



Constellations of Being

SINTA TANTRA
Curated by Sadiyah Boonstra
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Constellations of Being

Written by Dr Sadiyah Boonstra

Sinta Tantra (b.1979) is a Balinese artist based in the UK and Indonesia. She is world-famous for her colourful abstract paintings and site-specific murals. Having spent her childhood in Indonesia, the US, and the UK, she studied at the Slade School of Fine Art and the Royal Academy in London. She now works between her studios in London and Ubud, Indonesia. Tantra's work has drawn on art movements such as Bauhaus, Art Deco, Abstract Expressionism, and Modernism for her balanced compositions. Tantra's style is inspired by Nyoman Lempad and the prolific two- and three-dimensional lines of Sol LeWitt.

Tantra's practice ranges from painted canvases to site-specific sculptural interventions to large-scale public artworks. Her interest in architecture enables Tantra to create large-scale murals, which serve to transform the meaning of the spaces she creates. She describes her work as "painting on an architectural scale." Colour is central to her practice, drawing inspiration from her Balinese heritage and the island's tropical palette. To Tantra "colours have the ability to transport one across time and space, evoking memories and places of the past."

Tantra openly speaks about the stereotypical expectations she has encountered as a female artist of colour. As a student, she felt that her work needed to look "ethnic" and was encouraged by her teachers to reference particular cultural markers, such as batik. Such experiences contributed to who she is as an artist today, developing a modernist visual language to escape such stereotyping.

As an insider/outsider on the interface of European, American, and Indonesian traditions, Tantra has a unique multicultural outlook which enables her to merge elements from the various worlds she lives in. It also provided the opportunity for Tantra to carve out a career as an independent woman artist. This is no small feat, especially because being an independent woman artist in Bali is challenging given the culture, social pressure and expectations of women in society, and lack of art infrastructure.

Taksu

Tantra's new series of paintings revolve around stories and family histories, or what she describes as, "constellations." Researched for over a two year period throughout the pandemic, the exhibition draws inspiration from silhouettes of tropical foliage floating against a backdrop of abstract geometric forms and linen. Here we see influences from European painters such as Henri Matisse and Jean Arp layered together with the figurative forms of Balinese artist, Nyoman Lempad.

Fuelled by the desire to understand her artistic roots and place within her own family's "constellation," Tantra interviewed her Balinese mother and father, asking them to share their childhood memories.

"I found that my great-grandfather was incredibly talented – a stone carver or *undagi* in Balinese, which is the same word as "architect". He would travel around Bali with his cousin, trying to get commissions. Both men worked on the elaborate stone carving of the majestic Ujung Water Palace, built by the King of Karangasem."

The project was of such prestige that they were paid not in cash, but with a Balinese orange tree that was planted in the centre of their family compound. The oranges that grew from the tree were the literal fruits of the stone mason's labour, a continued legacy of creativity, determination, and work ethic to which Tantra feels deeply connected.

This story is depicted in the small triptych *Two cousins (Batu Bata)* (2022), *Taksu (A Reincarnation)* (2022) and *Taman Ujung (A Water Palace)* (2022). Although abstract in composition, the two circles in the middle could be interpreted as the two cousins, an illustration of their friendship and brotherhood. "Batu Bata" refers to a type of Balinese stone or brick, represented here by rectangular forms.

The large triptych painting *Taksu (A Reincarnation)* 2022 forms the central nucleus of the exhibition. According to the Balinese, *taksu* is an innate creative power one is simply born with - something that cannot be taught. This painting reflects the *taksu* of her forefathers and perhaps a reincarnated spirit within her. Fluidly flowing from one panel to the next, gold circles merge, symbolising the cycle of life, rebirth and the essence of DNA itself.

Triptych panels are a returning compositional format in Tantra's work; it talks of the power of three, past-present-future as well as family connections, or "constellations" between mother-father-daughter, grandfather-cousin-granddaughter. Against Tantra's backdrop, we could all be seen as constellations of stars, held together by a central force which keeps us floating.

Inspired by Sol LeWitt's different interpretations of the same elements, *Constellations of Being I-III* (2022) gave the show its title. A dark blue background shifts from raw linen to blues. This series depicts cosmology and the gradual effect of change, as seen in the lunar phases, or when night turns into day, and the masculine-feminine. The golden halo-like circles give the paintings a religious yet also playful tone.

Family histories and memories

Abstract compositions in rich blues, pinks and 24-carat gold leaf punctuate across the canvas, acting as cyphers that for Tantra symbolise a personal journey and exploration. Inspired by her recently discovered family history, where she interviewed her mother and father, these paintings, explore the sense of being and belonging, the fluidity of migration, identity, the shift from human to the global, merging colonial past with the present to form new dialogues and ways of relooking and reconnecting. The series explores Tantra's past within past constellations of family to create new constellations of history, emotions, experiences, as well as shapes, colours, and materials.

"I want to connect with people on a level that transcends words and cultures. I have a vocabulary of shapes and colours that I can arrange and de-arrange and a self-constructed set of rules that I can adhere to or, at times, break," Tantra says. "I'm interested in creating a kind of tension for the viewer in the compositions and combinations, a place where they can find their own narrative, where I can find my own narrative."

Taman Ujung (A Water Palace) (2022) sees the continuation of the story of the two cousins - Tantra's grandfather and his cousin who built the water palace in Karangasem who were rewarded with a *pohon jeruk* or an orange tree for their hard labour. A leaf-like form sprawls across the canvas, its opulence resembling an orange tree leaf but could also be interpreted as a splash of water, while the colours of the work evoke a rainbow.

