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International Art Exhibition

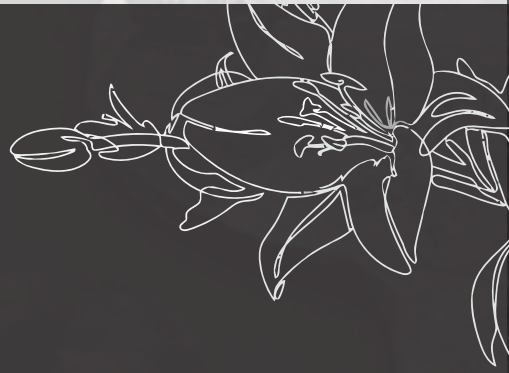
Homage to

Setiawan Sabana

“Nusantara & Setiawan Sabana”

CURATORS

Ismet Zainal Effendi (Indonesia)
Md. Imran Hossen (Bangladesh)





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Homage to

*Setiawan
Sabana*

“Nusantara & Setiawan Sabana”

CATALOG

**Homage to Setiawan Sabana 2023 International Exhibition
9th - 14th June 2023**

Exhibition Hall Universitas Kristen Maranatha

Jl. Prof. drg. Surya Sumantri, M.P.H. No. 65
Bandung, 40164, Jawa Barat, Indonesia

Curator

Dr. Ismet Zainal Effendi, S.Sn., M.Sn.

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Publisher

Faculty of Arts and Design
Universitas Kristen Maranatha
Jl. Prof. drg. Surya Sumantri, M.P.H. No. 65
Bandung, 40164, Jawa Barat, Indonesia
Email: fsrd@art.maranatha.edu
Website: art.maranatha.edu

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Homage to

Setiawan
Sabana

“Nusantara & Setiawan Sabana”

Universitas Kristen Maranatha
Jln. Prof. drg. Surya Sumantri, MPH. no. 65
Bandung - Indonesia

International Art Exhibition: “Nusantara & Setiawan Sabana”

Friday, June 9th - 14th 2023
Exhibition Hall 1st Floor, Gedung B

Publisher

Faculty of Arts and Design
Universitas Kristen Maranatha

Opening Speech from the Chairman of the Committee

Greetings to all of us,

Allow me to express my gratitude and high appreciation to Maranatha Christian University for organizing the International Exhibition “Homage to Setiawan Sabana: Nusantara and Setiawan Sabana”. We dedicate this artistic event to commemorate the services of the deceased as a role model for everyone, especially his colleagues and students.

This exhibition was opened by Prof. Ir. Sri Widiyantoro, M.Sc., Ph.D., IPU as Chancellor of Maranatha Christian University and will be followed by a performance from Prof. Dr. Endang Caturwati, S.S.T., M.S. The international exhibition “Homage to Setiawan Sabana: Nusantara and Setiawan Sabana” was attended by 15 universities and 112 artists and art academics from within and outside the country. Apart from Indonesia, registered foreign participants came from 13 countries, namely Bangladesh, Malaysia, Mexico, Qatar, Senegal, Spain, the Netherlands, Germany, India, Israel, Japan and Serbia, Israel.

On this occasion, I would like to express my deepest gratitude to the artists who participated in the exhibition and other parties who have contributed so that this exhibition can run well. To the committee, I thank you for all your hard work so that this exhibition can be carried out smoothly. Lastly, I would also like to thank and appreciate the families who have attended this event. Hopefully, through this exhibition, we can commemorate Prof. Dr. Setiawan Sabana, MFA (Alm.).

Aamiin

Chairman of the International Exhibition Committee “Homage to Setiawan Sabana: Nusantara and Setiawan Sabana”

Belinda Sukapura Dewi

Opening Speech from Dean of Faculty of Arts and Design



Prof. Dr. Setiawan Sabana, MFA, is a figure who throughout his life has provided inspiration and role models, that through art and sports we build a positive spirit, convey the best messages for humans and humanity.

This is demonstrated by the involvement of artists, colleagues, students, families and all committees, especially from the fine arts department and all departments within the Faculty of Arts and Design at Maranatha Christian University who together made this homage event possible. Those who has been submit work and those have worked hard in the preparation and implementation of this exhibition, to all parties that we cannot mention one by one, from various institutions, from various countries, we express our deepest gratitude and appreciation.

Therefore, we thank God Almighty, for the family and friends that God gave to the late Prof. Setiawan Sabana. The success of this “Homage to Setiawan Sabana: Nusantara and Setiawan Sabana” Exhibition shows that his inspiration and work will always be lived and continued.

April 27 2022 – April 27 2023 , thank you for allowing us to enjoy a glimpse of your presence at the Faculty of Arts and Design, Maranatha Christian University. Rest well Prof, from us who love you.

Irena Vanessa Gunawan

Curatorial Statement from the Curator of Homage to Setiawan Sabana



International Art Exhibition Homage to Setiawan Sabana 'Nusantara & Setiawan Sabana' is an extraordinary art exhibition held in Maranatha Christian University. The international art exhibition is organised by Maranatha Christian University. This exhibition has shown such a great diversity as numerous artists from different countries took part in it. In this exhibition the artworks have portrayed the memory of personal and professional life of the famous artist 'Setiawan Sabana'. I feel proud that a number Bangladeshi artists also have participated in this exhibition and shown their distinct style of art. In their artwork they have mainly illustrated the uniqueness of Bangladeshi art and culture. Among the artworks of Bangladeshi artists, the utilisation of pencil is worth mentioning. To show respect to the honourable artist Setiawan Sabana, some artists presented colourful flowers with acrylic while others have shown the divine loneliness in their paintings. Abstract artists also have responded to this showcasing. Across the artworks Bangladeshi women have been portrayed in oriental patterns. In addition, the transformation of human life has been pictured throughout the paintings. Most importantly, the fact that human beings are remembered by their work has been focused.

The participation of German artists has taken the exhibition into another level. They have portrayed life and peace with their abstract paintings while the Indian artists have presented various mediums of artworks. The Japanese and the Malaysian have presented a different type of painting where the pain and sorrow of losing their dearest person is clearly visible.

Like some Bangladeshi artworks, the Mexican paintings have promoted loneliness and spirituality at this exhibition, as have the paintings from Senegal, Spain and Netherland which showed emptiness.

In the meantime, one of the artists from Qatar has presented a portrait of Setiawan Sabana with the title 'Soul with Us'. Several Indonesian artists also presented the same style where they pictured the soul of the professor in a metaphoric way. The black and white medium of some art works has not only increased the relevancy of the exhibition but also shown the skills of the artists. If we observe their artwork intensely, we would understand that they have tried hard to present their work in a completely different way from the traditional art mode of Indonesia.

In conclusion, I want to say that the collaboration among participant countries has made this art event successful and memorable. Through this exhibition the memory of the honourable professor Setiawan Sabana will be remembered forever across the countries.

MD Imran Hossen



Great Professor of Nusantara "Setiawan Sabana"

By MD Imran Hossen

Prof. Dr. Setiawan Sabana also known as Prof. Wawan was a graphic artist, lecturer, and professor of Indonesian fine arts. He is known as one of the leading figures in Indonesian printmaking and art using paper as a medium. Wawan graduated from the Department of Graphic Arts, Faculty of Art and Design, Bandung Institute of Technology (FSRD ITB), in 1977. He then received a Fulbright Scholarship in 1980, and continued his education to Masters Level at Northern Illinois University, in the same field. The following year he held a solo exhibition at the US University. He completed his doctoral degree in 2002 from the Bandung Institute of Technology with research on contemporary art in Southeast Asia (particularly Indonesia, Malaysia, Thailand, and the Philippines). He became dean at FSRD ITB until 2005.

From the beginning, his artistic career was known to be close to the medium of paper. His interest in paper does not only stop at paper as a form, but also at things that are more essential. In a solo exhibition entitled *The Universe of Paper* (pictured below), he said that the paper in the exhibition can be interpreted by the big universe (macrocosm), the small universe (microcosm), and the supernatural universe (metacosmos), following the Sundanese philosophy which recognizes universe big, small, and spirit.

Apart from dealing closely with paper, Wawan is also known to be close to graphic arts. His graduation from the majoring in printmaking, a field of art which was not highly regarded by critics, he took as a challenge to promote graphic arts in Indonesia. He had participated in research on contemporary Japanese graphic art in 1989, for four months, at the invitation of the Japan Foundation. In Japan, he made time to return and exhibit, namely a solo exhibition at the Natsuhiko Gallery, Tokyo, in 1990, and a solo exhibition at the Oda Gallery in Hiroshima in 1991. During 1990, he participated in several printmaking exhibitions, including the "International Print Exhibition" in Bangladesh, "Modernities and Memories" in Venesia, Italia, and "The Thirteen Asian International Art Exhibition" in Malaysia.

His artistic career in the field of printmaking was stopped in 1998 due to being too late. However, after an exhibition entitled "Diagnosis" held at Galeri Soemardja,

ITB, from 24 October to 14 November 2014 which contained a showcase of his graphic art works, he stated that he had never really left printmaking and would return again. He said he would return to printmaking with themes, tools, materials and techniques that were "typically Indonesian", rejecting printmaking that originated in Europe or Japan. The continuation of this exploration will still be accompanied by his work using paper as a medium.

Wawan married a second time to Lilis Nuryati, an ecoprint and shibori artist, on December 11 2019. He was previously married to Elly Setiawan (real name Elly Siti Muslihat), a Japanese Literature lecturer from the Faculty of Cultural Sciences, Padjadjaran University. Elly died on 17 May 2018. He has two children, namely Patra Aditya and Syarif Maulana.

Wawan has a gallery that he started in 2012, located at Jalan Rebana no 10, Bandung, named Garasi 10. Apart from preparing this gallery for art activities, it is also a place for discussions.

Wawan has won several awards, including Satyalancana Karya Satya XX Year from the President of Indonesia in 2002. In addition, he also received the Special Contribution Award of the Asian Art Exhibition for outstanding contributions at the 22nd Asian Art Exhibitions, 2007. He also won a silver medal at the Seoul International Art Exhibition in Seoul, Korea, in 1984. The following year, he won a gold medal at the same exhibition.



Nusantara, Table Tennis, and Humanity: Cultivating the Soul, Cultivating Sports, and Cultivating Emotions within Setiawan Sabana

By Dr. Ismet Zainal Effendi, S.Sn., M.Sn.

It is difficult to find correlations between the idioms: Nusantara, Table Tennis, and Humanity, as all three have different contexts and domains in life, as well as in scholarship.

Nusantara, as known by many people, is a term that refers to the Indonesian archipelago, with the philosophy that our country is vast and diverse, consisting of islands connected by waters. The combination of “Nusa” (island) and “Antara” (between) signifies that the existence of the scattered islands is united (not separated) by the waters, indicating that Indonesian society is a maritime society, not a continental one. The diversity or pluralism of Indonesian society is strengthened and connected with the presence of these waters. Nusantara, as a discourse, is no longer just a term or label; it is a concept of patriotism for the Indonesian people, encompassing pride and loyalty. People are proud to be inhabitants of Nusantara with all its richness and are loyal to being part of the Indonesian nation, ready to defend it. Nusantara becomes a source of strength and spirit, a passion to progress with courage and pride.

Table Tennis, also known as Ping Pong or by the names “whiff-whaff” or “gossima,” is undoubtedly a branch of sports. The context is clear: it is a type of sports game that involves the use of a ball (made of celluloid), a paddle with rubber coating (bat), a net, and, of course, a table. Ping Pong requires agility in hitting the ball, which is designed to bounce easily. Hence, keen eyesight and the speed of arm movements must be synchronized to catch and hit the ball with the bat. This agility is the essence of the game, and winning points greatly depend on it, in addition to the playing strategies.

The sport of Ping Pong began to be known in the 19th century, around the 1880s in England, initially as an indoor game to pass the time during the winter. In Indonesia itself, table tennis started to be recognized in the 1930s. Over time, the game of table tennis became more popular among the people of England.

In 1921, England established a ping pong organization called the Table Tennis Association (TTA). It was followed by the establishment of other table tennis organizations, such as ITTF (1926) and USA Table Tennis or USAR (1943).

Humanity, undoubtedly, encompasses the ‘sense of humanity,’ a feeling wrapped in compassion and caring. The context of humanity goes further into discussing empathy and sympathy, emotions that focus on ‘feeling with’ others in a particular situation. Humanity refers to upholding the nature of being ‘human,’ inherently social beings capable of living alongside one another and the environment. The aspect of humanity is not communal but personal, a quality that sincerely upholds human values, living and coexisting by offering kindness and peace to one another.

The connection between Nusantara, Table Tennis, and Humanity lies in the person of Setiawan Sabana (SS), a senior artist and geographer who has traveled extensively and dedicated his artistic creations as an essential part of his life. SS is not just an artist; he is an icon and a living legend in the academic world, holding the position of a Professor and well-known for his engagement in print media.

SS can be described as a “masagi” artist who has reached the level of “makrifat,” the highest stage, where artists move beyond trivial discourses and market-driven concerns. It is the level when creating art becomes intrinsic and devoid of excessive tendencies towards financial gains or popularity.

For SS, Nusantara is a field and playground where he takes pride, representing a comfortable space for his struggle. Living and creating with a sense of Nusantara is his way of fighting for artistic values. Table Tennis is not new to SS; apart from being an athlete who became a champion in world-level championships and participated in various tournaments (including the Chicago Open and US Open in Iowa City), Ping Pong is his life, not just a sport or physical activity. Ping Pong has become a spiritual behavior, a ritual-spiritual activity with conceptual significance, much like creating art.

Similarly, the context of humanity for SS is about refining emotions, striving to control oneself from basic self-actualization processes towards achieving self-transcendence. The essence of humanity is about living life fully as a human being; denying it would mean negating the essence of living as a human being.

In summary, for Setiawan Sabana (SS), Nusantara represents a source of pride and a comfortable space for artistic struggle, Table Tennis goes beyond a mere sport and becomes a ritual-spiritual expression, and Humanity involves refining emotions and embracing the essence of being human. These three aspects converge in SS's life, defining his identity as an artist and academician.

SS skillfully blends and integrates these three contexts into his artworks, which are exhibited in a solo exhibition at the Exhibition Hall, Building B, Maranatha Christian University. His visual works are predominantly dominated by forms and icons related to Table Tennis (Ping Pong), using paper as his primary medium. Various-sized Ping Pong paddles, tables, Ping Pong balls, and objects shaped like books are the dominant elements in his current exhibition. SS also showcases two-dimensional works using paper as the medium, adding soft touches of colors, and even displaying "quotes" or pearls of wisdom derived from his thoughts.

What makes this solo exhibition unique is that SS invited other participating artists to join his exhibition, transforming the term 'solo' into 'multiple' with the presence of artworks from other exhibition participants. These sympathetic works also reference the themes of the exhibition, with some artists responding to one or two contexts, while others visually respond to all three of them.

In this exhibition, SS seems to invite the audience to realize the importance of diversity and pride in the context of Nusantara. He emphasizes that pluralism is a gift, as is the wealth of Nusantara's cultural heritage (khazanah). Both of them deserve to be celebrated and appreciated. The presence of supporting artists with various dimensions, techniques, and media symbolizes this diversity in the exhibition.

SS also encourages the audience to be agile and active in facing life. Table Tennis, as a symbol of agility, is not limited to professional athletes only. Agility and keenness are essential qualities in addressing the complexities of life. The last message is related to humanity. SS urges the audience to contemplate and embrace emotions contemplatively in living as human beings. Empathy, sympathy, and mutual understanding are inherent traits of humanity. Showing love, compassion, helping one another, and spreading kindness will have a positive impact on oneself and the environment, for humanity and the universe, giving life meaning and nobility.

In this exhibition, SS and the supporting artists together showcase expressions of the triumph of emotions and physical prowess, the grandeur of empathy and sympathy, and the magnificence of the human spirit and soul. The cultivation of the soul combined with sports and enhanced by emotions makes life as a human being feel mature and noble. This exhibition holds a spiritual essence that surpasses other meanings.

Sarijadi, March 2023.

Pingpong, Art, and Humanity

By Prof. Dr. Tjetjep Rohendi Rohidi, MA

I. Prologue

With pleasure and pride, I always agree whenever I am asked to write for various events involving Prof. Dr. Setiawan Sabana, MFA. Of course, other close friends, and even his students, often seek his writing as well. Various writings from close friends and his students are gathered into several units of writing for exhibitions and especially for events related to his life cycle. The materials to write about SS (as I will refer to Prof. Dr. Setiawan Sabana, MFA, using his initials as he himself wrote), seem endless. This is related to his presence in complex, diverse, unique, and sometimes “mystical” activities and life experiences - borrowing the term and understanding frequently used by SS. Moreover, the various backgrounds of the writers mark their perspectives and understanding of Prof. Dr. Setiawan Sabana, MFA.

This time, I was asked to write by the Faculty of Arts and Design of Maranatha University, his last academic port after retirement, about my response, particularly our friendship with SS. A friendship that spanned approximately 60 years, from 1964 until his recent passing (2023). The writing will be composed of several segments, discussing the shared experiences along with personal experiences here and there that differ. The first segment of my writing will discuss the matter of pingpong, a sport that we both enjoyed. Then, the following segment will be about art (specifically visual art), the field we both pursued as our life profession, with different orientations. SS became an academic artist in the field of pure visual art, as reflected in his academic degree. Meanwhile, I work in the field of art education. Lastly, in the third segment, I intend to portray SS in the aspect of humanity, as an individual with a broad social, spiritual, and religious connection.

II. Pingpong

In 1964, I was in the first year of Senior High School of Economics (SMEA) Negeri I, and SS was in the first year of Junior High School (SMP) Negeri I, in Bandung. We both liked pingpong and were members of the Bandung TV Pingpong Club. I was

three years older, and in the club, I was considered a junior player. At that time, SS was still classified as a beginner.

We learned the same techniques, methods, and strategies. Our club was the largest, especially among the local players. What I distinctly remember, and later became a characteristic of the playing style of West Javanese players, was a combination of attacking and defensive play with blocking techniques that emphasized precision and understanding of the opponent's game. It was a beautiful and neat style of play. That's why in Bandung, there were rarely players who were purely attackers or purely defenders. Similar to the strategy in martial arts like “you sell, we buy,” Bandung's pingpong players relied on solid and deadly blocking to break the opponent's attacks.

The joy of playing with that strategy guided us in navigating life. This is how I saw SS develop as an artist, academician, and complete human being without resorting to aggression. He always tried to handle issues with a blocking technique, just like in the game of pingpong that he pursued and internalized in his life.

III. Art

As SS later narrated and realized, when he was accepted as a student in the Graphic Arts Department of the Faculty of Arts and Design at ITB (Institut Teknologi Bandung), he stopped playing pingpong because he believed and received information that playing pingpong, especially weight training, would disrupt the smooth rhythmic movements required in visual art creation. During this time, I fully immersed myself as a table tennis athlete representing West Java, which led to a chaotic schedule between my studies at the Faculty of Economics at Padjadjaran University. I even briefly attended the Bandung School of Sports (STO) as a student-athlete representing West Java before finally joining the Department of Fine Arts at IKIP Bandung in 1971, where I still enjoyed the privileges of being a West Java athlete. During those years, SS disappeared from the pingpong scene.

Like most fine art students of that time, SS grappled with ideas, techniques, media, and Western artistic expressions. However, it seems that his artistic struggle underwent refinement and became more open when he pursued his

master's studies in the United States. This broadening of perspectives provided room for a more unrestricted approach to artistic creation, one that didn't solely rely on technical drawing skills. It was during this time that he rediscovered his interest in playing pingpong. On the other hand, his expanding social circle in the US allowed him to interact with table tennis players there. As he shared, SS even participated in national championships in the United States. He often talked about this experience while showing photos of himself playing pingpong. Upon returning to Indonesia, he enthusiastically engaged in both playing pingpong and creating art.

During this period, I rarely crossed paths with SS. I was pursuing my career at IKIP Semarang, now known as Semarang State University (UNNES), while SS dedicated himself to the Faculty of Arts and Design (FSRD) at ITB.

IV. Humanity

My reunion with SS occurred in the 1991/1992 period after more than 20 years of no contact whatsoever. It all started when I was trying to reach Dr. Sanento Yuliman to be the examiner for my dissertation at UI (University of Indonesia). I took the opportunity to visit SS at his office. We met. We enjoyed reminiscing about the past, especially about pingpong, art, and touched upon cultural concepts and facts in Indonesia. However, when the time came, my dissertation was not able to be examined by Dr. Sanento Yuliman, despite his willingness to be present. About three months before the examination, he passed away. To replace him as the examiner, I contacted Prof. Dr. Primadi Tabrani, who had recently obtained his doctorate in Art History from ITB. We made a deal. Prof. Dr. Primadi Tabrani, as a new doctor at the time, agreed to be my examiner. The examination went smoothly, and I earned my doctorate in Anthropology with a dissertation titled "Artistic Expression of the Poor: Symbolic Adaptation to Poverty". In short, my friendship with Prof. Dr. Primadi Tabrani continued, and he asked for my assistance in the Master's and Ph.D. programs in Arts and Design at the Graduate School of ITB. At the same time, I was asked to become the Director of the Indonesian College of Arts and Design (STISI) in Bandung. Commuting between Semarang and Bandung every week brought me closer to SS.

Every week, during my days in Bandung, SS accompanied our conversations, discussions, and lectures on campus, at his home, in hotels, at restaurants, and in the villages and areas where we conducted joint research. The discussions became broader and deeper, especially regarding culture, which was the main focus of my anthropological profession. I often took him to villages to observe life, especially art, in West Java, trying to understand it from an emic perspective. Frequently, he was moved and fascinated by the expressions of local culture and tried to comprehend them. Wasn't SS previously deeply immersed in aesthetics from an ethical perspective?

That was the moment when SS began to enter his own "culture," the seeds of which had already been present within him. The spaces of his presence, which initially expanded in other countries, shifted to exploring the archipelago, based on a foundation of cultural understanding. On the other hand, pingpong and art, which he consciously pursued, expanded their dimensions into human events. They were no longer just about techniques and strategies but were positioned as expressions and within the dimension of humanity. As he put it, "becoming an artist is easy, becoming a human is difficult".

V. Epilogue

I conclude this final note with a sharp turn when SS asked me to be one of the supervisors for his doctoral dissertation (by research) at ITB. Initially, his dissertation was going to explore paper as a medium of expression in visual art. It was a field he had devoted himself to and had become an expert in. I suggested that he change the topic for several reasons. First, paper had already become his expertise, and he had become a "doctor of paper" without needing to write a dissertation. Second, I reminded him that few people had such extensive experience and deep involvement in contemporary art worldwide. Third, to my knowledge, there hadn't been a dissertation addressing this specific issue. Lastly, I recommended approaching it through an interdisciplinary perspective to deepen understanding and provide room for SS to utilize substantial theories that would yield fresh perspectives.

Our discussions about the research topic for his dissertation resulted in an agreement. Initially, SS planned to focus on contemporary art in the Asia-Pacific region. It was an expansive scope, with numerous complexities that would make

it challenging to obtain strong and profound findings. Once again, I suggested narrowing it down to Southeast Asian contemporary art, which could be traced more comprehensively in terms of cultural aspects and its influence on art in Thailand, Malaysia, the Philippines, and Indonesia. As a result, the dissertation writing progressed smoothly and concluded excellently. It was a highly captivating piece of work that many people would benefit from, yet it seemed unpublished. The theoretical insights, grounded in concepts of culture, religion, and aesthetics, served as a means to explain and understand contemporary art in Southeast Asia.

If I may suggest carrying on the legacy of Prof. Dr. Setiawan Sabana, MFA, it would be highly beneficial if his dissertation were published as a book. It is a long-awaited book that I often urged SS to publish soon. However, the desire to publish this book seemed overshadowed by the extraordinary artistic activities that SS engaged in as he approached and entered retirement. These activities seemed to race against time, as he often exclaimed, "On Paper, I Enter Paradise." Whether consciously or not, they all became markers of Pa Wan's religious wisdom in the final stages of his life. For me, SS is not just an artist but a complete human being; the epitome of humanity.

May his soul find peace in eternal realms... SS, my friend, my dearest brother.

Semarang, May 5, 2023.

Tjetjep Rohendi Rohidi.

Prof. Setiawan Sabana, Man of Paper and Culture

By Dr. Sangayu Ketut Laksemi Nilotama, MDs.



I. Background of Getting to Know Prof. SS

My initial acquaintance with Prof. Setiawan Sabana actually dates back quite some time, when I was pursuing my Master's program in Design at the Faculty of Arts and Design (FSRD) at ITB in 2003. At the beginning of the semester, as I arrived at Gambir Station early in the morning for my journey from Jakarta to Bandung, I spotted a few familiar lecturers from the senior faculty members of FSRD ITB, one of whom had slightly long hair, Dr. Setiawan Sabana, boarding the Parahyangan train. I decided to greet him and the other lecturers, even though I was sure he didn't know me, and to my surprise, he smiled and warmly greeted me, albeit briefly. It was only later during my Master's studies that I realized he was the Dean of FSRD ITB, and I felt proud to have his name on my Master's degree certificate, as this was in 2005, before he obtained the title of Professor.

My next encounter with Prof. Setiawan Sabana was in 2008 when I pursued my doctoral program in Design at FSRD ITB. I met him again as he was assigned as my main supervisor, with Dr. Imam Santosa, MSn, as the co-supervisor. After I completed my doctoral program in 2013, communication with him continued through WhatsApp and phone calls. Even when I was appointed as the Dean of the Faculty of Arts and Design at Trisakti University in 2019, he congratulated me and provided advice and support. My last meeting with him took place on April 23, 2023, when I sent him a WhatsApp message to convey my greetings for Eid al-Fitr, and he responded with a video exhibition about Table Tennis. I am truly grateful to have known him, not only as my supervisor and lecturer

but also as a father figure, friend, and discussion partner.

II. Response to Prof. SS

I am truly grateful to have a supervisor like Prof. Setiawan Sabana because he has dedicated a lot of his time and attention to me. Prof. SS never gets angry, or if he does, he doesn't show it openly. Sometimes, you can just see it in his sharp gaze. He is also a professor who loves to joke around, which creates a friendly and approachable atmosphere for us as his students.

