

THE 4TH IWS INDONESIA INTERNATIONAL COMPETITION & EXHIBITION 2022

Wonderful Indonesia

Jakarta, Indonesia
November 23 - December 20, 2022

Wonderful Indonesia

Galeri Nasional Indonesia
November 23 - December 20, 2022

Greetings from Umi Haksami
Country Leader IWS Indonesia



First of all we would like to take this opportunity to thank all artists who have participated in the 4th Indonesia Watercolor Society's International Watercolor Competition and Exhibition 2022. Congratulations and best wishes to all the winners as well as all artists who have won the favorite awards.

Despite the uncertain current situation globally, thankfully we managed to bring back the exhibition which marked the 4th event that we have been organizing since 2015. The theme of "Wonderful Indonesia" is dedicated to commemorate and celebrate the 77th Anniversary of Indonesia's Independence.

The good news that we'd like share is, this year we incorporated children's category for the first time as we have seen many young artists who have an exceptional works and wish we'll see many more entries in the years ahead.

Last but not least, our heartfelt gratitude and appreciation goes to Galeri Nasional Indonesia, our Sponsors, the participating artists, everyone involved for their endless contributions.

Love, peace and harmony.

Best regards,

Umi Haksami

Country Leader IWS Indonesia

Pada kesempatan ini kami mengucapkan terima kasih kepada semua perupa yang sudah ikut berpartisipasi dalam acara Kompetisi dan Pameran Cat-air yang ke 4 yang diselenggarakan tahun ini oleh International Watercolor Society Indonesia. Selamat kepada para pemenang kompetisi dan para perupa yang karyanya mendapatkan penghargaan favorite.

Bersyukur acara ini bisa kami selenggarakan kembali dan pameran tahun ini merupakan pameran ke 4 sejak tahun 2015, meskipun dalam kondisi dunia secara global sedang kurang baik. Tema “Wonderful Indonesia” kita persembahkan untuk memperingati dan merayakan 77 tahun Kemerdekaan Indonesia.

Tahun ini untuk pertama kalinya kami menggabungkan kategori anak-anak dalam acara ini, seperti yang kita lihat banyak perupa-perupa muda yang sudah memiliki karya-karya yang luar biasa. Kami berharap semakin banyak yang akan berpartisipasi ditahun-tahun mendatang.

Akhir kata, kami mengucapkan terima kasih banyak kepada Galeri Nasional Indonesia, para sponsor, para perupa yang telah berpartisipasi, semua pihak yang terlibat yang telah membantu dan memberikan sumbangsihnya sehingga acara ini dapat terwujud.

Semoga alam semesta dan kita semua hidup damai dan berbahagia.

Salam budaya,
Umi Haksami
Ketua IWS Indonesia



IWS Indonesia Country Leader



Umi Haksami

**Gems from the East
(Sumba Island)**

76 x 56 cm

Welcoming Remarks from Mr. Atanur Dogan
Founder & President IWS Globe Art Network



Congratulations and the very best wishes to IWS Indonesia Leader Umi Haksami and the IWS Indonesia team in the organization and presentation of the 4th IWS Indonesia International Competition and Exhibition - Wonderful Indonesia scheduled for November 23rd - December 20th, 2022. It is a joy to celebrate the beauty and talent of your wonderful country through this delightful exhibition, especially as you commemorate the 77th anniversary of Indonesia Independence. We would especially like to commend you for incorporating a children's division for the first time in the event's history. It is so important to share our passion for watercolors with the upcoming generations.

We also extend our sincere congratulations to all of the artists that have participated in this event. By including IWS members from throughout the world, you have done an excellent job in furthering the mission of IWS Globe Art Network in spreading peace and harmony through the medium of watercolors. We wish you all the best of success both in this event and in the future events held in your beautiful country.

Sincerely,

Attanur Dogan

Found and President of IWS Globe Art Network





President IWS Globe



Atanur Dogan

Blessing

70 x 50 cm

A Note from Curator



“Wonderful Indonesia” 2022
International Watercolor Society (IWS) Exhibition

Care for the Vitality of Watercolor Painting
By Efix Mulyadi

This watercolor painting competition and exhibition was designed in the midst of deep concern about the covid pandemic that continues to threaten. The high number of participants has paid it off. It reinforces the belief that watercolor painting culture will never die. Not even by the terrible covid pandemic.

When the Indonesian International Watercolor Society (IWS) was still in its early years in 2015, it initiated an exhibition which was participated by 141 (one hundred and forty one) artists from 24 (twenty four) countries. The competition event was included for the first time at its third exhibition. The said complete exhibition was attended by 312 (three hundred and twelve) participants from 56 (fifty six) countries. That event took place in 2019, at a time when Indonesia had not yet been affected by the said deadly pandemic. This year, in 2022, at its fourth (4th) event, there will be 176 (one hundred and seventy six) participants from 31 (thirty one) countries. This is a very good number considering the whole world has been devastated by the covid pandemic.

The said numbers speak for themselves. What's more, there is even a bonus this year, in the form of children's participation. They fall into a special category. The expansion of participants can hereby be seen as the right strategy, especially in terms of education aspect.

If it is conducted continuously, and does not always have to be related to a big agenda involving artists from overseas so that it can be held more frequently, it will certainly contribute to growing public interest in the art of watercolor painting.

This belief in the vitality of watercolor painting is also supported by various fact, among others from the many joint painting activities among watercolor art lovers. Of course, the joy of taking part in the said '*plein air*' was inseparable from the joy of self-painting. Let's say self-painting at home, at the work place, and even while sitting down nicely while taking the train.

Is the joy of playing with watercolor paint directly proportional to the quality of the work that increases? The answer can be 'yes' or 'no', or both at the same time. However, we deserve to be proud in seeing various kinds of such activities are rampant. In this case, including those that are also trending, such as doing sketches together among sketchers and illustrators. A high degree of frequency in the practice of any kind of art will enhance technical skills and sensitivity required.

The number of watercolor activists from various communities in various regions reaches tens of thousands according to Wawan, a watercolor activist from the Kolcai community in *Jabodetabeka* (Jakarta, Bogor, Depok, Tangerang, Bekasi) chapter. That's a pessimistic interpretation. This has yet to include the thousands of sketch lovers circle as well as the illustrators. Such high numbers can provide an extraordinary image: Indonesians love to paint!

Meeting forums for exchanging ideas and at the same time enriching insights will be even more needed when the tradition of painting together can be continuously done. Exhibiting artworks becomes increasingly important.

With only the above mentioned few points, the watercolor art eco-system can be grown. Of course, there are a few more requirements for a healthy and also realistic life: an artwork market place that must be continuously developed, and a productive and positive art critique.

There may still be one or two items which can be added, such as the presence of supporting media (in any forms). It is also necessary to have the presence of patrons who are serious in their love for the art of watercolors. Equally important are authoritative arts institutions that regularly provide appreciation or rewards artistic achievements.

Is that an over the top idea?

No. All that was written above is only a prerequisite for the healthy growth and development of any types of art. This is generally applicable with certain adjustments according to the nature and specificity of the type of arts itself.

The question now is, are we ready?

Theme and Expression

This huge event takes place with the theme of “Wonderful Indonesia”. Immediately imagined, what kind of paintings that would invade the organizer’s table, the judges’ laptops, and then the results of their selection shall fill the exhibition walls. Let’s call it a general description of wonderful Indonesia, with its beautiful nature, various custom and cultures from different parts of the regions. Not to mention the variety of ornaments, clothes, dances, religious ceremonies, temples, palaces, and archaeological sites that is breathtaking.

