

SOCIAL ENGAGEMENT & SUSTAINABILITY

INTERNATIONAL ART EXHIBITION DEWANTARA TRIENNALE #2



7-14

MARCH 2023
Jogja Gallery, Indonesia

CURATOR
Prof. Drs. M. Dwi Marianto, M.F.A, Ph. D
Dr. Drs. Hajar Pamadhi, MA, Hons

OPENING
7 March 2023 - 7 pm

ARTIST TALK
9 March 2023





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INTERNATIONAL ART EXHIBITION DEWANTARA
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SOCIAL ENGAGEMENT & SUSTAINABILITY

INTERNATIONAL ART EXHIBITION
DEWANTARA TRIENNALE #2



An artist's aesthetic sensibility constantly aligns with various aspects of the world that live and grow around him or her, making global issues an essential and integral part of the creative process. Through art, global issues are always reflected as a portrait and spirit of the times. In this way, an artist's sensitivity, involvement, and sense of social responsibility have been sources of creative inspiration in exploring concepts reflected through distinctive, unique, and inherently valuable languages of expression.

In the past two years, the COVID-19 pandemic, which affected every region in every part of the world without exception, has united the entire human population in a shared emotional connection and concern. Health management, prevention, and restoration programs are prioritized in all national government policies because they pose a severe threat to public health. The human emotional condition was at the state of despair, contributing significant decline in the world economy. The COVID-19 phenomenon began to shift as people discovered new ways to coexist with the virus, but it was then followed by a series of global events, most notably the food crisis, the problem of addressing the global economic downturn, and the war conflict in the Ukraine-Russia region, all of which drew the attention and concern of the entire world. This significantly affects the global economy's wheels and increases the risk of a global energy and food crisis, which would then impact the human life. Nevertheless, wide-ranging social, economic, cultural, and international political relationships became more engaged and widely cared about maintaining the continuity of a safe, comfortable, peaceful, and prosperous life.

In many ways, the world today is focused on sustainability. Conservation of nature, biodiversity, and the preservation of living ecosystems for future generations as ecological issues have become the focus of global attention. By altering people's lifestyles toward an exploratory paradigm in producing and using renewable energy, we can protect nature from a variety of potential intentional harm and other natural factors like the limited supply of fossil fuels. This will stabilize the environment and prevent it from going extinct. For example, the problem of global warming causes an increase in high temperatures that melt millions of cubic meters of icebergs, leading to an extreme weather. forest fires, the extinction of biodiversity, and a significant increase in air pollution. The use of environmentally friendly materials is also the main focus of sustaining a safer and more sustainable ecosystem.

Many international artists are also involved in this world mission to recycle as well as manage the up-cycle of waste materials such as plastic. Everyone moves with environmental awareness for the sake of human life and a more sustainable universe. Social engagement and sustainability can promote and inspire shared awareness, the development of original ideas, and an individual and collective process of self-reliance. Therefore, we invite international artists who understand that we are in the same part of the world, have the same issues, and need the same critical mindset to strengthen engagement and be focused on sustainability for the benefit of future generations with high standards through the exhibition's actual theme.

Speech by the Chairman of the Exhibition

First and foremost, in the name of Allah, the Most Gracious and Most Merciful, who has been bestowing upon us those mercies and blessings that are essential for preserving the universe's sustainability.

On behalf of the committee of the International Art Exhibition Dewantara Triennale #2 2023, please allow us to convey our appreciation for everyone's cooperation during the planning to the execution of this exhibition.

1. The respectable Prof. Drs. H. Pardimin, M.Pd, Ph.D as the Rector of Universitas Sarjanawiyata Tamansiswa, Yogyakarta, who has pleased to provide support and remarks, as well as all respected Vice Rectors of UST;
2. The Honorable Mr. Ali Kusno Fusin, MBA, as the Director of L Project Singapore, as this event's sponsorship who should be opening this exhibition, and the Art Corridor Team for their support system in managing the governance of digital marketing;
3. The honorable Dr. Siti Mariah, M.Pd, the Dean of Faculty of Teachers Training and Education UST, and all the Dean's staff who have shown their support for this program for maintaining our academic atmosphere;
4. The honorable Prof. Drs. M. Dwi Marianto, MFA, Ph.D. and Dr. Hajar Pamadhi, MA (Hons), who have outstandingly finished all the participants selection and curatorial processes, also any other process for conducting this event;
5. The honorable Director of Jogja Gallery and the technical team who have worked in collaboration to facilitate all preparations.
6. My beloved colleagues, all lecturers of Fine Arts Education Study Program and the technical team of students who have given their exceptional assistance, thought, energy, and dedication day and night in order to prepare for this exhibition in a reasonably short period of time.
7. And my gratefulness to all of the artists who are involved in supporting this exhibition.