Another series of three are odes to family members. *Indah Ripon (Black Magic)* (2022) takes its title from Tantra's paternal grandmother rumoured to have been the most beautiful woman in the village. Cast under a black magic spell, she was forcibly married to Tantra's grandfather. The story made Tantra reflects on the historical position of women and the complex nature of female beauty and patriarchal systems. Here, feminine beauty and innocence are represented in the decorative, harmonised pinks with gold, a cut-out coral motif revealing the bare canvas.

Harsiam (Broken Eggs) (2022) is an ode to Tantra's maternal grandmother. As a single parent family, her grandmother Harsiam and her mother Partini, were very close. Sharing the same bed every night, Harsiam told bedtime stories to her daughter. These were mostly tales of morality, *karma*, the laws of cause and effect, and Indonesian folk stories of *kancil* the mouse deer. One day Partini was sent to the market to buy eggs but accidentally broke them on the way home. Afraid to go home with the broken eggs, the charcoal seller gifted her the charcoal. She then used the spare money to buy new eggs. Partini did not tell her mother but her guilt made her confess that night. The round shapes in this painting refer to the broken eggs and the bond between mother and daughter. The circle could be interpreted as the cyclical nature of storytelling from one generation to the next, while the floating angelic figure seems to be a lonely yet strong figure, much like Harsiam herself.

In *Remben (Purusa)* (2022) Tantra dedicated the painting to her paternal grandfather, who was the only boy in his family of four children. According to the Balinese law of *purusa*, Remben eventually inherited everything while his sisters received nothing. The family were neither rich nor poor but were comfortably off until Remben started to gamble and continued to gamble until after one dramatic night, lost everything. The intense monochromatic dark blue of this painting references the dark side of Tantra's grandfather, while the gold expresses a mysterious and alluring side, the promise of something good. The contrast between the dark and gold reflects the paradoxical character of Tantra's grandfather.

Dong Luh (She Stopped Telling Me, And I Stopped Crying) (2022) refers to one of the aunts on Tantra's father's side. Tantra's father, Wayan, would visit his aunt at night where she would tell him stories, much like Tantra's grandmother Harsiam. One evening, a story made him so sad he cried. "She stopped telling me and I stopped crying" is quoted from Tantra's father. Against the blue background of the painting, the white silhouette provides calmness and silence, much like a mother soothing her crying baby. The figure symbolises a moon goddess, which within Balinese culture, is seen as the protector of children and whose cycle is celebrated each month during *purnama* or the full moon, which means perfect.

The painting *Mukri (Combing My Hair by the River)* (2022) is dedicated to Tantra's maternal grandfather, who died at such a young age during the *revolusi* period that Tantra's mother does not even remember his face. Her reflection of him: "I remember him taking me to take me to bath in the river, in the waterfalls. My hair would be soaking wet after and he would lay me down in a trench where there was a stream of water. He lay me down there and brushed my hair with his fingers so it looked like it was nicely brushed. That's all [I remember]." The compositional arrangements between the blue and white illustrate the scene between father and daughter by the river, whilst the pink organic form reveals the tender and intimate act of combing one's fingers through someone's hair. Although the memories of Tantra's mother are not entirely blank, the raw linen background represents how we often project absent memories onto our own internal canvas, making sense of the world.

It is evident how the paintings in *Constellations of Being* have been deeply influenced by Tantra's various family members, casting a light on the women, the mothers, the grandmothers, and aunts; each of them are female characters who are strongly present. Overshadowed by the male characters of history books, *Constellations of Being*, in this sense, is an ode to the underrepresented women of Indonesia whose roles and positions were and continue to be confined to conservative values and family framework. In this sense, the triptych, Tantra as the tertiary generation of women in her family is starting to challenge traditional gender roles in Balinese society.

These different stories and relations culminate in the immersive three-dimensional installation of Balinese cut rocks, sand, mirror, glass pieces, coral, incense sticks, flowers, fruit and photographic archival material. *Constellations of Being (installation)* (2022) physically invites the viewer to sit, reflect, smell and listen. Like Balinese offerings or Canangs, each object is carefully positioned, like a cluster of stars, individually symbolising

part of a significant story or feeling from the narratives described by her mother and father in the shown video. The installation is set against an abstract soundscape created in collaboration with sound artist Thibaut Vandamme, evoking the journey of self-exploration and our relationships to the past, present, and future.

Materiality & Affect

Introducing figurative forms in her paintings has allowed Tantra to layer narrative stories with formal abstract composition.

Tantra creates her paintings with tempera paint on portrait linen, working with organic materials and minerals which she describes as “living and breathing”. Multiple layers of tempera paint are sanded between coats resulting in an immaculate, colour rich, powdery finish. This painted surface contrasts against the areas of unpainted linen, finely woven and unveiling the very structure of painting itself.

The emphasis on materiality is articulated in Tantra's artistic process itself. While the visual compositions are created digitally, the paintings are executed by hand in the studio through meticulous preparation. The very act of painting itself happens quickly, performed on a stretched canvas, laid horizontally across table trestles.

Tantra reflects on her artistic process: “I don't actually see the painting until the very end when all the masking tape is taken off. Due to the fragility of the tempera paint, corrections are difficult, the process is unforgiving, and there is no space for errors. It is like calligraphy where you have just one shot at making it work.”

In the last two years, Tantra has experimented with gold. Drawn to its universal appeal throughout the ages, Tantra applies gold leaf to her paintings. And whilst paint absorbs light, gold reflects and shines, continuously shifting as the light fades from day to night, from viewer to viewer as they move or walk around, allowing for shifting meanings and experiences.

