



ALEXANDER SEBASTIANUS H

ISA Art
Gallery

ISA Art
Gallery

A. SEBASTIANUS
DARI

04 November 2023 - 26 January 2024
Wisma 46, Jakarta

CURATORIAL ESSAY
TAN SIULI

PUSAKA | ANTHOLOGY OF FROMS

DARI | COMING FROMS

BATU ITU TUBUH | PARTICLES OF FROM

KEMBALI | THE RITE OF RETURN

EXHIBITION CATALOGUE



DARI
A. SEBASTIANUS HARTANTO



DARI: COMING FROMS

Curator Tan Siuli

There is a Javanese phrase "*Sangkan Paran Dumadi*", which means "the origin and destiny of being". In Indonesia, it is common to be greeted not with 'How are you', but rather with the question "Kamu dari mana?", which translates into "Where have you arrived from?". This question, in the words of artist Alexander Sebastianus H. (b. 1995), "revisits the awareness of our locality, origins and becomings". It invites one to consider how one is located, not just geographically, but also within a social and even cosmological matrix. As author Fred B. Eiseman Jr notes, in his study of Balinese culture and spirituality, "a direction describes a vector not just in physical space but in cultural, religious and social 'space' as well." ¹ Art historian Patrick Flores concurs, proposing that "in this universe of language, origin is more than just locus or inscription that hews, oftentimes even overdetermines, identity. It is a cosmological condition." ²

Sebastianus's solo exhibition, titled *Dari*, is a deeply personal anthology exploring these myriad points of origin, or 'from's. His work on 'dari/froms' is part of a continuous ethnography, cartography, and inquiry into modes of existence. In his search for points of origin, Sebastianus references philosophers Deleuze and Guattari's notion of the rhizome, a non-hierarchical sprawl of various roots, shoots, and possible trajectories, always open to interconnection and entanglement with others. Rooted in his lived experiences of being raised in a multi-religious household, and coming of age in a society and culture in transition, Sebastianus locates his 'being' on this constantly shifting plane, freeing himself from constricting binaries or definitions shaped by institutions such as family, religion, and society; or terms such as artist /craftsman /ethnographer /shaman. Aligning himself with the experimental praxis of artists who embrace flux, such as Joseph Beuys and Marina Abramović, Sebastianus inhabits multiple roles and positions all at once, to forge new directions and possibilities of being. Drawing freely from the various cultures and knowledge-systems he has lived between and experienced, from his academic education in the West to the mastery of making as ritual gleaned from the weavers in his grandmother's hometown in East Java, Sebastianus interweaves myriad threads of 'knowing' or 'understanding', to propose his own tapestry of being, becoming and belonging.

¹ Fred B. Eiseman, Jr., Bali: Sekala and Niskala. Essays on Religion, Ritual, and Art, 1990. Tuttle: Tokyo, Vermont, Singapore. pp. 3.

² Patrick D. Flores, "Address of Art: Vicinity of Region, Horizon of History", in Charting Thoughts: Essays on Art in Southeast Asia, 2017. National Gallery Singapore, pp. 12.



In approaching Sebastianus's work, it is important to understand the distinction the artist makes between different terms employed to refer to 'art' in Indonesia. The first, and most commonly encountered, is *seni*, a direct translation of 'art' or the German 'kunst'. The other is *Sani* 𑀲𑀺𑀭𑀺𑀳𑀺𑀢𑀺, a word derived from Sanskrit, meaning worship, service, or ways of living.³ *Seni* is a relatively modern word; prior to this, there was no word for 'art' in Javanese. This understanding and practice of 'art' as we know it today, is, in the artist's words, "rooted deeply in Eurocentric canons and modernization, to the point where to make art is to be heavily attached to the white wall, the market and academia"⁴. *Sani* on the other hand, can be understood as an offering, a search for oneself through the search of an unknown. With *sani*, the end product is not a commodity, nor is it always intended for public display. Instead, it is often more of a private ritual: internalized, or one shared within a close community of family and friends. What is often left are remnants or traces, rather than 'whole' artworks. While working on his ethnographic thesis on decolonizing or reclaiming indigenous values of 'art' through the contemporary, Sebastianus decided to continue this inquiry of *Sani*, not only as a researcher but as a practitioner. These principles, from the practice of *Sani*, guide his making – 'art' as a way of living, art as being.

Dari restitutes elemental materials of symbolic significance to Sebastianus's work: rock, water, and cloth. The materiality of these objects has long been associated with rites and rituals, and Sebastianus draws on this symbolic lineage while contextualizing these objects with his own lived experiences. In bringing new ontology to the materials, Sebastianus re-sacralizes and transforms the objectivity of every particle into a processual ensemble that co-exists with his being. In weaving this object ontology, Sebastianus plays the role of a magician or shaman, re-enacting his own performative rites (*Kembali Dari*), and creating relics and sacred shrines (*Tirta Dari*) of his own. Sebastianus also revisits his own collection of artifacts, ranging from childhood teeth to heirloom batik cloth, images and files stored on his mobile phone, his grandmother's wig, and so on. This visitation, re-assembled, allows Sebastianus to articulate his narrative of origins, and further understand our association with belonging(s).

In this way, Sebastianus weaves between his training as an ethnographer in his study and collection of artifacts, and his role as a magician or artist in creating new practices and personal rituals from these objects, transforming their import and agency by way of context and their relationship with other objects. Collectively, these assemblages inspire as well as articulate narratives of origins, being, and becoming.



³ Deni Junaedi, *Estetika: Jalinan Subjek, Objek, dan Nilai*, 2016, 2017, 2021. ArtCiv: Yogyakarta, pp. 177.

