

PHOTOGRAPHIC SOCIETY OF AMERICA WORLDWIDE
IN COLLABORATION WITH
INDONESIA INSTITUTE OF THE ARTS OF YOGYAKARTA



borderless

INTERNATIONAL PHOTO EXHIBITION

R.J. Katamsi Gallery
Indonesia Institute of the Arts of Yogyakarta
Yogyakarta - Indonesia

Organized by Art Photography of Indonesia and
Department of Photography, Faculty of Recorded Media Arts

INTERNATIONAL PHOTO EXHIBITION BORDERLESS

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TABLE OF CONTENTS

1

Foreword from the Rector
of Indonesia Institute of
the Arts of Yogyakarta

2

Foreword from the
President of Photographic
Society of America
Worldwide

3

Foreword from the
Incoming President of
Photographic Society of
America Worldwide

4

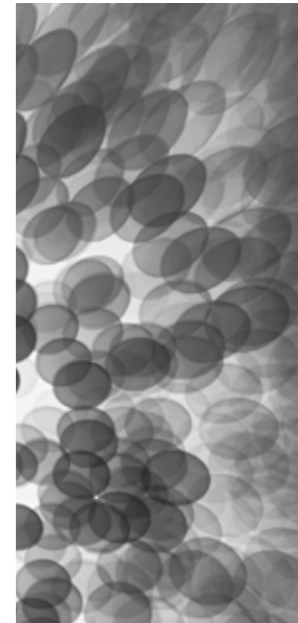
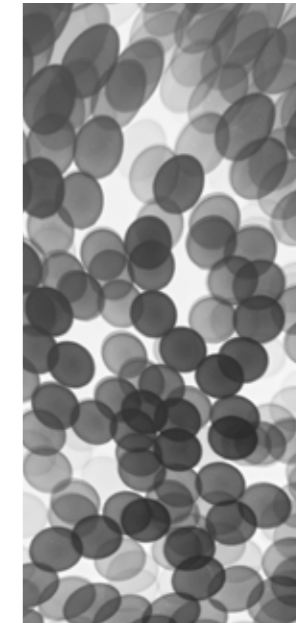
Foreword from the Dean of
Faculty of Recorded Media
Arts, Indonesia Institute of
the Arts of Yogyakarta

6

Foreword from the
International Relationships
Vice President of
Photographic Society of
America Worldwide



(C) Indonesia-Hengki Lee-Venom



9

Foreword from the
President of Federation of
Photographic Society of
Indonesia

12

Curatorial Statement
Agatha Anne Bunanta

23

Curatorial Statement
Oscar Samaratungga

30

History
of the Photographic
Society of America
Worldwide

32

Searching for Aesthetics
in Photography
Soeprapto Soedjono

TABLE OF CONTENTS



(C) Indonesia-Steven Sioe-Faded Emotion

42

Between the Purpose and
Art Photography
Arbain Rambey

46

Photographers' Gallery
PSA Members
from 60 countries

236

Photographers' Gallery
Lecturers of Department
of Photography, Faculty of
Recorded Media Arts

249

Photographers' Gallery
Colleagues of Department
of Photography, Faculty of
Recorded Media Arts.

271

Photographers' Gallery
Students of Department
of Photography, Faculty of
Recorded Media Arts.

294

The Committee

295

Gratitude

FOREWORD

*The Rector
of Indonesia Institute of The Arts of Yogyakarta*

Prof. Dr. M. Agus Burhan, M.Hum



It is a great pleasure to welcome you here for the opening of the “Borderless”, the arts of photography exhibition. On behalf of ISI Yogyakarta, I would like to sincerely thank to Photographic Society of America (PSA), Art Photography of Indonesia (API), and Department of Photography ISI Yogyakarta that have made this wonderful exhibition to be held here in R.J. Katamsi Gallery, ISI Yogyakarta.

Photography Society of America is an organization that provides abundant resources for beginner to professional photographers. Established in 1934, and has accommodated more than eighty countries, PSA offers online learning, webinars, study groups, competitions, mentoring and consultation.

Meanwhile, Art Photography of Indonesia is the member of Photographic Society of America. Established in April 2015 in Jakarta, API is a non-profit organization founded by enthusiastic photographers who have high dedication and passion for photography. Their main activities focus on social and humanities field related to

photography. The mission is to build public awareness and appreciation for caring and being proactive in the art of photography.

They encourage cooperation, communication, collaboration, networking, between national and international photography organizations and individuals for the development of Indonesian photography.

This exhibition exposes the artworks of PSA members from sixty countries, students and faculty members of Department of Photography ISI Yogyakarta, representative partners and Indonesian Photographer Society. We do hope that this exhibition will be beneficial for publishing artwork of our students and faculty members at the international level and publishing their artworks and idea in a catalogue with ISBN.

This exhibition will be opened for public from 28 August – 10 September 2021 under Precautionary Protocol for Corona Virus Prevention.

Thank you, Assalamualaikum wr.wb.



FOREWORD

*The President
of Photographic Society of America Worldwide*

Elena McTighe, BA, HonPSA, MPSA, ESFIAP

On behalf of the Photographic Society of America (PSA), I wish to congratulate the participants and leaders of the PSA International Print Exhibition in Indonesia. The “*Borderless*” exhibition/gallery show is a joint collaboration between PSA and the Indonesia Institute of The Arts of Yogyakarta (ISI Yogyakarta) in Yogyakarta, Indonesia. Special recognition and appreciation go to the Rector of The Indonesia Institute of The Arts of Yogyakarta, Prof. Dr. M. Agus Burhan M.Hum. and the Dean of the Faculty of Recorded Media Arts, Indonesia Institute of The Arts of Yogyakarta, Dr.Irwandi, M.Sn., and PSA’s own International Relationships Vice President, Agatha Anne Bunanta, FPSA,GMPSA,GPSA,EFIAP/p; without whose cooperation this exhibition would not have been possible.

I would like to extend a hand of friendship to all of the participants of the exhibition. The “*Borderless*” exhibition is aptly named, as Photography transcends national borders, cultural and linguistic barriers and participants, such as you, strengthen and empower the brotherhood of photographers.

PSA seeks to encourage the newest generations to learn and share the enjoyment of photography and is committed to enriching the lives of youth around

the world by introducing them to photography as a means of self-expression and personal growth. The society has experienced the positive role that photography can have in the lives of the world’s youth and actively contributes by sponsoring youth-oriented photography exhibitions and scholarships for photography studies.

PSA was founded to “Promote the Arts and Sciences of Photography.” And towards that end, the PSA Mission Statement guides all the programs, services, and activities of PSA.

- PSA promotes the art and science of photography as a means of communication, image appreciation, and cultural exchange.
- PSA provides education, information, inspiration, and opportunity for all persons interested in photography.
- PSA fosters personal growth and expression, creativity, excellence, and ethical conduct in all aspects of photographic endeavor.

I wish you and all of our sister organizations good fortune in the future. As we all prosper, photography benefits.



FOREWORD

*The Incoming President
of Photographic Society of America Worldwide*

JR Schnelzer, MS, FPSA, MPSA2, EFIAP

On this momentous occasion of the PSA International Print Exhibition 2021 in Indonesia which is a joint collaboration between the Photographic Society of America Worldwide and the Indonesia Institute of the Arts of Yogyakarta, Indonesia, with the support of Art Photography of Indonesia on this distinguished and eminent exhibition.

I would like to personally thank the Rector of the Indonesia Institute of the Arts of Yogyakarta: Prof. Dr. M. Agus Burhan, M.Hum and also the Dean of the Faculty of Recorded Media Arts, : Dr. Irwandi, M.Sn, for their continued support for the Photographic Arts.

The Photographic Society of America (PSA), founded in 1934, is a world-wide organization providing abundant resources for photographers, from the novice to the professional. PSA provides many opportunities to educate their members such as on-line learning, webinars, monthly PSA Journal, study groups, competitions, mentors and consultants.

Our international members are of utmost importance to PSA. The Society is now represented in over 82 countries and many of our most important volunteers come from outside the USA. This important international collaboration is in line with one of the PSA’s mission which is to promote the art and science of photography as a means of communication, image appreciation and cultural exchange. As the incoming President of PSA, my aim is to foster these values and to work to share the PSA mission with photographers worldwide.

I am humbled and honored to be a part of this very special exhibition. I am also disappointed that I cannot personally be there for the opening. Please know that I am with you all in spirit, and hope that in the near future I can personally visit and meet with all the talented Indonesian photographers.



FOREWORD

*The Dean of the Faculty of Recorded Media Arts
Indonesia Institute of The Arts of Yogyakarta*

Dr. Irwandi, M.Sn.

Photography Greetings from Yogyakarta, Indonesia !

Pandemic is still sweeping the globe and at this moment Indonesia is still in the high-risk phase. However, the spirit to keep working shall not perish. On the other hand, this pandemic has allowed us the opportunity to collaborate across the continents. As the example, this exhibition we have at this time, with many fellow members of PSA, no less than 60 countries could be connected through an exhibition with a virtual opening ceremony. This exhibition is also participated by students and lecturers of the Department of Photography, Faculty of Recorded Media Arts, Institut Seni Indonesia Yogyakarta. The exhibition we are having now truly represents the concept of infinity or *"Borderless"* which was then raised as the theme for the exhibition. The increasingly prevalent virtuality has made this exhibition happened and even connected people across the continents.

As the Dean of the Faculty of Recorded Media Arts, I am very excited to welcome this collaboration. Hopefully, this cooperation could be well maintained and will become much fruitful in the near future. I would like to thank the Art Photography of Indonesia (API) and Photographic Society of America (PSA) for the initiation to organize the exhibition at R.J.Katamsi Gallery, ISI Yogyakarta. This will certainly become a big opportunity that all lecturers and students could elaborate their artworks through this aesthetically dialectical photography event. Thus, they would obtain references and aesthetic experience in observing the photography works from all over the world.

While for the students, this exhibition could be a very valuable experience for having an international exhibition with outstanding international photographers under the auspices of PSA. This worthy exhibition will also benefit the lecturers for creating a benchmark for the photographic works of the students that have been curated through a formal learning process.

On this special occasion, please allow me to extend my gratitude to the Rector of Institut Seni Indonesia Yogyakarta, Prof. Dr. M. Agus Burhan, M.Hum. for his kind willingness in giving the speech and officially opening the exhibition. Hopefully, ISI Yogyakarta as the pioneer in higher education of arts gains plenty of benefits from this international exhibition. Last but not least, I would like to congratulate PSA and the Department of Photography, Faculty of Recorded Media Arts, ISI Yogyakarta for making this *"Borderless"* exhibition happens. I am very much looking forward to having much more similar exhibitions and collaborations in the future. My gratitude also goes to all members of the committee who have been tremendously dedicated to make this exhibition a success even though the *"Borderless"* exhibition runs during the pandemic.

Warmest Regards



FOREWORD

*The International Relationships Vice President
of Photographic Society of America Worldwide*

Agatha Anne Bunanta, S.E., MBA, FPSA, GMPSA, GPSA, EFIAP/p, ARPS, E.FPSI, A.FPSI***

Art Knows No Boundaries

Connecting people is one of the strengths of photography, especially in a “borderless” environment. PSA as a worldwide organization connecting members residing in more than 82 countries. PSA also connects to other photography organizations and communities around the world.

PSA is about “People”. We provide opportunities to find and meet people around the world. The photographic community is an expression of “what a small world” as everyone seems to be related. PSA “shrinks” the world, building a network that creates a unifying “friend of a friend” environment.

In the quest to connect people, PSA is collaborating with the Department of Photography in the Faculty of Recorded Media Arts in the Indonesia Institute of The Arts of Yogyakarta (ISI Yogyakarta) to hold the First PSA International Print Exhibition in Indonesia. PSA promotes the art of photography and encourages the young generation to express their creativity through a camera lens. We hope this exhibition provides the information, education, motivation, visual communication from various cultures and creativity styles needed to broaden the insight, personal growth, perception and expression about photography and art of anyone who sees it.

Most of the preparations for “*Borderless*” were undertaken in the midst of a global pandemic. The theme of the exhibition, that there are no real borders in human existence, has taken on a new and immediate relevance. The pandemic has upended human interaction while the Internet has revolutionized communication. Physical location becomes meaningless; anyone with an internet connection is just a few clicks away, no matter where in the world

they are currently located. Virtual communication is playing an increasingly crucial role in connecting people, generating ideas, and sharing artistic expression. As networks grow, social distance shrinks. The pandemic has reinforced bonds and solidarity among nations, who all realize that “no one is safe unless everyone is safe.” As the flow of information, technology, knowledge, and cultural exchange continues an inevitable rise, PSA continuously adapts to the changes to interact with members and all photographers who share common interests.

The exhibits in “*Borderless*” represent all types and genres of photography as an expression of art. The 188 PSA members reside in 60 countries, and are joined by 55 photographers -- lecturers, students, and colleagues -- from ISI Yogyakarta. Art knows no boundaries. There is unquestionable heterogeneity of the exhibited artwork. Instead of dividing us, we should celebrate those diversities as “*In diversity there is beauty and there is strength*” (Maya Angelou)

As Vice President of International Relationships, I initiated the PSA International Print Exhibition in 2018. In mounting a PSA gallery show in various countries, we connect with the photographers in those countries, their neighbours, and photographers around the globe. We have held PSA International Exhibitions in Hanoi (June 2018) and Ho Chi Minh City (July 2018) in Vietnam, Rabat, Morocco (July 2018), Naiman, Inner Mongolia, China (August 2018), Sharjah, Dubai (November 2018), Muscat, Oman (November 2018), Filderstadt, Germany (March 2019), and Dhaka, Bangladesh (August 2019). We have held four events in China: Beijing (August 2019), Shanghai (November 2019), Shaoxing (November 2019), and Cifeng, Inner Mongolia (December 2019). Before the cusp of the pandemic we managed to hold an exhibition in Colombo, Sri Lanka (February 2020) and then exhibition in Sanmenxia City, Henan, China (December 2020). We will continue to organize a series of touring exhibitions around the world as per our mission to promote art and science of photography.

This exhibition is organized by Art Photography of Indonesia (API) as a PSA Club member. API was registered as a foundation in Jakarta, Indonesia in 2015. As a nonprofit organization, API connects and expands collaboration and networking with organizations and individuals with emphasis in international communities for the development of photography in Indonesia. Since being established, API has organized seven international exhibitions. Three were in 2016: Istanbul and Konya in Turkey and in Bangkok, Thailand. Others were Sint-Truiden, Belgium (2017), Hanoi, Vietnam (2018), Den Haag, Netherlands (2019), and a Virtual Exhibition in Istanbul, Turkey in 2021. As the founder and director of Art Photography of Indonesia, I feel so honoured to be a part of this important exhibition and have the opportunities to support the advancement of art education in Indonesia.

Allow me to express my sincerest gratitude and appreciation to the Rector of Indonesia Institute of The Arts of Yogyakarta, Prof. Dr. M. Agus Burhan, M.Hum. for opening this exhibition; to the Dean of the Faculty of Recorded Media Arts, Dr. Irwandi, M.Sn., and our colleagues at FSMR; to the Vice Dean of Faculty of Recorded Media Arts, Dr. Edial Rusli, S.E., M.Sn. and to the Head of Photography Department, Oscar Samaratunga, SE., M.Sn for the cooperation, commitment, support, teamwork and hard work for making this exhibition a success. I give special recognition to the Director of R.J. Katamsi Gallery, Warsono, S.Sn, M.A. for allowing us to use the Gallery. We hope that this first collaboration will lead to further opportunities in the future.