If one is not careful enough, it is easy for people to fall into comfortable repetitions. With high visual appeal, these comfortable works of art are scattered in various art exhibitions – not only in Indonesia. Picture post cards depicting popular tourist areas are often used as references.

As a result, there is indeed a small part of concern that is right, over themes of this kind. Among others, it was stated that themes of this kind ‘fools’, ‘makes one lazy to think’, ‘provides opportunities for repetition and comfort’, and so on.

In practice, this kind of theme is actually a reasonable choice when you are dealing with art activists who are loyal to one type of medium, such as watercolor. In general, they have just moved away from being the hobbyist and are just starting to take a more serious path. A few of them are professional painters. Then only a much smaller number, who views and treats the art as a ‘way of life’.

It is the latter two groups mentioned above that are most likely to be ready with the extra energy to contemplate themes that are more complex, more challenging, and more compatible with today’s rapidly changing and significant art stream. For the sake of fairness, please consider reading the grouping mentioned above with not strict boundaries, because this is just a way to facilitate the discussion.

It might be worth adding here that the theme is just a binder or let’s call it the reason as well as the trigger for drawing. Thousands of poems about love have been created since pre-historic times, and today we are still discovering new works. What is more important in this situation as it turned out is not about the theme, but the way of expressing it.

That's how the Borobudur temple, Tanah Lot, Legong dancers, shadow puppets, hustle and bustle in the market place, flamboyant trees, river-lake-mountains, or the Ngaben ceremonies, have been painted thousands of times and there will be thousands more. People do not get tired of painting and the viewers does not get tired of enjoying it. Why is that? Because the power of expression is indeed different, it is according to the DNA or the 'finger print' of the artist.

With such a wide relief, we can relax and enjoy the works that are presented at the exhibition. The outcome of the competition has resulted in three (3) winners each for figurative (portrait) and non-figurative categories. There is also the additional five (5) favorite works for participants from overseas and for the Indonesian participants respectively. There is a guarantee that you will be presented with superior works that have passed a rigorous selection.

In the figurative group (category), apparently the works of the winners do not rely solely based on technical expertise which is supposedly should already be superior. They entered the territory beyond the visible, evoking contemplation that can be lengthy.

"Mastery" by Luan Quach, Canada, raises the question of who controls who in the relationship between humans and nature which was represented by a Komodo (dragon) figure. "Memories of Bali" the work of Lew Min Seong from Malaysia presented a unique perception of someone in facing reality by dividing the canvas into an array of vertical planes. The scenic object for the sacred sites becomes much different. "Abundant Blessing" painted by Danni Liu, Australia, with its excellent lighting immediately pressed a dramatic atmosphere of the silence one contains, sublime, through the drawing of a child praying.

However, there are actually quite a number of other paintings that are strong and captivating. For example, such as the “Batak House” (Anna Lisa Ekku Astrand / Swedia) which provoked a discussion about the relationship between human and nature: the house looked very small in the midst of the vastness of the universe. Also mention “Island scape” (Foti Kllogjeri / Greece) or the typical watercolor blob (*bloboran*) style in “Wayang II” (Joe Cho/Canada).

Indonesian works of art are no less or equally interesting. To name just a few, one can see “Possess Panji Mask” (*Merasuk Topeng Panji*) by Widyarto Gunawan which demonstrates a beautiful and effective composition. Also check out “The Batik Maestro” by Yukiko PH for example, who discovered an enchanting perspective, or “Morning in Ubud” by Tinna Widiанти with the lighting play of the morning sun.

Participants from the non-figurative (category) are always a few (minor) in number, but not in quality. The first winner, “Techno Moon in Bali” by Buds Convocar from the Philippines was truly competitive in being able to interpret technological progress (and civilization) in managing elements of nature, in this case the ‘moon’. There are also a number of other works that stand out.

Indonesia included “Spirit of Adiluhung” created by William Robert which was a favorite among the jury.

In 2022, for the first time this year, children were included in the competition and their artworks were also displayed at the exhibition. There were three (3) winners chosen (from the children category).

Considerations among others was that they have already mastered the necessary skills needed to express their ideas.

It just so happened that none of the winners exhibited the 'childish' symptoms that are commonly regarded as a kind of characteristic of their visual works. On the contrary, what appears to be adequate skills, some even exceeded expectations as presented by "Anoman Obong" (Alyssa Kusnoto). The achievement of two (2) other works cannot be taken lightly, namely "Mighty Rinjani Mountain" by Martina Margaret Mardjuki and "Trade in traditional Market" by Safira Chaerunisa.

Lastly, there are some special notes. The first one is Liga Surya Fajar's courage to make use of signs, symbols as well as letters in musical notation into his work, "Indonesia Raya". He treated it as a visual element that fill the entire image scope. This work fulfills an important aspect namely unpredictability.

Second, it seems that decorative playing with motifs continues to be one of the most effective ways to display the Indonesian-ness that is offered by the organizers. See the examples in such as the works of Lestari Suganda and Baskoro Sardadi, just to mention two names out of the many participants.

Third, hunting for objects that are uniquely local but global, such as temples, reliefs, statues as well as archeological buildings are still (among the) favorites. This was seen not only by the Indonesian participants but also by artists (painters) from various countries overseas.

In the end, enjoy the excellent works of arts.

***Introduction to the 'Wonderful Indonesia' watercolor painting exhibition by Indonesia International Watercolor Society (IWS) at Galeri Nasional Indonesia, on 23 November – 20 December 2022.**

***Efiz Mulyadi is a journalist, curator of IWS Indonesia and curator of Bentara Budaya.**

Pengantar dari Kurator



Pameran IWS 2022 “Wonderful Indonesia” Merawat Daya Hidup Seni Lukis Cat Air

Efix Mulyadi

Pameran dan kompetisi lukisan cat air ini dirancang di tengah keprihatinan yang mendalam akan pandemi covid yang terus mengancam. Tingginya jumlah peserta telah membayarnya lunas. Itu memperkuat keyakinan bahwa budaya seni lukis cat air tidak akan pernah mati. Bahkan tidak juga oleh pandemi covid yang begitu dahsyat.

Ketika baru berusia balita, pada tahun 2015 IWS (International Watercolor Society) Indonesia menginisiasi pameran yang diikuti oleh 141 seniman dari 24 negara. Ajang kompetisi disertakan pertama kali pada pameran yang ke-3. Pameran komplit tersebut diikuti 312 peserta dari 56 negara. Itu berlangsung pada tahun 2019, pada saat Indonesia belum terjangkit pandemi maut tersebut. Tahun 2022 ini, pada hajatan yang ke-4, ada 176 peserta berasal dari 31 negara. Jumlah yang sangat bagus mengingat seluruh dunia ambyar oleh pandemi covid.

Angka-angka tersebut sudah berbicara sendiri. Bahkan tahun ini ada bonus, berupa kesertaan anak-anak. Mereka masuk di dalam kategori khusus. Perluasan peserta ini boleh dilihat sebagai strategi yang tepat terutama dari aspek pendidikan. Kalau itu dilakukan terus menerus, dan tidak harus selalu terkait dengan agenda besar yang melibatkan para pelukis asing sehingga bisa lebih sering dilakukan, tentu akan ikut menumbuhkan minat masyarakat luas kepada seni lukis cat air.