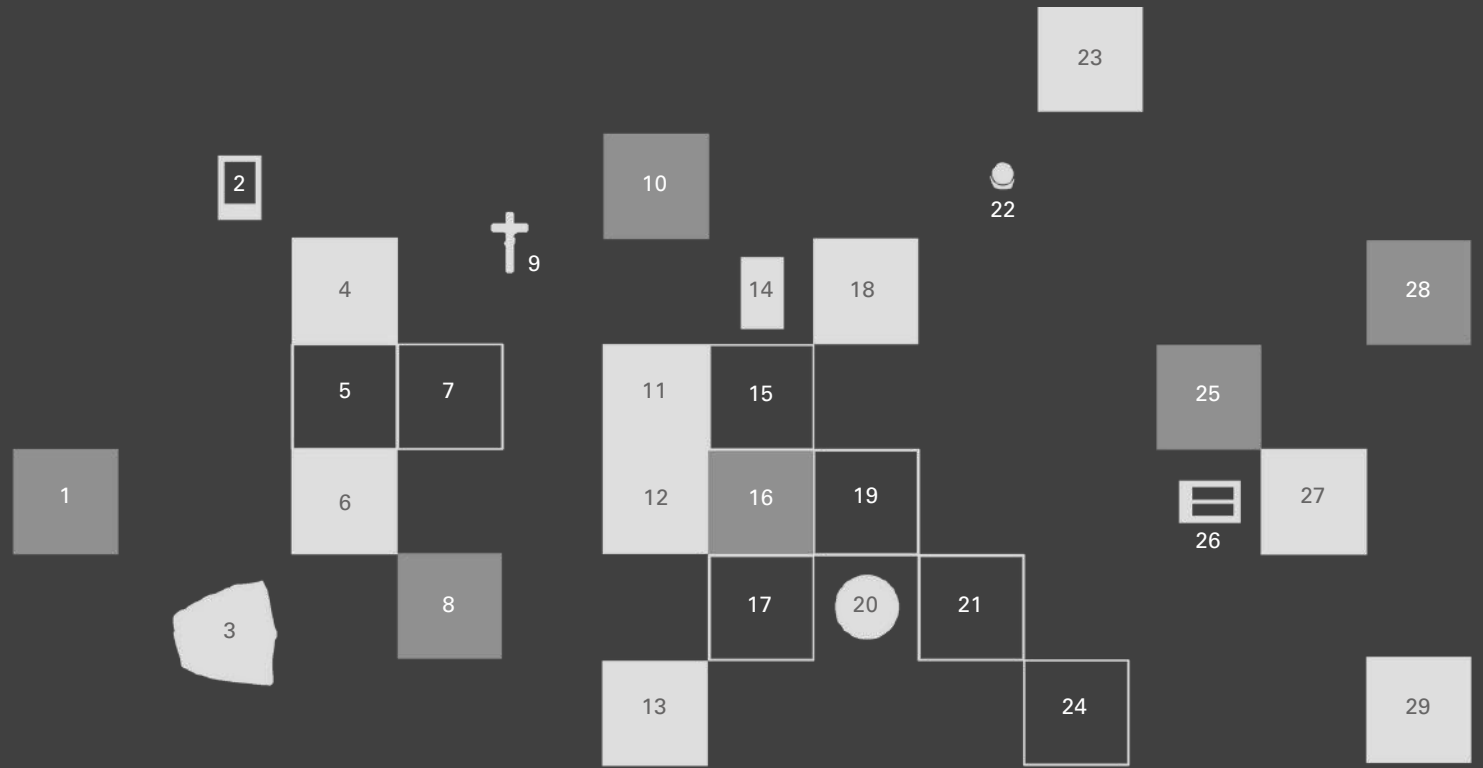
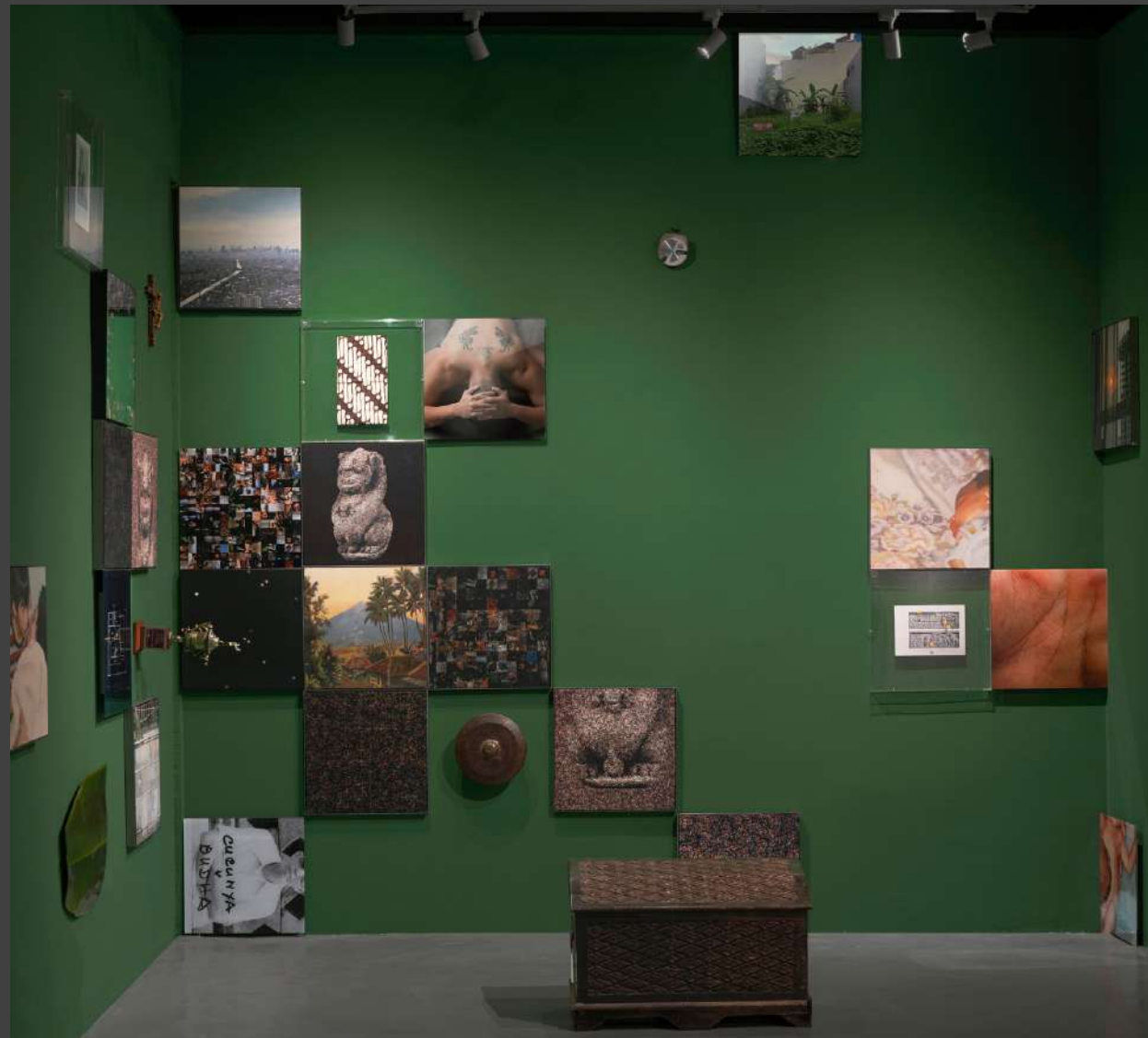
⁴ Ho See Wah, "Fresh Faces: Alexander Sebastianus Hartono", *Art & Market*, 25 November 2020.

