

A B D I

A L A M
P A R T I

Omah Budoyo
Jogjakarta

ISA^{Art} | Design

A. Sebastianus

PREFACE | *Semadi Utan*

ABDI ALAM | part 1.

WEAVING | *One thread, a Tree. One Cloth, a Forest*

ABDI UTAN | *Installation*

CYANOTYPE | *Dusk till Dawn*

FOREST RUMINATIONS | *Woven Photographs*

BIO / CV | *Alexander Sebastianus H.*

P R E F A C E | *Semedi Utan*

“Pertumbuhan yang berkelanjutan mendorong kulit kayu ke luar, menyebabkan lapisan luarnya retak. Pada beberapa pohon, lapisan luar yang mati terkelupas dan lepas. Lepas” — Lisan VII #21

During my biyearly pilgrimages I've been writing on *Coming Froms* (2016-now), an inquiry to origins that has been lost or faded away from change. In writing such I have found the *forest* as a strong metaphor of belonging, while the *tree* represents the body that belongs.

Like the tree, the body roots deep in origins and history, where once belonged to a forest that now has changed. The tree grows branches of limbs, furthering its becoming nurtured by light and the curiosities of living. Layers by layer the tree grows thicker skin, Yet the climate have changed, the soil is ruined and spoiled. No longer I felt belonged in this earth cause I have ruined such.

Within my forest meditations, I have realized much have been lost. As we migrated and build new cities as homes, the cost comes towards our soil and origins we left behind. In 2001, Indonesia had 93.8Mha of primary forest*, extending over 50% of its land area. (Global Forest Watch, 2001) In 2020, it lost 270kha of primary forest*, equivalent to 208Mt of CO₂ of emissions. (Global Forest Watch, 2020).

Migration and domestication of the seed/body have mutual affects between its home forest. A forest without one tree, will no longer be the same, follows a tree without its forest will grow differently.





Setubuh Hutan #2

2017
C.Print on Ilford Washi Paper
59 x 82 cm

Merubetiri National Park, Java



Setubuh Hutan #3

2021
C.Print on Ilford Washi Paper
60 x 85 cm

Gunung Gede Pangrango





A B D I A L A M | part 1

Abdi Alam pt.1 exhibits remnants of a weaver's forest ruminations during his pilgrimage in *Merubetiri National Park*, 2017 and *Gunung Gede Pangrango*, 2021. The abandonment of roots, deforestation of a family, and the shedding of change are several extensions of A. Sebastianus's contemplation throughout his cyanotype prints and woven studies. A line represents a single tree, a woven cloth embodies a whole forest.

The traditional lurik weaving motif, **telupat** symbolizes the sacred barrier worn by the loyal servant to protect the royal palace. **Abdi Hutan** (2021 - end) is on-going installation that re-sacralize lurik weavings as forest guardians at the age of the Anthropocene. Wrapped and armored in hues of *Indigofera*, trees are protected and blessed from illegal loggers at the borders of an endangered forest. Represented by ISA Art & Design at *Abdi Alam pt.1* at ISA Art Gallery in collaboration with Omah Budoyo, Jogjakarta the pilot installation will extend with forest conservators across Java, starting with the Merubetiri National Park, Java.

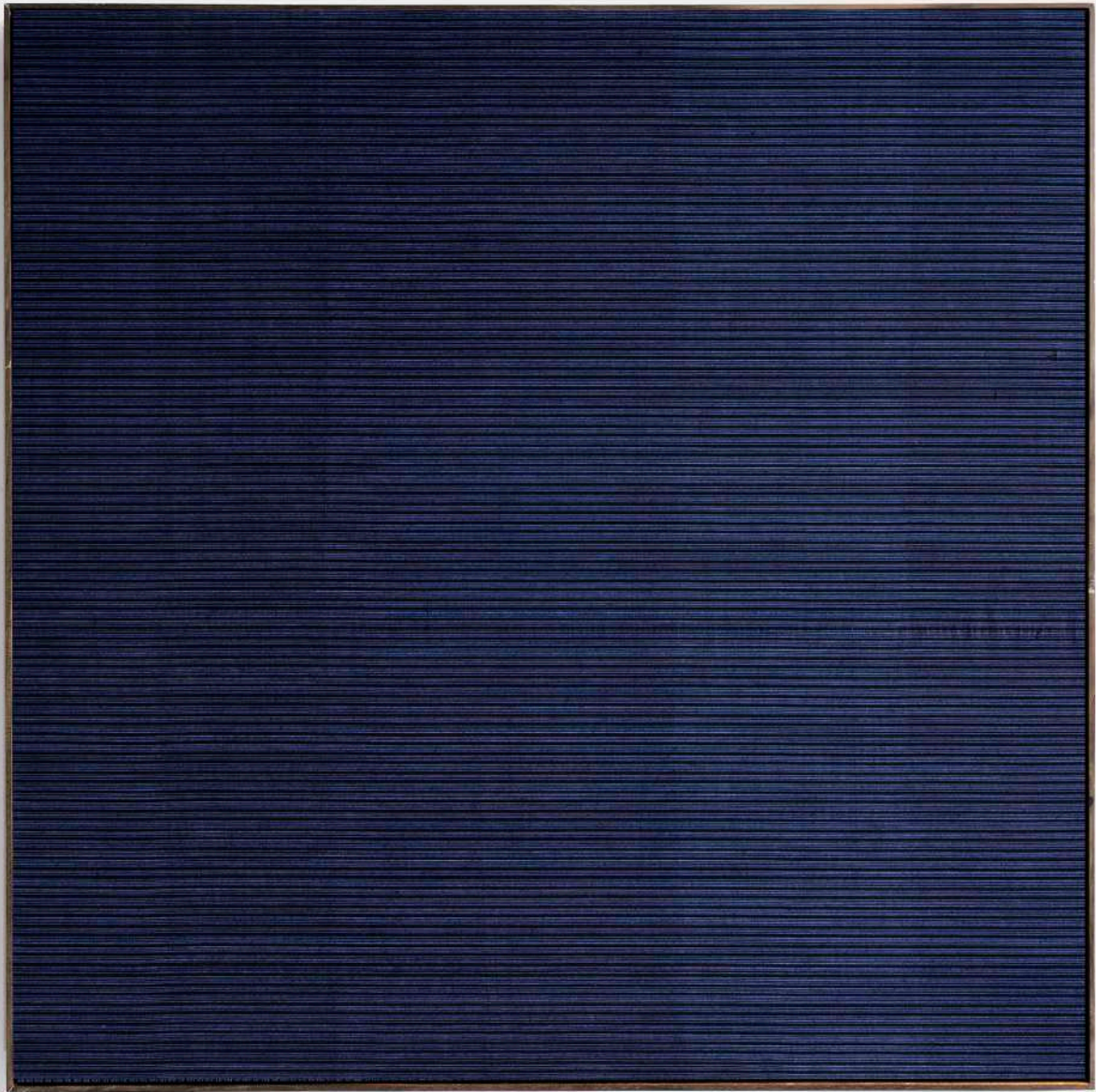
WEAVING | *One thread, a Tree. One Cloth, a Forest*