Throughout my doctoral program, Prof. SS consistently reminded us to participate in both national and international seminars, which I faithfully attended. He also introduced us, his students, to his fellow professors, showcasing the extensive network of friendships he has cultivated across different ages, professions, cultures, and nationalities.

It seems that Prof. SS is someone who can't sit still. I had the opportunity to be involved in some of his exhibitions, such as "Jagat Kertas" (The Paper Universe) in 2011 at the Bentara Budaya Jakarta. It was during this exhibition that I learned Prof. SS is a paper enthusiast. He interprets paper as a macrocosm, a microcosm, and a metaphysical realm. In his book "Jagat Kertas," he expresses his desire to discover the spirit and essence of paper in different time periods. The medium of paper is not only seen in terms of its role and contributions in the profane realm but also in its sacred dimension.

Even in his retirement years, Prof. SS remains active, as evidenced by the various activities he plans, such as solo exhibitions at the National Gallery and seminars under his Garasi 10 initiative. Even during the COVID-19 pandemic in 2020, he scheduled a virtual exhibition for the year-long Festival Kertas Sejagat (World Paper Festival). In 2021, the exhibition "Kitab Jagat Kertas Dalam Renungan" (The Book of Paper Universe in Reflection) took place, and I was fortunate to be involved in several seminars on the topic of "Bali Baru" (New Bali), where Prof. SS asked me to discuss the Oral Culture of the Balinese people. I felt honored to be given the opportunity to be a speaker in such a special forum. Prof. SS's love for the cultural wisdom of the Indonesian archipelago is evident in his curiosity, seeking knowledge through his students and friends scattered throughout the nation, to understand how each Nusantara

culture continues to thrive and endure amidst the development of civilization.

What I remember most about Prof. Setiawan Sabana, or “Pak Wawan” as we affectionately call him, is his calmness, friendliness, consistency, and inability to stay idle. He is also known as the “Man of Paper.” On every occasion, he often conveys his motto or slogan, such as “Above the sky, there is paper, and on paper, I enter paradise,” “The universe supports, it is my universe,” and “...continue creating with every breath.”

III. Future Expectations After Prof. SS's Passing

Remembering Prof. Wawan cannot be compared to how we remember paper, which may no longer be used due to the advancement of digital technology. The development of digital information technology renders paper media unnecessary, giving rise to the term “paperless culture,” where everything that used to be on paper has transitioned to digital platforms. As Yaraf mentioned, the development of digital technology will strengthen the vision of a future era of the “death of paper culture” (Sabana, 2011; page 290). However, not all paper-related work will be completely replaced because the unique qualities and characteristics of paper cannot be substituted by other media. Paper possesses its own charm as a natural material that can be touched, with texture, scent, and colors that signify the passage of time. In fact, our memories of paper media become more valuable, rare items that are sought after, discussed, preserved, and continually improved in terms of quality. This is the true message of Prof. Wawan, that paper, as a legendary entity, has played a role and contributed to civilization by bringing forth the era of paper.

As part of the Jagat Kertas Festival in 2021, May 10th has been designated as World Paper Day, coinciding with Prof. SS's birthday. Let us strive to make May 10th truly become World Paper Day, continuing to raise awareness through various activities. I believe that many other paper enthusiasts will emerge and carry on Prof. Wawan's dreams and hopes. Farewell, Prof. Wawan, my mentor; thank you for all the kindness, opportunities, attention, knowledge, and engaging discussions. Please forgive me if I have said or done anything that was not pleasing. May Allah SWT grant you a beautiful place by His side. Amen.

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V. About the Author

Lecturer in the Bachelor's and Master's Programs of Design at the Faculty of Arts and Design, Trisakti University. Aesthetics observer, researcher of Balinese culture. Born in Serang, June 8th, 1966. Graduated from the Faculty of Arts and Design, Interior Design Department, Trisakti University (S1) in 1995. Continued education at the Faculty of Arts and Design, Master's Program in Design at ITB (S2) in 2005. Continued education at the Faculty of Arts and Design, Doctoral Program in Design at ITB (S3) in 2013. Previously served as Vice Dean III for Student Affairs and Alumni at the Faculty of Arts and Design, Trisakti University (2008-2014), Chair of the Visual and Environmental Design Study Center at the Faculty of Arts and Design, Trisakti University (2014-2016), Chair of the Master's Program in Product Design at the Faculty of Arts and Design, Trisakti University (2016-2019). Currently serving as the Dean of the Faculty of Arts and Design, Trisakti University (2019-present). Courses taught in the Bachelor's program: Ergonomics, Technological Concepts, Applied Aesthetics, Design Overview, Final Project. Courses taught in the Master's Program: Design Studies, Research Methodology, Design Projects, and Thesis.

Prof. Setiawan Sabana, Indonesian Contemporary Paper Artist

By Dr. Anna Sungkar, S.Sn., M.Sn.

I. Introduction

Discussing the achievements of Prof. Dr. Setiawan Sabana, MFA, cannot be separated from the art of paper-based visual arts. We are aware of the role of paper in the visual arts in giving birth to the independence of Indonesia. In that tumultuous and spirited era, the medium of graphic art began to emerge and gain widespread recognition. Mochtar Apin (1923 - 1994) from Bandung collaborated with Baharudin Marasuta (1910-1988), a painter and printer from Jakarta, to publish a collection of linoleum carvings with 36 editions. This collection of graphic works, themed around the spirit of independence, was officially sent by the newly independent Indonesian government to every country that had recognized Indonesia's independence. The delivery took place in 1946, coinciding with the first anniversary of the Republic of Indonesia's independence. The event of sending the collection by these two artists is recognized as an important milestone towards the birth of modern graphic art in Indonesia.

Setiawan Sabana, born on May 10, 1951, is a successor to Mochtar Apin. He graduated from the Graphic Arts Department, Faculty of Visual Arts and Design, Bandung Institute of Technology (FSRD ITB) in 1977. During his undergraduate studies at ITB, he learned from Apin, whose knowledge of graphic art was still fresh as he had just completed his studies in lithography/offset/graphic art techniques in Paris in 1968. At that time, graphic art was on the rise, which was later realized through the curriculum program at ITB, giving rise to graphic artists who enlivened the Indonesian art scene through their graphic art medium. During this period, painters-graphic artists who were enthusiastic about graphic art emerged, including AD. Pirous, Kaboel Suadi, Haryadi Suadi, and T. Sutanto. Graphic art began to enter the art industry when Decenta was established in 1973, in which Setiawan Sabana was involved. Decenta produced graphics to supply the needs of hotel decorations, offices, housing, and recreational places.

His choice of graphic art was based on the consideration that the phenomenon of graphic art was still seen as something new and challenging at that time. The world of print technology was still in a stage of rapid development parallel to the advancement of printing technology. During his studies, Setiawan Sabana focused more on etching as a medium, exploring various techniques such as aquatint and drypoint. His interest in paper as a character-filled medium began when he undertook a residency at the Victorian College of the Arts, Australia. In his later experiences with Japanese culture, he discovered that paper could serve as a means of communication between humans and ancestors, between the earthly and the spiritual realm. Paper became both a profane and sacred medium. That is why there are many references to spirituality in Setiawan Sabana's later works.

When he joined Decenta, Setiawan Sabana practiced the manual production of paper. Through Decenta, he had the opportunity to experiment and explore various materials, including banana fibers and straw, to produce a variety of unique character-filled papers. Perhaps Setiawan's courage to experiment cannot be separated from the spirit of his teacher, Mochtar Apin, who always sought new ways to express himself through his works.

II. Familiarity with the Art Followed by Personal Acquaintance

One of the beautiful works by Setiawan Sabana that I particularly admire is "Untitled" (lithograph). It is a black and white piece that reminds me of works on par with Fernando Zobel or Hans Hartung. The work consists of four movements. The first movement features random strokes with a black spot on the top. The second movement consists of a nearly solid black block. The third movement is a vertical plane with black splatters forming horizontal lines. Finally, the last movement contains notes with a cleaner base. There is a vertical line in the middle of the composition, serving as an accentuation that breaks the silence of the work. Observing the "Untitled" piece is like looking at a music score being played without sound, only the movement of thoughts guiding us to sound the score.



That was my initial encounter with Prof. Dr. Setiawan Sabana, MFA. I became familiar with his works before having a more intense personal acquaintance. I first came to know Setiawan Sabana during my undergraduate and master's studies at the Jakarta Arts Institute. However, I started to know him personally when I requested his recommendation to enter the doctoral program at the Indonesian Institute of the Arts (ISI) in Surakarta in 2016. At ISI Surakarta, he became the supervisor of my dissertation. Since then, I have continued to follow his advice and participate in the programs he initiated.

III. The Spirituality of Paper

In the early 2000s, Setiawan Sabana conducted research on spirituality in Southeast Asia. This research was motivated by the fact that the arts in this region were strongly influenced by values of spirituality in the past. Spirituality became a defining characteristic of artistic and cultural identity in this archipelago, shaping the position of regional arts and culture in the face of globalization.

It is likely that the research, which earned him a doctoral degree from ITB, influenced Setiawan Sabana's works in the third millennium. The major exhibition "Lagenda Kertas" held at Bentara Budaya and other cities in Java in 2005 showcased Setiawan Sabana's exploration of paper installation works. This direction had actually begun with the installation work "Monumen Kertas" in 1995, which was later included in the Venice Biennale in 1996. However, "Lagenda Kertas" represented a significant leap in exploration compared to the graphic exhibition at Galeri Hidayat in 2000, as it delved into three-dimensional

phenomena in 2005. The exhibition transcended the dominant canvas imagery, with a conscious focus on presenting paper as the main subject of discourse. Setiawan Sabana saw paper in two aspects: as a medium and as a theme or subject of creation.

The "Lagenda Kertas" exhibition presented a profound perspective on human existence. Since its discovery, paper has become an important icon in recording the traces of civilization. In today's electronic age, paper is envisioned as being in a process of disappearance, to the point where it may become just a legend someday. Whether paper will truly vanish at some point, we will witness the truth of this prophecy in the future.

IV. Evaluation and Update on Recent Works

Defining someone's artistic style can be challenging due to the diversity in their creative output. Some argue that the fundamental approach and purpose of contemporary art is to challenge the essence of art itself. This can make it difficult to determine the factors that define an artist's work. Furthermore, Setiawan Sabana's artistic style is not always consistent and may be harder to precisely articulate. Nonetheless, there are several main reasons why his contemporary art creations are important to society, such as being a means of self-expression or a way to provide social and cultural commentary. The following aims to describe the trajectory of Setiawan Sabana's works over the past 45 years:

- a. In general, his works are created using paper as a medium, whether in the form of graphic works, objects, or installations with materials that he processes himself.
- b. There has been a shift in the language of expression, initially focusing on conventional graphic ranges but then transitioning towards objects and installations since the 2000s.
- c. The themes of his works have shifted from social commentary to more subtle contemplations about nature, transience, and spirituality.
- d. In portraying spirituality, he uses paper as a metaphor for life, body, soul, and the macrocosm.

e. The artist, through his works, seems to be whispering with lingering questions about the future of paper itself, predicting its obsolescence. However, at the same time, there is an ambition to make paper a symbol of eternal life essence.

The focus is now on point e. above, reflected in Setiawan Sabana's recent works. In his work "Monumen Koran dalam Renungan" (Monument of Newspaper in Contemplation), he wants to convey that current developments indicate the decline of paper's function. It is evident that people nowadays are reading newspapers less frequently, and many publishers are closing their print editions and shifting to online platforms. Therefore, he aims to immortalize the fading power of newspapers through the creation of a monument.

However, paradoxically, we also witness a contradiction to the prophecy that paper would perish. In reality, it remains a foundational element in Setiawan Sabana's ceaseless artistic creations, as seen in his collage work "Jagad Kertas" (Paper Universe) from 2021. While it is true that old newspapers may vanish over time, the prediction of paper's demise appears unfounded. This is evident in our daily lives during the pandemic, which was said to be dominated by online activities. Yet, in the online business realm, there are still essential non-digital components, such as transportation fleets that deliver goods to our homes. And these goods are often packaged using cardboard and paper. Therefore, during the pandemic, the cardboard, packaging, and paper-based industries thrived. Similarly, the pulp industry, which transforms wood into paper, has increased its capacity to meet growing demand. This leads the writer to question the accuracy of the prediction of the end of the paper era. It raises doubts about the prophecy that was famously heralded by Alvin Toffler in the early 1970s in his two well-known books, "The Third Wave" and "Future Shock." Fifty years after the publication of these books, paper production continues to grow rather than decline.

Moreover, with environmental concerns about the use of plastic and its pollution of oceans, even reaching the Arctic, people are turning back to paper as an environmentally friendly material whose waste can be reunited with the earth. As an industrial material, paper will ultimately trigger the contemporary art world to engage in more creative endeavors by exploring its fundamental properties. This is where Setiawan Sabana's strategic focus on paper in his artworks becomes significant, making him a leading contemporary paper artist in Indonesia.

Glimpse of a Figure of Prof. Setiawan Sabana in FSRD Universitas Kristen Maranatha

By Irena Vanessa Gunawan ST., MCom

In the year 2020, Prof. Setiawan Sabana officially became a Full Professor in the Faculty of Arts and Design at Universitas Kristen Maranatha. However, his presence had been felt long before that. His input and guidance in the development of the curriculum and various TriDharma activities, especially for the Fine Arts program, were greatly appreciated. Our faculty members were often involved in various activities such as exhibitions, seminars, and book writing, in collaboration with various creative platforms and communities where Prof. Setiawan Sabana was actively engaged.

One memorable moment was when we accompanied the Rector of Universitas Kristen Maranatha from 2016 to 2020, Prof. Ir. Armein Z.R. Langi, M.Sc., Ph.D., in a meeting with Prof. Setiawan Sabana. The purpose was to gain a better understanding of the Fine Arts program in order to provide better support. Together with the Chair of the Fine Arts Program, Dr. Ismet Zaenal Effendi, M.Sn., Prof. Setiawan Sabana explained the development of visual arts in Indonesia and provided guidance related to the uniqueness of the TriDharma program under Universitas Kristen Maranatha, including curriculum, research, and community service. Through this discussion, as the Dean with a background in Architecture and Interior Design, I gained a deeper understanding of what needs to be supported by the faculty for the progress of the program.

During the process of his appointment as Full Professor, Prof. Setiawan Sabana actively visited Universitas Kristen Maranatha to play table tennis with the Rector for the period 2020-2024, Prof. Sri Widiyantoro, M.Sc., Ph.D., IPU, and other members of the Maranatha community. Unfortunately, his health condition deteriorated, and he had to stop playing and focus on receiving medical treatment and rest.



Image 1. Prof. Setiawan Sabana with Fine Arts students in his office at FSRD UKM

Despite his condition, he always made an effort to attend various activities with extraordinary enthusiasm. He even managed to hold the exhibition “Nusantara, Table Tennis, and Humanity” from March 15th to 19th, 2023, which was his first and last exhibition in his new home. We enjoyed his joy and spirit, especially when he imitated the movements and sounds of playing table tennis.



Image 2. Ongoing exhibition and humanity

On April 27th, 2022, the date stated in the contract until April 27th, 2023, he passed away. The Center for Nusantara Studies, which was established as a platform for sharing his thoughts and contributions regarding Nusantara and its return to glory on the world stage, is one of the legacies that will be continued by the large family of the Faculty of Arts and Design at Universitas Kristen Maranatha. Farewell, Prof. Setiawan Sabana. Thank you for the glimpse of your presence that illuminated our path and ignited our passion to continue striving for the best for our nation and country.

Greetings Tik-Tok for Kang Wawan

By M. Dwi Marianto

Tik-tok, tok-tik, tik-tok. Tok-tik... back and forth, from here to there, or vice versa, from there to here. If not this, then that. Continuously moving back and forth, becoming a rhythm. Rhythm becomes music. Music becomes vibration. Vibration makes the surrounding beings move, dance, and sway. I become you. You and I become us - living.

Consistently moving, questioning, greeting, remembering, turning the ordinary into extraordinary, or giving meaning to anything and everything, is a feeling, a vibration, or a living memory whenever I hear the name SS - an abbreviation of Setiawan Sabana's name. He is an artist, a teacher, and a friend for discussions on various subjects. Art, okay. Academic life and art education, SS is always ready to engage. He answers both light and difficult questions casually, as casually as smashing a ping pong ball with a backhand or forehand stroke. "Mr. Dwi, how are you? I'm in Yogyakarta now, let's meet wherever you want..." is an invitation for discussions that I often heard via WhatsApp calls or texts. After meeting, he would usually inquire about the progress or development of the topics we previously discussed. This means that SS pays attention to the previous conversation, it doesn't just dissipate into thin air. He always remembers and hopes for further discussions. Then he would inform me about what he's currently working on. He is consistent with his choices and endeavors.

From various meetings over the years in various forums or casual gatherings, SS always showed great enthusiasm for learning and studying the creative cultures of traditional communities or ethnic groups. His spirit is evident in his words, stories, and deep presentations about cultural products and creations made by communities in several Indonesian provinces. He has studied various traditional ornamentation patterns from the Toraja ethnic group in South Sulawesi, for example, adapting them into his fine art works.

SS can mingle with various groups wherever he is. In various campuses, he always has friends, companions, and intense discussion partners. He can blend into both academic and informal conversations. From funny discussions to serious discourse about the academic atmosphere on campus.

His immense interest in the art and culture of the archipelago inspires me. I feel comfortable sharing stories with him. When I shared my reflections on water, rivers, and springs as natural treasures of a region and its people, which unfortunately are often overlooked by many, he shared similar stories from his own city, with even more exciting examples.

Kang Wawan has a fluid mind. His perspective is dynamic, always evolving, non-linear, never with statements like 'this' or 'that' must be. He first observes the context and history, and then the fire of enthusiasm that burns within the students he guides - in the context of guiding doctoral students as far as I know. We should mention that we are co-supervising the doctoral studies of artist Tisna Sanjaya - Prof. SS is the main supervisor, and I am the co-supervisor. Prof. SS has supervised several PhD students at the Indonesian Institute of the Arts (ISI) in Yogyakarta. His academic input is never delivered forcefully or with grand, intimidating theories. His input is like a gentle ping pong ball, light, small, and agile... rolling in the minds of his guided students. It moves back and forth, provoking the emergence of ideas that were once small, vague, or unclear, making them grow and have an impact.

Pak Wawan / Kang Wawan / Prof. Wawan... your enthusiasm in exploring the potential of art and culture, as well as local knowledge from various cultures and communities in the archipelago, truly inspires me. I lost a friend to share experiences of observing the small things around us or observing what exists in different parts of the archipelago, which are actually valuable and meaningful but often forgotten.

Let me share a story from the past about my plan to study the agarwood tree, which I read a lot about in journals and tried to find in Yogyakarta. I have done it. The agarwood tree grows in the foothills of Mount Merapi, not far from the Telaga Putri tourist site and west of Kaliurang. The agarwood tree is special. However, people do not appreciate it. The fragrant resin of agarwood is often misunderstood. It is considered to invite spirits and the like. On the contrary, its physical benefits are numerous and significant. Agarwood smoke stimulates the pineal gland in the brain, making people calm and able to find peace in the present moment. Agarwood smoke is antimicrobial, reducing the possibility of fungi in a room and minimizing the negative effects of humidity. Indonesian agarwood has been circulating everywhere for thousands of years, including the Middle East. Unfortunately, the potential of agarwood is often misinterpreted. It is mistakenly associated with mystical and supernatural beliefs. Its practical value is overlooked,

and it even has the potential to become extinct if its habitat continues to be converted into plantations solely for fuel production. I now enjoy burning incense made from various trees in the archipelago. It is fragrant and soothing.

I am also still observing and studying the pangium tree, Kang Wawan. This species is called pangium, and people in several regions call it pucung, picung, pangi, or kepayang. Its scientific name is pangium edule. The tree bears fruit, called pucung/picung, and the seed of the fruit is called kluwek, kluwak, kaluak, or klewek. The contents of the kluwak seed contain cyanide, a potentially lethal poison. However, our ancestors in the archipelago were clever. They tamed the cyanide in the flesh of the kluwak seed. The cyanide in the flesh of the kluwak seed is transformed into a spice by boiling it and then burying it in the ground or stacking it under tiles or bricks for 40 days to undergo fermentation. This fermentation process eliminates the toxicity. That's why the kluwak flesh is used as a seasoning in dishes such as rawon, konro, brongkos, and other delicious foods. The contents of the kluwak seed are antimicrobial, serving as a natural food preservative while enhancing the taste.

I have been searching for the presence of the Pucung/Pangium tree in Yogyakarta. It turns out that its existence is very scarce. Many people are unaware, let alone concerned. But I am grateful to still find them in Sleman, Bantul, and Kulonprogo... Unfortunately, many people are oblivious; even those in the areas where this species grows have no knowledge of its existence or its economic benefits and uses in the medical industry, as well as its tremendous ecological benefits. I create visual motifs from elements of the pucung tree.

Now, in the exhibition to commemorate you at Maranatha University in Bandung, I included a creation featuring kluwak seeds, transformed into a small world/imaginary planet. Through kluwak, I truly appreciate the Rainbow - as a token of the covenant between the Creator and creation.

There are many more stories and findings that I would like to share with you. But you are in another dimension. So, it's okay, Kang Wawan, I will share them with those who know you. So that they can better understand your uniqueness as an artist, educator, scientist, ping pong player, and an enthusiast of Sundanese culture who patiently and skillfully listens to others' opinions.

That's all for now, Kang Wawan and readers. I'll stop here because the clouds have gathered around my eyes. Peace be with you.

Yogyakarta, June 8, 2023

The Path of Art vs. The Path of Culture vs. The Path of Spirituality by Setiawan Sabana

By Dr. Andryanto Rikrik Kusmara, S.Sn, M.Sn.

In my observation of Setiawan Sabana's journey from the beginning, when I first knew him in 1990 during our art education at FSRD ITB, until his retirement as a Professor in 2021, it has been a mix of formal and informal experiences as a student, colleague, mentor, and a sense of closeness like a family member. In my opinion, this unique experience is shared by almost everyone who knows Setiawan Sabana, a figure who is very fluid in his activities and straightforward in his opinions, amidst his significant roles as a Professor in the field of art and an artist who has contributed to the development of Indonesian fine art.

The period of my acquaintance with Setiawan Sabana from 1990 until now can be divided into three contextual periods: the end of the influence of modern art, the development of postmodern discourse in Indonesia, and the shift towards the discourse of contemporary art in Indonesia and globally. His academic and professional activities in these three periods not only show the development of his academic career as a lecturer and his artistic tendencies as an artist but also convey many messages about what is fundamentally important in his thinking.

For me, Setiawan Sabana's journey essentially aims to unite three major paths: art, culture, and spirituality. The discourse of art-culture-spirituality that he traverses in a dynamic and changing context, from modern cultural traditions as part of the "Bandung School" of Fine Arts at ITB, to its evolution towards the era of postmodern discourse and the chaotic contemporary world of information technology. Fine art, in my opinion, serves as Setiawan Sabana's vehicle to explore the complexities of local-national-global cultural realities while also providing a means to express his complex thoughts or reflections through his artworks.

Setiawan Sabana's unique journey has given birth to works exhibited in various national and international forums. Starting with his graphic artworks and later reinterpreting graphic art through his reflections on the subject, which became a significant part of the discourse on the development of graphic art in Indonesia. He then evolved, discovering paper as a medium to reexamine fine art through installation works such as "paper monuments" in the 1990s. This era marked Setiawan Sabana's installation works as engaging in a dialogue with the ongoing

postmodern discourse in the Indonesian art scene. He participated in redefining the context of postmodern art and culture through his installation works, including incorporating his body and the concept of space into "performance art," where his works critically linked the body, paper materiality, environment, and Indonesian culture (Nusantara).

Entering the 2000s, Setiawan Sabana further established himself with a unique language in his works, focusing on the medium of paper. The shift from the postmodern discourse to global contemporary art seemed to reinforce his belief (after traveling and experiencing various cultures) that globalization and Western dominance would eventually place identity as an essential aspect of both his artworks and his cultural consciousness. It is within the realm of identity that his works in the concept of "explorer's footprint" (reflecting journeys), the discourse of Nusantara, and spirituality through the medium of paper emerged and gained strength.

I have observed that the realities of Islam, Sundanese culture, and the concept of "kenusantara" (archipelagic culture) continue to be part of Setiawan Sabana's thinking. These three values always accompany his statements, and his normative theories about these areas are often heard in various forums. The complexities of these concepts are often embedded in his artworks. The core message of this complexity revolves around the themes of journey and identity, which need to be understood by all of us.

Setiawan Sabana never imposes his values. As a moderate figure, he sometimes even humorously reflects on the absurdity and complexity of reality. However, in every issue he discusses, he always reminds us of who we are, what we are searching for, and where it will lead us. This also characterizes the messages conveyed through Setiawan Sabana's artworks, which pose existential questions that need to be reflected upon behind any achievements made by individuals in any capacity.

This existential thinking appears to be the pathway of Setiawan Sabana's spirituality in assessing himself (along with his life achievements) and representing his experiential reality through his artworks. Concepts such as "Tapak-jelajah" (explorer's footprint) and "Jagat Kertas" (paper universe) in several series of his works, as well as the simplicity of the Garasi art space within the complexity of the local-national-global contemporary art scene, reflect a micro-macro dialogue

between the cosmos and his existence within that tension. From my perspective, since Setiawan Sabana shifted his artistic medium to paper, he intuitively established a world of temporary material that constantly changes within culture, while the authentic values lie in his existence.

A. Rikrik Kusmara.

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International
Artists





Abhijit Sinha

Bangladesh

Muhammad Ali

55.88 x 40.64 cm, Charcoal, 2021

He is Muhammad Ali. I met him during the covid period. Her physical and external beauty fascinated me. In fact, there is immense beauty hidden in the physical style that God created us to be, original, genuine and natural. I have tried to highlight the physical and external beauty of Muhammad Ali in my portray.