<https://artandmarket.net/dialogues/2020/11/25/fresh-faces-alexander-sebastianus-hartanto>



ANTHOLOG OF FROMS, "DARI, SOLO EXHIBITION" (ISA ART GALLERY, JAKARTA. NOVEMBER 04, 2023). COURTESY THE ARTIST. PHOTO: © 2023 A. SEBASTIANUS

PUSAKA | ANTHOLOGY OF FROMS



1. *Kutunggu kabarmu Oma*
1999, Recalled 2023
Oil paint on canvas, framed with stainless steel

2. *Plate 29, Chandi Bima. Dieng Plateau*
1942
Archival print framed on acrylic

3. *Daun Pisang #03*
2023
Archival photograph on acrylic UV print

4. *Tubuh Di'antara #01*
2023
Acrylic UV print

5. *Particles of From Study #01*
2023
Batik on archival photograph, framed with stainless steel

6. *Jalan Jeparu, Depok*
1995
Acrylic UV print

7. *Barong, Lot #23-01*
2023
Batik on archival photograph, framed with stainless steel

8. *Jalan Gedung Hijau, DKI*
1999, Recalled 2023
Oil paint on canvas, framed with stainless steel

9. *Crucifixus*
2023
Beeswax on relic

10. *Kukira Kau Rumah*
2023
Oil paint on canvas, framed with stainless steel

11. *Arsip Dari #01*
1995 - 2023
Acrylic UV print

12. *Titik Dari Study #01*
2023
Acrylic UV Print

13. *Cucunya Budha*
2023
Acrylic UV Print

14. *Parang Putra yang Diinginkan*
Gifted Heriloom Batik

15. *Barong, Lot #23-03*
2023
Batik on archival photograph, framed with stainless steel

16. *Gunung Slamet, Purbalingga*
2023
Oil paint on canvas, framed with stainless steel

17. *Particles of From Study #03*
2023
Batik on archival photograph, framed with stainless steel

18. *Untitled*
2023
Documentation of *Kembali*, Photographed by Indra Leonardi

19. *Particles of From Study #02*
2023
Batik on archival photograph, framed with stainless steel

20. 锣
Archival relic

21. *Barong, Lot #23-01*
2023
Batik on archival photograph, framed with stainless steel

22. *Recalling voices of you*
2023
Sanyo CD player

23. *Tanah Dijual #01*
2007
Acrylic UV print

24. *Arsip Dari #02*
2023
Archival photograph on cotton, framed with stainless steel


25. *Untitled*
1995, Recalled 2023
Oil paint on canvas, framed with stainless steel