Lines are stacked and woven —*Lurik*, into unconditional barriers that symbolize protection and never-ending attention from a mother to a child. The woven tradition continued through *telupat* - *telu* (three) and *papat* (four) - pattern was once reserved for the attire of the Jogjakarta Kraton's royal guardians, *Abdi Dalem*.



Part of *Abdi Alam*, are woven studies deconstructing *telupat*. The accumulation of stacked repeating lines from single (*Siji*), to thirds (*Telu*) and fourths (*Papat*). Each number resembles the individual, the family and the universe, within the philosophy of “*Kewulu minangka prepat*”, which means the assembling of kinship. Like the forest, a single tree relies not only with the family of its species but rather the whole ecosystem and its entirety to survive.

“A line represents a single tree, a whole cloth embodies a woven forest.”

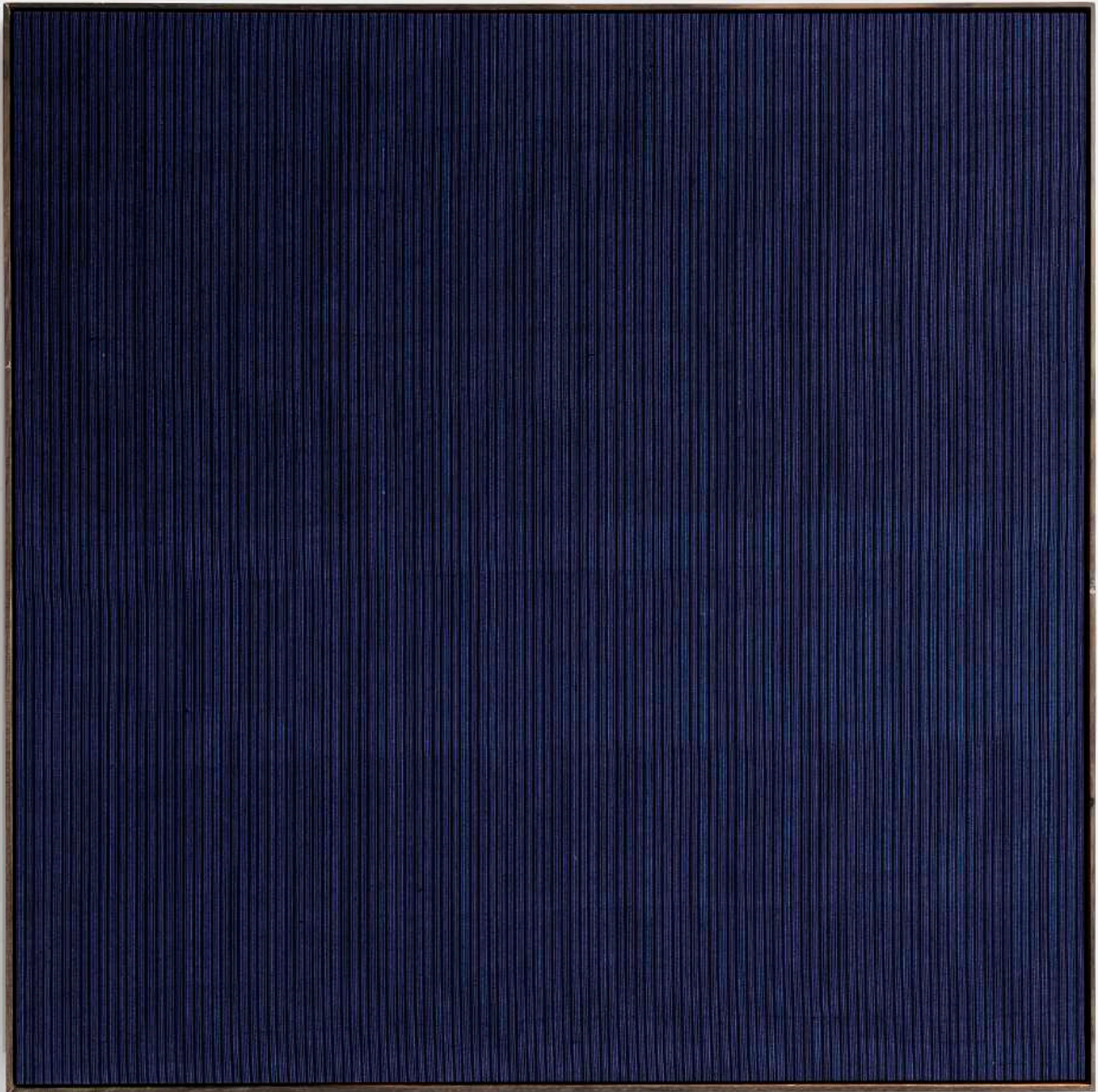


Pakan (part 2, diptych)

2021

Handwoven Indigo dyed cotton. Framed
with reclaimed wood

98 x 98 cm



Lajur (part 1, diptych)

