

6 MAY - 6 JULY 2023

SEMARANG GALLERY

INQUI

INES KATAMSO - A. SEBASTIANUS

RIOUS

CURATED BY GANJAR GUMILAR

INQUIRIOUS

INES KATAMSO - A. SEBASTIANUS

Becoming and Inquiring

A Response to INQUIRIOUS:

Duo Presentation of Ines Katamso
and Alexander Sebastianus

Becoming

Should the real be final, absolute, inert, and singular, as it exists within a remote metaphysical plane¹, or should they be processual and experiential, maturing gradually and concurrently to our becoming as individuals²? More often than not, we prefer the first, as it provides choices of purposes, meaningful ends, and senses of direction that elevate our experiences from mere sequences of random incidents into some worthwhile endeavors. Befitting our exponentially diversifying contemporary living, these versions of purposes are none but multiplying endlessly: as the scientists choose their objective knowledge and the believers their faith, along with the purist with their essence and the traditionalists with their vernaculars, as well as the patriots with their nationalism, or even the anarchists with their continual rejection for hegemonic determinism; the operatives of our world are constantly and collectively be reshaped and reformulated.

However, there are some overlooked yet significant prerequisites in these collective attempts to envision the world as to how they would function accordingly: a persistent gap that sets apart these beings from our becoming. One may argue that it is only logical to accept the necessity of distance to provide us with a sense of direction, the prime motivation for progress. But later, one may overlook the other subverted implications: the real can utterly be inaccessible should the distance separating the divide be immeasurable. Not all of them are unreachable, but not a few are untouchable. However, some do not cease to faithfully believe, as some would accept these entities to govern their attitude, behavior, customs, and inherent core. Humans are indeed curious abstract beings, for letting some distant meanings as the basis of erecting their versions of ideals. However, is it the only version of envisioning the real, or are there alternatives that may resolve their risk of inaccessibility?

We may consider the second scenario of venturing into the processual, experiential becoming and arriving into an open-ended, constantly-in-flux being to provide us with more direct access to the real. Not that this approach is singularly 'agreeable:' it might be as frightening as it is non-direction. How can we accept our purposes to be in a perpetual transitional phase? How can we navigate this free-floating, directionless universe of multiple ends? Perhaps accepting and practicing one requires not only a leap of faith but also a life-enduring commitment, and this terror of a motionless universe should be worth the access they offer. What would be given by being in direct touch with them, through their forming and becoming, are some honest, direct, and intimate meanings³. Who knows that some previously unknown correlates between things are probable by not hastily submitting to the traditional, conventional wisdom? As will be explored further from the practice of these two particular artists within this exhibition: *Inquirious*⁴, Alexander Sebastianus, and Ines Katamso, who happened to find their progress and wisdom within their intimate and engaging process and experience.

1 Here, I refer to 'substance philosophy,' a philosophical branch of metaphysics that deals with the nature of substance as the foundation that provides structure to reality and living in independent existence. Aristotle, Descartes, and Kant are some notable thinkers in this regard (Lowe, 1987)

2 This refers to process philosophy (Whitehead, 1929), that I framed as an opposition to substance philosophy.

3 Albeit in their inherently idiosyncratic manners.

4 This title originally came from both artists, merging the words 'inquiry' and 'curious', which in this exhibition, be explored further to touch on process philosophy and how artistic practice might benefit from such an approach.

Inquiring

As those introductions are written with all their limitations, some insights into the value of enduring process and engaging through experience might start to unravel. Both artists have demonstrated the alternate trajectories of becoming in accessing beings in a relatively more direct through process and experience. Interestingly, the art practice¹⁶ can flexibly accommodate their process of excavating these beings due to their open-ended nature and their privileging of the subject to manifest. Although this can be slippery, as 'subjective realism' might turn into personal biases, thus rendering its value obsolete, we may now begin discussing the delicate divide between personal insights from self-delusion as the ultimate form of an echo chamber.

Here, I would like to introduce the practice of 'reflective inquiry,' a cyclical and continual process of questioning, observing, interpreting, and manifesting the relation of various things and happenings within themselves and in their relation to us, to address this issue. This would enable the expansion of their inherent self-dialogue to be interpersonal, sociocultural, environmental, or even 'universal,' yet keeping its idiosyncratic core. Once this self-dialogue is extended and continually exercised, one may only enter the depth of processual, experiential reality.

We may notice how this reflective inquiry shared several qualities with research inquiries. Arguably, they may intersect, as both require questions in the initial phase and observation of factualities to support and expand the thesis and premises. They may differ during the analysis process and within their particular method in manifesting their interpretation. Research inquiry requires a set of theorems as the basis of their analysis, restricting any form of 'wild' speculation, bias, or 'unreasonable' experience¹⁷ from entering. At some point, the researcher may let their intuition contribute¹⁸ and later be required to provide legitimate reasoning as their defense¹⁹. In this regard, the reflective inquiry does not mandate one to distance themselves from their process by referring to specific theories to provide guidance, as they may let their intent and intuition provide the direction. Some theoretical precedents can always be referred to in addition, should we require them, along with other systems

of knowledge that one finds relevant, such as myth, traditional values, or even 'experiential knowledge'²⁰. This can be seen in how Ines readily resorts to materials in biology and paleontology, while Alexander to traditional wisdom and contemporary philosophy. In one way, reflective inquiring poses its risk of being too inclusive, foundationless, and subjective, qualities that are antithetical to the prime scientific directive. Interestingly enough, often, this version of 'enriched intuition' may orient and redirect the trajectory of their process in a somewhat novel, unexpected, and revealing way, as how nature always managed to restore its balance²¹.

As it differs from intellectual tradition with its logical trajectory, the resulting outcome that may be extracted could also be peculiar. It may trace possible correlations of various interconnects that would not be enabled by (merely) logical reasoning²². Ines can arrive at her realization of the collective cathartic practice from mythical creatures. At the same time, Alexander found the intersection between traditional and contemporary knowledge of the nature of time as relative and cyclical.

Reflective inquiries may also exploit different methods in delivering the outcome of the analysis or interpretation. Generally, research methodologies rely heavily on language or other 'accepted' logical systems, such as mathematics and semantics, to deliver the result. Again, we found the possible restriction and limitations of linear and logical reasoning by using specific formats as the sole rhetorical device to ensure their methodical accuracy. How reflective inquiries manifest their finding is not limited to it. Artworks produced as the outcome of reflective inquiry may not always be 'literal' in delivering the discovery of the process and treating them as final, terminal ends. Instead, they serve as temporal nodes that interconnect threads of experience, action, and insights. These nodes provide the ends and the goals that drive the artist's creations while simultaneously serving as another starting point for another inquiry. These enable reflective inquiries to an alternate and productive site of knowledge production that may expand the conventional scientific method.

16 By no means that this approach is limited only to artists. This framing is intended as our point of reflection.

17 The somewhat pervasive 'anecdotal evidence' and how positivist tradition have a 'peculiar sentiment' for them. Although personal experience is gradually gaining recognition in scientific debate, the conventional notion of being objective still prevails

18 In determining their scope of research, theoretical reference, method of analysis, and et cetera.

19 Another interesting positivist tradition and their disfavor for 'being personal' (e.g., Durkheim, 1893).

20 Not limited to scientific tradition of referencing, as not required by reflective inquiries.

21 Is not intuition the 'anthropocentric' version of instinct that we share with other organisms and thus function as the bases for our natural, organic response? Moreover, is not intuition a condensation of one's experience that operates at the sub- and unconscious level (Jung, 1921), working intimately and cooperatively with our core?

22 As previously discussed within each introduction to the artists.

Within research inquiry and research-based art practice²³, which rely heavily on language, visualities are treated as a means to expand their literal delivery as some form of visual language²⁴. Using this method, the researcher and artist-as-researcher may exploit the efficacy of visual representation in delivering complex information into a single sheet of data presentation or exploring another probable knowledge-generating presentation by various forms of interactivity and non-linear delivery. But in this exhibition, the artists' forms should not be treated within this somewhat linguistic-turn²⁵ tradition, as it will only stop at the visualities and their functioning of representation, which is insufficient to extract the deeper layer of meaning inherent in their works. I suggest approaching their visuals as an invitation to explore their process, thoughts, and insights more profoundly through dialogues and conversations²⁶.

