

FINE ARTS STUDY PROGRAM, PRESENTS

PANDEMIC AESTHETIC

THE INTERNATIONAL
VIRTUAL ART EXHIBITION

MARANATHA ARTSPACE
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Pandemic-Aesthetic

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The page features a decorative border of colorful, spiky virus-like shapes in shades of red, green, blue, and black, scattered around the edges of the white background.

Welcoming remarks from the Head of the Pandemic Aesthetic Exhibition Committee


Greetings from Indonesia,

It is a great pleasure to be able to meet colleagues from various institutions and countries through a virtual exhibition which is organized by the Fine Arts Study Program, Faculty of Art and Design of Maranatha Christian University.

This exhibition is a respond to the world situation during the Covid-19 pandemic phenomena and a way to inspire artists' aesthetic feelings to be expressed in the form of works of art. As an artist, this pandemic must be addressed with aesthetic creations, aesthetic of the pandemic.

There are 127 artists who come from 35 institutions and 12 countries (Indonesia, Malaysia, USA, Japan, Spain, Bangladesh, Portugal, Turkey, Norway, Senegal, Hungary, Venezuela). Thank you very much for accepting our invitation to participate in this exhibition.

This is a very interesting exhibition because of the diversity of objects and media used by the artists to raise pandemic issues and mark the artists' journey during this pandemic. These international works of art represent aesthetics and subconscious problems that arise through creative energy. The issue of theme is seen as a representation of the artist's involvement in reality which is expressed in the position and reposition of the subject.



During this pandemic conditions, we are not allowed to hold a physical exhibition, so this exhibition is held virtually. The exhibition is presented through a website which is designed beautifully as a gallery to display the works of art. As we know, virtual space is now a part of the world of art, it can be easily accessed from our home, and enjoyed anytime. This is a means of maintaining and making the connection and interaction between art activities and the art lover community.

Thank you to the committee team who have worked so hard to make this exhibition possible, as well as to all participants, have a nice exhibition.

Regards


Dr. Ariesa Pandanwangi, M.Sn

Chairman of the Exhibition Committee



PREFACE

Philosophy and art today (or maybe from the past) really give hope for solving all the mysteries and all problems in this world, that's why philosophers and artists have a unique mindset, so that they will give bright hope in the future with discoveries. paradigmatic, although the artist embodies it in a different form from the philosopher, namely relying more on direct perception and intuition, rather than rational argument. But both of them are able to enlighten humans through their works. Artists in their work, of course, have an important goal, that is how difficult it is to embody ideas and aesthetic feelings in an effort to respond to their times, respond to their empirical experiences, so that they become a work of art. Of course, the basic function of art is not to help humans in carrying out physical activities like technology. masinal and digital, art also does not have a direct impact on the mindset or brain performance of someone who sees it, art does not function like that, a painter or sculptor, of course, does not have the thought that his work is to decorate a room or wall of someone's house, the taste art is not as low as it is intended for, but is a form of embodiment of serious ideas and thoughts from the artist to the audience in response to the social reality conditions of his time. Art has a sublime meaning and of course a meaningful height, not in the narrative area or the visual side alone, but in the area of the creation and presentation process as well, they are fully accumulated and integrated comprehensively, difficult to separate, an artist who works and his work is only stored. and enjoyed by themselves,



of course it will disappear and deviate from the current rules of art, artists are currently required to reflect on the most 'modern' conditions through their work, both visually and conceptually, the main purpose is clear to convey a message, it is difficult if the artist is limited to doing artifacts in the context of merely processing shapes, colors, lines, and textures, of course there are other values that are carried apart from arranging the elements of the form, that's why, the expression of modernism: "ars gracia artis" or "Art for Art's Sake" is still very much relevant until now, will never die, whether we realize it or not the artist, the spirit of avant-gard-ism will continue to burn for the Artists and philosophers have the same sensitivity and taste in the context of aesthetics, the difference is, philosophers embody them in the form of thoughts or concepts of thought, while artists are manipulating forms and visuals, that is why the expression "an artist is able to mark his time", is an expression that is not exaggerated.