2021
Handwoven Indigo dyed cotton. Framed
with reclaimed wood
98 x 98 cm



កិច្ចការសិក្សាស្រាវជ្រាវ *Kewulu minangka prepat no. II*

2021
Handwoven Indigo Ikat dyed cotton.
Framed with reclaimed wood
144 x 97



កិច្ចការ ឃីកង់កា ស្រួលលាភា *Kewulu minangka prepat no. I*

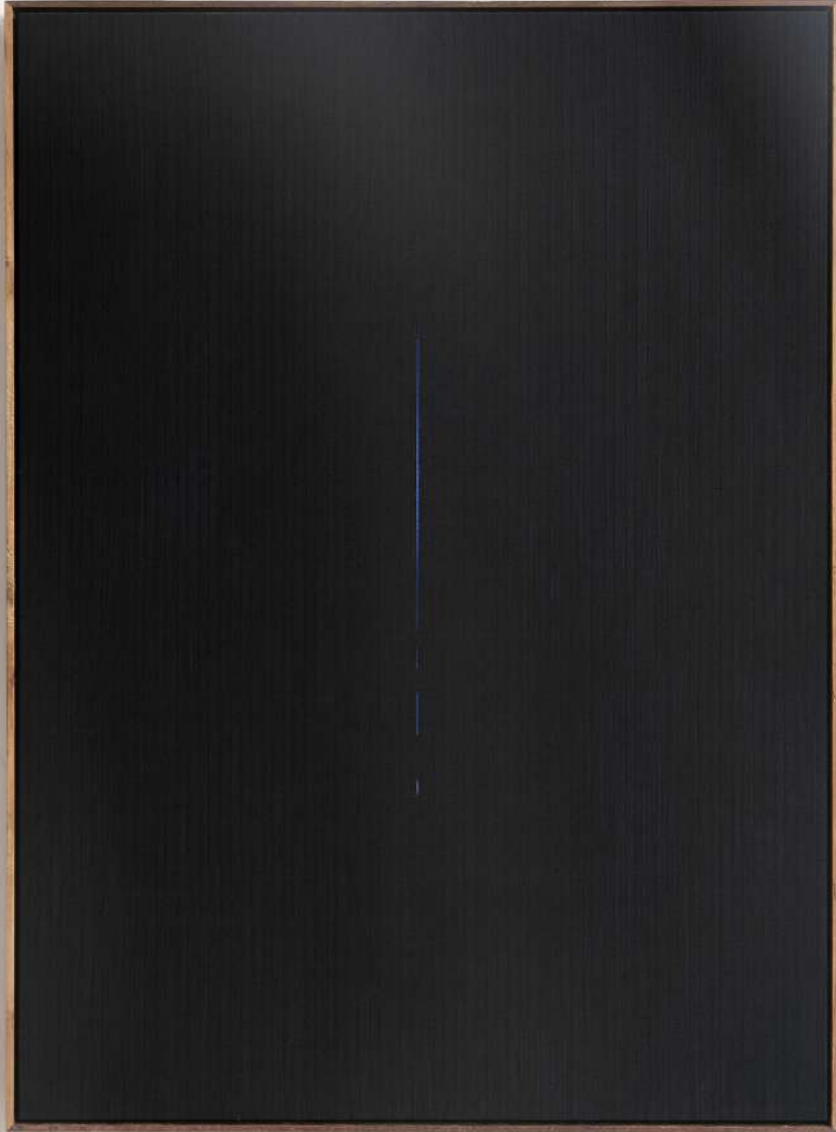
2021

Handwoven Indigo Ikat dyed cotton.