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| Artist | Sinta Tantra |
| Curator | Dr Sadiyah Boonstra |
| Sound Artist | Thibaut Vandamme |
| Studio Assistant | Puti Azalia Ichsan |

Constellations of Being

Ditulis oleh Dr Sadiah Boonstra

Sinta Tantra (b. 1979) adalah seniman Bali yang menetap di Inggris dan Indonesia. Ia terkenal akan lukisan abstraknya yang berwarna-warni dan mural yang dibuat khusus di suatu lokasi. Setelah menghabiskan masa kecilnya di Indonesia, AS, dan Inggris, ia belajar di Slade School of Fine Art dan Royal Academy di London. Ia sekarang bekerja di kedua studionya di London dan Ubud, Indonesia. Karya Tantra banyak terinspirasi dari gerakan seni rupa seperti Bauhaus, Art Deco, Abstrak Ekspresionisme, dan Modernisme untuk menciptakan komposisi lukisannya yang seimbang. Gaya melukis Tantra terinspirasi dari karya Nyoman Lempad dan Sol LeWitt yang terkenal akan garis dua dan tiga dimensinya.

Praktik Tantra cukup beragam, mulai dari lukisan di kanvas, intervensi patung yang dibuat khusus di lokasi tertentu hingga karya seni publik berskala besar. Ketertarikannya pada arsitektur memungkinkan Tantra membuat mural berskala besar, yang berfungsi untuk mengubah makna ruang yang ia ciptakan. Ia menggambarkan karyanya sebagai "lukisan dengan skala arsitektur." Dengan mengambil inspirasi dari warisan Bali dan palet tropisnya, warna menjadi pusat dari karya seni Tantra. Bagi Tantra, "warna memiliki kemampuan untuk membawa seseorang melintasi ruang dan waktu, membangkitkan kenangan dan tempat di masa lalu."

Sebagai seniman dengan kulit berwarna di lingkungan yang didominasi oleh orang kulit putih, Tantra secara terbuka berbicara tentang stereotip yang ia temui. Sebagai mahasiswa, ia merasa karyanya perlu terlihat "etnik" dan didorong oleh gurunya untuk mengacu pada identitas budaya tertentu, seperti batik. Pengalaman tersebut membentuk dirinya sebagai seniman saat ini, yang mengembangkan bahasa visual modernis untuk menghindari stereotip semacam itu.

Sebagai seseorang yang hidup di pertemuan budaya Eropa, Amerika, dan Indonesia, Tantra memiliki pandangan multikultural yang unik yang memungkinkannya untuk menggabungkan unsur-unsur dari berbagai dunia yang ia tinggali. Hal ini juga memberikan kesempatan bagi Tantra untuk berkarir sebagai artis wanita mandiri. Ini bukanlah prestasi kecil, terutama karena menjadi seniman perempuan mandiri di Bali adalah sebuah tantangan tersendiri, mengingat budaya, tekanan sosial dan harapan perempuan di masyarakat, serta kurangnya infrastruktur seni.

Taksu

Seri lukisan baru Tantra berkisar pada cerita dan sejarah keluarga, atau yang ia gambarkan sebagai "konstelasi." Diteliti selama lebih dari dua tahun dalam situasi pandemi, pameran ini mengambil inspirasi dari siluet dedaunan tropis yang mengambang dengan latar belakang bentuk geometris abstrak dan linen. Di sini kita melihat pengaruh dari pelukis Eropa seperti Henri Matisse dan Jean Arp yang dipertemukan dengan bentuk figuratif seniman Bali, Nyoman Lempad.

Didorong oleh keinginannya untuk memahami akar artistiknya dan tempatnya dalam "konstelasi" keluarganya sendiri, Tantra mewawancarai ibu dan ayahnya yang berasal dari Bali, meminta mereka untuk berbagi kenangan masa kecil mereka.

"Saya menemukan bahwa kakek buyut saya sangat berbakat – seorang pemahat batu atau *undagi* dalam bahasa Bali, yang merupakan kata yang sama dengan 'arsitek.' Ia berkeliling Bali dengan sepupunya untuk mendapatkan komisi. Kedua pria itu mengerjakan ukiran batu yang rumit di Istana Air Ujung yang megah yang dibangun oleh Raja Karangasem."

Proyek ini sangat bergengsi, sehingga mereka tidak dibayar tunai, tetapi dengan pohon jeruk bali yang ditanam di tengah kompleks keluarga mereka. Jeruk yang tumbuh dari pohon adalah buah dari kerja tukang batu, warisan berkelanjutan atas kreativitas, tekad, dan etos kerja yang sangat dijunjung Tantra.

Kisah ini digambarkan dalam sebuah triptych kecil *Dua sepupu (Batu Bata)* (2022), *Taksu (Reinkarnasi)* (2022) dan *Taman Ujung (Istana Air)* (2022). Meski komposisinya bersifat abstrak, dua lingkaran di tengah bisa diartikan sebagai dua sepupu, sebuah ilustrasi akan persahabatan dan persaudaraan mereka. 'Batu Bata' mengacu pada jenis batu atau bata Bali, yang diwakili di sini dengan bentuk persegi panjang.

Lukisan triptych besar *Taksu (A Reinkarnasi)* 2022 merupakan pusat pameran ini. Menurut orang Bali, taksu adalah kekuatan kreatif bawaan yang diturunkan begitu saja - sesuatu yang tidak bisa diajarkan. Lukisan ini mencerminkan taksu nenek moyangnya atau mungkin dari sebuah roh yang bereinkarnasi dalam dirinya. Mengalir dari satu panel ke panel berikutnya, lingkaran emas yang melebur melambangkan siklus kehidupan, kelahiran kembali, dan esensi DNA itu sendiri.