Artists have a special sensitivity in the area of aesthetic sense when responding to something, be it phenomena or noumena they experience empirically or imaginatively.

The current social conditions with the Covid-19 Pandemic, for artists apart from inspiring their feelings to be expressed in the form of works of art, also inspire sympathy and empathy which emphasizes concern for the suffering of others.

These feelings of humanism and catharsism are what inspire artists to create works in the era of the Covid-19 pandemic. For artists, this pandemic must be addressed with aesthetic creations, aesthetic pandemics.

PARTICIPATING ARTIST :

Abdul Haris Rustaman	- Indonesia	Bailey Onaga	- United States
Agoes Joesoef	- Indonesia	Bayyinah Nurrul Haq	- Indonesia
Agoes Salim	- Indonesia	Belinda Sukapura Dewi	- Indonesia
Agus Cahyana	- Indonesia	Benediktus Hendro	- Indonesia
Ahamad Tarmizi Azizan	- Malaysia	Budi PM Tobing	- Indonesia
Akkas	- Indonesia	Cama Juli Rianingrum	- Indonesia
Alexander Nawangseto	- Indonesia	Damar Rangga Putra	- Indonesia
Almira Belinda Zainsjah	- Indonesia	Dede Ananta	- Indonesia
Amir Gozali	- Indonesia	Effy Indratmo NS	- Indonesia
Andry Masri	- Indonesia	Elida Maria Matsumoto	- Japan
Ângela Saldanha	- Portugal	Erick Karel Rumbrawer	- Indonesia
Anitra H. Lykke	- Norwegia	Erik Armayuda	- Indonesia
Ardiyanto	- Indonesia	Erika Ernawan	- Indonesia
Ariani	- Indonesia	Eva Ibañez Cano	- Spanyol
Aries BM	- Indonesia	Fakhrul Zaman B. M. S	- Malaysia
Ariesa Pandanwangi	- Indonesia	Farid Kurniawan Noor. Z	- Indonesia
Arleti M Apin	- Indonesia	Fani Dila Sari	- Indonesia
Atridia Wilastrima	- Indonesia	Febry Maharlika	- Indonesia
Ayoeningsih Dyah. W	- Indonesia	Fransisca Retno Setyowati	- Indonesia
Bagus Nofianto	- Indonesia	Fuad Safrudin	- Indonesia

The page is decorated with several stylized virus-like particles in the corners. These particles are depicted as spheres with numerous small, radiating spikes. The colors of these particles include magenta, dark green, red, and black. They are scattered around the perimeter of the page, with some appearing larger and more prominent than others.

Fusaco ONISHI - Japan
Gilang Cempaka - Indonesia
Hardiman - Indonesia
Hariadie - Indonesia
Harry Sulastianto - Indonesia
Herman Sugianto - Indonesia
Hilman Syafriadi - Indonesia
IBG Surya Peradantha - Indonesia
I Gusti Nengah Nurata - Indonesia
I Made Bendi Yudha - Indonesia
I Nyoman Suardina - Indonesia
I Nyoman Suayasa - Indonesia
I Wayan Rai S - Indonesia
I Wayan Sudana - Indonesia
I Wayan Sujana Suklu - Indonesia
I Wayan Setem - Indonesia
IGN Tri Marutama - Indonesia
Ika Ismurdiyahwati - Indonesia
Iqbal Prabawa Wiguna - Indonesia
Ira Adriati - Indonesia

Ismet Zainal Effendi - Indonesia
Iwan Zahar - Indonesia
Izumi MIZUTA - Japan
John Martono - Indonesia
Junaidi Bin Awang - Malaysia
Karna Mustaqim - Indonesia
Kata Káldor - Hongaria
Kathiana Cardona - Venezuela
Ken Atik - Indonesia
Komarudin Kudiya - Indonesia
Lucky Hendrawan - Indonesia
Luh Suartini - Indonesia
Luki Lutvia - Indonesia
Martien Roos Nagara - Indonesia
Maya Purnama Sari - Indonesia
Mirah Rahmawati - Indonesia
Mohamad Dzikri Alhamdi - Indonesia
Mouhamed Ndiaye - Senegal
Muhamad Ali Rahim - Indonesia
Muhammad Iqbal - Indonesia