Upon finding this different nature between the two, I do not wish to burden the artists with the usual label of art-as-research-practice²⁷ as they propose another equally significant or even rather particular version. My hesitation stems from their intimate relation to their process and how they seem to remain to treat their works as a vessel that conveys their expression, which was somehow discouraged from research practice. Another point is their emphasis on the aesthetic qualities of their works, which to a certain extent, remained apparent and prioritized. To 'advocate' for the art practice as alternate means of extracting knowledge is indeed novel and purposeful but somewhat misplaced within their context. By not framing their works within the art-as-research approach, this exhibition may extract the allegedly overlooked potential of their forms, which, to reiterate briefly, function beyond the conventional art-as-representation we may be familiar with in contemporary art practice.

23 This is an approach of knowledge extraction from art practice promoted by several thinkers, including Graeme Sullivan (2005). Not until recently, at least from the latter half of 2000, this possible mode of knowledge-generating practice was discussed in our academic and administrative circles. For example, see Putri (2013) and Murwanti (2017).

24 Along with their usual routine of 'writing art through semiotic,' in which the artwork is treated as a coherent visual statement configured by relations of signs and symbols.

25 With their anthropocentric privileging for humans to be the sole creator of realities, even for other nonhuman entities.

26 Incorporating Latour's 'compound' (2005) could be beneficial here, imagining the totality of the meaning of artworks as an interplay of human and non-human elements. This is one of the framings that I suggest in approaching 'contemporary formalisms' or 'contemporary abstract' works, as discussed briefly in *Setelah yang Lirada* (Gumilar, 2022).

27 During our first group dialogue, Alexander and Ines expressed their interest in emphasizing their works' research and processual qualities within this exhibition, which this exhibition tried to accommodate. But upon finding the potential of process philosophy, I slightly alter and modify this exhibition's focus and framing.

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Ines KATAMSO

In between Biology, Mythology, and Catharsis: Ines Katamso

Ines Katamso's artistic practice grows with the delicate intersection between culture and nature to explore the question of what it means to be in balance with them. Her process gradually evolves from the cellular level of microbial activity to bio-historical reading and theorizing evolution, and somewhat curiously, of their influence on the formation of belief and mythology. Earlier in her *Log Phase* series⁵ (2020), Ines explores her interest in morphogenesis: a biological process that prompts a cell or other living being to retain its shape. She went the extra length to grow several bacteria colonies in her studio to sustain dialogue through observation and later took it as inspiration. Within this process, she also realized the significance of repetition within the field of biology as nature's way of sustaining life⁶.

From the enclosed space of her studio, Ines began to expand her exploration outward following her newfound interest in paleontology: a scientific branch that concerns itself with fossils that rely heavily on biology and geology as the base of its approach. To Ines, fossils are inherently the gems of the earth, whose process of forming requires thousands or even millions of years to develop, becoming valuable not only for the number of times it endured but also their functioning as physical remnants of extinct living beings that later would provide us with glimpses to their existence. As fossils are inherently fragmented and incomplete since it only conserves animals' internal morphology, the external appearance is often left to us as an object of prediction, which paleontology attempts to answer through scientific inquiries and simulation.

Inspired by the book *'The First Fossil Hunters'*,⁷ Ines realized that imagining fossils is not the sole privilege of modern humans; premodern societies also had their version of knowledge, of mythology, functioning primarily utilizing imagination and respect for celestial power. Their projections of them are none but mythical and imaginative. We can mention titans, giants, griffins, dragons, and cyclops, as some products of interpretations of these mineralized bones. Although often divided as polarity, Ines saw that science and mythology⁸ were similar in their aim: to describe and predict the mystery of the universe. Thus, she refused to see them both as different but deeply connected. Her previous *Strata of Thoughts*, *Echidina*, and *Pre* series (2022), were sufficiently motivated by this recent interest, discussing how rooted the process of finding and seeking explanations is to human nature.

5 This series was exhibited at her solo show with RUCI Art Space in 2021, entitled *All the Growing*.

6 As also reflected in her other series that revolves around this concept of repetition, for example, her *Replicated and Duplication* series, both worked in 2021.

7 The book *Dinosaurs, Mammoths, and Myth in Greek and Roman Times* written by Adrienne Mayor and first published in 2000.

8 In her original redaction, Ines chose the word 'religion' here, but to further expand and better contextualize the discussion I paraphrased to 'mythology'.

Further wandering, Ines saw that these constructions of mythical creatures, sometimes labeled as 'monsters,' might post another functioning for 'premodern' psychology: a communal attempt to channel and externalize our negative energy, a form of collective catharsis. Even deeper, she found another implied, less-known definition of 'monster' as 'to show.' There sparked her new insight for the works in this exhibition, an attempt to externalize her 'monster' as a form of cathartic reflection that underwent introspection, contemplation, and acceptance, entitled *'Telluric' Monster*.⁹ The word *Telluric* there reflects her continual process of the artist to sustain dialogue with the earth.

One consistent feature appears in Ines' process of finding the forms for her work, a merging between formless¹⁰ qualities¹¹ of natural phenomena with the formal intent of human creations. Her works manifest a point of equilibrium of coexistence, delivered through visual metaphors enabled by contemporary aesthetics. After finding various intriguing formal qualities from her observation, she repeatedly explored visual strategies to incorporate them into her work, a process that is almost 'surgical.' Additionally, it's worth noting that soil pigment plays a significant role in Ines' work. As fossils are mineralized bones, Ines uses minerals such as soil, ocre, and stone pigments to create her "telluric monsters," which are made entirely out of earth. This choice of her medium not only connects to the deep roots of mythology, where monsters often come from deep within the earth, but it also serves as a metaphor for the unconsciousness humans tend to avoid exploring. Ines sees her work as a form of catharsis, allowing her to delve into these unknown territories.

9 The term 'telluric' literally mean: *of the earth as a planet*

10 As we often generalized 'visual byproducts' of natural phenomena as a mere random consequences of the universe, never treating them as equal to our 'human-made' form, thus the judgement of formless. Further reference could be found in *Formless: A User's Guide*, written by Rosalind Krauss and Yve-Alain Bois, in 2000.

11 That was inventoried through her gradual expansions of interest following her processual habit of observation and exploration.



Il doit trouver un état de présence
pour le ramener en état de profondeur
de désespoir, tel que les tragédies
en ti font face à leur m

Ines KATAMSO

TELLURIC THOUGHTS 1 (2023)

paper, soil pigment, stainless & acrylic frame
152 x 42 x 3 cm





Ines KATAMSO

TELLURIC THOUGHTS 2 (2023)

paper, soil pigment, stainless & acrylic frame
155 x 57 x 3 cm



Ines KATAMSO

TELLURIC THOUGHTS 3 (2023)

paper, soil pigment, stainless & acrylic frame
152 x 151 x 3 cm

Ines KATAMSO

TELLURIC THOUGHTS 4 (2023)

paper, soil pigment, stainless & acrylic frame
98 x 56 x 3 cm





Ines KATAMSO

TELLURIC THOUGHTS 5 (A,B) (2023)

paper, soil pigment, stainless & acrylic frame
307 x 41 x 3 cm



Ines KATAMSO

TELLURIC THOUGHTS 6 (2023)

paper, soil pigment, stainless & acrylic frame
125 x 86 x 3 cm





Ines KATAMSO

NEOFOSSIL 1 (2023)

recycled plastic, plaster on wood, stainless frame
101 x 92 x 6 cm

Ines KATAMSO

NEOFOSSIL 2 (2023)

recycled plastic, plaster on wood, stainless frame
100 x 71 x 6 cm





Ines KATAMSO

NEOFOSSIL 3 (2023)

recycled plastic
100 x 50 x 2 cm





Ines KATAMSO

IDENTIDEM 1 (2023)

paper, soil pigment, wooden frame
107 x 78 x 2 cm

Ines KATAMSO

IDENTIDEM 2 (2023)

paper, soil pigment, wooden frame
107 x 78 x 2 cm





Ines KATAMSO

IDENTIDEM 3 (2023)

paper, soil pigment, wooden frame
107 x 78 x 2 cm



Ines KATAMSO



Ines Katamso (b.1990) is a French-Indonesian painter based in Bali. After studying art and design in France, Ines was drawn back to her homeland, where she currently works as an artist and visual designer under her studio named Atelier Seni.

Upon returning to the island, she began her artistic journey creating commission murals before gradually transitioning to more intimate scales and subject-matter. Through her artworks, Ines explores the themes of biology, microbiology, and quantum physics. She is also focusing on pushing her art-making mediums to be environmentally sustainable, from her choices of materials in frames, exploring paper cutting to splicing aside from just painting. Ines' paintings depict abstract and blurred microscopic objects that are fragile but essential to our life, intentionally blown up in proportion to be larger-than-life, reminding us of the importance of these microscopic mechanisms that exist in ourselves as a unit of nature.

