

Tromarama created this video using a hundred woodcut plywood boards, then compiled them into stop motion animation. This work is fascinating because it presents the characteristic of woodcuts (i.e., scratches) and the movement from one frame to the next frame. This combination creates an illusion of movement, and the images feel pretty alive.

CONCLUSION

Nowadays, when we talk about the development of fine art in the art scene, artists are competing to reach their respective best limits. Seeking novelty, sophistication, and breakthrough in every exploration they undertake. Printmaking in this discourse cannot be separated from the printmaker who finally finds his creative strategies. They try to combine conventional printmaking with fresh approaches. This discussion does not mean that this experimental printmaking work is superior to conventional printmaking works but that the two only differ in presentation. Conventional printmaking works feel more *auratic* than experimental one. The more complex the printing technique adopted by them, the higher the appreciation value of their work because it contains the values and perseverance of the printmaker. This different presentation is presented to give fresh air to the art and printmaking scene. They are providing knowledge with different presentations so that they can touch and attract more people.

There are so many aspects and values in printmaking that can be developed into new works. These efforts are considered capable of preserving and maintaining printmaking, which has an important role in the history of the printing world. The more sophisticated today's inventions make traditional things increasingly decline in existence. Everyone ends up being offered many choices, and most opt for something easy and quick. This article contains a new form of presentation of printmaking work presented with new physicality by several artists. The aesthetic decision they chose because, according to the artists, this method was suitable for them to convey their ideas about printmaking and other disciplines as a whole in one work. Their work may be considered new in presenting the final form. The different formats in their work are no longer under the established conventions of printmaking. However, a printmaker can follow the current flow of contemporary art so that printmaking can continue to exist and thrive. It is suitable for young printmakers to explore new steps like this, eager to explore the potentials of print arts

with their creative approaches.

REFERENCES

- [1] S. Sabana, *Perspektif Seni Setiawan Sabana*. Bandung: Garasi 10, 2014.
- [2] Met Museum, What is Printmaking. [cited 2021 July 11]. Available from: <https://www.metmuseum.org/about-the-met/collection-areas/drawings-and-prints/materials-and-techniques/printmaking>
- [3] D. Gonzalez, *Printmaking 101 Series: A Guide to Editioning and Signing Fine Art Prints*. 2018 [cited 2021 July 10]. Available from: <https://www.printgonzalez.com/hellbox/2018/4/3/printmaking-101-series-a-guide-editioning-and-signing-fine-art-prints>
- [4] A. Tala, *Installations and Experimental Printmaking*, A&C Black, London, 2011.
- [5] P. Duro, *The Rhetoric of The Frame: Essays on the Boundaries of the Artwork*, Cambridge University Press, Cambridge, 1996.
- [6] ArtSociates, *Tisna Sanjaya: Remembrance of Ideocracy*, OPPO Art Jakarta Virtual, 2020 [cited 2021 July 11]. Available from: <https://www.instagram.com/p/CGggS0vAdCY/>
- [7] M. Facos, *The Symbolist Roots of Modern Art*, Ashgate Publishing, Farnham, 2015.