26. *Plate 29, Chandi Bima. Dieng Plateau*
1942
Archival print framed on acrylic

27. *Untitled*
2023
Acrylic UV print

28. *Pagi*
2023
Oil paint on canvas, framed with stainless steel

29. *Kembali #02*
1995
Acrylic UV print



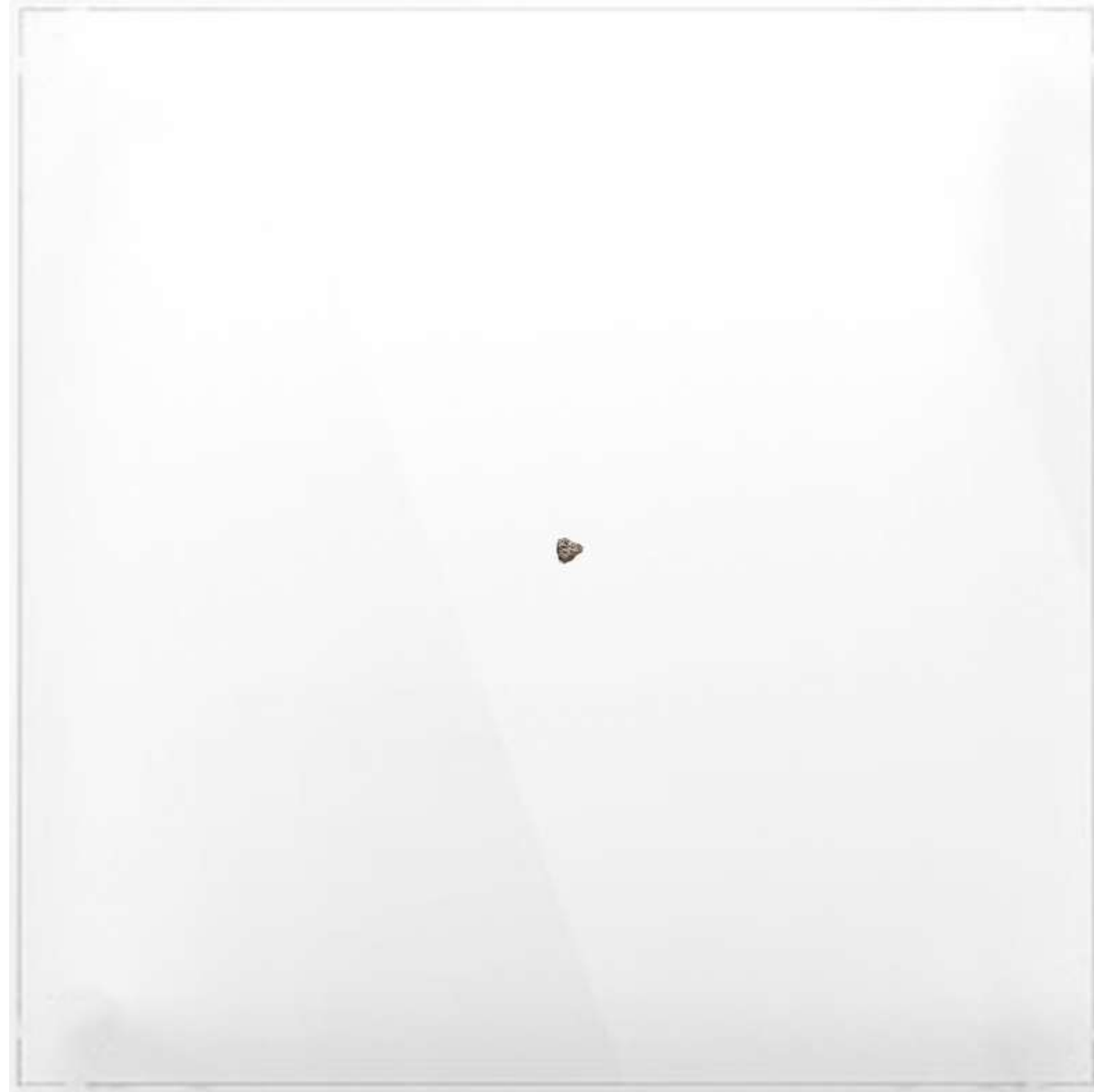
“
A body is a particle,

consisting particles of froms.
I was born from a from, to die and
become particles of the possible froms.

A rock is a particle that came from, from.
A rock consisting millions of froms, millions of dust,
of particles that geologically creates and
forms an entity or a being.
The rock is a body that resembles my from,
a from.”

—*Lisan #27, A. Sebastianus*

PHOTOGRAPH BY INDRA LEONARDI, 2023



SEMUA DAN SEGALANYA
1995-2023

110x110
A PARTICLE FROM



TITIK DARI #01 (POINTS OF FROM)
2023

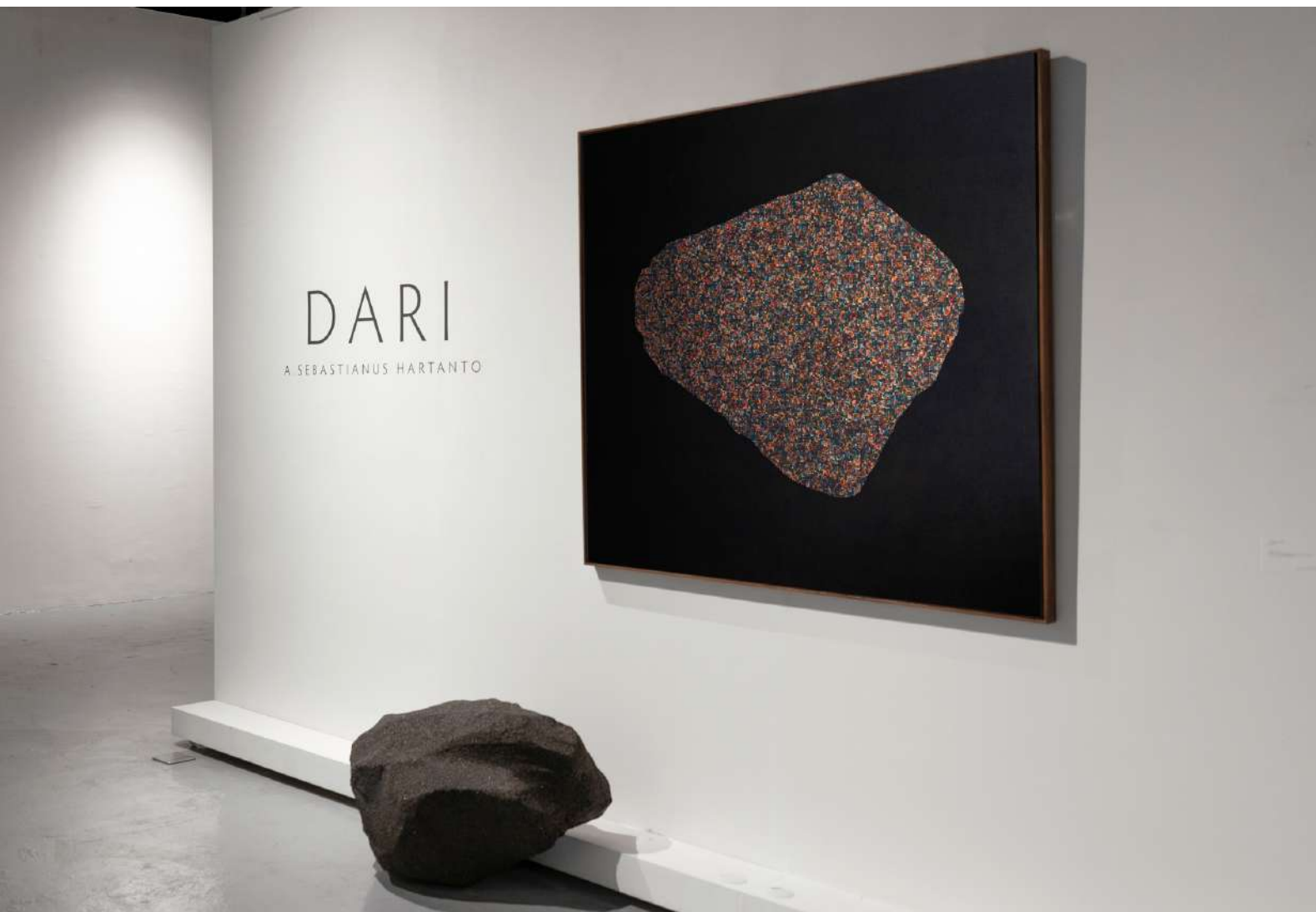
130 X 130
BATIK ON PRINTED PHOTOGRAPH ON
COTTON



PARTICLES OF FROM
TUBUH DARI RIBUAN DEBU

TITIK DARI #01 (POINTS OF FROM)
2023

13 X 130
BATIK ON PRINTED
PHOTOGRAPH ON COTTON



PARTICLES OF FROM
TUBUHKU DARI RIBUAN DEBU

Dari opens with a rock, a poetic metaphor for the coalescing of a million particles or points of origin ('from's), compressed through time in a single, solid object. This unassuming object is what links us to the stars and galaxies; in its enduring mass it spans eons, bridging the present with the past. It is the stuff of the universe, a perfect encapsulation of the macro-cosmos in the micro, the one-in-many and the many-in-one. Shaped into monuments, temples and steles, it carries humanity's attempts to inscribe the divine, to worship and commemorate.

