

B9 Gallery UNNES, Sept. 2<sup>nd</sup> – 8<sup>th</sup> 2023  
Semarang International Illustration Festival

# Siif #4



# Semarang Internasional Illustration Festival

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## Curatorial

M. Rahman Athian, M.Sn.

## Partners

Universitas Negeri Semarang  
ASEDAS (Asean Digital Arts Society)  
BINUS University Semarang



## Committee

- 1. Festival Director :** Dr. Rahina Nugrahani, M.Ds (Chair of Visual Communication Design Program)
- 2. Creative Director :** Dr. Wandah Wibawanto, M.Ds
- 3. Chair of Fine Arts Program:** Drs. Onang Murtiyoso, M.Sn
- 4. Chair of Art Education Program:** Ratih Ayu Pratiwinindya, M.Pd
- 5. Director of Master's in Art Education Program:** Dr. Eko Sugiarto, M.Pd
- 6. Director of Doctoral Program in Art Education:** Dr. Agus Cahyono, M.Hum
- 7. Representative from ASEDAS:** Assoc. Prof. Ahamad Tarmizi Azizan
- 8. Representative from Binus University:** Noor Udin Ung, M.Sn.
- 9. Venue Coordinator :** Raihan Dzaky Yanuar and team



<http://semarangillustrationfestival.com>



## Dean's Address

It is with great pleasure and honor that today we inaugurate the fourth edition of the Semarang International Illustration Festival (SIIF) in the year 2023. This remarkable event has grown to become a biennial celebration of artistic prowess, fostering the convergence of illustrators from across the globe. The resounding success of the previous editions has propelled this festival into a beacon of creative excellence, and it fills me with immense pride to witness the fruition of yet another splendid installment.

The Semarang International Illustration Festival stands as a testament to the tireless dedication of the Faculty of Languages and Arts at Universitas Negeri Semarang (UNNES). Through meticulous planning, unwavering commitment, and the synergy of our artistic community, we have once again orchestrated an event that transcends geographical boundaries, inviting participation from illustrators hailing from twenty diverse nations. This global gathering underscores our commitment to fostering cultural exchange, artistic collaboration, and the celebration of creativity in its myriad forms.

I extend my deepest appreciation to all those who have contributed to the realization of this extraordinary event. The organizers, the artists, and every individual who has played a role, both seen and unseen, in shaping SIIF 2023, deserve our utmost commendation. Your dedication has been the driving force behind the success of this festival, and your collective efforts exemplify the spirit of collaboration and unity that defines UNNES as a leading institution.

As we witness the convergence of artistic visionaries and the unveiling of their masterpieces, we are reminded of the pivotal role that art plays in bridging cultures, sparking conversations, and evoking emotions that resonate universally. SIIF 2023 serves not only as a platform for artists to showcase their talents but also as a conduit through which our university's international vision is actualized. By hosting events of this magnitude, we propel UNNES further along the trajectory of becoming a globally recognized hub of creativity and innovation.

To our distinguished guests and esteemed attendees, I urge you to immerse yourselves in the kaleidoscope of creativity that SIIF 2023 presents. Let the strokes of the artists' brushes and the stories behind their works ignite your imagination and spark discussions that transcend borders. May this festival serve as a nexus of inspiration, fostering connections that endure beyond its conclusion.

In closing, let me express my sincerest gratitude to everyone who has contributed to the Semarang International Illustration Festival. May this event be a testament to the boundless power of art and collaboration, and may it continue to elevate the stature of UNNES as an institution that champions creativity, diversity, and global engagement.

Thank you.

**Dean of Faculty of Languages and Arts**  
Dr. Tommi Yuniawan , M.Hum



# Gotong Royong:

"Collaboration for the Greater Good"

# "Gotong Royong: Collaboration for the Greater Good"

Coordinator Program  
of Semarang International Illustration Festival 2023

**Dr. Rahina Nugrahani, M.Ds**

In the realm of artistic expression, the theme of "Gotong Royong" takes center stage as a profound representation of humanity's collaborative spirit in the pursuit of broader and loftier goals. With an overwhelming response of 210 submissions, we proudly present a meticulously curated selection of 95 artworks hailing from 20 nations. This year marks the triumphant return of the Semarang International Illustration Festival (SIIF) to its offline format, a stark contrast to the challenges posed by the pandemic in 2021, which necessitated a virtual presence. The palpable excitement that envelops us on this occasion resonates with the deep-rooted significance of communal efforts. Thus, it is with heartfelt gratitude that we extend our appreciation to the entire organizing committee whose unwavering dedication has brought this event to fruition.