Keyakinan tentang daya hidup seni lukis cat air itu juga didukung oleh berbagai fakta antara lain dari begitu banyak aktivitas melukis bersama di kalangan pecinta cat air. Sudah tentu keriang mengikuti *plen air* tersebut tidak terpisah dari kegirangan menggambar secara bersendiri. Sebutlah itu yang dilakukan di rumah, di tempat kerja, bahkan juga di saat duduk manis di dalam gerbong kereta.

Apakah suka cita bermain cat air itu berbanding lurus dengan mutu karya yang meningkat? Jawaban bisa “ya” dan bisa “tidak”, atau sekaligus keduanya. Namun demikian kita layak berbesar hati melihat berbagai kegiatan semacam itu yang marak. Dalam hal ini termasuk yang juga sedang nge-*trend* seperti melakukan skets bersama di kalangan juru sketsa dan ilustrator. Tingkat keseringan yang tinggi di dalam praktek olah seni apapun akan mendongkrak ketrampilan teknis dan kepekaan yang dibutuhkan.

Jumlah pegiat cat air dari bermacam komunitas di berbagai daerah mencapai belasan ribu menurut Wawan, aktivis cat air dari komunitas Kolcai chapter Jabodetabeka. Itu tafsiran pesimis. Belum lagi ribuan dari kalangan pecinta sketsa maupun para ilustrator. Jumlah sebesar itu boleh memberi panorama yang luar biasa: Indonesia yang gemar menggambar!

Forum-forum pertemuan untuk bertukar gagasan dan sekaligus sebagai pengayaan wawasan, akan lebih lagi dibutuhkan ketika tradisi melukis bersama bisa berlangsung bersinambung. Unjuk karya kemudian menjadi semakin penting.

Hanya dengan beberapa butir perkara tersebut ekosistem seni rupa cat air sudah bisa ditumbuhkan. Tentu masih ada beberapa syarat lagi agar kehidupannya sehat dan juga realistis: pasar karya seni yang harus terus dibangun, dan kritik seni yang produktif dan bersifat positif.

Mungkin masih bisa ditambahkan satu dua soal seperti misalnya kehadiran media (dalam bentuk apapun) yang mendukung. Juga perlu hadirnya patron- patron yang bersungguh di dalam mencintai seni cat air. Tak kalah penting adalah lembaga seni yang berwibawa yang secara rutin memberi penghargaan pada pencapaian seni.

Apakah itu suatu gagasan yang muluk-muluk?

Tidak. Semua yang tertulis di muka hanyalah prasyarat bagi tumbuh kembang jenis kesenian apapun secara sehat. Berlaku umum dengan penyesuaian tertentu seturut sifat dan kekhususan jenis seni yang bersangkutan.

Pertanyaannya justru, apakah kita siap?

Tema dan Daya Ungkap

Hajatan besar ini berlangsung di bawah tajuk “Wonderful Indonesia”. Segera terbayang lukisan seperti apa yang bakal menyerbu meja penyelenggara, laptop para juri, dan kemudian hasil seleksinya mengisi dinding pameran. Sebutlah itu gambaran umum tentang Indonesia yang molekul, dahsyat alamnya, beragam adat istiadat dan budaya dari berbagai daerah. Belum lagi ragam hias, baju, tarian, upacara keagamaan, candi, keraton, dan situs-situs arkeologis yang menawan.

Kalau tidak hati-hati, memang orang gampang terperosok pada pengulangan-pengulangan yang membuat nyaman. Dengan daya pikat visual yang tinggi, karya-karya nyaman ini bertaburan di berbagai pameran rupa bukan hanya di Indonesia. Kartupos bergambar tentang kawasan wisata yang populer sering menjadi acuan.

Karena itu memang ada bagian kecil yang benar dari kecemasan atas tema-tema sejenis ini. Antara lain disebut bahwa tema semacam ini “membodohi”, “membuat malas berfikir”, “memberi peluang pada pengulangan dan kenyamanan”, dan sebagainya.

Pada praktiknya tema semacam ini justru merupakan pilihan yang masuk akal ketika Anda berhadapan dengan para pegiat seni yang loyal dengan satu jenis medium seperti cat air. Pada umumnya mereka baru saja beringsut dari pehobi dan mulai menapaki jalan yang lebih serius. Sebagian kecil merupakan pelukis profesional. Kemudian barulah sebagian yang lebih kecil lagi, yang memandang dan memperlakukan seni sebagai “jalan hidup”.

Dua kelompok terakhir ini yang paling mungkin siap dengan energi ekstra untuk merenungkan tema yang lebih rumit, lebih menantang, dan lebih kompatibel dengan arus seni semasa yang berubah secara cepat dan signifikan. Demi adilnya mohon membaca perkara pengelompokan itu dengan batas-batas yang tidak ketat karena ini hanya cara untuk memudahkan pembicaraan.

Mungkin perlu ditambahkan di sini bahwa tema hanyalah pengikat atau katakanlah alasan serta pemicu untuk menggambar. Ribuan puisi tentang cinta telah diciptakan sejak zaman pra-sejarah, dan hari ini kita masih terus mendapati karya-karya yang baru. Yang lebih penting di dalam perkara ini ternyata bukan tema, melainkan cara mengungkapkannya.

Begitulah maka candi Borobudur, Tanah Lot, penari Legong, wayang kulit, kesibukan di pasar, pohon flamboyant, sungai, telaga, gunung, atau upacara Ngaben, telah dilukiskan ribuan kali dan akan ada ribuan lagi. Orang tidak bosan melukis dan penonton tidak bosan menikmatinya. Karena apa? Karena daya ungkap yang memang berbeda-beda, seturut DNA atau “cap jari” senimannya.

Dengan kelegaan seluas ini kita boleh dengan santai menikmati karya-karya yang tersaji. Kompetisi telah menghasilkan masing-masing tiga pemenang di kategori figurative dan non-figurative. Itu masih ditambah 5 karya favorit masing-masing untuk peserta asing dan peserta Indonesia. Ada jaminan bahwa Anda akan disuguhi karya-karya unggul yang telah melewati seleksi ketat.

Pada kelompok figurative tampak karya-karya pemenang tidak bersandar semata pada kepiawaian teknik yang memang sudah seharusnya unggul. Mereka masuk ke wilayah di balik yang tampak, menggugah permenungan yang bisa panjang.

"Mastery" oleh Luan Quach, Kanada, memantik pertanyaan siapa menguasai siapa di dalam relasi antara manusia dan alam yang diwakili oleh sosok komodo. "Memories of Bali" karya Lew Min Seong dari Malaysia menyodorkan persepsi khas seseorang di dalam menghadapi realitas dengan membagi kanvas menjadi susunan bidang-bidang vertikal. Obyek pemandangan situs suci menjadi jauh berbeda. "Abundant Blessing" ciptaan Danni Liu, Australia, dengan permainan cahaya yang prima langsung mendesakkan suasana dramatic yang hening berisi, sublim, lewat penggambaran bocah yang bersembahyang.

Namun demikian sesungguhnya cukup banyak lukisan lainnya yang kuat dan memikat. Misalnya seperti "Batak House" (Anna Lisa Ekku Astrand/ Swedia) yang memancing diskusi tentang hubungan manusia dengan alam: rumah itu terlihat sangat mungil di tengah keluasan semesta. Sebut pula "Island scape" (Foti Kllogjeri/ Yunani) atau permainan bloboran khas cat air dalam "Wayang II" (Joe Cho/ Kanada).