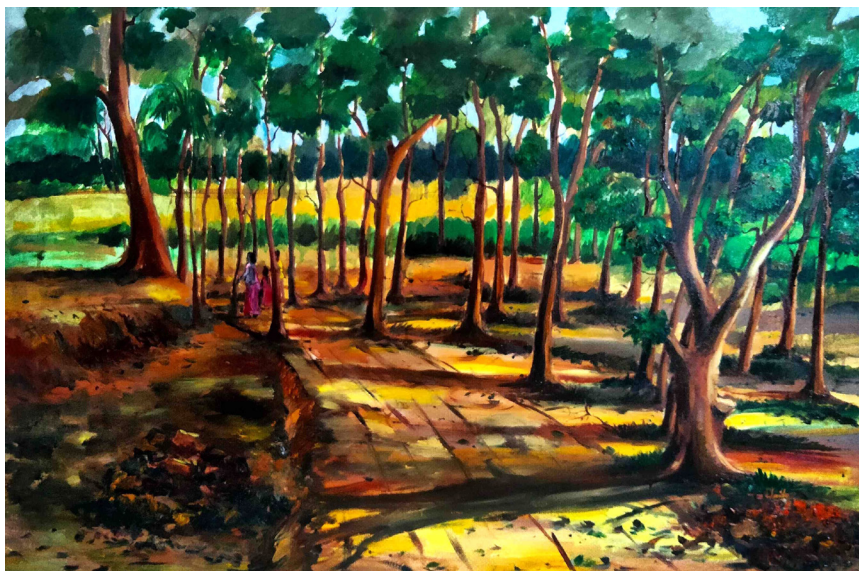
Atia Anjum Anika

Bangladesh

The Glory

90 × 100 cm, Acrylic on Canvas, 2023

Gladioli known as heroic flower. Red gladioli represents, “remembrance, purity, passion, love, strength of character bravery, victory and pride.” I tribute, “Indonesian artist, graphic designer, and university professor Setiawan Sabana by dedicating my Artwork “The Glory”. I have painted Red gladioli because Red is the common color of Bangladesh and Indonesia Flag.



Chaity Biswas

Bangladesh

Nature

60.96 × 91.44 cm, Oil Colour on Canvas, 2023

What would our world be like if there was no nature? I have featured nature in my artwork. Its sweet light-shadow, sun-wind play is heaven. Life without nature is unimaginable. This is my native land. My artwork is called nature.



Farida Yesmin Parveen

Bangladesh

Enter the Consumer

42 x 60 cm, Fluid Painting, 2023

In the picture titled "Enter the consumer" the flow of black water creates a vortex in which the mixture of red and brown colors is proof of human existence and white is the light of hope of that human existence. A man is a devotee or an optimistic creature, who wants to enter the path of life as expected in his world. By entering the vortex like black water, that consumer or man wants to run towards the desired life. That is, it expresses the inner desire of man.



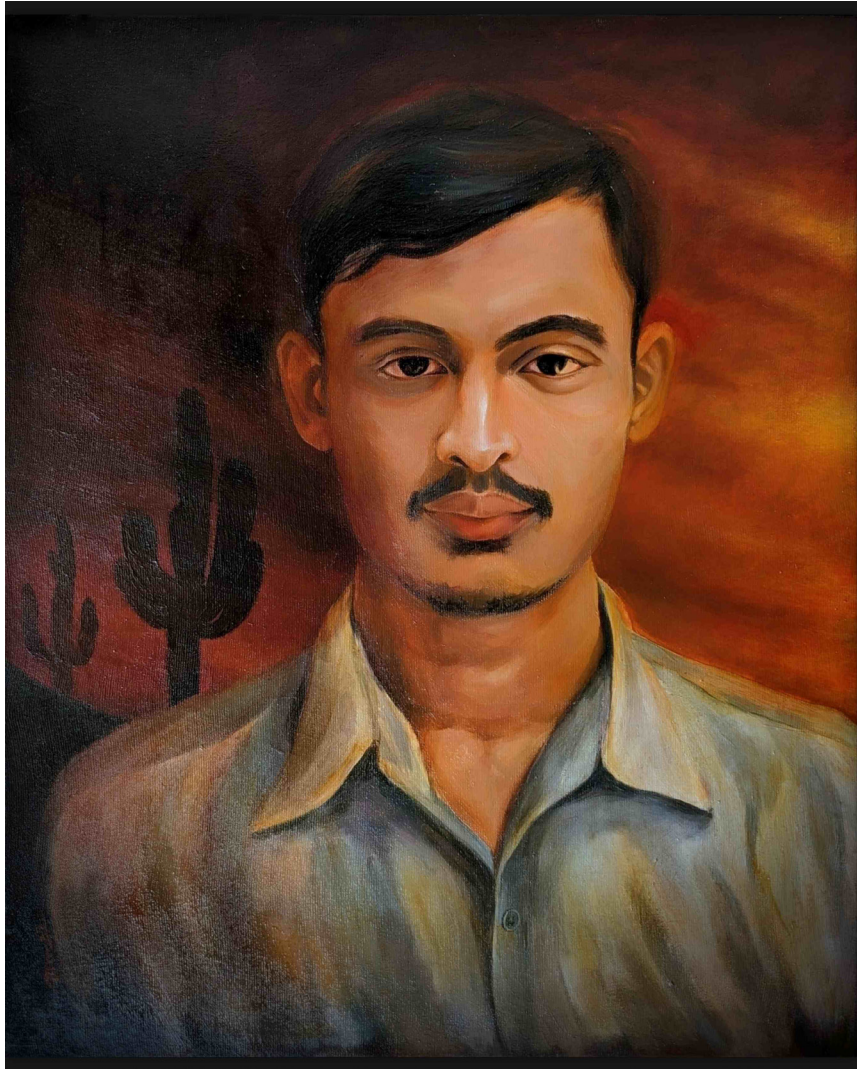
Jannatul Ferdous Zisha

Bangladesh

The Human Mind

91.44 × 60.96 cm, Mixed Media, 2023

The conscious, unconscious and subconscious mind of human beings.



Kamran Ahmed Kanon

Bangladesh

Self-Portrait - 3

61 x 76 cm, Acrylic on Canvas, 2023

We have to face a journey after we born. Sometimes the way isn't easy for us. I'm making my own journey and trying to find myself. Sometimes the way seems like a desert to me. It's pure but hard to make. It also represents clarity, creativity, survival and loneliness which also grows in my heart.



Kuasha

Bangladesh

Vagina - 1

50.8 x 60.96 cm, Mixed Media, 2022

While I was studying medical anatomy, I noticed vagina anatomy. I could connect it with Butterfly pea flower. Then I gave Butterfly pea flower the form of vagina. A woman's period is indicated by a red thread around the vagina. Which expresses the reproductive capacity of women. Female nature Mother Nature, as well as the gender of nature, I want to understand the gender of women.



Madhurima Saha

Bangladesh

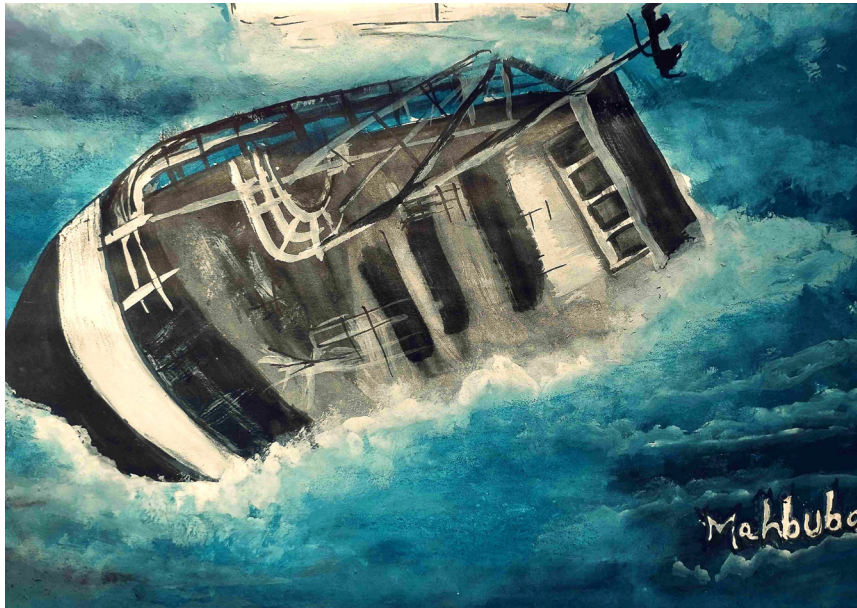
Silent Warrior of 1971

48 x 48 x 142 cm, Mixed Media (wood, bronze, aluminum, iron, original light), 2022

Yes, They were Silent Warrior of 1971

They are martyred intellectuals of Bangladesh. Yes, martyr has a positive sense in that one chooses to suffer or die rather than giving up. December 14 marks the Martyred Intellectual Day in Bangladesh.

In my sculpture i have tried to bring out the contribution of our silent heroes throughout the liberation war of Bangladesh. Here brain is the symbol of the unity of them, their progressive plans and ideas. The light is the symbol of the effective result of their contribution. We recall with pride and gratitude the contribution of our martyred intellectuals in creating the required motivation and the essential spirit that served as a beacon of light throughout our struggle for independence.



Mahbuba Rahman

Bangladesh

The Drowning Ship

12 x 16 inch, Acrylic on Paper, 2023

This artwork represents of a drowning ship in the middle of the ocean when it was a stormy night.



MD Taznin

Bangladesh

Ethereal Reverie: A Delicate Contemplation Amidst the Abyss of Thought

55 × 71 cm, Watercolor on Paper, 2023

In the depths of introspection, my mind wanders, seeking inspiration for my artistic endeavor. Immerse in profound ruminations, I find myself adrift within an unfathomable ocean devoid of familiar shores. With a brush, I delicately weave hues upon a pristine canvas, an ivory expanse untainted. Yet, elusive is the vision that evades my grasp. This captivating tableau, born amidst the turmoil of a relentless pandemic, now reaches completion in the tapestry of 2023. It captures a transient moment when myriad musings and disquietudes coalesce, casting their ethereal presence upon the canvas of my consciousness, a poetic contemplation personified.



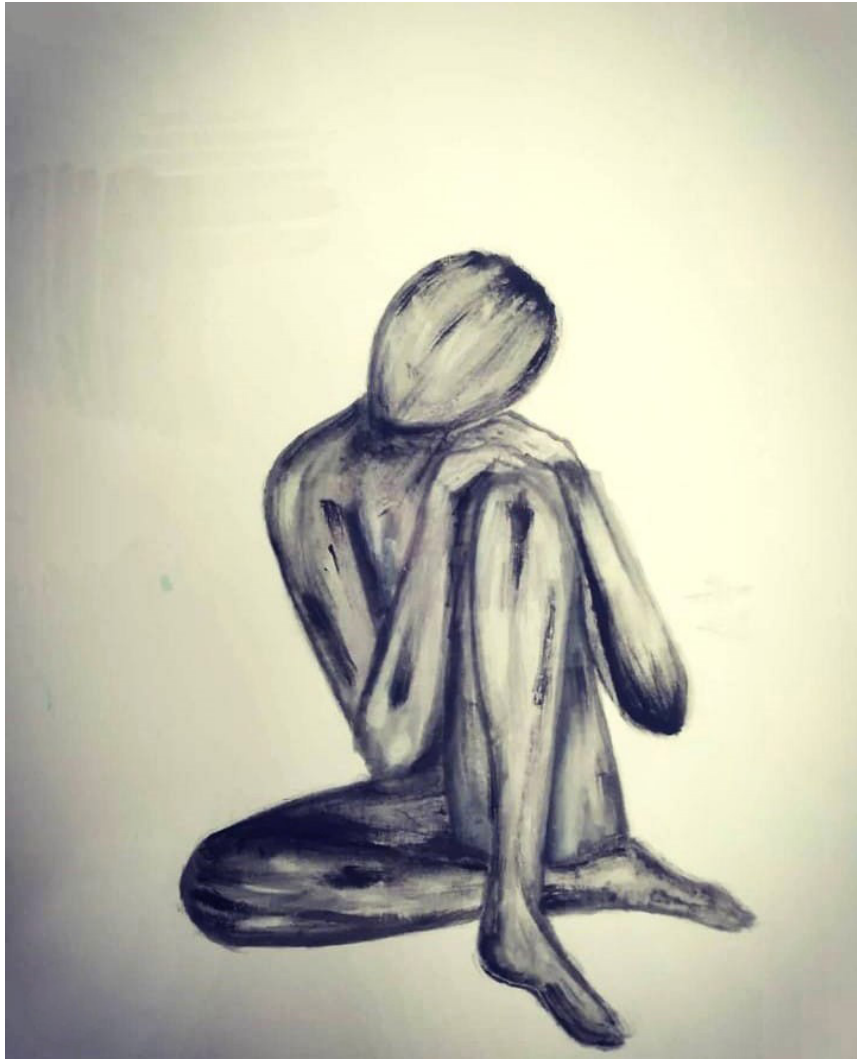
Md Zahangir Alom

Bangladesh

Raasleela in Moonlight

76 × 56 cm, Watercolour on Paper, 2016

“Raasleela in Moonlight” illustrates the mythical story of romance between Radha, who represents the earthly soul and Lord Krishna, who epitomizes the eternal soul, along with their companions in a Spring-time moonlight night. They altogether sing, dance and make divine love marking the events of Raasleela.



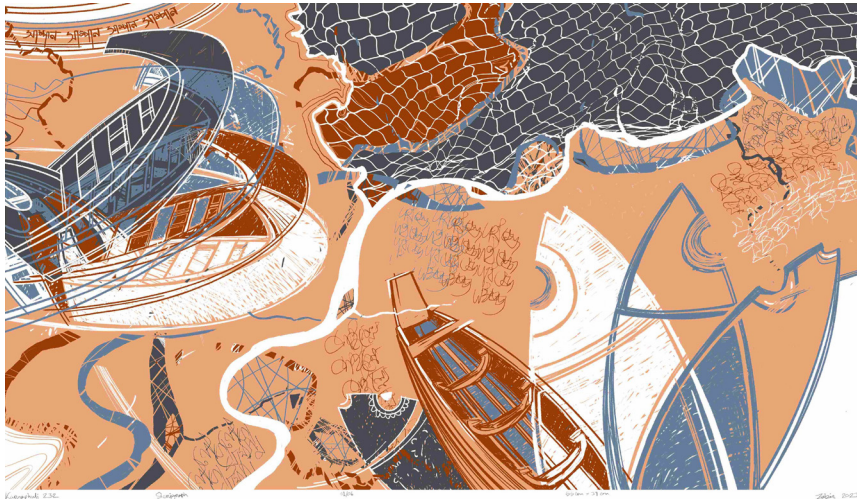
Mithila Farzana

Bangladesh

Life

61 × 122 cm, Watercolour on Paper

Life is defined as any system capable of performing functions such as eating, metabolizing, excreting, breathing, moving, growing, reproducing, and responding to external stimuli.



Mohammad Zabir

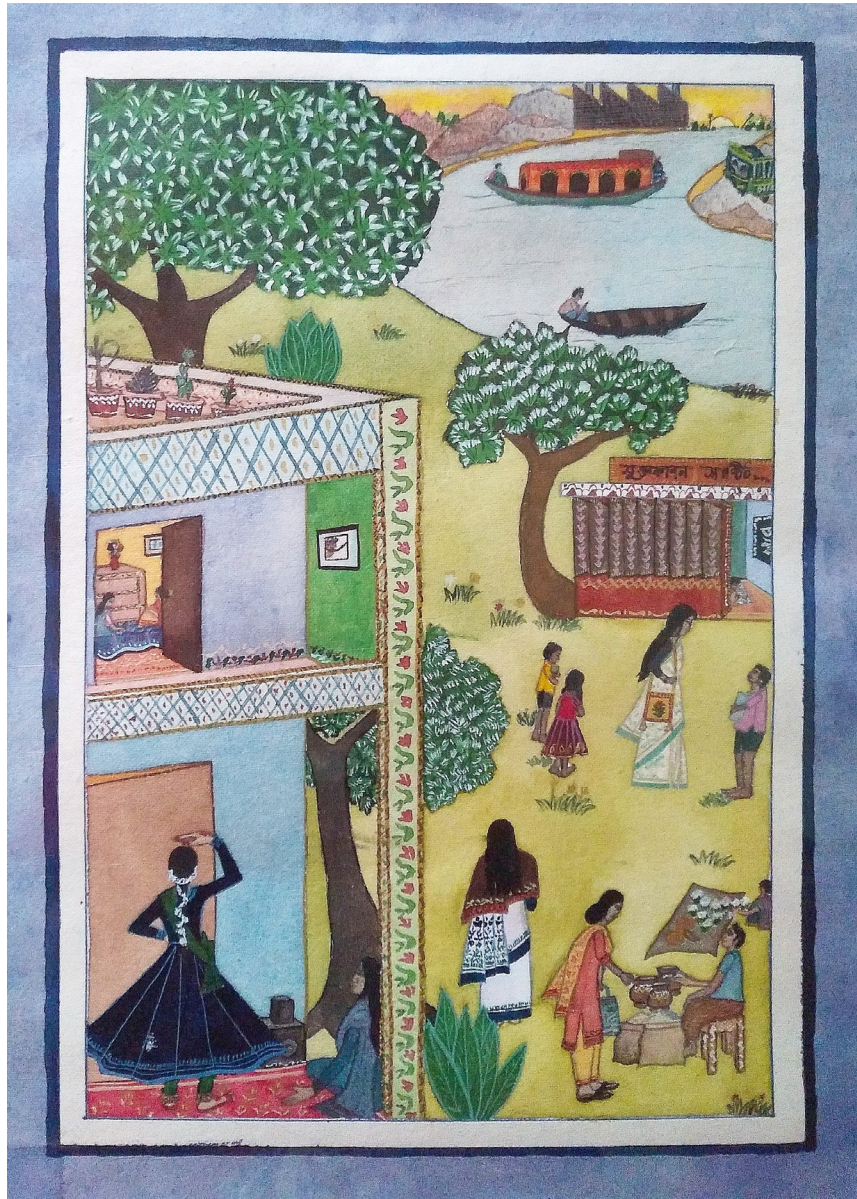
Bangladesh

Karnaphuli 232: Symphony of Life

55 x 31 cm, Serigraph, 2023

Leaving footprints, raising waves, river Karnaphuli flows, its sparkling waters dancing with joy. In the embrace of its glory, river Karnaphuli adorns itself, enriching the lives on both its banks. It carries the essence of life, nourished by the sacred elements. From its humble origins to the rise of the artist, it resonates with the flow, the boat, the oar, encapsulating the dynamism of life. All these reflections embody Karnaphuli 232.

'Karnaphuli 232: Symphony of Life' aims to evoke a deep sense of connection and admiration for the river. It serves as a visual ode to the Karnaphuli, celebrating its beauty, its role as a life-giver, and its profound impact on the surrounding communities. The serigraphic print will invite viewers to reflect on their own relationship with nature, the interconnectedness of all living beings, and the importance of preserving and cherishing the rivers that sustain us.



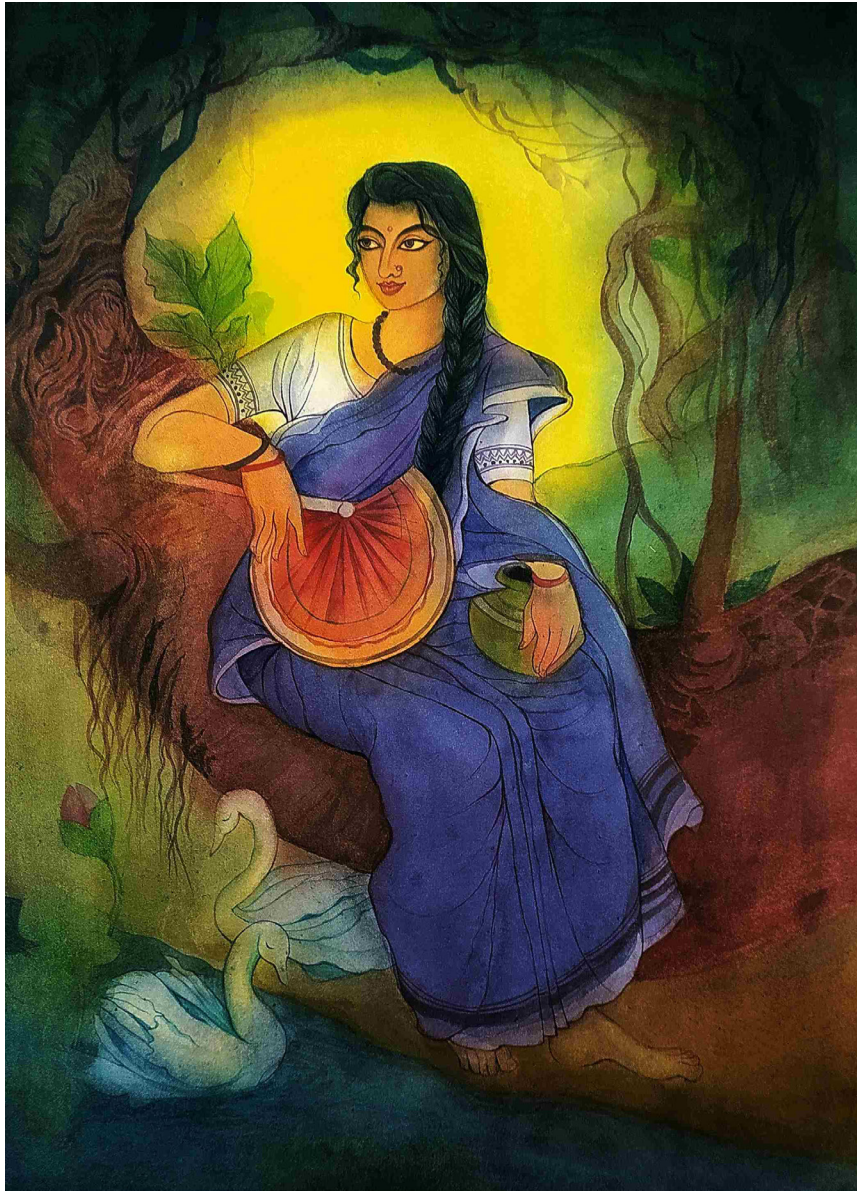
Naheeda Sultana

Bangladesh

A Sinking Vessel

28 x 20 cm, Watercolor on Handmade Paper, 2023

Inspired by name of the novel of the World Poet Rabindranath Tagore, "The Wreck", I tried to portray my feelings towards my life in this painting, "নৌকাডুবি" (in Bengali, "noukadubi"), "A Sinking Vessel". The novel, "The Wreck", portray the twist of four people's life in a boatwreck. Like this, our human being's life is also full of twist which we can't assume before. Here I showed the twists and turns of my life, allegoried by wreck, through portraying my dreams - my dance, painting, my best friend, our school, my living and anticipation for a "Starer", loved one, in Oriental style.



Nishat Tasnim Methila

Bangladesh

Nature And Women

56 x 38 cm, Watercolor on Paper, 2023

After all the fatigue and complications of the day, we find simplicity, silence, refreshment in nature that instantly removes all the tiredness of heart. This painting depicts a housewife. In the midst of nature to take water, seems like she wants to forget everything and live a little after completing all responsibilities.

Trees, leaves, river and ducks accepted her with love and compassion. Woman, sitting in the canopy of a tree, fan in hand, represents women who deserve a little care at the end of their days. It is also part of her responsibility to give herself some private time.



Sajia Sultana

Bangladesh

Soothes the Soul

76.2 x 91.44 cm, Mixed Media, 2022

Who does not like to spend time with plants! Everyone knows the slogan 'plant trees, save the environment'. It gives mental peace as well as keeps cheerful. When a tree is planted it is a joy to watch it slowly grow. When it bears fruits or flowers, its joy is indescribable. The need to plant trees to improve mental and physical health is very important.



Salowa Rahman Anika

Bangladesh

20inch/24inch, Oil on Canvas

It's a artwork about people's spiritual believe, respect and love.



Sanjoy Chakraborty

Bangladesh

Les Deux

40 x 55 cm, Acrylic on Paper, 2021

Les Deux-Transformation is one of the many realities of nature. In the cycle of time this transformation continues on Earth at various levels. Like the birth of a butterfly in the transformation of a moth, a different kind of transformation takes place in humans. This has happened in my personal experience. As I revolve around the framework of successive colonial art educations, I almost forget the past form of traditional art practice that I left behind. The existence of this discarded past and transformed self helps me understand myself. I consciously try to discover the character of past art practice of my tradition and vice versa in the sophisticated framework of art practice in the present. And this is how many questions are born such as whether I will keep the past with me or transform, or find a third position.



Shadia Sharmin

Bangladesh

The Satisfaction of Collection

40,5 x 60,5 cm, Acrylic

A collector returns again and again to his dream. As high as it is necessary to reach, he goes forward with danger. After that when the dream is fulfilled little by little through the plan step by step or dot by dot then the peace of collecting or keeping it is different. Here the date tree means life which is full of thorns. Besides thorns in this life there are also sweet fruits (dates). But if you want to achieve sweet fruit or taste its juice, you have to climb that tree. Have to stop dreaming about Ricks. The dream will be realized through the plan only when the bed of night has passed from life. Along with patience, if we cross more paths, full results will be realized in our life.



Shadin Mondal

Bangladesh

Rhythm of Nature

20 x 19 x 13 cm, Granite (Black) Stone, 2022

Rhythm is the possible form of all activity, which is in constant motion, every creation of nature is a perfect example of rhythmical, everything in the universe is bound by rhythmical, it is not limited to the flow of the river, the chirping of birds, the plying of the car, the movement of the train and the boat, even across the ship. Another example of rhythmic movement is the movement of clocks and the unification of day and night. I have tried to evoke the subtle rhythms of nature through these artworks of my harsh medium.



Soumitra Kumar Biswas

Bangladesh

Thinking for Peace

45.7 x 50.8 x 50.8 cm, Sculpture, 2022

We seek for peace from every corner of our society. The birds here represent people from different religions, ethnicities, cultures, and nationalities; however, our aim is same-to establish peace worldwide.

For a society to function together, people from various origins must strive for peace and unity. Birds come in multiple species, hues, and sizes and also mirror humankind's diversity. Open communication, multicultural encounters, and encouragement of acceptance and admiration of one another are crucial. We may work to end conflicts, address injustices, and advance justice on a global scale through education, awareness, and actively participating in nonviolent activities.



