## INTER

a weaver's recollection of time

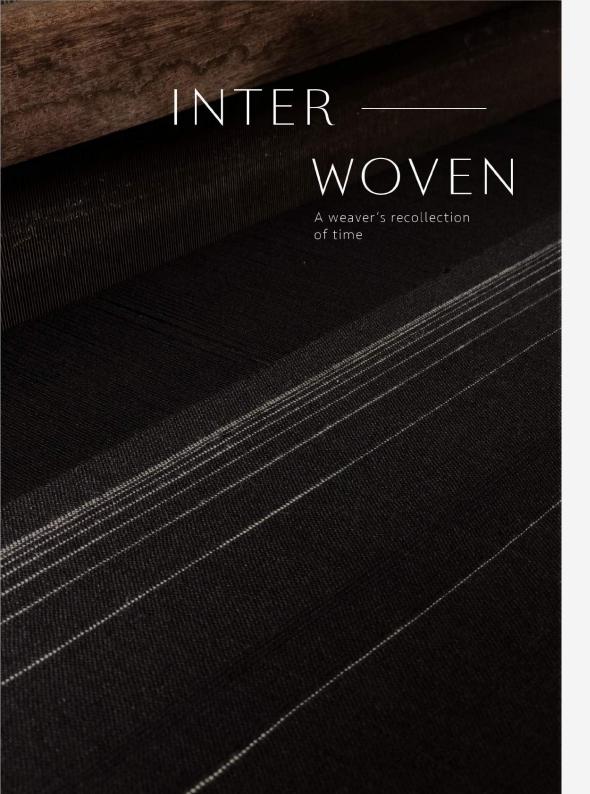
## WOVEN

ART AGENDA, JKT. 18.11.2020 - 16.01.2021

SOLO EXHIBITION BY

A. SEBASTIANUS





"It began with a single continuous thread, only to make sense once woven and intertwined.

As a cloth, it recollects a <u>plateau of memories</u> stained with love, lost and what is to become."

A. Sebastianus Hartanto (b. 1995) is an Indonesian artist who mastered the art of weaving at his grandmother's hometown in East Java. From his time as an experiential ethnographer, he began to see weaving as a ritual of recollection and comme-moration. For him, the sacralization of cloth manifests in *masa-kala* (2020), the gathering of ten thousand threads as studies of time, *kaen duka* (2017), the blurring of memories through ikat dyeing, and the repetitive act of intertwining individual threads.

Sebastianus was awarded the William Daley Award for Excellence in Art History and Craft in 2017. Having studied anthropology and fine arts at the Massachusetts College of Art & Design 2018, he blurs the line between traditional and contemporary art by presenting the tradition of weaving within today's context.



### WEAVING; <u>PROCESS</u> & <u>PRACTICE</u>

"For me, weaving has become a ritualistic practice of unknowing. Repetition is recurring action within weaving process; every step offers a tactile and transformative experience, just like a farmer's practice from seeding to harvest."



#### DYEING

Raw Cotton yarns are tied (lkat) and put through a process of resist- dyeing. From the browns and blacks of oak woods to the hues of indigos, their patterns form living narratives infused with the colors of Mother Earth.

#### WINDING & THREADING

Yarns are wound at a length of up to 100m before they are threaded into the heddles of the loom. The repeated act of counting transforms the weaver's experience of time.



#### WEAVING

The weaving begins, as every other thread is picked up so that a shuttle holding a bobbin of threads flies from one end of the selvedge to another.

The magic of weaving begins when the yarn gets beaten down. In a single moment, a thread becomes a cloth, a word becomes a sentence, and a story unfolds.

#### Artist's Writings.

#### ON RECALLING

An unremembered recalling informs the gaps of memory that may or may not exist.

(I) We create our own **narratives** to make sense of our fragmented experiences. To remember where we came from, we compose remnants of memories we choose to hold in place.

To historicize, is to make monument of a moment and to capture it in a photo album of significance.

(II) The **remnant** then becomes a reminder that remains in the mind. In remembering the narrative, one tends to override the visceral experience, which can only be felt and not described. I can recall the last time I felt about her. But can I remember exactly how I felt about her? Is describing the 'how', enough to represent a feeling? Indeed, the perception, knowledge and experience of the present replaces the past.