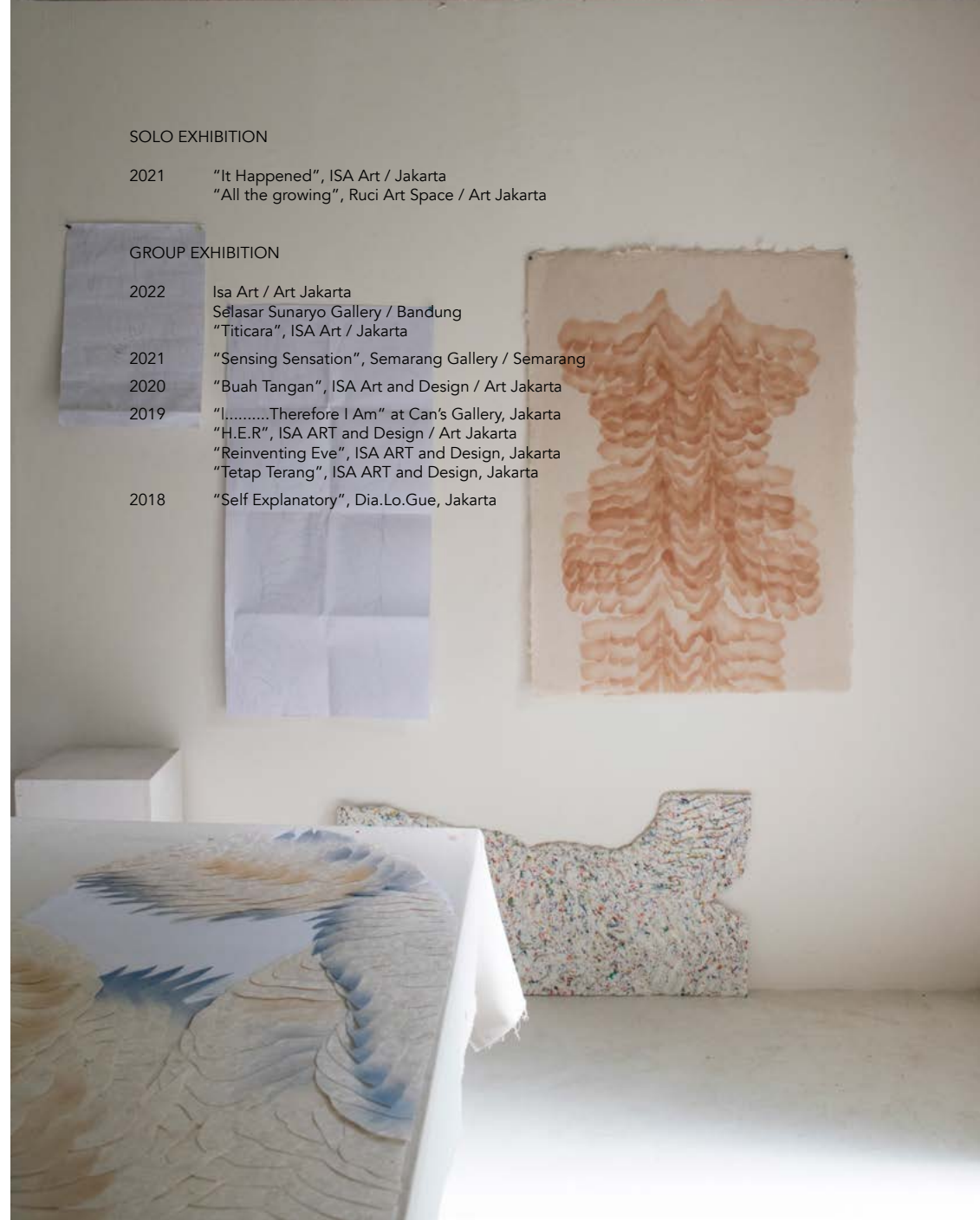


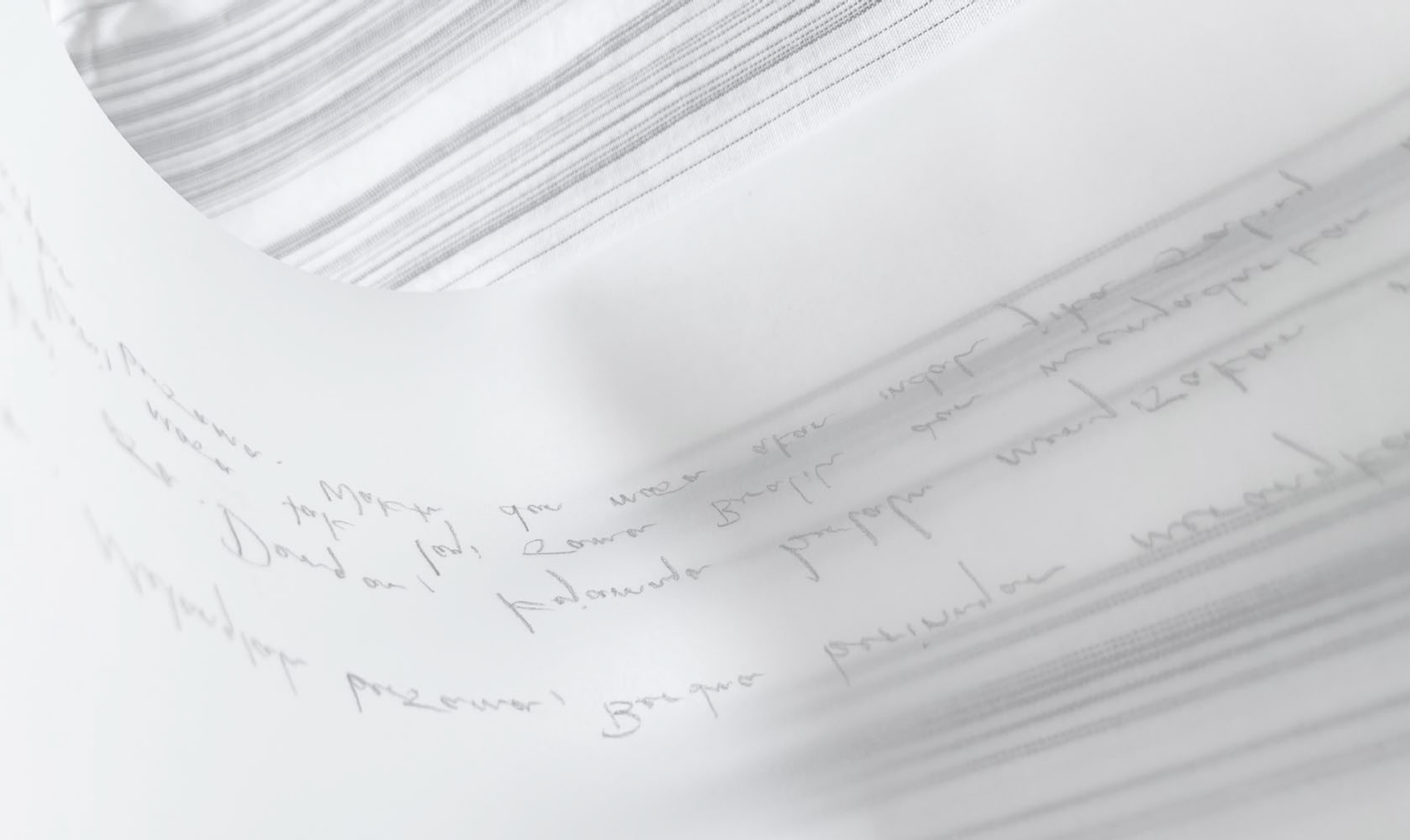
SOLO EXHIBITION

- 2021 "It Happened", ISA Art / Jakarta
- "All the growing", Ruci Art Space / Art Jakarta

GROUP EXHIBITION

- 2022 Isa Art / Art Jakarta
- Selasar Sunaryo Gallery / Bandung
- "Titicara", ISA Art / Jakarta
- 2021 "Sensing Sensation", Semarang Gallery / Semarang
- 2020 "Buah Tangan", ISA Art and Design / Art Jakarta
- 2019 "I.....Therefore I Am" at Can's Gallery, Jakarta
- "H.E.R", ISA ART and Design / Art Jakarta
- "Reinventing Eve", ISA ART and Design, Jakarta
- "Tetap Terang", ISA ART and Design, Jakarta
- 2018 "Self Explanatory", Dia.Lo.Gue, Jakarta





Alexander SEBASTIANUS

On Practice, Belonging, and Becoming: Alexander Sebastianus

Alexander Sebastianus' practice exists within a rhizomatic and cyclical interconnection of various systems of knowledge that continue to evolve and expand indefinitely. This approach enables him to interchange flexibly between premodern wisdom and contemporary philosophy, ethnography and geometry, and practical knowledge and materialism. In this exhibition, he presented a continuation of his *Masa/Kala* series (c. 2019), which explores the relationship between humans and time, how we experience them, and how they influence us and the universe. Through the practice of weaving, a medium he chose prompted by his search for belonging, Alexander presents a 'study of time.' Here, the word study implies a secular connotation, which he treats as an extension of his primary approach to artmaking that operates inherently and relatively more 'ritualized.' To him, studies are essential in exemplifying, augmenting, and exploring the unknown possible knowing of being with time.