Sudipta Swarnaker

Bangladesh

Song of Nature -1

76.2 x 91.44 cm, Mixed Media on Canvas, 2023

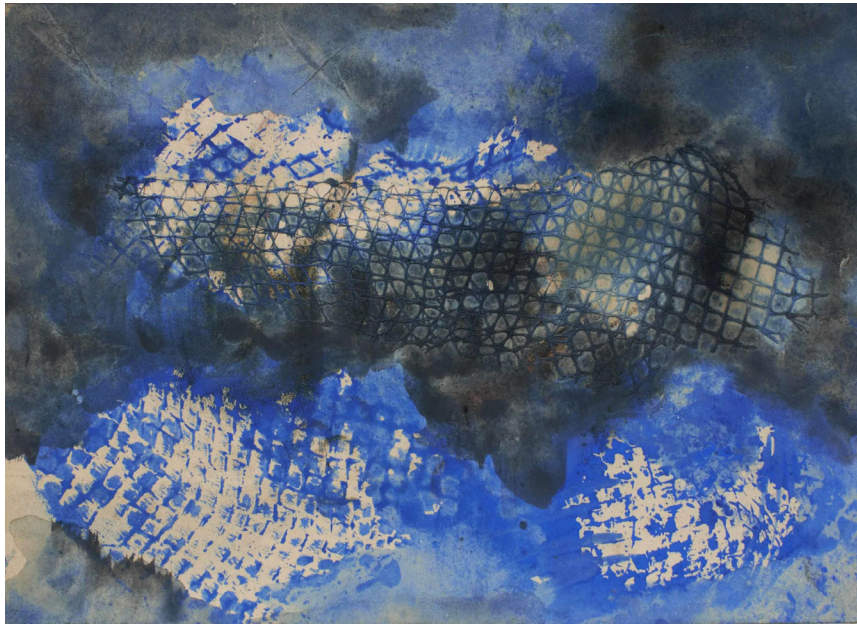
The song of nature

Nature is a great mysterious art. We all consciously or unconsciously live in that mysterious industrial realm. Some start to hear the sounds of nature and become more curious about this mythical place. They try to enjoy this hidden beauty through art. I Sudipta Goldsmith is one of them who feels the objects of nature very closely and pours his emotions into them. Observing nature in silence - feeling nature's form, observing form lines and being mesmerized by nature's melody is my passion.

So close to the nature I grew up in, in that stream I could feel the essence of the wind, the motion of the water, the old buildings, the old trees—all affecting me. A silent prayer with nature can be deeply felt in his paintings. The arrangement of forms is sometimes as simple as water and sometimes as complex as the roots of an old tree. Nature's ever-new forms, colors, textures, sounds, and the intoxicating feeling that I abstract over and over again from the haunting place of my senses.

I try to make the audience like me to capture that eternally beautiful feeling in the abstract form of the creator. My paintings take the viewer into the process of man where anyone can feel or interact with the rhythms of nature. Here I try to create the main potential of the artwork. There is no binding of thought.

Thus, the audience can add more artistic value here from their own perspective, enjoy the freedom and the natural process of the audience's thinking.



Tarana Halim

Bangladesh

Magnum Opus 1

20.3 x 27.9 cm, Mixed Media, 2022

I see nature in my own way, though it's natural. My thinking process is to see, feel and enjoy the moment with color and texture. Memorize my time with emotional experience and expression.



Tasfiah Tasneem Kabery

Bangladesh

Parinirvana

56 x 38 cm, Watercolour on Paper (wash technique), 2023

Parinirvana is a buddhist concept .It is commonly used to refer to nirvana-after-death, which occurs upon the death of someone who has attained nirvana during their lifetime. It is based on the concept of karmic inheritance. Which says , when ordinary people die, each person's unresolved karma passes on to a new birth and thus the karmic inheritance, After that, according to buddhist view, that person is reborn in one of the six realms of samsara. However, when a person attains nirvana, they are liberated from karmic rebirth. When such a person dies, it is the end of the cycle of rebirth, the Samsara and the Karma. The flower's stage of growth represents different stages on the path to enlightenment. A fully bloomed lotus represents full enlightenment.That's why in this art, fully bloomed lotus represents full enlightenment of Buddha.



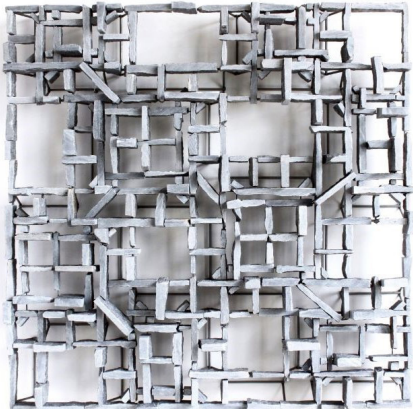
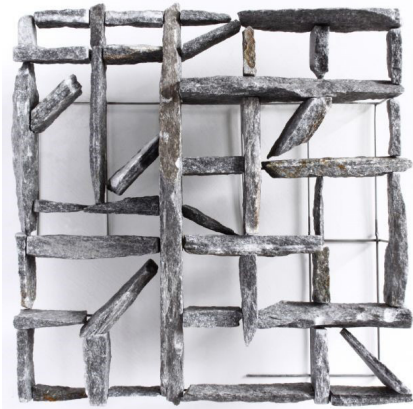
Rainer Greer

Germany

House in Archipelago

50 x 70 cm, Acrylic on Canvas, 2022

With art, we can spread love and peace throughout the world, transcend all borders, reach everyone and everywhere in order to build a secure future for us and for future.



Uwe Jonas

Germany

Square 88, Square 39, Square 91

27 x 27cm, 25 x 25 cm, 69 x 69 cm, Marble and Steel, 2023, 2022, 2023

Mind Architecture

Static images and static three dimensional objects can be interpreted as architecture made for our minds to live and reflect in. It is the space that they surround or include and the potentially endless time that is captured in the shell of an artwork.

- > Surface is joined to space bodies.
- > The bodies are open for perception.
- > Besides the admission of material elements of their bodies a film draws:
- > The film shows the physical organization of large cities. The film shows
- > pictures of far landscapes.
- > The mobility of the images stands contrary towards the static bodies.
- > The bodies are impenetrable and substantial, the film is transparent,
- > Both standing next to each other.
- > Lucid.



Agni Basu

India

Magna Mater

28 x 38 cm, Watercolor and Pen on Handmade Paper, 2023

Mother- is the only belief in universe. Although we born from different prides,Earth is the only mother without whom we all do not exist.

The four prime elements of this world- Earth, fire, air and water, which created the world.

In my painting, I have disclosed these four elements with the bond of mother. water is another element that is undeniable as earth and the rest are air & fire. This four elements together have created 'mother' in a space whose keeping power is immense which is infinite like '0' which never leaves us alone, as if to say nothing to be afraid, which we have seen expressed by these numbers- 3, 6 & 9.



Binoy Varghese

India

Fragrance Of Eternity/Returning to Source of Our Happiness

120 x 180 cm, Acrylic on Canvas, 2023

Human beings are so well designed that only do we come with energy reserves in the shape of that we can burn, we also have built-in happiness reserves in the shape of pleasant memories that can sustain us when we are feeling downhearted. What lies ahead, where are our hopes for attaining the eternal presence through the circumstances, how can we turn our experience into lights that illuminate our present and future paths, how can we set personal goals, lessons from the past, what can be learned from our experiences, how are we living now, moment by moment.



Daphna Markman Zinemanas

India

Worrying about Future Generation

38.5 x 52 cm, Silk Print, 2023

This work reflects my worries and concern regarding the future of the next generations. In my country there is very complex political situation that may lead to changes that I cannot identify with. I am also worry about the influences of artificial intelligence together with the social media. This work reflects my feelings accurately.



Hitomi Hasegawa

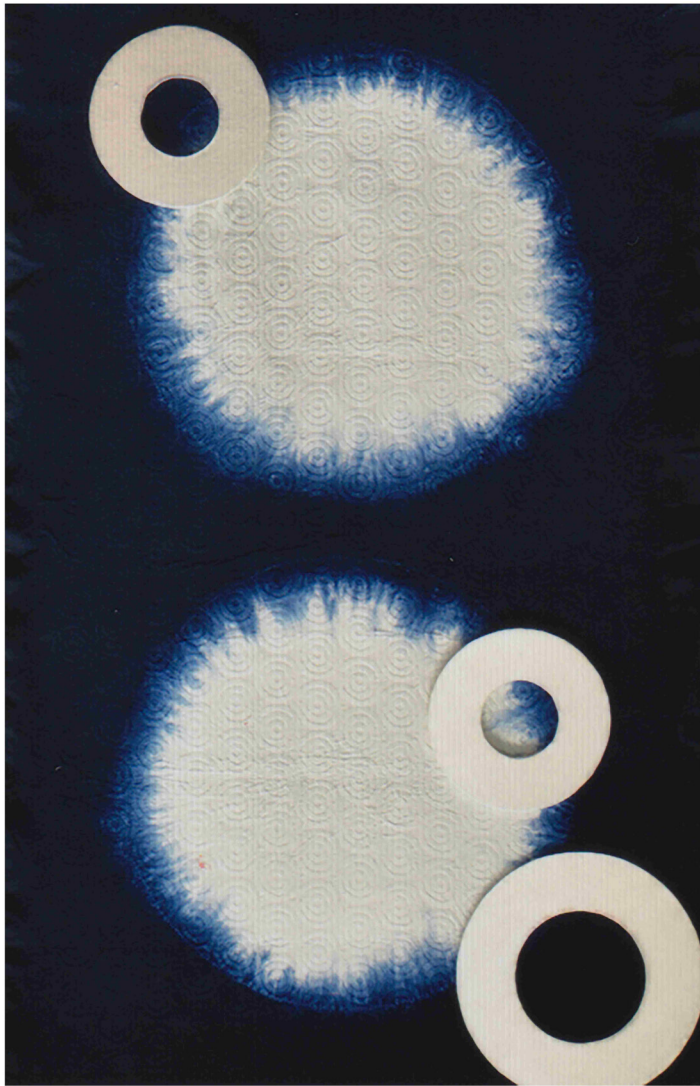
Japan & Serbia

Photoprint A1(59.4cm × 84.1cm), AR(Augmented Reality)

It is a collaboration of Serbia and Japanese artists with AR. The image is the inhabitants of a fictional village. How to see the work:

1. Scan the QR code with the camera function of your smartphone or tablet and touch the URL that appears there.
2. When the word "Launch" appears, touch it.
3. You can enjoy the gradual transformation of the photo as you point the camera at it. And, when you touch the photos that appear one after another with your finger, you can see a different photo.





Onishi Fusaco (大西房子)

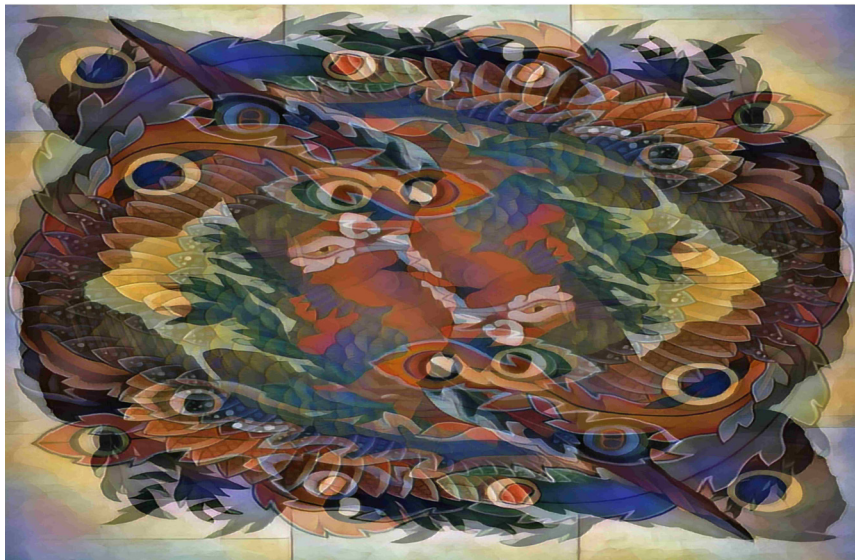
Japan

On and On

8 x 26 cm, Indigo Dye, 2023

The sublimation of a Classical Japanese dyeing technique (indigo dyeing) into a contemporary art form. Unique transformation of the material, characteristic, and form of fabric.

Expressing "Circular Rings" and "Mandala."



鸞翔鳳画 LUAN SHO HOU GA - A Synonym for Contemporary Asian Art -

Izumi Mizuta (水田 泉)

Japan

Luan Sho Hou Ga – A Synonym for Contemporary Asian Art

This art work is dedicated to Prof. Dr. Setiawan Sabana, MFA.

As Japanese folklore suggests, “Ran Sho Hou Shu” means a gathering of talented people. The mythological of the blue bird “Ran,” which originated in Indonesia, and the “Hou,” which is said to have five-colored feathers and eventually became a golden bird, is well known in Japan. It’s meaning that mythological birds also transcend time and borders, and are passed down through stories and legends, and eventually appear in the themes of contemporary artworks. Synonyms are meaning that the root or essence of a word “Synonyms of Contemporary Asian Art” refers to a universal theme that has remained unchanged through the ages. These themes can be seen in Prof. Dr. Setiawan Sabana’s Art works. Prof. Dr. Setiawan Sabana, I am so happy to have met you in Indonesia.

Thank you so much you taught me a lot of really important things. My deepest condolences on your loss. May they rest in peace. (Director AACA -IZUMI MIZUTA)



Yasushi Mizutani (水谷靖)

Japan

Magojirou (孫次郎), Hinoki and Kofun (檜・胡粉)

38.5 x 52 cm, Silk Print, 2023

These Noh masks were created by Magojiro, a tayu (performer) of the Kongoza theater in the late Muromachi period (1336-1573).

The original mask was created by Magojiro, a tayu (performer) of the Kongoza theater in the late Muromachi period (1336-1573), based on the image of his wife who died at a young age.

It is more realistic in form and has a slender and sexy appearance compared to the small masks.



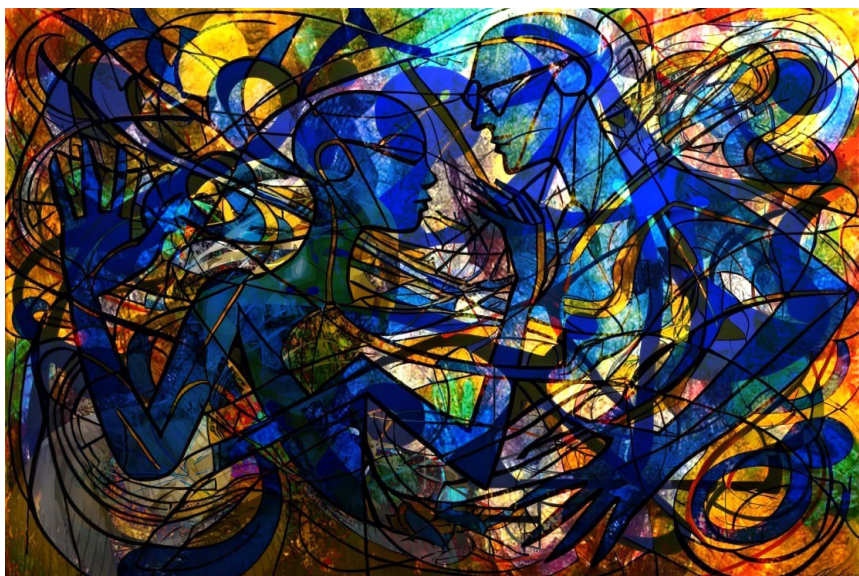
A. Rahman Bin Mohamed

Malaysia

For the Next Generation

35 x 50 cm, Etching and Aquatint on Paper, 2017

This print depicts the concern of preserving the green to our planet as well as the act of reforestation to the portion of land that has been cleared due to human made development or logging activities. Maintaining the green is crucial not only to control the climate, not less important is to maintain the biodiversity of the place. Forest is the home for thousand of living organisms, from the gigantic trees and animals to the micro organism not visible to the naked eyes. It is our duty to pass the inheritance of nature to our children and to the children of our children.



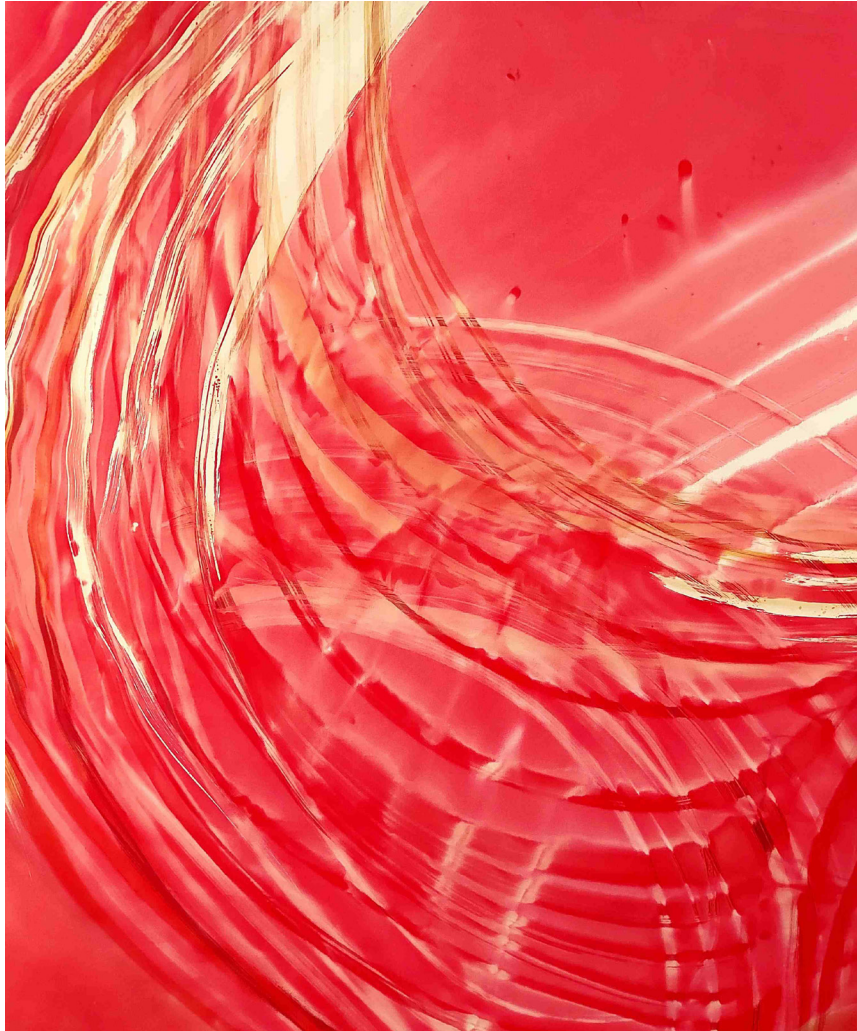
Ahamad Tarmizi bin Haji Azizan

Malaysia

No. 23, After Setiawan Sabana

42 x 60 cm, Digital Art, 2023

Abstrak (Grafis)



Junaidi Bin Awang

Malaysia

Mood Series: Dopamine 3

114.3 x 139.7 cm, Batik on Silk, 2023

In psychology, a mood is an affective state. In contrast to emotions or feelings, moods are less specific, less intense and less likely to be provoked or instantiated by a particular stimulus or event. Moods are typically described as having either a positive or negative valence. This work is an interpretation of my feelings and experience translate directly related to the feeling of happiness and excited. Dopamine is taken from a type of chemical released in the brain that makes you feel healthy and happy..which is also known as the “feel good” hormone that gives you a sense of pleasure and motivation to do something when you feel good, which I expressed through bright color and lines through the unexpected and uniqueness of batik technique.



'THE DISH'

ADZ-MAN 2021

Mohd. Adzman Bin Omar

Malaysia

The Dish

15 x 21 cm, Linocut on Paper, 2021

Thank you for your 'dish' which has relieved my thirst. The dish (knowledge) that will help me to get through in my art life's journey.



Gretchen Velarde

Mexico

Transcendence

60 x 80 cm, Mixed Media on Canvas, 2023

Transcendence means the existence beyond the physical level. In this artwork as well as in many of my paintings I try to represent a feeling of perpetuality, that even when one cycle or life ends if it has made a difference in you, it will remain with you forever. The colors and textures on this mixed media abstract are meant to transport you there.



Guadalupe Urruta Hernandez

Mexico

Everything I Must Be

40 x 30 cm, Printing on Metallic Paper, 2023

“EVERYTHING I MUST BE” talks about how easy it can sometimes be to have on hand, in a simple paper bag, everything we should be. And the simplest thing can also be the most necessary, the indispensable one and the most important thing in our lives.



Guadalupe Urruta Hernandez

Mexico

Encoded

40 x 30 cm, Printing on Metallic Paper, 2023

“ENCODED” Refers to all the codes that were culturally handed down to us, which even when they could be seen with the naked eye, we have a tendency to put up barriers for their correct reading and understanding.



Guadalupe Urruta Hernandez

Mexico

Double Trap

40 x 30 cm, Printing on Metallic Paper, 2023

“DOUBLE TRAP” It is a warning to be alert, as on many occasions we not only weave our own mental webs, but we trap ourselves within them. And it is simply our own judgments or prejudices that keep us there.



Margarita Chacon Bache

Mexico

Homage to Setiawan Sabana

30 x 40 cm Acrylic on Paper, 2023

My work is a humble homage to Setiawan Sabana.

Black representing mourning, grief for his death, and yellow representing his art, intellect, spirituality and success, inspiring those he taught.



Monica Meza del Villar

Mexico

Our Awakening

45 x 35 cm, Oil on Canvas, 2022

Our awakening is a piece that talks about the perspective that young people have caring for the planet. The new generations represent the future of the humanity, what will remain for those who come . This piece represents young people looking at us with eyes wide open as they hold the earth with firm hands .



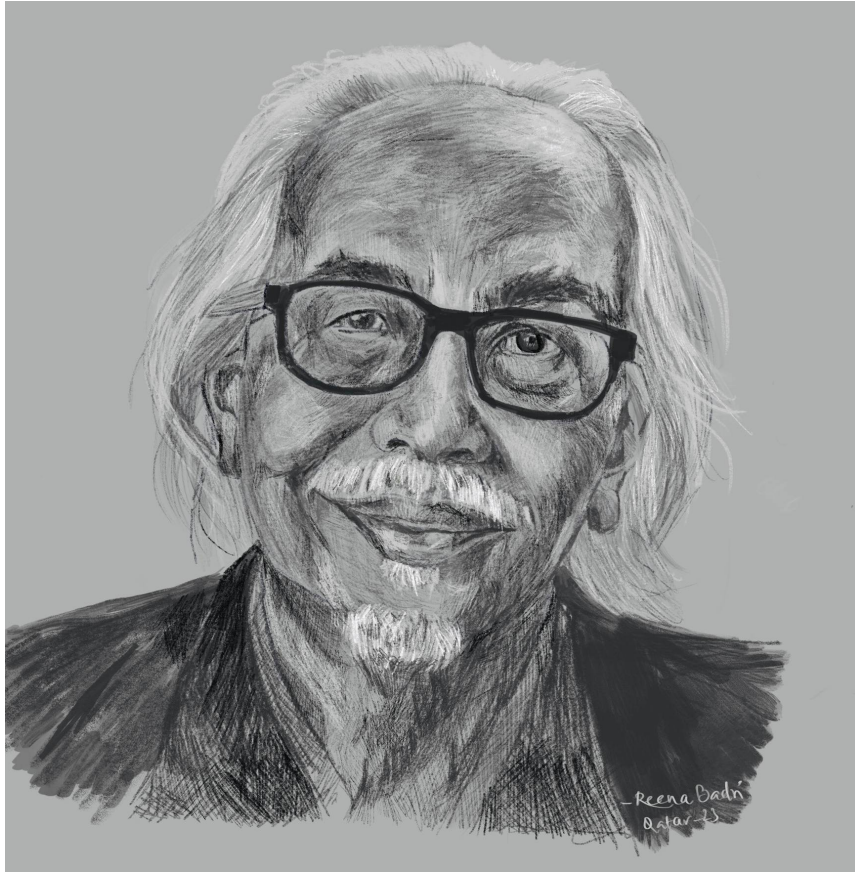
Veronica Cruz Chapman

Mexico

Quando Te Pienso

50 x 70 cm, Oil on Canvas, 2015

It is a piece of work that represents a large part of my life, always surrounded by this beautiful species The hummingbird. The Mayan legend says that when one appears near you, it is because it comes to let you know that the person who passed away is well.



Reena Badrinath

Qatar

Soul with Us

100 x 100 cm, Pencil Sketch, 2023

For every artist pencil and paper was one of first inspiration to create his or her imagination as a visual art in this modern world . This is a humble tribute with lots of rough scratch (represents our strength) smooth flow end (with focused mind) the man himself is back through my pencil sketch made with lots of dedication to the man himself "Setiawan Sabana".



Mouhamed Ndiaye

Senegal

Saturne

120 x 100 cm, Acrylic and Collage on Canvas, 2020

My work are the witnesses of my mind and my emotions. I have an infinite passion for images it is easy to contemplate for hours still discovering new details. Most of my works are characterized by meticulous detail creating patterns corresponding to varied universe. The mixed-media fascinates me and I try to capture the emotion of the character by adding my personal touch. I initiated a search process to create a series of works about characters that, through their creativity, have enriched my African heritage with the culmination of many years of knowledge, practices and refinements.



Eva Ibanez Cano

Spain

ARCHIPELAGO I

95 x 165 cm, Japanese Ink on Paper, 2023

The ink stroke wanting to be an archipelago.