I also like to thank the Federation of Photographic Society of Indonesia (FPSI), for their continuous support and assistance for this exhibition. My heartfelt acknowledgement goes to 188 PSA members around the globe and 55 invited photographers from ISI Yogyakarta eager to participate in this exhibition. Without your contribution, enthusiasm and willingness to share, we would never be able to hold this exhibition.

“Individually, we are one drop. Together, we are an ocean.” – Ryunosuke Satoro

Embrace life and may the success be with all of us and our friendship will continue to grow.

FOREWORD

*The President
of Federation of Photographic Society of Indonesia*

Johnny Hendarta, AFIAP, QPSA, Hon.E.FPSI, A.FPSI*, E.FPSI



It is my great pleasure to be a part of this joint collaboration exhibition between Photographic Society of America (PSA) and Indonesia Institute of The Arts of Yogyakarta (ISI Yogyakarta), in Yogyakarta, Indonesia.

I would like to congratulate to Art Photography of Indonesia (API) and Department of Photography, Faculty of Recorded Media Arts (FSMR) Indonesia Institute of The Arts of Yogyakarta (ISI Yogyakarta) for successfully organize this gallery show, with the exhibition theme *“Borderless”*, despite the challenges of pandemic situation.

This is a major step, an important milestone for the cooperation between PSA and ISI. I believe that this international partnership will be beneficial for both members of the organizations, smoothen the way to exchange knowledge and skills.

My hope is that this exhibition can inspire not only photographers to accomplish more but also other people to learn about photography. Furthermore, may this joint collaboration will organize more exhibitions or workshops in the near future.



FOREWORD

*The Director of R.J. Katamsi Gallery
Indonesia Institute of The Arts of Yogyakarta*

Warsono, S.Sn, M.A.

*Assalamualaikum Wr. Wb.
Peace be upon us
Om Swastiastu
Namo buddhaya*

We welcome this “*Borderless*” exhibition as one of the most important exhibitions at R.J. Katamsi this year. An exhibition that presents the achievements of professional photographers both from Indonesia and all over the world with various techniques and themes. Photography has become an art that continues to evolve along with its technological advancement. Today’s art world is greatly affected by technology and continuous digitalization, and photography as one form of artwork still has its artistry. Photography has become a part of the art that can record and present it back from various unique viewpoints of events and occurrences as well as to record the beauty of every corner of the world.

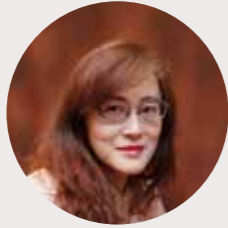
This photography exhibition provides an overview of how photography has been developing nationally and internationally. Today’s network of artists has transcended the boundaries of the territorial area. The art of photography as part of the development of technology is indeed adaptive and it has a great opportunity to expand beyond those boundaries. The technology of image recording devices which is increasingly getting advanced, remote printing, and sophisticated photography printing technology create a big possibility for those photographic works to be widely distributed throughout the world in no time with the same quality. Photography has become one of the art forms that will continue to evolve in the future.

There is no such certainty when this pandemic will subside, but the preparation and the planning for this photography exhibition which has been made for quite a long time must be carried out even though it was postponed for some time. This pandemic does make things not easy, thus people start to adapt to new habits and mindsets. Photography becomes amusing to be presented in a different atmosphere as if looking for a loophole to break through beyond the boundaries of human consciousness in defining a ‘new’ life. This exhibition transpires under great effort and cooperation between PSA, Art Photography of Indonesia (API), and the Department of Photography, Faculty of Recorded Media Arts, Institut Seni Indonesia Yogyakarta. Hopefully, this collaboration can continue to make this photography exhibition a routine event in the next one or two years. May this exhibition give a contribution to the development and advancement of photography, particularly at Institut Seni Indonesia Yogyakarta and throughout Indonesia in general. Thank you abundantly to Institut Seni Indonesia Yogyakarta, the Dean of Faculty of Recorded Media Arts Dr. Irwandi, M.Sn., Department of Photography, Prof. Drs. Soeprapto Soedjono, M.F.A., Ph.D., Agatha Anne Bunanta, S.E., MBA the Director of Art Photography of Indonesia, Galeri Pandeng of Faculty of Recorded Media Arts, and all the organizing committees of “*Borderless*” who have worked hard to organize this event that we cannot mention one by one.

Sincerest wishes and congratulations on ‘*Borderless*’ exhibition. Let this photography exhibition shine.

*Wassalamualaikum Wr. Wb.
Om Shanti Shanti Shanti Om
Rahayu*

Yogyakarta, 27-July-2021



CURATORIAL STATEMENT “BORDERLESS”

Agatha Anne Bunanta, S.E., MBA, FPSA, GMPSA, GPSA, EFIAP/p, ARPS, E.FPSI, A.FPSI***

“Art should be something that liberates your soul, provokes the imagination and encourages people to go further.” – Keith Haring

This exhibition celebrates our borderless environment, one without boundaries in the flow of goods, services, technology, information, human interaction and, most importantly, artistic creation. Prepared during the pandemic time, “*Borderless*” exhibition is a vehicle to answer the revamping life due to the Covid-19.

Arnold Hauser in *The Sociology of Art* (1982:11) states, “*Art is always concerned with altering life. . . . Art is used as a means of subsistence as a weapon in the struggle*”. Hauser also uses the term “sedative” in the sense of allaying destructive desires. Loss of freedom to interact with others in person, fear of being infected by the virus, feelings of being trapped and uncertain because of the prolonged pandemic can debilitate ourselves. Art is a way to survive.

The “*Borderless*” exhibition includes 188 PSA members residing in 60 countries on six continents. Art is personal, influenced by personal experiences, nostalgia, childhood memory, emotion, and personal imagination. However, artistic creation is also determined by nature and culture, geography and race, time and place, biology and psychology, along with economic and social class (Hauser (1982:94). Those elements have an exponential effect, resulting in a heterogeneity of the types of work exhibited.

This selection from the photographers’ bodies of work attempts to present a comprehensive view of their artistic expressions. Most are passionate amateur photographers; many of their works reflect pictorialism to varying degrees, emphasizing the beauty of subject matter, tonality, and composition rather than

creating accurate visual records. As pictorialist photographers, they can manipulate an image in order to create an “artistic” image, to elevate photography to the artistic level as painting. Historically, pictorialism has flourished due to the growth of amateur photographers, starting with the easy-to-use, point-and-shoot camera launched by Kodak in 1888.

The exhibition intentionally highlights diversity in 188 images on display. “*Borderless*” displays a sense of broad scope of art; an undeniable pluralism. As each photographer is represented by a single example of their oeuvre, each stands alone, unrelated to the others and appraised individually. Nevertheless, taken as a whole, the collection should not be perceived as disjointed or in any sort of competition. Viewing this exhibition, it is as though we are travelling the world, visiting one country after another, noting the similarities in both the major issues of society and in the mundane routines of daily life -- as well as the differences. We should comprehend these works as a cohesive and harmonious totality, not only as an artistic representation of an image but also as a search for the value of life.

As amateur photographers, many of them have travelled in their own countries or to other nations seeking to document every subject that “meets their eyes”. The range of subjects is almost limitless: of sumptuous images of nature, wildlife, and landscapes; portraits of children, seniors, and all in between; candid shots of quotidian routine and ceremonial spectacle; aerial panoramas, or glimpses from the depths of the ocean. Whether day or night; journalism and documentary, contemporary, conceptual, or abstraction, images taken from urban streets, buildings, or in remote villages; from reality or imagination; there are no boundaries in “*Borderless*”.

Disregarding the differences, “*Borderless*” reveals the hidden similarities among photographers from diverse nationalities; the elements that are commonly used by the photographers to create a message or express their imagination.



“Reflection”
Nadia Filiaggi

One example is Nadia Filiaggi’s “Reflection”. Nadia, an Australian, snapped this image while on a train journey through Japan. An old man was looking out the window of the train and the sunlight created a reflection of himself in the glass. This simple visual has profound invisible symbolic meaning, as it suggests the man is not looking out the window, but may instead be looking deep into himself.



“The Last Touch”
Hartono Wijaya

A similar analogy is found in “The Last Touch” by Hartono Wijaya from Indonesia. A wayang orang performer was adding the final touches before going on stage. A mirror reflected his face, layered in thick make-up to resemble a mythic figure from the Wayang Bharata. The image was captured in Jakarta in February 2020, a month before the Covid-19 pandemic engulfed Indonesia. In a seeming harbinger of a grim future, “The Last Touch” draws a concealed sad expression of the performer, a fear that the show that night might be the last.



“Kiss”
Ole Suszjiewicz

“Kiss”, by Danish photographer Ole Suszjiewicz, shows a young man staring through a fogged window to an image of a beautiful woman with red lips. In line with Roland Barthes’ semiotics theory (1968), the photo implies an intimacy, a preparation for a kiss. However, the connoted messages are rooted in subjectivity. Is this woman his lover, or simply a manifestation of what he wishes were behind the window. Barthes posits that one photograph can mean different things to different groups of people.

In “On Photography” (2001) Susan Sontag implies that taking a picture is to document a hidden reality, that is, a reality hidden from the photographer, who believes that they should reveal it. “Outside and Inside” by Edwin Djuanda from Indonesia illustrates this hidden reality. This image is a tree with a split trunk, with other plants visible through the gap. There is another life behind the trees. Is it other living creatures, or perhaps life after death?

Again, this image is subject to differing interpretations, depending on the background of the viewer.



“Outside and Inside”
Edwin Djuanda



“Goal Keeper”
The Eng Loe Djatinegoro

A similar image is The Eng Loe Djatinegoro’s “Goal Keeper”, a minimalist photo of mostly empty sea and sky. This space creates a “breathing room” for the subject and our eyes can freely move about in the image, then concentrate on a subject: a small girl running in front of an inexplicably placed football goal post. Djati, who lives in Indonesia, placed the subject in the dead center in defiance of the composition-thirds rule. This composition suits the message well to emphasize the importance of the subject. “Goal Keeper” reminds us how difficult it is to keep track of our own goals in life as we often run away from our previous commitments.

When we photograph, our mind and eyes are attracted to familiarity. Our brain, in its conscious or subconscious quest to find patterns; suggests that the familiar implies something of significance. Several works displayed in this exhibition show some similarities to famous painters' art works. "Ladies on Motorbike" by Indonesian Sandra Bowman depicts two ladies riding on a motorcycle on a street in Indonesian town of Lasem. They were passing a wall painted with colourful dots, evoking comparison with spot paintings by British contemporary artist Damien Hirst.

Another similarity appears in "Bam" by the Belgian Livinus Bleyen. The photograph of a van parked in front of a post-modernist building whose windows are a study in rectilinear pattern and primary colors, reminds us of a painting "Composition c", 1935 by Dutch artist Piet Mondrian.



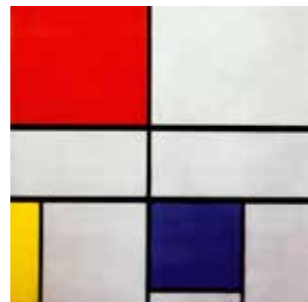
"Ladies on Motobike"
Sandra Bowman



Spot Painting by Damien Hirst
Courtesy of Facebook of Damien Hirst



"Bam"
Livinus Bleyen



"Composition c," 1935, by Piet Mondrian
Courtesy of www.Piet-Mondrian.org

"Staging" a photograph is similar to creating a mise-en-scène for a play or film. The moment is artificially constructed by the photographer to express his vision. The elements and framing are planned in advance and combined in a manner that articulates a preconceived idea or imagination. Here, the photographer is also a director, set and costume designer, make-up artist, and, in the case of a self-portrait, the star as well.

"Denied", a conceptual photo produced by Petri Damsten from Finland, is a component of his Dystopia portfolio, which depicts a society full of fear, suffering and injustice. This image shows a faceless person at an office desk, clad in black, stamping "DENIED" on a case file.

"Denied" represents part of Petri's personal journey throughout the years that he describes as dystopian. He imagined the faceless forces of an unjust world. Petri carefully constructed the scenes, piling detail upon detail -- the stack of papers, the stamp, the case file, the boxes, the hanging photo -- and setting the composition and lighting to evoke the emotions he feels. This well-planned and time-consuming process is worthy of admiration. "Denied" is not only a reflection of Petri's personal experience but also a reflection of injustice in today's society and a reflection of denial towards ourselves.



"Denied"
Petri Damsten



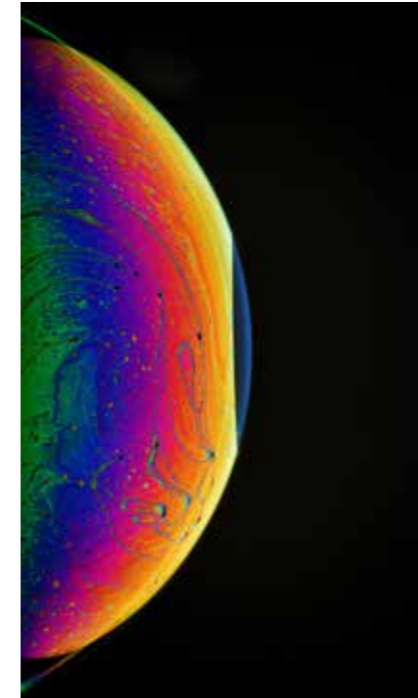
“Dual Consciousness”
Janos Eifert

In conceptual photography, an image evolves from a well-planned scenario orchestrated by the photographer. Instead of capturing a “decisive moment”, as in documentary photography, artistic creation begins long before the camera is ready to shoot. In “Dual Consciousness”, an imaginative work by Hungarian artist Janos Eifert, the model was posed in such a way to express the dualism inherent in the human condition. The stark contrast of black and white symbolizes the dichotomy of the physical vs the spiritual, good vs evil, and body vs soul aspects of existence.



“Protection”
Ayman Lofty

Ayman Lofty, a fine-arts photographer from Egypt, created “Protection” to depict what he perceives to be a protection strategy for humans. Here, a mask conceals identity while the barred window offers physical protection. Even though the work was created long before the Covid-19 pandemic, it brings to our mind recent events: the fear of the virus and how we should protect ourselves by wearing a mask and staying at home.



“The Rainbow Eye”
Mohammed Tazi Cherti

A Moroccan photographer, Mohammed Tazi Cherti, creates photographic images from quotidian events we usually ignore. Through blending the dramatic image produced by precise lighting and a macro lens with his own imagination, a bubble of soap is transformed into “The Rainbow Eye”.

In the book “Believing is Seeing (Observation on the Mysteries of Photography)” (2011:93), Errol Morris argues that: *Photographs provide evidence, but no shortcut to reality. It is often said that seeing is believing. But we do not form our beliefs on the basis of what we see; rather, what we see is often determined by our beliefs. Believing is seeing, not the other way around.*

“Bersujud”, image taken by Parulian, who is from Indonesia, at Mount Bromo, a white horse kneels on the savanna as the volcano erupts in the background. This is a rare decisive moment that Parulian may coincidentally captures. However, we believe that the horse was actually bowing to the God and asking Him to protect the universe like the humans usually do.



“Bersujud”
Parulian

Exhibitions are a platform to showcase stories that make people stop, feel, think and react to the images on display. They stoke an appetite to interpret the world and to find the pictorial symbols which correspond to one's feeling about art.

“End of the War” by Polish artist Marcin Bawiec, depicts a statue of a man holding a hammer and seemingly poised to smash a tank in the deep background. Though simply a clever juxtaposition of unrelated objects, we perceive a powerful message. People in Afghanistan for example, will perceive this literally as an end to the actual war that has ravaged their nation for decades. However, taking this interpretation to the next level suggests that the image relates to the pandemic, and that we are desperately seeking a “hero” to end this global war.