Our main theme has received positive responses from 15 invited foreign artists from 12 different countries (the USA, Australia, Germany, Albania, New Zealand, Japan, Vietnam, Philippines, Korea, Malaysia, and Thailand), 31 invited domestic artists, 9 lecturers of Fine Arts Education, and 45 participants from the Open Call who submitted their artworks to the committee, making the total of 145 artists from across Indonesia.

We are deeply impressed by great enthusiasms from both domestic and international artists to participate in this significant three-year-period event. In this exhibition, a wide range of artistic mediums are on display, including painting, printing, sculpture, art design, crafts, and video art.

Global issues for an artist become a significant and integral component in the space of their creative process since their aesthetic sense constantly explores many areas living and evolving around them. Such issues are always reflected as a portrait representation and spirit of the era. Sensitivity, engagement, and sense of social responsibility of an artist, thus, serve as a source of creative inspiration in exploring ideas that are portrayed using distinctive, individual, and universal language of expression.

In the past two years, the Covid-19 virus outbreak has affected people from all world parts without any exceptions, all of us has been sharing similar emotional attachment and anxiety. Government in every country has made health management, preventive, and restoration initiatives as their top priorities in making policies because this pandemic poses a serious threat to public health. During that period, humankind's emotional ties were at their strongest, that had a big impact on the global economic crisis. The phenomenon of Covid-19 started to shift to a new normal as people learned some ways to live in harmony with the virus. This was then followed by a number of global events, particularly the food crisis, the problem of overcoming the global economic recession, and the war conflict in the Ukraine-Russia region, which definitely caught people's attention and concern in the entire world. This has a significant impact on how the global economy rotates that potentially affects our global food and energy crises, both of which give some effect on the global economy fluctuation. All those incidents have strengthened the engagement of various relations in terms of social, economic, cultural, power, and international politics into a common goal to preserve the sustainability of a secured, comfortable, peaceful, and prosperous life.

Sustainability, therefore, has been a focus of many different perspecti-

ves. In order to protect nature, biodiversity, and the viability of living ecosystems for future generations, ecological challenges are at the forefront of global attention. Preserving environment from many possibilities of purposeful damage or other natural forces like limited fossil energy has been done by transforming people's lifestyles into an exploratory paradigm for the creation and use of renewable energy to stabilize this universe from extinction. Global warming issues indicated by an extreme rise of temperature that melts millions cubic of icebergs has resulted in extreme weathers, wildfires, biodiversity extinction, and an extraordinary increase of air pollution worsening the situation. The use of environmentally friendly materials has, therefore, been one of the focuses in maintaining a safe and sustainable environment.

Many artists from all around the world has followed such movement by recycling and managing the up-cycle of waste materials, like plastics. Each of us moves in an awareness that we need a preserved environment for our life sustainability. Engagement and sustainability have promoted our shared awareness to create creative and innovative processes and encouraged both individual and community self-reliance, in its wider context.

Through this exhibition's theme, we actually invite any international artists who are sharing the same awareness that we live in the same world, face the same issues, and require a similar critical mindset to improve engagement and to build an orientation towards sustainability for the benefit of our quality future generations.

Congratulation and wish you every success on your exhibition. May all of you keep inspiring.

Regards,

Dr. Moh. Rusnoto Susanto, S.Pd, M.Sn

Social Engagement and Sustainability

It is when an artwork serves as a series of object representation symbols, that its sign cover shows a natural relation of signifier (the work's subject) and its signified (its native idea). Artists transform objects into symbols through their interpretation so that symbols become meaningful not only for themselves but also for others. Such symbols voice interests, their own needs as well as others' (Edizesamen emeoton). Life and living become their coordinates for communicating with their social and natural environments. Their artworks, then, are media and means of expressing thoughts and ideas: Art is a line around your thoughts (Gustav Klimt).

Artworks are the artists' personal means of communication with their social environment as mentioned by Dario Fo in *While drawing I discover what I really want to say*. The existence of symbols serves as a moral message, a pure aesthetic expression, or an artistic expression needed to be presented as the works' distinctive styles.