(III) **Recalling** a story is different from experiencing the sensation. I remember what I felt, but I cannot seem to describe how. The narrative is lost, while the sensation exists in the memory of my fingertips, the back of my neck, and the lids of my eyes. I have felt this before; I have never felt like this before. The pleasures and sensations of my body become lost, and in the same way, I question where they have come from. It makes everything that I experience untrue, but also real. Without change, I don't know if I could make sense, make a difference, or recognize what it is. I remember many things, but I cannot recall.

(IV) The remnants of a moment are not witnesses, but rather, participants of the memory itself; it is a piece of evidence that follows you in time, yet stays still in matter and memory, unless we choose for it to change. It exists in a landscape, the objects existing within the scape like piece of furniture or plant, or even in a photograph, which mimics a place or object not actually present in reality. Set frozen in time, what changes is how we remember: a context misplaced and displaced as.

(V) we constantly alter the way we view the past, with new experiences altering the way do so. We gather materials that become recollection of our memory. They become a mediator for us to remember as we gather through the acts of drawing, writing, and other forms of making

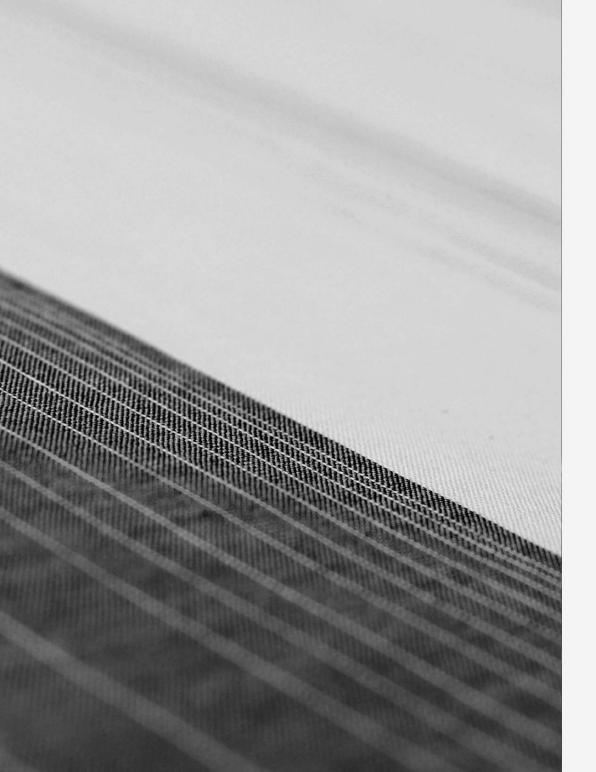
(VI) Such creation of material is itself a representation of memory, which continuously unfolds and refolds as we revisit them. In the translation and expression of our memory, we creative a narrative and/or sensation. Maybe this is what it is: the archive of gathered objects. Though in truth, I am still in the process of learning.



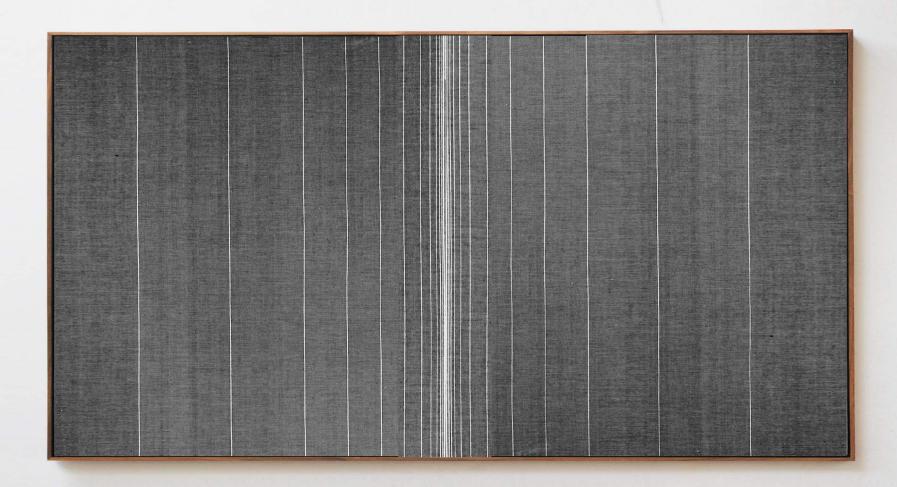
"Masa adalah jangka yang terjadinya suatu peristiwa;jangka waktu tertentu yang ada permulaan dan batasnya, antara mendepan, berlalu atau masa kini."

