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Faculty of Recorded Media Arts
Indonesia Institute of The Arts Yogyakarta



JALAN MENUJU MEDIA KREATIF

RESONARTion: RESONANCE OF ART & COLLABORATION

COLLABORATORS:



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Indonesian Institute of the Arts Yogyakarta



JALAN MENUJU MEDIA KREATIF

Faculty of Recorded Media Arts
Indonesia Institute of The Arts Yogyakarta

**Exhibition & Screening of
Recorded Media Arts**



“ ”
**ResonARTion:
Resonance of Art &
Collaboration**

Curator

Duro Jovicic
(The arts patron and writers for Imprint,
Art Guide Australia and Art Collector, Australia)

Co-Curator

Dr. Lucia Ratnaningdyah Setyowati, S.I.P., M.A.
Kusrini, S.Sos., M.Sn.
Tegar Andito, S.Sn., M.Sn.
Riza Pahlevi, S.Tr.I.Kom., M.Sn.

Cover Design

Achmad Oddy Widyantoro, M.Sn.

Layout

Tanto Harthoko, M.Sn
Gabriel Angga

Implementing Institution

Faculty of Recorded Media Arts
Indonesian Institute of the Arts Yogyakarta
Jalan Parangtritis Km. 6,5 D.I. Yogyakarta, 55188
<https://fsmr.isi.ac.id/>

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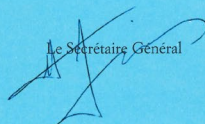
Conformément aux pouvoirs lui ayant été conférés, le Comité Directeur de la FIAP
se réfère à sa décision du 29 août 1992 de San Marino et accorde les

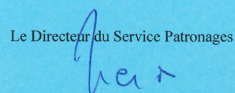
AUSPICES DE LA FIAP

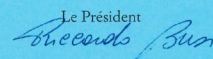
à l'événement

**ResonARTion : Resonance of Art
and Collaboration**

sous le numéro de patronage officiel

Le Secrétaire Général


Le Directeur du Service Patronages


Le Président


JMK

17

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MESSAGE FROM THE RECTOR

Indonesian Institute of the Arts Yogyakarta

The 17th “Jalan Menuju Media Kreatif” Exhibition once again affirms the spirit of the Faculty of Recorded Media Arts, ISI Yogyakarta, in sustaining creative processes and academic responsibility in the field of recorded media arts—photography, television, film, animation, and game.

The theme “ResonARTion: Resonance of Art and Collaboration” reflects how artworks are not only present as personal expressions, but also as echoes that resonate—mirroring values, ideas, and emotions in multiple directions. Within that resonance, dialogue and collaboration emerge, enriching meaning.

The cross-disciplinary and cross-cultural collaborations presented in this exhibition demonstrate that recorded media arts possess an expansive reach—surpassing geographical, social, and technological boundaries. Art no longer stands alone; it grows through interactions and collective efforts that strengthen one another.

I extend my appreciation to the Faculty of Recorded Media Arts, the lecturers, students, as well as the artists and partners from within and outside the country who have participated. I observe that the quality of JMMK has improved over time. Through the artworks presented, we are reminded that art is a universal language capable of fostering understanding and harmony amid the world's diversity.

May this exhibition not only serve as a space for appreciation and learning, but also become a source of inspiration to further advance Indonesian recorded media arts toward a more collaborative, innovative, and meaningful future.

Yogyakarta, October 2025

Rector of the Indonesian Institute of the Arts Yogyakarta

Dr. Irwandi, M.Sn.

MESSAGE FROM THE DEAN

Faculty of Recorded Media Arts
Indonesian Institute of the Arts Yogyakarta

Praise be to God Almighty. With great pride, the Faculty of Recorded Media Arts once again presents the 17th Jalan Menuju Media Kreatif (JMMK) Exhibition, an academic and cultural tradition that since 2009 has served as a space for resonant creativity, scholarly responsibility, and a celebration of cross-disciplinary collaboration in recorded media arts.

This year's theme, **"ResonARTion: Resonance of Art and Collaboration,"** reflects an era that urges us not to work in isolation, but to move together in harmony through collaboration. Recorded media arts—which encompass photography, film, animation, television programming, and game—are the mediums most capable of echoing encounters of ideas, experiences, and diverse cultures. Each work presented in this exhibition is proof that the resonance of art can indeed transcend geographical and linguistic boundaries.

This exhibition is not only a platform for FSMR students and lecturers to present their learning achievements, but also a bridge for dialogue with artists, academics, and partner institutions from within and outside the country. Collaboration with partner universities—both those within the Association of Indonesian Art Universities and our international collaborators—affirms that FSMR ISI Yogyakarta stands within a dynamic and inclusive global ecosystem.

Through JMMK #17, we wish to reaffirm that arts education is not merely about producing makers of artworks, but about shaping artistic thinkers who are sensitive, critical, and open to collaboration. Amid the rapid changes in technology and culture, the resonance of creativity becomes a force to preserve humanity and enrich the world's cultural heritage.

I extend my highest appreciation to all curators, committee members, lecturers, students, and participants from various institutions who have presented their finest artworks. I also express my gratitude to Mr. Konvir Kabo and Mrs. Dewi Bukit from Project Eleven for their support, to Duro Jovicic, MIB (the arts patron and writer for Imprint, Art Guide Australia, and Art Collector, Australia) for providing curatorial notes, and to our partners including Universiti Teknologi Mara (Malaysia), Cornell University (United States of America), University of Arts Targu Mures (Romania), VCA Melbourne (Australia), University of the Arts Bremen (Germany), Hungary University of Fine Arts (Hungary), Sabanci University (Turkey), Hong Kong Baptist University (Hong Kong), Nanyang Academy of Fine Arts University (Singapore), Saint Luc Liege School of Art (Belgium), Universitas Pasundan, ISI Surakarta, ISI Padangpanjang, ISBI East Kalimantan, and Kampoong Monster Studio, whose support has enabled JMMK #17 to be enjoyed by a wider public.

May this exhibition become a source of inspiration, expand networks of collaboration, and generate creative resonance that continues to echo far beyond this exhibition space.

Enjoy the exhibition. Let us celebrate art as an echo that unites.

Dean of the Faculty of Recorded Media Arts
Indonesian Institute of the Arts Yogyakarta

Dr. Edial Rusli, S.E., M.Sn.

MESSAGE FROM THE CHAIR OF THE COMMITTEE

“JALAN MENUJU MEDIA KREATIF #17” ResonARTion: Resonance of Art & Collaboration

Praise be to God Almighty, for by His grace and blessings we are once again able to hold the 17th Jalan Menuju Media Kreatif (JMMK) exhibition and screening of recorded media artworks. The number seventeen is not merely a figure but a milestone that signifies a long and mature journey, serving as a true witness to our commitment and dedication in sustaining and advancing the resonance of recorded media arts.

This year, JMMK #17 carries the theme “**ResonARTion: Resonance of Art and Collaboration.**” Amid the rapid current of technological development, recorded media art possesses a unique power to create resonance—an echo, vibration, or impact that extends widely throughout society. ResonARTion invites us to reflect on how artworks no longer stand alone, but instead interact, engage in dialogue, and collaborate with various disciplines, technologies, and even the audience itself, to generate stronger and more meaningful impact.

Collaboration in this context becomes essential, as recorded media art is an inherently interdisciplinary field. The artworks presented in this exhibition

are the result of synergy between fresh ideas, technological mastery, and deep interpretation of reality. We hope that every artwork created by artists, lecturers, and students—from photography, film, video art, and animation to media installations, will spark resonance in the thoughts and emotions of its viewers.

The 17th JMMK exhibition and screening will be held from 27 October to 3 November 2025 in a hybrid format at the Fiap Exhibition Center, Galeri Pandeng, FSMR ISI Yogyakarta, and via the website www.galeripandeng.isi.ac.id. The exhibition and screenings will feature photographic artworks, documentary films, fiction films, video art, virtual reality, illustrations, and animated films. These artworks are created by students and lecturers of FSMR ISI Yogyakarta, as well as guest artworks from colleagues of the Faculty of Recorded Media Arts and partner art universities abroad that collaborate with the Faculty of Recorded Media Arts, ISI Yogyakarta. In this 17th JMMK, ten international partner universities are participating: VCA Melbourne, Hungary University of Fine Arts, University of Arts Targu Mures, University Technology Mara, Cornell University, University of the Arts Bremen, Sabanci University, Nanyang Academy of Fine Arts University, Hong Kong Baptist University, and Esa Saint Luc Liege School of Art Belgium.

In closing, we wish you an enriching experience as you enjoy and absorb every resonance offered by the artworks in JMMK #17. Let us make ResonARTion a momentum to continue creating, collaborating, and resonating.

Respectfully,

Chair of the JMMK #17 Committee

Rahmat Aditya Warman, S.Pd., M.Eng.

Faculty of Recorded Media Arts
Indonesia Institute of The Arts Yogyakarta

**Exhibition & Screening of
Recorded Media Arts**



JALAN MENUJU MEDIA KREATIF
PHOTOGRAPHY | FILM | TELEVISION | VIDEO ART | ANIMATION | GAME

“ ”
**ResonARTion:
Resonance of Art &
Collaboration**



International Artistic Collaboration Bears Fascinating Fruit

Duro Jovicic, MIB

Art does not exist in a vacuum. It needs to be seen, experienced, and responded to by the public. It provides a voice to the happenings of one's environment—'real' or imagined. It is a vehicle through which to distil our interior world. Sometimes art shocks and surprises; other times it perplexes and subdues. In the case of Michelangelo's 'David', it provides a sense of something that is indeed bigger than us, provoking wonderment as to what the human hand is capable of.

Art also provides a bridge of understanding and discussion. This is especially apparent in exhibition organised by the Faculty of Recorded Media Arts (FSMR) at the Indonesia Institute of the Arts Yogyakarta (ISI Yogyakarta) Jalan Menuju Media Kreatif (Road to Creative Media).

To encourage diversity and a cross-pollination of ideas and creativity, the FSMA has been holding an annual exhibition, since 2009, with artworks ranging from photography to documentary and feature films. It is heartening to see both students and lecturers among participants, representing countries such as Romania, Australia, Malaysia, the USA, and naturally Indonesia.