Karya-karya Indonesia tak kalah menarik. Untuk menyebut beberapa saja boleh dilihat "Merasuk Topeng Panji" garapan Widyarto Gunawan yang mendemonstrasikan komposisi yang elok dan berhasil-guna. Lihat pula misalnya "The Batik Maestro" karya Yukiko PH yang menemukan sudut pandang memikat, atau "Morning in Ubud" dari Tinna Widiанти dengan permainan cahaya matahari pagi.

Peserta non-figurative selalu minor dalam jumlah, namun tidak mutunya. Pemenang utamanya, "Tehcno Moon in Bali" garapan Buds Convocar dari Filipina sungguh menantang dengan menafsir kemajuan teknologi (dan peradaban) di dalam mengelola unsur alam, di dalam hal ini "bulan". Ada sejumlah lainnya yang menonjol.

Indonesia menyisipkan “Spirit of Adiluhung” ciptaan William Robert di antara favorit juri.

Pada tahun 2022 ini untuk pertama kali anak-anak disertakan di dalam lomba dan hasilnya juga dipamerkan. Terpilihlah tiga pemenang cilik. Pertimbangan antara lain bahwa mereka sudah menguasai ketrampilan yang dibutuhkan untuk mengungkapkan gagasannya.

Sangat kebetulan tidak ada satupun dari pemenang yang memperlihatkan gejala “kekanakan” yang umum dianggap sebagai semacam ciri karya visual mereka. Sebaliknya yang terlihat justru ketrampilan yang memadai, bahkan ada yang melampaui dugaan, seperti yang diperlihatkan oleh “Anoman Obong” (Alyssa Kusnoto). Pencapaian dua karya lainnya tak bisa dianggap remeh, yaitu “Mighty Rinjani Mountain” karya Martina Margaret Mardjuki dan “Trade in traditional Market” ciptaan Safira Chaerunisa.

Terakhir, ada beberapa catatan khusus. Yang pertama adalah keberanian Liga Surya Fajar untuk memanfaatkan lambang dan tanda serta huruf di dalam notasi musik ke dalam karyanya, “Indonesia Raya”. Ia memperlakukannya sebagai elemen visual yang memenuhi seluruh bidang gambar. Karya ini memenuhi aspek penting yaitu ketak-terdugaan.

Kedua, bermain motif hias tampaknya tetap menjadi salah satu cara yang dianggap efektif untuk menampilkan keindonesiaan yang ditawarkan oleh penyelenggara. Lihat contohnya seperti karya-karya Lestari Suganda dan Baskoro Sardadi, untuk menyebut dua nama dari sekian banyak pelaku.

Ketiga, berburu obyek yang khas lokal namun mendunia seperti candi, relief, patung maupun corak bangunan arkeologis masih merupakan favorit. Itu terlihat bukan hanya pada peserta Indonesia tapi juga pelukis dari berbagai negara.

Pada akhirnya, selamat menikmati karya-karya yang unggul.

***Tulisan pengantar pameran lukisan cat air “Wonderful Indonesia” oleh IWS Indonesia di Galeri Nasional Jakarta, tanggal 23 November – 20 Desember 2022**

***Efix Mulyadi adalah wartawan, kurator IWS Indonesia, kurator Bentara Budaya**

 Australia  Belgium  Brazil  Bulgaria

 Canada  Costa Rica  Czech Republic

 Estonia  Germany  Greece  Hongkong

 India  Iran  Indonesia  Israel

 Italy  Japan  Kazakhstan  Kosovo

 Malaysia  Mexico  Nepal  Philippines

 Russia  Spain  Sweden  Swiss

 Taiwan  The Netherlands  Turkey  USA

JUROR

• Sterling Edwards	USA	
• Agus Budiyanto	Indonesia	
• Besnik Xhemaili	Kosovo	
• Prafull Sawant	India	
• Richard Tiejun Chao	Australia	
• Silvia Neiger	Swiss / Mexico	 
• Tan Suz Chiang	Malaysia	
• Ze Ze Lai	Hongkong	



USA



Sterling Edwards

On a Quest for Fine Wine III

38 x 56 cm



Agus Budiyanto

Floating
(Watercolor Instalation)