The theme of "Gotong Royong" encapsulates the very essence of collaboration and mutual support, principles that have transcended borders and time, embodying the spirit of shared prosperity. From the multifaceted submissions received, each artwork serves as a testament to the diverse interpretations of this theme, illustrating the artists' unique perspectives while collectively underlining the universal value of cooperation. As we stand amidst these creative marvels, we also acknowledge the resumption of physical participation after the constraints of the pandemic, a poignant reminder of art's resilience and its power to unify even in times of adversity.

The Semarang International Illustration Festival not only provides a platform for artistic expression but also serves as a conduit for cultural exchange and creative discourse. As these artworks, conceived and crafted by hands from various corners of the globe, converge in this physical space, we anticipate the emergence of dialogues that transcend linguistic and cultural boundaries. It is our fervent hope that this exhibition contributes meaningfully to the advancement of the illustration arts both in Indonesia and on the global stage. Through "Gotong Royong," we envision a world where collaboration cultivates understanding, where shared aspirations lead to unprecedented achievements, and where art continues to bind us in our shared journey towards the greater good.

Let us celebrate the collective endeavors that have brought us here today, united by our passion for art, and fortified by the spirit of collaboration that SIIF embodies.

# "Gotong Royong: Collaboration for the Greater Good"

**Muhammad Rahman Athian**

The terminology of "gotong royong" constitutes a distinctive linguistic attribute inherent to the Indonesian nation, employed to expound upon a highly particularized subject matter. "Gotong royong" delineates a form of physical and material engagement conducted in a shared spatial and temporal context, bearing relevance to humanitarianism (with the intention of ameliorating burdens) through the intricate nuances of human psyche and spirituality, manifesting among individuals, entities, or collectives. To the extent that the term "gotong royong" is an amalgamation originating from the Javanese linguistic construct, it is noteworthy that "gotong" conveys the action of shouldering or lifting, while "royong" signifies a collective togetherness.

"Gotong Royong," a communal activity, often appears incongruent with contemporary modernity. Take, for instance, the practice of 'gotong royong' in the form of 'kerja bhakti,' where individuals engage in labor out of devotion, implying unpaid work. Paradoxically, this raises intriguing considerations. While a payment of merely 100,000 Indonesian rupiahs to a street sweeper can suffice for the cleaning of the immediate environment, the communal spirit of 'kerja bhakti' inflates the cost to 200,000 rupiahs to cover snacks, drinks, entertainment, and the like. Consequently, tasks might become more cumbersome, necessitating division into multiple segments. Another scenario involves congregating for political demonstrations, advocating for specific political parties over others, thus sacrificing humanitarian aspects in favor of competitive agendas. Though these actions are tangible in nature, labeling them as 'gotong royong' becomes incongruous, given that the core objectives do not prioritize humanity and empathy. The aspect of togetherness, when not aligned with benevolent intentions, might not aptly be categorized as 'gotong royong.' Consequently, such practices seem ineffective when contextualized within the framework of modernism, thereby resembling more of a social tradition than a coherent movement.

The aforementioned perspective appears to also find consensus among certain artists, as indicated in my interpretation, such as Ivan Palonimo from Peru, in his work titled "Cynergy." Palonimo propounds that humans are inherently social beings, a concept subsequently illustrated through the analogy of a human puzzle, wherein each individual possesses concavities that correspondingly align with the convexities of others. It is in this manner that each inward hollow is complemented by an outward hollow of another individual. This depiction conveys a spirit of reciprocal fulfillment of inadequacies among individuals, transcending human differences and accommodating diversities. I perceive this artwork to possess elements that lend support to the notion of 'gotong royong.'