A period "begins to end, yet ends to begin". The two collections, kāla and mãsa, draw reference from Javanese measurements of time, which capture sequences both linear and cyclical. In their creation, 42 524, threads were handwoven to understand our heres, wheres, was and afters in life.

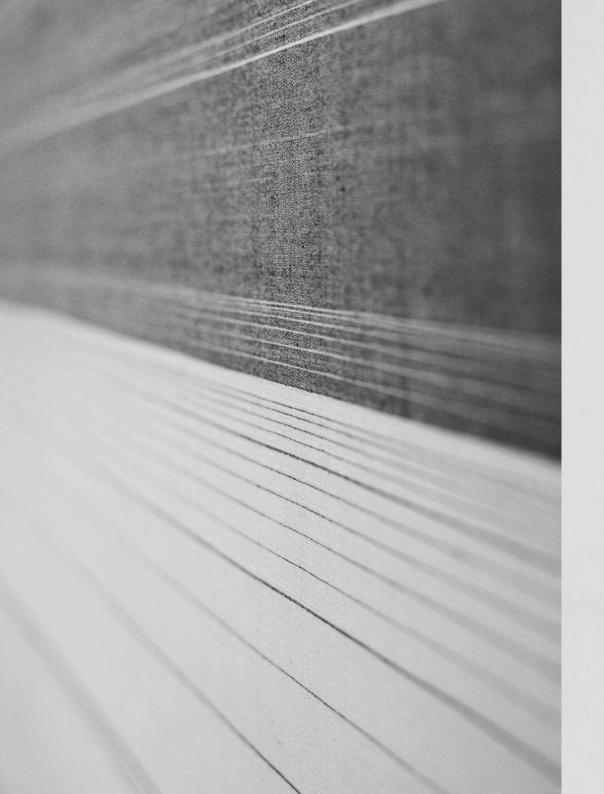
<sup>2</sup> mãsa is a period of time that can be seen as a coherent entity. In this body of work, each weaving represents a calculated movement of time periods, one that is moving forwards, backwards, inwards and outwards.



<sup>1</sup> kāla can be understood as a verb; it determines a point or place in time that is both uncertain and "right", giving space to an existing moment within the past, future or present. Each weaving in this series corres- ponds to apoint or place in time that can be calculated in the counting of each thread.