700 x 700 cm



Besnik Xhemaili

Bali Handara Gate

42 x 30 cm



India



Prafull Sawant

Vencition Night

27 x 37 cm



Australia



Richard Teijun Chao

First Blush

38 x 55 cm



Swiss / Mexico



Silvia Neiger

Internal Light

38 x 56 cm



Malaysia



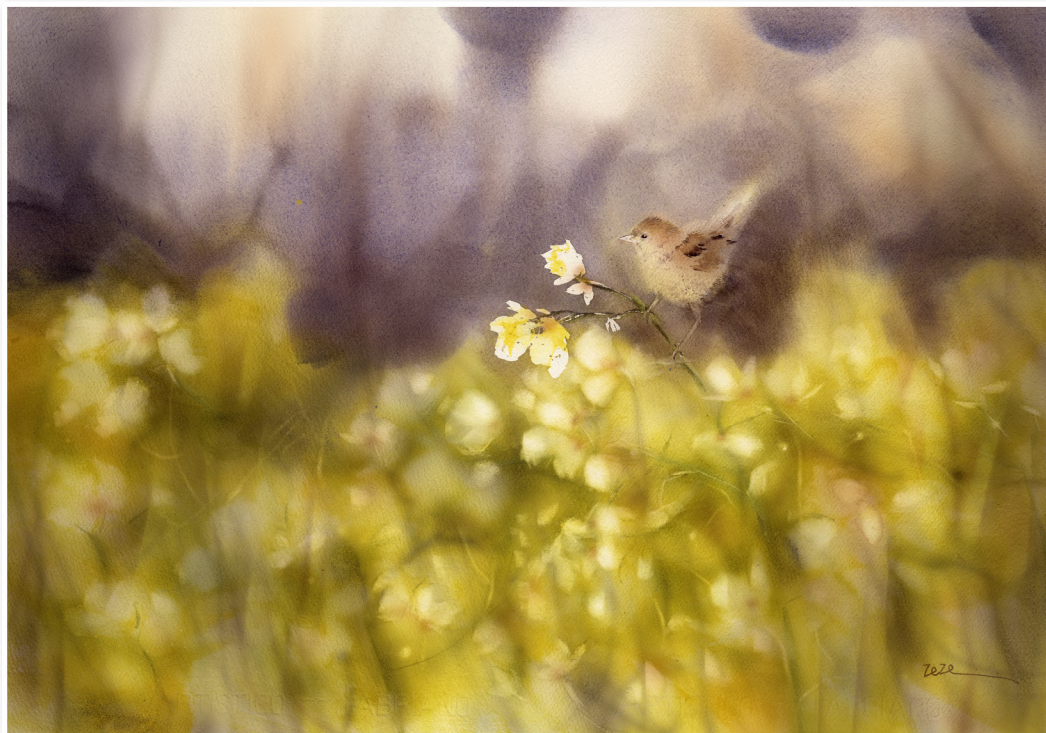
Tan Suz Chiang

Impression of Bali

38 x 56 cm



Hongkong



Ze Ze Lai

Enjoy a Moment like this

38 x 56 cm

INVITED ARTISTS

• Amit Kapoor

India



• Jan Min

The Netherlands



• Silvia Monge

Costa Rica



• Viktoria Prishedko

Germany





India



Amit Kapoor

Market in Bali

38 x 56 cm



The Netherlands



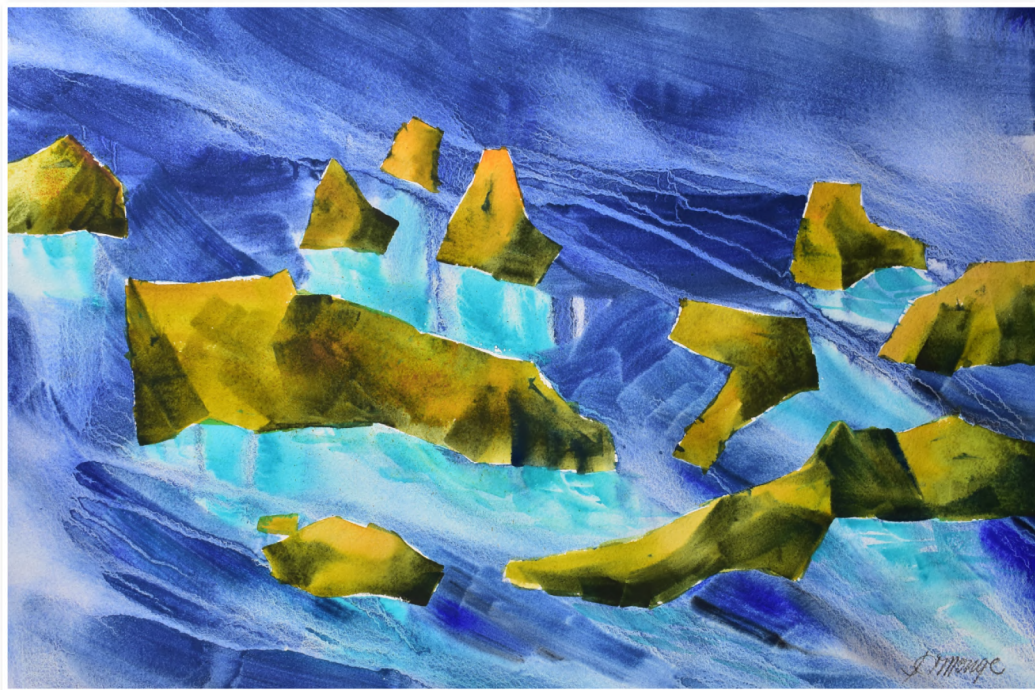
Jan Min

Cahaya Malam

56 x 38 cm



Costa Rica



Silvia Monge

Raja Ampat

38 x 56 cm



Germany



Viktoria Prishedko

Wonderful Indonesia

76 x 56 cm

WINNERS

Non-Figurative Category

Buds Convocar

Phillipines



Pavel Janouskovec

Czech Republic



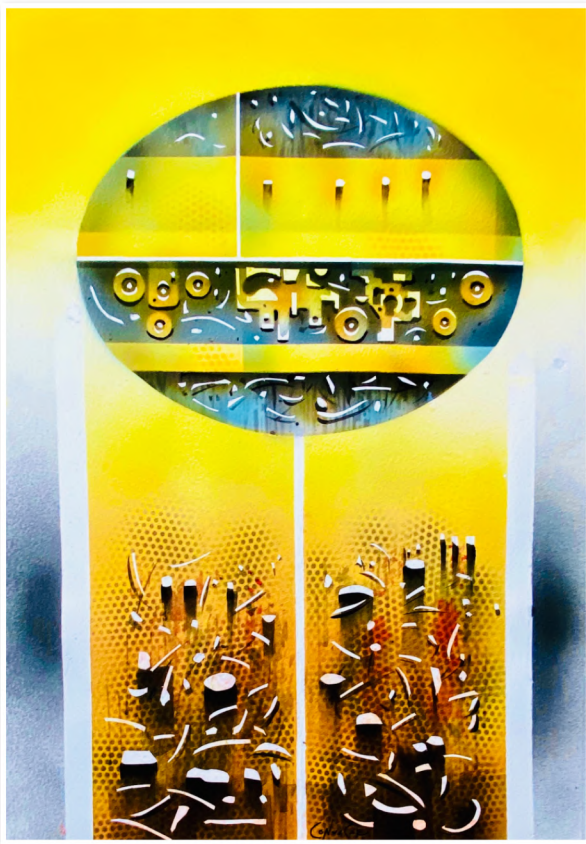
Nijazi Llonqari

USA





1st Winner



Buds Convocar

Techno Moon in Bali

56 x 38 cm



Czech Republic



2nd Winner



Pavel Janouskovec

Tracing of the Landscape

56 x 42 cm



USA



3rd Winner



Nijazi Llonqari

Renewed Normal

76 x 56 cm

WINNERS

Figurative Category

Danni Liu

Australia



Luan Quach

Canada



Lew Min Seong

Malaysia





1st Winner



Danni Liu

Abundant Blessing

56 x 38 cm



2nd Winner



Luan Qoach

Mastery

56 x 38 cm



Malaysia



3rd Winner



Lew Min Seong

Memories of Bali

38 x 56 cm

WINNERS

Children Category

Alyssa Kusnoto

Indonesia



Martina Margaret Mardjuki

Indonesia



Safira Chaerunisa

Indonesia



 Indonesia



1st Winner



Alyssa Kusnoto

Hanoman Kobong

76 x 56 cm

 Indonesia



2nd Winner



**Martina Margaret
Mardjuki**

Mighty Rinjani Mountain

56 x 76 cm

 Indonesia



3rd Winner



Safira Chaerunisa

Trade in Traditional Market

50 x 70 cm

5 FAVOURITE PAINTINGS

by Indonesian Artists

Yukiko Prameswari Hanifa	Indonesia	
Tinna Widiанти	Indonesia	
William Robert	Indonesia	
Vera Eve Lim	Indonesia	
Widyanto Gunawan	Indonesia	