TUBUH #1
2023

120 X 1202
BATIK ON PRINTED PHOTOGRAPH
ON COTTON

TUBUH #1
2023

120 X 1202
BATIK ON PRINTED PHOTOGRAPH ON
COTTON



TUBUH #2
2023

110 x 110
BATIK ON PRINTED
PHOTOGRAPH ON COTTON

The body or 'being' ⁵ are also composed from particles – a million measures of time, images, shapes and colours of memory held in our soul, the possessions and heirlooms that define us and our origins, passed from one generation to the next. Sebastianus honors this lineage in works that combine two generational methods of image-making: photographic print and *batik*⁶, the Javanese wax-resist dye technique. These works, which the artist describes as 'studies', investigate the shape of 'being', its many layers, and its constitution. Pixelated image-particles, representative of memories and belongings, are imprinted on cloth and waxed over, before the cloth is then dipped into dye. This batik process is an apt metaphor for unveiling, as the wax holds the initial image imprinted onto the fabric, resisting the dye that otherwise shrouds the rest of the textile in darkness.



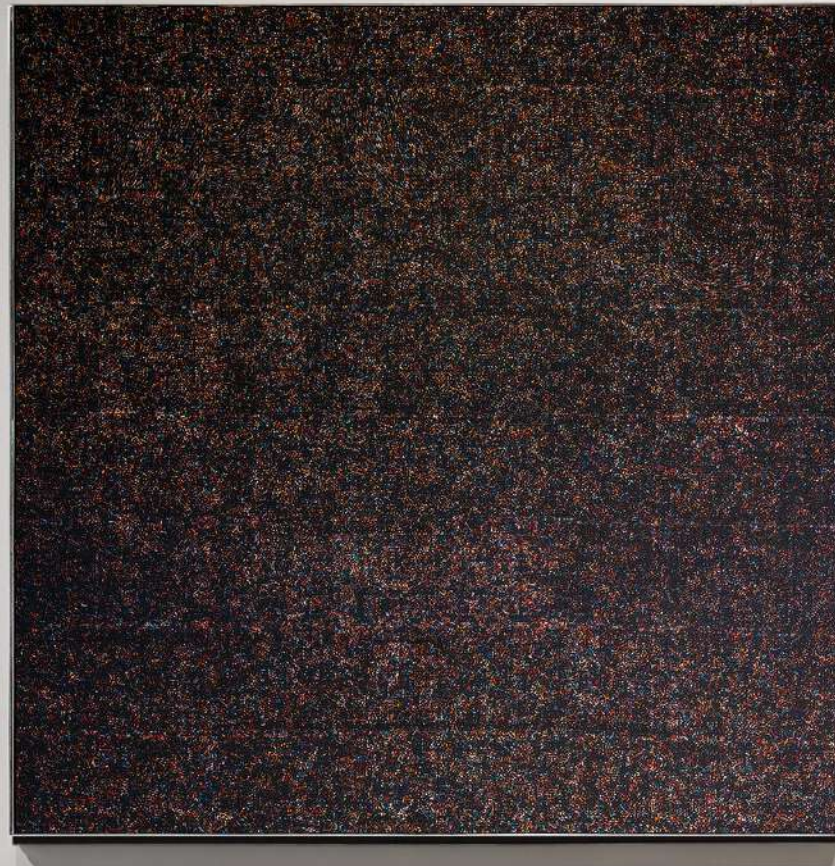
⁵ Heidegger, Martin, et al. *Being and Time: A Translation of Sein Und Zeit*. State University of New York Press, 1996.

⁶ Ba-tik /bə'tēk, 'badik/ – late 19th century: from Javanese, *ambatik* that consist of *amba* means "to write, wide, or large" and *tik* or *nitik* means "dot" or "make a mark in history". Smend, Rudolf G., et al. *Batik: From the Courts of Java and Sumatra*. Tuttle Publishing, 2013.