Panel Triptych adalah format komposisi yang berulang dalam karya Tantra; yang berbicara tentang tiga energi, masa lalu-sekarang-masa depan serta koneksi keluarga, atau "konstelasi" antara ibu-ayah-anak, kakek-sepupu-cucu perempuan. Dengan latar belakang Tantra, kita semua terlihat seperti konstelasi bintang, disatukan oleh kekuatan pusat yang membuat kita tetap mengambang.

Judul acara ini diambil dari seri lukisan *Constellations of Being I-III* (2022) yang terinspirasi dari interpretasi Sol LeWitt yang berbeda terhadap elemen yang sama. Latar belakang biru tua bergeser dari linen coklat, lalu ke biru. Seri ini menggambarkan kosmologi dan efek bertahap dari perubahan, seperti yang terlihat dalam fase bulan, atau ketika malam berubah menjadi siang, dan juga maskulin-feminin. Lingkaran emas memberi sentuhan religius yang juga menyenangkan.

Riwayat keluarga dan kenangan

Komposisi abstrak warna biru yang kaya, merah muda, dan daun emas 24 karat bagaikan sandi yang melambangkan perjalanan dan eksplorasi pribadi. Terinspirasi oleh sejarah keluarganya yang baru terkuak setelah ia mewawancarai ibu dan ayahnya, lukisan-lukisan ini mengeksplorasi rasa keberadaan dan memiliki, fluiditas migrasi, identitas, pergeseran dari manusia individual ke global, menggabungkan masa lalu kolonial dengan masa kini untuk membentuk dialog baru dan cara untuk mencari dan menghubungkan kembali jati diri. Serial ini mengeksplorasi masa lalu Tantra dalam konstelasi keluarga yang lalu untuk menciptakan konstelasi baru dalam sejarah, emosi, pengalaman, serta bentuk, warna, dan bahan.

“Saya ingin terhubung dengan orang-orang pada tingkat yang melampaui kata-kata dan budaya. Saya memiliki kosa kata bentuk dan warna yang dapat saya atur dan uraikan serta seperangkat aturan yang dibuat sendiri yang dapat saya patuhi atau terkadang saya langgar,” kata Tantra. “Saya tertarik untuk menciptakan semacam ketegangan bagi pemirsa dalam komposisi dan kombinasi, tempat di mana mereka dapat menemukan narasi mereka sendiri dan di mana saya dapat menemukan narasi saya sendiri.”

Taman Ujung (2022) menampilkan kelanjutan kisah dua sepupu - kakek Tantra dan sepupunya yang membangun istana air di Karangasem dengan imbalan pohon jeruk atas kerja kerasnya. Sebuah bentuk seperti daun terhampar di kanvas; kemewahannya menyerupai daun pohon jeruk tetapi juga bisa diartikan sebagai percikan air, sedangkan warna-warni dalam lukisan ini memberikan kesan akan pelangi.

Seri lainnya yang terdiri dari tiga karya adalah sebuah persembahan untuk anggota keluarganya. Judul lukisan *Indah Ripon (Black Magic)* (2022) diambil dari nama nenek pihak ayah Tantra yang dikenal sebagai wanita tercantik di desanya. Akibat pengaruh mantra sihir, ia menikah dengan kakek Tantra secara terpaksa. Cerita ini diangkat oleh Tantra untuk menyingkap posisi historis dan kompleksitas kecantikan perempuan dalam sistem patriarki. Di sini, keindahan dan kepolosan feminin diwakili oleh warna merah muda dan emas yang dekoratif dan harmonis, serta diselaraskan dengan motif karang yang ketika dipotong menyingkap kanvas kosong.

Harsiam (Pecah Telur) (2022) adalah sebuah persembahan untuk nenek dari pihak ibu Tantra. Sebagai keluarga dengan orang tua tunggal, neneknya, Harsiam dan ibunya, Partini sangat dekat. Berbagi ranjang yang sama setiap malam, Harsiam menceritakan dongeng sebelum tidur kepada putrinya. Kebanyakan adalah cerita moralitas, karma, hukum sebab akibat, dan cerita dongeng Indonesia, contohnya si *kancil*. Suatu hari, Partini dikirim ke pasar untuk membeli telur dan arang tetapi tidak sengaja memecahkan telurnya dalam perjalanan pulang. Karena ia takut pulang dengan membawa telur yang pecah, seorang penjual arang akhirnya memberinya arang dengan cuma-cuma. Ia kemudian menggunakan sebagian uang yang tersisa untuk membeli telur baru. Partini tidak memberitahu ibunya tapi rasa bersalahnya membuatnya mengaku malam itu. Bentuk bulat dalam lukisan ini mengacu pada telur yang pecah dan ikatan antara ibu dan anak. Lingkaran itu bisa diartikan sebagai siklus perulangan dari satu generasi ke generasi berikutnya, sedangkan sosok bidadari yang melayang tampak seperti sosok yang kesepian namun kuat, seperti Harsiam sendiri.

Dalam *Remben (Purusa)* (2022) Tantra mendedikasikan lukisan itu untuk kakek dari pihak ayahnya, yang merupakan satu-satunya anak laki-laki dalam keluarga dari empat bersaudara. Menurut hukum purusa Bali, Remben akhirnya mewarisi segalanya sementara saudara perempuannya tidak menerima apa-apa. Keluarga itu tidak kaya atau miskin, tetapi hidup nyaman sampai Remben mulai berjudi dan terus berjudi hingga pada suatu malam, ia kehilangan segalanya. Warna biru tua monokromatik yang kuat dari lukisan ini merujuk pada sisi gelap kakek Tantra, sedangkan warna emas mengungkapkan sisi misterius dan memikat, menjanjikan sesuatu yang baik. Kontras antara gelap dan emas mencerminkan karakter paradoks kakek Tantra.

