act of pure technical, it is driven by an urge, a need. This urges and needs are facilitated by instinct, one that is grown and strengthen by the act of seeing, analyzing and continuous practice. Drawing is a built concept consisting of many factors for it to work out as an artwork.

This instinct that I'm talking about is a mental skill consisting of comprehension of elements of drawings, comprehension of the objects being drawn, and comprehension of those two things in relationship to the subject matter wanting to be conveyed.

In the context of mentality, there is a strong element of discipline and determination to drive the capability to keep on drawing.

What is sought for is the fluency to control the elements of drawing dynamically, which includes elements such as surface, line quality, dark and light, and wash of colors.

Surfaces in drawing is a medium, it should not be just a frame of reference. Surfaces should contribute to be the message. An example of full manipulation of surface as the medium is done by Sanchia Hamidjaja in her work Lifesavers and Sleep Training. Her current obsession in her baby Rei is the theme that fire up her productivity.

Drawing on blue paper and black paper, Sanchia concludes the setting for baby Rei, blue textured paper for when she's swimming and black paper when she's asleep.

While precise and neat Izumi Akiyama uses minimum textured paper for a greater control of lines needed for the type of clean and subtle silver point drawing that she made. Lee Jinju used fabric as the surface that delivers base color and organic touch in line with the earthy landscapes she created.

Line quality, line quality, line quality.

And line quality.

A scratch, A scribble. Fine silver point. Thick mushy pastel. Powdery charcoal.

Brushed line flowing from opaque to transparency.

Painstaking precisions and letting loose at the right times.

The dynamic lines on Agus Suwage's and Lee Jinju's works are the ones screaming to me loudly: LINE QUALITY!

While manipulation of dark and light forms depth and volume, line quality can also give strong descriptive value of distance, depth, flow, drama, and character of the drawing.

Wash of colors is another fun element to play with in a drawing - juxtaposition between opaqueness and transparency, layers of washes. The game of color wash comes in two types, a controlled one and the one where you let go and let things just be. Emte (Muhammad Taufiq) carefully and strategically played with washes and splashes in his series "Enjoy the Silence". His method of working is started with meticulous concept and planning, even the degree of tilt he did to produce his paint flow was carefully planned and managed. After such controlled method in building his lines, he set up a certain degree of tilt for his paint to flow, in a managed temperature to control the drying process, then he let it loose. He let his paint flow to whatever possibility it wants to be.

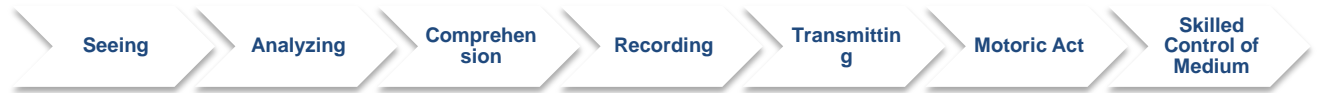
Drawing first is an act of urge, a mental drive, which is followed by an act of technical skill, soft motoric skill strengthening by instinctive technics. A holistic production of the connection between sense of sight – brain – soft motoric skill. Drawing is seeing the world and redrawing it from what our brain captured.

In a more general context, drawing is one of the first manifestations of human urge to express. Since a very young age, without provocation from parents, young babies naturally scratches and scribbles with whatever they found to create doodles. Even though they are not given pencils and crayons, they would scribble with their food or anything in their hand. Babies' curiosity for textures, markings, colors, and shapes, shows how drawing, visual elements, is a form of basic need for connection and communication. People in general cannot detach themselves from drawing as form of communication and concept building process.

Many methods of drawing have been used as approach for psychological analysis and therapy. One of the basic methods of reading a psychological condition is the HTP method - House Tree Person. This method is usually done in analyzing adolescent who is yet able to explain what is their problem, With HTP method, the patient is asked to draw a house, a tree, and a person. The reading from that drawing is believed to show signs of the psychological condition that person is experiencing.

Approach to analyze young abused victims is also usually done using the method of drawing. Psychologist and researchers found many personal symbolisms by these young children to redraw the abuse they experienced, without explicitly producing a descriptive drawing. A repetitive session of this drawing examination will reveal certain readable codes as a way of communicating what the patients experienced. Symbols in drawings come as subconscious submergence. Drawing opens possibilities for all things to be redrawn and represented, including those lies beneath the conscious mind.

There are two ways of method of production that can be examined in the drawings in this exhibition. One is the technical part of it, which involves actions of:



That technical process goes hand in hand with the dominant mental process, which involves stream of actions of:



Representative drawing works like of Agus Suwage, Emte, Izumi Akiyama and Indra Widyanto involves a huge amount of the technical process, where seeing, analyzing and comprehension of the object as it really is happened. This then conveyed into a more realistic representation of the objects being drawn.

While narrative works like of Surya Wiryawan, Sandy Yudha, Lala Bohang, Sanchia Hamidjaja, and Iwan Effendi, as well as expressive work of S Teddy D, uses impressions of objects instead of imitating the objects as it really is. In the context of their works, drawing is a mean of telling personal stories. Images are a result of mental conclusions.

Experiments of combining drawing with other objects are being used by Tere Sitompul, Ayu Arista Murti, Blankon Hendra Priyadi, and Tamara Ferioli. Techniques outside drawings are being used.

The works of Restu Ratnaningtyas and Saleh Husein (Ale) emerged from their interest in social, economy, and politic analysis. Restu's detection on the recent fashion trends among the youngsters to re-use secondhand clothes brought her to more findings about where the clothes came from, sacks of old clothes used to hold items in shipped containers. While Ale with his mural and drawing installation is representing items related to the investigation of a character Syarif Ahmad Soyan Al Barakbah, or known by his initial, SAS, who was a leader of communist party in South Kalimantan. SAS believed to be dead in his escape attempt, but a few findings of his objects risen a re-evaluation of that belief. Ale came in with a representative drawing method, producing realistic representation, and wiped his drawings, as he sees the uncertainty of the history that he is representing.

Drawing is a concept of its own, attached to it is so many elements that build its existence, roles, and values. It has been a pleasurable mindful process to bring those on, in this exhibition.