BARONG - LOT #24-01
2023

60 x 80
BATIK ON PRINTED PHOTOGRAPH ON COTTON



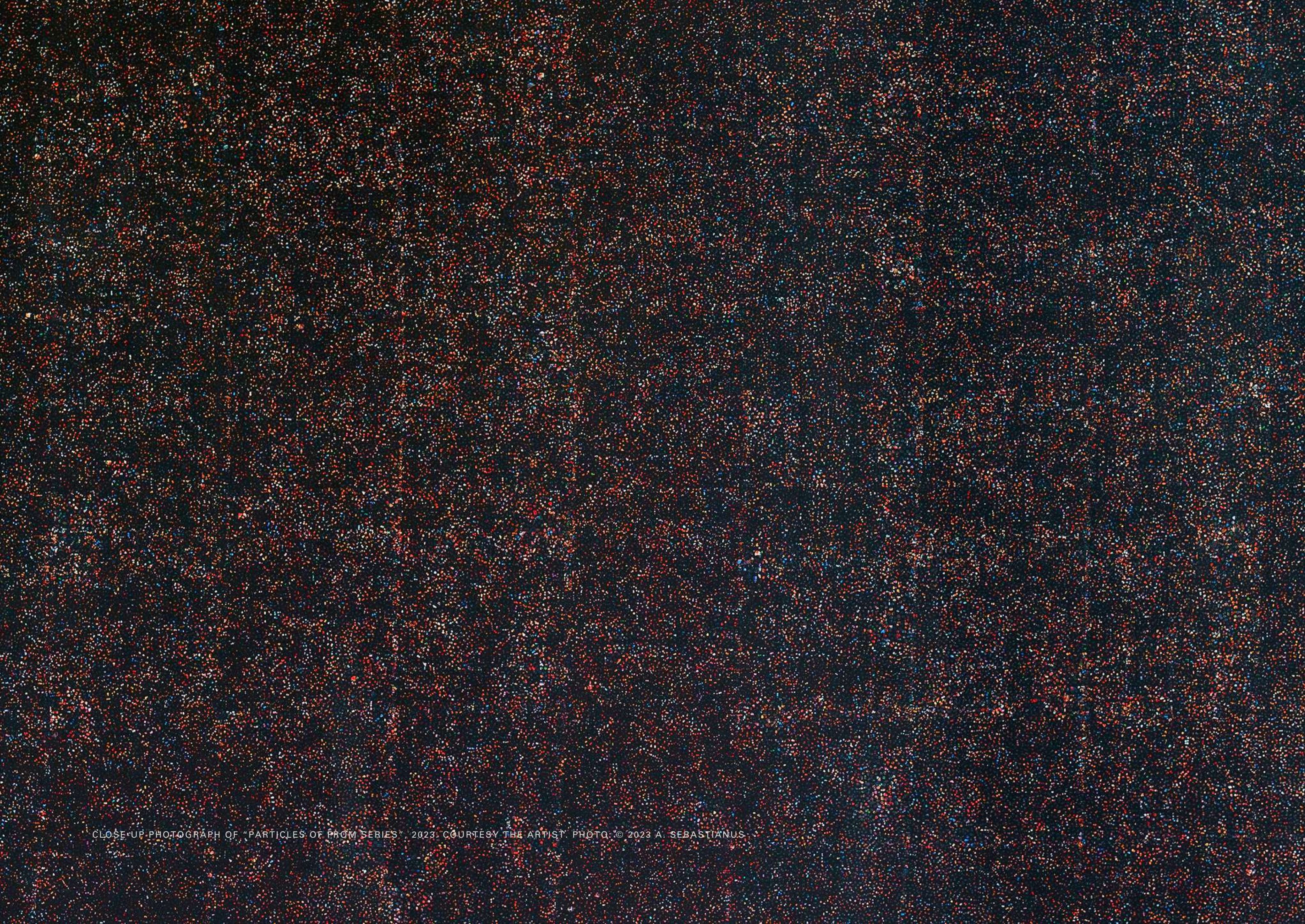
PARTICLES OF FROM #07
2023

130 X 130
BATIK ON PRINTED PHOTOGRAPH ON COTTON



TUBUH DI'ANTARA #2
2023

82 x 82
BATIK ON PRINTED PHOTOGRAPH ON COTTON



CLOSE-UP PHOTOGRAPH OF "PARTICLES OF PROM SERIES", 2023. COURTESY THE ARTIST. PHOTO: © 2023 A. SEBASTIANUS



BATUBUH #01, BATUBUH #03,
BATUBUH #07

1995 - 2023
PARTICLES OF FROM

Sebastianus's 'Particles of From' are also translated into three-dimensional forms, where physical particles are gathered from his belongings – the charred remains of his grandmother's clothing, shards of glass and heirloom porcelain, soil from the lands he inhabited, sand from the mother river he pilgrim – shaping these into rock-like sculptures. Arranged within the exhibition space, they recall the stones that silently mark the boundaries of sacred sites. Here, they embody Sebastianus's practice of *Sani* : making as offering, and a search for being.⁷

⁷ Deni Junaedi, *Estetika: Jalinan Subjek, Objek, dan Nilai*, 2016, 2017, 2021. ArtCiv: Yogyakarta, pp. 177
Exhibition Photograph "Dari, A. Sebastianus Hartanto" (ISA Art Gallery, Wisma 46. November 4, 2023). Courtesy the Artist. Photo: © 2023 A. Sebastianus

“

Keberadaanku adalah sebuah batu,
terdiri dari ribuan batu,

Mengaliri arus laut
ke sungai dan mendarati *dari*.
Semua keberadaanku
berhimpun, melekat, berbentuk dan terukir
menjadi sebuah
batu.

Tubuh adalah
batu yang terdiri dari
ribuan *dari*. ”

—Lisan #102, A. Sebastianus

BATUBUH #01, BATUBUH #03,
BATUBUH #07

1995 - 2023
PARTICLES OF FROM



'PARTICLES OF FROM' AND 'BATUBUH' SERIES FROM "DARI, SOLO EXHIBITION" (ISA ART GALLERY, JAKARTA, NOVEMBER 04, 2023). COURTESY THE ARTIST. PHOTO: © 2023 A. SEBASTIANUS



KEMBALI DARI
THE RITE OF RETURN

PHOTOGRAPH BY INDRA LEONARDI, 2023

KEMBALI DARI THE RITE OF RETURN

Sebastianus's rocks embody; they also evoke a body. Visual as well as metaphysical parallels are drawn between the rock and that of Sebastianus's prostrate form. His fetal position signifies a return to an origin or 'from'. At the same time, it also suggests the gesture of humbling or offering the self. It is also a grounding – the body pressed against the earth, receiving its energy and removing any distinction between the human and the terrestrial.

In *Kembali*, Sebastianus's body, curled up in *balasana* (child's pose), is juxtaposed with images of bodies of water, documenting the artist's personal rite but also evoking a return to the waters of the womb. The latter documents the artist's private ritual that he performs at bodies of water in order to 'let go' and at the same time, return or remember. Sebastianus has enacted this ritual at sites of significance to him, including the sacred Ayung river in Bali where he has his studio, Parangtritis shore in Yogyakarta – another body of water considered to be of great spiritual importance – as well as at his grandmother's grave in South Jakarta. In the contemporary art world, this may be construed as a performance, but for Sebastianus it is a wholly personal rite, free from any religion but no doubt informed by a constellation of origins, from the practice of yoga to spiritual prostration, and even the work and ideas of artists such as Marina Abramović who speaks of the body as a 'portal' between realms, and for whom the often punishing conditions she endures during a performance are akin to the repetitive prostrations enacted by Buddhists: a kind of spiritual or bodily labor with no obvious use or ends, but made instead as an offering⁸.