Lisetteh

The Netherlands

PIG

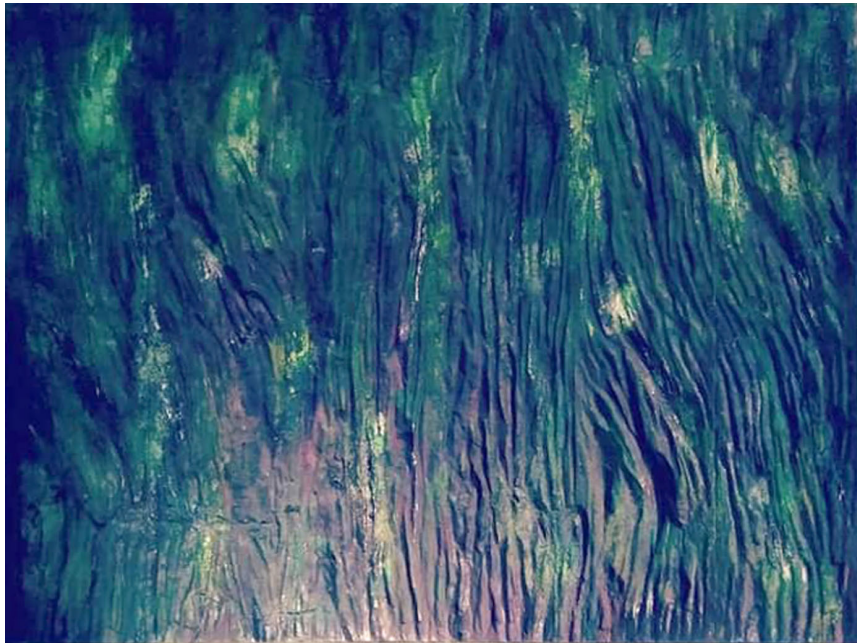
60 x 80 cm, Etching, 2023

This piece is part of a series. It is a response to the meat-consumption here and the way these animals are treated.



Indonesian
Artists





A.K Patra Suwanda

Indonesia

Serat

75 x 100 cm, Art Based Paper on Canvas, 2022

Fibers provide strength and resilience to wood. Wood fibers are an important part of the wood structure and form a distinctive pattern on the surface of the wood. The shape, direction, and size of wood fibers vary depending on the type of wood and also the growing conditions. Good wood fibers will provide strength and beauty to the wood, but on the contrary, wood that contains bad fibers can affect the quality of the wood. The philosophical meaning of fiber in the context of this work is that fiber (wood) is interpreted as a symbol of strength, resilience, and uniqueness. hard work, perseverance, harmony, balance, and beauty in life.



Adam Wahida

Indonesia

Begawan Kertas

21 x 29 cm, Pencil on Paper, 2023

This work with pencil media on paper is an expression of my respect for Prof. Setiawan Sabana. Depicting the icon of his face between piles and folds of paper is a symbol of respect for his dedication to the world of paper. According to him, paper is not only a form but also a big universe (macrocosm), a small universe (microcosm), and an invisible universe (metacosm), following the Sundanese philosophy of the big, small, and spirit universes. This philosophical understanding has made him an artist, lecturer, and art professor who is humble, open, and painstaking in guiding his students. His spirit of exploration, creative thinking, and importance has always inspired me in my role in the world of education and the fine arts.



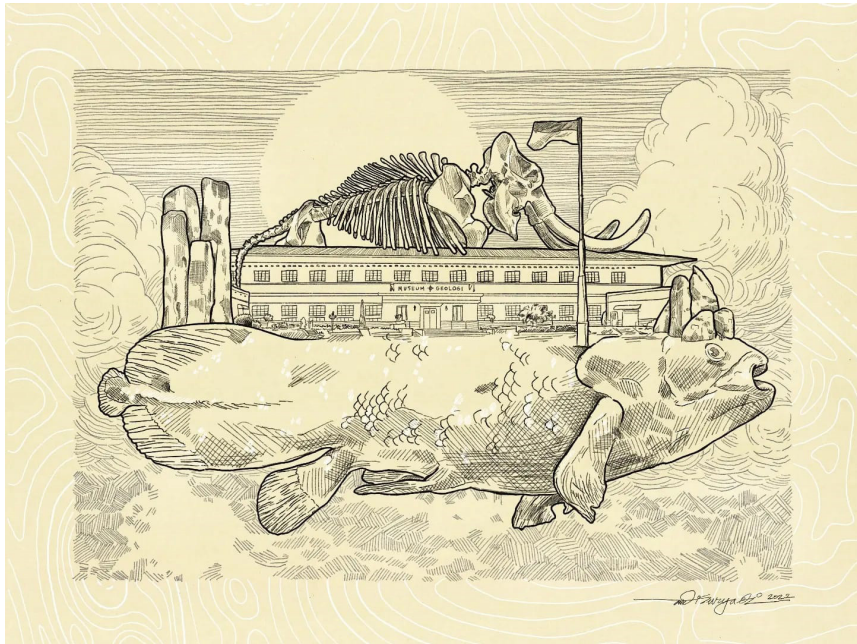
Almira Belinda Zainsjah

Indonesia

Untitled #2

29.7 x 21 cm, Ballpoint on Paper, 2020

“An impression of a presence comes from a shape of nothingness.”



Andi Suryadi

Indonesia

Day at the Museum

30 x 42 cm, Drawing Pen on Canvas, 2022

This work illustrates the geology building and other museum collections, such as stone artifacts, mammoth fossils, and ceolacanth ancient fish fossils. These animals can be called "living fossils" because some are still alive today and have evolved. This work will be a visual fusion of history, art, and science.



Anna Sungkar

Indonesia

Di Antara Tumpukan Buku

120 x 90 cm, Oil on Canvas, 2023

Many people say that with the internet, books are no longer needed because all information can be obtained through cyberspace. Apparently, this is not the case; Google only stores information, especially news, which has appeared since the 2000s. Meanwhile, information from the past is still not fully uploaded to Google. Umberto Eco, a philosopher of language and novelist, for example, actively collects old books in his library. Because he believes books are still valuable for knowledge and wisdom. This work depicts a painter in his daily life as a writer, working surrounded by his collected books, which help him a lot in creating articles.



Ardiyanto

Indonesia

Triptik

54 x 76 x 5 cm, Mixed Media on Plastic, 2023

This work is an impression of admiration for the history of batik distribution on the coast of Java and especially the interpretation of white cloth (mori) that can be transformed complexly into the nation's masterpiece and become social cohesion as well as the identity of a people or congregational community. Including our local craft treasures. This work is intended to find other opportunities for collage techniques with various transparent papers that were previously done on paper or canvas. Especially in processing the aspect of space and the impression of lightness, floating, and even quasi-translucency. Attempting to detach from the surface (the base of the collage) and solve the spatial solution of a floating, transparent impression with the lamination technique. Extending the illusion towards the concreteness of space, plane, and line I continue to present the gestural aspects transformed with scraps of paper and the random and arbitrary distribution of the placement of the planes. Presented with an inverted pyramid structure.



Ardiyanto

Indonesia

Nuansa Putih

70 x 65 cm, Mixed Paper Collage and Acrylic on Canvas, 2017-2023

This work is inspired by the history of batik distribution on the coast of Java, which was influenced by Islamic communities and networks on the north coast of Java. This work is a variant of the Pesisir Jawa series, which originated from my admiration for white cloth, commonly called main mori in batik production. Batik art has a dominant rhythm, horror vacui in space, more dynamic and natural colors, and is flat and decorative by filling every corner of the fabric with rich motifs. A series of complicated processes, precision, and extra patience where it is done while thinking while dicanting. A work that is harmonious not only in visual aspects but also socially and culturally. The work created is the antithesis of the principles of rhythm, balance, and harmonious unity. A paradoxical thing. I apply the principles of fine art in a disharmonious arrangement through an abstract expressionist style and include the aspect of time where wrinkles occur when the material shrinks. It does not prioritize the element of line, which is richly rhythmic. Instead, it is gestural, resulting from the random and irregular fields of various paper scraps (such as brush strokes). Also includes the texture resulting from the stacking and drying of the collage planes, which produces unexpected wrinkles.



Ariesa Pandanwangi

Indonesia

Sang Hyang

215 x 110 cm, Batik, 2023

Sang Hyang, the Creator of the Earth, which is harmonious, safe, beautiful, peaceful.



Arleti Mochtar Apin

Indonesia

Nasi Megono Soto Tauto

110 x 200 cm, Batik on Cotton, 2021

New theme and motifs base on local legend in Pekalongan, central Java, Indonesia. This is a popular dish found only in the area, originally made of Buffalo meat as the legend about the buffalos were incarnation of a cursed disciple.



Arnold Maximillian

Indonesia

Paradoks: Kosong Isi Kosong

70 x 140 cm, Paper on Wiremesh, 2023

A self-reflection on the dynamics of the reality of my life that occurs. Thinking, feeling, saying, moving, and learning all the values of nature to be able to understand life. Walking in time and space, a frame of perception, trying to understand the meaning of the nature of life. Content that judges empty. The result... Still, just spinning in the perception of self-value... It turns out that my mind is still complicated too.



Arti Sugiarti

Indonesia

15 Menit Merdeka

50 x 60 cm, Acrylic on Canvas, 2015

The definition of “merdeka” for every human being is different. Both in terms of understanding and action towards “freedom” itself, every human being wants freedom in his life. Likewise with human reasoning from ancient times to the present. Now “freedom” itself can be interpreted and carried out for every human being, with all the risks and time.



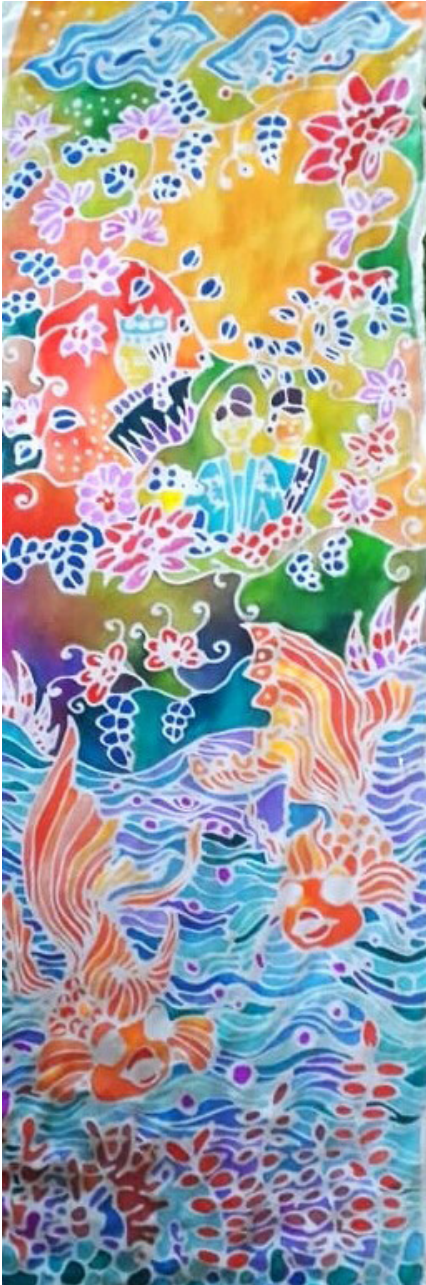
Atridia Wilastrina

Indonesia

Aku Dalam Gradasi Alam Semesta

80 x 100 cm, Mix Media on Canvas, 2023

The journey of life from fetus to adulthood A colorful story in a gust of gratitude The universe of nature is summarized in the gradation of life's colors.

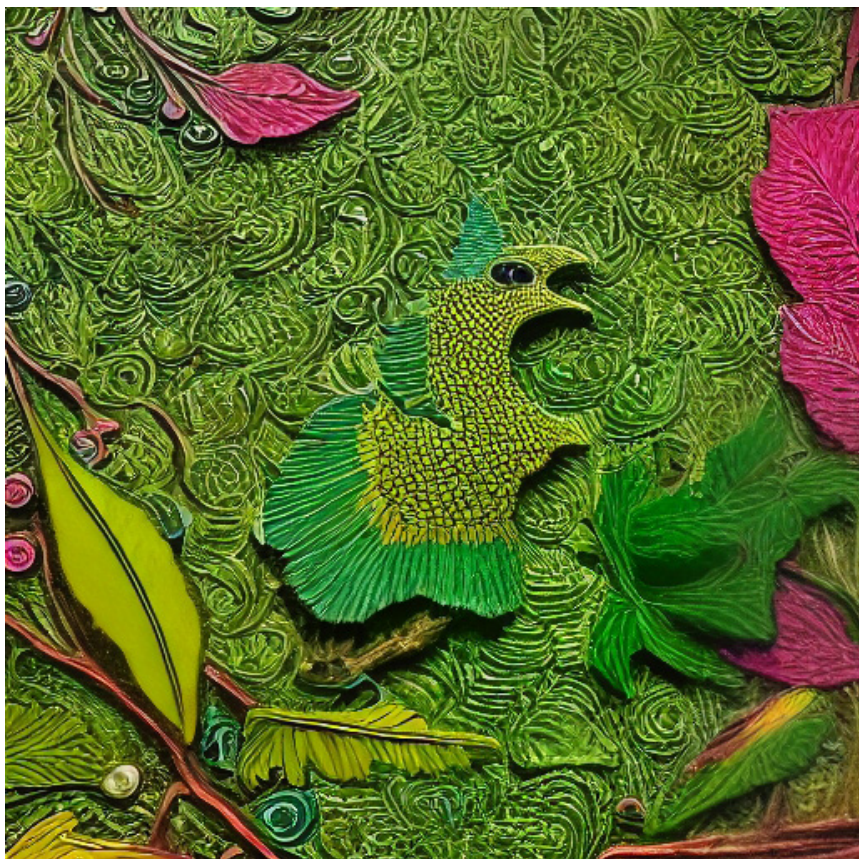


Ayoeningsih Dyah Woelandhary

Indonesia

Tradisi, Nusantara dan Setiawan Sabana

Traditions and values of the archipelago have always been an idea in every topic of discussion, and with the figure of Setiawan Sabana, he is a source of inspiration to continue to explore ideas of local wisdom. The idea is realized in the painting of cold batik techniques and fairy tales of the archipelago. The bright color composition symbolizes the spirit that is ignited, so that it is always optimistic and not discouraged in any condition.



Bagus Nofianto

Indonesia

Homage

21 x 29.7cm, Eco Relief Print on Mmt, 2023

The work depicts the face of our archipelago which is full of cultural diversity. A tropical image in the form of a map of Indonesia illustrates the characteristics of natural wealth.



Belinda Sukapura Dewi

Indonesia

Untitled #4

29.7 x 21 cm, Ballpoint on Paper, 2023

New spaces are created due to intersections and intersectionality.



Cama Juli Rianingrum

Indonesia

Lonely Sparrows

100 x 105 cm, Batik Lili Dingin on Silk, 2020

In a forest, there lives a sparrow that perches on a branch, waiting for its flock to arrive. Although tiny in stature, it has an extraordinary beauty that spreads warmth in the tropics to complement the natural beauty of Indonesia.



Christine Claudia Lukman

Indonesia

The Joy of Playing Pingpong

29.7 x 42 cm, Watercolor on Paper, 2023

I have never played ping pong, but from Pak Setiawan Sabana's expression of happiness while playing ping pong, I interpret it like this:

Playing ping pong will make life more joyful, and more colorful.



Deborah Ram Mozes

Indonesia

Merupa Kertas

800 x 400 cm, Acrylic on Paper-based Art, Paint and Cut Out, 2023

Making paper is an art form in which medium and surface paper are painted and then cut into pieces to form a shape, which is subsequently shown as a single unit.



Desira Suamba

Indonesia

Sekuntum Bunga

60 x 80 cm, Acrylic on Canvas, 2023

Eternal beauty, although 1 flower but still beautiful to the eye and always remembered.



Dewi Isma Aryani

Indonesia

Bumandhala

42 x 60 cm, Digital Art on Canvas, 2023

“Bumandhala” is a batik motif in the form of an A2 size pattern (42 x 60 cm) inspired by the natural conditions and potential in Pasiran Traditional Village, Cintakarya Village, Semarang District, and Garut Regency. The title of this work comes from Sanskrit, which means “jagad; earth; world; nature”, so it features objects that represent world life as well as typical images found in Pasiran Traditional Village, such as sheep heads, bamboo segments and leaves, Antanan leaves, Kujang, flowers, and geometric motifs on a medium. The colors in this BUMANDHALA batik motif use typical colors like Batik Garutan, namely brown and its derivatives, blue, turmeric yellow, beige, and black.



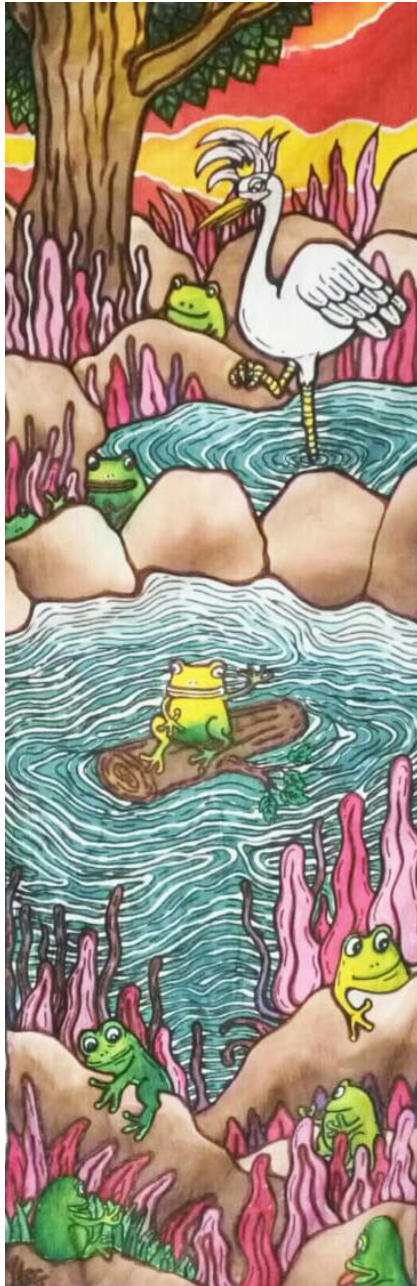
Dieni Nuraini

Indonesia

Kujang Kinanti

42 x 59 cm, Watercolour and Coloured Pencil on Canvas, 2023

Kujang Kinanti is inspired by the Sundanese fairy tale "Budak Pahatu".



Dina Vitalienitas Lestari

Indonesia

Kisah Raja Kodok

50 x 150 cm, Cold Wax Batik on Cotton Fabric, 2019

The artwork "Kisah Raja Kodok" is a Cold Wax Batik on Cotton Fabric created in 2019, measuring 50 x 150 cm. It portrays the legend of the origin of the frog species and the importance of self-reliance and leadership. The moral of the story is that we should not depend too much on others but strive to become independent individuals who are grateful for the blessings bestowed upon us by God. I would like to express my heartfelt gratitude to the late Professor Setiawan Sabana for his invaluable guidance and inspiration throughout my artistic journey. His insightful advice has greatly influenced my work, particularly in organizing exhibitions that celebrate the creativity of women in the land of paper, Nusantara. It is with deep appreciation that I dedicate my current artwork, "The Tale of the Frog King," exhibited as a tribute to Professor Setiawan Sabana. His wisdom and support will always be cherished and remembered in every stroke of my brush and every piece of art I create.



Dionisia Devona

Indonesia

Hidden Emotion

51 x 59 cm, Watercolor on Paper, 2023

Kelana mask dance is one of distinguish and powerful traditional dance from our Nusantara, Indonesia. It tells about the negative side of humanity that is filled with anger and emotions. However, the artwork shows that behind the mask is still a human, who has different side of emotion and kindness. This artwork tells us to always look for different side of view of everything.



Dona Prawita Arissuta

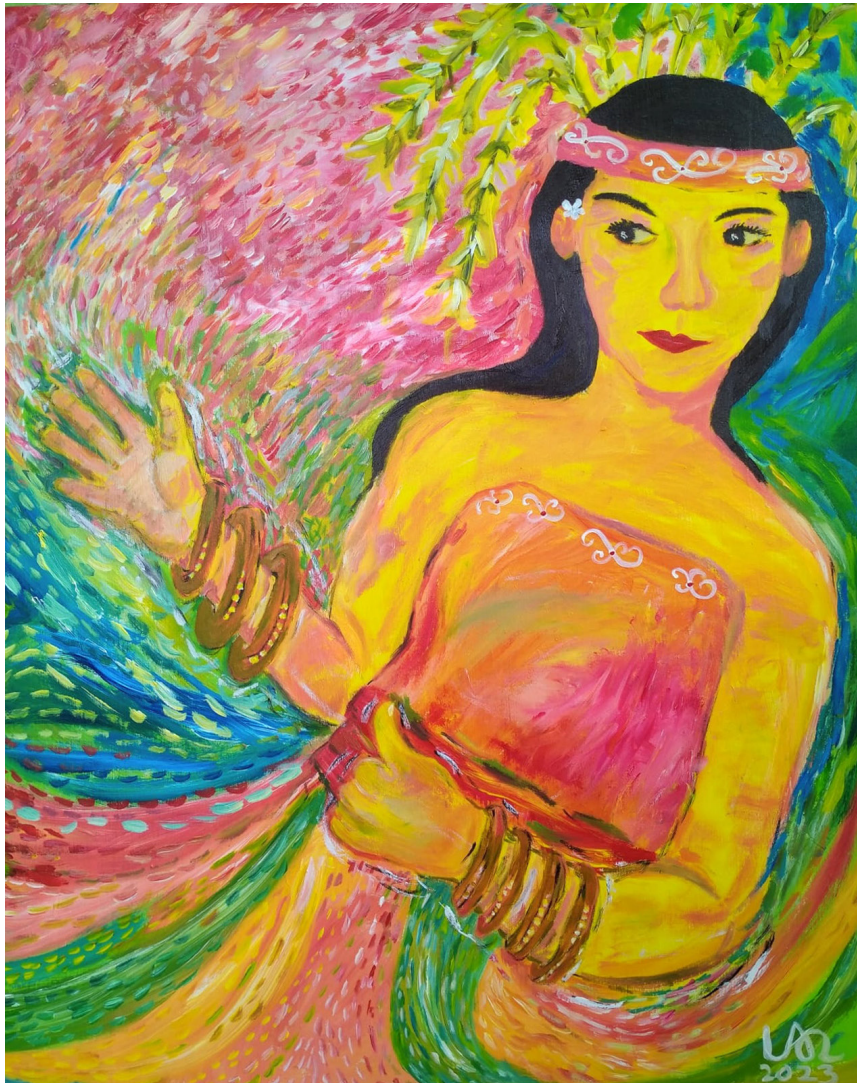
Indonesia

Semar (The Javanese Hermit Series)

Diametre 23 cm, Ceramic, Glaze , 2023

In the story of wayang in the archipelago, Semar is a member of a knight's servant with Gareng, Petruk and Bagong in the Punakawan group. The play, according to the historian Prof. Slamet Muljana, which has been told since the Age of Majapahit, will be evidence of the subjectivity of reason and human sensitivity to the universe, with collective and colorful images. Education (in the model of everyday idealism or pragmatism) is shown by Semar's movements and character, who is simple but full of wisdom and protection, and sometimes full of terrible anger. From here, education can be transformed into an entity, and tied to a model with various drawbacks. But all the shortcomings can actually help humans to absorb it. As one of the most important puppet characters, we can more easily accept Semar as the best example of universal values around us. Even though he is not from a world accepted by rationality, he has the character of continuing to make progress, improving life arrangements that are not compatible, showing what is wrong and must be fought, and forbidding fear.

I feel Prof. Setiawan is a person with the spirit of Semar, as an academic and artist he is the embodiment of educational and civic values, actually a profile that is not bound by any protocol and system. liberating, letting go of feelings of dissatisfaction and incongruity with circumstances without fear of the position of other figures who are more vertical. Like Semar, he always smiles even with a sad face. Semar is not a perfect character, but with the influence exerted on many momentums and a character that is favored by many groups, he can beat even other characters who are more perfect.



Dyah Paramita Candravadani

Indonesia

Dadas: The Healing Dance

80 x 95 cm, Acrylic on Canvas, 2023

Dadas dance is one of the traditional dances of Barito, Central Kalimantan. The distinctive feature of Dada's dance is the use of bracelets as part of the music. Originally, this dance was part of a healing ritual performed by Balian.



Elizabeth Susanti

Indonesia

Prambanan Temple

Photography, 2013

Prambanan Temple is Indonesia's largest Hindu religious temple complex and was built in the 9th century AD. The existence of this temple building is evidence of the long history of the archipelago. This temple is a UNESCO World Heritage Site, the largest Hindu temple in Indonesia, and one of the most beautiful temples in Southeast Asia.



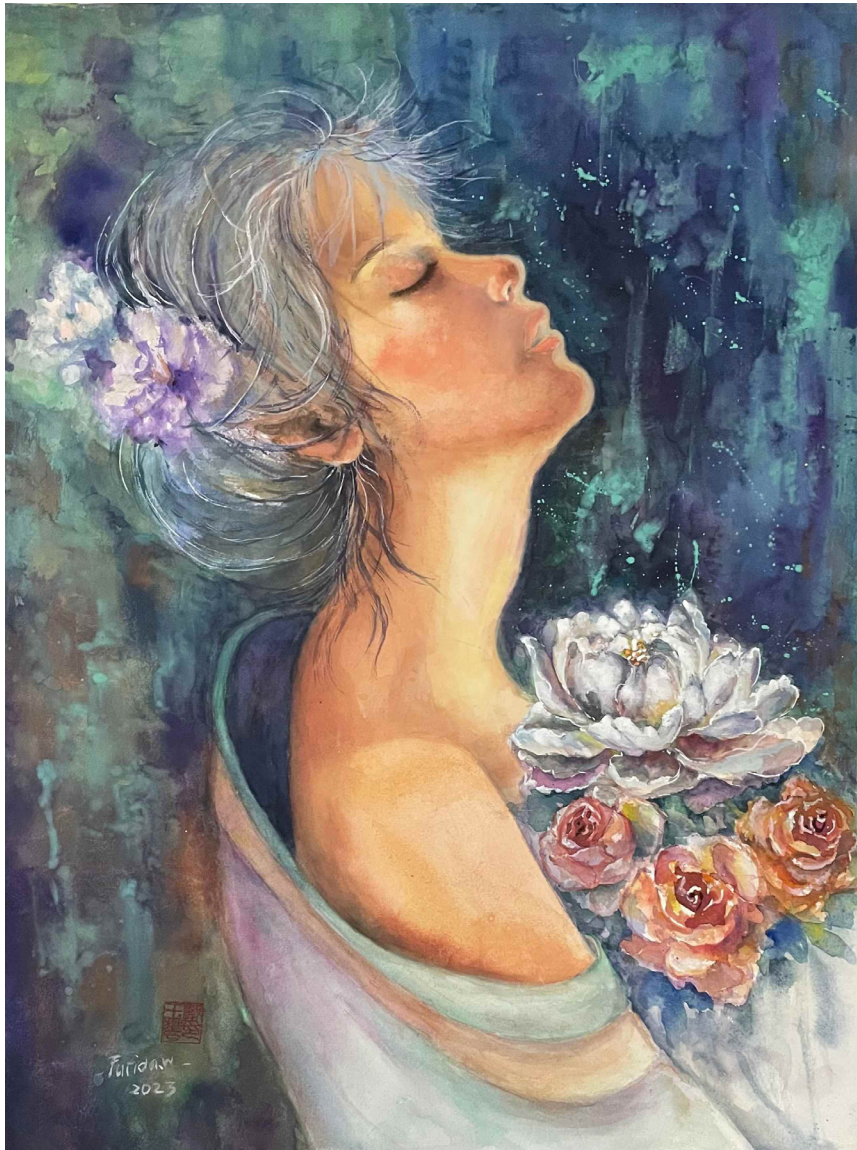
Erika Ernawan

Indonesia

Glasses

20 x 25 cm, Photography, 2023

The work is about perception and reflection regarding daily living situations, using glass and water as vessels of memories.