Dong Luh (She Stopped Telling Me, and I Stopped Crying) (2022) mengacu pada salah satu bibi dari pihak ayah Tantra. Ayah Tantra, Wayan, selalu mengunjungi bibinya di malam hari di mana ia akan bercerita kepada ayahnya, seperti nenek Tantra, Harsiam. Suatu malam, sebuah cerita membuatnya sangat sedih hingga ia menangis. "Ia berhenti bercerita dan aku berhenti menangis" kata ayah Tantra. Dengan latar belakang biru, siluet putih memberikan ketenangan dan keheningan, seperti seorang ibu yang menenangkan bayinya yang menangis. Sosok tersebut melambangkan dewi bulan, yang dalam budaya Bali dipandang sebagai pelindung anak-anak dan siklusnya dirayakan setiap bulan purnama, yang berarti sempurna.

Lukisan *Mukri (Combing My Hair by The River)* (2022) didedikasikan untuk kakek dari pihak ibu Tantra, yang meninggal pada usia yang begitu muda pada periode revolusi, sehingga ibu Tantra bahkan tidak mengingat wajahnya. Bayangannya tentang kakeknya: "Saya ingat ia membawa saya mandi di sungai, di air terjun. Rambutku basah kuyup setelahnya dan ia membaringkanku di parit di mana ada aliran air. Ia membaringkan saya di sana dan menyisir rambut saya dengan jari-jarinya sehingga terlihat seperti disikat dengan baik. Itu saja [yang saya ingat]."

Susunan komposisi antara biru dan putih menggambarkan adegan antara ayah dan anak di tepi sungai, sedangkan bentuk organik merah muda mengungkapkan tindakan lembut dan intim menyisir rambut seseorang dengan jari. Meskipun ingatan ibu Tantra tidak sepenuhnya kosong, latar belakang linen kasar mewakili bagaimana kita sering memproyeksikan ingatan yang tidak ada ke dalam kanvas internal kita sendiri, memahami dunia.

Begitu jelas bahwa lukisan-lukisan di *Constellations of Being* sangat dipengaruhi oleh berbagai anggota keluarga Tantra, dari para wanita, ibu, nenek, dan bibi; masing-masing adalah karakter wanita yang kerap hadir dalam pameran ini. Perannya kerap tertutupi oleh peran laki-laki dalam buku sejarah, *Constellations of Being*, dalam pengertian ini, adalah sebuah persembahan bagi perempuan Indonesia yang kurang terwakili, yang peran dan posisinya terus dibatasi oleh nilai-nilai konservatif dalam kerangka keluarga. Di dalam triptych, Tantra bertindak sebagai generasi perempuan ketiga dalam keluarganya yang mulai menantang peran gender tradisional dalam masyarakat Bali.

Semua cerita-cerita dan hubungan ini memuncak dalam instalasi tiga dimensi yang terdiri dari batu potong Bali, pasir, cermin, potongan kaca, karang, dupa, bunga, buah dan bahan arsip fotografi. *Constellations of Being (instalasi)* (2022) secara fisik mengajak penonton untuk duduk, merenung, mencium, dan mendengarkan. Seperti sesajen Bali atau canang, setiap objek diposisikan dengan hati-hati, bagaikan gugusan bintang, yang secara individual melambangkan bagian dari cerita atau perasaan yang signifikan dari narasi yang dijelaskan oleh ibu dan ayahnya dalam video yang ditampilkan. Instalasi diatur dengan *soundscape* abstrak hasil kerjasama dengan seniman audio Thibaut Vandamme, yang menguak perjalanan eksplorasi diri dan hubungan kita dengan masa lalu, sekarang, dan masa depan.

Bahan dan Pengaruh

Dengan memperkenalkan bentuk figuratif dalam lukisannya, Tantra melapisi cerita naratif dengan komposisi abstrak formal.

Tantra menciptakan lukisannya dengan cat tempera pada linen potret, bersama dengan bahan organik dan mineral yang ia gambarkan sebagai 'hidup dan bernafas'. Beberapa lapis cat tempera diampelas di antara lapisan sehingga menghasilkan hasil akhir yang halus, kaya akan warna dan bertekstur bagaikan tepung yang halus. Permukaan yang dicat ini kontras dengan area linen yang tidak dicat, yang nampak halus dan menampilkan struktur lukisan itu sendiri.

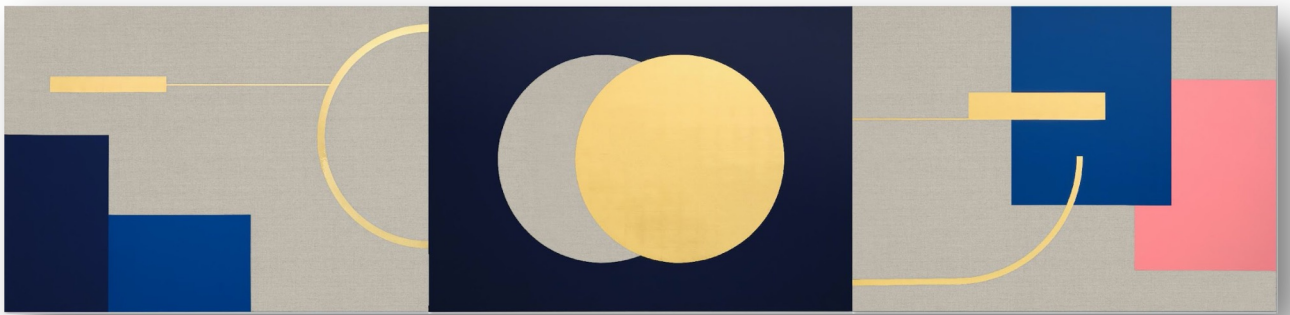
Penekanan pada materialitas diartikulasikan dalam proses artistik Tantra itu sendiri. Sementara komposisi visual dibuat secara digital, lukisan dikerjakan dengan tangan di studio melalui persiapan yang cermat. Aksi melukis itu sendiri terjadi dengan cepat, dilakukan di atas kanvas yang direntangkan dan diletakkan secara horizontal di atas kaki meja.