Alexander emphasizes the value of repetition, as the starting point of his study¹², as both measure and human construct that provides bearing in our navigating through and within time. Time occurs and operates between all kinds and every change within the universe, both in its minuscule or celestial scale, often extending beyond our perceptual range and cognitive capacity. This is where our measure, manifested in repetitive intervals from milliseconds to millennia, aids our understanding of them.

As his practice of weaving implements manipulating repetition and time-based processes to varying extents, Alexander started to realize that the nature of time extends beyond its conventional definition as perpetually linear. Through weaving each thread, he recognizes the possibility of time being constant as also variable, determinant as also relative, and linear as also cyclical. He even entertains the possibility of multi-axial operatives of time as multiple timelines collide, intersect, and are perpendicular. Although previously referencing traditional Javanese measurement of time, his metaphors enable him to¹³ engage with a modern and contemporary understanding of time, proving that artistic knowledge might correlate with seemingly unrelated contexts and systems.

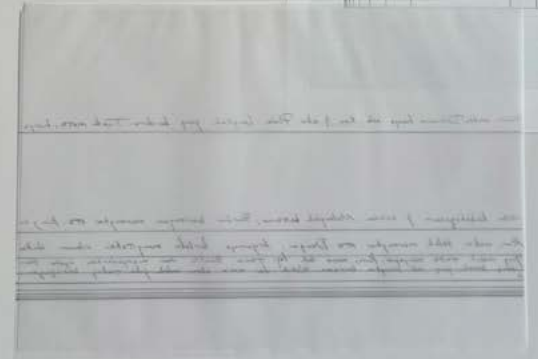
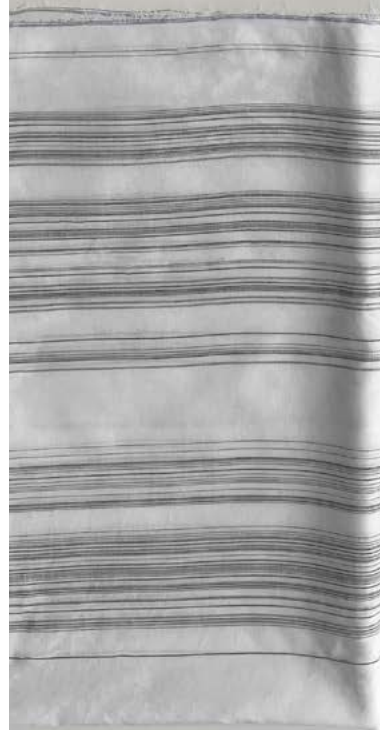
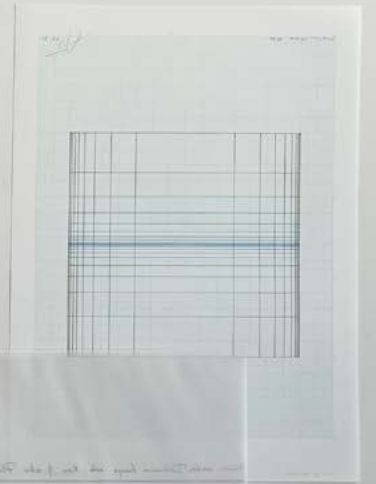
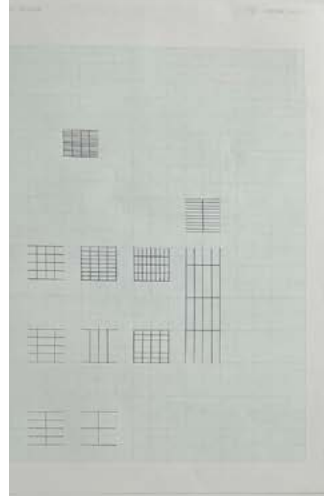
While Alexander's choice to revert to traditional craft as his primary medium might suggest a purist approach to his practice, his reasoning extends far beyond that. He acknowledges the virtue of retracing and reliving traditional wisdom within our contemporary world, but his choice resulted from his relentless search for his true belonging, a culmination of experiences that accumulated throughout his life. Living in a world that's becoming increasingly connected can sometimes cause us to feel disconnected from our identities. As a result, Alexander thinks that it's essential to continually inquire about who we are, regardless of the context. In his case, this inquiry led him to explore his place between modern art teaching and traditional craftsmanship, ultimately resulting in his interest in weaving. Through weaving, Alexander reflects his desires, cultural contexts, art history, science, and philosophy while reviving traditional wisdom. It also reflects the conventional approach of painting¹⁴ while simultaneously restoring the traditional knowledge of its material culture¹⁵. According to Alexander, the process of decolonizing art represents his reclaiming of the concept of 'Sani,' which embodies a way of living that emphasizes offering, service, and seeking the unknown. This quest for the unknown does not suggest a lack of purpose but rather highlights the importance of thoughtfulness and thoroughness in defining the ultimate goal, focusing on the journey and the act of becoming.

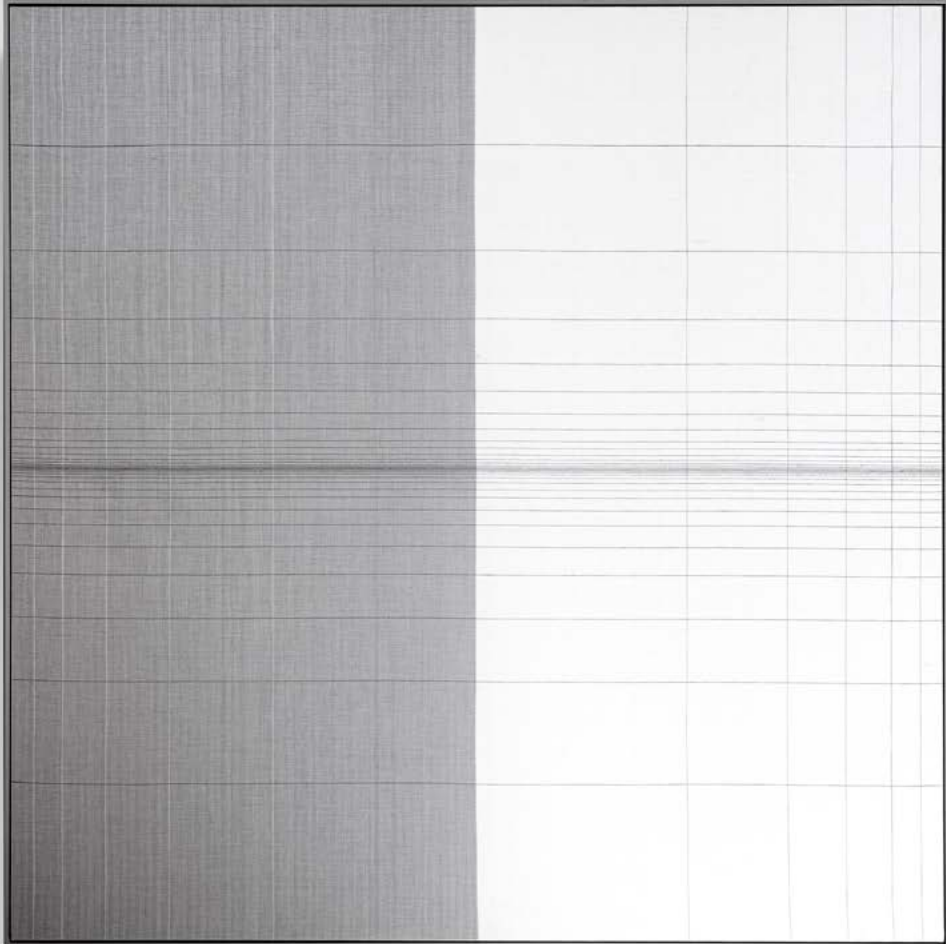
¹² As also shared with Ines Katamso, his fellow artists that also exhibited in this show.