“End of the War”
Marcin Bawiec



There is always an ambiguity as to where photography is positioned in the art world, whether as documentation or an artistic creation. “Borderless” include both sides of this coin.

“Borderless” breaks the borderline between reality and fantasy, possible and impossible. The “Borderless” exhibition is expected to provoke and trigger more intense personal emotions and reactions and to shape our understanding about ourselves and about the world.

“Art is unquestionably one of the purest and highest elements in human happiness. It trains the mind through the eye, and the eye through the mind. As the sun colours flowers, so does art colour life” (John Lubbock)

Last but not least, let us embrace the future as evoked in the image taken by American photographer Bob Chiu. “Sibling Love” is a classic photograph, a timeless message that reminds us “**Love is all we need**” to give meaning to our lives, and the lives of those around us.



“Sibling Love”
Bob Chiu

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CURATORIAL STATEMENT “BORDERLESS”

Oscar Samaratungga, S.E., M.Sn

No Limits in (situation) the Limitations

Togetherness and Presence

Faculty of Recorded Media Arts (Fakultas Seni Media Rekam – FSMR), Institut Seni Indonesia (ISI) Yogyakarta in collaboration with Photographic Society of America (PSA) and supported by Art Photography of Indonesia and Federation of Photographic Society of Indonesia (Federasi Perkumpulan Senifoto Indonesia – FPSI) convene a photography exhibition at R.J.Katamsi Gallery located in the heart of ISI Yogyakarta campus. This exhibition is entirely dedicated to the art of photography with all its latest possible creativity. The celebrated exhibition has been arranged as a part of the annual agenda at FSMR, as it has always become a regular agenda for FSMR that each year it organizes cooperation for a joint exhibition.

Photographer, especially the academicians, has long dreamt and aspired for being able to participate in an international scale exhibition, not to mention in having a proper and representative stage. Those dreams and hopes were finally fulfilled this year by the virtue of well-established cooperation between ISI Yogyakarta, PSA, Art Photography of Indonesia, and FPSI. This togetherness is finally able to present 188 photographic works from 188 PSA members spread from 60 countries and 55 photographic works from the academic community at FSMR, and some colleagues of the Department of Photography, FSMR, ISI Yogyakarta.

The togetherness and the presence can eventually be displayed and decorate the showroom of R.J.Katamsi Gallery. This spirit did not subside even though the exhibition is held amidst the tempest of the Covid-19 pandemic throughout Indonesia and all over the world. This celebration of the photography exhibition

at the same time affirms the form of concern and support from ISI Yogyakarta in promoting the photographic art and the needs of international cooperation for the development of new insights and experience for all academic communities at ISI Yogyakarta.

Reflection of Images

A theme is a frame or a curb. The world of creation, including photography, is actually expected to trigger the freedom of creativity – where the freedom of imagining (a creation) is made possible; a frame is considered as an opportunity to present a work that is rich in meaning as well as solid in composition; layers of lines, color blends, and choices of visual vocabularies which are comprehensively intertwined – owing to the red threads of the theme.

Similarly, at this photography exhibition, participating photographers are proven not only to process visuals to their authentic aesthetic but also to explore a variety of themes persistently to achieve a personalized expression of creation.



“Rumah Gadang Nagari Sumpur, Sumatera Barat”
Risman Marah

Photographic works that show the characteristics of traditional culture of a place can be seen in Risman Marah’s work entitled Rumah Gadang which photographed the traditional houses of West Sumatra in black and white which visually briefly depicts the gloomy atmosphere where today many traditional houses in West Sumatra are not maintained because they are left to wander and eventually weathered and damaged. Similar to the work of Arbain Rambey – One Upon a Time, Irwandi – Van Der Wicjk, and Johntefon – Sunda Kelapa Harbor which visualizes old buildings and past places in black and white photos. Fauzie Helmy’s work entitled Dialog Bopo Anak features puppets which is a traditional Javanese culture. Puppets or Wayang kulit is less popular among young people now. With photography Fauzi Helmy tries to preserve wayang kulit so as not to become extinct and remains a traditional wealth of Indonesia that can be proud of. This is also seen in Ferry Ardianto’s work – Deder Bima Sakti, which photographed the handle of a keris – a traditional Indonesian weapon – that shows figures from traditional stories. Soedjai Kartasamita’s photographing Pacu Jawi (Cow Race) is a culture from West Sumatra organized by farmers to fill their free time after harvest. There is also a work from Andi Kusnadi featuring Bujang Ganong dancers, cultural dance from East Java. Next is Dodi Sandradi-Riding Horses in Bromo. Bromo is a mountain in East Java that becomes a tourist area with cold air, so it appears that horsemen wear sarongs to cover their bodies from the cold. In addition there is a work by the late Anton Gautama – our beloved friend – that shows the architecture of the house and the people of Jodhpur, India.

In addition to displaying photos about the characteristics of Indonesian culture there are also works that display famous people or figures. See Beawiharta’s work photographing silver men. Silverman’s attraction aims to attract road users to give him a dime. It is very clear that the efforts made by the complainants to make money in difficult times like today. In addition to the silver-colored man there is also a black and white figure, this figure can be seen in the work of Roy Genggam. Suherry Arno’s work featuring a man waiting for a taxi on the side of the road with a somber expression because the awaited did not come. Then there is the work of a famous figure who is now the number one person in Indonesia, namely President Jokowi by Darwis Triadi. In addition to the photo work that displays the figure of

the character as a whole there is also a photo work made a little mysterious like the work of Oscar Motuloh that displays a figure with a sharp eye, the figure is wearing a headgear and has an asterisk on his face. The work of Yulianus Ladung features a man whose head is covered by a box with the number two written, and the person sitting at a distance from another.



“The Silverman”
Beawiharta

This photography exhibition carries the theme ‘*Borderless*’, because photography can exceed the borders of countries, cultural and language barriers, and the participants. In addition, it also strengthens and empowers the camaraderie of photographers. The Department of Photography at ISI Yogyakarta strives to encourage younger generations to learn and share the pleasure of photography and to be committed to enriching their life experience by introducing them to photography as a means of self-expression and personal growth. Society has acknowledged the positive roles of photography in the lives of the world’s young generation and has actively contributed to it by supporting photography exhibitions.

In this exhibition, the enthusiasm of competition is presented to spur creativity, which certainly will demand formidable creative energy from all the exhibitors. The photographic works of the students were carefully selected through several stages and curations. Thus, it could be a pride for them to be able to have the exhibition in conjunction with their lecturers from the Department of Photography, FSMR, ISI Yogyakarta, alongside with the works from the professional photographers in Indonesia, moreover with those works from the world’s outstanding photographers.

By presenting the works of world photographers, it is expected to bring up new ideas which never came to mind beforehand. The new visual experience will spark creativity in designing the concept of photography creation and motivate those younger generations to build their characters, identities, and commitment in the reflections of images.

Harmony in the Limitations

It is an honor for us (civitas academica) to be able to participate in this joint exhibition side-by-side with world-class photographers. A dream comes true, wishful thinking transforms into an extraordinary experience. This joint exhibition will be a historical record that will always be remembered and reminisced, for this exhibition is a form of the harmony of cooperation amidst all limitations caused by the Covid-19 pandemic. A wide variety of photographic works with all forms of visuals can be both beautifully and aesthetically presented.

Firm awareness and intensity are highly needed to avoid such temptations of creation; carried away by the mainstream of art or stereotype of thematic trends. The challenge for the next generations of photographers is how to explore more possibilities of new themes while pouncing beautifully and to remain unique, visually and aesthetically.

Edial Rusli’s work entitled Stop at a glance looks simple, but if observed it will look a complicated process in combining hundreds of layers of photos into a photo work that tells a fragment of complicated life in the middle of the city. In contrast



“Stop”
Edial Rusli

to the work of Novan Jemmi Andrea which shows the situation when Muslims in the pandemic can still perform prayers on Islamic holidays calmly, the calm situation is also seen in the work of Fajar Apriyanto when a resident starts working in the fishing village. There is also a photo work that triggers heart-pounding, a work from Pitri Ermawati that features an offroad car trying to climb a sandy hill with difficulty and be helped by other cars. There is also a work from Aji Susanto Anom that features a group of people doing activities on the seafront with strong waves.

Contemporary photography works can be seen in Wimo Ambala Bayang entitled Cave Allegory and Kurniadi Widodo’s Towards New Landscape, as well as Sandy Wijaya’s attempt to display the visuals of time eroded by the waves. In addition, there is also a work that displays the beauty of the shape and details of peeling paint, namely the work of Marrysa Tunjung Sari. Arti Wulandari’s also showcases the beauty of the curves of the wet ground surface. Then the work of Susanto Umbaro that displays a reflection that gives rise to a beautiful color mix. The beauty of the close shooting details can also be seen from the work of Teguh Santosa who photographed the cobwebs in the morning closely so that it can appear dewy bulbs attached to the web.



“Alegori Gua”
Wimo Ambala Bayang



“Like Mallards on the Pond”
Soeprapto Soedjono

The natural scenery is endless to explore, as we can see in the work from Soeprapto Soedjono which features several ducks enjoying the pond while foraging. The work of Rohan F. Mohtar that shows how good the scenery of rice fields and hills in Kebumen, Central Java. Then there is the work of the Pamungkas Wahyu Setiyanto which displays the beauty of the moon during a lunar eclipse.

Bodies and activities can be limited by situations and circumstances, but ideas and creativity are endless. The sanity that remains intact in this kind of pandemic situation is nothing but because of the sense of art that keeps growing to refresh and reinvigorate our souls. Photography has become our way of trying to frame the events and occurrences that we experience. Hopefully, this pandemic will be over soon, so that we can come face to face sharing memoirs, side-by-side in person enjoying our stories of life, - our way of photography.



THE HISTORY OF THE PHOTOGRAPHIC SOCIETY OF AMERICA WORLDWIDE

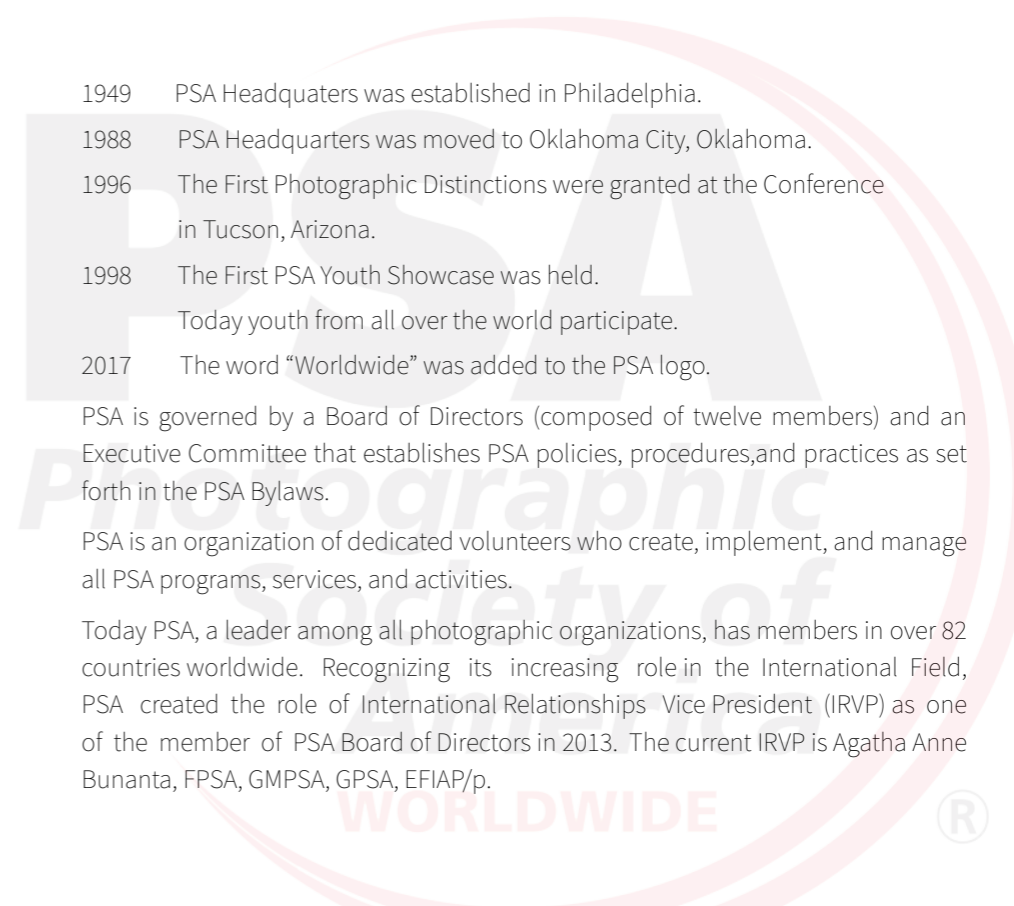
by Elena McTighe, BA, HonPSA, MPSA, ESFIAP
The President of Photographic Society of America Worldwide

In 1934, membership in an American photographic group was confined to camera clubs who made up the Associated Camera Clubs of America, but a group of forward-thinking people saw a need for a society that individual photographers could join.

Preparations for such a new group were concluded in 1933 and in January 1934 the PHOTOGRAPHIC SOCIETY OF AMERICA (PSA) was born with the enthusiastic support of photographers, camera clubs and leading photographic institutions and manufacturers. The prevalent feeling of those involved in photography was that one had a “duty” to join the new Society.

Important occasions in PSA :

- 1935 March: the First *PSA Journal* was published.
The By-laws were finalized.
- 1938 The First special interest division was formed: The Techniques Division.
Formation of the Historical Division followed.
Afterwards many divisions were formed.
- 1937 The First Annual 100 Print Travel Salon was held:
the precursor to today’s PSA International Exhibition
(PSA Photo Salon Competition)
- 1940 The First Honors were granted at the Cleveland Convention.
- 1945 The Charter of the Society’s Permanent Print Collection was established.



1949 PSA Headquarters was established in Philadelphia.

1988 PSA Headquarters was moved to Oklahoma City, Oklahoma.

1996 The First Photographic Distinctions were granted at the Conference in Tucson, Arizona.

1998 The First PSA Youth Showcase was held.
Today youth from all over the world participate.

2017 The word “Worldwide” was added to the PSA logo.

PSA is governed by a Board of Directors (composed of twelve members) and an Executive Committee that establishes PSA policies, procedures, and practices as set forth in the PSA Bylaws.

PSA is an organization of dedicated volunteers who create, implement, and manage all PSA programs, services, and activities.

Today PSA, a leader among all photographic organizations, has members in over 82 countries worldwide. Recognizing its increasing role in the International Field, PSA created the role of International Relationships Vice President (IRVP) as one of the member of PSA Board of Directors in 2013. The current IRVP is Agatha Anne Bunanta, FPSA, GMPSA, GPSA, EFIAP/p.

PSA’s Headquarters : 8241 S. Walker Ave., Suite 104, Oklahoma City, OK 73139, USA
Website : www.psa-photo.org
Facebook Page : Photographic Society of America
Facebook Group : PSA Facebook Image Competition
Instagram : [photographicsocietyofamerica](https://www.instagram.com/photographicsocietyofamerica)



SEARCHING FOR AESTHETICS IN PHOTOGRAPHY

Prof. Drs. Soeprapto Soedjono, MFA, PhD

That subject title above was certainly became a particular enagement that keeps haunting me every time I made a photography works. One way or another, I have been trying everything possible within my knowledge of this domain to improve my ways in creating a better work. Meaning that, every works of my endeavor should have been imbued with certain creative aesthetic values. From now on, 'the hunting season' of my photographic experiences can be called as 'the hunting of creative aesthetic photography season' as well. So be it then...and why not...?