This exhibition, entitled with *Social Engagement and Sustainability*, provides freedom for artists to interpret social-related objects. The social representations appear through interpretation of objects being observed and fantasized in their imagination. In general, all artworks in this exhibition can be classified into three visions:

1. Reading nature as human's life force, where the observed object could be taken from both delighted and mournful social occurrences. Several artworks are displayed and presented through *Happening Arts*. Such works could be realistic and non-realistic created on the ground of visual representation. Sukkidelux, Muhammad Toyib, M Rifchan Latif, Endang Lestari, Berryman Girsang, BT Trisila Dewabrata, Ariesa Pandanwangi, Ari Datoem, Alex Danny S, Titoes Libert, Tiarma Sirait, Irwanto Lenthoo, Haris Abadi, Godod Sutedjo, Noorman Hendrasyah, Yuli Kodo, Adi Lian Prasetya, Caroline Rika, Carlo Gernale, Antonius Winarto, Angga Sukma Permana, Andi Acho Mallaena, Amber Kusuma, Syam Terrajana, Suryadarma, Deddy Aryo Dhimaas, Darmawan Dadijono, Agil Alfian, Adril Husni, Akhmad Dinus, Agung WHS, Adam Wahida, Edo Pop, Dyan Anggraeni, Dwi Yunizal, Sugiyamin, Farhan Sikki, Michael Downs, Oedin Kuru.

2. Nature can also be a contemplating medium in seeking for meaning of life, in this case, artists attempt to read social world as their formal object. They interpret the world through their mental ability by concentrating all of their senses to find out the real nature of an object. Non-physical objects are read and deposited through their aesthetic and artistic knowledges. Such works, therefore, become a spontaneous expression as well as a signifier of the nature as in their imagination. Sitopati, RJ Winarno, Puan Pualam, Prayogi Wijaksono, Motioncream, Moh. Rusnoto Susanto, M Yasir, Kei Jiro Suzuki, Insanul Qisti Barriyah, Fahmi Nurdian Shah, Noor Choliz, Hery Sudiono, Rudi Hendriatno, Ariswan Adhitama, Aprilia Kartini Streit, Ari Cadia Tan, Tulus Warsita, Triyono, Chong Kim Chiew, Catur Agung Nugroho, Lee Hea Kyung, Laksmi Shitaesmi, Oedin Koru, Nugroho Heri Cahyono, Nadya A Kamal, Mulato Suprayogi, Hawari Berahim, Hasnul J Saidon.
3. Nature also serves as a facilitator, where it is actually a desert full of life and livings. Everything that becomes human nature will be developed with its own nature, so that technological and systemic works are realized through digital art. Their visual presentation becomes a representational art and non-representational art referring to the reading of formal object by taking the position of 'emotion' aspect besides any material objects of visible events. Such works are in forms of two-dimension, three-dimension, and installation arts. Ari Kris Aditama, Yula Setyowidi, Yoga Bobo, Yerie Yulanda, Widiatmoko, Wattanachot Tungateja, Wahyu Widiantono, Vidya Sukma Nurhandayani, Ullil Gama, Ugy Sugiyanto, Tuan Trinh, Tisna Sanjaya, Sukkidelux, Suitbertus Sarwoko, Sri Pramono, Irmaningsih, Sigit Purnomo Adi, Seftian Hidayat, Rudy Hendriatno, Roni Anwar, Nandang Gumelar, Nanang Warsito, MGA Koluai, Marutama, Marina Anjani, Laksmayshita, Kris Marlianti, Ken Andhisti, Imam Juni, Fahan Siki, Entang Wiharso, Diah Yulianti, Dharmawati Dewi, Alfian Anta Putra, Sri Wastiwi Setyowati.

Finally, all these artworks are a reflection, a warning, as well as a hope that artists and their artworks are actually parts of nature with their distinctive roles. Hopefully, the sustainability of these artworks prioritizes visual communication as well as inner communication by reading alternative public spaces. Symbols are thus discussed as social representations of problems that constantly exist. Congratulation, and may success be with all participants of this exhibition.

Regards,

Dr. Drs. Hajar Pamadhi, MA. Hons

Beauty – Goodness – Truth Three-Words Pin For Dewantara Triennale #2 International Visual Art Exhibition

Writing articles for international exhibitions with many participants and diverse backgrounds are uneasy yet rewarding. Every time doing this activity, a repetitious question arises: "From what point do I start writing?" The number of participants for the Dewantara Triennale Visual Arts International Exhibition #2 was over 80. The enthusiasm is relatively high; we all could expect more than 80 uniquenesses. Overseas participating artists come from Malaysia, Korea, Vietnam, Thailand, Albania, Japan, and the Philippines. Similarly, participating artists from Indonesia come from many places with different backgrounds.