Semasa Depan III, 2020 Raw white and oak dyed handwoven cotton 96 x 177 cm





Malam/Hari, 2019
Raw white and oak dyed handwoven cotton 96 x 96 cm



Masa VI, 2020 Raw white and Indigo dyed handwoven cotton 97x128 cm



Masa II, 2020 Raw white and oak dyed handwoven cotton 97x128 cm

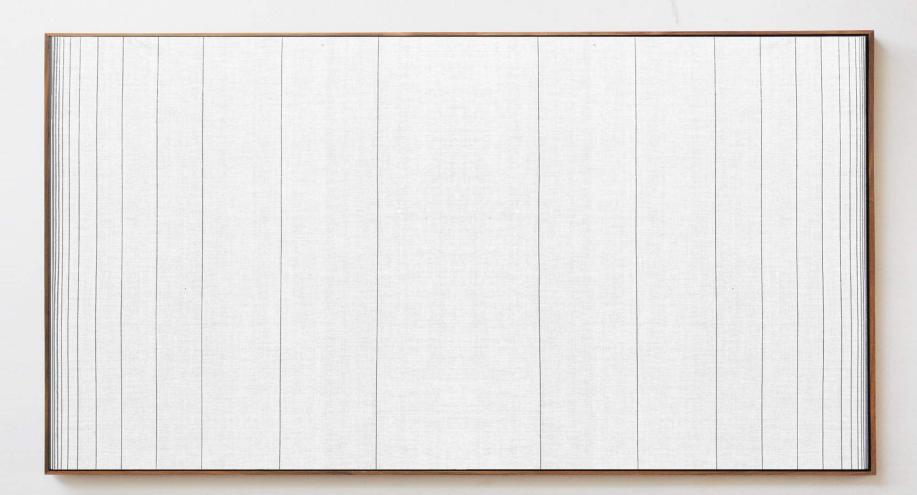


Masa IV, 2020 Raw white and oak dyed handwoven cotton 97x128 cm

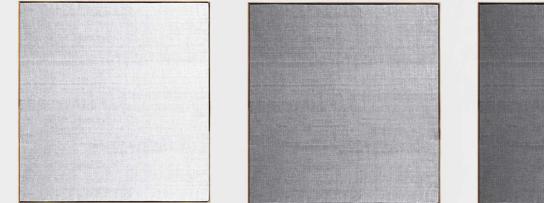


Masa V, 2020 Raw white and oak dyed handwoven cotton 97x148 cm













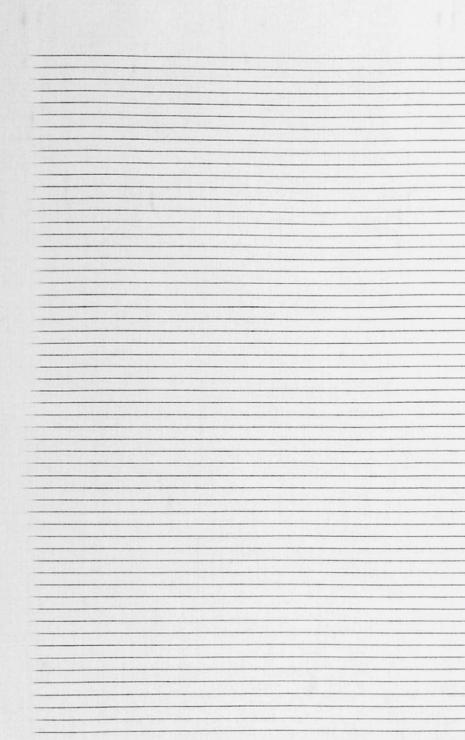
Menghitung Kala I - IV, 2020 Raw white and oak dyed handwoven cotton 64x64 cm, each

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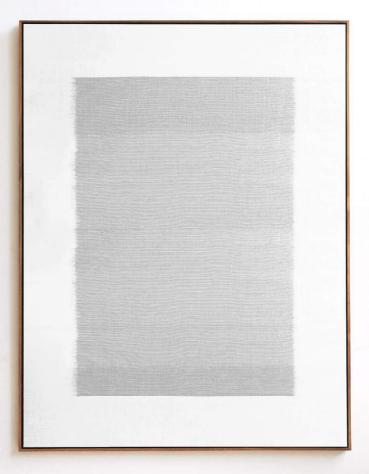