Farida Wahyu

Indonesia

Damai Dalam Keindahan

55 x 76 cm, Watercolor on Paper, 2023

"Peace in Beauty" is proof that happiness can be found in simple moments.



Ganesha Javas Ararya

Indonesia

Cakrawala Mandala Dwipantara

40 x 40 cm, Mixed Media on Board, 2023

MEMORY STATEMENTS:

I know Mr. Setiawan Sabana because of the virtual exhibition of the Festival Kertas Sejagat & Proklamasi Hari Kertas Sejagat (The World Paper Day) at Garasiseni10, Bandung (www.garasiseni10.com), May 10, 2020. I became one of the Junior Artists at the event. Thank you, Mr. Setiawan Sabana, for the opportunity given to me at that time through the selection process. I hope you will always be by HIS side, in heaven. To commemorate this moment, I wish to take part in Homage to Setiawan Sabana, as a form of gratitude for inscribing memories on my journey through the world of art.

CONCEPT OF WORK:

This work is the result of paper waste that is arranged and glued, and colored in such a way. This mixed media work depicts a mandala pattern in the eyes of the people of the Nusantara. Mandala Nusantara is a sea concept that unites the islands in the Nusantara. Cakrawala Mandala Dwipantara is an idea that has resonated since Singasari, Majapahit, and until the founding of the Republic of Indonesia. The spirit is depicted in the pattern of the arrangement of waste paper, colors, and a little writing to remember the greatness and cultural diversity of the Nusantara as a source of strength, and our pride as a great nation.



GNA. Satwikayana

Indonesia

Twilight in the East of the Nusantara

50 x 50 cm, Acrylic on Canvas, 2023

The Asmat tribe is one of the tribes in Papua which is inhabited by ethnicity/tribe and culture, as well as wealth in the arts and literature in the Indonesian Archipelago. This painting was inspired by the Asmat people's belief that they are the descendants of the gods coming down from the unseen world which is across the ocean behind the horizon, where the sun sets every day. According to the beliefs of the Asmat people, the god of the ancestors once landed on Earth in a place far away in the mountains. On his way downstream until he arrived at a place now inhabited by the downstream Asmat people, he experienced many adventures. In terms of culture, the Asmat tribe has many relics which are still preserved today. Therefore, until now the Asmat tribe still adheres to the cultural heritage of their ancestors.



Heddy Heryadi

Indonesia

Lotus Biru

80 x 60 cm, Mix Media on Canvas, 2022

Blue lotus, new hope for the archipelago



Heru Susanto

Indonesia

Twisting Distortion

77 x 102 cm, Charcoal on Cardboard, 2023

On table tennis games to make opponent difficult to return the ball, twisting techniques are often used. This technique expects the opponent to get into trouble, even resulting in failure to return the game ball due to twisting distortion. The representation of twisting distortions in practice life is expressed in this artwork through symbolic language. The meaning of twisting distortion here is the importance of resilience in facing life in the real world. This artwork was created to commemorate Setiawan Sabana's love for the world of art and ping pong.



Hery Santosa

Indonesia

Black and White is Me

60 x 60 cm, Acrylic on Canvas, 2023

Black isn't mine, White isn't mine, but...Black and White is Me. I have some question in Black and I have some question in White. I always remember once upon a time, my wise teacher Setiawan Sabana give me a magic word..."everything by asking".



Hilman Syafriadi

Indonesia

Layar Terkembang Jadi Buku

30 x 40 x 110 cm, 3D Mixed Media, 2020

The meaning of book in this work is the landscape and its contents that can be “read” and studied in order to be processed and utilized for the common welfare. This work is inspired by the Minang proverb “Alam terkembang jadi guru”.



I Gst Nengah Sura Ardana

Indonesia

Guratan Makna

80 x 100 cm, Oil on Canvas, 2023

Being inspired by the weathered objects around us has inspired me to explore them in paintings. Through the process of exploration, experimentation, and shaping, as well as elaborating on it with ideas based on the social lives of the people around us, I create paintings that can embody ideas derived from weathering in a literal and figurative sense. In a literal sense, my paintings feature weathered objects, while in a figurative sense, they symbolize the decline of moral, economic, social, and other values.



I Made Bendi Yudha

Indonesia

Awidya: Dark Side of Life

179 x 84 cm, Acrylic on Canvas, 2022

Octopus animal as a symbolic branding icon to express the current social, cultural, economic and political reality. In interpreting the characteristics of the shape and nature of the Octopus, it is expressed through visual analogy to represent the use values of Rajas (greed) and Tamas (greed) that permeate the human soul today. The concept of Triguna is important to be communicated so that an interactive dialogue can occur which is educative and enlightening, so that the values of Satwam (virtue) offered as a counterweight can create new awareness and mental strength to deal with current global issues.



I Made Jana

Indonesia

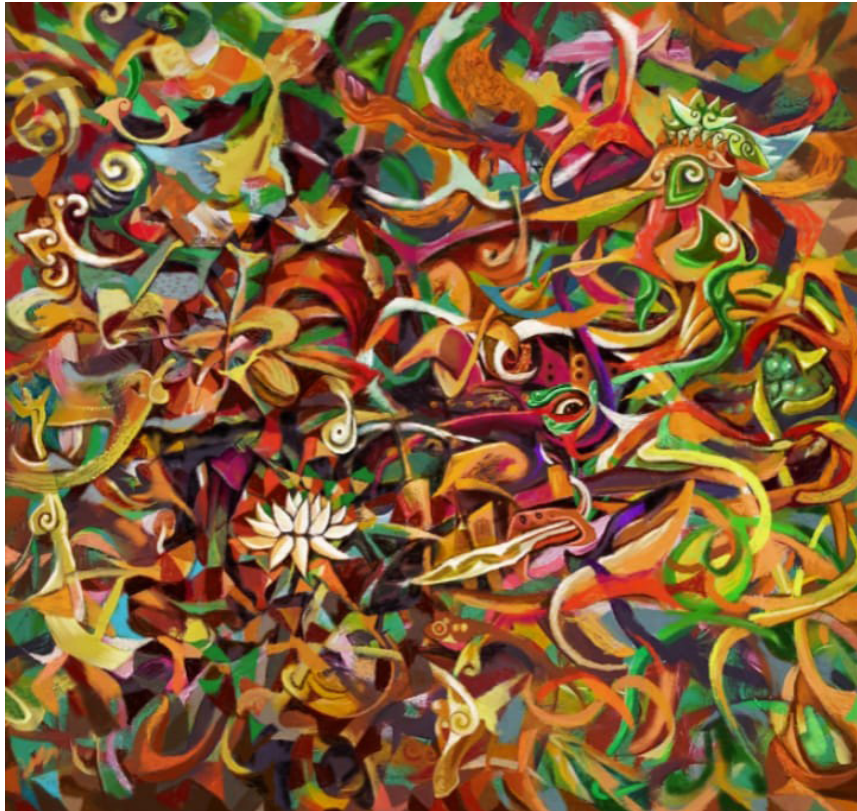
Air Ratna Permata

30 x 30 x 40 cm, 2021

The idea of Creation, lifted from environmental pollution.

Increased development in cities, as well as at the rural level, will also be followed by by-products in the form of garbage and waste which are very worrying for human life, namely an increase in toxic and hazardous waste. which results in death. Biological life in water and disease even become a threat to human life.

To commemorate the work and respect for Prof. Setiawan Sabana who was very inspirational, in this event, the creator raised the above phenomenon, using pottery, with clay material entitled "AIR RATNA PERMATA". That in the midst of our life, "water" has a strategic position and is very vital, its purity must be protected, and is able to maintain our immunity or body resistance. "Water" is the most important natural element for the life of all creatures, if humans maintain the purity of water, it means guarding/protecting themselves to avoid disease. Therefore, be a wise person to protect water conservation, including protecting yourself, and it is the responsibility of all of us. In this case it is very important to keep in mind the content of literature in religion. advice from a wise man. Wise people say that, there are "three pearl pearls" in this earth: water, foodstuffs/ medicines or herbs and wise words.



I Nengah Wirakesuma

Indonesia

Padma Putih

40 x 40 cm, Digital Fine Art on Canvas, 2022

The title of the White Padma Painting is the implementation of a deep contemplation of the beauty of the padma flower as a mirror of God Iswara's manhood and is believed to be located in the direction of the East. The source of purity and sincerity is the basic foundation of life for all living things and also a source of love in the lives of mankind in this world. Various kinds of water plants, such as lotus flowers, grow in various colors. Now, lotus flowers are increasingly rare and difficult to find in villages and cities. We begin to consciously crochet back the sources of water on earth, to be visualized into digital fine art works according to the needs of expression and creativity.



IGN. Tri Marutama

Indonesia

Traces of Civilization of the Nusantara

50 x 50 cm, Acrylic on Canvas, 2023

This work is inspired by the splendor of the Borobudur Temple as evidence of the high civilization in the archipelago marked by ancient kingdoms in Indonesia in the 4th-5th century AD and ending in the early 16th century AD. Traces of Hindu-Buddhist civilization in the archipelago color various aspects of life such as social, political, economic, religious, artistic, and cultural aspects, science and technology, as well as spatial aspects of places where people still live in junior high school. From the existence of Borobudur, we can learn about local values in absorbing life and living and art.



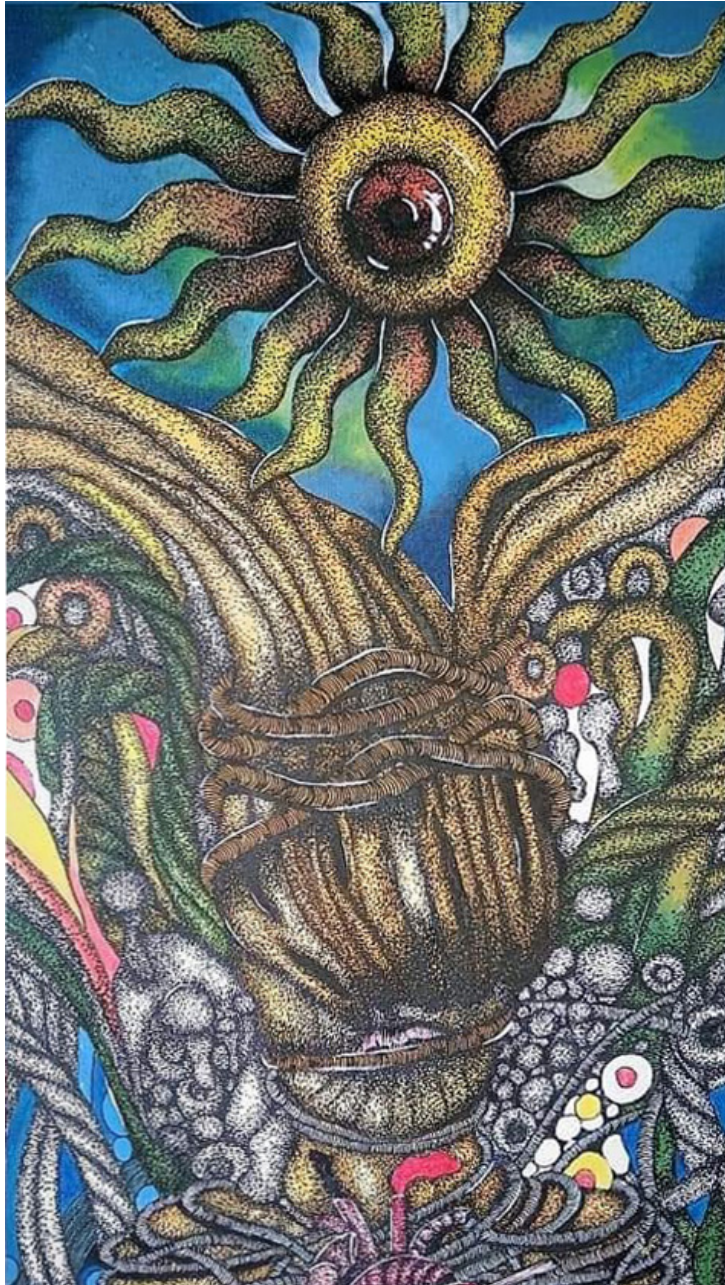
Ika Ismurdyahwati

Indonesia

Si Hijau

80 x 80 cm, Acrylic on Canvas, 2023

Si Hijau, an independent figure who tries to be himself. Independent does not mean all alone, but try to give as much as possible and try to provide solutions based on the environment. That is, he is trying to make his life easier, in this way.



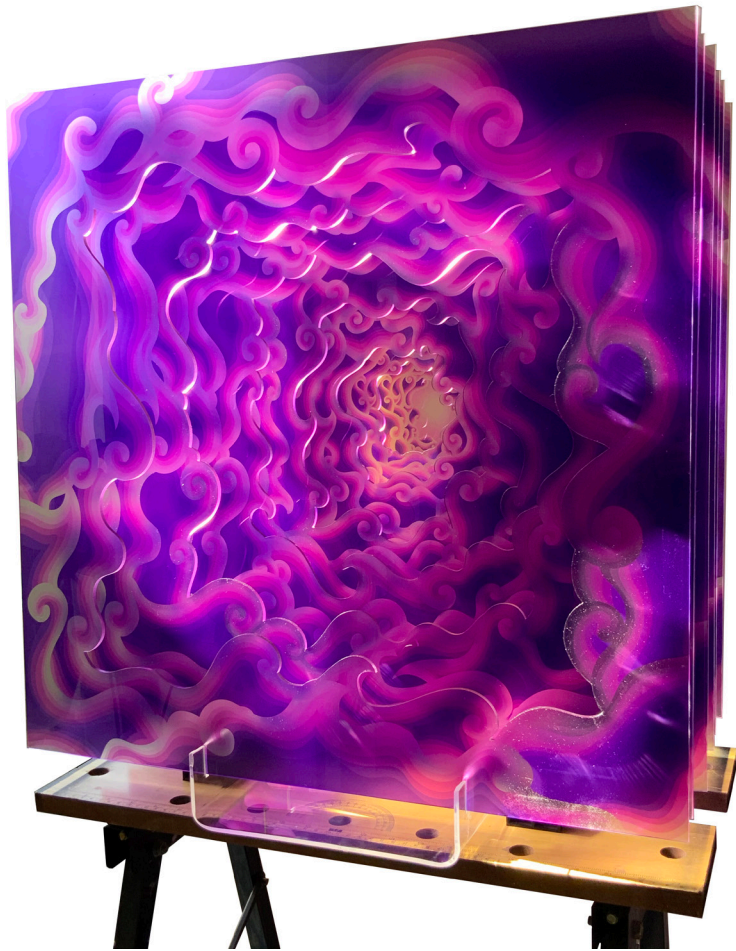
Ika Kurnia Mulyati

Indonesia

Terbelenggu Waktu

50 x 100 cm, Acrylic and Bolpoint on Canvas, 2023

During a pandemic filled with uncertainty, I describe life as if it stops and binds us mercilessly, between life and death that are chasing each other and seem to be stalking us, time that we don't know how long it will continue to tick. But the hope of being released is still there, with the existence of the sun that still shows light even though it's dim, hoping that tomorrow the light will still shine.



Ilhamsyah

Indonesia

Kehendak di Atas Kehendak_05

50 x 50 x 30 cm, Digital Painting Print on Flexiglass 7 Layers, 2023

Art itself is not just a display of physical beauty but a form of truth-telling through a deeper perception of human daily reality. *Kehendak Di Atas Kehendak* is a form of expressing awareness of the layers of reality that manifest in a multi-layered, real yet enigmatic work. This work responds to the post-tradition era, where tradition is re-articulated while still maintaining the noble values it contains. Through contemporary art, traditional art forms and techniques are possible to be represented or even deconstructed through creative work spaces because material differences are no longer an obstacle to the transfer of information assets and techniques between media, or “post-medium conditions.”



Iman Budiman

Indonesia

Dukun Online

100 x 100 cm, Oil on Canvas, 2023

Dukun Online captures a moment when a shaman (dukun) adapt his knowledge and abilities in the era of disruption. This work also shows two 'technologies' in two cultures; traditional culture and popular culture, creating a work with bewildering, twistful, bizzare, and somehow comical mood.



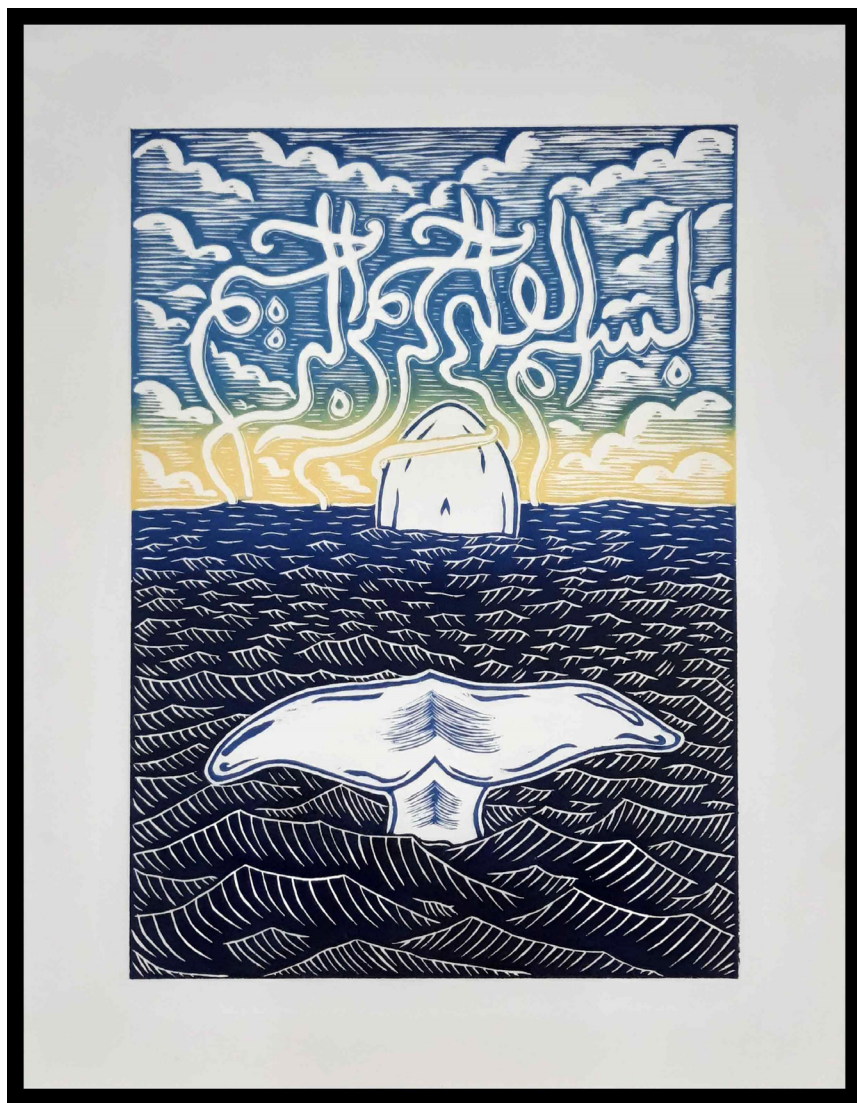
Insanul Qisti Barriyah

Indonesia

Menolak Punah

50 x 60 cm, Mix Media on Recycle Paper, 2022

Every individual can overcome extinction which is a challenge in life. Done as a collaborative effort and awareness of the importance of maintaining sustainability in many ways. Always Literacy, participation, collaboration and sharing so that it stays alive, sustainable and not extinct.



Iqbal Albani

Indonesia

Awal

70 x 90 cm, Hardboardcut on Canvas, 2022

The first work is entitled "Beginning", the word beginning refers to when will do something good. The Arabic calligraphy that is written is the sentence "Basmallah", has the meaning "in the name of Allah who Most Gracious, Most Merciful." The visuals presented in the works namely, there are objects of two medium blue whale mammals swim. The first whale mammal only visible parts of the tail and both visible parts of the head facing upwards. There is arabic calligraphy over whale mammal object. The background of the place in the visual work in the vast ocean with the waves moving calmly, and clear cloudy skies in the morning. Work size which was made 70 x 90 cm with Hardboardcut media on Canvas.



Ira Adriati

Indonesia

Gift from Pak Wawan

40 x 40 cm, Paper and Jumputan Textile, 2023

Mr. Setiawan Sabana is a teacher who give education and motivation for his students. This is a book separator by papyrus, he gave for me as a gift from Egypt. The blue jumputan textile is symbol for his attention to Nusantara culture.



Ismet Zainal Effendi

Indonesia

The SS Quote Wear

Variable Dimension, Textile Ink on Cotton, 2023

This work represents about Setiawan Sabana's think of life as an artist. His idea and way of life of creating artwork is just like wearing clothes, covering our body and soul with creativity and expressions, until our last breath...



Jenar Sukaningsih

Indonesia

Menimang Asa

70 x 70 cm, Oil on Canvas, 2023

A mother's struggle for her family, whatever and however, remains patient and strong.



Jessica Yonatia

Indonesia

Heaven and Earth

42 x 60 cm, Poster Color on Art Paper, 2023

2 souls from heaven and earth are longing for each other. The feeling endlessly blooms like an eternal flower, and when they finally meet, all the colors collides into a perfect beautiful harmony.



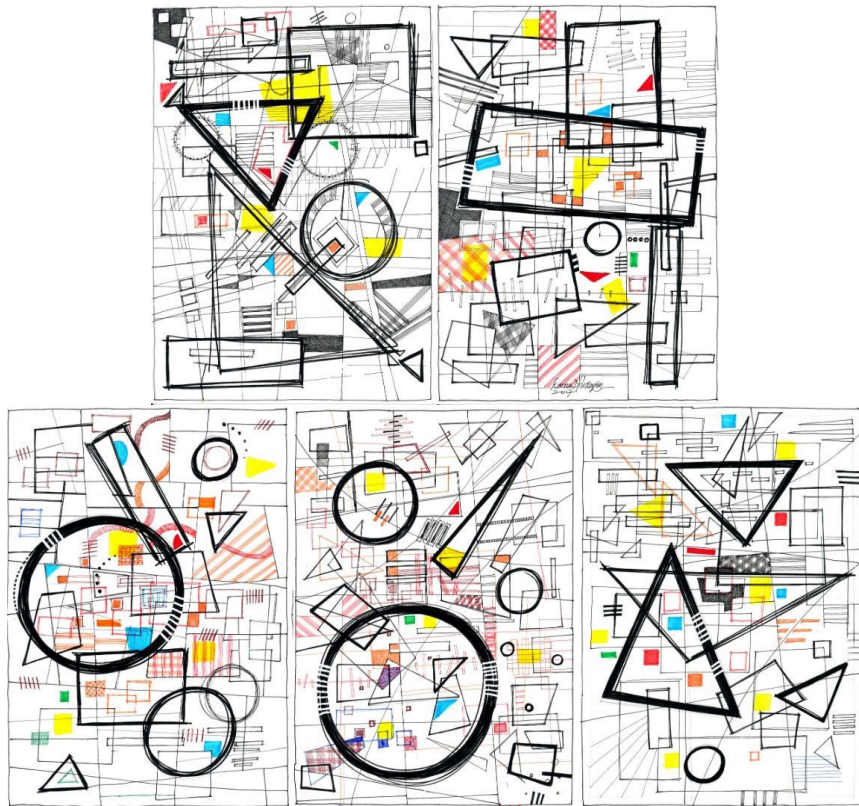
Jimmy Ivan Suhendro

Indonesia

Peradaban Baru

45 x 210 cm, Woodcut Color, 2021

This corona has changed almost all aspects of the life of the world community due to human actions that often cause damage to the earth (nature). This corona has changed the world order and civilization, where humans will have dependence on technology and knowledge.



Karna Mustaqim

Indonesia

Pandawa Lima

21 x 29.7 cm, Inks and Color Marker on Paper, 2018-2022

These 5 pieces of drawings are re-imagining the brotherhood of Pandawa , living their adventurous life from as grown up childhood at Hastinapura till they have their own palace and Kingdom of Indrapasta. The visual form of interpretation brought back to basic artform, the paper, the inks of basic color, and its basics hand's drawn forms.



Ketut Muka Pendet

Indonesia

Kaktus

50 x 20 x 18 cm, Burned Clay at 1200 °C, 2023

“Cactus” is created through the creative process of imaginative expression of individual feelings as an enthusiast in processing clay material (clay) as a ceramic base material. The creation of ceramic works with the theme “Cactus” originated from the observation of plant objects that can survive in dry plains. Cactus, visualized in decorative ceramic works, is a picture or symbol of the resilience and strength of the body to face the situation of the surrounding environment. The motif of the cactus is interesting in its form; it has a shape and greenish color to attract and evoke the spirit of coolness. With the symbolic method approach and Graham Wall’s creativity theory, there are four stages in the creative process: preparation, incubation, illumination, and verification. The approach of plants on earth results in a descriptive interpretation of a natural phenomenon whose beauty must be preserved. The realization process uses pinching techniques and high firing to produce impermeable ceramic products (stoneware) without glazing or coloring agents.