¹³ As with general relativity (Einstein, 1915) in terms of the relative nature of time. For the latter, as the cyclical nature of time, Alexander found this metaphor during his observation of the traditional weaving instrument mechanics, per the artist's account.

¹⁴ During his formal study in Boston, Alexander found his interest in painting and was keen to explore his particular approach toward it. Interestingly enough, this led him to delve deep into weaving, not as a critique of medium specificity (Greenberg, 1960), but due to its emphasis on process, intuition, and experience rather than cognitive process.

¹⁵ Aside from formal art education, Alexander also endured a residency period in *Balai Tekstil Jakarta*, where he started to differentiate writing, as in *Batik Tulis (written Batik)*, as a form of constructing visual symbolism, to weaving. Weaving to him is somehow more closely to painting.





Alexander SEBASTIANUS

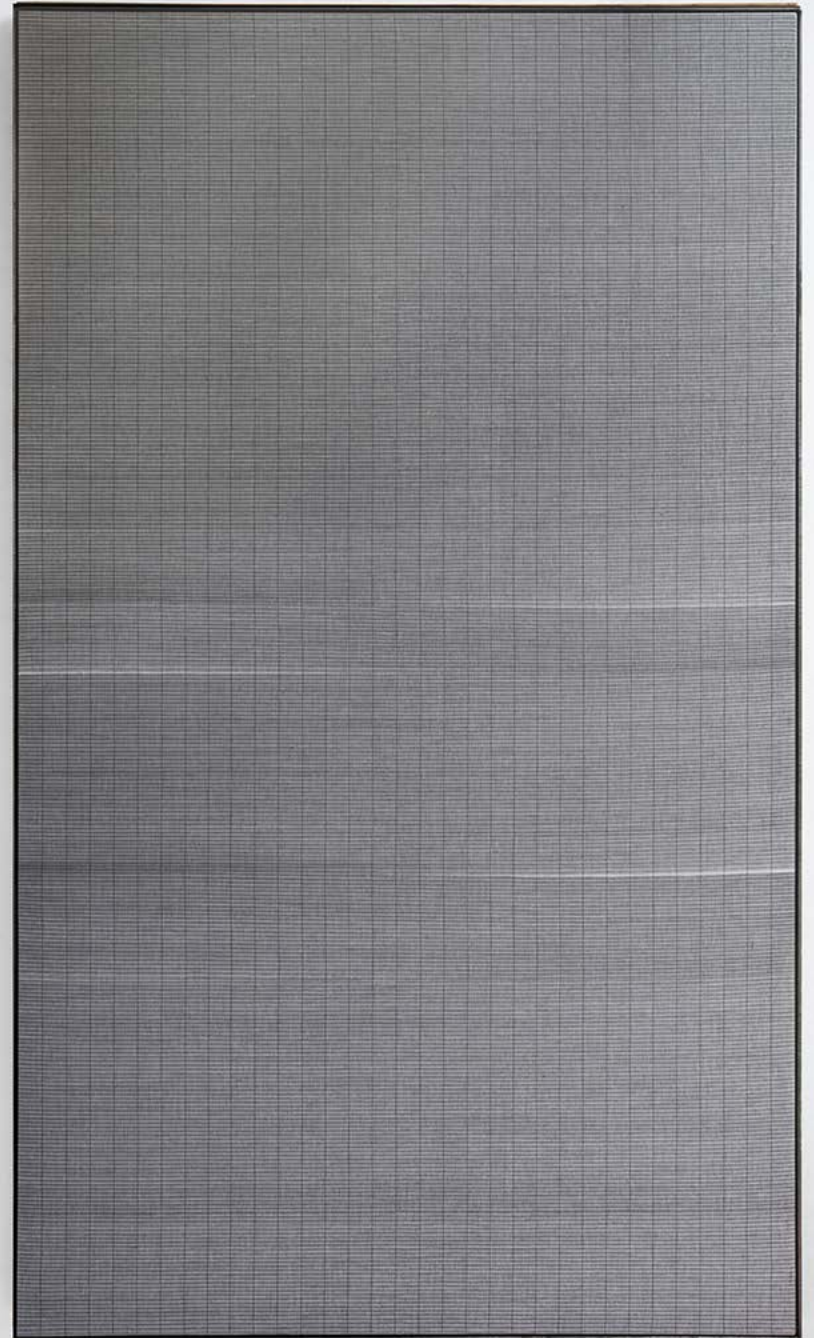
Belahan Masa #02 (2021)

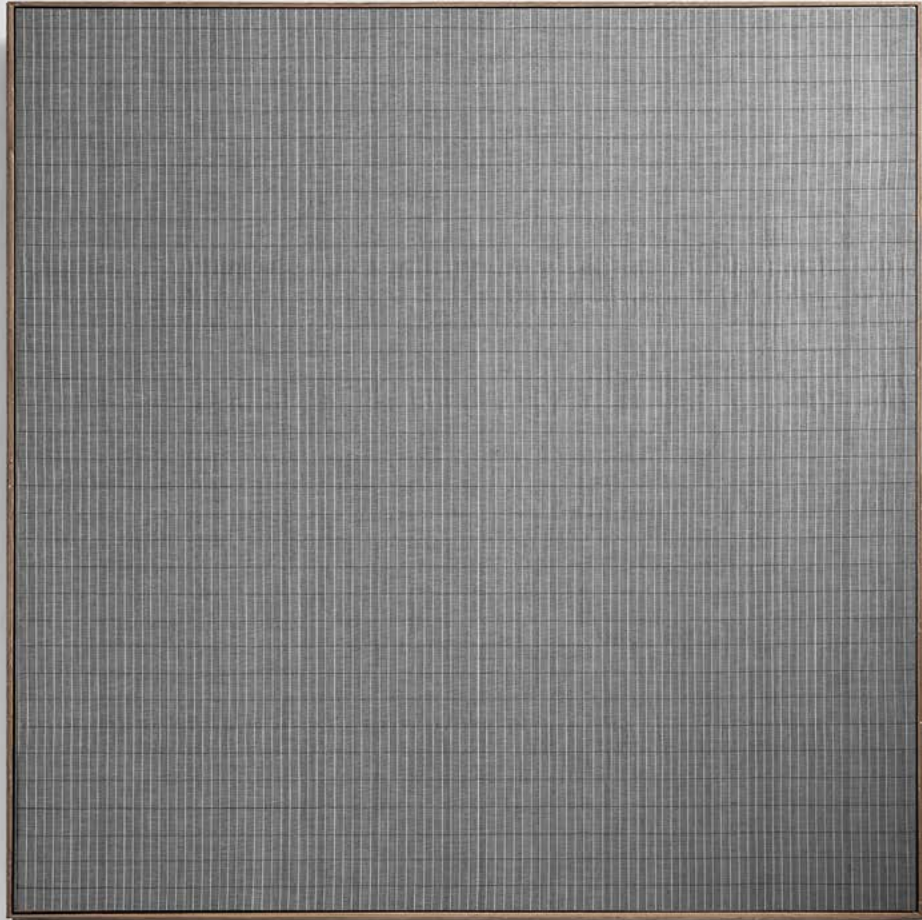
handwoven cotton framed on steel
98 x 98 cm