The indomitable Louise Bourgeois sagely suggests that “art is a way of recognising oneself”. This exhibition offers an essential platform for cultural and social commentary that reflects the issues and causes that resonate with contemporary artists and will, in turn, encourage audiences to engage with art in ways that will stay with them long after the exhibition ends. The theme, ResonARTion: Resonance of Art and Collaboration, is explained best in the FSMR statement: “Through collaboration, this exhibition aims to demonstrate how different ideas, techniques, and perspectives can converge to produce a powerful visual harmony while simultaneously encouraging public appreciation for the creative process that involves many individuals.”

Photography comes in many forms, and is at times manipulated to stir emotions, to push and pull us in various directions. In the early 20th century, the images taken by Lewis Hine of child labour practices in New England (USA) helped to expose the horrors of children working punishing hours, some younger than five years old. This saw a law banning child labour enacted in 1938, named the Fair Labor Standards Act. The power of such images, exhibited here in the form of documentary image, demonstrates photography’s ability to expose exploitation, and its emotive potential for societal change.

Photography still has this power though its meaning and intent has greatly expanded in line with technological innovation since its inception. One evocative image from the exhibition, by Muhammad Faiz Bolkiah, is a case in point. Simply titled Dago, Bandung, it captures the moment of a cyclist enjoying the infinite splendour of the mountains and skyscape— while, ironically, also taking a photo. The work gives pause to experience the beauty that surrounds us.

The beguiling artwork by Mohd Firdaus Mohd Herrow, named *Solitude at Sea*, depicts a man with a long spear-like stick (for fishing?) in a small boat, standing and looking out at the expansive sea. It begs the question: Are you fishing for sustenance? Is it a pastime? Does the glimpse of a closed basket in the boat contain the fruits of your bounty? Presented in black and white, the starkness of the figure and the little boat is juxtaposed with the beauty of the gently rippled waters. Of his practice, Herrow says: "I believe a photograph should speak for itself, it must carry a voice, a message, and a soul. My main influence lies in the power of an image to stand on its own, beyond aesthetics. I'm drawn to works that provoke emotion and thought, where composition and light serve a purpose greater than beauty. For me, photography is not about perfection, but about presence, the ability of an image to resonate without words."

Bryan Arnold, an Australian Artist, is represented with the piece *Five Faces of Java*. In exhibiting five images, side by side, the dynamic energy between them creates intrigue, and leaves it to the viewer to develop their own interpretation of how this speaks to Indonesia's multifaceted society. The seemingly disparate assortment of images—a figure wearing patterned cloth covering most of their face; a Buddhist sculpture in a double Lotus position; a headshot of man in a collared shirt; a partial image of a smiling lady in a headdress; a graffiti-scrawled wall—offers a snapshot of Arnold's experiences on the Indonesian island of Java and speaks to the island's heterogeneity.

The exhibition's inclusion of animation, and of short and feature films, indicates a level of confidence and skill demonstrative of Indonesia's burgeoning strength and multiplicity in this format. In 1955, President Soekarno sent the artist Dukut

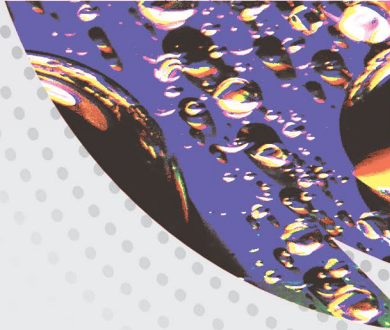
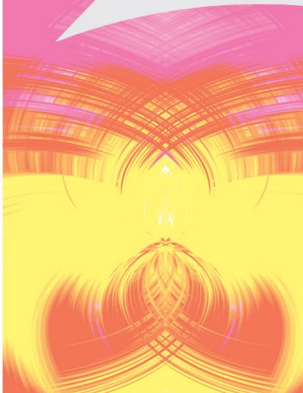
Hendronoto to the United States to learn about animation at Disney Studios. So ostensibly enamoured was Soekarno, he even visited Disneyland, and was greeted by Walt Disney himself, the following year.

One filmic highlight of the exhibition is Hendri Sulistyo's Film Tumbas, in which one of the central characters, a young boy weary of practising Javanese, sets off on an adventure after his mother asks him to buy salt. It is a modest but endearing short film about meeting eccentric locals, and the boy's lack of assurance in using his native language.

Another highlight is The Cell by M Rizky Kadafi. With a soundtrack of frenetic trance music, the abstract black-and-white imagery includes a circular shape morphing in size and pattern in sync with the music, as though they are somehow one. It makes for mesmerising and somewhat cryptic viewing.

Preeminent Indonesian artist Heri Dono posits that "art is not only for exploring beauty but to give new consciousness to people". This exhibition, by being inclusive of works from artists around the globe, allows viewers to weave through the visual milieu and appreciate the distinct ways art can unfurl—and potentially provides as Dono describes, a 'new consciousness'.

By Duro Jovicic



Examining the Resonance of Imagery in Diverse Photographic Artworks

Kusrini, S.Sos., M.Sn.

A photographic artwork can be viewed through two perspectives: that of the photographer and that of the viewer. As expressed in a statement often attributed to Ansel Adams, "there are two people in every photograph: the photographer and the viewer." This statement generally conveys that in relation to photographic artworks, both the photographer and the viewer hold their own authority over the photographic image. In creating an artwork, the photographer has their own intentions and purposes. Meanwhile, once a photograph is presented, the viewer also has their own interpretation of what they see, which may differ entirely from the photographer's. Nevertheless, such differences can generate a dialogue about the photographed subject, and more broadly, are expected to produce an artistic resonance with positive effects for both photographer and viewer.

The photographic artworks presented in the 17th Jalan Menuju Media Kreatif exhibition demonstrate an extensive network, both in terms of geographical origins and the backgrounds of the participants. In general, the photographs displayed can be examined through their modes of presentation and the ideas

or concepts they carry. In terms of presentation, there are two primary forms: digital photographic prints and mixed-media formats. The printing materials and dimensions are adjusted according to the concept or idea of each artwork.

The artwork titled “Aquarian comes and breaks all the suppressed sage” is presented as a digital photo and audio installation. This artwork is part of Vanda Túri’s research on death in hospital settings. A soundscape is created to reinforce the fading and nearly inaudible presence of death. The combination of sound and photographic visuals produces an experience of seeing and “listening” to photographic imagery from a different perspective.

Beyond presentation, diversity is also reflected in the ideas or concepts of the photographers. The thoughts underlying each artwork reveal a dialogue with oneself or with the surrounding environment—both social and physical. Matters of concern, anxiety, contemplation, or personal interests of the photographer as an artist become the foundation of the visual realization of the photograph.

The artworks by Irwandi & team titled M·AGRIPPA·L·F·COS·TERTIVM·FECIT, created using the albumen method with gold toning, and 241 by Argam Beta Ashifto Backtiar using cyanotype, are examples of photographic artworks inspired by 19th-century historical printing techniques. Such techniques require manual processes to produce photographic imagery, thus demanding a particular interest and dedication from the artist.

The integration of photography with artificial intelligence technology becomes the concept for the photographic artwork by Agus Setiawan Fazry titled Shield – Coastal. This artwork combines photographic techniques with artificial intelligence (AI) algorithms to construct the visual imagery of a wristwatch product. Proper

technological processing results in a photograph with strong persuasive appeal for commercial purposes.

A response to Indonesia's social conditions can be seen in the artwork Amok 2025 by Pamungkas Wahyu Setiyanto. The photograph is created using multilayer techniques to present various symbolic elements within a complex narrative about social unrest. From a blood moon eclipse, the silhouette of Batara Kala as a mythological figure, to a flag from the One Piece manga—these elements, composed in dark tones enveloped in intense red, produce imagery rich in meaning. This artwork can be interpreted as a form of social critique expressed through photographic art.

The resonance of art woven throughout these photographic artworks conveys the diverse yet harmonious ideas and concepts of their creators. The shared frequency necessary for resonance does not imply that all photographs must contain identical visual subjects; rather, it lies in the photographer's awareness of why an artwork is made, how the photograph relates to the self, and what concerns are being conveyed through the image. Whatever ideas or concepts the artist (photographer) presents, it is hoped that they generate waves of attention and reflection among viewers, allowing sustained resonance to emerge as the positive impact intended.

Bantul, 15 October 2025

ARTWORKS OF
THE PHOTOGRAPHY STUDY PROGRAM



Face on Prambanan Temple

Irwindi



M AGRIPPA L F COS TERTIVM FECIT

(Albumen Print on Paper)