KEMBALI
2023
DOCUMENTED RITUALIZATION
OF THE BODY

⁸ Clare Harris, "Portals and Gates: Conversation with Marina Abramović", Pitt Rivers Museum, pp.50. https://www.prm.ox.ac.uk/files/Marina_Abramovic_interview_Clare_Harris.pdf
Exhibition Photograph "Dari, A. Sebastianus Hartanto" (ISA Art Gallery, Wisma 46. November 4, 2023). Courtesy the Artist. Photo: © 2023 A. Sebastianus



KEMBALI, 2023 (DOCUMENTED RITUALIZATION OF THE BODY), MOVING STILL

MOTHER TONGUE (*SANGKAN PARAN*)

2023
BAMBOO, HOLY WATER, GLASS WOMB
CONNECTED TO 'MOTHER TONGUE'
AND 'RAHIM TIRTA'





RIVER OF BECOMING
(SUNGAI DUMADI)

2023
HOLY WATER, CONNECTOR, CLEAR TUBE -
CONNECTED TO 'MOTHER TONGUE'
AND 'RAHIM TIRTA'

'Sangkan'(origin)- 'paran' (destination), is the source and the mouth of rivers.⁹ In Sebastianus's word "rivers from the woven crate I was born, to the muddy canals of the paved city I grew to be." The phrase is never used, but rather embedded in the everyday question when one crosses paths to another. These questions the varying points of beginnings and ends within Sebastianus's journey, "It revisits the awareness of our locality, origins and becomings. A concrete answer is never expected in the daily encounter. In questioning, the encounter is the meeting of myself at pause. A resting space. Still. Like a resting needle, carrying the thread of the from." (2)an idea extended in another work in the exhibition titled *Sangkan Paran/Mother Tongue*.

Here, the symbolism of water is explored through an installation of sacred space/s; the Mother as a synonym the mother tongue of the river, for the womb and origins, and secondly, as in the installation *Rahim Tirta*, in a more spiritual context, where it is held in a cross-shaped basin that at once recalls the crosses in church, the shape of the table in Sebastianus's family home, as well as that of his grandmother's Buddhist mandalas. The artist reflects that since young, he had attached a great import to water, relishing the sensation of the liquid on his skin and the feeling of cleansing and invigoration that it imparted. It was only later in adulthood that he learned of its importance in different spiritual rites and cultures: the Islamic practice of wudhu or self-cleansing before prayer; water baptism in the church to symbolize rebirth; the Buddhist tenet of impermanence and the unceasing flow of life, for which water is an apt metaphor; and the celebration of agama tirta, or the religion of water, in Balinese spirituality. In the words of the artist, "The water contains no color, yet reflects colors of from", a testament to his syncretic and blended upbringing, and how the language of contemporary art, with its minimalist yet highly evocative form, is an apt vessel for distilling and holding a myriad 'from's.

⁵ Clare Harris, "Portals and Gates: Conversation with Marina Abramović", Pitt Rivers Museum, pp.50.
https://www.prm.ox.ac.uk/files/Marina_Abramovic_interview_Clare_Harris.pdf



RAHIM TIRTA , 1995 TILL END (INSTALLATION OF A SACRED WELL; HOLY WATER GATHERED FROM SEVEN RIVERS AND SHORES, BURNT AND SHATTERED PARTICLES OF FROM)



RELICS OF A MIGRANT - LOT #2
BEGINNING TILL - 2023

GOLDEN LEAF ON HEIRLOOM
TEAKWOOD PADDLE

Poised above this personal, sacred well is *Akar Temurun*, an installation that evokes bloodlines as well as rivers returning to a larger body of water. Composed from a personal collection of archival photographs, this work is Sebastianus's attempt to re-root himself, to uncover points of origin, while at the same time putting out new shoots to extend his journey of self-discovery. Like many of his generation who grew up in Indonesia during the Reformasi years, Sebastianus often felt adrift and rootless in his blended ethnic and cultural identity. He was raised as a Catholic in a predominantly Muslim society that was rapidly making itself over with professions of a new democracy and development. The gloss of modernity – in the form of malls and international franchises – papered over a collective amnesia, with large chapters of history whitewashed from textbooks. In Sebastianus's own words, "There were no roots but branches, branches towards the modern/future." A common thread that runs through much of contemporary art in post-Suharto Indonesia is that of a search for identity and origins, of recuperating forgotten histories or repressed social upheavals and traumas. Sebastianus's mapping of bloodlines, parentage, and belong-ings in *Akar Temurun* is informed by this lacuna, an ongoing personal project to understand the enmeshing of relations and the many 'froms' that lead to the 'arrival', here and now. This thread of searching is continued in expanded form, in the work *An Anthology of Froms*. Like an assiduous ethnographer, Sebastianus has assembled a collection of images, a kind of private archives or archaeology, that represent a multitude of 'froms'.

The artist likens these to *pusaka*, traditional heirlooms passed down from one generation to the next, and often rarely seen or handled unless during an occasion of great significance (such as birth, marriage, death). Here we find the threads that have constituted the artist's journey of being and becoming to date. Within this anthology, the motif of the stone recurs, this time appearing as a black mass against a background of pixelated images. Its presence returns us to the form and image that opens the exhibition, reminding us of beginnings or origins even as it closes a narrative cycle, and completes a (re)turn.

Is this shape a solid, impregnable mass – the weight of certainty of something enduring – or is it a void? Is it the lacuna around which Sebastianus's journey of enquiry circles?

⁵ Clare Harris, "Portals and Gates: Conversation with Marina Abramović", Pitt Rivers Museum, pp.50. https://www.prm.ox.ac.uk/files/Marina_Abramovic_interview_Clare_Harris.pdf