Alexander SEBASTIANUS

#9750 (2021)

handwoven cotton framed on steel
140 x 96 cm

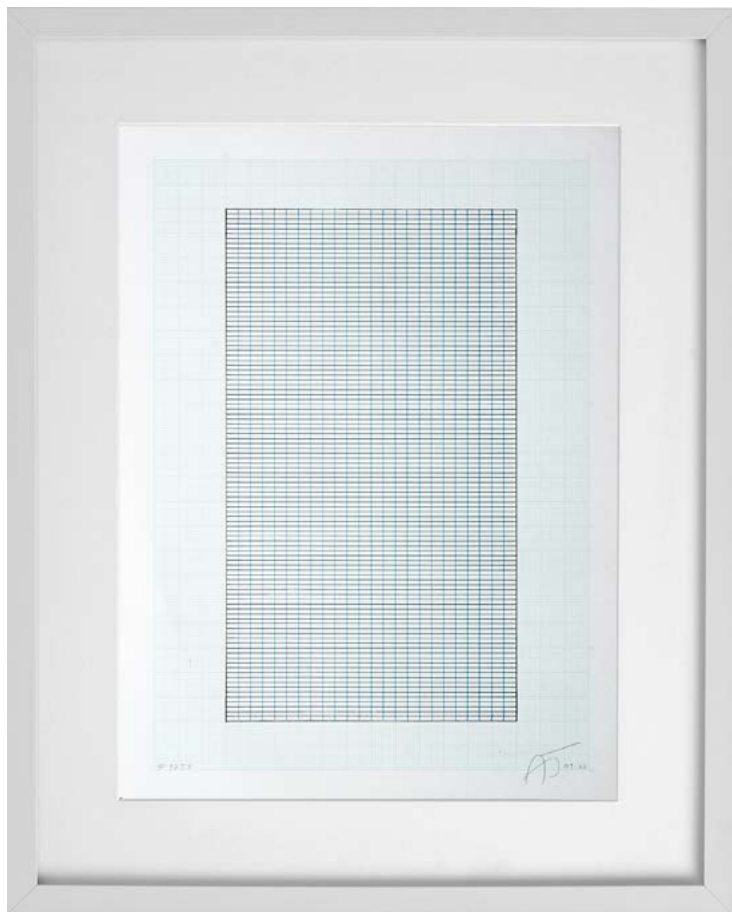




Alexander SEBASTIANUS

#3400 (2021)

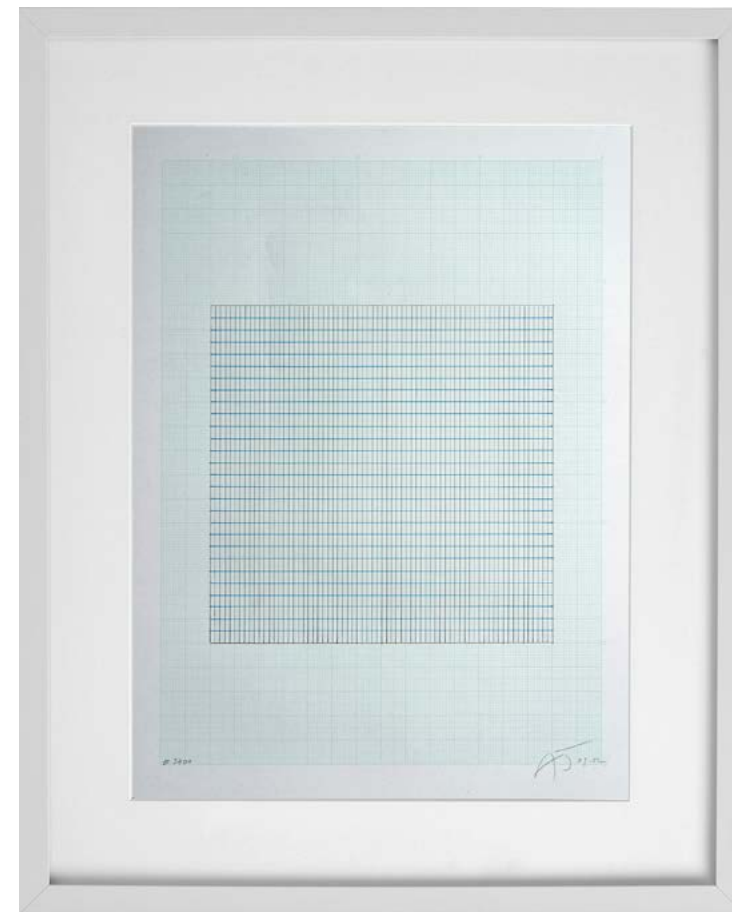
handwoven cotton framed on teak
98 x 98 cm



Alexander SEBASTIANUS

Grid Study #9750 (2021)

black and blue ink on graph paper
50 x 40 cm with frame



Alexander SEBASTIANUS

Grid Study #3400 (2021)

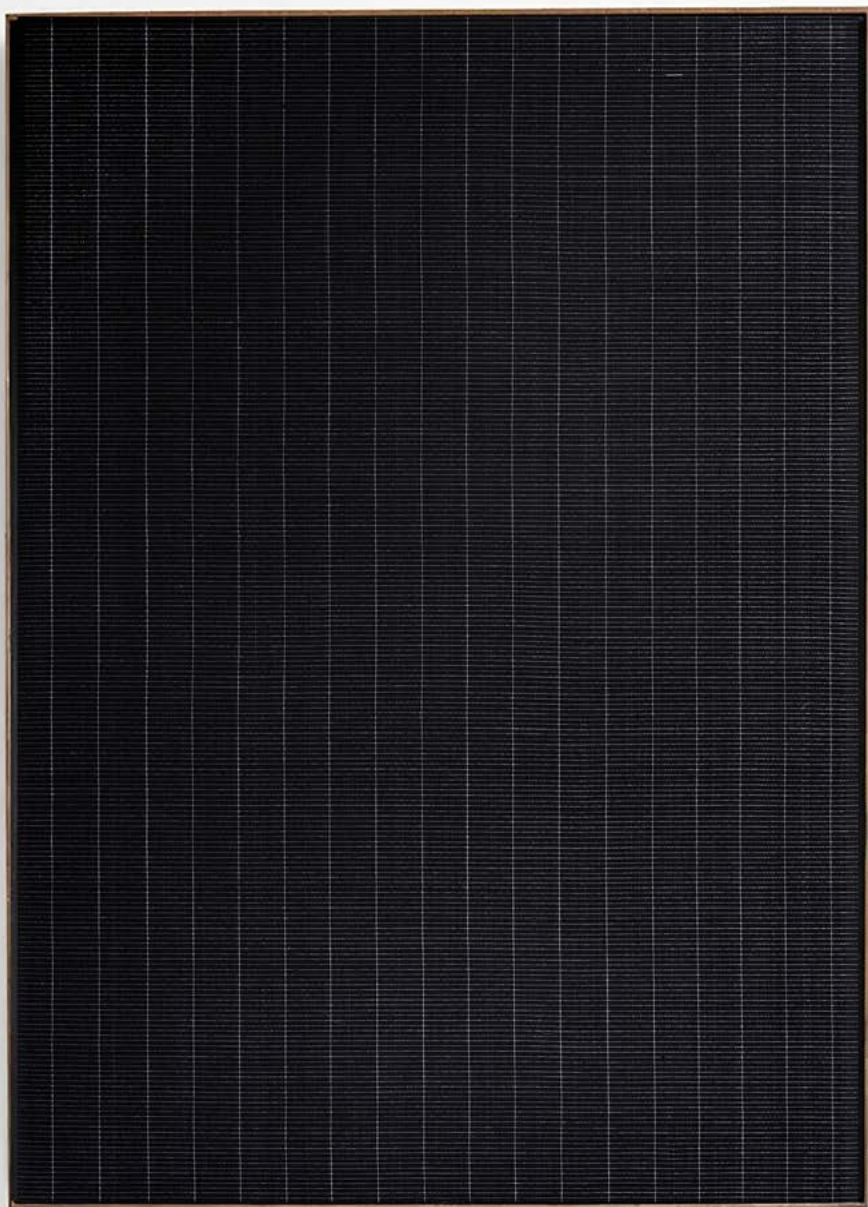
black and blue ink on graph paper
50 x 40 cm with frame

Alexander SEBASTIANUS

Kala Malam #02 (2021)

handwoven cotton framed on teak
101 x 75 cm





Alexander SEBASTIANUS

#4600 (2021)

handwoven ikat dyed cotton framed on teak
140 x 96 cm

Alexander SEBASTIANUS

Kala Study #02 (2021)

black and blue ink on graph paper
50 x 40 cm with frame



Alexander SEBASTIANUS

#67/102 (2021)