Refleksi Tantra terhadap proses artistiknya: “Saya tidak benar-benar melihat lukisan itu sampai akhir ketika semua selotip dilepas. Karena kerapuhan cat tempera, perbaikan sangatlah sulit, prosesnya tidak fleksibel, dan tidak ada ruang untuk kesalahan. Ini seperti kaligrafi di mana Anda hanya memiliki satu kesempatan untuk berhasil.”

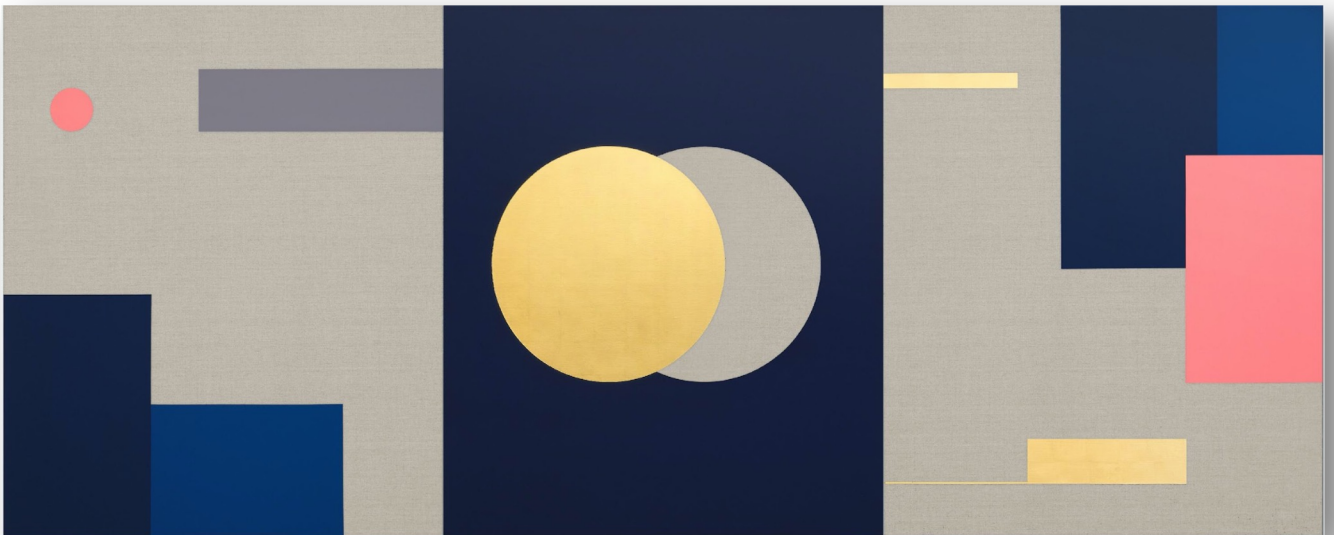
Dalam dua tahun terakhir, Tantra bereksperimen dengan emas. Terpikat akan daya tarik universalnya yang melampaui zaman, Tantra mengaplikasikan daun emas pada lukisannya. Sementara cat menyerap cahaya, emas memantulkan dan bersinar, terus-menerus berubah mengikuti cahaya yang memudar dari siang ke malam, dari satu pengamat ke pengamat lainnya saat mereka bergerak atau berjalan, sehingga memberikan ruang untuk berubahnya makna dan pengalaman.

Seniman
Kurator
Penata Suara
Asisten Studio

Sinta Tantra
Dr Sadiyah Boonstra
Thibaut Vandamme
Puti Azalia Ichsan



Taksu (A Reincarnation), 2022
540 x 130 cm (Tryptic)
130 x 180 cm (each)
Tempera and 24 ct gold leaf on linen



Two Cousins (Batu Bata), 2022
300 x 120 cm (Tryptic)
120 x 100 cm (each)
Tempera and 24 ct gold leaf on linen



Constellations of Being I, 2022
160 x 130 cm
Tempera and 24 ct gold leaf on linen



Constellations of Being II, 2022
160 x 130 cm
Tempera and 24 ct gold leaf on linen