Irwandi
Achmad Oddy
Romy Alva
Anjania Nanda



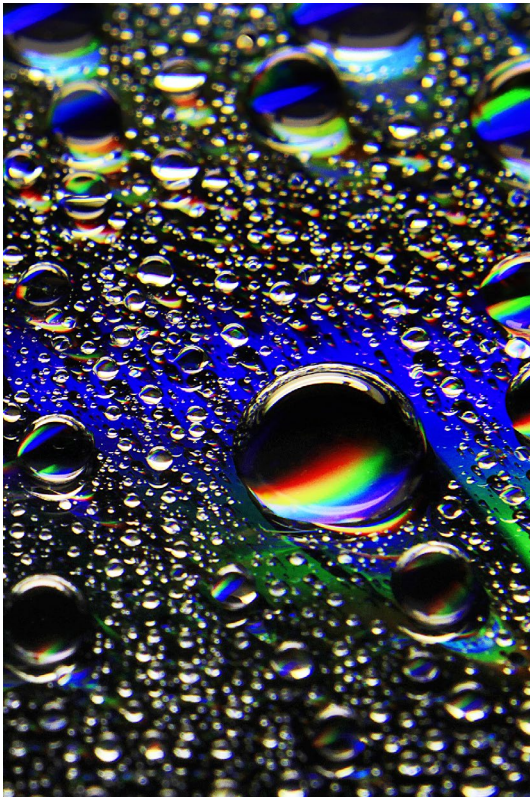
Unstable

Novan Jemmi Andrea



Abandoned Dragon Fruit Orchard

Pitri Ermawati



Rainbow Droplets

Oddy Widyantoro



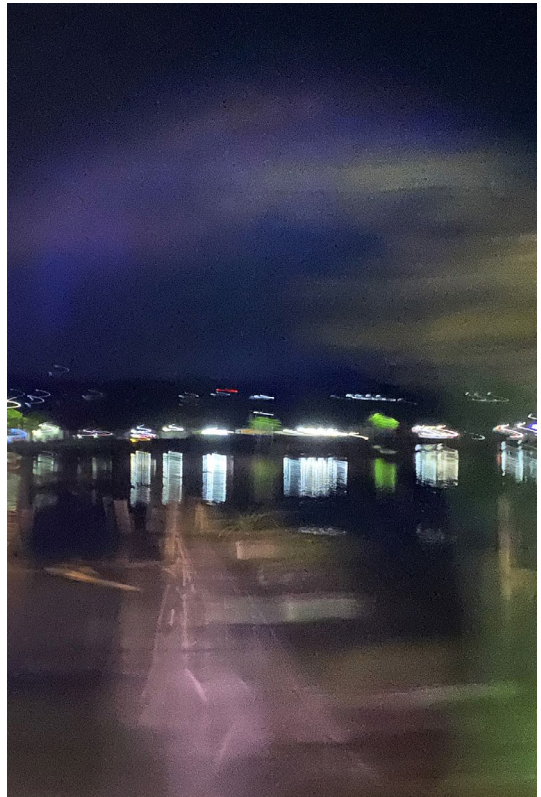
Shield - Coastal

Agus Setiawan Fazry



Lurik, a Story Woven by Time

Oscar Samaratunga



The Silent Glow

Arti Wulandari



Berbisik pada Batas yang Tak Terbatas

Fukky Winasis Ichsanudin



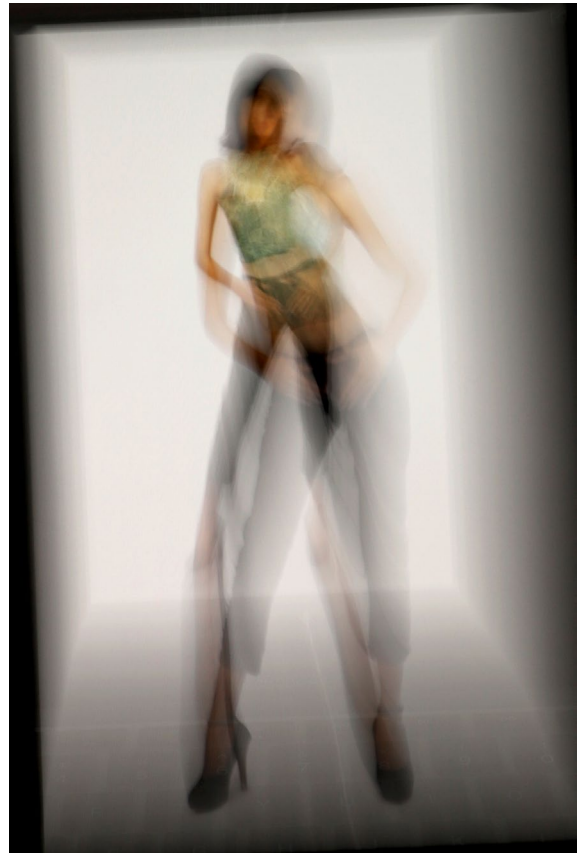
Raindrop Serenity

Raynald Alfian Yudisetyanto



Sahara

Yohanes Baptista



The Liminal Body

Susanto Umboro



MR2

Ghalif P Sadewa



Welcome Gate

Muhammad Fajar Apriyanto



Amok 2025

Pamungkas Wahyu Setiyanto



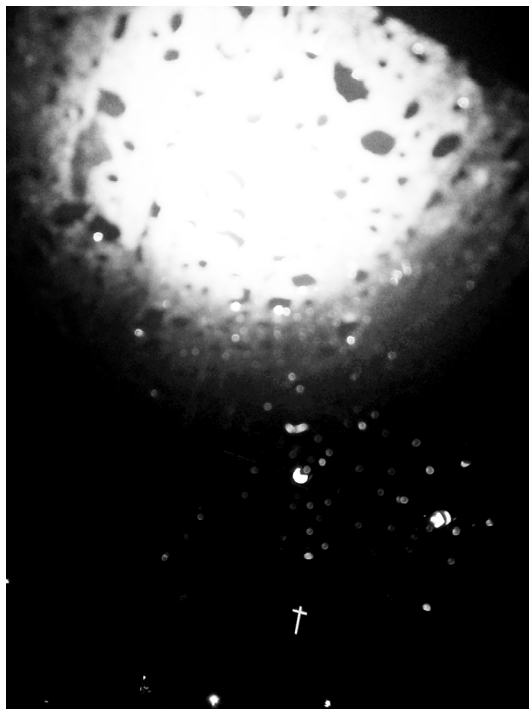
Beauty Under The Threshold

Adya Arsita



Awaiting You

Dheasey Amboningtyas



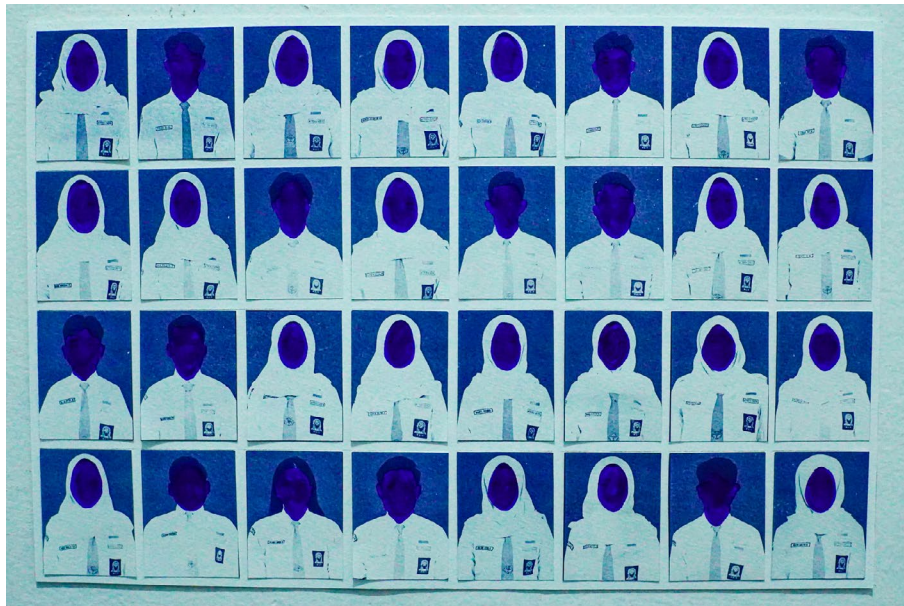
Untitled

Aji Susanto Anom Purnomo



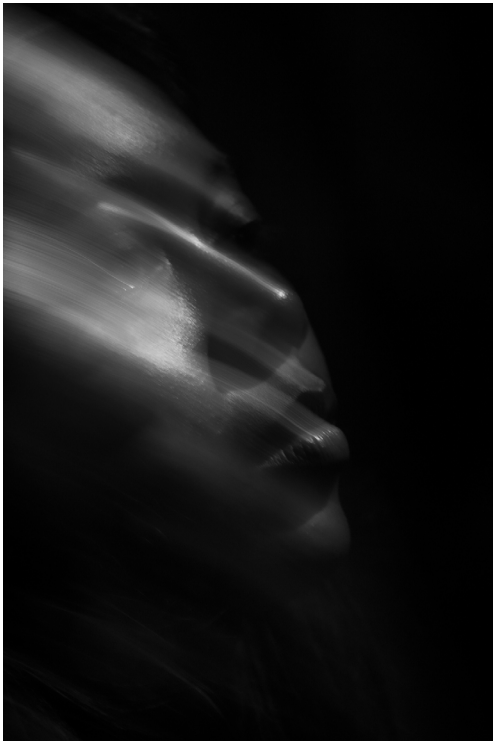
Sahaja, Cerita tentang Gulma

Kusrini



241

Argam Beta Ashifto Backtiar



Rona Bisik Waktu

Annidya Galih



Stuck in The Moment

Riva Amalia Fasiha



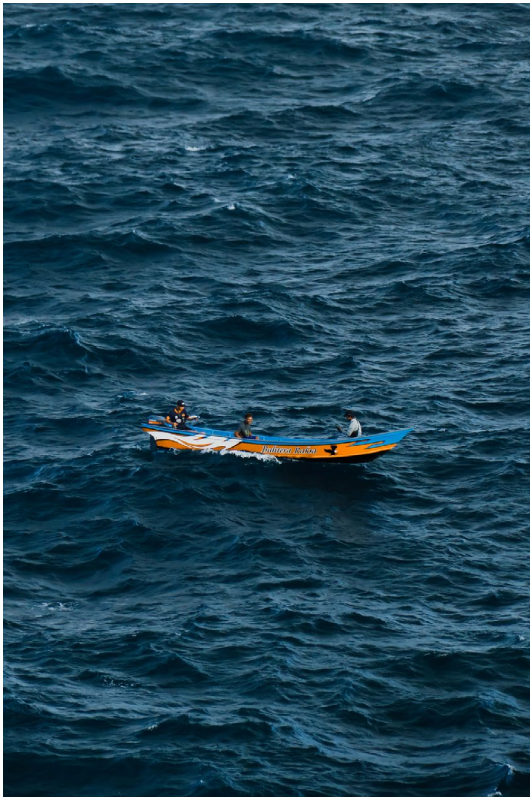
Kapitresnan Rerame Kapining Pianak

I Komang Satria Wibawa



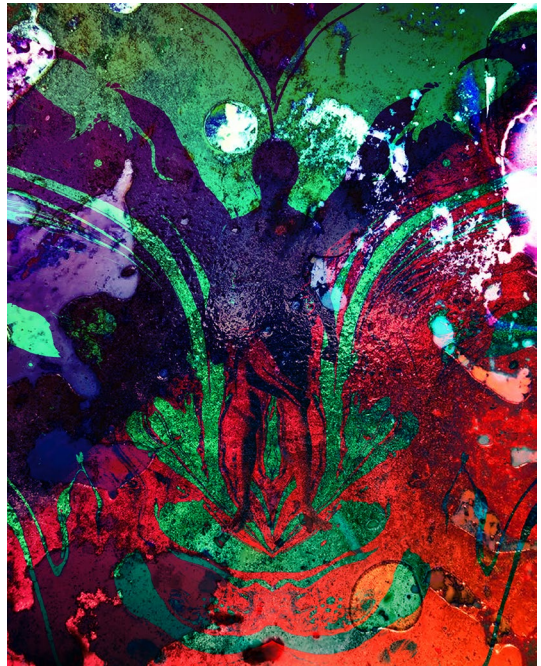
Jejak Si Gundul

Muhana Syafiquddary



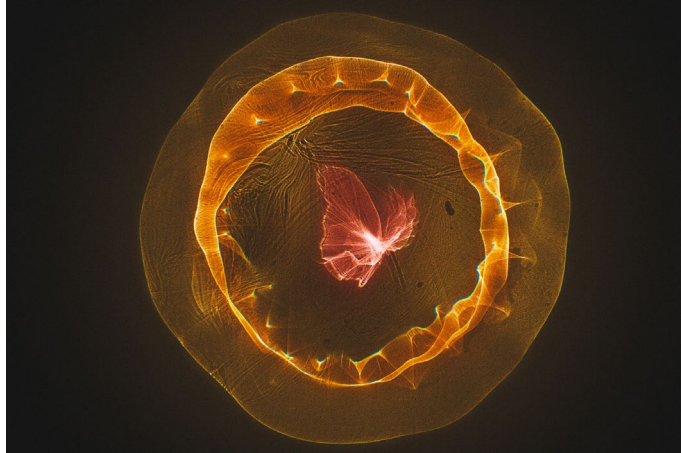
Bahtera Raksa

Vinolia Mega Putri Pratiwi



Berkelana dalam Ruang dan Mimpi

Romy Alva Hidayat



Nebula Kupu-Kupu

Muhamad Ryan Iskandar



Dusk Cried

Ivan Firmansyah



Collaboration on Dragon Dance

Farellyas Revaliza Akbar



Tari Hasrat

Eka Pramana Surbakti



Jejak Roda Mini

Ilma Nur Muhammad



Pesisir Selatan

Ilham Renanda Saputra



Harmoni dan Keselarasan

Fransiskus Xaverius Guritno



Harapan Bangau Putih

A_Novian Sugeng Anggoro



Sikerei Penjaga Warisan Mentawai

Adji Nugraha Tri Giantsa

Sudarto - Screenplay Endang Mulyaningsih - Desain Poster Syaifudin
- 2025 -

23:59 ARTWORK & RELIVE PICTURES
present

RAYHAN AL MATHOR DINAR ROOS ISMA INUNG HERU PRASETYO

Penulis Naskah Lucia Ratnaningsih Setyowati
Sutradara Lucia Ratnaningsih S. & Raka Prameswari
Desain Poster Tanto Marthoko

Directed by:
Antonius J. Haryono

Directed by:
Antonius J. Haryono

Sekartaji    **FSM**
by FUSION



SELAT SUNDALAND
CREATIVE

TOHIR DJOKASMO NAJIB IHSAN MIRNA ISNAINI ORZA BASLIDEWA

A FILM BY BRILIAN MAULANA



KARA
KARA SHORT FILM
COMPETITION 2023
KATEGORI PELAJAR
3RD WINNER

ALEXIS **ACHMAD JUNAIDI**
INSTITUT SENI BUDAYA INDONESIA KALIMANTAN TIMUR
OWNER: ACHMAD JUNAIDI | **PRODUCES:** YOHANES HADI MA | **CO-PRODUCER:** SHIO
COMMITTEE: RUNA RAHMA | **SHOWING ASSISTANT:** MUHAMMAD RIZQI AL
DIRECTOR OF PHOTOGRAPHY: MUHAMMAD FAHRI ROZI | **CAMERA:** HIRONIKUS
POST PRODUCTION: SERGIUS ARFAIN | **MAKE UP & WARDROBE:** REGINA ANGIN | **EDITOR:** NUT

GENESIS CAFE

KONFLIK DITANAH SENDIRI

PERLU SANGAT BERHATI-HATI DALAM MEMPERTAHANKAN HAK MILIK TANAH MELALUI KARTU TERLHAT SIAPA YANG MEMILIKI TANAH DAN SIAPA YANG MENANAI MEREKA

PRODUCED AND DIRECTED BY AQSHAL RAMADHAN DOO
INTERVIEWER TRIANDRA ADIL SOUNA RECORDIST
RESEARCHER FATHIYA ALYAN

PRODUCER: BRITJAN MALLANA SCRIPT WRITER: BRITJAN MALLANA AND DEAKSHIN RAMA DIRECTOR: BRITJAN MALLANA DIRECTOR OF PHOTOGRAPHY: MUMSHAD DWIZ RANA 155. CAM: ANANDI PUTRI PRATIYANA Gaffer: RAZI PUTRA ADYATMA ART DIRECTOR: ZILHAN AZHIZ M. HAZZA SOUND RECORDIST: MUMSHAD DWIZ RANA EDITOR: AHMAD RESQUE AZLANI COLORIST: RAZI PUTRA ADYATMA MOTION: MUMSHAD DWIZ RANA MUSIC: MUMSHAD DWIZ RANA

Interconnectedness: Amplifying the Synergy of Art and Its Ecosystem

Dr. Lucia Ratnaningdyah S., S.IP., M.Hum.