#### #32, 2020 Raw white and ikat dyed handwoven cotton 95x95 cm







Horizon #922, 2020 Raw white and oak dyed handwoven cotton 98x126 cm

#2300, 2020 Raw white and oak dyed handwoven cotton 98x126 cm



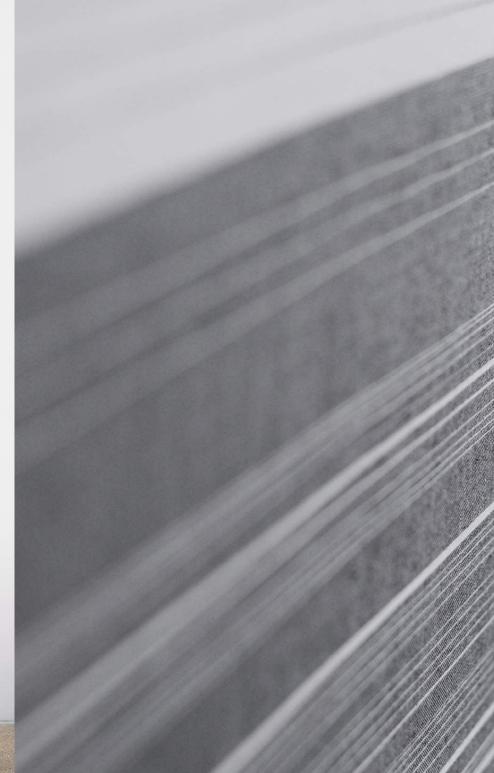


#628, 2020 Raw white and oak dyed handwoven cotton 98x126 cm



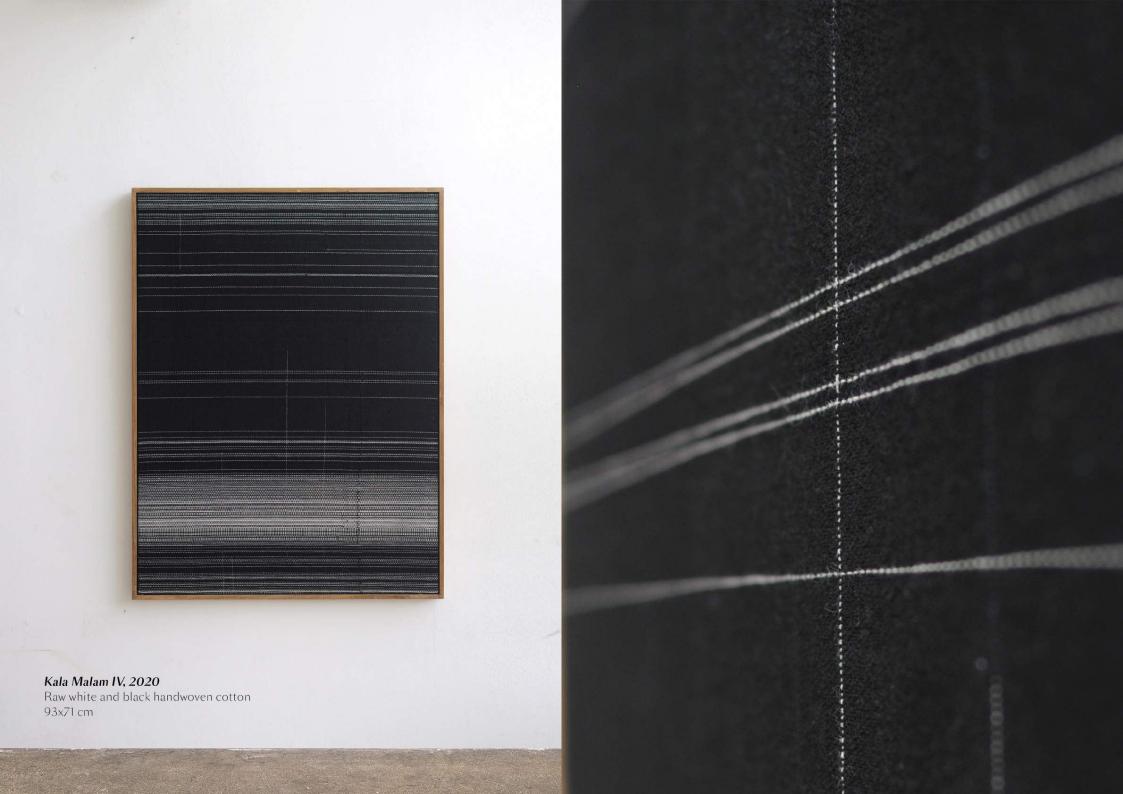






Kala Hari 1/2, 2020 Raw white and oak dyed handwoven cotton 96 x 127 cm

