



UNIVERSITAS
KRISTEN
MARANATHA

FACULTY OF ARTS & DESIGN

unoflatu

INTERTEXTUALITY

INTERNATIONAL EXHIBITION

MARCH
20 - 24
2017



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MARANATHA CHRISTIAN UNIVERSITY

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PROLOGUE

Warm greeting to us all.

In this occasion Maranatha Art and Design Faculty shall present our fifth visual artwork and essays exhibition: UNO FLATU. After six years hiatus, our four programs lecturers from fashion diploma, fine art, interior design and visual communication design bachelor degree, are enthusiastic to present our works to our students, stakeholders and general public. Even at young age of 14 years, our faculty has excellent lecturers composition who have rich academic and professional experience. As a faculty which has the capacity in creative creation, we are proudly present our lecturers' achievements in this showcase.

In order to achieve our vision: "to become one of the best art and design learning institution in Indonesia in 2025 with global knowledge, enriched by our nation's opulent culture, driven by entrepreneurship spirit and based on Christian values", Maranatha Art & Design Faculty actively work together with various international universities. Our overseas universities partners will also be involved in UNO FLATU. Their involvements in our various academic activities is one of our distinction and strength, that should be shared with our students and lecturers.

UNO FLATU means one breath. In this exhibition, our lecturers and overseas partners shall perform together as one complimenting entity in presenting our expertise in art and academic. We hope our design and art, in form of writings and artworks, will become future inspiration for creative ideas.

We express our deepest gratitude to our sponsors from the industry, who have been faithfully be our partners in our academic and non-academic activities. Especially to Confucius Institute (Pusat Bahasa Mandarin) at Maranatha, who opened the gate to our international co-operation. For this exhibition, Confucius Insitute has support us with Wu Bing, who shall share his knowledge and artworks.

Enjoy UNO FLATU and godspeed for this exhibition.

Irena Vanessa Gunawan, S.T., M.Com.

Dean of Faculty of Arts & Design
Maranatha Christian University

FACULTY OF ARTS & DESIGN
MARANATHA CHRISTIAN UNIVERSITY

Art and Design Faculty Maranatha Christian University was established in 2005, and was known before as Maranatha Art and Design Centre (MADC). The art and design centre was active for 4 years as a centre for art and design courses, before officially became a faculty. Our faculty has fine art, interior design, visual communication design bachelor degree and a diploma in fashion. Our vision is to perform globally in art and pedagogy, furthermore in the creative industry. We have high regard on Christian values, local culture with entrepreneurial mindset. Our concept was based on Drake University, US. Throughout the years, we have grown with emphasise on educational system quality and curriculum. Therefore in 2008, Art & Design Maranatha were accredited B by BAN-PT (Indonesian University Accreditation Board).

Recently Art & Design has third largest students in Maranatha Christian University, and one of the favourite major study destination for high school graduates, along with Indonesian creative industry development. Our graduates has excellence in creative potential and entrepreneurship. We have been supported by collaboration with the industry and professional design association, thus the knowledge can be implemented in our programs.

We have been constructing and administering latest curriculum, in which stimulate our students's creative creation on innovative visual art. Our students are also given entrepreneur lessons with local culture character, based on values of being, values of relating and values of excellency. Our implementation can be seen in our major studio studies, minor and variety of elective courses. Our students could choose their electives and concentration according to their interest.

Our educational method are theory class, studio, minor with 15 students per each lecturer ratio. We also have been arranging excursion class, internship, and collaborative inter program studio. Art & Design Maranatha have also have international cooperation with GXNU China, GXAU China, Thammasat University, Thailand, University Sains Malaysia and Confucius Institute, China

CURATORIAL INTRODUCTION

Seni rupa mengalami perkembangan dari era ke era selaras dengan kemajuan teknologi dan ilmu pengetahuan. Seni Rupa yang mengalami progresifitas ini memiliki pergeseran makna dan konsep dalam berkesenian sehingga akan memengaruhi visualisasi dan teknik pada hasil karya seni rupa, demikian juga dalam konsep estetikanya. Kemajuan ilmu pengetahuan dan teknologi, menjadikan disiplin ilmu satu dengan lainnya memiliki keterkaitan dan saling memengaruhi, saling membutuhkan.