Yukiko Prameswari Hanifa

The Batik Maestro

56 x 76 cm



Tinna Widiанти

Morning in Ubud

38 x 56 cm



Indonesia



William Robert

Spirit of Adiluhung

56 x 76 cm



Vera Eve Lim

**Cendrawasih the Bird
of Paradise**

76 x 56 cm



Widyanto Gunawan

Merasuk, Topeng Panji

76 x 56 cm

5 FAVOURITE PAINTINGS

by Foreign Artists

Anastasia Volkova

Bulgaria



Joe Cho

Canada



Foti Kllogjeri

Greece



Alan Ramachandran

Australia



Anna Liisa Ekku Åstrand

Sweden





Anastasia Volkova

Unshakable Eternity

56 x 76 cm



Joe Cho

Wayang II

56 x 76 cm



Foti Kllogjeri

Island Scape

38 x 56 cm



Australia



Alan Ramachandran

Inspirational Bali

52 x 72 cm



Anna Liisa Ekku Åstrand

Batak House

56 x 38 cm



AUSTRALIA



Australia



Yuan Zhao

Sunset in Bali

38 x 56 cm



BELGIUM



Belgium



Liliane Goossens

Red Sky Indonesia

56 x 76 cm



Belgium



Rita Dauchot

Balinese Prayer

38 x 56 cm



BRAZIL



Brazil



Neuza Nazar Petti

Wonderful Indonesia

56 x 76 cm



CANADA



Canada



Alice Bottrill

Bali Sunset

38 x 56 cm



Canada



Denise Diering

Wonderful Love

56 x 38 cm



Natalia Outkina

Disappearing World

38 x 56 cm



ESTONIA



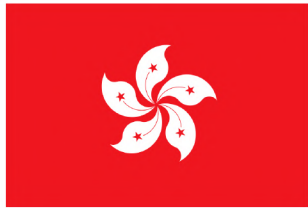
Estonia



Ülle Kuldkapp

Blue Dream

38 x 56 cm



HONGKONG



Hongkong



Mingo Li

Spring of Forest

38 x 56 cm



INDIA



India



Anushua Dey Mehta

Chasing the Sacred

56 x 38 cm



India



Daivik E S

The Divine Lane

56 x 38 cm



India



Leena Uniyal

The Broken Beach

38 x 56 cm



India



M Reza

Sky Sea Life

38 x 56 cm



India



Neena Mehrok

Pacu Jawi

56 x 76 cm



India



Shilpi Gupta

An Adobe of God

56 x 76 cm



INDONESIA



Indonesia



Albert Nicolas

Untitle

76 x 56 cm



Indonesia



Alderin Emor Mingkid

Dynamic Indonesia

56 x 76 cm



Indonesia



Alexandria Prietama

Miracle Hydrangea

56 x 38 cm



Indonesia



Alfarina Herdianti

Daily Grace and Delights

56 x 76 cm



Indonesia



Anak Agung Wira Suputra

Jogja's Corner

56 x 36 cm



Indonesia



Anang Asmara

Wonderful Indonesia

38 x 56 cm



Indonesia



Andriana Theodora

Karmawhibangga

56 x 76 cm



Indonesia



Andry Kusnandjaja

Dedication for the Red White

56 x 76 cm



Indonesia



Andy Dwi Tjahyono

Soul Union (Javanese
Keris Forging Series)

76 x 56 cm



Indonesia



Anggi Lisandy

Pasola of Sumba

56 x 76 cm



Indonesia



Anggraheny Eleonora

Burn Stone

38 x 56 cm



Indonesia



Annisa Nur Qadarutami

Anggrek Bulan
(Phalaenopsis Amabilis)