Every entity always exists within the space that surrounds it. Within that space, various elements come into being. Art exists among the elements that envelop it, and comes into being through the presence of its surroundings. Art is often adept at communicating with and responding to its environment, creating an interconnectedness between them both.

This exhibition seeks to echo the record of such collaboration—how art observes and responds to its ecosystem, becoming a reflective documentation of life, and how the ecosystem, in turn, gives vitality to art so that both resonate with one another to exist more fully. To exist in the sense of surviving, or to exist in the sense of becoming more meaningful.

Art that records society's movements in responding to injustice and the abuse of power in everyday life is reflected in the documentary film *Dago Elos: Perjuangan di Tanah Sendiri*, as well as in the fiction films *The Last Recorder* and *Amara*. Even the subtle motions of people's attitudes and behaviors in their daily

interactions are captured artistically in the short films *Tumbas*, *Estafet*, *Bendera Putih*, and *Apem Pak Sugeng*, as well as in the *Dagelan Jowo Lucu* screenplay series – episode *Keblinger*. Several touches of humor found throughout these artworks serve as reflective self-critique, inviting us to laugh at ourselves with the hope of becoming better.

Visual notes on life choices, such as the fiction film *Where the Blues Meet the Tide*, the documentary *It's Just a Piece of Cloth*, the struggles depicted in *Cooking Mama*, and the phases of life explored in *Generation Under Pressure*, invite us to archive significant life phenomena that would yield no lessons if simply allowed to pass by. Their feature-style presentation makes them engaging works to experience.

The role of the conservator also becomes a resonant presence in documenting *Dukun Beranak: Sebelum Tangisan Pertama*, a record of the once-existent role of traditional birth attendants in society, as well as *Wayang Beber Pancasila*, a product of tradition that in fact sparks innovation.

Film as an art form often relies on the collaboration between visual and sound language, yet collaboration does not always require both elements to appear in equal measure. A collaboration arranged with the right proportion can produce even greater strength, as seen in the film *Cold Burn*, which evokes the power of silence rather than dialogue in portraying human relationships, reflecting that relationships need not be loud to be profound.

Resonance also emerges from the collaboration of artistic elements in the interplay between visual and audio vibrations arranged in refined composition, as found in experimental artworks and video art. This is evident in the stop-motion

animation created through set construction in Egy sárga falt. Resonance and the radiance of design elements that produce expressive and meaningful visual imagery appear in the video artworks Interwoven Confluences and The Cell.

In closing, may the eighteen artworks presented in this exhibition resonate in the minds of viewers and spark beautiful and powerful collaborations in future artworks, as well as within the viewers and their surrounding environments. Warm regards.

Yogyakarta 15 October 2025

ARTWORKS OF
THE FILM AND TELEVISION STUDY PROGRAM

A FILM DOCUMENTARY

WAYANG BEBER PANCASILA

Directed by:
Antonius J. Haryono



Sekartaji
KARYA KREATIF



FSMR
ISI YOGYAKARTA

Wayang Beber Pancasila

Antonius J. Haryono



Estafet

Penulis Naskah: Lucia Ratnaningdyah Setyowati
Sutradara: Lucia Ratnaningdyah Setyowati & Raka Pramewara
Perancang Poster: Tanto Harthoko



Series Dagelan Jowo Lucu

Penulis Cerita: Sudarto
Screenplay: Endang Mulyaningsih
Perancang Poster: Syaifudin