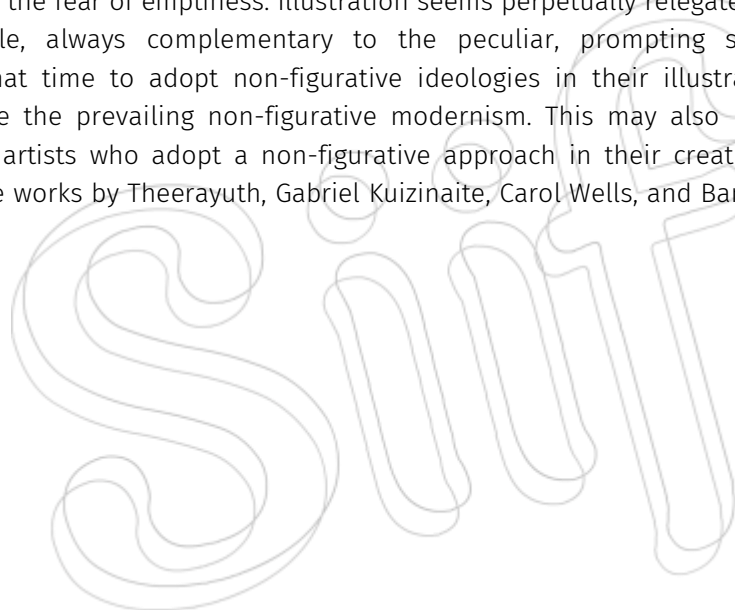
The pivotal question at hand is whether numerous facets of "gotong royong," which run counter to the tenets of modernism while remaining deeply entrenched within a distinct local context, merit exploration as a theme for an exhibition of international caliber.

The staunch posture of modernism, ostensibly championing human progress, paradoxically manifests as a projection of egotism and megalomania. Upon closer examination, the egalitarian and socially stratified-defying concept of "gotong royong," promoting equity, solidarity, and collective responsibility, erodes tendencies toward egoism and self-serving thoughts. Under this collaborative ethos, communal endeavors become communal property, resulting in the erosion of individual pride and self-importance. In this light, "gotong royong" serves as a fitting mechanism for accommodating differences, relinquishing egotism, and striving towards a unified perspective. Therefore, the theme of "gotong royong" in the SIIF #4 exhibition aims to foreground a shared objective, while setting aside hierarchical distinctions, individualistic tendencies, and the megalomania of each participant.

Perhaps the most readily comprehensible visual representation to depict the spirit of "gotong royong" is that of an ant colony. Consequently, it comes as no surprise that many participants choose to employ animals, particularly those connoting this social symbolism. One such instance is exemplified by Supatmo from Indonesia, who addresses the issue of relocating Indonesia's capital from Jakarta to Kalimantan. This portrayal could be interpreted as Supatmo's satirical parody, serving as a reminder that Indonesia must "emulate ants" in order to successfully shift its capital.

### Illustration and Even-Odd Orientation.

History records that illustration was originally defined as a narrative image. However, in the era of modernism, the scope of illustration has narrowed, often being associated with embellishment, supplementation, or clarification of information, typically found in books, novels, and even scholarly writings. Illustrators are frequently utilized merely to fill gaps due to the phenomenon of "Horror Vacui" or the fear of emptiness. Illustration seems perpetually relegated to a secondary role, always complementary to the peculiar, prompting some illustrators of that time to adopt non-figurative ideologies in their illustrative works to balance the prevailing non-figurative modernism. This may also have inspired certain artists who adopt a non-figurative approach in their creations. Examples include works by Theerayuth, Gabriel Kuizinaite, Carol Wells, and Bangkit Sanjaya.



Concerning other forms present in this exhibition, cartoon figures remain central in their delivery. The term "Gotong-royong" is depicted through everyday activities that relate to culture. Such depictions encompass daily routines, traditional ceremonies, indigenous games, national independence celebrations, and the like. These portrayals are rendered in a whimsical and unique manner, employing bright, childlike cartoon colors. Vickhtesilly's work exemplifies this by depicting characters with broad retro fields and simple lines, aiming to depict the interconnectedness among humans, nature, and their relationships. Through these artworks, the conventional notion that illustration merely serves as a supplement is no longer valid, as illustration, when complete and comprehensive, can stand independently from diverse appreciative perspectives.

Through these creations, SIIF #3 articulates the elevation of humanity through a spirit of togetherness. The concept of "Gotong Royong," while locally grounded, can be translated by international artists through a range of personalized approaches, each reflective of their distinct cultural contexts. This serves as a positive discourse on collaboration, justice, and the reduction of ego, ultimately striving for the greater good of all parties involved.





# Siif#4<sup>2023</sup>

We are thrilled to share a glimpse into the illustration exhibition, "SIIF 2023" With a multitude of exceptional submissions from talented artists around the globe, our team of curators has embarked on the inspiring task of selecting works that encapsulate the heart and soul of this exhibition.