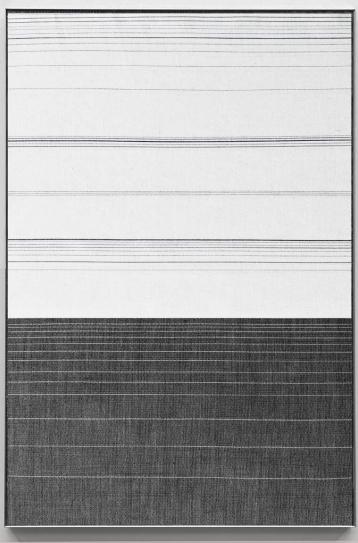


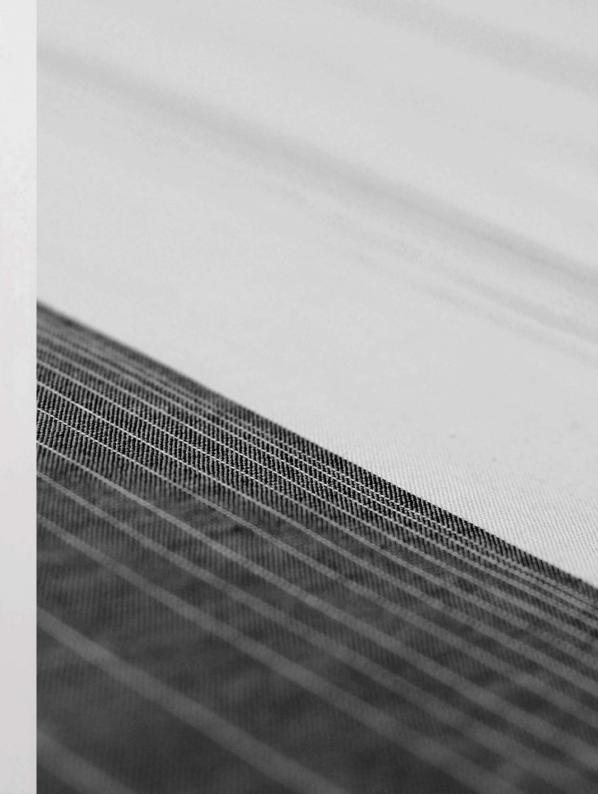






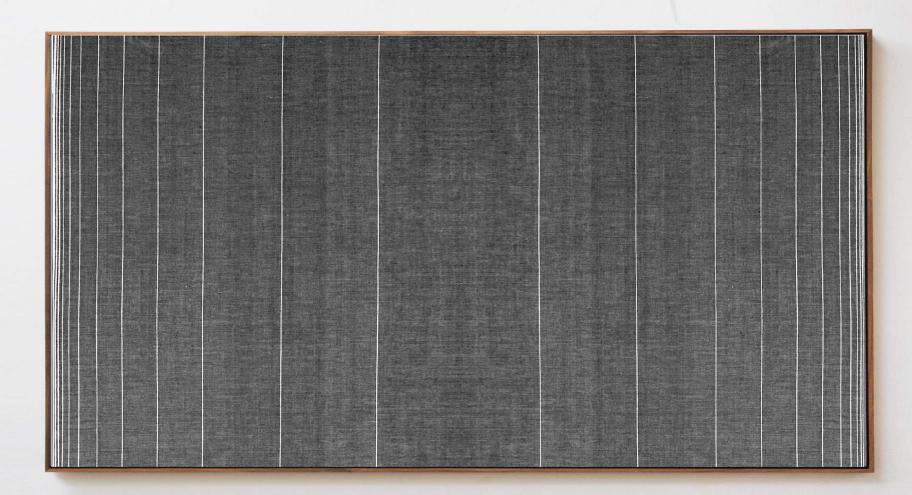
**Kala Malam IX , 2020** Raw white and black handwoven cotton  $97 \times 148$  cm



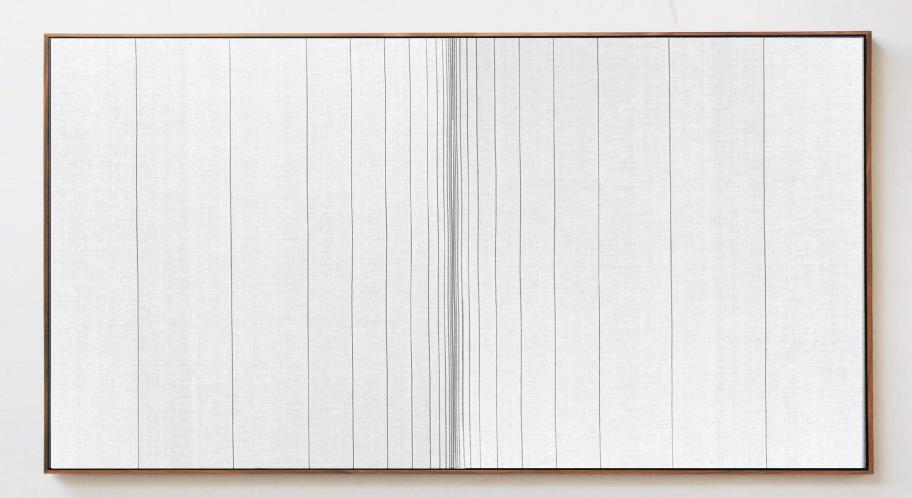


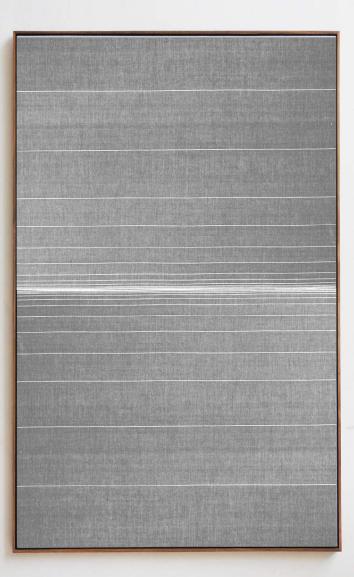
Kala Hari VII, 2020 Raw white and oak dyed handwoven cotton 49x73 cm