Framed with reclaimed wood

144 x 97





၁၂၀၆ *siji*

2021

Handwoven Indigo dyed cotton. Framed
with reclaimed wood

87 x 64



၁၂၀၇ *telu*

2021

Handwoven Indigo dyed cotton. Framed
with reclaimed wood

87 x 64



හාහාහාහා *papat*

2021

Handwoven Indigo dyed cotton. Framed
with reclaimed wood

87 x 64

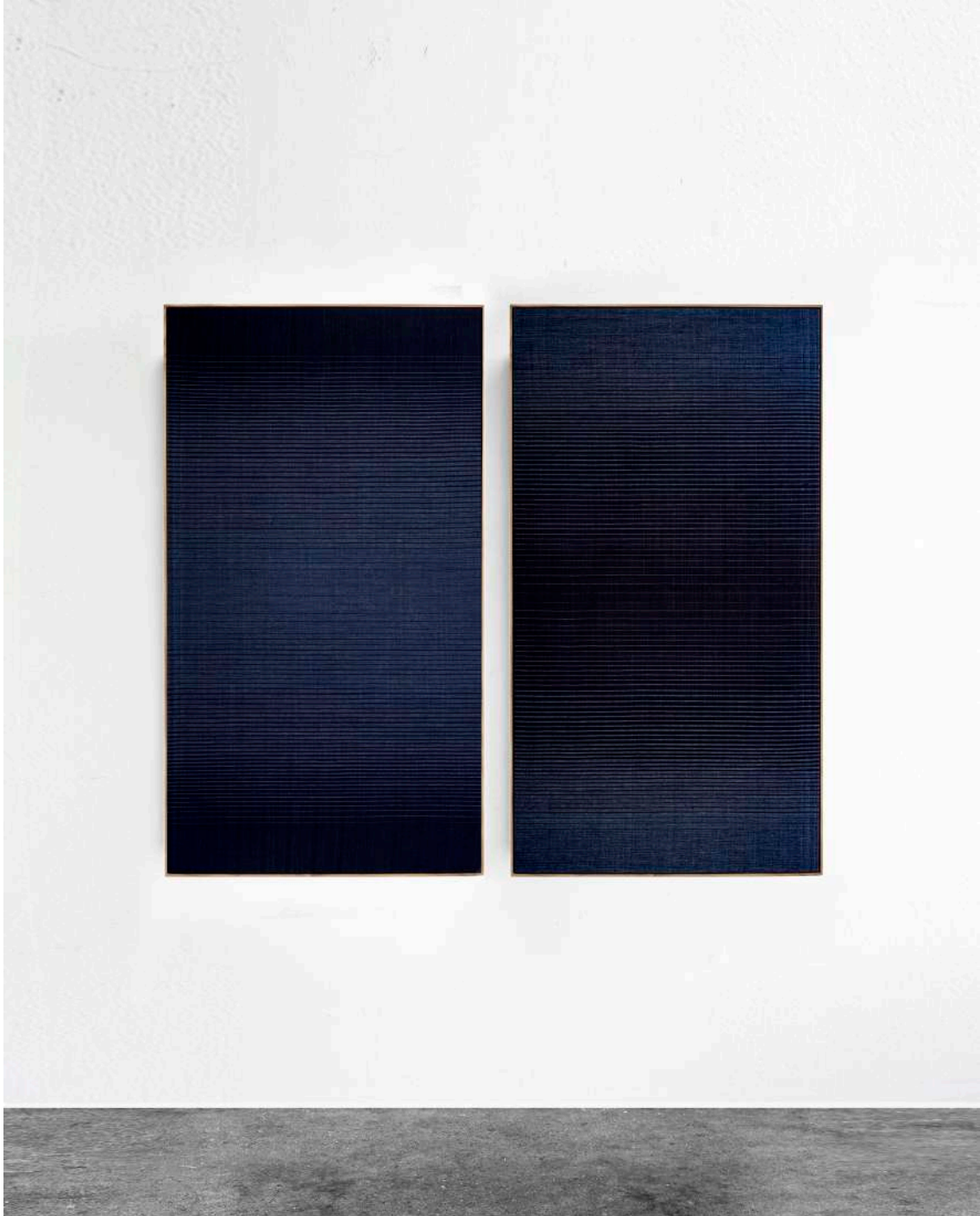


These studies deconstructs the traditional motif *telupat*. The accumulation of stacked repeating lines from single (*Siji*), to thirds (*Telu*) and fourths (*Papat*). Each number resembles the individual, the family and the *Keraton*. As "*Kewulu minangka prepat*" means the assembling of kinship.

The sacred number of *Siji* (one) resembles the individual in alignment with the unity of a whole. *Manunggal* (*menyatu*), means to be one from every part of you and the universe.

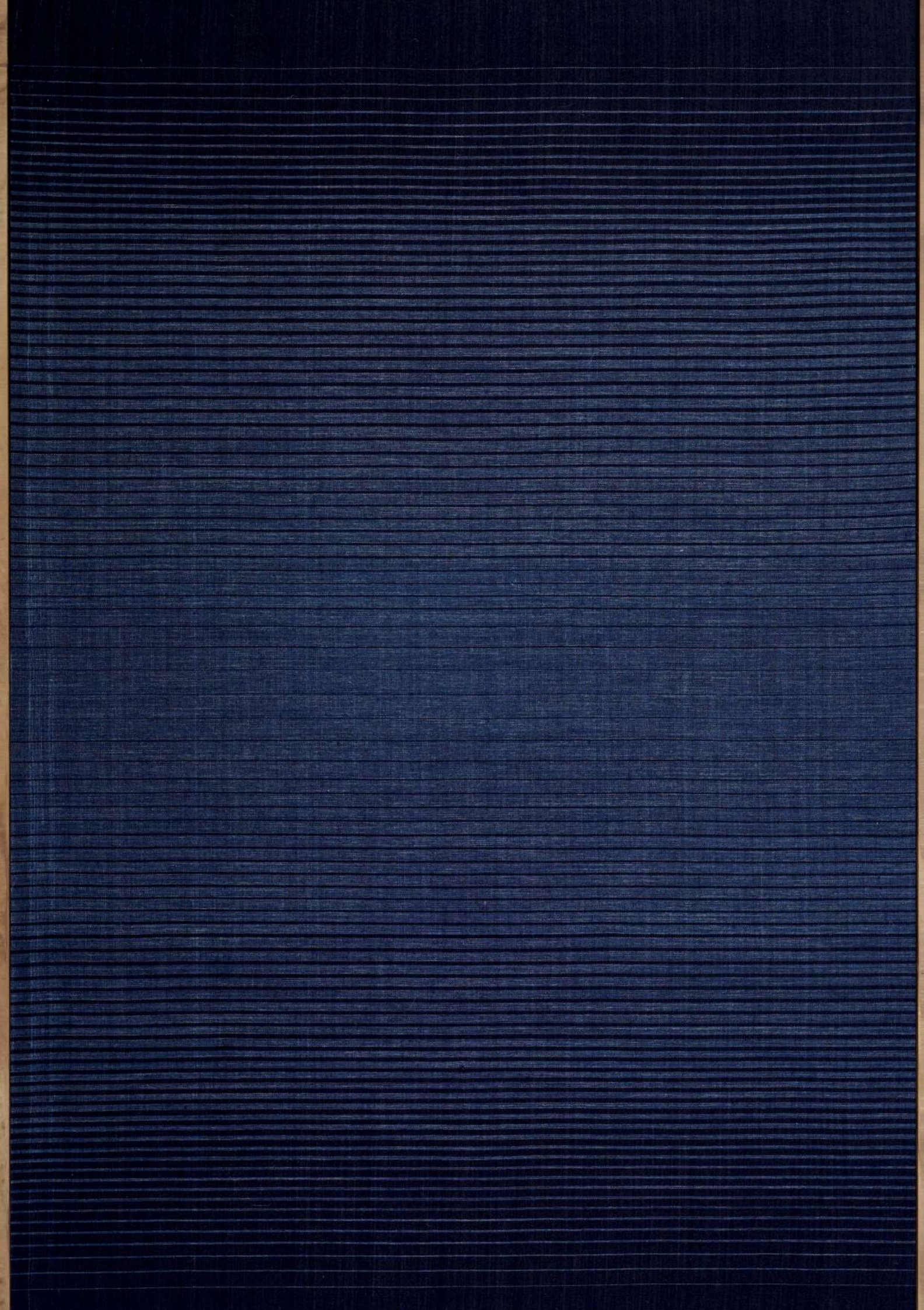
The sacred number of *Telu* (three) resembles the asymmetrical alignment of three essential components in life; The Spirit/Soul (*Alam Roh*), The Earth (*Duniawi*), The Here-after (*Akherat*).