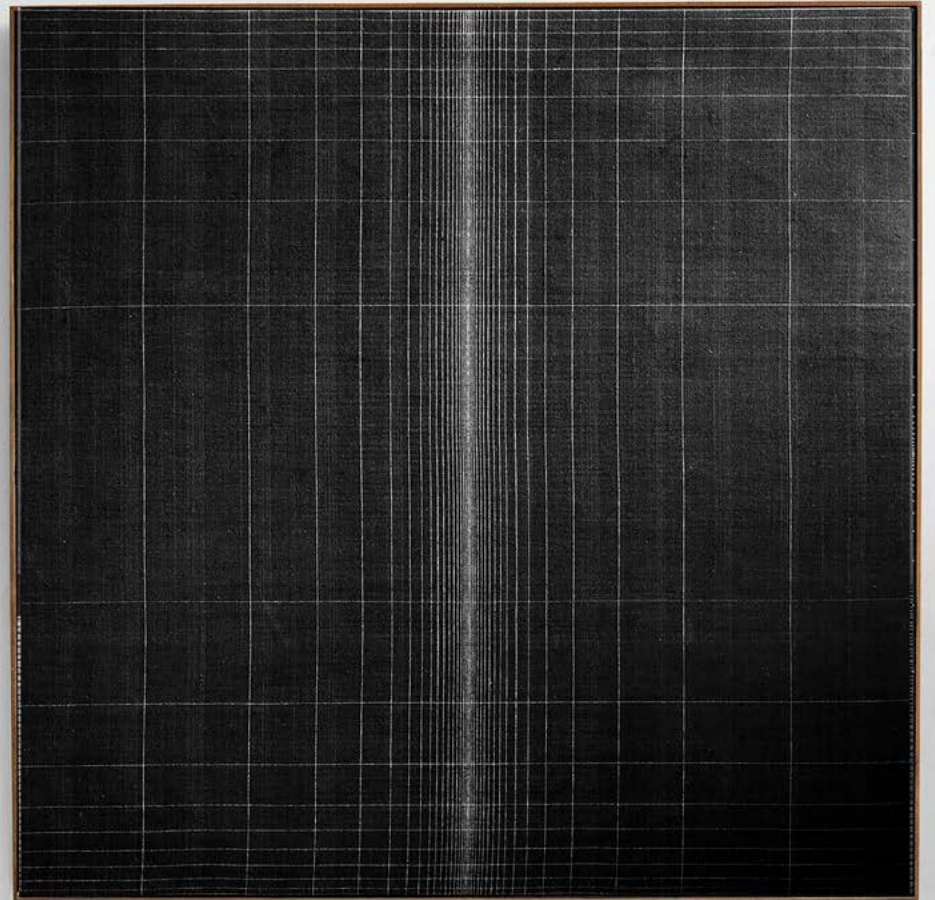
black and blue ink on graph paper
50 x 40 cm with frame

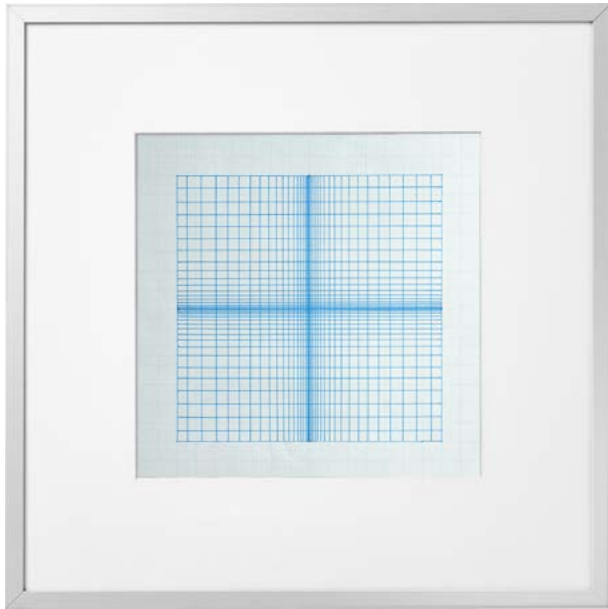


Alexander SEBASTIANUS

Di'antara Masa #01 (2021)

handwoven cotton framed on teak
98 x 98 cm





Alexander SEBASTIANUS

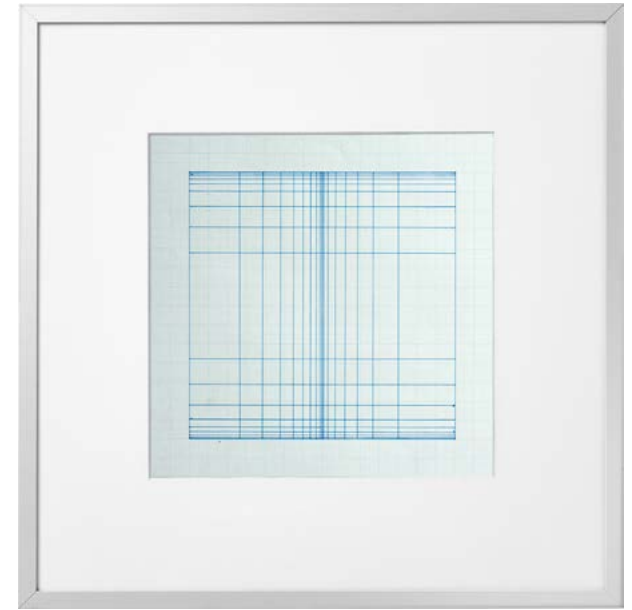
Di'antara Masa #02 Study (2021)

black and blue ink on graph paper
32 x 32 cm with frame

Alexander SEBASTIANUS

Di'tengah Masa #01 Study (2021)

black and blue ink on graph paper
32 x 32 cm with frame



Alexander SEBASTIANUS

Di'tengah Masa #02 Study (2021)

black and blue ink on graph paper
32 x 32 cm with frame







Alexander SEBASTIANUS

Menjelang Masa (2021)

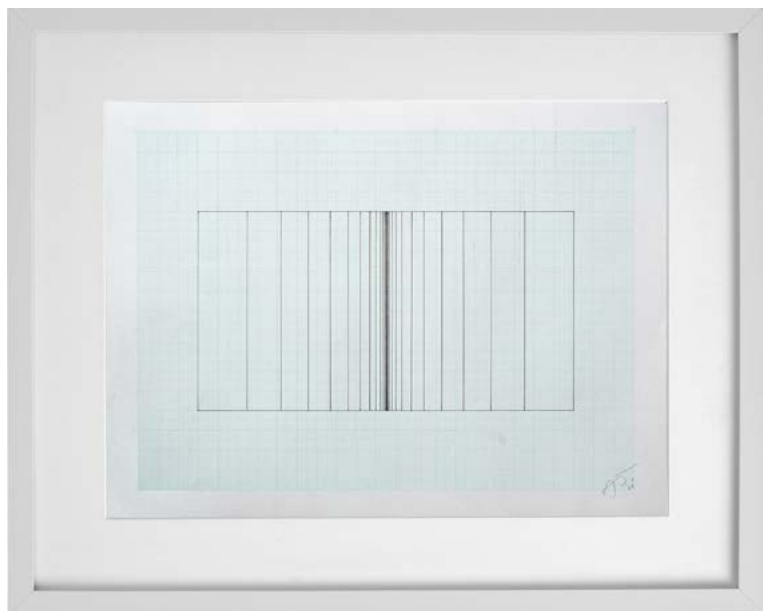
handwoven cotton
100 x 300 cm



Alexander SEBASTIANUS

Melalui Masa (2021)

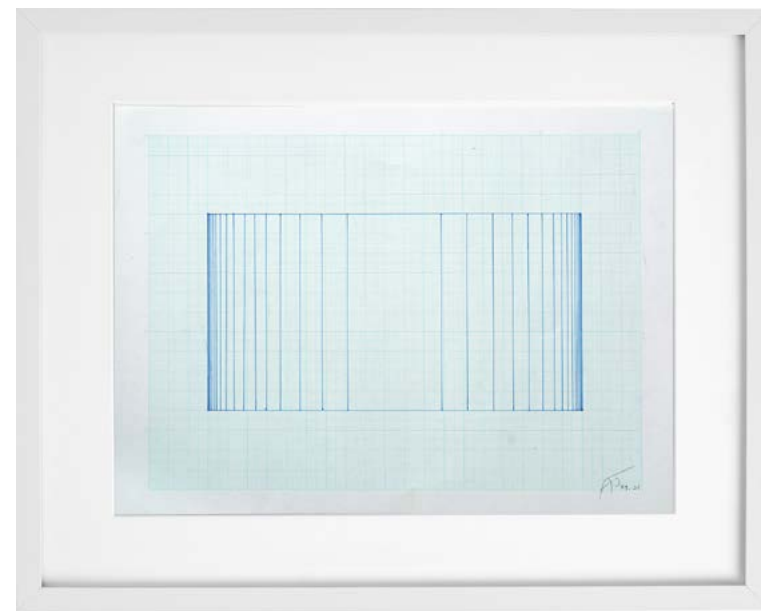
handwoven cotton
100 x 300 cm



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Semasa Study #01 (2021)

black and blue ink on graph paper
40 x 50 cm with frame



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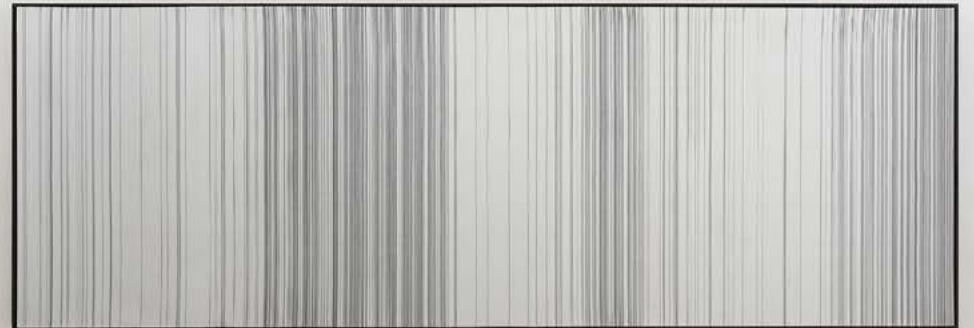
Semasa Study #02 (2021)