- |                                     |                                      |
|-------------------------------------|--------------------------------------|
| Gabrielė - Lithuania                | Zongkiat Pavadee - Thailand          |
| Walter Antueno - Argentina          | Lee Xin Li - Singapore               |
| Jazuli Abdin Moenib - Indonesia     | Bangkit Sanjaya - Indonesia          |
| Rie Lista - Indonesia               | Anya Kozunina - Russia               |
| Carol Wells (Menthe Wells) - USA    | Jasmine Nurriah Effendy - Indonesia  |
| Rina Mariana - Indonesia            | Sigied Himawan Yudhanto - Indonesia  |
| Moh. Rusnoto Susanto* - Indonesia   | Fauzi Arif Suhada - Indonesia        |
| Fermín Solís - Spain                | Novia Nur Kartikasari - Indonesia    |
| I Wayan Adi Sucipta - Indonesia     | Restu Ismoyo Aji - Indonesia         |
| Farzaneh Khoshkhoo - Iran           | Arif Fiyanto - Indonesia             |
| Arya Dewa Karangtandan - Indonesia  | Agus Puji Pamungkas - Indonesia      |
| Rizki Barokah - Indonesia           | Atika Mei - Estonia                  |
| Dimas Bramasto - Indonesia          | Romain Lubière - France              |
| Travis - Indonesia                  | Josephine Albrektsen - Norway        |
| Anandita Kusuma Nugraha - Indonesia | Tammy Do - Vietnam                   |
| Nugroho Heri Cahyono - Indonesia    | Tik Lien - Indonesia                 |
| Theerayuth inkaew - Thailand        | Arzul Mustaqin - Indonesia           |
| B.T Dewobroto - Indonesia           | Vickthesilly - Venezuela             |
| Insanul Qisti B - Indonesia         | Elena Vinn - Russia                  |
| M. Audi Dhiyaurrahman - Indonesia   | Maria Ivanchenko - Luxembourg        |
| Mazli bun Ibrahim - Malaysia        | Novel Varius - Indonesia             |
| Reeysa - Indonesia                  | Rohaizan Nasir - Malaysia            |
| Riski Ameliani - Indonesia          | Zainab bt Anuar - Malaysia           |
| Teguh Kasprabowo - Indonesia        | Zakiah Pawitan - Indonesia           |
| I Gede Adi Sudi Anggara - Indonesia | Zunalia Akhmad - Indonesia           |
| Sonny Kusumasmoro - Indonesia       | Ayu Raditya Mulyadi - Indonesia      |
| Ivan Ciro - Peru                    | Niffari Gading Wicaksono - Indonesia |
| Viktoriia - Rusia                   | Piti Maneenetra - Thailand           |
| Mohd Fauzi Harun - Malaysia         | Alifah Khoirunnisa - Indonesia       |
| Vanessa Farano - Italy              | Fia Dearm - Indonesia                |
| Afiq Safwan - Malaysia              | Arif San - Malaysia                  |
| Naura Reva Aulia - Indonesia        | Kathiana Cardona - Venezuela         |
| Singgih Adi P - Indonesia           | Naafi Nur Rohma - Indonesia          |

Muhammad Rahman Athian - Indonesia  
Fatimah Zahra - Indonesia  
Choirul Anom - Indonesia  
Fahmi DNR - Indonesia  
Suparaporn Tuannoi - Thailand  
Herni NF- Indonesia  
Jessica Vanessa Hudiono - Indonesia  
Qoqod - Indonesia  
Masnuna - Indonesia  
Emilia Abdull Manan - Malaysia  
Roziani Nasir - Malaysia  
M.Bakeri Ab.Rahman - Malaysia  
Masdi Abdul Manan - Malaysia  
Atan AF - Malaysia

I Made Marthana Yusa - Indonesia  
Rachel Arly - Indonesia  
Nasywaa Azizah - Indonesia  
Muhammad Hafizhuddin Amin - Indonesia  
Made Iskandar - Indonesia  
Aisha Bilal - Pakistan  
Novan Edo Pratama - Indonesia  
Muhammad Sabilihaq - Indonesia  
Ilham azmi - Indonesia  
Supatmo - Indonesia  
Rini Citro - Indonesia  
Ihya - Indonesia  
Juli Kovalchuk (Nichiko) - Rusia  
Tetsuya fukazawa - Japan