I wonder whether there are any Aesthetics in Photography. It is believed that the development of Photography was started with the issue of representing 'visual likeness' efforts as it had happened during the visual art-world situation in the Renaissance era. Some visual artists were striving during their training to find a best solution for this problem. Some innovation of theories and methods of undertakings were invented to be practiced. There was a time when perspective theory was invented and practiced by some Italian artists such as Filippo Brunelleschi, Leonardo da Vinci and Leona Batista Alberti. This theory was considered as a way to present how our visual sensors really work for a technique creating linear illusion of depth representations in visual arts. Further, among some inventions there were two tools which might be called as precursor tools for the development of Photography. Those were called Camera Lucida and Camera Obscura which both were also invented as tools for drawing to support the idea of 'visual likeness' in paintings. This fact will lead us to the statement by historian Helmut Gernsheim who called Photography as "*an aid in drawing*" (p.3-1986), means that Photography in the early time of its development were treated as a tool to intensify drawing or painting looks better. In this case Photography had been shared its existence through the artistic values of "visual likeness" found in the visual arts.

Since the outcome of Photography is dealing with the resemblance of every object photos taken, then the visual qualities are become a 'must' for every works of Photography. In this case, it might seem logical that Photography also needs what we called artistic values in every outcome of this domain.

It is understood there were uncountable efforts, inventions, apparatuses and some materials including technologies were applied to support ways of finding the most beauty qualities in every Photographic works so far.

In general, Aesthetics can be defined as some values quality of beauty or pleasing in sight and meanings as well. Not just its forms of representation but also its significant idea of its meaning / content within. Ever since in every Photography practices, those qualities are become more compelling to most photographers. Aesthetics become the main drive-force to create most works with such artistry values attached. Every genre in Photography had been laid out for some particular standards and set up some rules which were varied in terms of suitability aspects for their own directions and functions. Yet, there are some particular aspects in Photography that still follow the general aesthetics of the visual arts qualities such as, some design criterion dealing with intrinsic values in forms, lines, shapes, compositions, balances, colours, contrast and textures to name the few. Those visual qualities were imbued with some unique technical treatments in styles and function including some personal feeling and emotion toward any selected subjects which have been obviously shown in arts Photography nowadays.

From this point of views, it is possible to look at the Aesthetic values of Photography in three different levels of its creation based upon the basic principles in every creative aesthetic within most work of Photography. These levels are viewed in terms of their Aesthetic values as sufficient evidence of the facts therein contained. In the creative process of Photography generally it starts first with a certain IDEA that dealing with anything to be gathered to comply with any necessary objects in producing the works. Further, it will be followed by a particular concept as usually called as the 'working idea' since its idea needs to be

planned and applied in a certain object or materials selected including the tools/ apparatuses used in the process of materializing the working idea. This step is called IDEATIONAL level in which all things involved in a process to create a photography work with aesthetics values are ideationally calculated and appropriately prepared. Some measures of selection processes based upon the certain idea are needed to be done in developing this level of aesthetics. Many object photos are available to be chosen as main target shot to create a certain work are also maintained to get its best idea selection. The conditions of shape or formal features intact of the object chosen with its own attributes will also become one of important considerations idea, since a particular treatment of practices will be further used. This issue was also commented by Franz Boas: *"It is essential to bear in mind the two fold sources of artistic effect, the one based on form alone, the other on ideas associated with form."*(Isenberg, p.36 – 1973) In this level, some aesthetic qualities of ideas on form of the object photos are planned creatively to serve as preparation step for further development to support any technical practice in producing the end result of work. This link between ideas and practice in Photography suggest strongly some major aesthetics facts about this medium.

In every steps of Photographic processes, there are some technical measures were also considered to be undertaken to support some certain aesthetics values. As mentioned by Beaumont Newhall that: *"Photographic aesthetics are so closely combined with technique that it is almost impossible to separate the two."* (1937, 75) Generally, there are two kinds of techniques in Photography realms, namely, the technique of the photographer's knowhow own ways and some various technical manual found in every tools and apparatuses of Photography. For photographer as 'the man behind the gun', the technique he has to masterly practice are mostly related to his *'...thought, correspondents to the aspect of development in the work.'* (Isenberg, p.59 – 1973). His particular technique sometimes become his distinctive personal style of expression that gives certain a esthetics way to creatively representing of most of his works. It is worth noting too, that there are some technical aspects in Photography domain that also contributed to enriching its aesthetics values. In this case, these aspects

are mostly dealing with the application tools in practical uses, such as variety of cameras chosen, some lenses, lighting systems, editing and printing systems and studios which have their own technical manuals as well. These all tools mentioned are possessing potentially proven different kind of qualities of aesthetics when they were used in properly manner to create Photography works in accordance with each objectives and functions. Also, such training is needs to obtain those techniques availability in each tools to find an optimum ways to get the highest aesthetics quality. Those tools are made to serve what might Isenberg called them as *'to produce stimuli to aesthetic reproduction'* (p.54-1973). Certainly, this fact is coinciding with the nature of Photography as a medium to reproduce natural objects into visual artistic images. This idea is correlated with Maynard's comment when he said that photographic processes is *"...serve as an engine of visualization, affecting conceptions, quickening desires"* (p.5 – 1997). This is such a technically oriented process entity to aim for the realization of ideational concept of aesthetics reproduction.

Additionally, some aspects of technicalities also found in ways of exploring many treatments of producing the works either practiced indoor or outdoor studios. These ways of practices are usually related with some techniques of exploring variety treatments in camera's angles of shooting, applying of various lenses with some filters and using selective lighting systems, staging or setting the object photos as desired, creating special effects of backgrounds, etc. Another aspect of techniques that also consisting of aesthetic values are found in the post-production phase of photography processes. It is understood that every editing processes done in digital techniques with its some software are considered invaluable treats for heightened the artistry print quality processes. In this stage, the works of Photography are being applied as part of the final representation to transport a particular message of communication as it shown at some elements of illustrations within the medium of graphic designs such as, posters, ballyhoos, news papers, visual illustration in books, leaflets, etc. in which all mediums are laden with each own functional aesthetic values. Last but not least, this TECHNICAL level of aesthetic Photography is also represented

in various ways in how the works are being represented as Fine Arts of Photography works. These kinds of works are intended to represent as personal aesthetic creative expressions in some forms of any portfolios of the photographer. They are created as purely as aesthetic works, whether they are printed on papers or other means using wooden frames, plastic, or just simply laid out neatly on a cardboard or on a flat styrofoam and nailed them down on gallery walls. The fact that the technical aspect is considered vital in photographic practices is shown when Ansel Adams as one of world photographers stated that *"In photography, technique is frequently exalted for its own sake."*(Goldberg, p.179-1981) Indeed, we can understand that by mastering any technical aspects in Photography will surely intensify the aesthetics quality in every work produced.

As a visual work of art, Photography work in its existence not just merely depended upon technical aspects and those apparatuses availability, but utterly 'the Man behind the Gun' also plays an important factor in this matter. In this case, man is applying photographic tools and all natural resources available and combined them with techniques and his aesthetics feeling and expression toward producing his photographic works. An important excerpt from one of the great photographers, Ansel Adams is supported this idea: *"A great photograph is full of expression of what one feels about what is being photographed in a deepest sense, and is thereby, a true expression of what one feels about life in its entirety. And the expression of what one feels should be set forth in terms of simple devotion to the medium..."* (Goldberg, 1981-p.378).

What Ansel Adams said above may also be applied toward the recent development of Photography in terms of its aesthetics values. In particular for the development of what is called as the Fine Art of Photography. This kind of Photography is dealing with the creation of works that mostly based upon the freedom of expression as found in the visual fine arts domain. Photography is used merely to serve as a medium of inner depth aesthetics expression of each photographer. Further, these kinds of works are leaning toward the exploration of

subject matter in variety selection of technical treatments of any forms or shapes and variety of color schemes based. These types of the works are done with a certain concept of unique treatment in a dark-room or in light-room processes which combined it with their certain ways of presentations. Some of these photographic developments are becoming genre-type styles to enrich the aesthetics wealth of Photography along with each famous founder and their exponent styles supporters. To name the view, there are Man Ray with his rayograph and solarization style; Jerry Uellsman with his surrealist works by combining two or more images; Phillips Halsman who was experimenting and exploring his works with some movements elements in Photography; and Henry Cartier Bresson who is famous with his 'decisive-moments' style by exploring timely exposures and perceptual aesthetics in Photography.

The third level of Aesthetics in Photography also can be viewed from its PERCEPTIONAL level. This aesthetics level is consequently based upon the natural entity of Photography as part of the visual arts realm from both its outcomes and the scientific discourse perspective. As a visual entity, Photography is strongly dealt with sensuous human perception in every aspect of life. The role of eyes as man's sensuous visual perception is paramount in related to Photography realm. Particularly, it is based upon its aspects of perceptual practices in every process of Photography's aesthetic creative praxis. This perceptual aspect also has its valuable scientific implications in terms of the man's nature in using his sensuous capabilities to perceived visual things cognitively. Borrowing to Rudolf Arnheim's words concerning the intelligence of visual perception that,

"Visual perception... is not a passive recording of stimulus material but an active concern of the mind. The sense of sight operates selectively. The perception of shape consists in the application of form categories, which can be called visual concepts because of their simplicity and generality. Perception involves problem solving." (p.37 - 1969).

In Photography, perception with its visual concept certainly will boost up some ways how to settle down with any aesthetics problems which might occur during photographic sessions. Thus, Photography as one of scientific body knowledge obviously is combined those scientific and aesthetics both in theoretically and praxis based. This evidence was supported by one of the most leading German arts philosopher, Baumgarten who has commented that *"Aesthetics is the science of perceptual cognition."*(Soedarso Sp., p13 – 2006) His comment indeed was represents some important aspects of both man's cognition and aesthetics perception. With his cognitive ability a photographer could do make the best selection of any objects available in nature through his artistry perception with a camera. In this way, such ability to choose any objects was derived from his cognitive practices that guided him to click the camera's shutter after seeing it. Thus, the perceptual aesthetics level of Photography was basically happened during the very beginning of the creation process of the work. Above and beyond, there are many other things that have been included also by applying the cognitive mind in the process of selection for finding aesthetic objects in Photography. The underlying idea is supported by what Aristotle once said, that *"The soul never thinks without an image"* (Zakia, p.vi – 2018). Every image which was seen through the camera's view finder would cognitively processed prior to the visualization moment has been done. Then, the image in photographer's work is surely a reflection of what has been conceptualized through the artistic mind processes of photographic quest. This idea was correspondence to what Richard Zakia mentioned it in his book "Photography as a Way of Seeing". (2018) His book held the subject of Photography as the center of scientific exploration in terms of perceptual aspects and its imaging.

Among some array of aesthetics perceptual aspects in the arts world which also found in Photography besides aesthetic objects, there are believed also that some aesthetics concepts, aesthetics values and aesthetic moments/experiences are worthy to mention. Those are the aesthetics related in some ways with the perceptual factors in Photography which are truly integrated to one another.

The aesthetics concepts were working ideas which are vitally need to be stated and laid out during preliminary process of any production of photographic works. The aesthetic values are mostly dealing with any quality concerning the standardization artistry in every object & subject photos either visually or any meaning therein contained. In addition, the aesthetics moments/experiences will affect everyone who has been occupied with Photography, whether the photographer, the viewers, critics, users who has a chance to be in certain atmosphere of photographic occasions. This kind of aesthetics may seem somewhat subjective in terms of their various feelings and emotions involved.

Another aspect of Perceptual aesthetics also can be established during the time of any exhibition of Photography works. The variety works which have been collected from the participants usually must comply with the specific terms of references concerning the main subject of the exhibition held. Some rules and limitations concerning the works sizes and dimensions must also been followed according to the availability of spatial museum or gallery condition. Such curatorship rules would also be applied and sanctioned toward all submitted works by certain earlier process of assortment done by the appointed exhibition committee. The exhibition itself with its certain theme may stimulate any interpretations in part of the participants. Their works submitted are considered as a representation of each own conversion based upon the theme's terms of referential idea. We can feel the sense of competitiveness among all works is intensely appeared in every level of the aesthetic values among themselves within this exhibition arena. All works in this exhibition can also be called as a way of 'contesting images' (Brown, 1994) since their juxtaposing visual presents are competing to each other to get any attention from the viewers. These works may be considered as a representation variety of ideas both in forms and their variety within aesthetics levels of Ideational, Technical, as well as in Perceptual level.

Every judgment and any evaluation are made diversely in seeing all works by the viewers are subjectively unavoidable. In this case some perceptual evaluation concerning the quality of any performances in part of every works exhibited by the viewers are varied based on tastes and any experiential aesthetics backgrounds. This issue of aesthetics evaluation is corresponding to such opinion by a German aesthetic philosopher, Alexander Gottlieb Baumgarten (1714-1762). He was famous with such an aesthetics credo when he shared a comment on the aspect of artistry perception. He said that, "*Beauty is in the eye of the beholder...*" which was connoted toward distinctive tastes in perceiving the general work of arts toward any subjective opinions as mentioned in Latin proverb "*de gustibus non est disputandum - In matters of taste, it should not be disputed*". This perceptual evaluation idea is also could be applied in any photographic works. And yet, still some general preferences of aesthetics values in photography's visual qualities are still need to be counted including its image's subjects appropriation in conjunction with the stated theme's objective as well.

To sum up the discussion above, in this paper I have been trying to look up any aesthetics aspects in photographic creative processes from some distinctive views of Photography's Ideational, Technical, and Perceptual levels. I believed there are some aspects need to be further elaborated in order to get broader explanations of those levels of aesthetics in Photography. As matter of fact those three levels of aesthetics are interrelated to each other in every photographic visualization processes.

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BETWEEN THE PURPOSE AND ART PHOTOGRAPHY

Ir. Arbain Rambey

In a society, photography was created for a purpose, namely to record visually, to complement other human-made recordings such as written recordings and then sound recordings. In its development, photography eventually also became a medium of art because any object that can be enjoyed visually must require an artistic touch to please the eye and mind of the viewer.

If the photo is exhibited, it can be seen from many perspectives. News photos (journalistic) will be displayed to repeat the events that have been recorded. However, photos can also be showed because they are meant to be seen and enjoyed.

“Borderless”, the international photo exhibition, which is held from 28th August-10th September 2021 at R.J Katamsi Gallery, ISI Yogyakarta, is a noteworthy event that should be enjoyed and appreciated. Besides being held by two major photographic institutions, namely the Photographic Society of America Worldwide (PSA) and the Indonesia Institute of the Arts of Yogyakarta (ISI Yogyakarta), this exhibition is participated by photographers from 60 countries.

The diversity of participating countries may not need to be exaggerated at this time, because in the last 20 years the internet has made the world become borderless. But in photography, there are local tastes and ideas that make the work of a photographer different between countries. Global tastes may have started to form in many things, but on a small scale in the world of photography, personal uniqueness still endures.

In addition, the different of the geographical and sociological conditions among countries, create a different basic framework of the photographs that are

produced by photographers. In this exhibition, the work of Canadian photographer Daniel Ye which depicts a mother bear with two cubs, obviously a typical photo of a four seasons country which bears inhabited.

It is common for a photographer to take pictures in another country, like Harjanto Sumawan, an Indonesian, who took pictures in Trinidad. However, please note that Harjanto’s photo were taken through Indonesian mindset. He found the road in Trinidad has different atmosphere from what he has experienced in Indonesia, therefore he attracted to take the photo. The same scene is almost impossible to be captured by a local photographer because it feels very ordinary. Similar case was Aris Sanjaya who photographed a street in Saigon, Vietnam

As a journalist photo editor for 35 years, I was trained to see and judge a photo based on my guessing on the photographer’s view and purpose when taking a photo, afterwards what is the benefit and impact to anyone who sees it. Especially, journalism during the New Order era in Indonesia (around 1970-1998) where a newspaper company could be banned because of the “authority” did not like a particular news story or a photo.