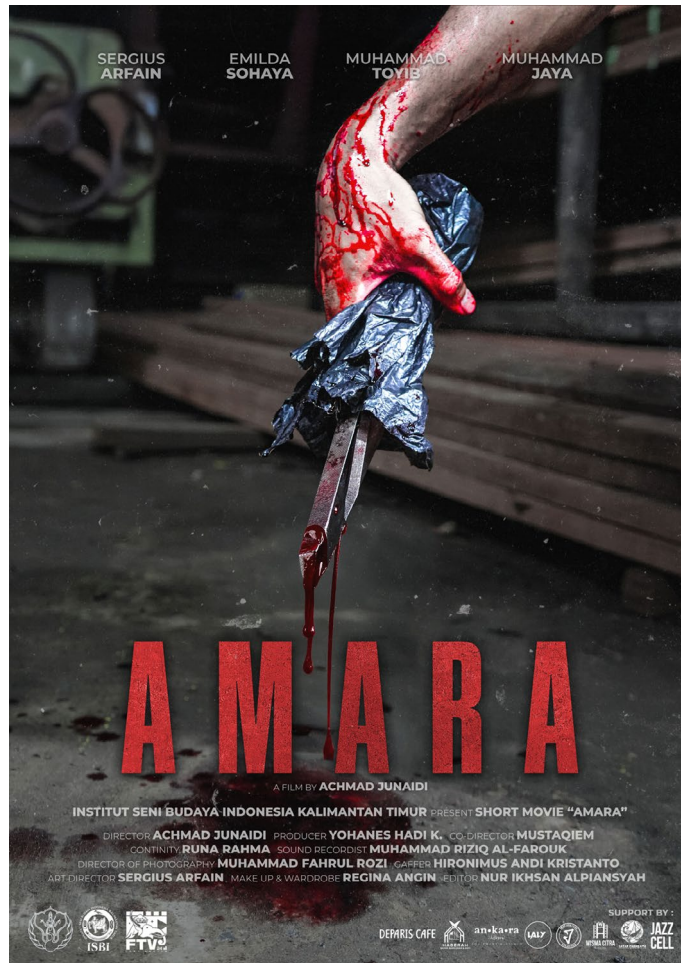
Apem Pak Sugeng

Ahmad Brilian Maulana Vitjayanto



Dago Elos-Pejuangan Di Tanah Sendiri

Muhammad Aqshal Monda Ramadhan



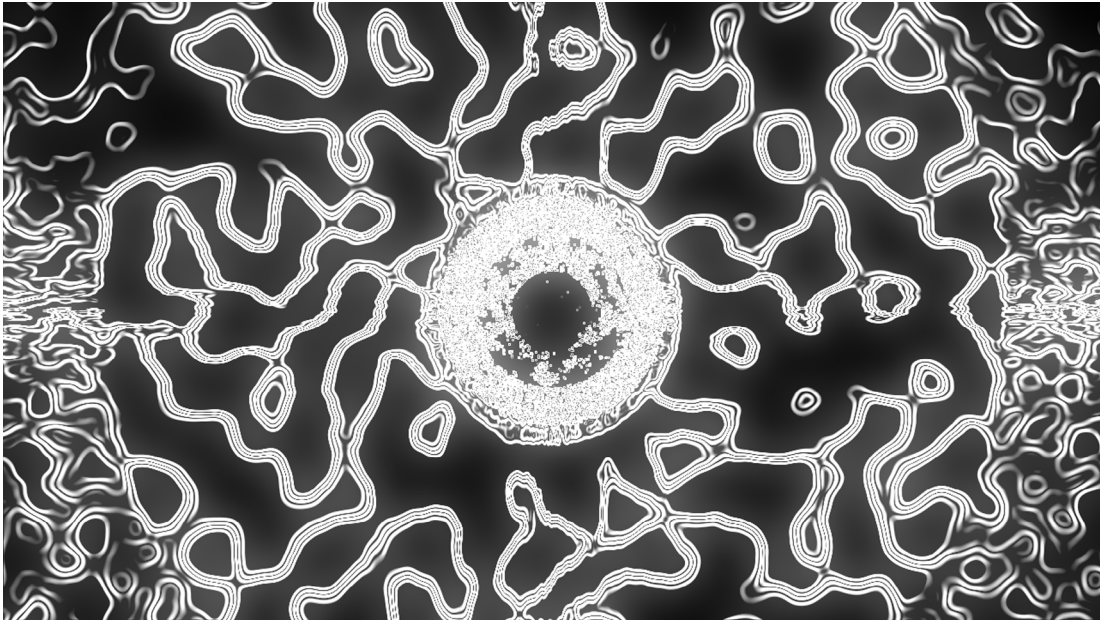
AMARA

Achmad Junaidi



Tumbas

Produser: Hendri Sulistyo



The Cell

M Rizky Kadafi



CURATORIAL OF ANIMATION ARTWORKS

The Resonance of Fantasy in Collaboration

Tegar Andito, M.Sn.

Lexically, resonance is a phenomenon that occurs when an object or system is subjected to an external force or vibration whose frequency matches the system's resonant frequency, which is defined as the frequency that produces the maximum amplitude response within the system. When the word resonance is used as an analogy for what occurs in artistic collaboration, this resonance may be understood as collaboration that emerges due to a positive influence. Collaboration here does not refer solely to cooperation in creating a single artistic artwork, but also to the collaboration that arises between one artwork and another.

In this exhibition, there are 21 artworks by students and lecturers as well as 2 artworks by colleagues of the Animation Study Program of FSMR ISI Yogyakarta. These artworks vary widely, ranging from animated films, character development, scene layout tests, to illustrations. Although the artworks vary in form, there is a common thread that unites them into a form of collaboration: the theme of fantasy.

The artworks titled *Samudramanthana* and *Baroklinting Sang Pusaka* are two sources of waves that produce the resonance inspiring the other artworks.

These two works are projects developed through collaborative learning processes involving several courses that apply the teaching factory (TeFa) model within the Animation Study Program. Both artworks also explore the theme of fantasy through narratives rooted in traditional stories. The theme and narrative character of these two artworks generate waves of identical frequency and phase, resulting in interference with amplified resonance that inspires students, lecturers, and colleagues to create artworks based on the fantasy theme.

A medium that resonates due to the influence of a wave will certainly produce a wave of the same frequency. However, although the frequency remains the same, mediums with different materials and physical characteristics will produce different waveforms when resonance occurs. The same applies to the artworks of the Animation Study Program presented in this exhibition; the majority of the artworks employ the fantasy theme but express it through their own distinct styles. One example includes the artworks *Dunia Besar di Dalam Kamar Kecilku* and *Mr. Sandman*, which are fantasy artworks inspired by the personal experiences of the artists.

Another noteworthy example is fantasy artworks shaped through imaginative reconfiguration, represented by *Pitaloka: Revenge of Bubat*, *Fan Meeting*, and *Chainsaw Splash*. *Pitaloka: Revenge of Bubat* depicts a reimagined scenario in which Princess Dyah Pitaloka, instead of ending her life during the Bubat War, seeks revenge. *Fan Meeting* and *Chainsaw Splash* are two fan-art artworks in which the artists imagine characters they admire from existing works being placed in situations or scenes based on their own fantasies

The diversity of fantasy styles present in the artworks of students, lecturers, and colleagues of the Animation Study Program showcased in the JMMK 2025 Exhibition is the resonance produced by collaborative projects previously undertaken.

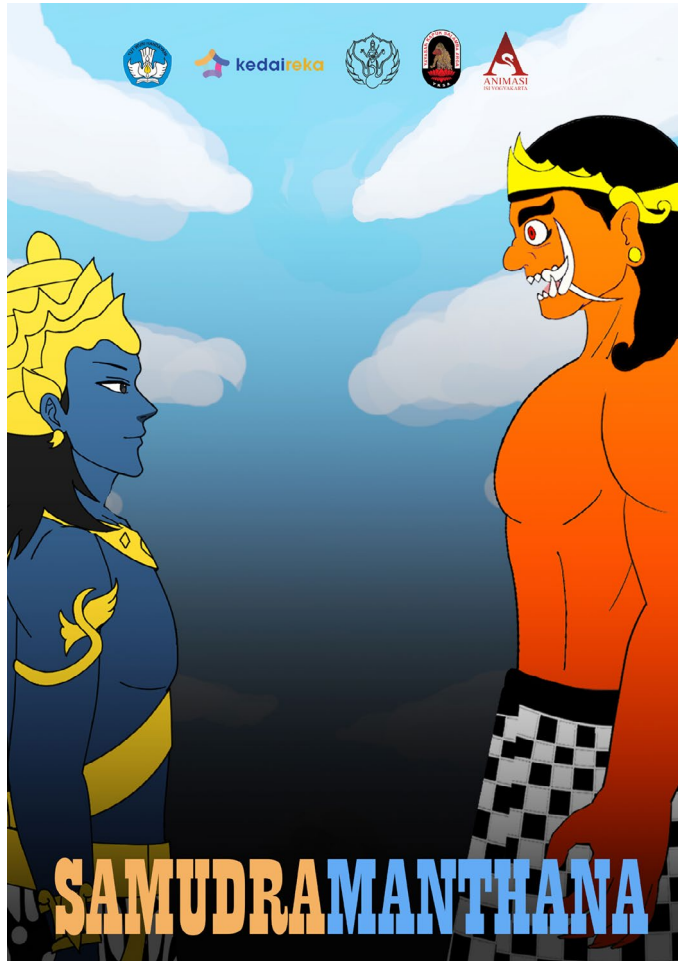
Sleman, 15 October 2025

ARTWORKS OF
THE ANIMATION STUDY PROGRAM



Rhythm of The Night

Nuria Indah Kurnia Dewi



Samudramanthana

Rahmat Aditya Warman
Samuel Gandang Gunanto
Wahid Nurcahyono
Rita Kemalasari
Radityo Krishartanto



Super Four 3D Transformation

Tanto Harthoko



Disain Karakter Pak Cupet

Konseptor: Lucia Ratnaningdyah Setyowati

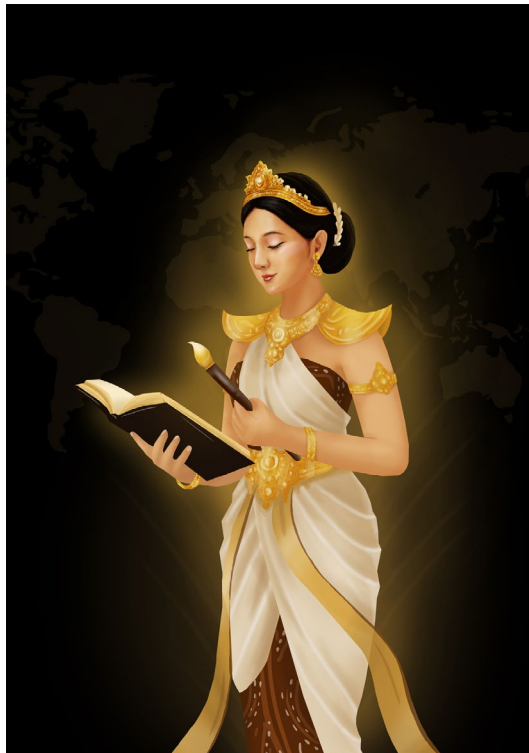
Sketsa: Mahendradewa Suminto

Pencitraan Digital: Tanto Harthoko,



Mural yang Hilang

Mahendradewa S.



Golden Light

Ika Yulianti



Panji Tales Scene Test

Tegar Andito



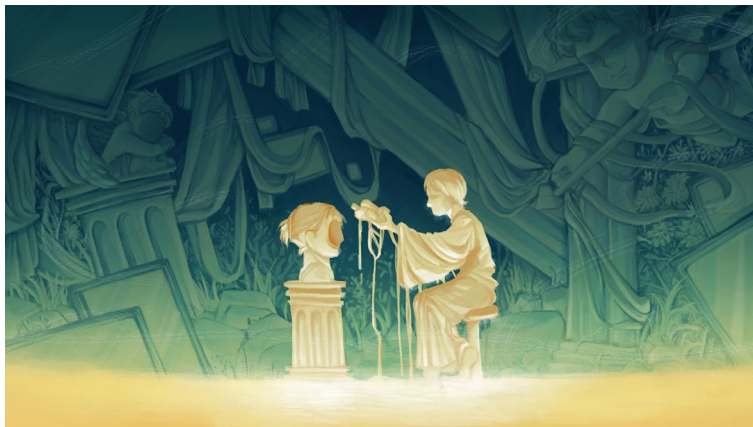
Serupa Tapi Tak Sama

Rita Kemalasari



Ramayanarupa Rahwana Pratikara Rama

Akhmad Anwar



Mr. Sandman

Dimas Alfa



Punten Pampir!