# Super Mom

Artist

**I Wayan Adi Sucipta**

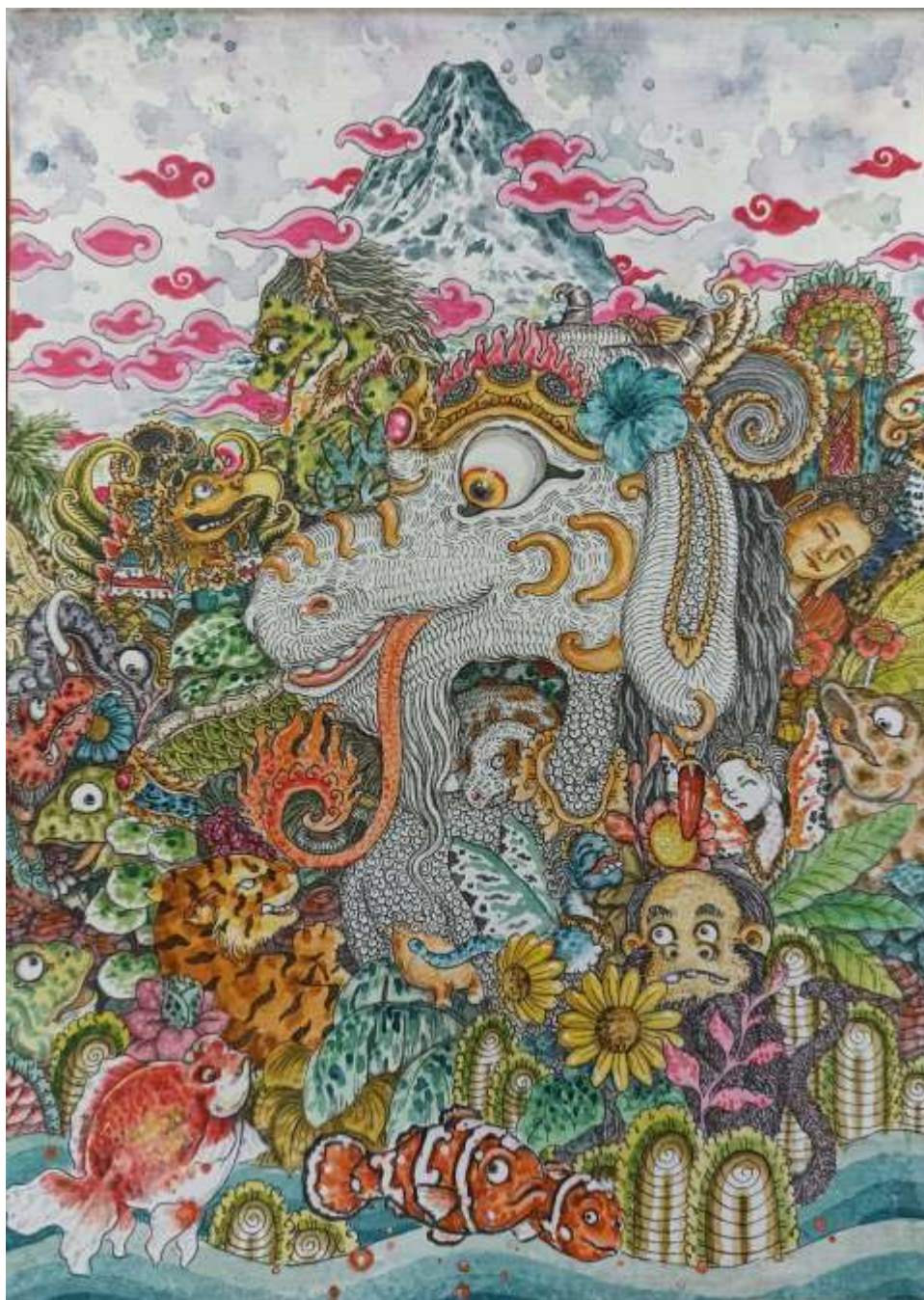
Country

**Indonesia**

Social media

**@adysucipta**

Drawing inspiration from the Tantri story 'Kambing Takutin Macan,' 'Super Mom' illustrates Ni Mesaba, a savvy goat who outsmarts a tiger. The tale underscores the value of composure and strategic thinking when confronting challenges.



Sifif