There are a few photographs in this exhibition that I viewed with cautiousness as I did before when selecting photos for the Kompas Newspapers 25 years ago. Oliver Vukmirovic’s work from Bosnia and Herzegovina entitled “Return of the lost” is an example. I was trying to understand the title and its meaning, then examining the contents of the photo and hoping it was a natural scene and not staged. The photo actually depicts the happiness of a family after they found their lost goat. It successfully captured the happiness atmosphere with an very artistic visual approach.

A photo taken by Ali Samei from Iran entitled “Family Impact”, apart from digesting the meaning of its title, I was hoping that the photo was indeed taken in Iran based on the stereotypical facial features of the subject. “Family Impact” refers to the smoking habits that inherited from family tradition. A human interest story through an exquisite portraiture approach.

In 2008, the government of Indonesia adopted a regulation which is not widely known that prohibits the displaying of cigarettes in any form through mass media. You may realize that for a long time there is no actual physical cigarettes in any advertisements.

In reference to the “Family Impact” photo, I am happy to say that photography exhibitions are not effected by this regulation unlike the case with mass media. Photos of cigarettes in both physical form and the act of smoking itself are still allowed to be publicly displayed in photo exhibition.

I am confident that the curators of this exhibition come from various backgrounds, whether from arts as well as from practitioners and hobbyist so there is no categorization of “taste” of the works that are being exhibited. The photo entitled “Devine Touch” by Narendu Ghosh from India, is a journalistic photo that emphasizes personal aesthetics rather than informational values. The work itself is stunning, especially when I imagine that it would be displayed in a large print format.

Meanwhile, in the photo taken by Agatha Anne Bunanta from Indonesia entitled “I Miss the Old Days”, refers a reflection of myself as an Indonesian living in pandemic situation. There are two “feelings” showed in this photo, one is being freely to play outdoors like before, but on the other hands nowadays, wearing a mask is a norm that everyone feel discomfort about it. Carrying of the footwear evokes our imagination to run wild, to give a beauty impression that pleasing but depressing at the same time.

The photo exhibition that physically printed and displayed, especially in an international scale, is a refreshing oasis in the midst of numerous restrictions due to the Covid19 pandemic that has been lasted for more than 1.5 years. Many new ideas can be experienced apart from the things we can find online. After displayed in Yogyakarta, The “*Borderless*” exhibition is worth to be exhibited in other various cities in Indonesia.

**A true photograph need
not be explained, nor can it be
contained in words**

Ansel Adams

PHOTOGRAPHERS' GALLERY

PSA MEMBERS
FROM 60 COUNTRIES



Algeria - Argentina - Australia - Austria - Bahrain
Bangladesh - Belgium - Bosnia and Herzegovina
Brazil - Canada - China - Cyprus - Denmark
Egypt - England - Finland - France - Germany
Greece - Hungary - India - Indonesia - Iran
Iraq - Italy - Jordan - Luxembourg - Macedonia
Malaysia - Malta - Morocco - Myanmar
Netherlands - New Zealand - Norway - Oman
Philippines - Poland - Portugal - Qatar
Republic of Ireland - Romania - Russia
Saudi Arabia - Scotland - Serbia - Singapore
Slovenia - South Africa - Spain - Sri Lanka
Sweden - Swiss - Taiwan - Thailand - Turkey
Ukraine - United Arab Emirates
United States - Vietnam -Wales