Constellations of Being III, 2022
160 x 130 cm
Tempera on linen



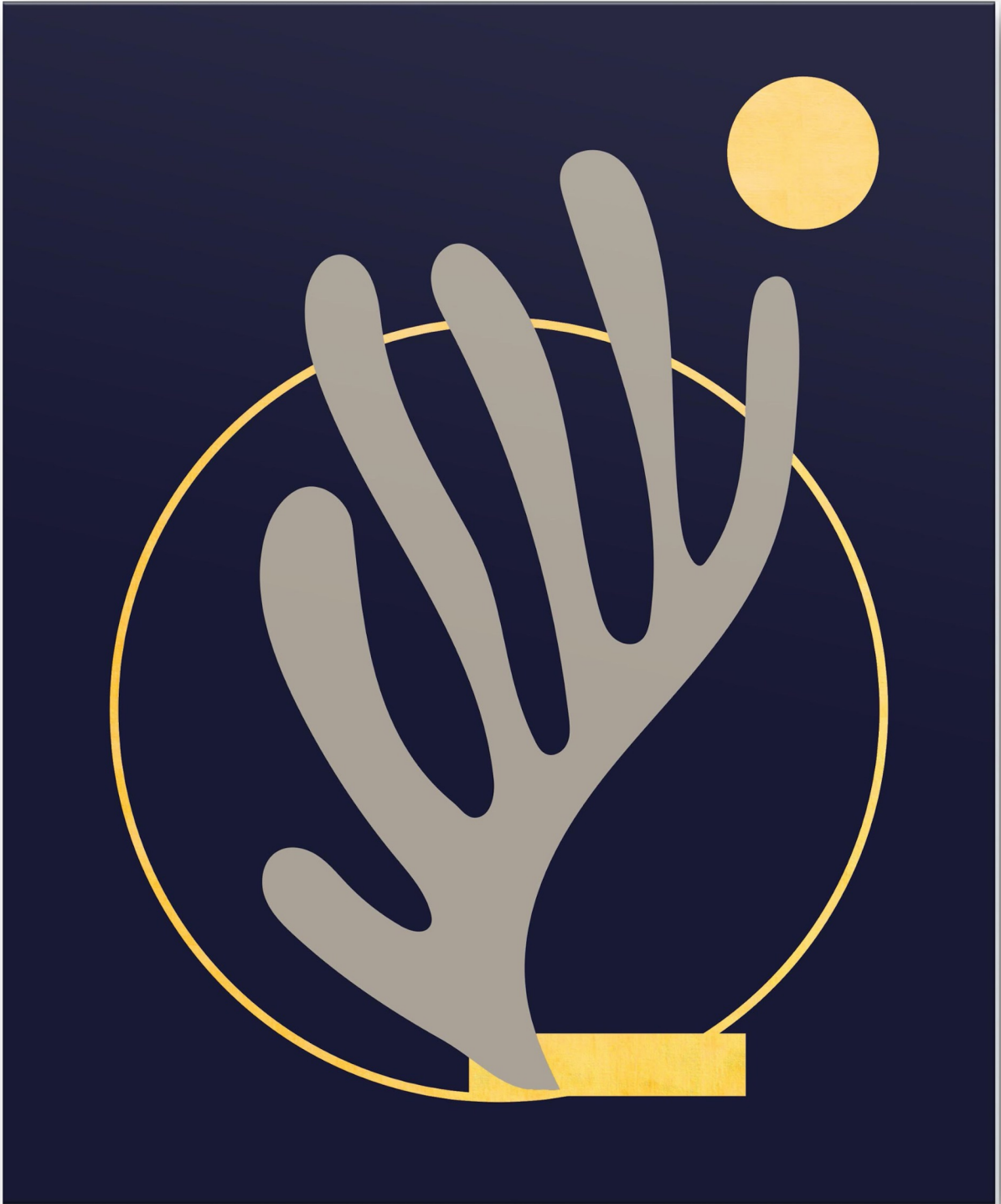
Indah Ripon (Black Magic), 2022
160 x 130 cm
Tempera and 24 ct gold leaf on linen



Harsiam (Broken Eggs), 2022
160 x 130 cm
Tempera on linen



Taman Ujung (A Water Palace), 2022
160 x 130 cm
Tempera and 24 ct gold leaf on linen



Remben (Purusa), 2022
100 x 120 cm
Tempera and 24 ct gold leaf on linen



Dong Lu (She Stopped Telling Me, And I Stopped Crying), 2022
100 x 120 cm
Tempera and 24 ct gold leaf on linen



Mukri (Combing My Hair By the River), 2022
100 x 120 cm
Tempera and 24 ct gold leaf on linen

Sinta Tantra



(b1979, New York) the British artist of Balinese descent, Sinta Tantra studied at the Slade School of Fine Art, University College London in 1999–2003 and at the Royal Academy Schools London in 2004–06.

Highly regarded for her site-specific murals and installations in the public realm, most of her work envisions the concept of drawing and colour. Her commissions include; Lee Tung Avenue, Hong Kong (2018); Facebook London (2018); Folkestone Triennial (2017) Newnham College, Cambridge University (2016); Songdo South Korea (2015); Royal British Society of Sculptors (2013); Liverpool Biennial (2012); Southbank Centre (2007). Tantra's most notable public work includes a 300-metre long painted bridge commissioned for the 2012 Olympics, Canary Wharf, London.

Known for her fascination with colour and composition, Sinta Tantra's work is an experiment in scale and dimension, a hybridity of pop and formalism, an exploration of identity and aesthetics. Her decade of work in the public realm produced distinct colour abstractions which wrapped around the built environment, enlivening and transforming them in the process. Her work now ranges from small painted canvases to huge architectural installations, from bold, tropical colour to a calder-like minimalism. It occupies a space at the intersection between painting and architecture, striking a fine balance between the two-dimensional and three-dimensional, decorative and functional, public and private. Themes within Tantra's practice include the slippage between pictorial and physical space, of turning something 'inside out', and how we, as bodies become submerged in surface and structure.

"I describe the work as 'painting on an architectural scale'. She creates works that celebrate the spectacle, questioning the decorative, functional and social role of art. The compositional arrangements are rooted in formalism. She becomes intrigued when this formalism becomes 'relational' - when private becomes public and when the viewer becomes active. Her work is an 'overlay' which inserts its identity within the pre-existing - heightening sense of fantasy within the functional.