Lesh Dewika

Indonesia

Seasons of You

This is watercolor painting combined by using cutting technique.



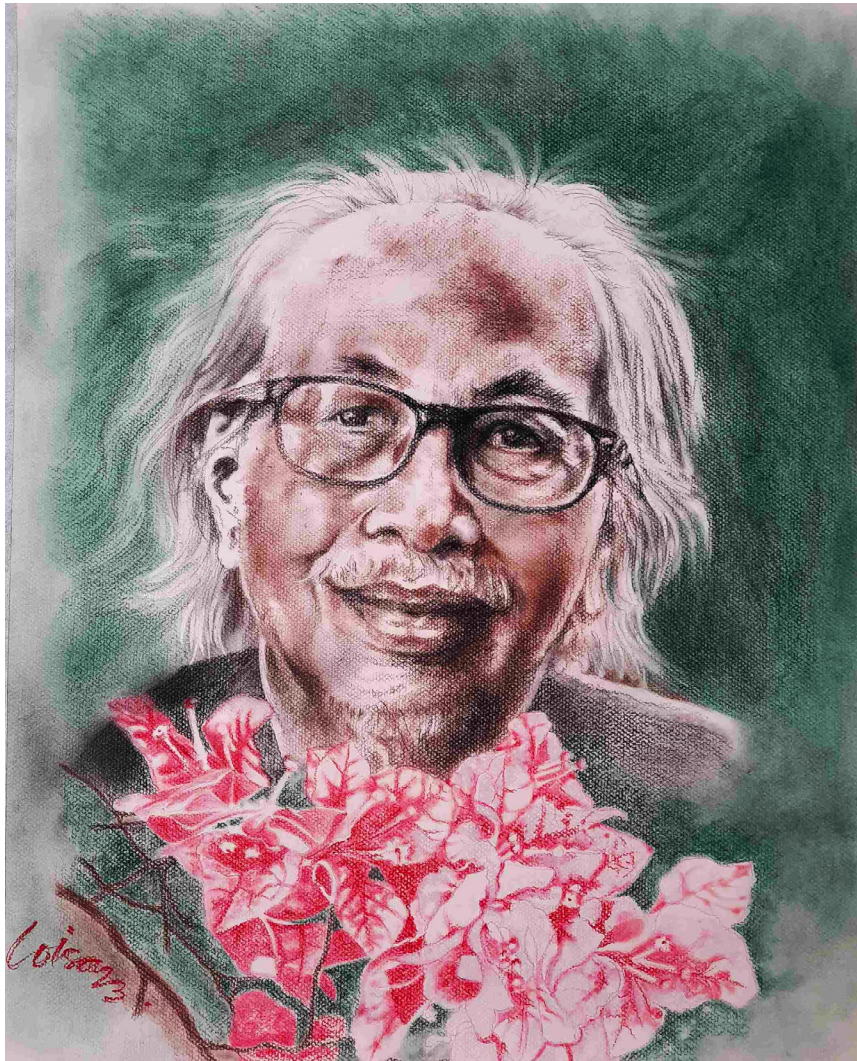
Lilis Nuryati

Indonesia

Cetakdaun

50 x 35 cm, Ecoprint, 2023

Utilize plants to create works of art that are both works of art and useful.



Lois Denissa

Indonesia

Paper Flower and Sabana's Spirit

42 x 60 cm, Soft Pastel on Paper, 2023

Paper flower, Bougainville Spectabilis is a flower that when we feel has a texture characteristic resembling paper. The surface is thin, dry and transparent with a diverse choice of flower colors: white, pale pink, pink, bright red, orange, pale purple, dark purple and various dappled color mixtures.

This paper flower brings us back to remind the paper artist Setiawan Sabana who throughout his life worked to process the concept of paper. He judged himself like fragile and temporary paper. 'I was born with the birth of paper and ended this life with the loss of paper (paperless) . The disappearance of paper will be a temporary disappearance of his body..., but the spirituality of his work lives on in our hearts.



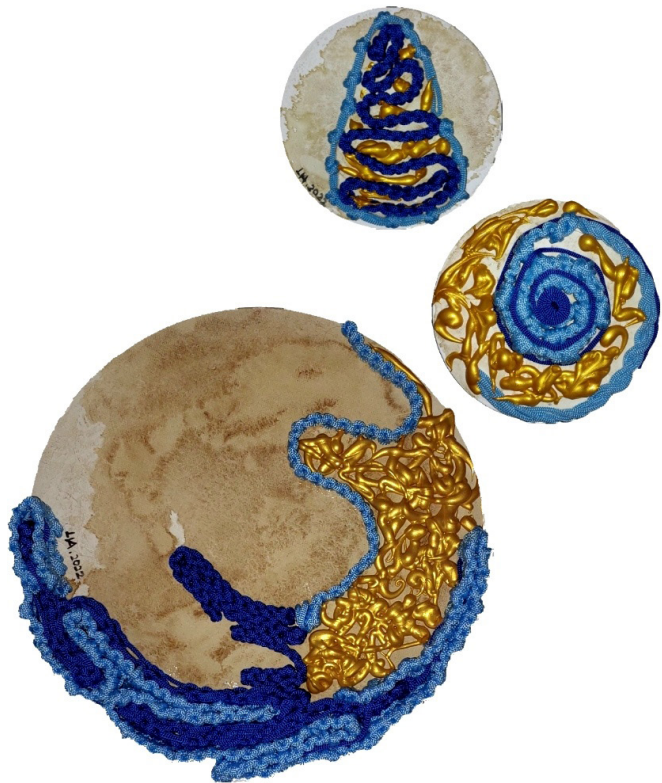
Lucky Hendrawan

Indonesia

Leluhur

33 x 42 cm, Ink Pen Drawing on Paper, 2018

One's life journey as told by the ancestor.



Luh Budiaprilliana

Indonesia

Now and Then

Variable Dimension, Mixed Media on Canvas, 2022

Now and Then talk about life and the lives of all entities on earth. Starting from seed, soil, heat, air, and water. Earth gives space for all elements to touch each other in the flow of energy. Water is an entity whose position is very noble, because its existence gives birth to life which is connected to each other in bonds that are entwined with full of patterns. Treated well or not, it still tries to flow even in uncertainty. The cycle never changes from time to time. Now and the , water will always provide energy for all living things to make love and give birth to souls into the world. Setiawan Sabana's journey for me is like a story of water that keeps flowing and distributes substances to all the cavities it flows through. Making the seeds of knowledge grow and spread to all corners.



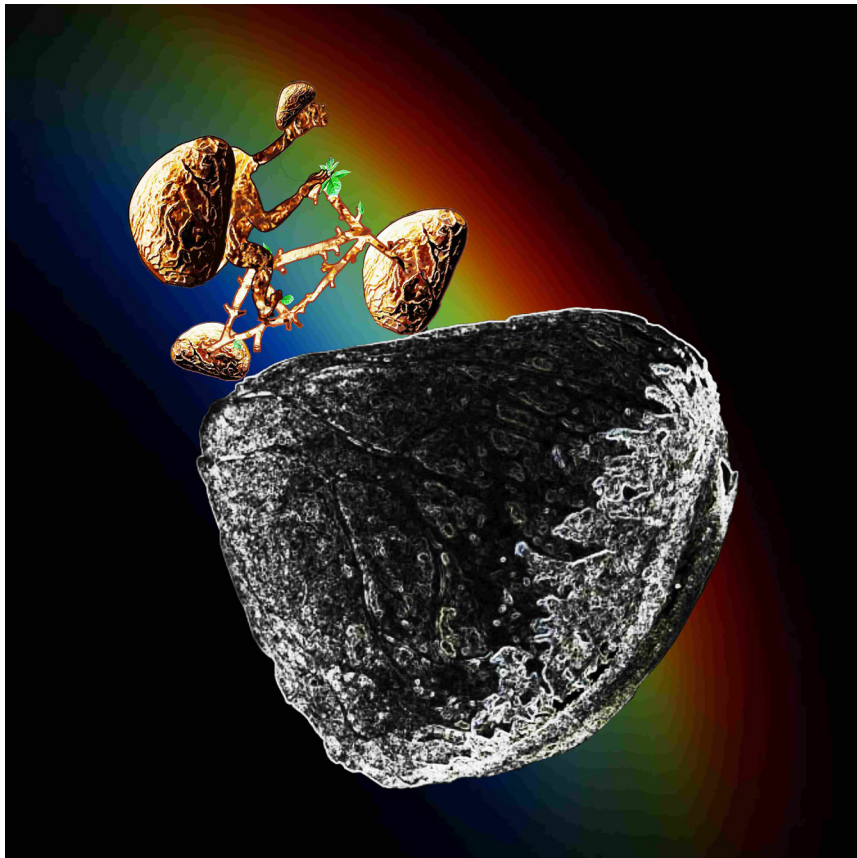
Lutse Lambert Daniel Morin

Indonesia

Fly To the Moon

80 x 80 cm, Bronze, 2023

Regeneration and awakening to nirvana, leaving a trail of victory to achieve great glory.



Martinus Dwi Marianto

Indonesia

Looking at Rainbows Through Kluwak

55 x 55 cm, Direct File Transfer on Paper, 2023

The creative idea of this work came from my reflection on the existence of the pucung (pangium edule) tree, whose presence is forgotten by the people where this tree naturally grows. Though this tree is beneficial, from the roots to the leaves, have use value. The contents of seeds of this tree fruit are usable as spices, flavouring, and natural preservatives in cooking. It is a mythological tree, mentioned significantly in the Book of Wulang Reh written by Sunan Paku Buwono IV in the late 18th century, as one of the Javanese Mataram community's ethical and mystical reference books. I researched this tree, observed various parts of it, studied multiple uses for the crops of this tree, and did fictional works based on the usefulness of the species and its existence that is now threatened with extinction. Reflecting on the seed of this tree, I imagined a rainbow, an extraordinary entity, which is a symbolic token of the Covenant between the Creator and all His creation.



Melati Yusuf

Indonesia

Golden

30 x 40 cm, Print on Paper, 2023

My latest work that I made digitally depicts the figure of a young Prof. Dr. Setiawan Sabana, but in my version. I only got to know him when he was involved in the Women and Pandemic Exhibition. At that time, I often participated in webinars and Zooms regarding the exhibition activities that he guided.



Mia Syarief

Indonesia

Bali Dance

Balinese dance is one of Indonesia's cultures, and we as Indonesian citizens admire and are proud of its existence.



Miky Endro Santoso

Indonesia

Traces of My Work Creation Process

110 x 60x 155 cm, Mixed Media, 2023

This work shows traces of the process of creating my sculpture from stainless steel. The philosophy of this work is the importance of appreciating every step of the life process in achieving a better life goal. The use of stainless steel material is inspired by Setiawan Sabana's artistic lifestyle, which is the more polished the more shiny. Like Setiawan Sabana's artistic journey, the more actively he works and exhibits, the more famous his name is in the Indonesian and world art scene.



Monica Hartanti

Indonesia

Puspa Nusantara

200 x 115 cm, Batik, 2023

Flowers are a symbol of beauty. This motif design work was inspired by the Sekar Jagad batik motif, which means that various forms of beauty are intertwined. Taking three Indonesian flowers, namely the White Jasmine Flower, which means Puspa Nation, the Moon Orchid Flower, which means Enchantment of Puspa, and the Giant Padma Flower, which means Rare Flower. May the "Puspa Nusantara" batik motif be a prayer for Indonesian women to always be rugged and charming.



Much Sofwan Zarkasi

Indonesia

Doa Untuk Saudara

50 x 50 cm, Collage on Wood, 2022

Prayer is the best beginning and end to life. Prayer crosses the boundaries of the tangible dimension into the transcendent dimension. Prayer is invisible, but it makes an impact. And for our brother, the best prayer is the best prayer for him.



Muhamad Ali Rahim

Indonesia

Sacred Sounds Repetitive

35.3 x 50.2 x 4 cm, Varied Materials, 2023

This work of art “Sacred Sounds Repetitive” was created using a combination of materials and objects, namely used wood frames, recycled paper, used spark plugs, and pieces of magazine paper that are collaged on a board. This work made using the technique of composing, assembling, and stamping is the embodiment of the idea of the unconventionality of works of art. The arrangement of spark plug objects is a representation of the nature of repetition, as a representation of the concept of repetition where the inspiration is influenced by everyday visual phenomena in the formation of similar and repetitive “graphic” patterns, such as the arrangement of rows of fence posts, tiles on a floor, patterns on cloth, including the daily activities of humans that repeated. This work is an elaboration intended to respond to the development of postmodern art.



Ni Made Purnami Utami

Indonesia

Metamorfosa

40 x 45 cm, Ink Pouring on Paper, 2023

Concept of Work (Lessons Learned from Prof. Setiawan Sabana)

In the process of creating works of art, "METAMORPHOSA" can be interpreted as one that prohibits the process of struggle for life which is not instantaneous. Because human life has its own phase. Life could be better if you keep trying and diligently working. Before we can achieve success we have to fight until we can finally reach the point where we can enjoy that success. Symbol of Freedom, we as humans do get freedom in life, but the freedom we get has a purpose. Teaching Patience, forbids us to always be patient in living life, sometimes humans feel tired and tired of the life they are living because they are not progressing and are always stuck in the same place. In the butterfly philosophy we can learn to find beauty in life requires patience and process. The visual work embodies the shape of a butterfly, using the pouring of colored ink on paper using the batik technique.



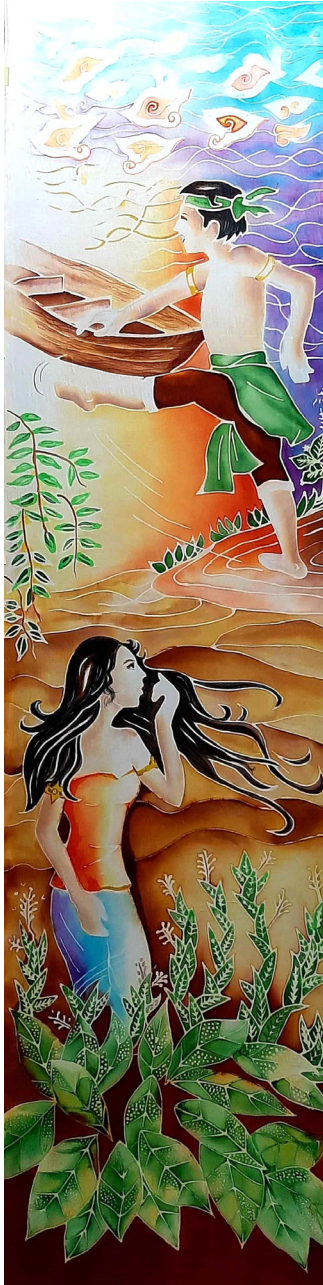
Ni Made Rai Sunarini

Indonesia

Vas Keladi Semangka

40 x 20 cm, White Clay Pottery, 2023

“Watermelon Taro Vase” with the concept of wanting to realize a metaphor from the results of identification in the form of stylization of taro leaves on functional ceramic media applied as decorative ceramic decorations. The desired target in this work is a touch of stylization of taro leaves on the ceramic surface. The application of taro leaf ornaments with various stylizations is a new thing, considering that ceramics not only function as ceremonial tools but also as profane objects. The creation of this work will carry the concepts of innovation and novelty, supported by the methods of art creation, namely the exploration method and the experimental method. The working techniques are the rotary technique and the concave carving decoration technique. The glaze color of the vase body is cream, with watermelon caladium motif decoration using saladon green glaze combined with pink.”



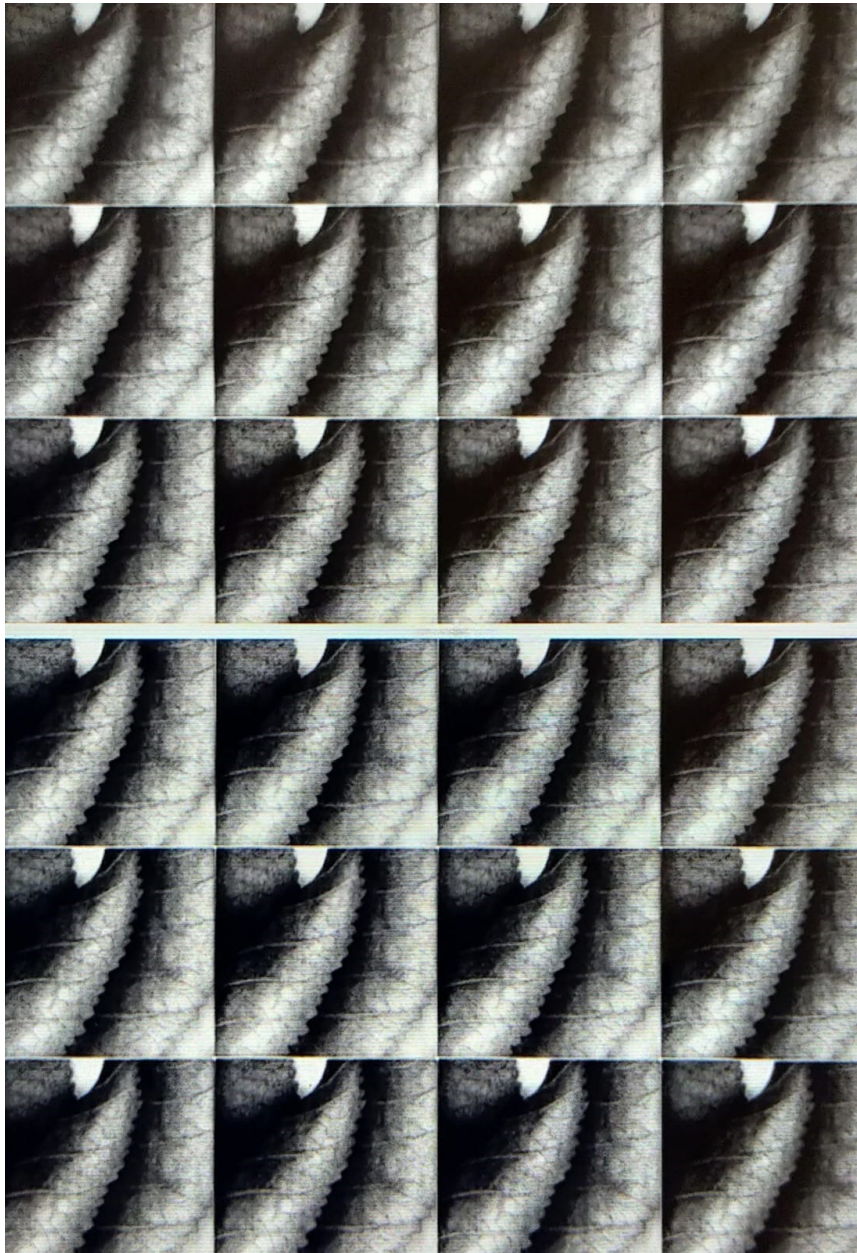
Nita Dewi

Indonesia

Sangkuriang

40 x 120 cm, Gutha Tamarin on Silk Cloth, 2023

The core story of the Tangkuban Perahu legend is that a young man named Sangkuriang wanted to marry a beautiful woman named Dayang Sumbi.



Nuning Yanti Damayanti

Indonesia

Komposisi Daun Muda II

120 x 150 cm, Printmaking on Canvas, 2020

This work is inspired by a young leaf of a typical tea plant of the archipelago that is still half-budded, looking weak and fragile. It is then enlarged and drawn, redrawn on a metal surface, and then processed with etching techniques to make the fragile young leaves sturdy, becoming a soft and sensual form at the same time between realist and su-realist. It is then printed, duplicated, and composited into the abstract display "Composition of Young Leaves."



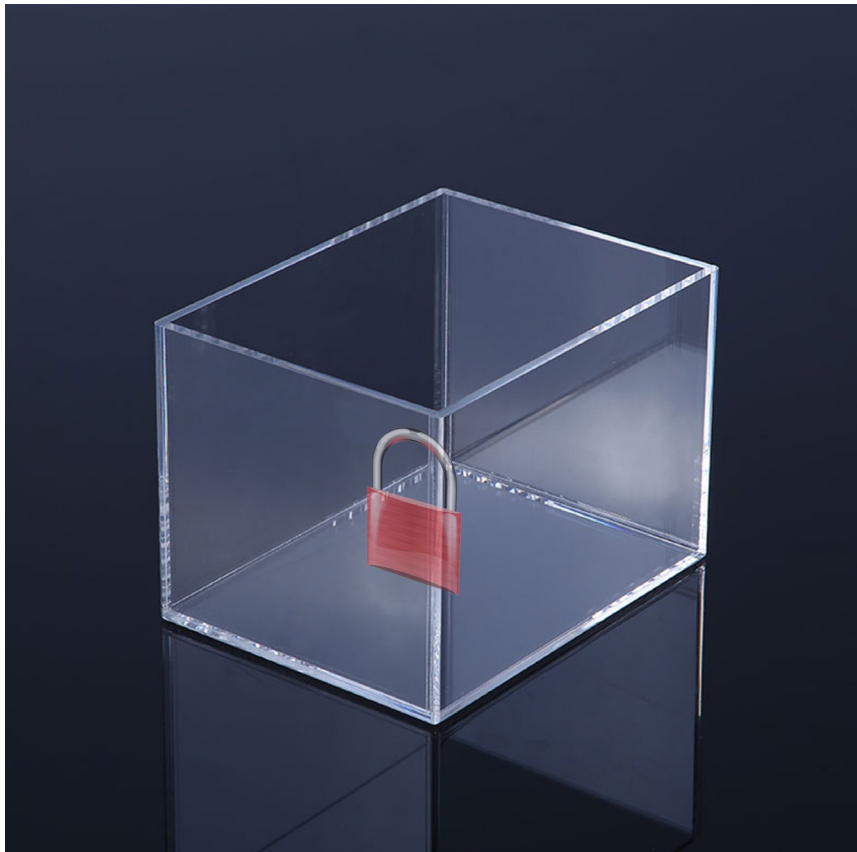
Rina Mariana

Indonesia

Panglima Burung

45 x 55 cm, Acrylic on Canvas, 2023

The Dayak tribe is known as a tribe that has high local wisdom and still carries out the traditions and customs of their ancestors. extraordinary magical tribal power. The Dayak tribe is also famous for its bird commander. The figure is believed to inhabit a mountain in the interior of Kalimantan. There is a story about the Bird Commander; it is said that the figure has lived for hundreds of years and lives on the border between West Kalimantan and Central Kalimantan. There is also news that the Bird Commander is supernatural and can take the form of a man or woman depending on the situation. There are also those who say that the figure of the Bird Commander is the incarnation of the hornbill, which is a sacred and holy bird in Kalimantan.



Rizki Taufik Rakhman

Indonesia

Red Forelock

20 x 20 x 20 cm, Forelock on Cube Acrylic, 2023

The story is based on the artist's personal experience with (late) Prof. Setiawan Sabana when he left for Umrah. At dawn, Prof. Wawan called and told me that the lock on his suitcase was broken and could no longer be used. He asked me to send a padlock to the hotel where he was staying and would be leaving in the evening. I explained to him that I only had a red padlock and asked if he minded the color. He replied quickly, "It's okay!".



Rosalia Ratih

Indonesia

A Pearl From Bandung

50 x 60 cm, Acrylic on Canvas, 2023

“Prof. Sabana is a graphic artist, lecturer, professor of Indonesian Fine Arts. Known as a figure in Indonesian graphic arts, he also known as an artist with his paper media. I described his work when he became the supervising advisor for the exhibition “”Women of art and Pandemic”” also exhibition “”Perempuan Di Bumi Nusantara”” paper. Prof. Sabana’s anxiety about the loss of paper because everything has turned to digital. Deluwang became his ideas for work. He also wrote fine art books. Prof. Sabana is pearl from Bandung as well as belonging to the Indonesia nation.”



S. Ken Atik

Indonesia

Diffuse

60 x 100 cm, Digital Drawing Art, 2023

DIFFUSE Loss is just one way of blending into the other world that awaits. Diffuse in being and nothingness. Some stand tall and are consistent with reality. Many try to understand emptiness and silence with flexibility, like the wind that penetrates between spaces.



S. Ken Atik

Indonesia

Membaur

60 x 300 cm, Batik Clamp, Ikat Celup, Foiling, and Cotton, 2023

Blending in diversity gives us the strength to stand tall and be consistent with reality. Colors, shapes, and forms are just traces that we try to leave behind to remember and rediscover that the homeland will always provide shelter and hope that penetrates between the spaces of the soul. The work is done using batik painting, tie-dyeing, clamp and foiling techniques. All techniques blend, each color speaks, each shape is arranged to produce various desired effects, even the unwanted ones.



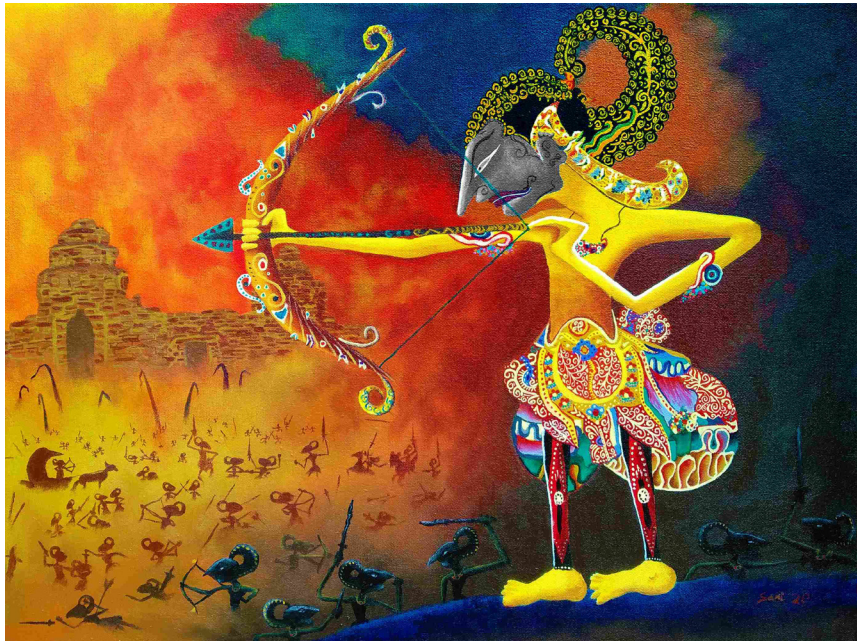
Sangayu Ketut Laksemi Nilotama

Indonesia

Kerthagosa Bali

35 x 35 x 18 cm, Wood, 2014

Ceiling Construction of Kerthagosa Court and Wayang Painting Pattern



Sari Dewi Kuncoroputri

Indonesia

Utara in the Middle of Bharatayuddha War

80 x 60 cm, Acrylic on Canvas, 2020

This work with Acrylic on Canvas media visualizes a big war called the Bharatayuddha War in the great epic Mahabharata. The Bharatayuddha War is the climax of this story. The Bharatayuddha War was a civil war that broke out because the Five Pandavas lost a gamble with the Kauravas. In this 18-day war, there was a figure outside the two clans who were clashing, but he was on the Pandawa side. His name was Raden Utara, the warlord, who first died because he was killed by Bisma who sided with the Kauravas.