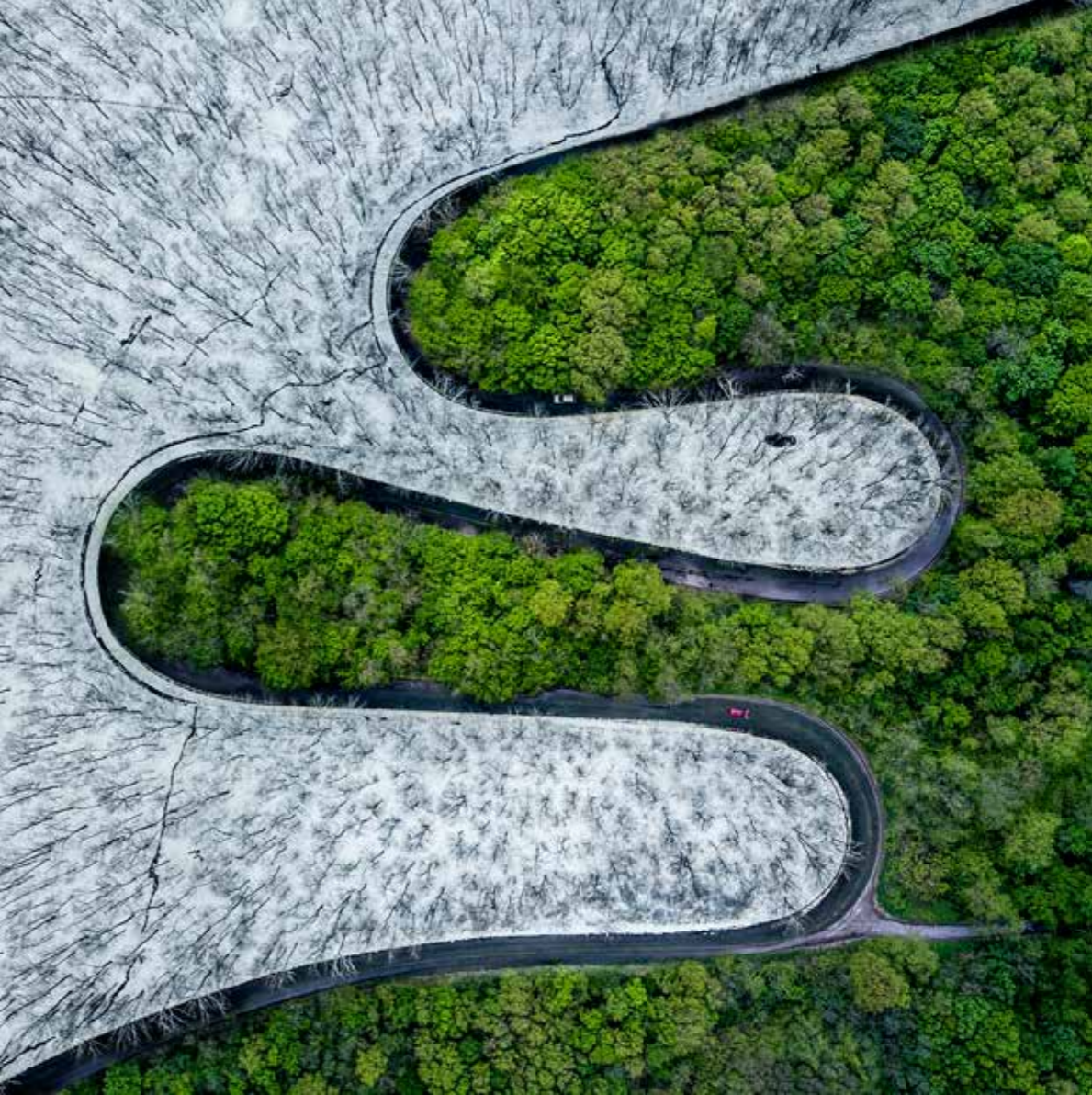
Dream
Chi Kwong Nam
Hongkong



Lotus Rhythm
Tang Xin Zhong
China



Before and After
Vladimir Jovanovski
Macedonia



Dead or Alive
Ovi D Pop
Romania



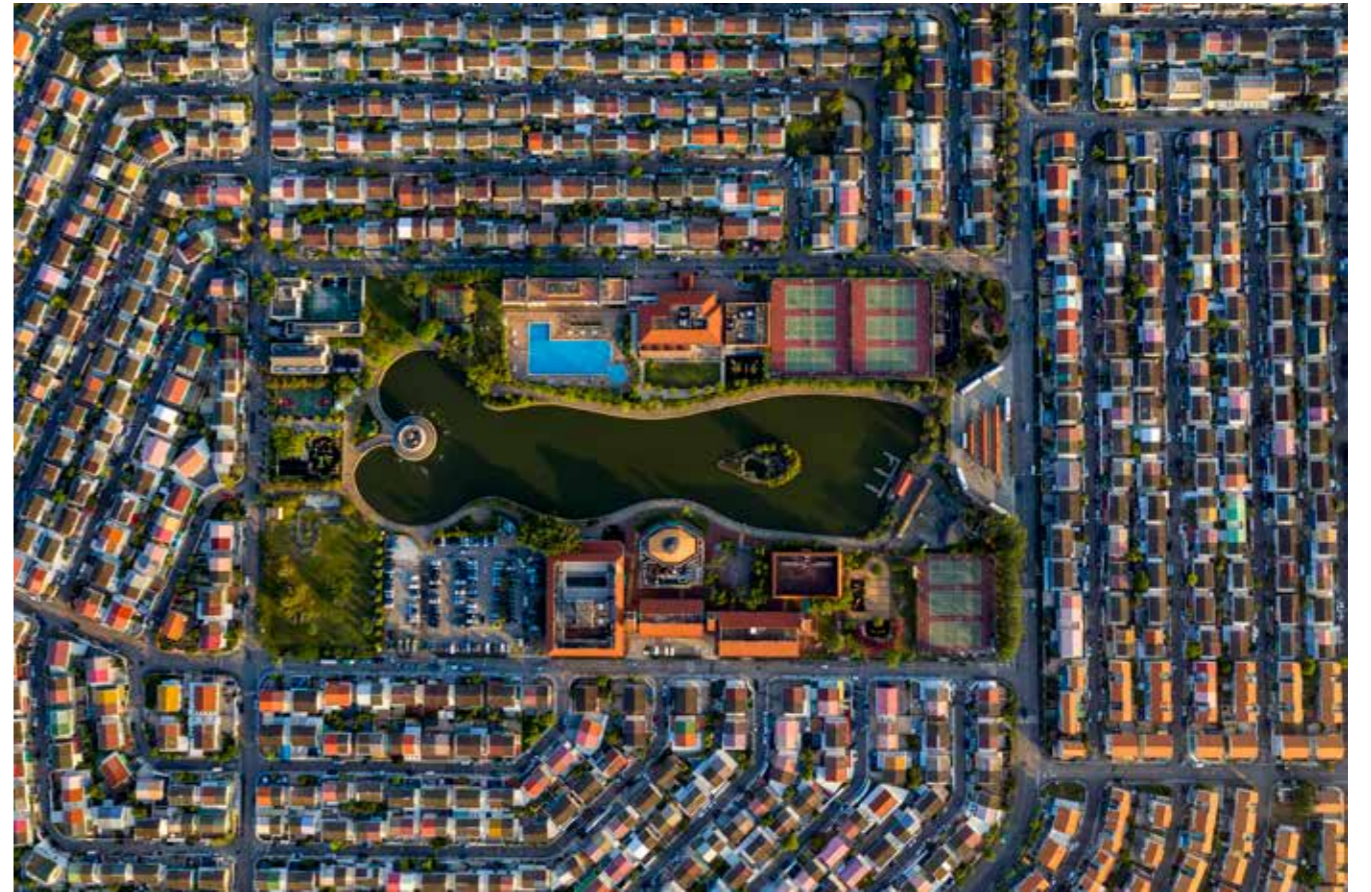
Lonely Road
Varuni de Silva
Sri Lanka



Taking Care the Cemetery
Oscar Wijaya
Indonesia



Carrying Sand
Abdulrahman Fakhroo
Qatar



Lake
Alex Fung
Hongkong



Yosemite Tunnel View 6206
Nan Carder
USA



Beautiful Sunrise Mount Prau
Ranar Pradipto
Indonesia



Herding
Slamet Adijuwono
Indonesia



Herbststimmung
Walter Gaberthuel
Italy



Morning at Cukul Pangalengan
Sugiarto Widodo
Indonesia



Pumpkin Patch
J.R. Schnelzer
USA



Lengas en otonio
Luis Franke
Argentina



Foggy Land
Haktan Okumusoglu
Cyprus



Ice and Leaves
Viki Gaul
Canada



The Great Wall of China
Jack Goh
Singapore



Springbok Panorama
Jill Sneesby
South Africa



Autumn Mornings
Igor Debevec
Slovenia



Going Home
Abiprayadi Riyanto
Indonesia



Horses and Cowboy
Hulki Muradi
Turkey



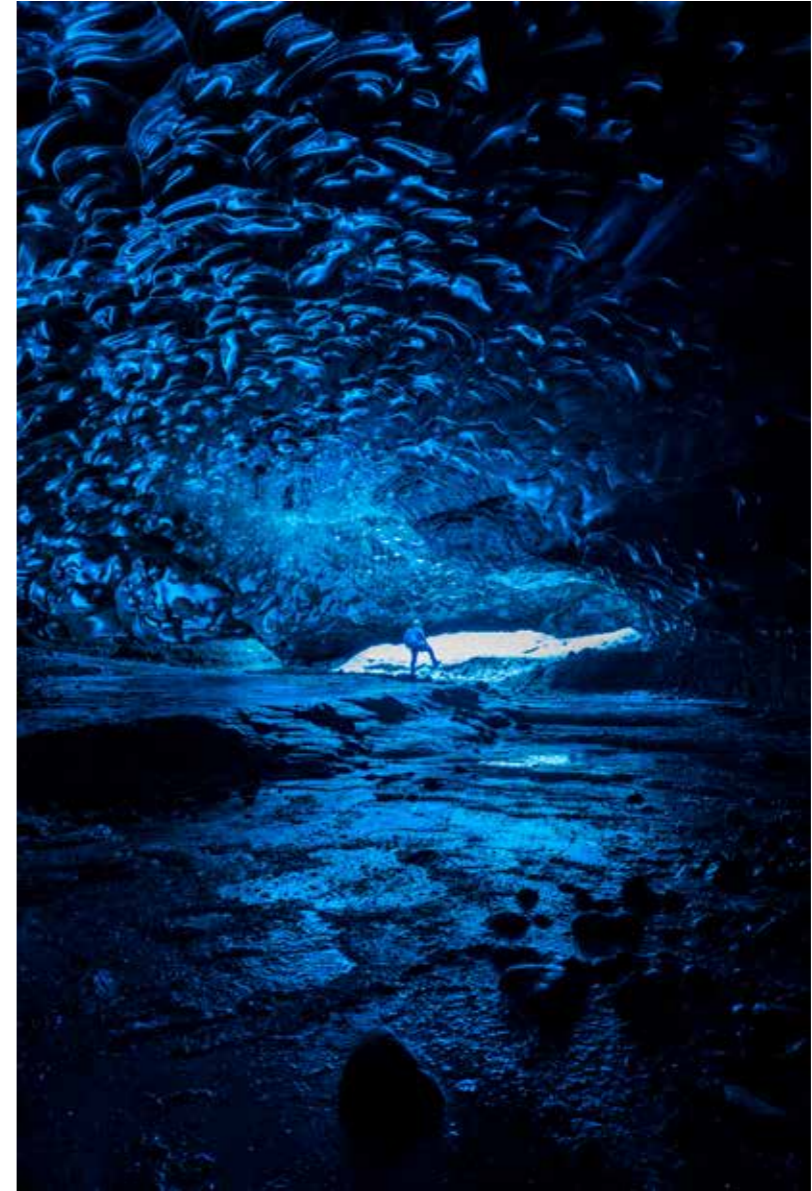
Bersujud
Parulian
Indonesia



Magnificent of Desert
Babak Mehrafshar
Iran



Kakslauttanen
Frans Gunterus
Indonesia



Xu Jian
Cave in Iceland
China



Baobab Avenue Madagascar
Pia Jessen
Australia



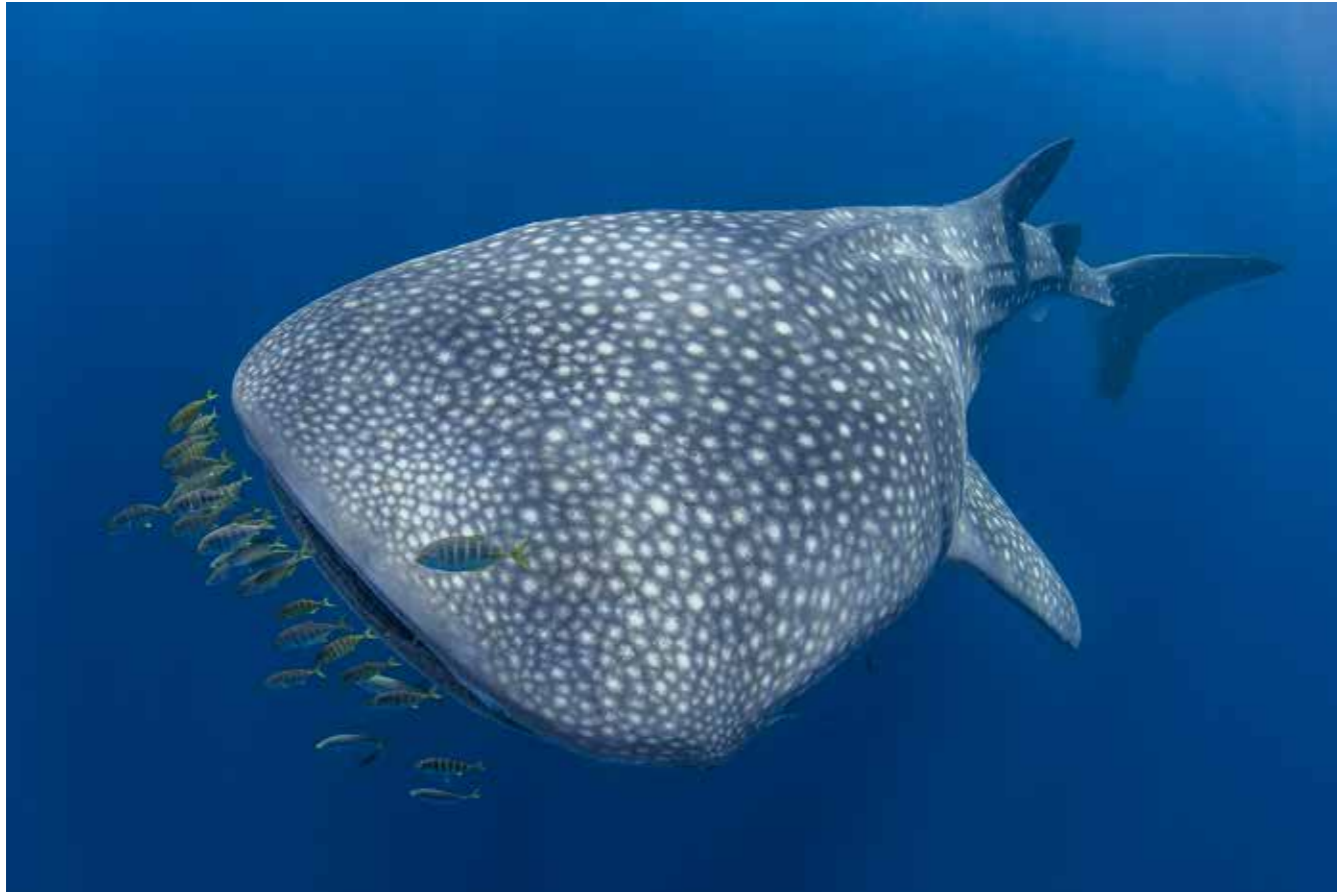
Kelabba Maja at Savu Island
Rudy Sukmadji
Indonesia



Lembah Anai Waterfall
Deddy Suwanda
Indonesia



Tiu Kelep Waterfall
Rudy Tair
Indonesia



Gentle Giant
Irine Wiguno
Indonesia



Sunset with Turtle in Maluku
Sofi Aida Sugiharto
Indonesia



WaraKiri Beach
Lili Yudiarta
Indonesia



Total Eclipse of the Sun
Indra Prameswara
Indonesia



A Life for Others to Live
Andrew Hayes
Scotland



Two Fighting Komodos Dragons
David Somali-Chow
Indonesia



Osprey with Bass
Philip Kwan
Canada



Flight of Colours
Vickum Senanayake
Sri Lanka



Grizzly Feeding On Salmon
Dany Chan
Canada



Black Hawk with Fish
Paulo Guerra
Brazil



Attentive Albatross
Joanne Stolte
USA



Yamal 436
Achim Koepp
Germany



Mom and Cubs
Danlei Ye
Canada



Lunch Time
Liem Chie An
Indonesia



The Nenets Campsite 5
Xinxin Tjen
China



Belajar Bersama
Tjandra Hutama Kuniawan
Indonesia



Learning Hard
Vincent Kohar
Indonesia



I Miss the Old Days
Agatha Anne Bunanta
Indonesia



Neighbourhood
Ajar Setiadi
Indonesia



Sibling Love
Bob Chiu
USA



The Kite Runner
Andreas Kosasih
Indonesia



Line Up Jump
Billion Lim
Malaysia



Learning the Alphabet
Urs Albrecht Minor
Swiss



Happy Life
Aung Chan Thar
Myanmar



Tolerance
Stephanus Setiawan
Indonesia



When Old Men Meet Spidean
Sanjoy Sengupta
India



Football Fever
Mayukh Ranjan Das
India



The Tailor
Thigh Wanna
Myanmar



Monas
Michael Lim
Indonesia



Ladies on Motorbike
Sandra Bowman
Indonesia



International Holiday
Sharon Prislipsky
USA



Street of Trinidad
Harjanto Sumawan
Indonesia



She and The Popes
Robert Lie
Indonesia



Ingin Tahu
Teddy Suhardja
Indonesia



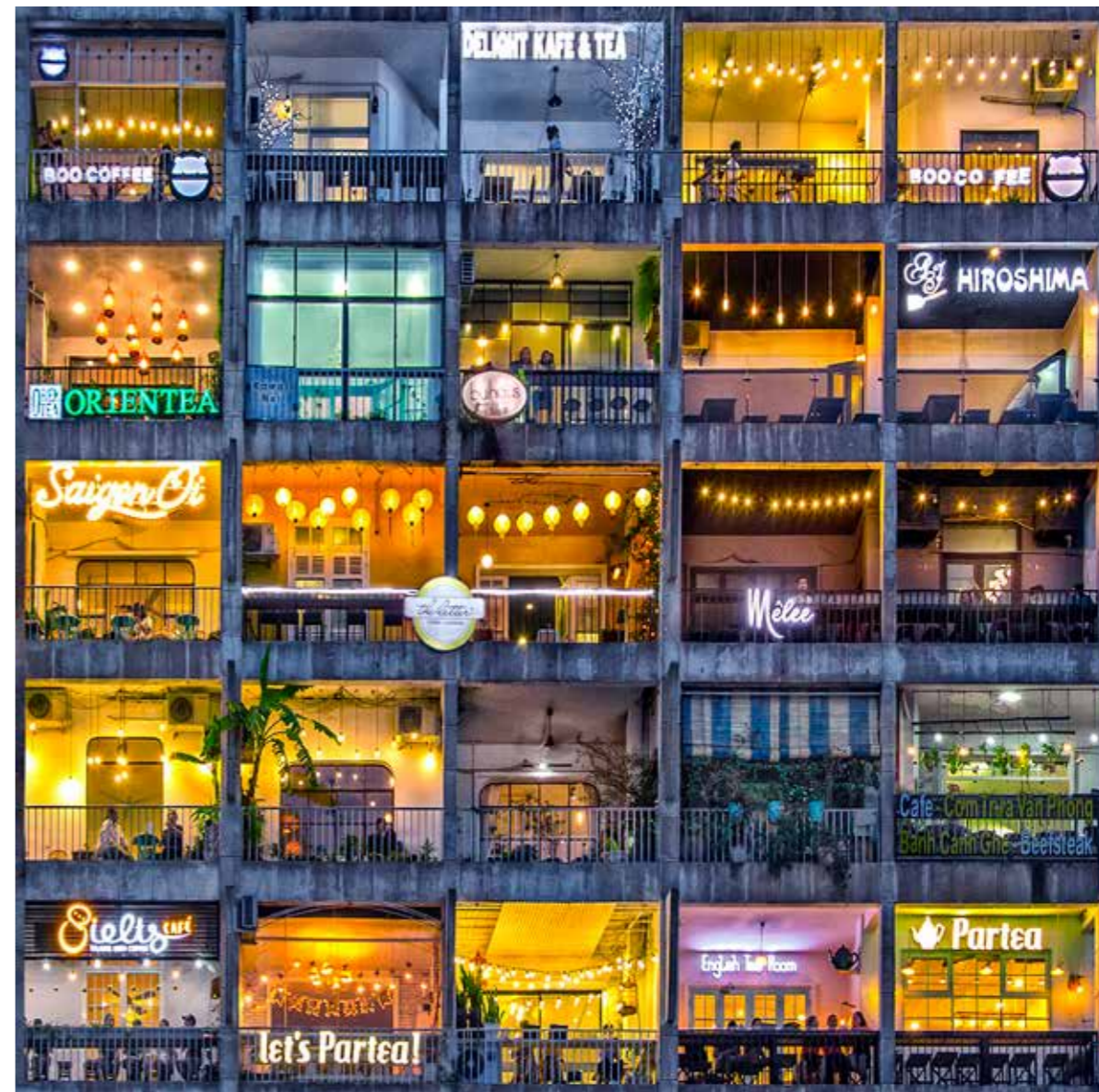
Run with the Sun
Samir Albusaidi
Oman



Paralympics Wheelchair
Venisiana Dharmayanthi
Indonesia



The Colors
Jenny Taner
Indonesia



Saigon's Walking Street
Aris Sanjaya
Indonesia



Two Men and Plastic Seed
Thi Ha Maung
Myanmar



Bam
Livinus Bleyen
Belgium



Against the Barriers
Wasiri Gajaman
Sri Lanka



Floating Market
Antotis Syafei
Indonesia



The Last Train
Yusuf Tushar
Bangladesh



An Overcrowded Train Journey
Noor Ahmed Gelal
Bangladesh



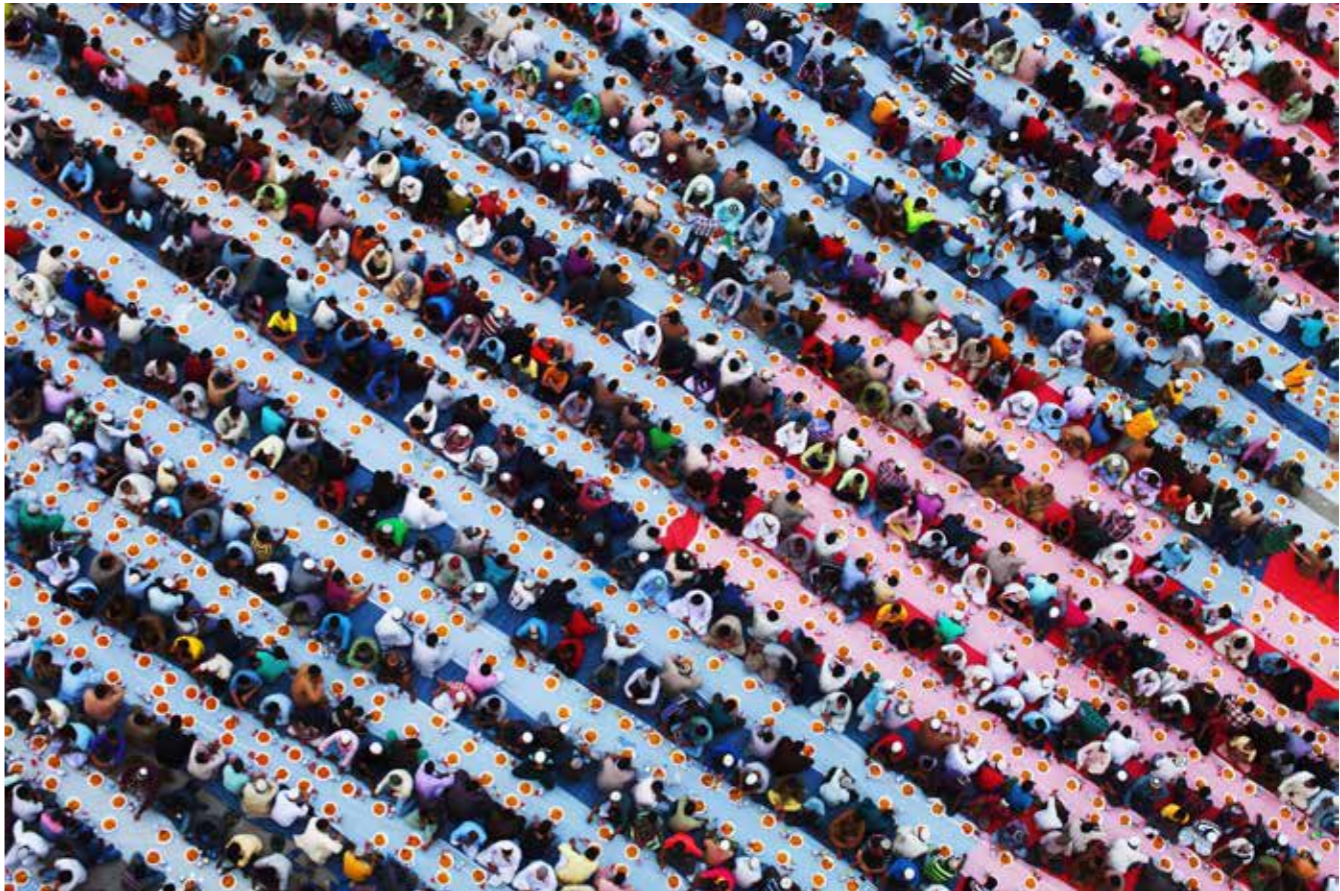
The Grand Mosque
Adji Rukmantara
Indonesia