Education

2003 – 2006 Postgraduate Diploma in Fine Art, Royal Academy of Arts, London
2000 – 2003 BA in Fine Art Slade School of Fine Art, University College London, London
1999 – 2003 BTEC Foundation Diploma in Art & Design, Middlesex University, London

Solo Exhibition

2022 On Being Blue, Kristin Hjellegjerde Gallery, Nevlunghavn
2021 Birds of Paradise, Kristin Hjellegjerde Gallery, Berlin
2020 Modern Times, Kristin Hjellegjerde Gallery, London.
2018 *Your Private Sky*, Kristin Hjellegjerde Gallery, London
2017 *A House in Bali*, ISA Gallery, Jakarta
2016 *A Romance of Many Dimensions*, Pearl Lam Gallery, Hong Kong
2015 *Fantastic / Chromatic*, Kristin Hjellegjerde Gallery, London
Essence of a Thing, House of St. Barnabas, London
Nick Hornby & Sinta Tantra, Choi and Lager Gallery, Cologne
2011 *Dynamic, Maximum, Tension*, Liverpool Biennial, Liverpool
2010 *Politics of Seduction*, Stanley Picker Gallery, Kingston University, London
Arsenic Fantasy, Gaya Fusion Gallery, Bali
2009 *Real Phoney*, Monika Bobinska Gallery, London

Selected Group Exhibition

2022 Reverberation, ISA Art Gallery, Jakarta
Art Moment Jakarta Online, ISA Art Gallery, Jakarta
2021 Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin
2019 Strangers in Town, Kristin Hjellegjerde Gallery, Berlin
Art Jakarta, ISA Art Gallery
2018 *Sinta Tantra & Haffendi Anuar*, Richard Koh Gallery, Kuala Lumpur
Hornby Tantra, Collaborative Works III, Broadgate, London
Tetap Terang / Always Bright, ISA, Jakarta
Voyage to Indonesia, The World Bank, Washington DC
2017 *Empirical Atlas*, Pearl Lam Gallery, Singapore
Acts of Transgression, Pearl Lam Gallery, Singapore
High Noon, Accademia Belle Arti di Roma, Rome
Summer Mostra, The British School at Rome, Rome
Identify Your Limitations, Acknowledge your Periphery, Vitrine Gallery, Basel
Changing Perspective, Jogja National Museum, Yogyakarta
Quotidian, Pearl Lam Gallery, Shanghai
I Lost my Heart to a Spaceship Trooper, Griffin Gallery, London
Spring Mostra, The British School at Rome, Rome
2016 *Lost and Found: Place, Space and Identity*, World Trade Centre, Jakarta
Painting Now, Riccardo Crespi Gallery, Milan

Public Art Commissions

- 2021 Pink Moon Rising, Seolhaewon, Gangwon-Do
Temple of Flora, Ocean Flower Island, Hainan
Illuminated, 22 Bishopsgate, London commissioned by Contemporary Art Society
- 2020 The Grand Tour, Dulwich Picture Gallery, London
Crossing Mount Daemo, The H Honor Hills, Seoul commissioned by Hyundai
Poins Square, Jakarta
- 2019 Horizon to Horizon, Sharjah Islamic Arts Festival, Sharjah
Bright Dawn, Karachi Biennale, Karachi
Compose Motions, Honer Hills, commissioned by Hyundai, Seoul
Tasted Flight, Honer Hills, commissioned by Hyundai, Seoul
- 2018 Sunset in Tanah Lot, Facebook, London
In the Mood for Love, Lee Tung Avenue, Hong Kong
Paintworks, commissioned by Crest Nicholson, Bristol
- 2017 1947, commissioned by Folkestone Triennial, Folkestone
Pailo Drappallone, commissioned by Commune di Siena, Siena
Diamond Minutes, commissioned by Hana Bank, Incheon, Korea
The Sound of Colour, commissioned by St. Paul's Way Medical Centre, London
- 2016 A Means of Liberation, commissioned by Newnham College, Cambridge
- 2015 Songdo, commissioned by the South Korean Government, Songdo
Sensory Garden, commissioned by Bristol Royal Infirmary Hospital, Bristol
The Eccentricity of Zero, commissioned by Royal British Society Sculptors,
London
Greater Reality of Elsewhere, commissioned by Locwus International, Swansea
- 2013 The Eccentricity of Zero, commissioned by Royal British Sculptor Society,
Holland Park, London
- 2012 Together Yet Forever Apart, commissioned by Liverpool Biennial, Liverpool
- 2012 A Beautiful Sunset Mistaken For a Dawn, commissioned by Canary Wharf,
London

Awards and Residencies

- 2018 Stoneleaf Residency, New York
- 2017 Bridget Riley Fellowship in Drawing, British School at Rome
- 2015 Shortlisted for the Jerwood Contemporary Painting Prize
- 2014 International Development Fund, Art Council UK and British Council
- 2012 First Prize, Painting and Decorating Industry Award
The Royal British Society of Sculptors AHRBS
- 2010 Shortlisted for the Jerwood Contemporary Painting Prize
- 2009 British Council Grant
Courvoisier 'The Future 500' in partnership with The Observer Newspaper
- 2007 Arts Council England
Westminster Civic Award, Public Arts
- 2006 The Deutsche Bank Award in Fine Art
The Gordon Luton Award, The Worshipful Company Painters Stainers Trust
- 2005 Michael Moser Award
- 2003 6 Paul Smith Scholarship at The Royal Academy of Arts
- 2002 Henry Moore Sculpture Fund



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