76 x 56 cm



Indonesia



Audrey Katherine

Colors of our Heritage

54 x 39 cm



Indonesia



Baskoro Sardadi

Bhineka Tunggal Ika #2

76 x 56 cm



Indonesia



Benny Zhuang

Colorful Blast

38 x 56 cm



Indonesia



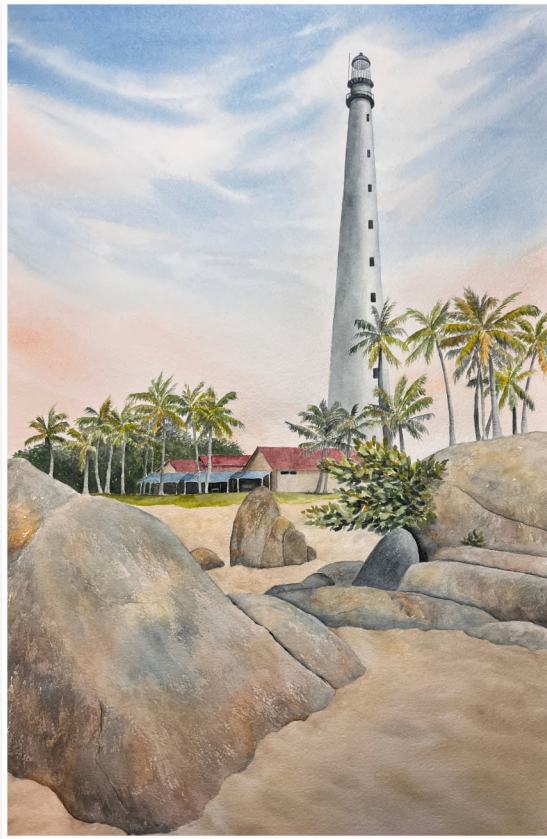
Candra Martoyo

Corner of a Market

76 x 56 cm



Indonesia



Cecilia Situmeang

Lighthouse Belitung

56 x 38 cm



Indonesia



Chahyawati Soetopo

Wae Rebo Traditional Village

56 x 38 cm



Indonesia



Cindy A. Budiono

Lotus Pond

56 x 76 cm



Indonesia



Corry Harisya

Brotherhood

56 x 38 cm



Indonesia



Deskamtoro Dwi Utomo

Gossip with Friends

56 x 38 cm



Indonesia



Dhona Artha

Labuan Bajo

76 x 56 cm



Indonesia



Dian Asri

Where Heaven Meet Earth

76 x 56 cm



Indonesia



Dian Fitrasari

My House is the One
with Pink Roof

56 x 76 cm



Indonesia



Dionisia Devona

Ulos, The Eternal Warmth

56 x 76 cm



Indonesia



Djoko Utomo

Uma Abian Castle
Tabanan Bali

56 x 38 cm



Indonesia



Dumasi Samosir Wongso

Diving in Amed, Bali

56 x 76 cm



Indonesia



Dyah Retno Wulandari

Bunaken's Underwater

38 x 56 cm



Indonesia



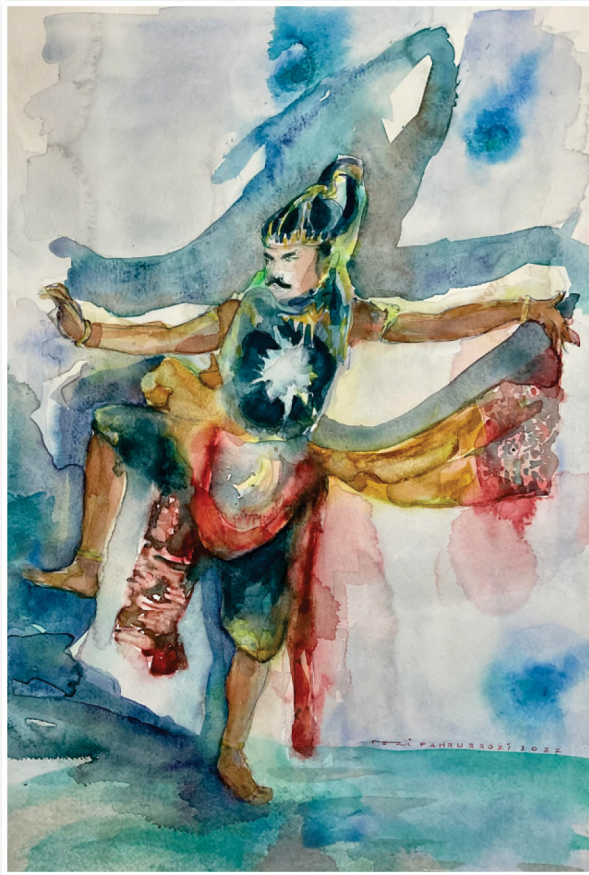
Elia Aryanus

Pretty as Cutest Smile

76 x 56 cm



Indonesia



Fahrurrozi

Gatotkaca Dance

56 x 38 cm



Indonesia



Feri Widyo Purwanto

Brahmana Keling

76 x 56 cm



Indonesia



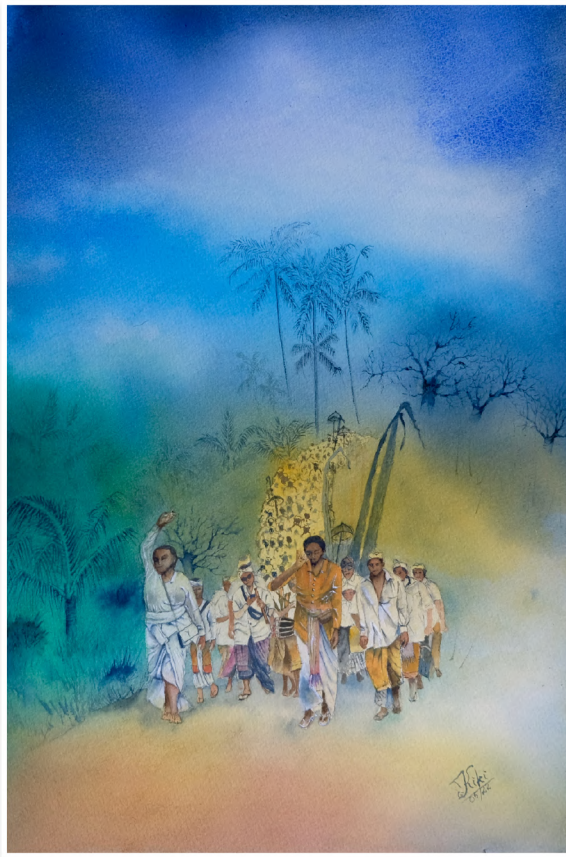
Galih Sekar Winilih

Tepi Karang

56 x 76 cm



Indonesia



Gitra Kiranawati P

Odalan

56 x 38 cm



Indonesia



Gugun Insan Kamil

Friendship

56 x 76 cm



Indonesia



Gwie Shierly Wibisono

Embun Pagi

56 x 38 cm



Indonesia



Hadiyanto

Borobudur Impression

38 x 56 cm



Indonesia



Helena Virginia Gunario

The Symbol of Kindness

76 x 56 cm



Indonesia



Hendra Arkan

Diversity

38 x 56 cm



Indonesia



Hendriko Teguh S

Passing by

38 x 56 cm



Indonesia



I Made Bakti Wiyasa

Sudut Indah, Tinggalan
Budaya di Kota Denpasar

31 x 56 cm



Indonesia



I Made Sutarjaya

Balinese Dancer Beauty

76 x 56 cm



Indonesia



Ike Merdekawaty

Lampung's Fishing Boat

39 x 56 cm



Indonesia



Indira Putri Diani

One Fine Day
at Omah Wulangreh

38 x 56 cm



Indonesia



Irena Adrea Isabella

Devotion

76 x 56 cm



Indonesia



Jovita Nathania

Sunset Meditation

56 x 76 cm



Indonesia



Kaler Utama

Longing

56 x 38 cm



Indonesia



Krishna Adithya Prajogo

Amelir Tirta Kamandalu

76 x 56 cm



Indonesia



Lestari Suganda

Harmony

38 x 56 cm



Indonesia



Liga Surya Fajar

Indonesia Raya

56 x 76 cm



Indonesia



Lily Tjakradipura

Kapal Dewa Rutji

38 x 56 cm



Indonesia



Lita Husin

Ampera

56 x 76 cm



Indonesia



Maria Alexandra

A Timeless Bond

56 x 76 cm



Indonesia



Maya Basoeki

Living in Harmony

76 x 56 cm



Indonesia



Nanang Widjaya

Tugu Jogjakarta

56 x 76 cm



Indonesia



Nathalia Noor

Like a Bird

38 x 56 cm



Indonesia



Ngurah Darma

Legong Keraton Dancer

56 x 76 cm



Indonesia



Nicolette La O'