Pilgrims Performing the Tawaf
Md Tanveer Hassan Rohan
Bangladesh



Rakher Upobash 26
Syed Shakhawat Kamal
Bangladesh



Ramadan
Asif Mohammed Arfan
UAE



Horse Marie Sara 2
Eric Causse
France



People's Pride
Lewis Choi
Hongkong



Beehive Fireworks Festival
Wang Lung-Tsai
Taiwan



Steam 260
Salvador Atance
Spain



1000 Lantern-Borobudur Temple
Dewi Tandjung
Indonesia



Rain of Fire
Kadek Wigunantara Eka Putra
Indonesia



Old Town Edinburgh
Feriana Ohari
Indonesia



On the Train
Jinming Pan
China



Papua Dance
Dewi Sonanta Go
Indonesia



Aceh Dance
Soerjo Winarto
Indonesia



Fetching Water
Jansen Halim
Indonesia



Friendship
Subrata Bysack
India



Over The Ruins
Clement Carol
UAE



Other Worlds
Ana Abrao
Portugal



Triple Four
Andrew Hersom
England



Super Woman
Anom Manik Agung
Indonesia



Nomad Mother
Herman Morison
Indonesia



Devine Touch
Narendu Ghosh
India



Meaa, Toraja
Maria Adriani
Indonesia



Musaba Nasi
Djaja Tjandra Kirana
Indonesia



Asmat Warrior
Tonny Djohan
Indonesia



Tiga Legong Saba
Wayan Gunayasa
Indonesia



Small Worker at Embargo time in 1999
Hadi Al Najjar
Iraq



Young Warriors
Sefa Ulukan.
Turkey



Charcoal Burner's Home
Jakab Tibor
Romania



Spinal Anesthesia
Derya Yazar Atasever
Turkey



Bejno
Buket Ozatay
Cyprus



The Reflection
Nadia Filiaggi
Australia



Kiss
Ole Suszkiewicz
Denmark



The Last Touch
Hartono Wijaya
Indonesia



Polina
Michael Strapec
Republic of Ireland



Purity
Burak Senbak
Turkey



Women of Pintados
Eldred Neal Sollesta
Philippines



Glory
Majdi Al Naser
Saudi Arabia



Nina Red Lips
Jan-Thomas Stake
Sweden



Avant Garde
Julia Home
New Zealand



Prayers and Child
Bekir Yesiltas
Turkey



Burqa
Najat Alfarsani
Bahrain



After Halloween
Sergey Majorov
Russia



Requiem for Seafaring
Igor Lander
Ukraine



Wes Tall Cowboy Hat
Larry Cowles
USA



Denied
Petri Damsten
Finland



Church
Pandula Bandara
Sri Lanka



Asilah
Bob Given
Northern Ireland



Beauty of a Lady Hulk
Andreas Yunisantoso
Indonesia



Physical Distancing
Valentino Danny Lumanto
Indonesia



Dancing in the Sky
Martha Suherman
Indonesia



Janos Eifert
Dual Consciousness
Hungary



Different Class
Johnny Hendarta
Indonesia



Covid Pant
Massimo Tommi
Italy



Kaufhaus
Reinhard Becker
Germany



Protection
Ayman Lotfy
Egypt



Vakil Mosque
D Agung Krisprimandoyo
Indonesia



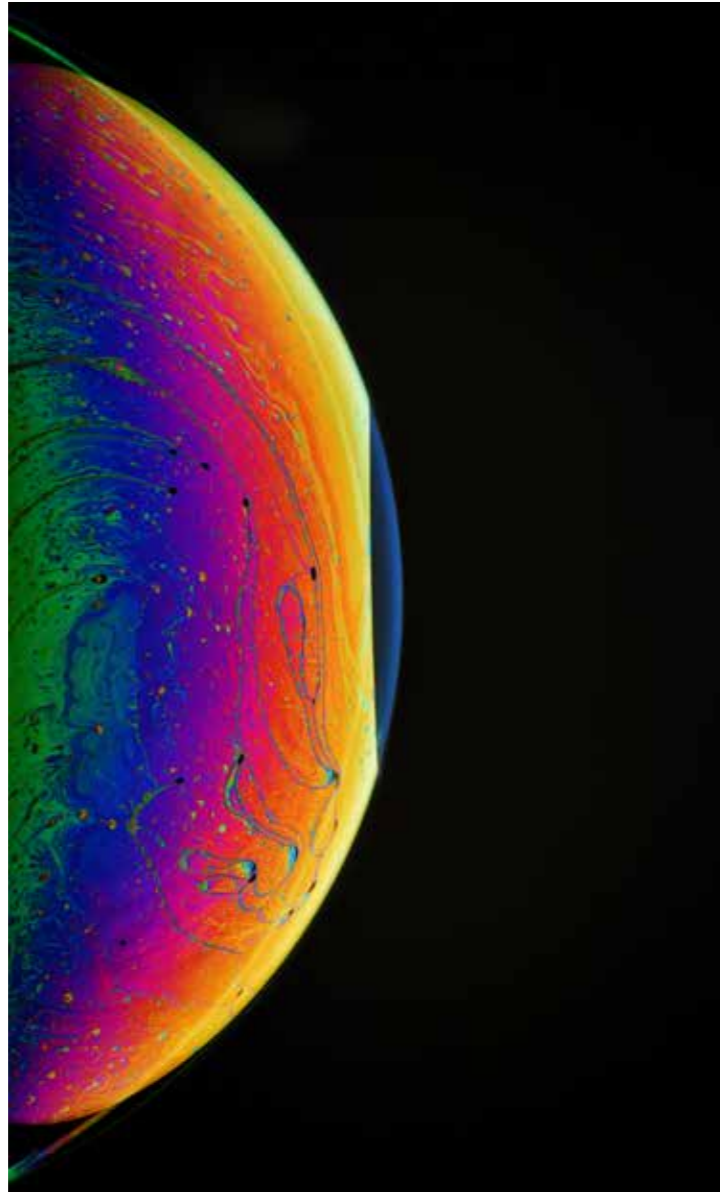
Going up or Down
Leif Alveen
Denmark



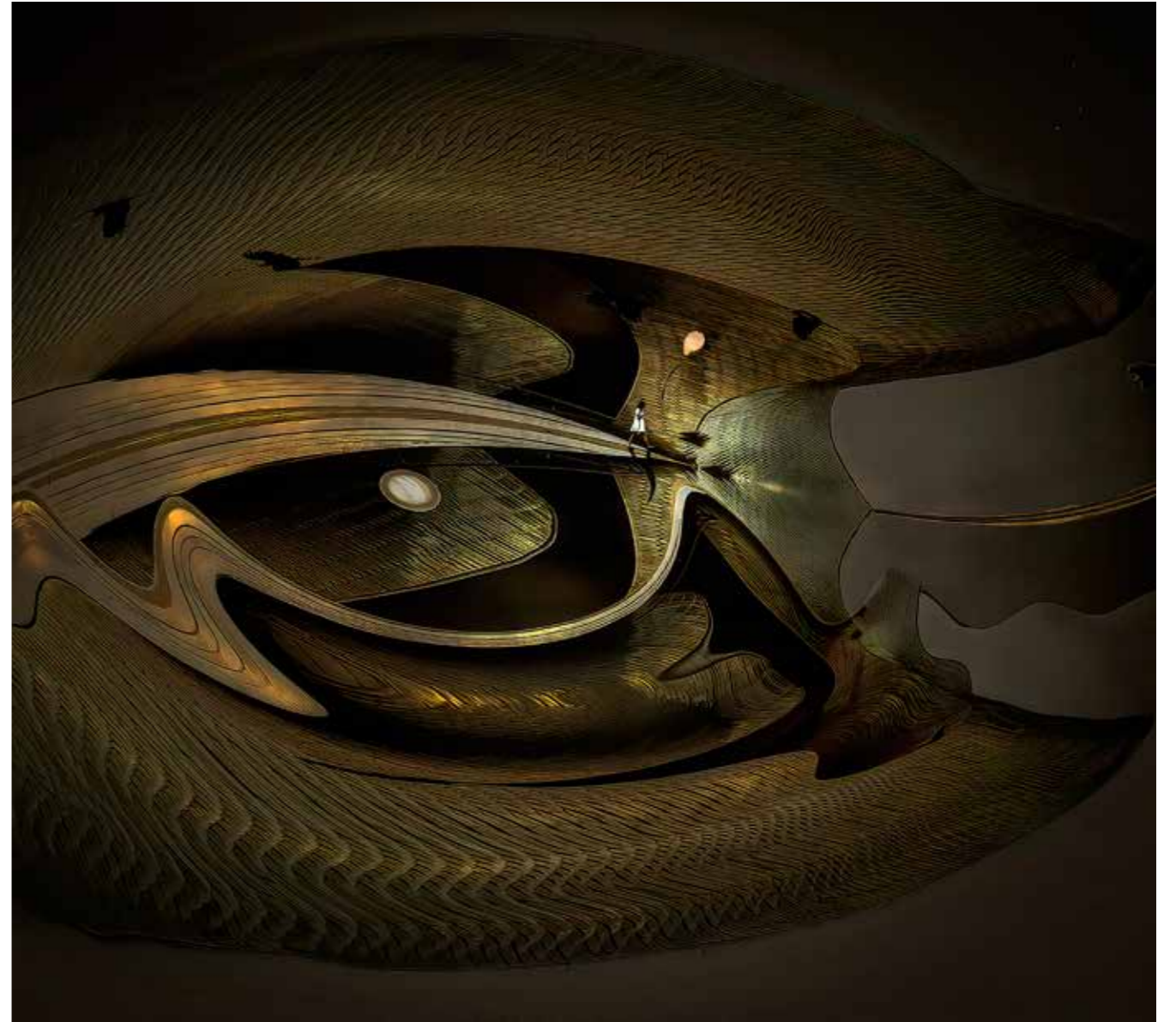
Bridge in Early Morning
Göran Gärberg
Sweden