Aqila Nashwadia Danishadarmanegara



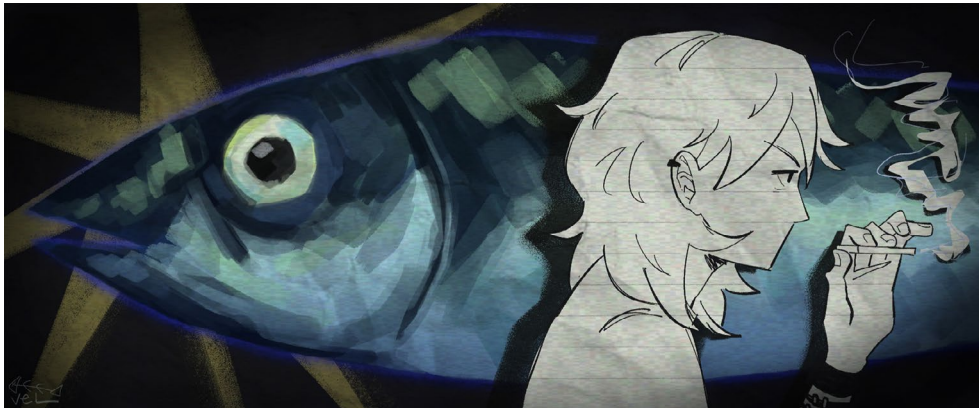
Chainsaw Splash

Rafi Pratama



Meet The King

Shafa Salsabila



Smoke Break

Trimedi Kencana



Luminous Veil
Amar Fatoni



Fan Meeting
Ninda Zahrani Pashadana



Pitaloka: Revenge of Bubat

Nur Had



The Tech Pirate

Jaguar Benefito



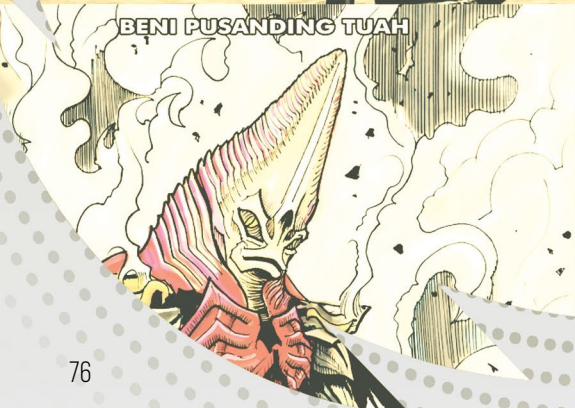
Dunia Besar di Dalam Kamar Kecilku

Fawzyathar Bintang Irawan



Frostopia: A Glimpse of Warmth

Eduardus Galih Asmoro



CURATORIAL OF FILM AND TELEVISION PRODUCTION ARTWORKS

Observing Narratives, Weaving Realities

Riza Pahlevi, S.Tr.I.Kom., M.Sn.

In every artwork, there is always a viewpoint born from a struggle. The eight artworks in this exhibition do not stand alone; they gaze at one another, respond to one another, and perhaps even question one another. They grow from diverse contexts: social documentaries, technological experimentation, political fiction, and spiritual quests in nature. Yet one thing makes them similar: the desire to understand the world, not merely to display it.

This exhibition invites us to pause for a moment from the clamor of fast-paced visual production. It encourages us to see artworks not merely as final outcomes, but as processes of thinking and feeling. In the hands of their creators, art becomes a tool to interpret life, not simply to beautify it.

In *Cerita Sepanjang Jalan* and *Tari Angguk: Jejak Warisan Seni Pertunjukan Kulon Progo*, we are invited to witness human perseverance. One tells of a mother's love as she struggles within the complexities of the healthcare system; the other captures the preservation of traditional dance amidst shifting times. These two artworks demonstrate that resilience is often more powerful than luxury. That

heritage does not always emerge from grand matters, but from the simple desire to keep something alive.

Then there are Ikan Pangandaran and Pari-Man si Anak Terkutuk, two artworks that play within the realm of popular culture. One depicts local identity through the language of social media, while the other revives childhood myth into a new icon. From both, we learn that tradition can be flexible. It can live within algorithms, adapting without losing its roots.

An experimental dimension appears in Eulogy, which employs Virtual Reality technology as a space for collaboration and participation. Here, art is no longer merely to be seen, but to be experienced. The viewer becomes not only a witness but a part of the experience itself. This artwork opens a space for reflection: that technology is not an enemy, but a bridge to new forms of human sensitivity.

Meanwhile, 8 Hari dalam Seminggu and Ocean Tribute return us to the most primordial relationship: that between humans and nature. One portrays a family choosing to live in the forest to rediscover balance. The other depicts an enraged sea, a result of human apathy. Both artworks bring gentle messages about ecological awareness, about spirituality that grows from earth and water.

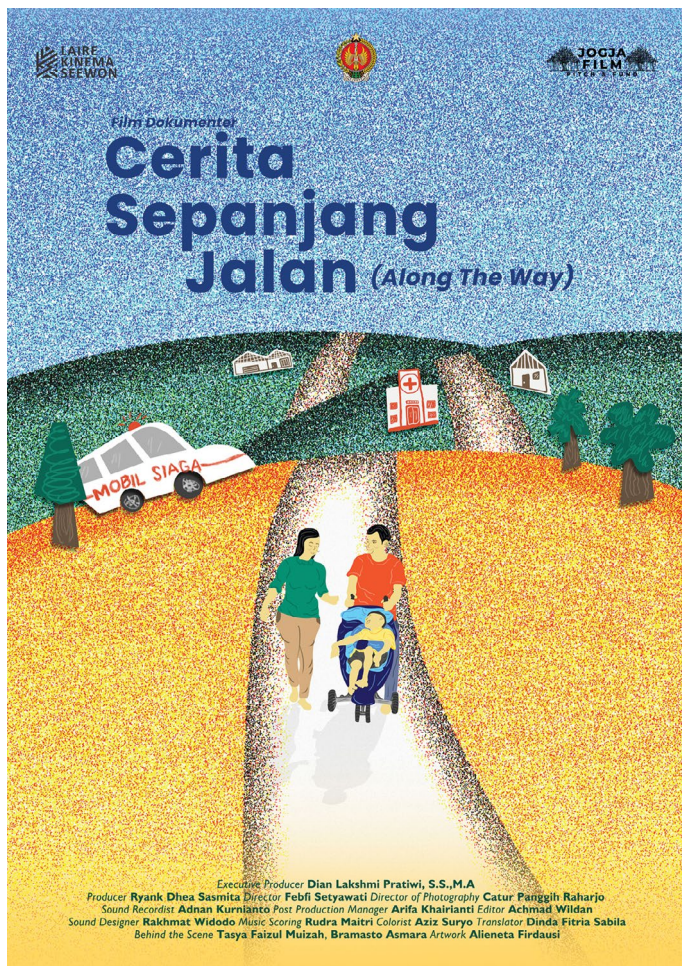
As a closing, Kronik Puriwicara places a royal family conflict as a mirror of power and morality. The struggle for a throne and convictions among one's own blood reminds us that politics always begins at home, within the relationships that are closest and most personal..

These eight artworks, when viewed together, form a small map of an era in transition. Within them lie unease, honesty, nostalgia, and the courage to

experiment. Each artwork speaks in its own language, yet all mark the same spirit: art as a way to remain sane, to remain thoughtful, to continue weaving reality so that it does not drift away from meaning.

Yogyakarta, 15 October 2025

ARTWORKS OF
THE FILM AND TELEVISION PRODUCTION STUDY PROGRAM



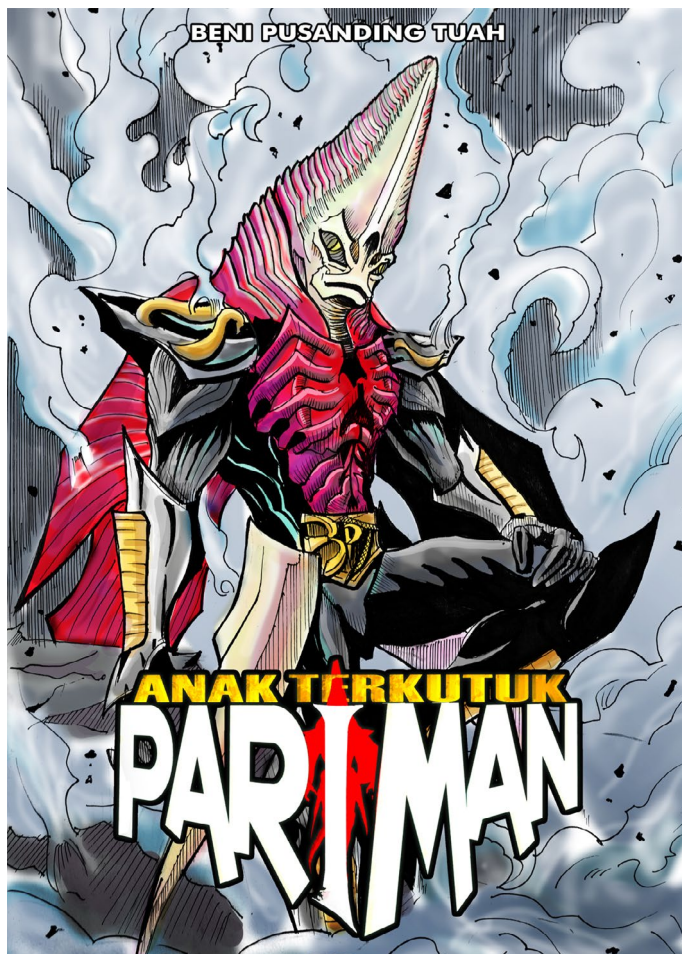
Cerita Sepanjang Jalan

Febfi Setyawati



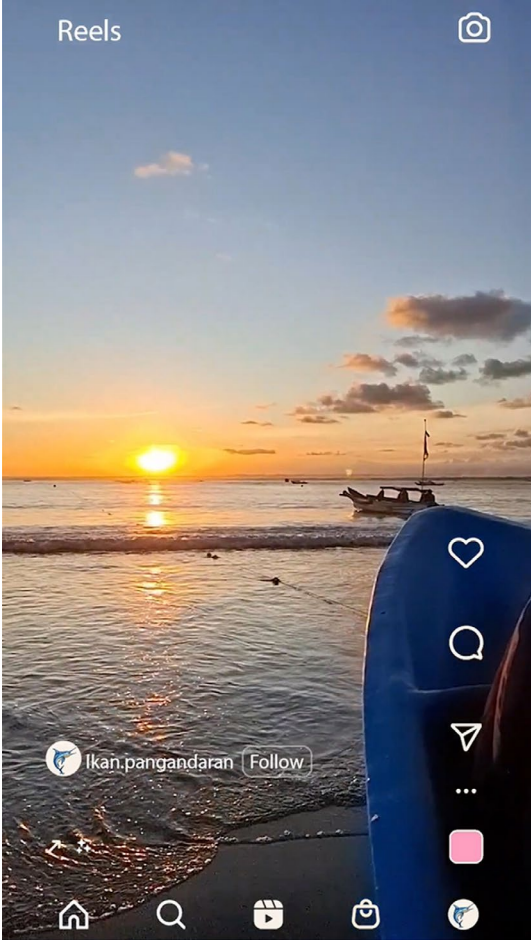
Kronik Puriwicara

Riza Pahlevi



Pari-Man si Anak Terkutuk

Beni Pusanding Tuah



Ikan Pangandaran

Heri Nugroho



8 Hari dalam Seminggu

Diyah Verakandhi



Eulogy

Zahrina Zatadini
 Nanang Rakhmad Hidayat
 Diyah Verakandhi



Ocean Tribute

Aditya Reza Bahari
Axel Muhammad El Fayyad
Barizy Tahrir Al Abqory
Nicholas Gaharu Satrio