Overall the exhibitors consisted of academician artists, full-time artists, part-time artists, and art students. Their paradigms, expectations of achievement, and way and style of work are also various. Art never separates itself from its sociocultural and natural environment; each has its character and traditional distinctiveness. Everyone has childhood dreams, and each artist's life goals are unique. Indeed, everyone has a survival mechanism; it is a tendency from within one's self which makes that person work in and with a particular pattern of representation.

The first step was a rapid observation of all works, running from individual to individual without criticizing and evaluating. The files of works from the Committee were the primary source. Opening the files of the overseas participants was the first step. Why? Because the number of overseas participants is no more than 8.5 per cent of the total number of participants. Smaller numbers are relatively less complicated. Concerning this selection system, The Writer assumed that overseas artists' works of art were more presumably to bring new surprises. New esthetic approaches and surprises help stimulate fresh ideas and intellectual stamina. However, surprises and new ideas do not necessarily mean the work is beautiful or high-quality.

Creating originalities in art is inseparable from metaphor-making activity. A powerful metaphor is usually one whose constituent elements come from the phenomena of the surrounding world where the metaphor is born. International exhibitions featuring works from various

schools and countries and schools of thought are usually more challenging because there are various new metaphors and allegories with various wonders carried by artists across the ocean, let alone continents. Various cultures' interactions are good food for enriching culture and civilization as long as the interactions give and welcome fairness, openness and willingness to dialogue.

The next step was to open the files of works from the artists. The Writer did not know to expect new ideas, metaphors, and new ways they interpret art in the nowadays condition. The questions for dealing with the new works were: what novelty does the work of art bring? What unique technique does the work offer? Furthermore, what value does the author offer?

From the works of participants I have known, the Writer has relatively had ideas and assumptions on their distinctiveness. Concerning what to expect from their works, the Writer asked: "What new ideas have they added to their art?" "Is there any change in each?" Sometimes, few artists are often too complacent to work in their comfort zone. Some have been too contented in their habitus, thus falling into the 'trap' of an established viewpoint. Any idea, or an old concept by which the artist had produced a great work, can be revisited or; it will open itself up; new potentials and ideas and directions will flow from there. (Borrowed from Peter Drucker's critical approach) After all, the Writer is optimistic that their experiences, insights, and participation in the exhibition are promoting selling points for the event.

Dealing with artworks from various backgrounds, schools, and countries requires the participants, organizers, and viewers might need to set up our perspective and optics of judgment on an ongoing basis. To be open and flexible. Surely we will all encounter works, ideas, concepts, and discourses that may be foreign to us altogether. Then we may ask, 'is this art?' or ask, 'can it be called art?' 'Is this kind of work?'. From every contemporary art exhibition – let alone an international one – there is always a 'new kind of work', or a work we only realized when we experienced it.

Another essential event component is the theme of this international exhibition, namely "Social Engagement & Sustainability". Social engagement or social participation or social engagement is a sense of involvement of a person, a sense of belonging of an individual to his community. He will feel disturbed if the society in which he interacts and coexists

is disturbed; He will also feel threatened if the existential continuity of his society is under threat. Especially in this age of the Anthropocene when the sustainability of the environmental ecosystem of various living things (including humans) is in danger due to ecological damage whose frequency and intensity continue to increase significantly. (See Tor Exhibition)

The role of art should no longer be centred solely on human needs or human-centred alone. This method has proven to have been used by humans to exploit the world. The role of art can be developed not to exploit nature but to discover the potential beauty of the natural living environment, with the continuity of its natural ecosystem. The beauty of trees and forests, for example, does not lie in products (objects) made from raw materials from felled trees or destroyed forests; instead, it is in the intelligent use of produce from living trees/forests whose ecosystems become learning materials for eco-aesthetics and ecotechnology which are now flourishing in several countries. The theme 'Social Engagement and Sustainability' launched by The Exhibition Committee is a discussion space as a direction so that participating artists and the community have a common ground to develop eco-aesthetic ideas through art.

Epilogue

The works that participate in this exhibition are genuinely diverse. A work submitted by an artist represents the state of mind of the artist one's self. Some artists show a sign of an easygoing attitude through their work in response to the exhibition theme. Some present themselves fully through their work, and others' work seems to have worked in the ideas which happen to be in line with the exhibition's theme. The writer feels honoured to be part of this significant event for seeing the significant works of art from within the country and overseas.

This writing has not covered the works worth noting and seriously observing as knowledge of art; they are to reserve for the post-event publication as informed by the Committee. Many essential works are present in this exhibition, which should have been present in the discussion for this article. However, due to the limitations of time and space, the author cannot expose it as a whole.