Sekar Ayu Kuncoroputri

Indonesia

Nakula-Sadewa di Peperangan Bharatayudha

80 x 60 cm, Acrylic on Canvas, 2020

This work tells the story of Nakula and Sadewa, two twins who were members of the Pandawa Lima and fought against the Kuravas in the Battle of Bharatayudha. Although their roles were small, they had a huge impact on everyone. had a big impact on everyone.



Shopia Himatul Alya

Indonesia

Sili Asah Asih Asuh

30 x 42 cm, Digital Artprint, 2022

Sili Asah Asih Asuh is a way of life of Sundanese people that emphasizes the importance of caring for and loving others. Sili Asah teaches to enlighten each other; Sili Asih teaches to love each other; and Sili Asuh teaches to nurture and care for each other.



Sigit Purnomo Adi

Indonesia

Seni Cetak Nusantara & Setiawan Sabana

30 x 42 cm, Eco Relief Print and Mixed Media Digital, 2023

Before Prof. Setiawan Sabana died, I always communicated with him, especially about graphic arts. He has a desire to develop archipelago graphic art or archipelago print art. Archipelago Print Art can be interpreted as graphic art based on archipelago traditions.



Siti Sartika Aryadi

Indonesia

My Inspiration

70 x 90 cm, Pencil on Canvas, 2020

Inspired by admiration for the presence of a child who makes life more colorful, the spirit of gratitude, and the hope that it will remain a light that never goes out.



Sri Rachmayanti

Indonesia

Manusia Kertas

35 x 45 x 25 cm, Paper on Wood Statue, 2023

Paper Man was inspired by the poetry performance during the launching of the book Rindu-Acep I.S. in 2018 on the ITB campus. Bp.Setiawan Sabana made a creation of paper clothes for poetry readers. The paper used at that time was recycled paper from his own production.

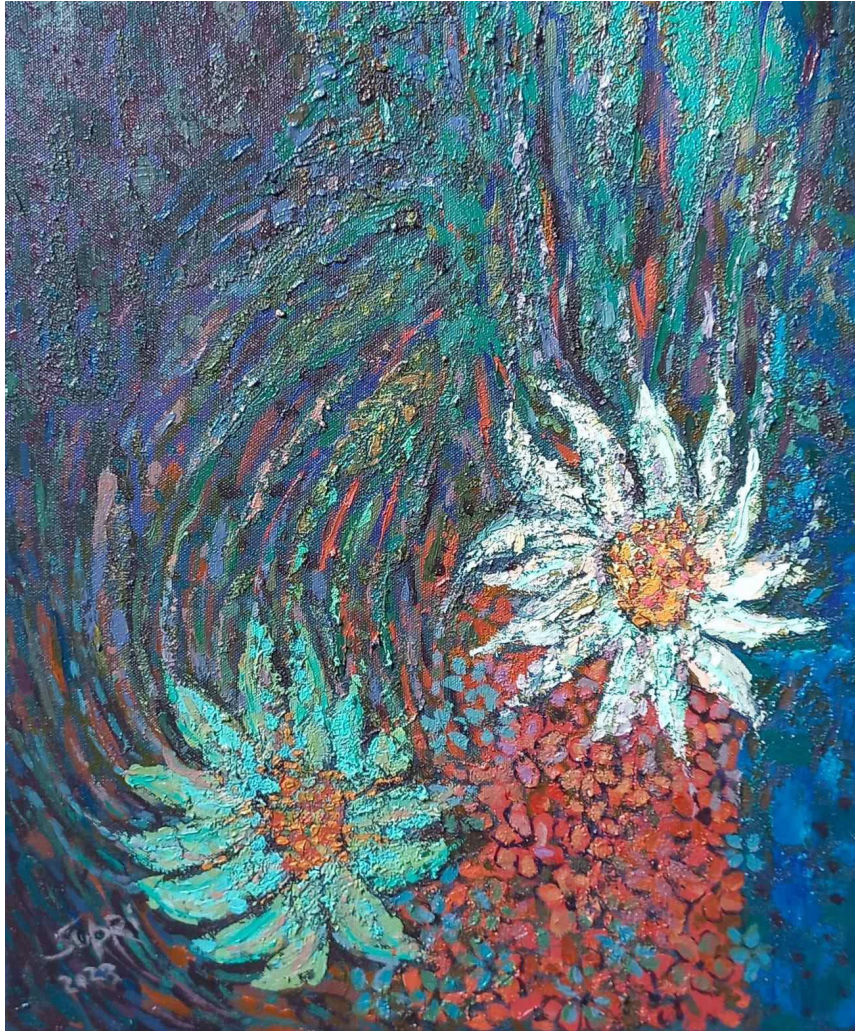


Sri Rahayu Saptawati

Indonesia

Gutha Thamarind Batik Painting

Pet chickens (*Gallus gallus domesticus*) are birds that are usually kept by people and used for the needs of their keepers. The charm of the chicken, its shape and type is no less beautiful when shot from a camera angle and creative finger. The red color is often associated with fighting qualities and a tempestuous spirit.... A slightly different nuance can be seen in the painting entitled ""Charm of the Chicken Family"" which shows the importance of a dashing rooster and being able to protect his family, the white color of the hen shows how graceful in person a beautiful and patient female who loves her family.... red, brown, gray are depicted on the chicks who are cheerful, unique and charming. It is on this basis that I create works that are outlined in batik works from polyester using the cold wax technique (Gutha Thamarin).



Sri Supriyatini

Indonesia

Spirit SS

50 x 60 cm, Acrylic on Canvas, 2023

Spirit SS means SS Setiawan Sabana as my teacher, as a motivator, inspiration, and SS is my name Sri Supriyatini who is always motivated in thinking and creating art. Wise, humble, kind teacher, are attitude of Setiawan Sabana in his role as a teacher, artist, and community. Meeting with him during his doctoral studies at ISI Yogyakarta. As a promoter, I feel lucky to be guided by him in completing my studies and the process of creating art. Emotional closeness has an impact on opening my mind and creating art, that the process of creating art must be continuous until the last breath. My painting visualizes two blooming white and green flowers. white is a symbol of purity and green is a symbol of peace. Flowers are interpreted as something that causes joy, affection, and fragrance. Setiawan Sabana's purity and sincerity in helping, guiding and giving loving encouragement to his students and other artists, gave the impression of peace, carrying the good name of Prof. SS. I used texture in my painting, prominent texture technique depicts the firmness, the strength of the enthusiasm for learning that knows no one, when, and where.



Sugeng Wardoyo

Indonesia

Sangkan Paraning Dumadi

235 x 102 cm, Natural Color on Cotton, 2021

Honesty, patience, hard work, and sincere acceptance of results are the spirits needed to achieve noble values in living life on earth. When the harmony of sincere intentions and awareness is needed to start a job in order to get results that are worldly and only by expecting His pleasure, then the fortune of sangkan paraning dumadi will always accompany. The blessings created will melt into the heart, which impacts the peace of mind and harmony of the surrounding environmental ecosystem.



Supriatna

Indonesia

Srikandi Menahan Amarah

80 x 100 cm, Acrylic on Canvas, 2023

Srikandi had to hold back her grudge against Dewi Mustakaweni, after Dewi Mustakaweni was defeated by Bambang Priyambada and he married her.



Susy Irma Adisurya

Indonesia

The Power of Silent

48 x 58 cm, Watercolor on Paper, 2018

This work is one of the ones that has a memory of Mr. Setiawan Sabana as the curator of the exhibition. The Power of Silence conveys that in silence, women still have strength. In silence, a woman is not weak. In silence, women can still be an inspiration.



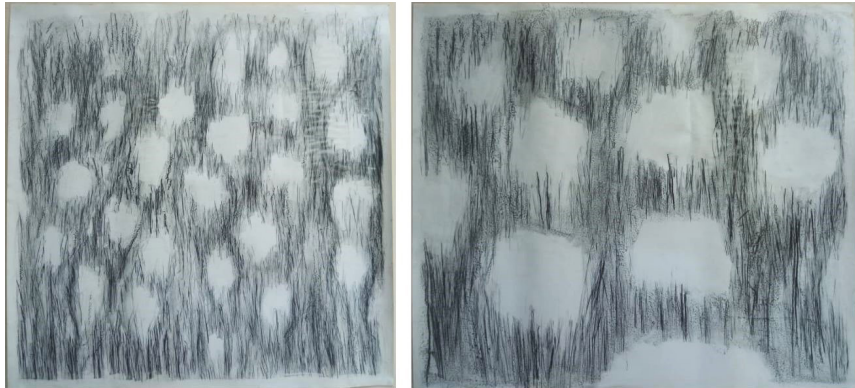
Syahrizal Pahlevi

Indonesia

Pak Setiawan dan Pelat Cukilan Potretnya

This is part of the Mobile Woodcut Project, which brings the graphic studio out into the public space by making live model portraits. Mr. Setiawan is the 115th model.

<http://syahrizalpahlevi.weebly.com/mobile-printmaking-project.html>



Tasri Jatnika

Indonesia

Landscape Memories

59 x 57 cm, 59 x 56 cm, 59 x 77 cm, Graphite on Art Papers, 2023

Landscape is definitely common for every artist. In others hand memories like a big landscape in my opinions. Every detailed memory printed a path and pattern in my mind, so I am just talks about landscape memories and how every memories have theirs own scratch or texture in a human mind.

In technical reference, my artwork using manual print method, I am really interesting capture texture at my environment, such wall, plywood, fabric materials etc. Papers cover texture area and graphite pencils hit it for to rising up a lines and form in pencil graphite lines.



Tiara Isfiaty

Indonesia

Ara Lisung by Prof. Wawan

80 x 30 cm (4 frame @17 x 17 cm), 3D Acrylic on Frame, 2023

Prof. Wawan's love for the archipelago is evident from his tremendous support for my doctoral research on Lisung. Ara Lisung is what he calls me. Four frames symbolize my study journey as well as getting to know his figure, who deeply loves the archipelago. Goodbye, prof.; see you again...



Tiarma Dame Ruth Sirait

Indonesia

Keep Blooming #4

54 x 54 cm, Acrylic on Canvas, 2022

Batik is one of Indonesia's cultural heritage and cultural wealth which is well known to the world. This noble tradition contains local wisdom and philosophical values as outlined in the ornaments, the harmony of the composition and the making- process.

Although the ancient tradition of Batik originated in Ponorogo and became very popular during the Majapahit era, today Batik has been developed from Sabang to Merauke as an expression and daily use for Indonesian people. Batik has a social, cultural, economic and political capacity and is a unifying expression that elevates the nation's dignity.

The challenge is how to preserve the nation's dignity through the medium of Batik, which has the ability to be developed according to the current time, for example through a trans-medium process (from expressions on cloth to expressions on canvas). I am trying to develop Batik in the current context, with the aim of preserving the dignity of the nation through an artwork.



Toyibah Kusumawati

Indonesia

Eloknya Laut

31 x 31 cm, Ukir Kulit, 2023

Indonesia's nature is known to be beautiful and enchanting. Some of this beauty is found in the sea. Indonesian seas are rich with various types of fish, mammals, marine plants, coral reefs, and others. This work depicts the beauty of the sea in the archipelago: fish, marine plants, and coral reefs, carved on leather media.



Tri Aru Wiratno

Indonesia

1x1_><π

100 x 100 cm, Collage on Cloth, 2022

The atmosphere of the archipelago's socio-cultural reality is experiencing contamination that has led the archipelago's cultural life to lose orientation.



Tri Karyono

Indonesia

Sedih Berduka Cita

100 x 85 cm, Oil on Canvas, 2023

This painting is an expression of deep sorrow for the loss of a true educator, “Prof. Setiawan Sabana,” an artist who is selfless in working and giving knowledge. Not enough words can be revealed. Through this work, I present an offering of condolences through the melt and paint to run technique as a representation of grief, like a stream of tears when participating in a funeral prayer and hearing the vibration of sentences from the voice of the last word of family and relatives who conveyed the last impression and message that was heard, sadly sending the artist into the arms of the Creator.

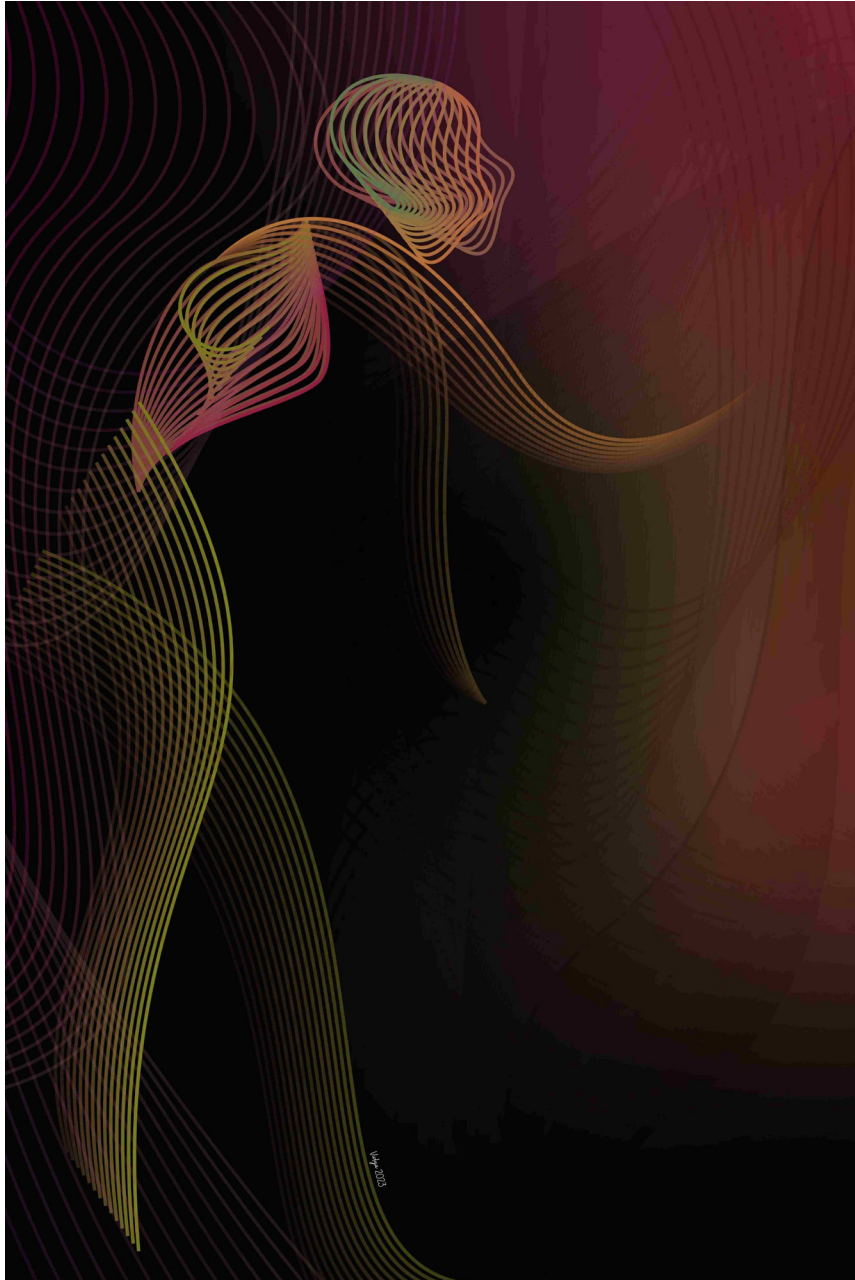


Vidya Kharishma

Indonesia

Seniman dan Naskah Nusantara

The archipelago has rich and diverse manuscripts. Artists and manuscripts are inseparable because manuscripts are the gateway to knowledge for everything.

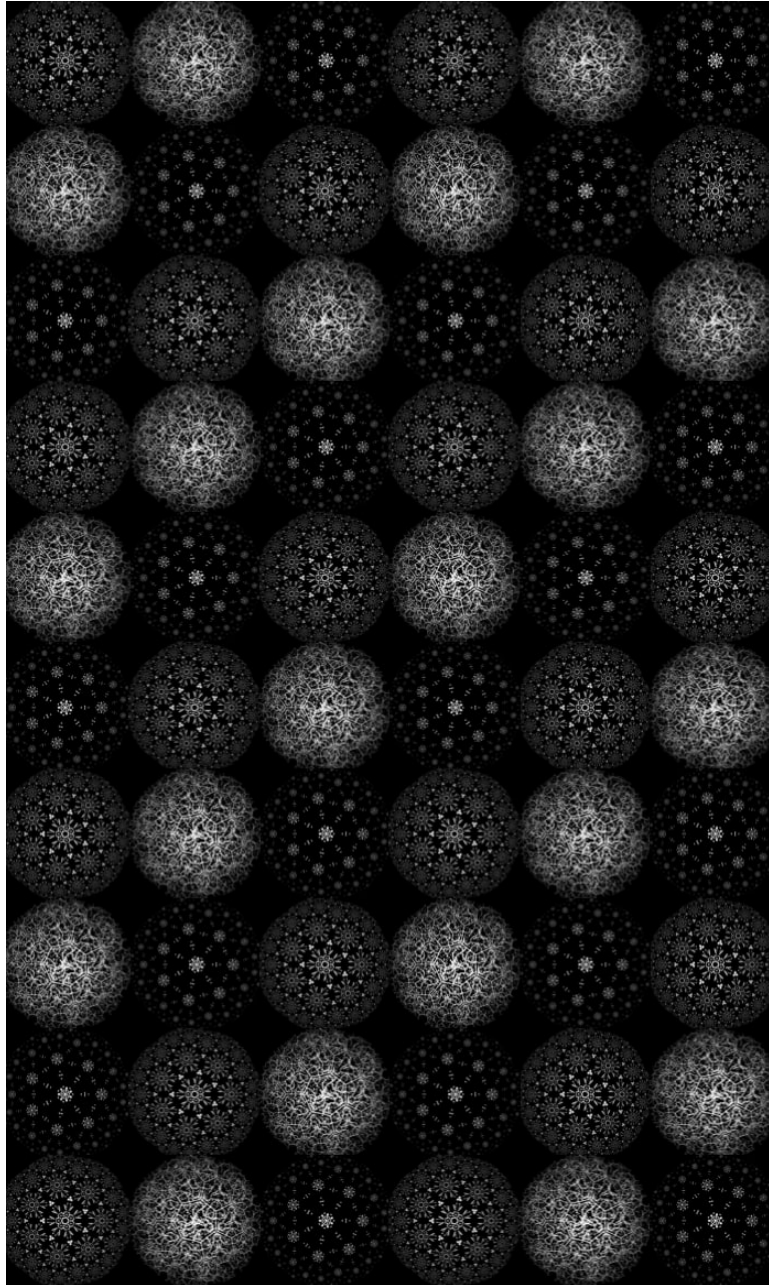


Vidya Sukma Nurhandayani

Indonesia

120 x 80 cm

The meaning of "inner peace" in English is a state of inner tranquility or peace within oneself. It refers to a feeling of peace and harmony in one's mind, emotions, and spirit, regardless of the stress or turmoil that may be around. Inner peace refers to feeling balanced, calm, and content within oneself. This can be achieved through spiritual practices such as meditation, reflection, and self-understanding. People who have inner peace tend to be better able to face life's challenges with calmness and maintain their emotional balance. Inner peace is also often associated with a state of mind free from anxiety, guilt, and anger. It involves self-acceptance, acceptance of circumstances that cannot be changed, and the ability to live in the present moment without worrying about the past or future. In various spiritual and philosophical traditions, achieving inner peace is often considered an important goal and can bring greater happiness and well-being to the individual. However, it is important to remember that achieving inner peace does not mean that one will be completely free from stress, worries, or challenges in life. Inner peace is not a constant state but rather a skill to manage and respond to situations with calmness and balance."



Wanda Listiani, Sri Rustiyanti, Gymnastiar

Indonesia

Saba in Sabana

115 x 200 cm, Print on Paper, 2023

The concept of sowing and reaping in nature is a destiny that must be lived. God promises saba', which is the abundance of sustenance for all creatures who have hopes, dreams, ideals, and desires. Dreams that must be fought to be realized, obtained, and visualized as saba in sabana Saba is interpreted as patient, sparkling, spacious sustenance, and future glory. Sabana's personification of the paper ball motif shows the cycle of life and artwork of Prof. Setiawan Sabana's paper universe in the last decade. The departure of Prof. Setiawan Sabana leaves an empty space for other artists to create art and maintain the continuity of creativity in the future.



Wawan Suryana

Indonesia

Nimbostratus

60 x 50 cm, Mix Media Acrylic on Canvas, 2023

The work entitled Nimbostratus is a tribute to the late Prof. Setiawan Sabana, one of the national art figures who lived in Bandung and one of the teachers at the Fine Arts UK Maranatha. This work is dedicated to him.



Wien K. Meiliana

Indonesia

Identik

60 x 50 cm, Acrylic on Canvas, 2019

Searching for differences between identical twins in a brotherly relationship in painting.



Yully Ambarsih Ekawardhani

Indonesia

Timun Mas and The Giant

50 x 50 cm, Watercolor on Paper, 2023

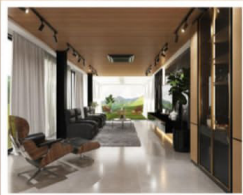
The story of Timun Mas is part of the oral tradition of the archipelago. Timun Mas is a link between the real world and the supernatural world. The universe in Timun Mas blends reality with belief in supernatural beings. A mother yearns for a child, but is constrained by the inability to give birth. Pleading with supernatural beings becomes an option. However, the creature asks for a great sacrifice, namely the child. Thus, the battle between survival or defeat becomes the focus of the work. This work is a visual interpretation of the story of Timun Mas. It is in the form of paper works with layers forming a 3-dimensional space. Consists of 3 series of works in 1 frame.

Vibrant Heritage

OSWALD STUDIO
YUMA CHANDRAHERA



The use of wood and natural stone materials establishes a warm and inviting atmosphere, while steel and metal structural elements add a touch of contemporary flair. It offers a haven for relaxation, rejuvenation, and cultural exploration, inviting to unwind and embark on a sensory journey through the beauty and authenticity of Indonesia's vibrant heritage.



The lounge area, furnished with comfortable seating arrangements and ambient lighting, offers a cozy retreat for relaxation and socializing.



The indoor garden serves as the heart of the space, with lush greenery and carefully selected tropical plants providing a refreshing and rejuvenating ambiance.



The jacuzzi area, adorned with blue stone, looks like natural stone finishes and complemented by soothing lighting, creates an oasis of serenity and indulgence.

Yuma Chandrahara

Indonesia

Vibrant Heritage

60 x 80 cm, Print, 2023

The design concept integrates Indonesian culture with natural and industrial elements, creating a sanctuary with an indoor garden, lounge, and jacuzzi area. Wood, stone, and steel materials blend to establish a warm and contemporary atmosphere. Strategically placed indoor plants enhance visual appeal and connect inhabitants with nature. The garden provides a refreshing ambiance, the lounge offers relaxation, and the jacuzzi area creates a serene oasis. The concept aims to immerse residents in the diverse world of Indonesian culture, offering relaxation and rejuvenation.



Yunisa Fitri Andriani

Indonesia

The Guardian

50 x 100 cm, Pencil on Canvas, 2018

Hornbills are known as birds originating from Kalimantan. Kalimantan people believe that this bird has magical powers and is considered the protector of the island of Kalimantan. The strength of this small bird is so great that it can protect the largest island in the country, depicted through its large wings embracing the island of Borneo.



Yunita Fitra Andriana

Indonesia

Ant and Butterfly

50 x 100 cm, Batik on Fabric, 2019

When you can be anything, be kind. Because we never know who will help us in the future.



Zeta Ranniry Abidin

Indonesia

Gatokaca Satria Pringgadani

100 x 100 cm, Acrylic and Oil on Canvas, 2023

GATOTKACA, Satria Pringgadani Gatotkaca is the son of Dewi Arimbi and King Werkudara. Gatotkaca has a handsome figure and very powerful iron-wire muscles. Also has the ability to fly. In the course of his life, he encountered various obstacles and battles. His enemies, who lost the battle, harbored hatred for him. They strategized and tried various ways to eliminate Gatotkaca.



Artist

Message





Yasushi Mizutani (水谷靖)

Japan

Message from YASUSHI MIZUTANI

[Pray with all our hearts rest in peace]

The Japan-Indonesia International Friendship Exhibition 2018 Symposium was held at Gallery 212. Prof. Dr. Setiawan Sabana, MFA, a well-known contemporary artist in Indonesia and a professor at Institute Technology Bandung, visited the symposium and gave a commentary on the Indonesian side of the symposium. Nohmen are masks used in Nohgaku, one of Japan's traditional performing arts. "Nohgaku" was introduced to Japan from "Sangaku" (a term used in reference to "Gagaku," a form of courtly court music, meaning miscellaneous folk arts), which flourished in China from the Tang dynasty onward, and fused with "Dengaku," which originated in Japan's ancient agricultural rituals, and "Sarugaku," which was performed mainly in ceremonies at temples and shrines. This symposium provided a rare opportunity for prominent artists from the two countries of the same generation to engage in conversation. Dr. Setiawan Sabana, thank you. I sincerely pray for his soul rest in peace from Japan.

(Prof. Emeritus Kyoritsu Women's University Yasushi Mizutani)





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