Nani Sriwardani - Indonesia
Nuning Yanti Damayanti - Indonesia
Nurul Primayanti - Indonesia
Oktay Barkin - Turkey
Pubelius Abubar - Indonesia
R. Adi Prabowo - Indonesia
Rahmanu Widayat - Indonesia
Ratno Suprpto - Indonesia
Ratih Mahardika - Indonesia
Retno PM - Indonesia
Rini Maulina - Indonesia
Rio Satriyo Hadiwijoyo - Indonesia
Romy Setiawan - Indonesia
R. Derwentyana Nazhar - Indonesia
Sangid Zaini Gani - Indonesia
Savitri - Indonesia
Sepbianti Rangga Patriani - Indonesia
Setiawan Sabana - Indonesia
Shawlin Islam - Bangladesh
Sigit Purnomo Adi - Indonesia

Sri Kinanti - Indonesia
Sri Supriyatini - Indonesia
Sultana Rehana Choudhury - Indonesia
Sunao Watanabe - Japan
Susy Irma Adisurya - Indonesia
Syamsiar - Indonesia
Takeshi Takemoto - Japan
Taku OOUCHI - Japan
Tantito Adjie - Indonesia
Tantra Sakre - Indonesia
Tasri Jatnika - Indonesia
Tessa Eka Darmayanti - Indonesia
Teten Rohandi - Indonesia
Tetty Mirwa - Indonesia
Thomas Maay - Indonesia
Tjetjep Rohendi Rohidi - Indonesia
Tjutju Widjaja - Indonesia
Tri Karyono - Indonesia
Tri Wahyudi - Indonesia
Vidya Kharishma - Indonesia



Walid Syarhowi Basmalah - Indonesia
Wanda Listiani - Indonesia
Warli Haryana - Indonesia
Wawan Suryana - Indonesia
Wensislaus Katukdoan - Indonesia
Yunisa Fitri Andriani - Indonesia
Yunita Fitra Andriana - Indonesia
Zita Nadia - Indonesia

The background of the page is a white canvas filled with numerous colorful, spiky, circular shapes. These shapes, resembling ink splatters or stylized cells, are scattered across the page. The colors include vibrant magenta, deep purple, dark blue, teal, green, red, and black. Some shapes are large and prominent, while others are smaller and more subtle. The overall effect is a dynamic and abstract composition.

ARTWORKS



Nyi Roro Kidul Bermasker

Batik on silk baron cloth

210 x 110 cm

2020

Ariesa Pandanwangi

Nyi Roro Kidul is posited as the ruler of the South Sea in this visual appearance, this time Nyi Roro Kidul wearing a mask is playing among the rolling waves. The composition is repeated on a batik motif. The edge of the batik is made with tumpal motif.

Ariesa Pandanwangi

Indonesia



About

Ariesa Pandanwangi, Born, studied and worked in Bandung. A Lecturer in the Fine Arts Study Program, FSRD UK Maranatha. Active as a researcher, resource person, speaker at a scientific forum, writing in journals, community service to various parts of the archipelago and fulfilling invitations to foreign countries as a cold wax batik trainer, often exhibiting in the archipelago and also abroad. Another activity is as a community founder of 22 mothers, a community that synergizes the creative energy of Indonesian women and also builds ASEDAS with her colleagues.

Arleti M. Apin

Indonesia



About

Arleti Mochtar Apin was born on 13 February 1963. Her last education is S1 Textile Design ITB Master of Design (S2) ITB and her activities since 1993 she has been actively teaching in the field of design in several universities. Since 2004 - now she is a permanent lecturer at ITHB and as an independent researcher in the field of culture and education. Active as a speaker on cultural lectures, batik and creativity workshops, wrote several articles, became a book editor.

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