Distorted
Louis Agius
Malta



The Rainbow Eye
Mohamed Tazi Cherti
Morocco



In the Shapes of Shell
Ana Joveva
Macedonia



Port Nr1
Chalkiadakis Kostas
Greece



New York 4
Amy Pang Lai Man
Hongkong



Light From Heaven
Gunarto Song
Indonesia



Interior
Dibyogahari
Indonesia



Horses on a Foggy Morning
Bill Power
Republic of Ireland



Faded Emotion
Steven Sioe
Indonesia



Goal Keeper
The Eng Loe Djatinegoro
Indonesia



Outside and Inside
Edwin Djuanda
Indonesia



Molinas de criptana
Sandy Lesmana
Indonesia



Menunggu Sang Tuan
M. Jeffry Hanafiah
Indonesia



Viktoria 0037
Stefan Stuppig
Austria



Pancake Tutu
Ross McKelvey
Northern Ireland



Old Balinese
Mario Blanco
Indonesia



Kitty Says Nananana
Susan Cowles
USA



Tears for Late King
Wei Fu
Thailand



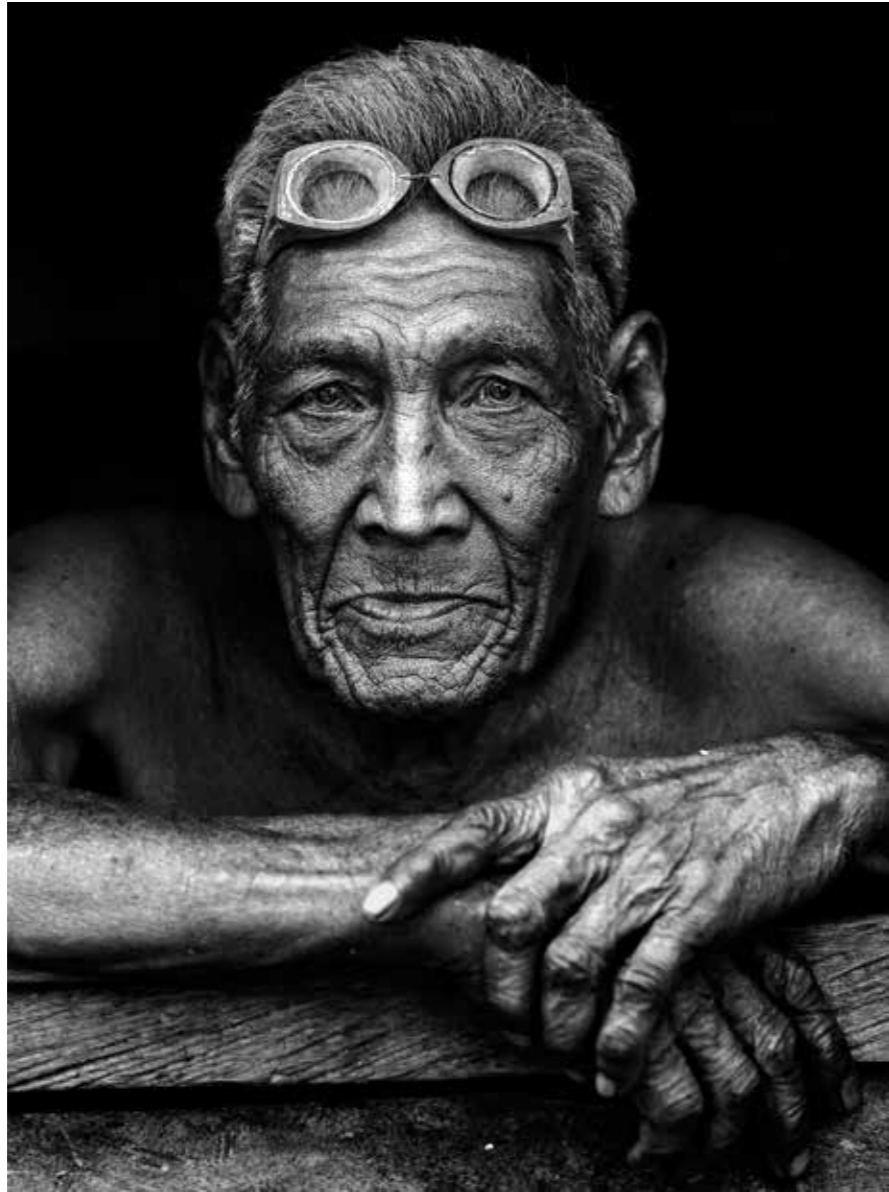
Moroccan Hayek
Rafik Kehali
Algeria



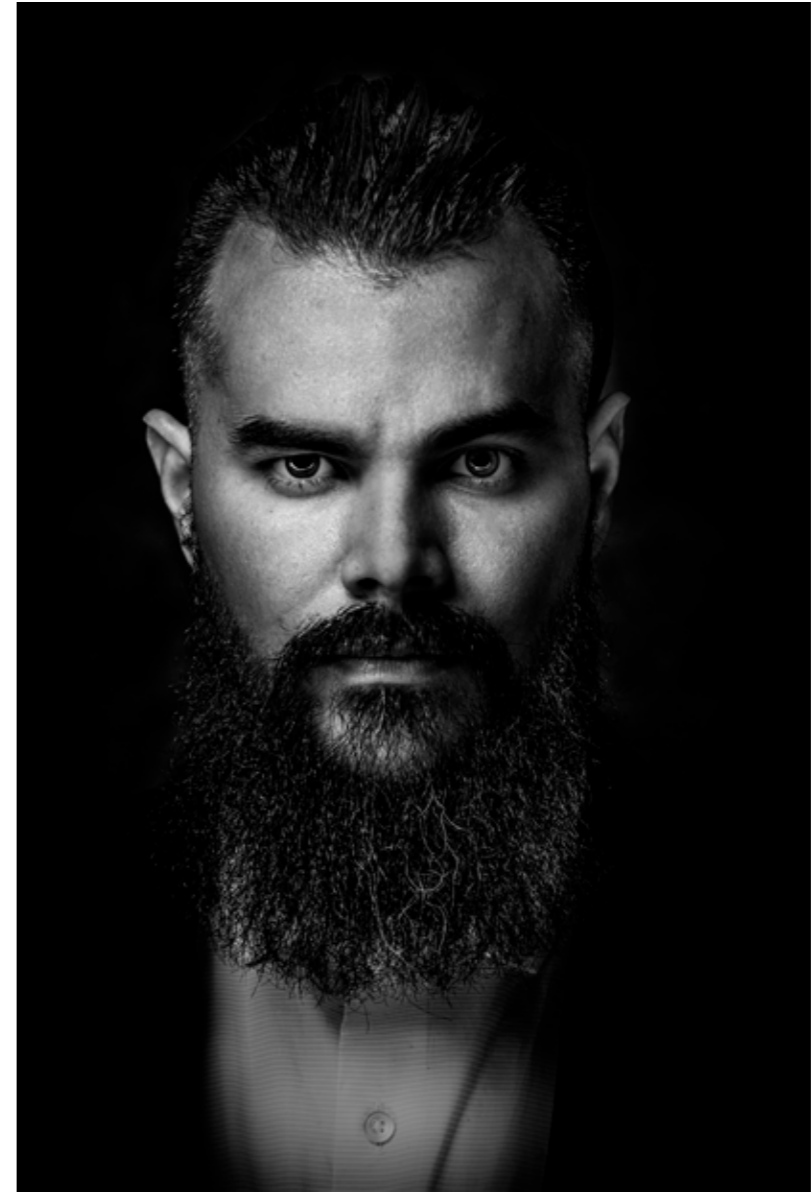
Simi 4837
Avik Sett
India



Hesitant
Scott Fowler
New Zealand



Bajo Man
Paulus I Kurniawan
Indonesia



Victor
Gary Potts
USA



Enjoy
Kim New
Malaysia



Family Impact
Ali Samei
Iran



My Leader
Kyaw Kyaw Winn
Myanmar



Conducting the Choir
Ian Ledgard
Wales



Ritual at Varanasi
Joyraj Samanta
India



A Place Tells Stories
Yahya Massad
Jordan



Peek A Boo
Adhy Gunawan
Indonesia



Jump
Ika Cahyawati
Indonesia



Charcoal Worker
Yeokkian Koh
Malaysia



Return of the Lost
Oliver Vukmirovic
Bosnia and Herzegovina



Look Out
Willy A Suys
Luxembourg



Warrior Queens
Randy Carr
USA



Feeling the Cold
Anne Sutcliffe
England



The Niato
Jose Luis Urbaitel
Argentina



Doctor Life
Adela Lia Rusu
Romania



Abnegation of Knowledge
Shelley Harvey
New Zealand



Checkmate
Mukesh Srivastava
India



In the Church
Manolis Metzakis
Greece



The Silks of Candy
Dao Tien Dat
Vietnam



Different Transportation
Mery Binglie
Indonesia



Roadrunner 81
Frank Hausdorfer
Germany



Tango
Sherman Cheang
Macau



S Curves at Sunset
Arne Skinlo
Norway



Bottle Harmony
Narsiskus Tedy
Indonesia



Reflection of Umbrella
Fendy Yeoh
Indonesia



The Followers
Angela Muliani Hartojo
Indonesia



Lonely Biker
Marcel Van Balken
Netherlands



Die Perle
Barbara Schmidt
Germany



Venom
Hengki Lee
Indonesia



Thessaloniki 1
Eva Lambropoulou
Greece



End of the War
Marcin Bawiec
Poland



Cross on the Square
Borislav Milovanovic
Serbia

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Aji Susanto Anom
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Rumah Gadang Nagari Sumpur, Sumatera Barat
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Bloodmoon 2021
Pamungkas Wahyu Setiyanto
Indonesia



Like Mallards on the Pond
Soeprpto Soedjono
Indonesia



Take Care of the Earth
Arti Wulandari
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Golden Statue
Oscar Samaratunga
Indonesia



Solat Ied Kala Pandemi 2021
Novan Jemmi Andrea
Indonesia



Stop
Edial Rusli
Indonesia



Meraih Rizki
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Pulling Up
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Indonesia



Lost
Susanto Umboro
Indonesia

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Holy Picnic
Nunung Prasetyo
Indonesia



No Taxi
Suherry Arno
Indonesia



2 Tahun Pandemi
Yulianus Ladung
Indonesia



The Silverman
Beawiharta
Indonesia



Bujang Genong
Andi Kusnadi
Indonesia



Blue
Anton Gautama
Indonesia



Pacu Jawi
Soedjai Kartasmita
Indonesia



Riding Horses in Bromo
Dodi Sandradi
Indonesia



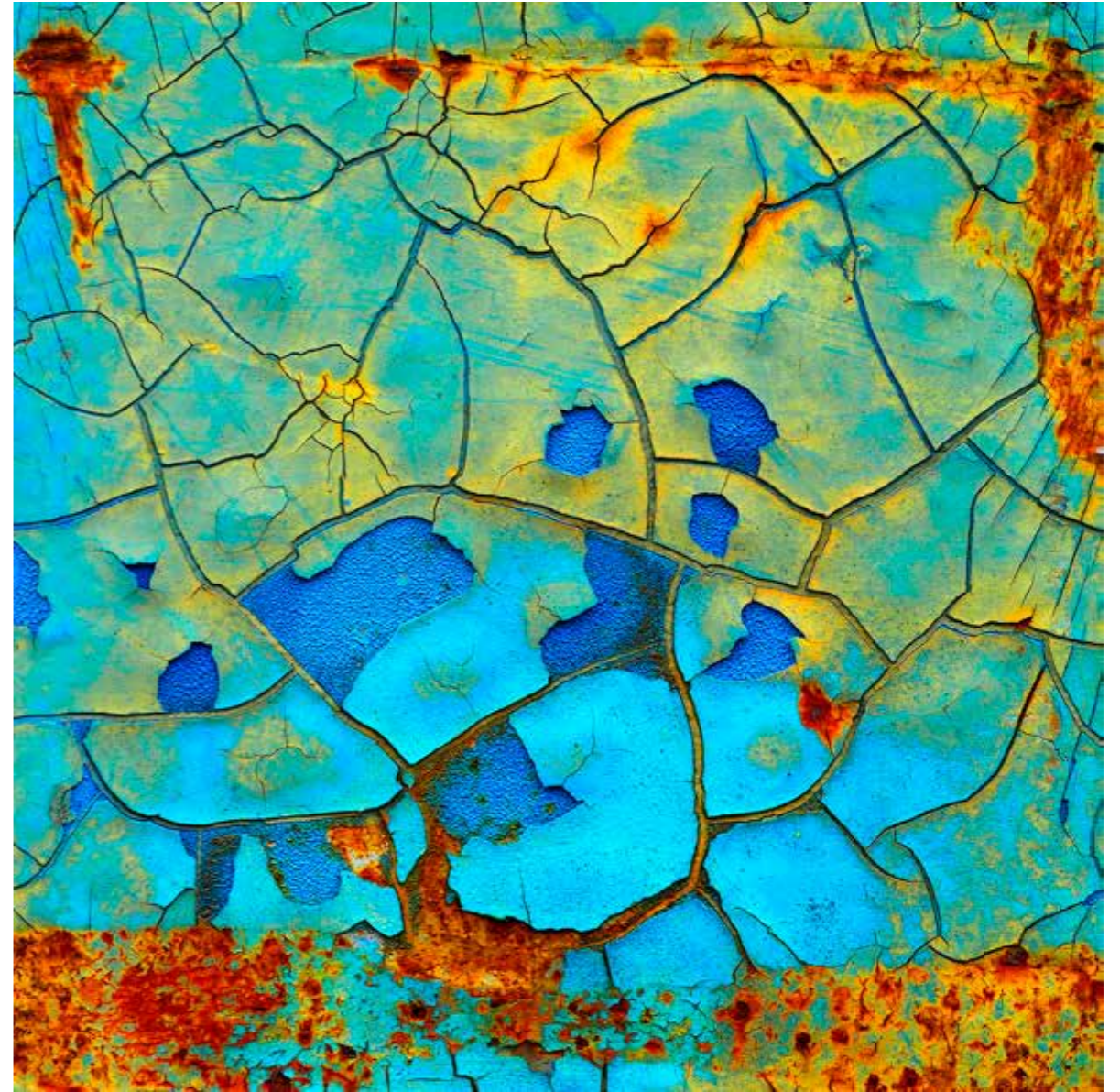
Panorama di Kebumen
Rohan F Mohtar
Indonesia



Towards New Landscapes
Kurniadi Widodo
Indonesia



The Vanishing Time
Sandy Wijaya
Indonesia



Turtle
Marrysa Tunjung Sari
Indonesia



Leave The Border
Teguh Santosa
Indonesia



Dialog Bopo Anak
Fauzie Helmy
Indonesia



Pelabuhan Sunda Kelapa
Johntefon
Indonesia



Mita Black
Roy Genggam
Indonesia



Once A Upon A Time
Arbain Rambey
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Lulut Hutomo Putro
Indonesia



Infinity
Afif Naufal Kamil
Indonesia



Between
Muhammad Elvito
Indonesia



Wild Nature
Krisna Yogi Pratama
Indonesia



Withstand
Muhammad Ikhsauddin
Indonesia



Pahlawanku
Mahadika Muhammad Akbar
Indonesia



Expectations
M Akmal Insan
Indonesia



Empty
Roby Amanda Putra
Indonesia



Clear
M. Yoki Hidayat Osanai
Indonesia



Syahdu
M Idzkar Jaelani
Indonesia



Marind Boy
Nugroho Dwi Saputra
Indonesia



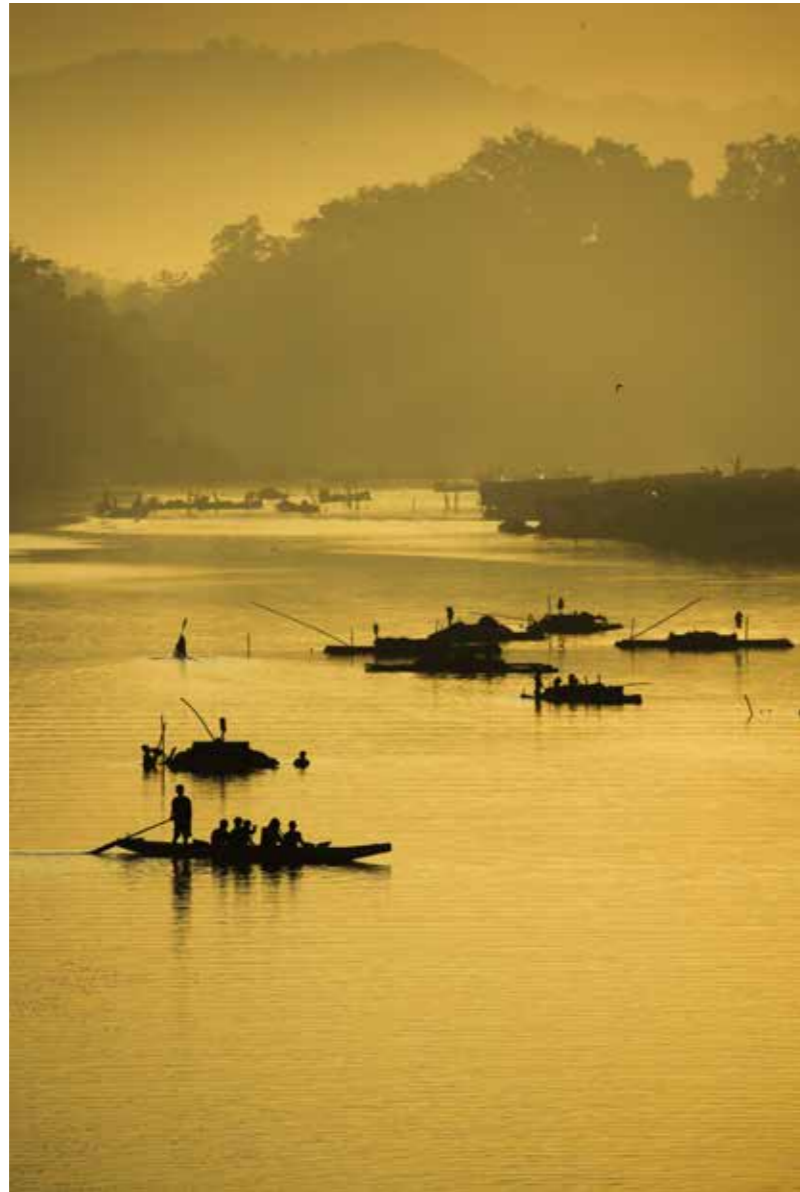
Eclipse in Port
Naufal Akbar
Indonesia



Way to Survive
Shaveera Jinan
Indonesia



Pembangunan
Muhammad Fadhil Zaky
Indonesia



Menyambut Pagi di Sungai Opak
Debri Kurnia Yudiantara
Indonesia



Lautan Plastik
Shafar Tri Sulaksono
Indonesia



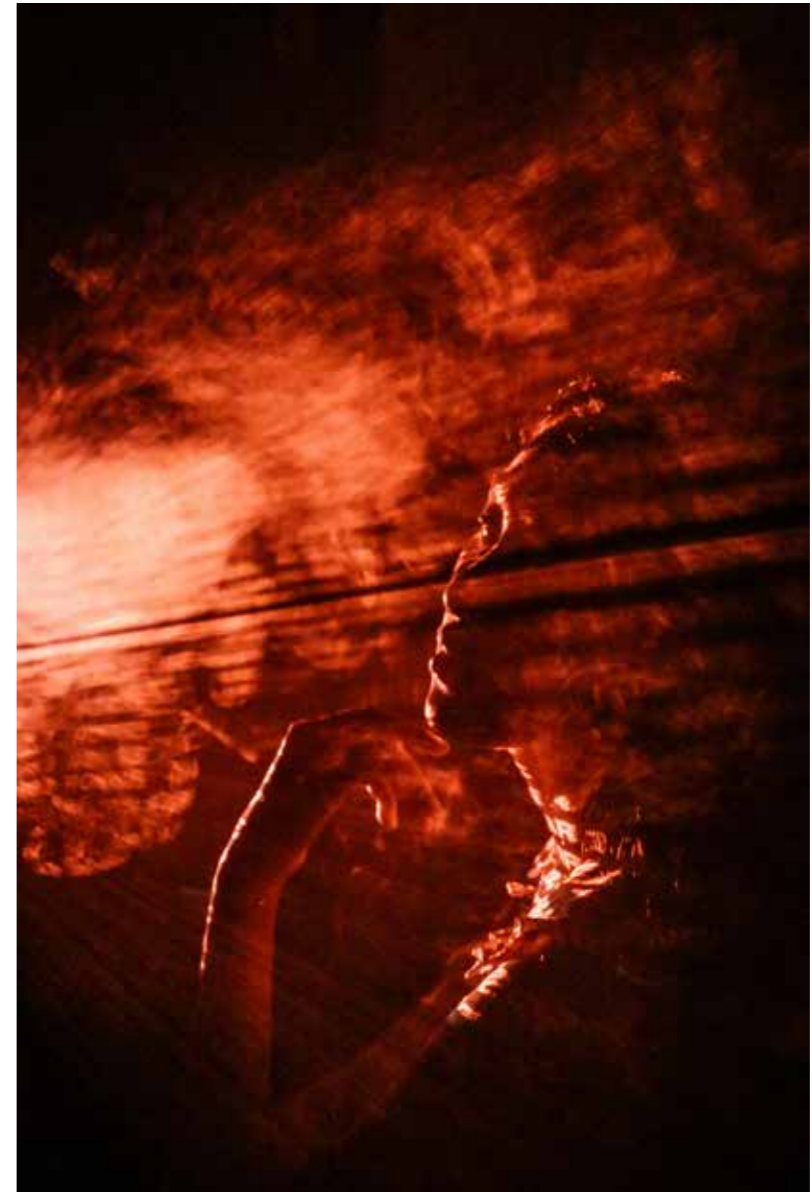
Matador
Lathifah Putri Oktaviani
Indonesia



Legacy
Rahinda Destyaji Yoga
Indonesia



Escape The Ordinary
Agung Budiyo
Indonesia



Hope
Dafa Muthi Arifuddin
Indonesia



Datang Dari Mana
Riki Maulana
Indonesia



Parallel Garden
Taranggana
Indonesia



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GRATITUDE

The Committee of International Photo Exhibition “*BORDERLESS*”
hereby expresses its appreciation to :

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Prof. Drs. Soeprapto Soedjono, MFA, PhD
Arbain Rambey
Adya Arsita, M.A

Mass Media
All participants around the world

All the parties that we are unable to mention individually who have given their
support so this event could be successfully realized.
Hopefully this collaboration and spirit of partnership will continue
in the future

bor
der
less