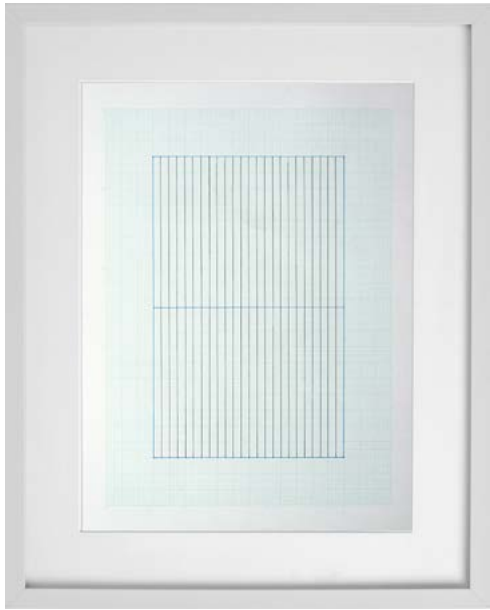
black and blue ink on graph paper
40 x 50 cm with frame

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Kala Lala I, II & III (2023)

handwoven cotton framed on teak
100 x 100 cm, 100 x 40 cm, 100 x 300 cm





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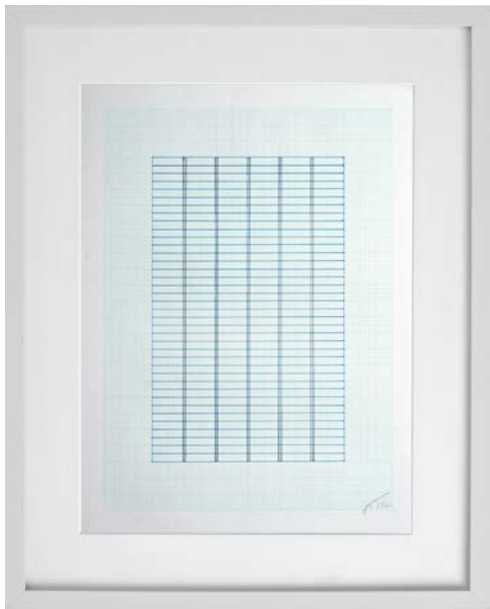
Charted Time #48 (2021)

black and blue ink on graph paper
40 x 50 cm with frame

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Belahan Waktu Study #01 (2021)

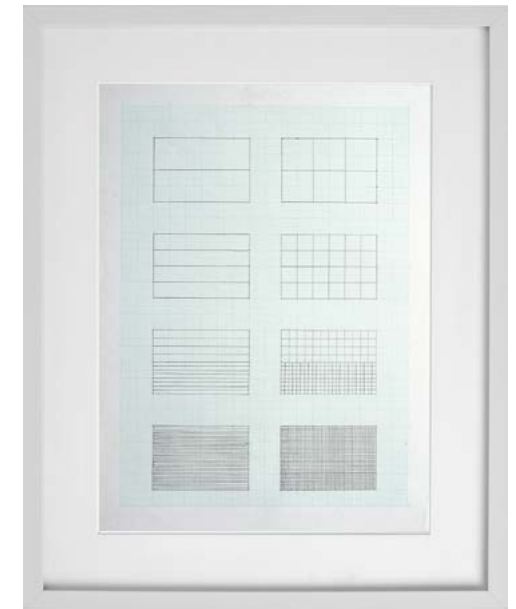
black and blue ink on graph paper
40 x 50 cm with frame



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Charted Time #228/6 (2021)

black and blue ink on graph paper
40 x 50 cm with frame



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Siklus Kala I & II (2023)

metal frame and cotton yarn
180 x 100 x 60 cm, 180 x 200 x 50 cm





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Siklus Kala III (2023)

metal frame and cotton yarn
180 x 40 x 300 cm



Alexander SEBASTIANUS



Alexander Sebastianus Hartanto uses experiential ethnographic re/search as a prominent intertwining mode of existence. Hartanto's works explore the decontextualization of material cultures and how it is perceived, understood and ritualized in practice. For Hartanto, decolonizing the ontologies of 'art/kunst, is to reclaim Sani, (not seni) a way of living which involves offering, service and search of the unknown. A recreation of pilgrimages, sacred spaces and woven cloths are products of this practice, et al. The works and experiences of Sani may or may not be archived, documented or shared. What's left are remnants and evidence of materials that takes place in Sani.

Prior to his comparative art studies, Hartanto was an apprentice for a Javanese master weaver, in East Java. He was awarded the William Daley Award for Excellence in Art History and a Craft Field, 2017 and the Massachusetts College of Art & Design: Fiber Arts Departmental Honors, 2018. He teaches craft practice & theory and design ontologies to Artisans in Java, Bali and the United States. Hartanto also worked for Museum Tekstil in Jakarta, non-profit organization Bebalı-Foundation in Bali and now he's a textile craft school developer and ethnographer at Rumah Sukkha Citta in Java.

SOLO EXHIBITION

- 2021 ABDI ALAM pt. 1, at Omah Budoyo, ISA Art and Design | Jogjakarta, Indonesia
- 2020 Interwoven: A weavers recalling of time, at Art Agenda JKT | Jakarta, Indonesia
- 2018 Dari (Coming froms), at DMC 103 | Boston, USA

GROUP EXHIBITION

- 2022 A Tribute of Heritage, at PIK Pantjoran | Jakarta, Indonesia
Gallery Benefit : Past. Future. Present, at National Gallery Singapore with Phillips Auction | Singapore
Sustained Rest, WISMA 46, ISA Art & Design | Jakarta, Indonesia
Formless: on Human Artiface & Natural Order, Semarang Gallery | Semarang, Indonesia
Throughline, ArtMoments Jakarta 2022, Art1: New Museum | Jakarta, Indonesia
Origins, Kempinski Hotel Indonesia | Jakarta, Indonesia
Titik - Kumpul, Art Jakarta 2022, JCC | Jakarta, Indonesia
- 2021 Maserati x Alexander Sebastianus, at ASHTA District 8 | Jakarta, Indonesia
ArtsMoments Jakarta 2021 | Jakarta, Indonesia
- 2020 RasaSastra: Beginnings curated by Elghandiva Tholkhah at Kalyan Gallery | Jakarta, Indonesia
Arisan Karya Vol. I, at Museum-MAGAN | Jakarta, Indonesia
Kala- Masa, at OPPO Art Jakarta 2020, Art Agenda JKT | Jakarta, Indonesia
Humdrum Hum, at ISA Art & Design | Jakarta, Indonesia
- 2019 Reading Room, curated by Billie Lee and Caroline Woolard, at Silpe Gallery, Hartford Art School | Hartford, CT. USA
- 2018 The Residents Archive Project, at Monson Arts Gallery | Maine, USA
"Nothingness, carrying being in its heart" at Distillery Gallery | Boston, USA
Retooling Critique, for Anti-Racist Classroom Conference 2018, at ArtCenter Gallery | Pasadena, CA. USA
- 2017 Cultural Context Vol. I, at Student Gallery | Cambridge, USA
Fort Point Channel Arts Fair, curated by Stephen Hamilton, at Fort Point Channel | Boston, USA
Materialisms, curated by Angela Drakeford at Gallery@ArtBlock | Brookline, USA
- 2016 All School Show 2016, at Presidents Gallery | Boston, USA
(In)visibility, curated by Austen Shumway, at Godine Gallery | Boston, USA

This publication was made in conjunction with

INQUIRIOUS

Duo Presentation of

Ines Katamso and Alexander Sebastianus

Curated by Ganjar Gumilar

6 May - 6 July 2023

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