Grateful

76 x 56 cm



Indonesia



Nina Utami

Bunaken Marine Park

56 x 76 cm



Indonesia



Nora Wijaya Zain

Peaceful Message from
the Mahakam River

38 x 56 cm



Indonesia



Nurul Ula Sayyidatunnisa

2590 MASL the Mightiest
Twins of Java
(Sindoro & Sumbing from Prau)

38 x 56 cm



Indonesia



N. Widyantari Menara

Happy Spirit

76 x 56 cm



Indonesia



Pei San

Nunas Tirta

56 x 38 cm



Indonesia



Pingkan Marianne

Pura Taman Ayun

56 x 76 cm



Indonesia



Prajna Dewantara Wirata

The Mask

76 x 56 cm



Indonesia



Ratu Iqlima

Power & Culture

56 x 38 cm



Indonesia



Ria Ridwana

Nyepi di Candi Prambanan

36 x 54 cm



Indonesia



Risqika Edni Doni Achsan

The Afterstorm in Karimun

76 x 56 cm



Indonesia



Rosa Yasmine

Tranquility in the Water Palace

38 x 56 cm



Indonesia



Santosa Suryatenggara

Birds of Paradise

56 x 76 cm



Indonesia



Sarjiyanto Sekar

The Cultural's Heir

56 x 76 cm



Indonesia



Sherlita Adita Rahma

Beskalan Putri Dance in
the Puppet Show

56 x 76 cm



Indonesia



Sifa Taufiq

Hidden Paradise

56 x 76 cm



Indonesia



Sri Wahyuni

Dance of the Eloquence

76 x 56 cm



Indonesia



Suriaty

The Mighty Garuda
Wisnu Kencana

76 x 56 cm



Indonesia



Susy Liestiwaty

The Corpse Flower

76 x 56 cm



Indonesia



Sutoyo / Tyo

Dharma

60 x 42 cm



Indonesia



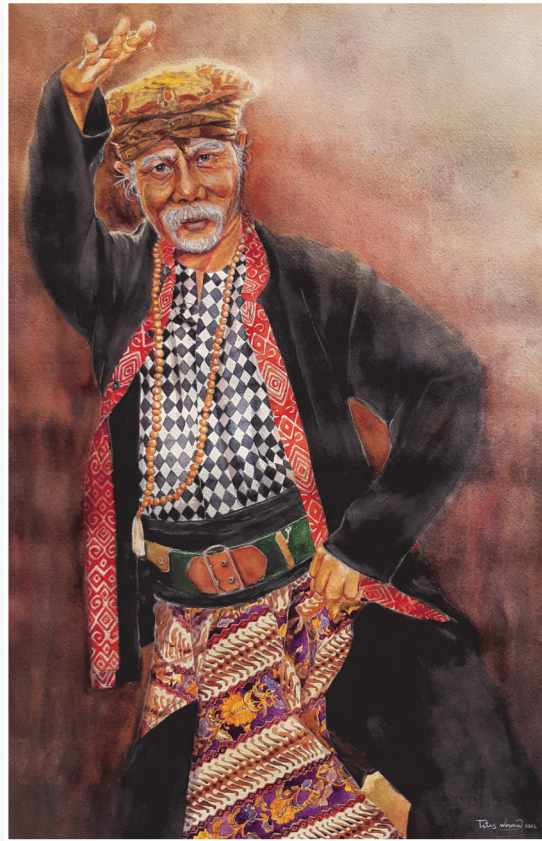
Tina Tan / Agustina

You Complete me

56 x 38 cm



Indonesia



Titis Winara Asih

Ki Lengser

56 x 38 cm



Indonesia



Untoro Tanu Merto

Bestie

76 x 56 cm



Indonesia



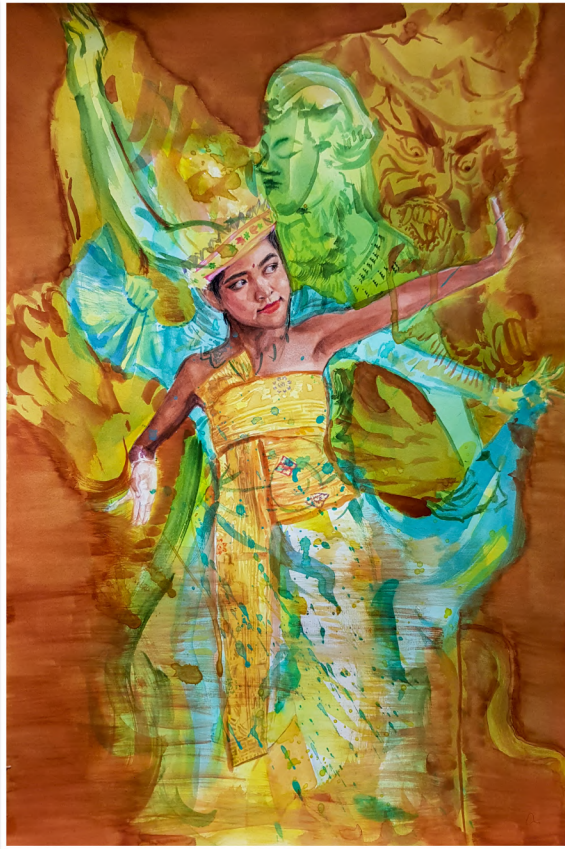
Vasundara Sur

Sway with Me

56 x 76 cm



Indonesia



Verent

Diverse Gesture

56 x 38 cm



Indonesia



Wendy Septarina

All Those Wonderful Things

76 x 56 cm



Indonesia



Widya Ma Bei Fang

Toba Lake,
Sumatera, Indonesia

56 x 76 cm



Indonesia



Yana Daloe

Borobudur the City Lights

41 x 56 cm



Indonesia



Yudhistia Hertati Sudibya

Sunset Dock

38 x 56 cm



Indonesia



Yulian Sodri

Working Together

56 x 76 cm



Indonesia



Yuliana Susi Susanti

Bali on My Eyes

38 x 56 cm



Indonesia



Yus R Arwadinata

The Beauties and
Conversation

56 x 76 cm



Indonesia



Zamrud Setya Negara

Candi Borobudur
Dari Sisi Lain

56 x 76 cm



Indonesia



Zoraida Syarfu

Broken Beach

38 x 56 cm



INDONESIA

Children



Indonesia



Andrew Adiputra Tansil

Barong, Victory of Virtue

76 x 56 cm



Indonesia



I Putu Bagus Sastra
Vedanta Wiyasa

Alat Pertanian Bali Kuno,
'Pengetapan' Padi

35 x 53 cm



Indonesia



Evolet Faith Samayim

I am Willing to be Alone

56 x 38 cm



Indonesia



Jaden Anders

The Borneo
Orang Utan Family

76 x 56 cm



Indonesia



Nadia Velisa Kurniawan

Joy of Diversity

56 x 76 cm



Indonesia



Ojahani Gabriela Silaban

The Legend of Danau Toba

76 x 56 cm



Indonesia



Priscilla

Burung Enggang

76 x 56 cm



Indonesia



**Sherlyne Maelatisha
Ciputra**

Shinta and Anoman

56 x 38 cm



Indonesia



Tadeus Gerald Susanto

The Potassium

56 x 76 cm



IRAN



Iran



Negin Harandi

Sun Dancer

38 x 56 cm



Iran



Somayeh Sheikholvaezin

Dream Beach

38 x 56 cm



ISRAEL



Israel



Pamela Silver

The Colors and
Joy of Indonesia

38 x 56 cm



ITALY



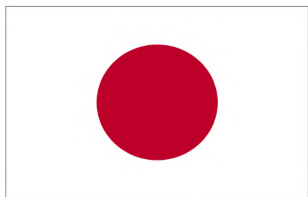
Italy



Marica Servolo

The Beauties of Indonesia

56 x 38 cm



JAPAN



Japan



Iwasaki Nagi

Conflict on the Beach

56 x 76 cm



Japan



Hitoshi Komatsu

Alley with Garuda

38 x 56 cm



Japan



Okino Hidehiro

Uluwatu Temple

38 x 56 cm



Japan



Yasushi Ezure

King of Spirits

56 x 38 cm



Japan



Yoichi Nara

Delivering Reconstruction
Sunflowers to Palu Sulawesi

56 x 76 cm



KAZAKSTAN



Kazakstan



Yelena Belova

Quite Sunset

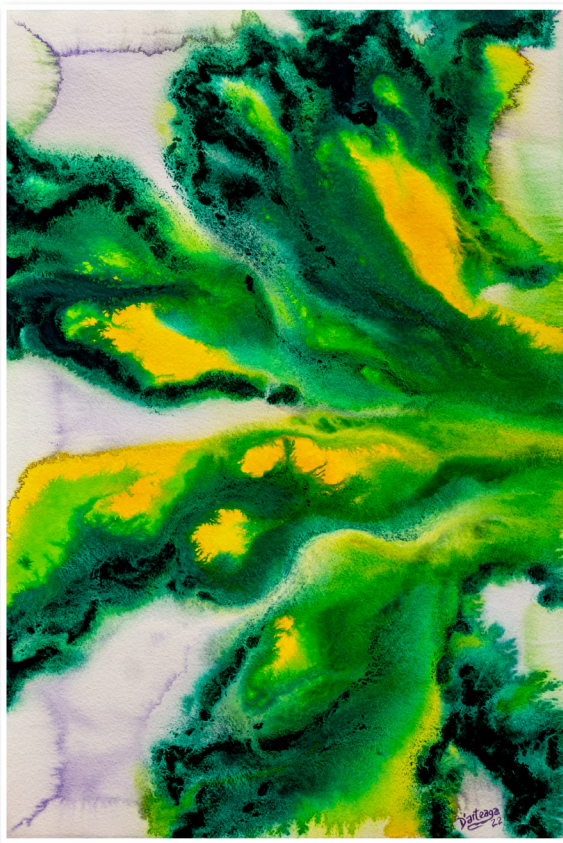
38 x 56 cm



MEXICO



Mexico



Daniel Arteaga Lopez

Eternal Bali

56 x 38 cm





NEPAL





PHILIPPINES



Philippines



Angelita Salanio

Besakih Temple

56 x 38 cm



Philippines



Maria Victoria Virata

Trip to Uluwatu Temple

38 x 56 cm



Philippines



Mary Irma Lara

Yogyakarta Batik Maker

56 x 38 cm



Philippines



Suklin Chang

Memories of
Ulun Danu Beratan

56 x 76 cm



Philippines



Sandra Celi

Step Back

38 x 56 cm



Philippines



Susan A. Mendoza

Pink Symphony

38 x 56 cm



RUSSIA



Russia



Aleksei Shmyrov

South Sea

38 x 56 cm



Russia



Yakuba Victoria

Namaste

56 x 38 cm



SPAIN



Spain



Ana Munoz

Prayer

56 x 76 cm



Spain



Angela Barbie

Beautiful Indonesian Waves

56 x 38 cm



Spain



Batur Baslar

Situ Cileunca Lake

54 x 74 cm



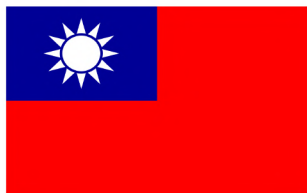
Spain



Teresa Jorda Vito

Crying

38 x 56 cm



TAIWAN



Taiwan



Chiao Ni Chiu

Borobudur

38 x 56 cm



USA



USA



Han In Huang Wong

Heavenly Dance

56 x 38 cm

**IWS Indonesia would like to extend
our heartfelt gratitude to**

- Mr. Atanur Dogan
 - Members of the Jury
 - The Curator
 - The Management of Galeri Nasional Indonesia
 - The Management of Bank Central Asia, Tbk. / BCA
 - Artland
 - Daniel Smith USA
 - Agus Budiyo Aquarelle Studio
-



International Watercolor Society Indonesia 2022

Organized by
Rindi Soepardi & IWS Indonesia

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