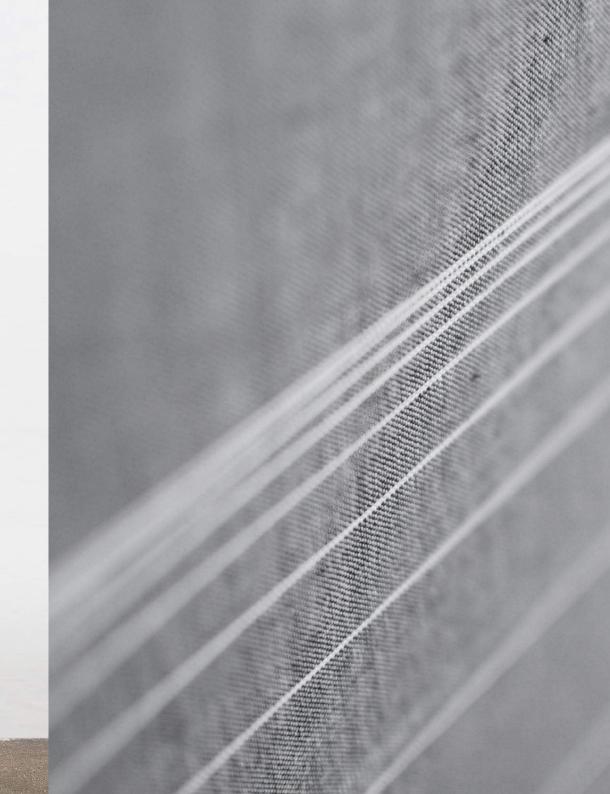


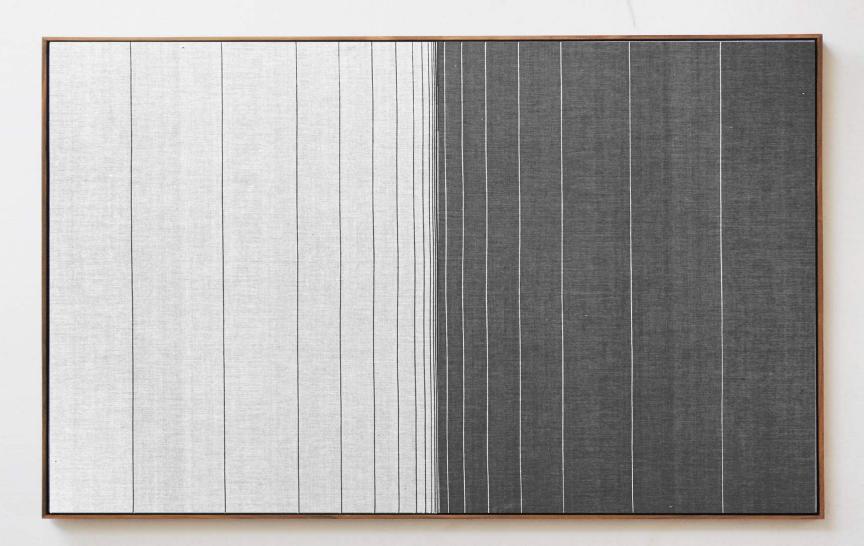
Masa Lalu II, 2020 Raw white and oak dyed handwoven cotton 187x97 cm

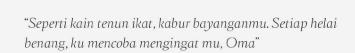




Masa Depan II , 2020 Raw white and oak dyed handwoven cotton 97x165 cm







Kaen Duka, Indonesian for funeral cloth, is a series of woven works that commemorates the passing of the artist's grandmother. As an act of recollection and grieving, a collection of photographs is blurred and woven into 1200 hand ikat-dyed threads.

3 years since she has passed away. Each year a woven memory is cremated in memoriam. R.I.P Jeanne Shanne Maringka