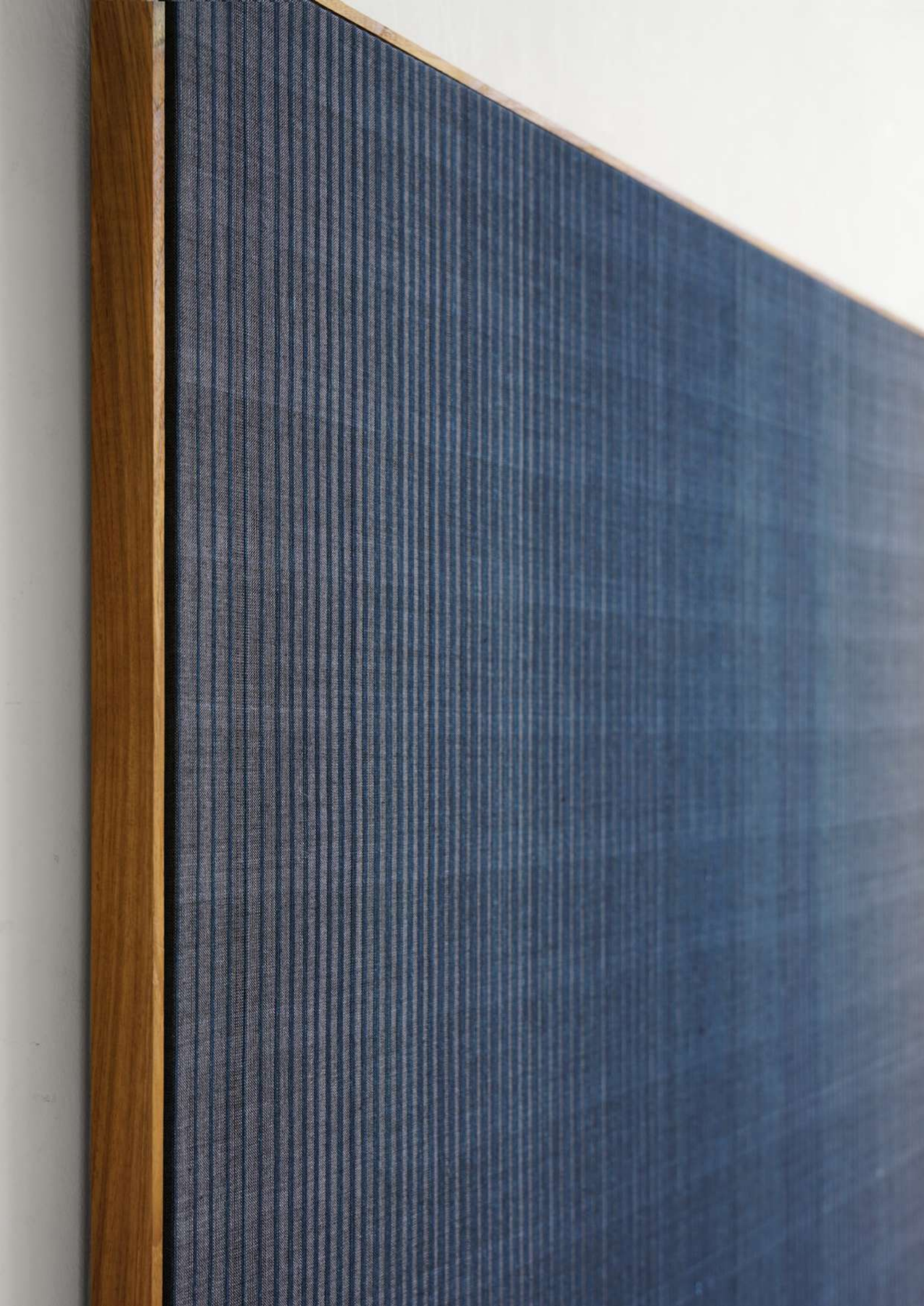
The sacred number of *Papat* (four) resembles the symmetrical alignment that resembles stability and balance.