Tari Angguk: Jejak Warisan Seni Pertunjukan Kulon Progo

Arifa Khairianti

Faculty of Recorded Media Arts
Indonesia Institute of The Arts Yogyakarta

Exhibition & Screening of Recorded Media Arts



JALAN MENUJU MEDIA KREATIF

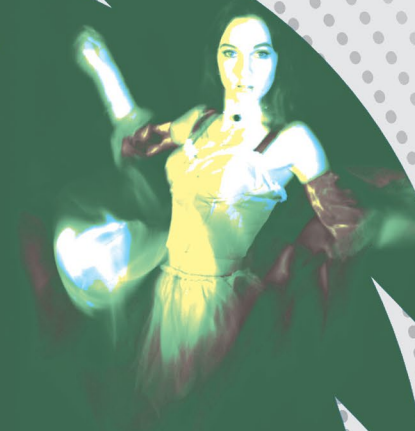
PHOTOGRAPHY | FILM | TELEVISION | VIDEO ART | ANIMATION | GAME



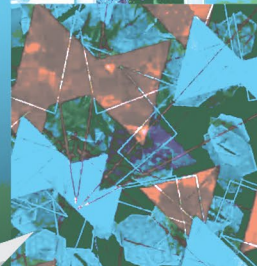
**ResonARTion:
Resonance of Art &
Collaboration**



导演 / 导演: Yohana Brastara 摄影 / 摄影: Anisa Yogi Rizki



导演 / 导演: Chai Wei Ying
摄影 / 摄影: Wang Xue Ying
剪辑 / 剪辑: Liang Jia Chen 剪辑 / 剪辑: Lai Suk Yin
配乐 / 配乐: Yvonne Lai Yung 配乐 / 配乐: Lai Suk Yin
美术 / 美术: Yau Lai Hui 美术 / 美术: Yau Lai Hui



COLLEAGUE'S ARTWORK

INDONESIA



Decisive Moment
(Photography)

Soeprapto Soedjono
(Indonesia)



Cinta Rahwana
(Photography)

Risman Marah
(Indonesia)



Gong Craftsman
(Photography)

Stephanus Setiawan
(Indonesia)



Farmer at The Ancient Village #2
(Photography)

Benny Kurniadi
(Indonesia)



Graceful Reverberation
(Photography)

M. Azmi
(Indonesia)



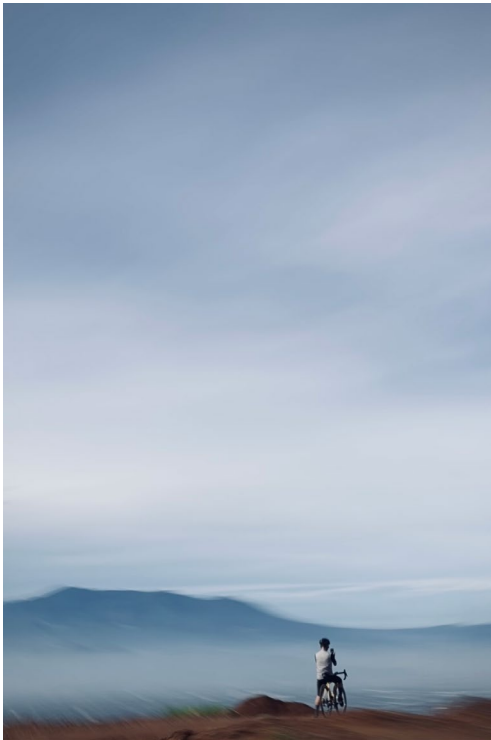
Kecak Dance
(Photography)

Rahmadi
(Indonesia)



In The Silence, ch.3 no.1
(Photography)

Agus Heru Setiawan
(Indonesia)



Dago, Bandung
(Photography)

M Faiz Bolkiah
(Indonesia)



Audience Expressions
(Photography)

Heriwanto
(Indonesia)



Invisible Maestro
(*Photography*)

Dewi Bukit
(Indonesia)



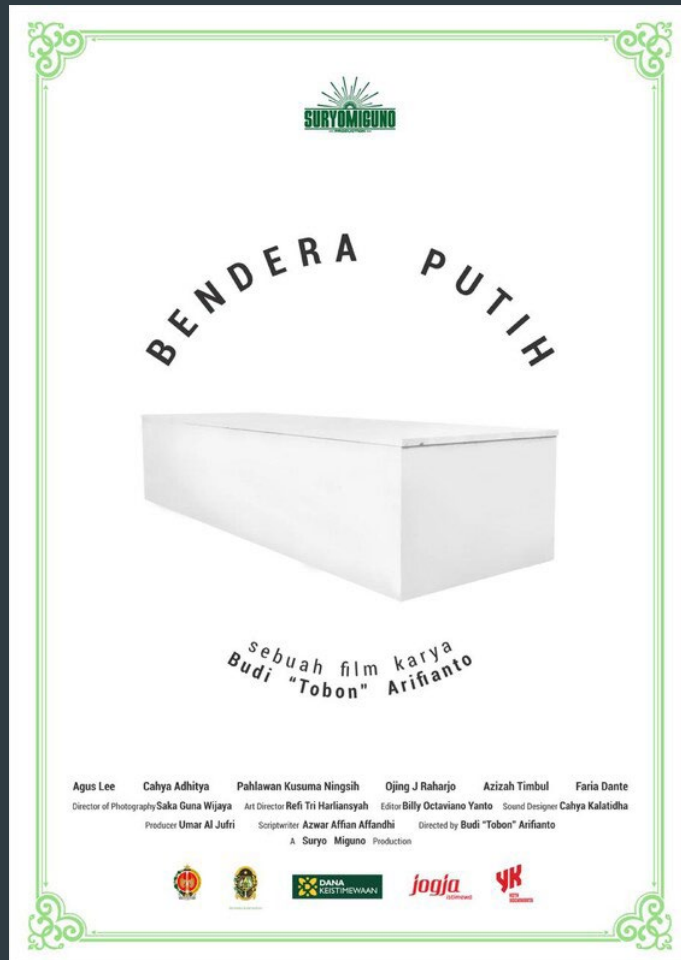
Guwang
(*Photography*)

Suherry Arno
(Indonesia)



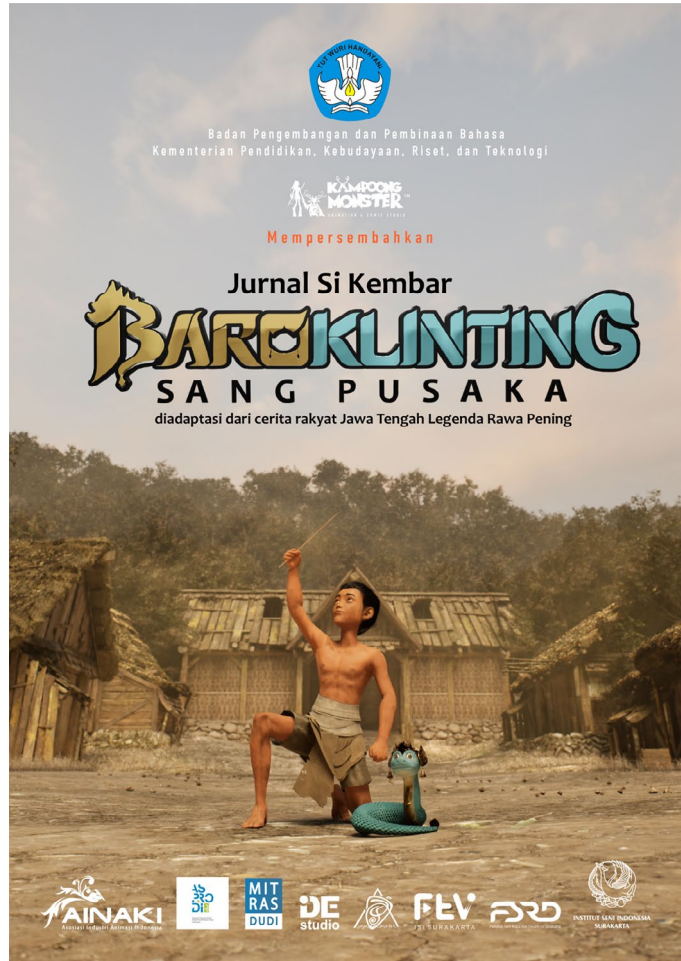
Dukun Beranak: Sebelum Tangisan Pertama
(Documentary Short Film)

Cakti Rangga
(Indonesia)



Bendera Putih (Fiction)

Budi Dwi Arifianto
Citra Dewi Utami
(Indonesia)



Baroklinting Sang Pusaka
(*Animation*)

Alfi Zachkyelle
(Kampoong Monster, Indonesia)

MALAYSIA



Solitude at Sea
(Photography)

Mohd Firdaus Mohd Herrow
(UiTM, Malaysia)



Penjara Kota
(Photography)

Siti Norfatulhana Ishak
(Malaysia)



Resonansi Keheningan
(Photography)

Mohd Shariful Hafizal B. Aminuddin
(Malaysia)



Ocean Earth
(Photography)

Ellyana Mohd Muslim Tan
(UiTM, Malaysia)



Palimpsest of The Self
(Photography)

Andrialis Abdul Rahman
(UiTM, Malaysia)