Kain Duka I, 2017 Handwoven ikat dyed cotton wrap 97 x 160 cm





Kain Duka V, 2017 Handwoven ikat dyed cotton wrap 97 X 80 cm







**Kain Duka IV, 2017** Handwoven ikat dyed cotton wrap 97 X 97 cm

#### EXHIBIT PROGRAM

- 05 Workshop;
  Material Meditations
- 19 Live Weaving

NOVEMBER

15 Virtual Opening at

18 Exhibition Opens

21 Meet the Artist

11AM - 2PM

JANUARY

- 09 Artist Talk + Live Weaving
- Closing Event









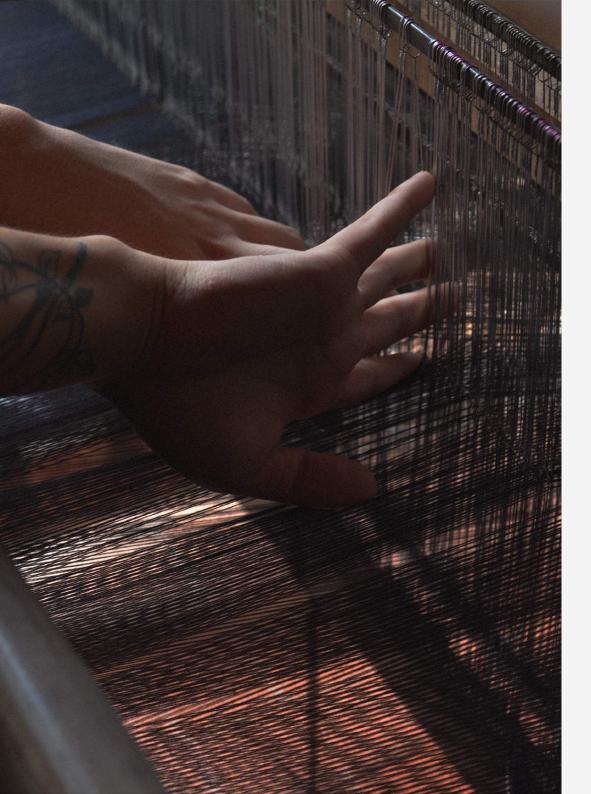
#### BIO

#### A. SEBASTIANUS

Alexander Sebastianus Hartanto (b. 1995) sees ethnographic research as an experiential mode of existence. His works explore the decontextualization of material cultures and how they are perceived, understood and ritualized in practice. For Sebastianus, decolonizing the ontologies of art is to reclaim Sani, a way of living that involves offering, service and search of the unknown. Such a practice leads to a recreation of pilgrimages, sacred spaces and woven cloths, all of which may or may not be archived, documented or shared. In Sani, what is left are remnants and evidence of materials.

A. Sebastianus Hartanto is an artist who achieved the William Daley Award for Excellence in Art History and Craft in 2017. Trained as an apprentice in his grandmother's hometown in East Java, he mastered the art of weaving, which has become essential in his exploration of visual and material ontology.





#### A.SEBASTIANUS

BIO	
1995	Born in Java, Indonesia
2014	Certified heritage craft Master of Batik & Dyeing, Banyuwangi, East Java.
2017	Ethnographic Research for Yayasan Bebali Foundation on Ikat development in Bali and Sumba.
2018	Graduated from Bachelors of Fine Arts at Massachusetts College of Art and Design
2019	Chief of Craft Innovation at Rumah Sukkha Citta in Java, Flores and Kalimantan.
AWARI	DS & RECOGNITION
2013	Dean Design Scholarship, Massachusetts College of Art and Design
2016	Ethnic Studies and Craft Scholarship, Theresia India-Young Awards
2017	William Daley Award for Excellence in Art History and Craft
2018	Helen Blair Sculpture Award
SOLO	EXHIBITION
2018	Dari (Coming from), Solo exhibition, DMC 103   Boston, USA
2018	Helen Blair Awards Exhibit, Bakalar and Paines Gallery   Boston, USA
2020	Masa- Kala, OPPO Art Jakarta Virtual 2020
2020	Interwoven; A Weavers Recollection of Time, Art Agenda, JKT.   Jakarta, Indonesia
GROUI	PEXHIBITION
2017	Cultural Context Vol I. , President's Gallery by Veronica Pedrosa   Boston, USA
2017	Between You and Me, curated by Marissa Cote, Godine Gallery   Boston, USA
2017	Materialisms curated by Judith Leeman and Angela Drakeford, Gallery@ArtBlock   Boston, USA
2018	"Nothingness, carrying being in its heart", curated by Austen Shumway, Distillery Gallery   Boston, USA
2018	Retooling Critique, for Anti-Racist Classroom Conference 2018 , ArtCenter Gallery   Pasadena, California
2019	Reading Room, curated by Billie Lee and Caroline Woolard, Silpe Gallery, Hartford Art School   Hartford, USA
2019	Arisan Karya I, art raffle by Museum MACAN   Jakarta, Indonesia
2020	Rasa Sastra, curated by Elghandiva Tholkhah, Kalyan Gallery   Jakarta, Indonesia

# ART AGENDA, JKT. ADVISORY // MARKET BUREAU /// CURATORIAL

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