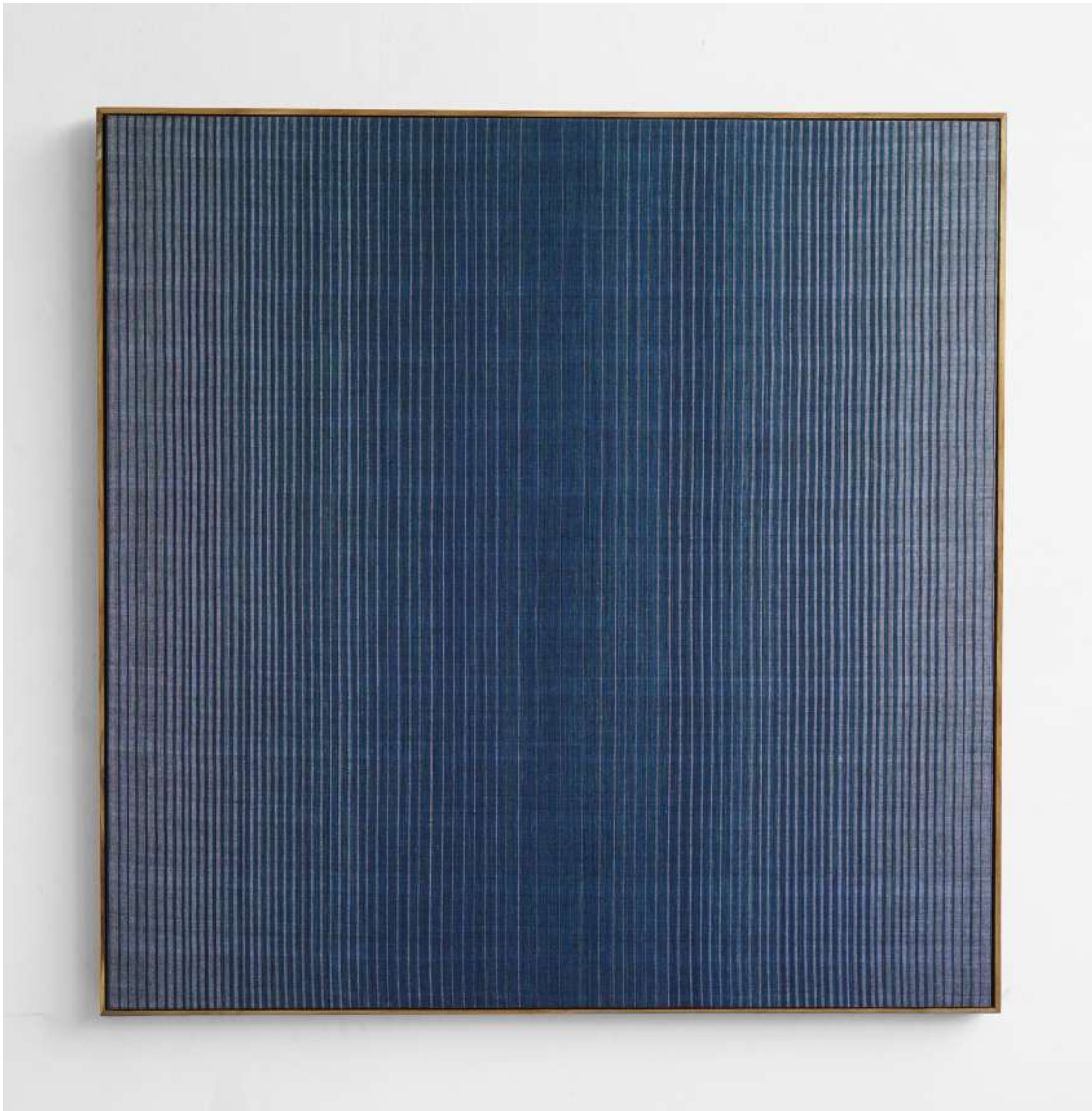


Menjelang dan Melalui M'alam

2021
Handwoven Indigo dyed cotton.
Framed with reclaimed wood
117 x 75cm (each)







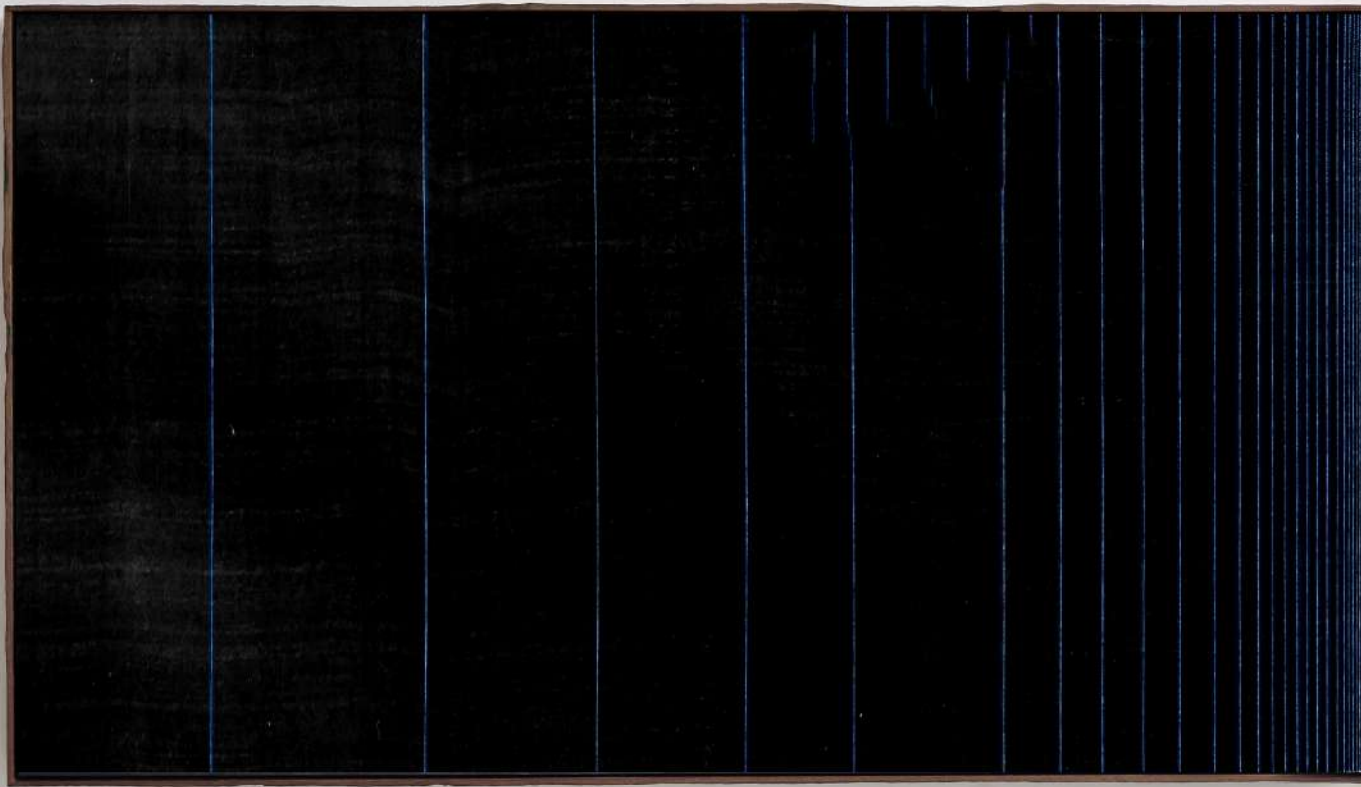
Menjelang Senja

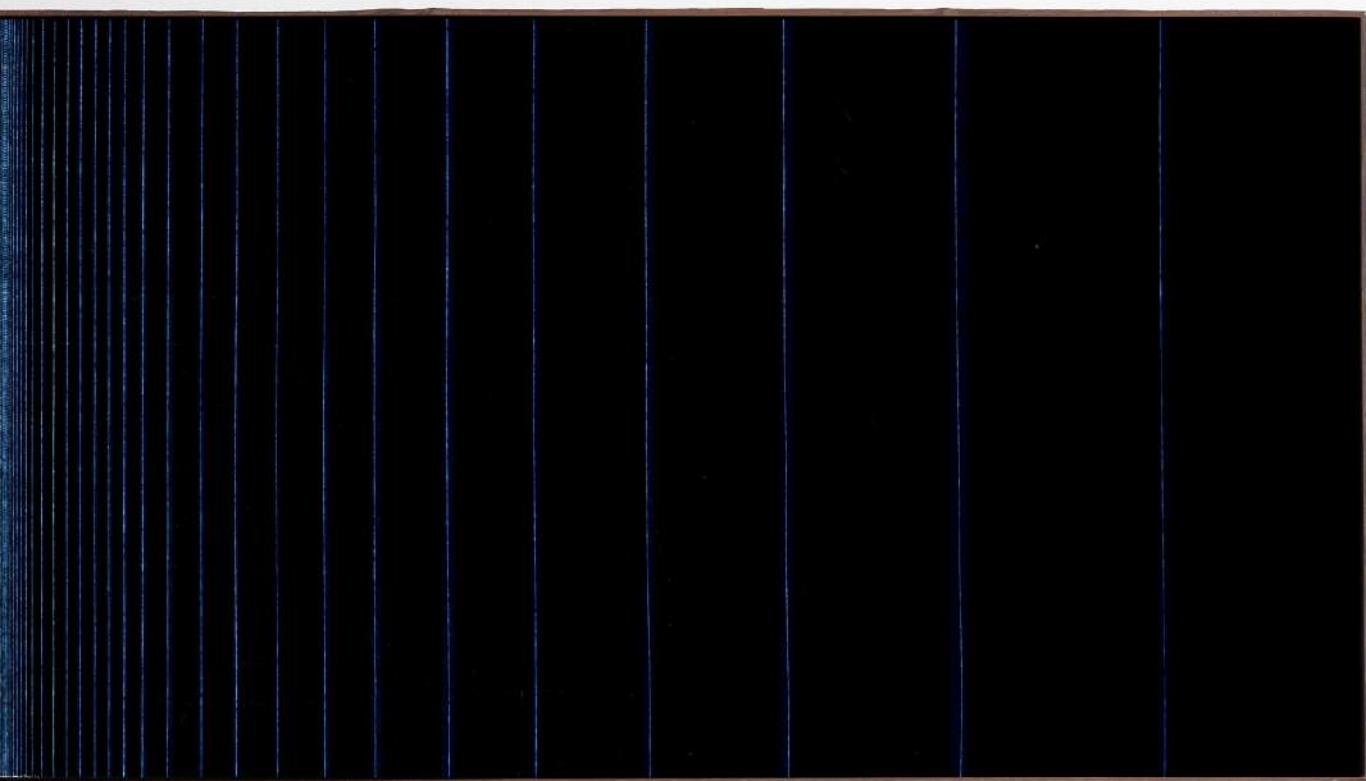
2021

Handwoven Indigo dyed cotton.

Framed with reclaimed wood

95 x 95cm





Sepanjang Utan M'alam

2021

Handwoven Indigo dyed cotton.

Framed with reclaimed wood

80x320cm



WEAVING | *One thread, a Tree. One Cloth, a Forest*



Abdi Hutan (2021 - end) is on-going installation that re-sacralize lurik weavings as forest guardians at the age of the Anthropocene. Wrapped and armored in hues of *Indigofera*, trees are protected and blessed from illegal loggers at the borders of an endangered forest. This pilot installation will extend with forest conservators across Java, starting with the Merubetiri National Park, Java.

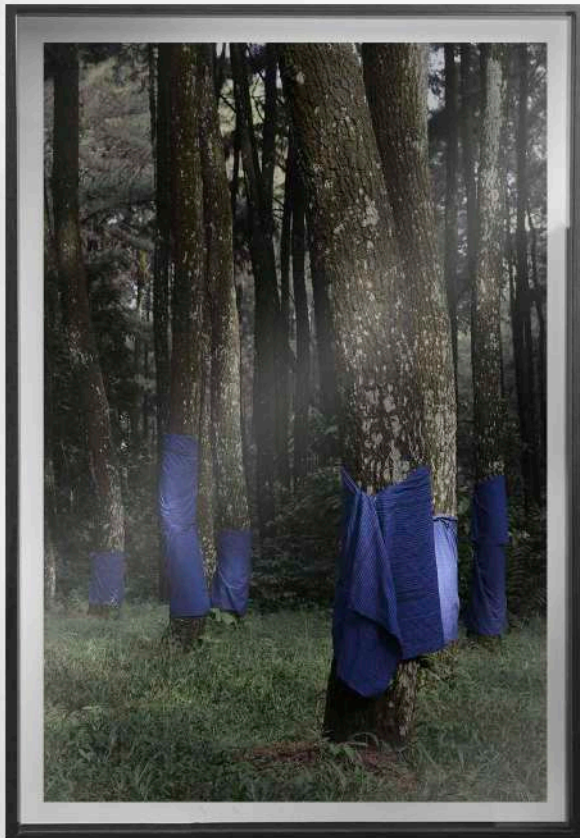




Utan #1

2021

C. Print on Ilford Paper
50 x 80cm



Utan #6

2021

C. Print on Ilford Paper

60 x 80cm



A hand is shown touching a dark, textured surface. A cyanotype print is overlaid on the lower half of the image, showing a dark silhouette of a hand against a lighter, textured background. The text "CYANOTYPE | Dusk till Dawn" is centered in the middle of the image.

CYANOTYPE | *Dusk till Dawn*

Archived stills from the last pilgrimage are exposed with sunlight, after the application of

the *Cyanotype* solution. This alt-photography process uses a light sensitive pigment of ferric ammonium citrate and potassium ferricyanide, giving a dark blue impression from the negative exposed. The process is metaphoric with the transitional shedding of light ruminates the experience during several of my *Waldeinsamkeit*. Like the depth of forest light enters, from dawn to dusk, washed and blessed with the midst and humidity that preserves such.



Abdi Alam, is an on-going installation that re-sacralize lurik weavings as forest guardians throughout in Merubetiri National Park. For this collection gathered Javanese Teak and Mahogany barks are extracted to tint each print, giving a warm hue of every tree remnants.



Setubuh Hutan #2

2021

Wood tinted Cyanotype on Cotton Paper.