Dalam wilayah seni rupa, adanya pensejajaran entitas, atau bisa dibilang adanya pensejajaran 'teks' satu dengan 'teks' lainnya sehingga menjadi 'teks yang baru' hasil perpaduan tersebut. "teks" di sini tentunya bukan semata berarti "tulisan" tapi sangat luas, bisa berarti "gambar", "ikon", "citra", "kode", "tanda", "simbol", "komposisi" ataupun "gestur". Pensejajaran 'teks' yang saling memaknai inilah yang dalam perkembangan seni rupa kontemporer disebut "intertekstualitas".

Seni Rupa dan Desain dahulu memiliki perbedaan dan batas yang tebal dan jelas, saat ini batas tersebut sangat tipis dan kabur, maka sebuah karya seni yang memiliki nilai fungsional walaupun sedikit, bisa dikategorikan desain, atau sebaliknya sebuah desain yang lebih banyak memiliki unsur ekspresi dan estetikanya bisa dikatakan sebuah karya seni. Kekaburan ini bisa bertambah halus bila telah dibubuhkan pensejajaran 'teks' tadi sehingga karya seni yang representative memiliki novelty (kebaruan) dari sisi visual maupun teknik dan mediana.

Art and Design have evolved from day to day along with advances in technology and science. Art and Design have progressively shifted in meaning and concept of art itself that will affect the visualization and techniques in the work of art, as well as in the concept of aesthetics. Advances in science and technology, make many disciplines interrelated and influenced each other, and also grow the need for each other.

In the area of art and design, there are alignment of the entities, 'text' to other 'text', that create a 'new text' as the results of the combination. In a wider perception, 'text' not only refers to 'writing', it could mean 'picture', 'icon', 'image', 'code', 'sign', 'symbol', 'composition', or 'gesture'. In the development of contemporary art, alignment of 'text' which mutually interpreted called "intertextuality".

Art and design used to have boundaries and differences, but today a work of art with little practical use can be categorized as design, conversely a design that has a significant elements of expression and aesthetics can be said to be a work of art. The vagueness could increasingly subtle with the alignment of 'text' said before, therefore the representative artworks will have the novelty of visual, techniques, and media.

Ismet Zaenal Effendi, M.Sn.

Head of Program

Bachelor of Fine Arts Program

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INTERTEXTUALITY

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SASTRA
**Roos von Tjikembang -
Sebuah Fragmen dari
Karya Kwee Tek Hoay**

Versi Solaiman, Vanessa Kalliani Ong,
Madin Tyasawan dan Andi Bersama

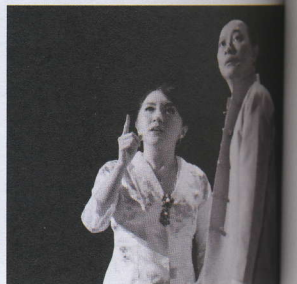
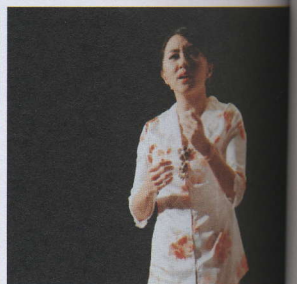
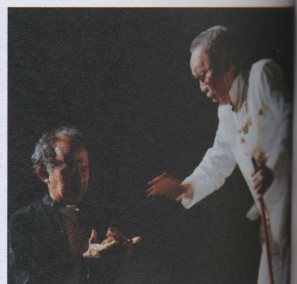
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YOSEPIN SRI NINGSIH. M.DS.

"MISE-EN-SCENE IN THEATRE "

SILK. WOOL. COTTON. LACE. AND EMBELLISHMENT . 2017.

Mise-en-Scene, originated from the French Language, in short words, is all of the visual aspects in an art performance. The element of costumes became the dominant visual aspect In the theater titled "Roos von Tjikembang" which was adapted from Tionghoa Malay literary works of Kwee Tek Hoay. Realist approach through documentation researches of Tionghoa descent in the era of 1920s . in Bogor-Batavia area was used in the costume customization. The costumes consisted of a fashion look for the character named Marsiti, a 20 year old mistress of Tionghoa descent; the costume for a Tionghoa captain for the character of Oh Pin Lo, a retired captain; the costume for the character of Oh Ay Tjing, an administrator in a latex plantation in Bogor; and the last one is the costume customization for the character of Tirta, a gardener. Challenges in this work were time constraint, costs, and mainly the costumes demand as the main visual aspect in this performance that needed to use a realist approach so that the designer had to comprehend the details of the fashion characterization at that specific era and location.