Observing the works exhibited, especially those with new approaches and particular presentations, takes more time to digest. Besides, mental and intellectual openness also needs to be given attention to understand

and accept differences about 'what art is' and "what it means for life". It is also good if, in the future, the Committee asks the exhibitors to include at least one paragraph of writing that contains creative concepts for the submitted work for the exhibition. Because understanding a work of art is not only a matter of the object of art experienced, serious viewers usually want to know the story and, at the same time, the value behind the appearance of a work. A short or so explanation for the work submitted benefits writers, viewers, researchers, or anyone with a particular interest in the exhibition.

The fact that artists attend this exhibition from various backgrounds and social statuses is worth observing. Art and art forums in many places have proven to be able to invite artists from various social circles, walks of life, and academic strata. On many occasions, art turned out to be able to overcome political and ideological differences. Art has the potential to accommodate, transfer, and transmit beauty anywhere. Some of the artworks in this exhibition that are so beautiful are indeed able to transform viewers.

Beauty is key. Beauty manifests through anything, any medium, or ambience. Many stories through various media tell the story of people who become passionate about proclaiming goodness, or truth, because they are stunned after experiencing an extraordinary beauty – whether it is a spectacular landscape, a person's beauty, a performance of music, or a cultural oration that is so enlightening.

Beauty is always present with her two virtual siblings: goodness and truth. The philosopher may start from the truth, move on to goodness, and finally reach for beauty. A scientist may start from goodness first and move on to truth and beauty. The art community should be proud to first start things with, in, and through beauty. As the author hopes, each participant can capture the beauty of the diversity of thoughts on art and the works exhibited. To be transformed innovatively into Goodness and Truth.

Kind Regards,

Prof. Drs. M. Dwi Marianto, M.F.A, Ph. D

BEYOND ART: The Call for Social Engagement and Sustainability in the Global Art Community

An artist's aesthetic sensibility constantly aligns with various aspects of the world that live and grow around him or her, making global issues an essential and integral part of the creative process. Through art, global issues are always reflected as a portrait and spirit of the times. In this way, an artist's sensitivity, involvement, and sense of social responsibility have been sources of creative inspiration in exploring concepts reflected through distinctive, unique, and inherently valuable languages of expression.

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Ali Kusno Fusin, MBA
Director of L-Project, Singapore

ALBANIA 

Oltsen Gripshi

AUSTRALIA 

Michael Downs

AUSTRIA 

Derya Schuberth & Ley Laa

KOREA 

Lee Hea Kyung

INDONESIA 

Adam Wahida
Adi Lian Prasetyo
Adril Husni
Agil Alfian S.
Agung W. H. S.
Akhmad Dhienus A.
Alex Danny S.
Alvian Anta Putra
Amber Kusuma
Andi Acho Mallaena
Andita Purnama S. x Motioncream
Angga Sukma Permana
Anton Win
Aprilia Kartini Streit
Aricadia Tan
Ariesa Pandanwangi
Ariswan Adhitama
Ary Kris Susanto
Berryman Girsang
B.T. Dewobroto
Caroline Rika W. x Studio Wiru
Catur Agung Nugroho
Choerodin Roadyn
Darmawan Dadijono
Deddy Ario Dimas
Dharmawati Dewi P.

Diah Yulianti
Dwi Susanto
Dwi Yunizal
Dyan Anggraini
Edo Pop
Eddy Sulistyو
Endang Lestari
Entang Wiharso
Fahmy Nurdian Shah
Farhan Siki
Godod Sutejo
Hery Sudiono
IGN. Tri Marutama
Imam Juni
Insanul Qisti Barriyah
Irmaningsih
Irwanto Lenthو
Ken Andhisti
Laksmayshita
Laksmi Shitaresmi
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Yerie Yulanda
Yoga Bobo
Yula Setyowidi
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VIETNAM 
Trinh Tuan



ARTWORKS

SOCIAL ENGAGEMENT & SUSTAINABILITY

INTERNATIONAL ART EXHIBITION DEWANTARA TRIENNALE #2





Ariesa Pandanwangi

Harmony

Tamarind Seeds On Three Layers Of Cloth,
80 x 80 CM
2022





ORGANIZATIONAL STRUCTURE



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- Drs. Triyono, M.Sn

Publication and Documentation Unit : Sugiyamin, S.Sn, M.Hum

Event : Dwi Susanto, M.Pd

Consumption : - Dra. Dharmawati DP, M. Hum
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