60 x 80cm





Utan Senja #2

2021
Wood tinted Cyanotype on Cotton Paper.
59 x 83 cm



Utan #6

2021
Wood tinted Cyanotype on Cotton Paper.
60 x 79cm



Setubuh Hutan #3

2021

C.Print on Ilford Washi Paper

60 x 85 cm









Utan #6

2021

Wood tinted Cyanotype on Cotton Paper.
60 x 79cm

FOREST

RUMINATIONS | *Woven Photographs*



F. Ruminations #1

2021

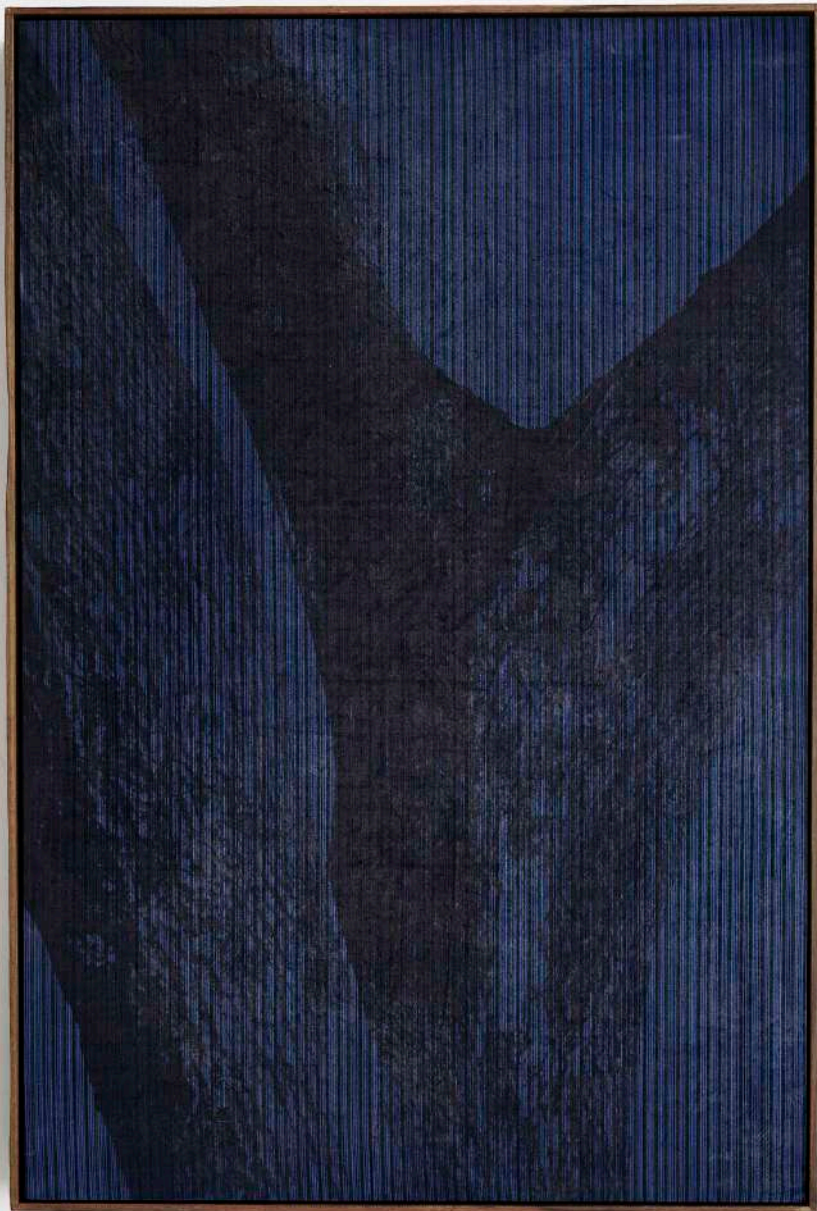
Black Cyanotype on Handwoven Indigo dyed cotton.

Framed with reclaimed wood

94 x 63.5 cm







F. Ruminations #II

2021

Black Cyanotype on Handwoven Indigo dyed cotton.

Framed with reclaimed wood

94 x 63.5 cm



F. Ruminations #III

2021

Black Cyanotype on Handwoven Indigo dyed cotton.

Framed with reclaimed wood

144 x 97 cm





B I O | *Alexander Sebastianus H.*

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*, 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 *Bebali-Foundation* in Bali and now he's a textile craft school developer and ethnographer at *Rumah Sukkha Citta* in Java.

C V | *Alexander Sebastianus H.*

Exhibitions

All School Show 2015, at *Godine Gallery* | Boston, USA. 2015
All School Show 2016, at *Presidents Gallery* | Boston, USA. 2016
(In)visibility, curated by Austen Shumway, at *Godine Gallery* | Boston, USA. 2016
TINCTUS: Contemporary Translations on Natural Dyeing, curated by Alexander Sebastianus & Dori Badics, at *East Tower Lobby, MassArt College* | Boston, USA. 2016

Cultural Context Vol. I, at *Student Gallery* by Veronica Pedrosa | Boston, USA. 2017
Fort Point Channel Arts Fair, curated by Stephen Hamilton, at *Fort Point Channel* | Boston, USA. 2017
Between You and Me curated by Marissa Cote, at *Godine Gallery* | Boston, USA. 2017
Materialisms: Work from the MassArt Fiber Program curated by Judith Leeman and Angela Drakeford at *Gallery@ArtBlock* | Boston, USA. 2017

“Nothingness, carrying being in its heart”, curated by Austen Shumway, at *Distillery Gallery* | Boston, USA. 2018
Retooling Critique, for Anti-Racist Classroom Conference 2018, at *ArtCenter Gallery* | Pasadena, CA. USA. 2018

Reading Room, curated by Billie Lee and Caroline Woolard, at *Silpe Gallery, Hartford Art School* | Hartford, CT. US. 2019
RasaSastra: Beginnings curated by Elghandiva Tholkhah at *Kopi Kalyan* | Jakarta, Indonesia. 2020
Arisan Karya Vol. I, art raffle, at *Museum MACAN* | Jakarta, Indonesia 2020
Kala- Masa, at *OPPO Art Jakarta 2020*, Art Agenda JKT | Jakarta, Indonesia 2020
Humdrum Hum, at *ISA Art & Design* | Jakarta, Indonesia 2020
Maserati x Alexander Sebastianus, at *ASHTA District 8* | Jakarta, Indonesia 2021
The Thinking Hand, at *Uneath Space* | Jakarta, Indonesia 2021

Solo

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



Residency

Monson Arts | Maine, USA. 2018

Haystack Mountain School of Craft | Maine, USA. 2017

Publications

Fresh Faces: Alexander Sebastianus Hartanto by Ho See Wah, Art and Market | Singapore. 2020

"Ketenangan Seni Alexander Sebastianus di Maserati Gallery Jakarta" by Syahmedi Dean. LUXINA.ID | Indonesia, 2021

CHECK-IN. An Inclusive Anthology of Voices, by Art and Market | Singapore. 2021

Tatler Indonesia, July 2021. "Tomorrow and Today" by Deborah Iskandar | Indonesia. 2021

Awards

Departmental Honors for Bachelor of Fine Arts in Fiber Arts 2018
Massachusetts College of Art and Design / Boston, USA

Penland Summer Scholarship | 2015

Dean Design Scholarship | 2016

Theresia India-Young Scholarship | 2016

William Daley Award for Excellence in Art History and a Craft Field | 2017

Annual Barbara L. Kuhlman Scholars Award | 2017

Helen Blair Crosbie Sculpture Award | 2018



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