I'm Not Sick, I Just Need to Rest
(Photography)

Fadli Abdul Razak
(UiTM, Malaysia)

SINGAPORE



Genertion Under Pressure
(Documentary Short Film)

Kishin Ananta Nur
(NAFA University, Singapore)



Cooking Mama
(Documentary Short Film)

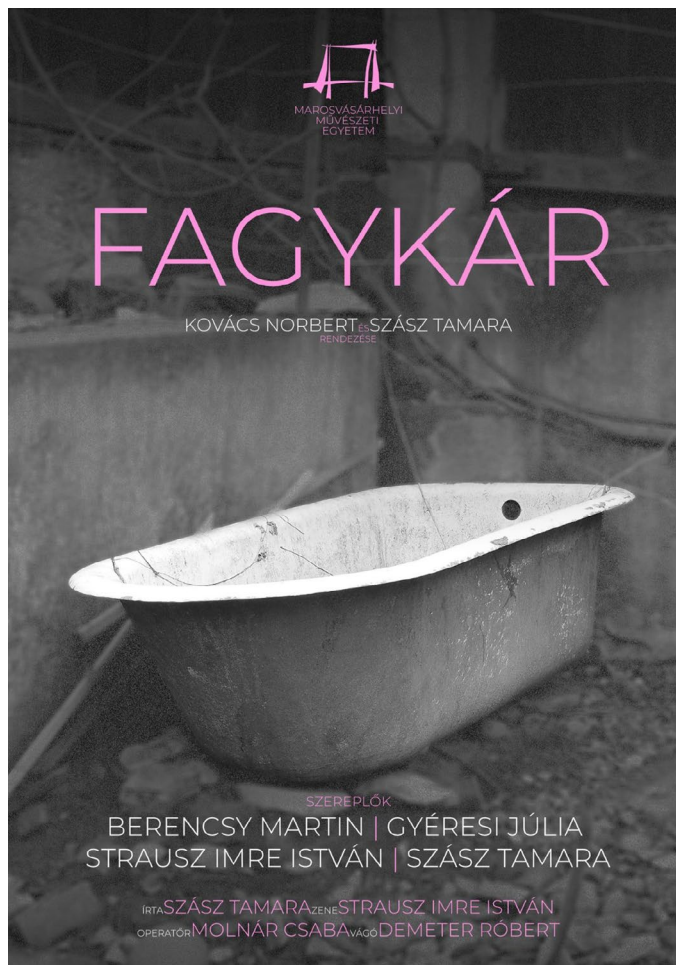
Melody Wong Yee Ling, Muhammad Sufi Akram Bin Mohamad Shahdan,
Muhammad Nur Fadzli Bin Zulqifflie, Tay Yao Feng, Dong Nuoyan
(NAFA University, Singapore)



It's Just A Piece Of Cloth
(Documentary Short Film)

Eriqa Nayly Qistina Binte Imran
(NAFA University, Singapore)

ROMANIA



Cold Burn
(Fiction)

Szász Tamara
(University of Arts Targu Mures, Romania)

The last recording

The truth has a price.
And sometimes, that price is freedom.

The Last Recording *(Fiction)*

Robert Gombos
(University of Arts Târgu Mureș, Romania)



Trashman
(*Photography*)

Henrik A. Peter
(University of Arts Târgu Mureș, Romania)



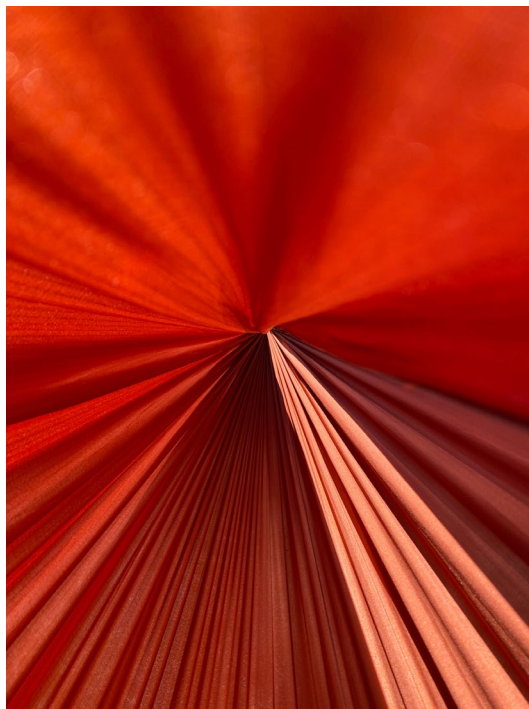
Dance of The Fox
(*Photography*)

Deák Katalin
(University of Arts Târgu Mureș, Romania)



Hope
(*Photography*)

Vajda Éva Stefánia
(University of Arts Targu Mures, Romania)



Butterfly
(*Photography*)

Kelemen Anna
(University of Arts of Târgu Mureș, Romania)



The Last Cigarette
(*Photography*)

Richárd Balogh
(University of Arts Târgu Mureș, Romania)



The Thinking Man
(*Photography*)

Bucur Annamaria
Denisza
(University of Arts Târgu Mureș, Romania)

HONG KONG
HUNGARY
AUSTRALIA
THE UNITED STATES OF AMERICA
GERMANY
TURKEY
BELGIUM



Where The Blues Meet The Tide
(Fiction)

Ngai Kwok Yeung George
(School POC-Grace Tin, Hongkong)



Egy Sárga Folt (Stop Motion Animation)

Molnár Csaba
(Levente, Hungaria)



Aquarian Comes and Breaks All The Supressed Sage
(Photo and Audio Installation)

Vanda Túri
(Hungary University of Fine Arts, Hungaria)



Wig
(Photography)

Kiron Robinson
(VCA Melbourne, Australia)



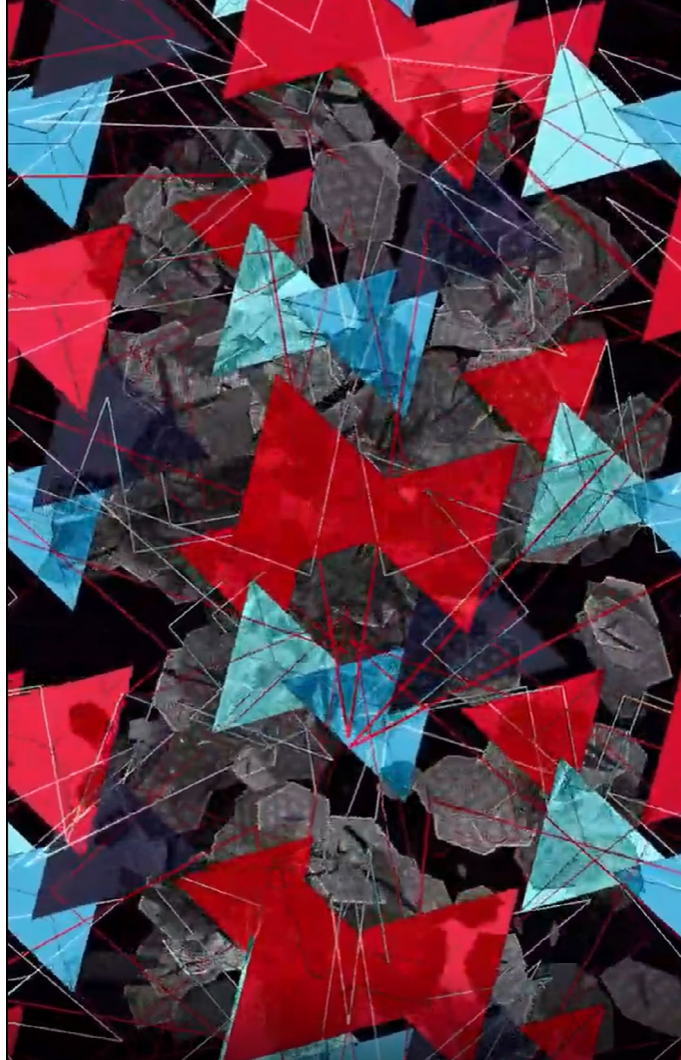
Five Faces of Java
(*Photography*)

Brian Arnold
(Cornell University, United States of America)



Cherries, from the series Realitatea
(Photography)

Prof. Andrea Diefenbach
(University of Arts Bremen, Jerman)



Interwoven Influences
(Video Art)

Selçuk Artut
(Sabanci University, Turki)



Watches and wonders - Geneva
(Illustration)

Vincent Albert Studio
(Saint Luc Liege School of Art, Belgia)

ACKNOWLEDGEMENTS

We express our deepest gratitude to all parties who have contributed to the success of this event.

To the Rector of ISI Yogyakarta, Dr. Irwandi, S.Sn., M.Sn., we extend our profound appreciation for the exceptional support you have provided. Your spirit and vision have been a strong foundation for the success of JMMK #17.

To the Dean and the vice deans, we are grateful for your tremendous efforts in coordinating and carrying out the various technical aspects required for the implementation of JMMK #17.

To all Heads of Departments, Heads of Study Programs, Secretaries of Departments, and Secretaries of Study Programs within the Faculty of Recorded Media Arts, as well as to all lecturers and educational staff at FSMR, we express our heartfelt thanks for your contributions and dedication to JMMK #17—from those serving as committee members to those who participated in enlivening the exhibition and screenings with their artistic artworks.

To Mr. Risman Marah, we extend our gratitude for your exceptional contribution, which has been highly meaningful throughout the journey of JMMK #17.

To the performers, thank you for your remarkable presentations that added a distinctive touch to this event.

To the students represented by BEM, HMJ, and HIMA, thank you for your support and hard work in assisting the implementation of JMMK #17.

To our colleagues in the press and media, we are honored by the coverage you have provided and your role in extending the impact of this event to the broader public.

To all participating exhibitors, colleagues, students of the Faculty of Recorded Media Arts, and partners from within and outside the country, we are deeply honored by your contributions, which have enriched this event with diverse perspectives and extraordinary artistic artworks.

And to all parties who cannot be mentioned individually, we express our sincere gratitude for all the support and contributions you have provided. With respect, we convey our highest appreciation to everyone who has contributed to the organization of JMMK #17. Your efforts and collaboration have created an exceptional experience in the world of recorded media arts. May this spirit and cooperation continue to inspire us to create even more in the future. Thank you for your dedication and hard work.



Indonesian Institute of the Arts Yogyakarta



Faculty of Recorded Media Arts
Indonesia Institute of The Arts Yogyakarta

JMK

JALAN MENUJU MEDIA KREATIF