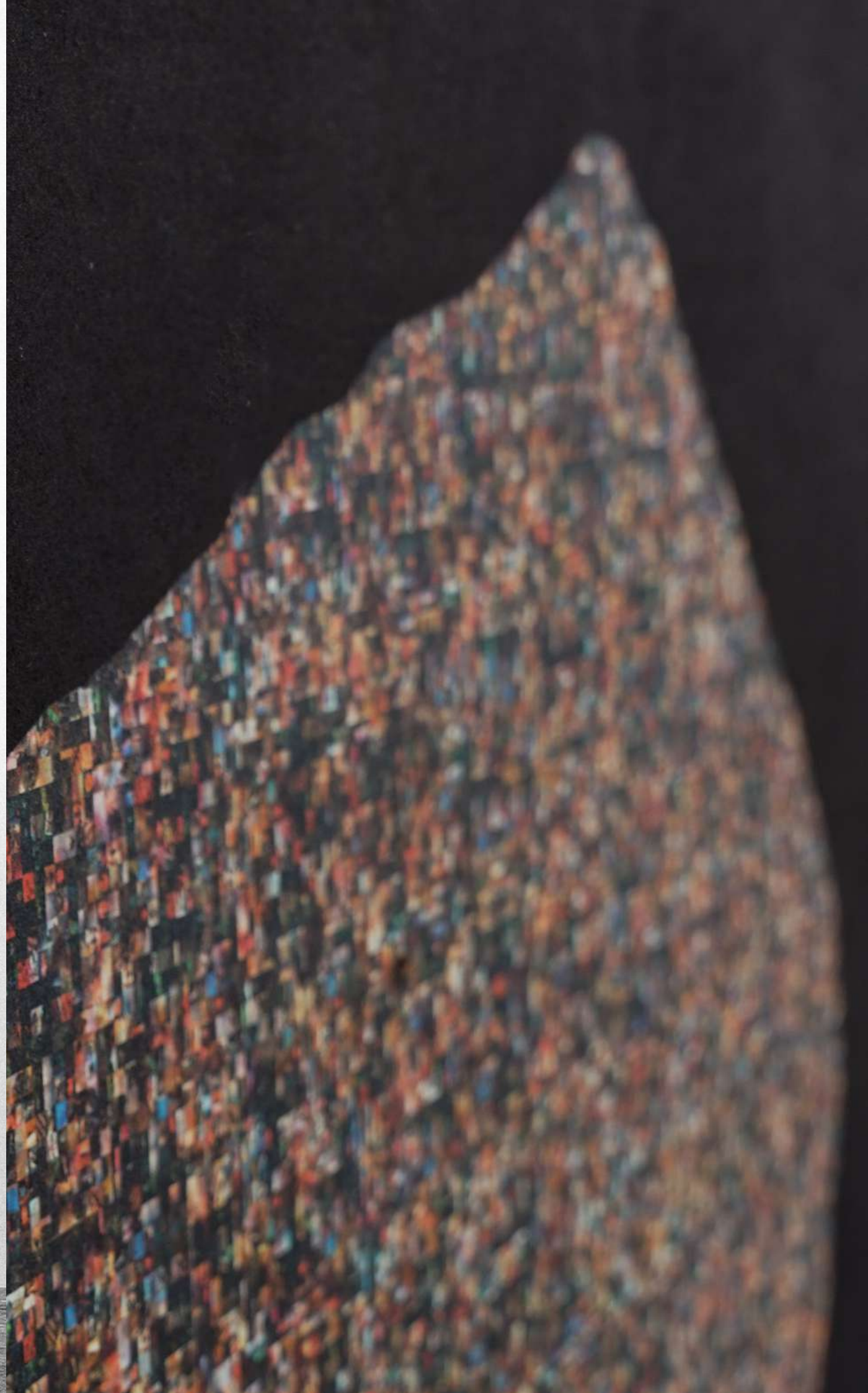


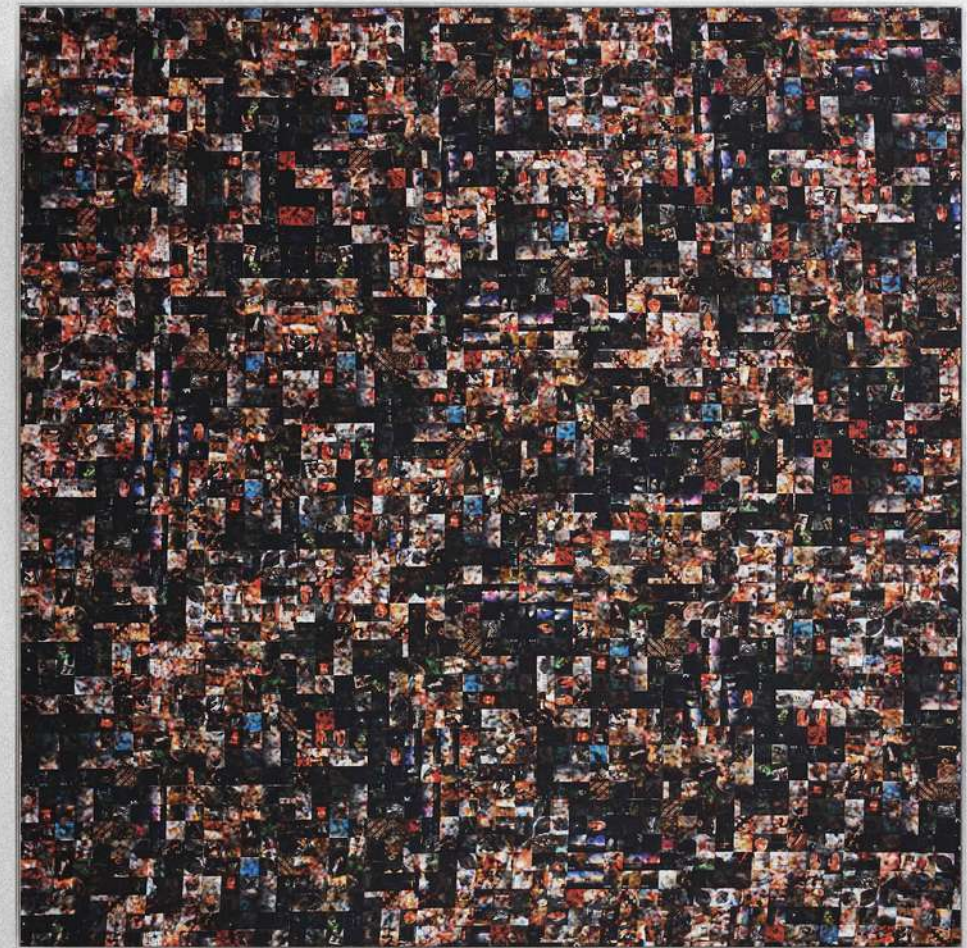
EXHIBITION CATALOG
DARI



TUBUH #2
2023

110 x 110
BATIK ON PRINTED
PHOTOGRAPH ON COTTON





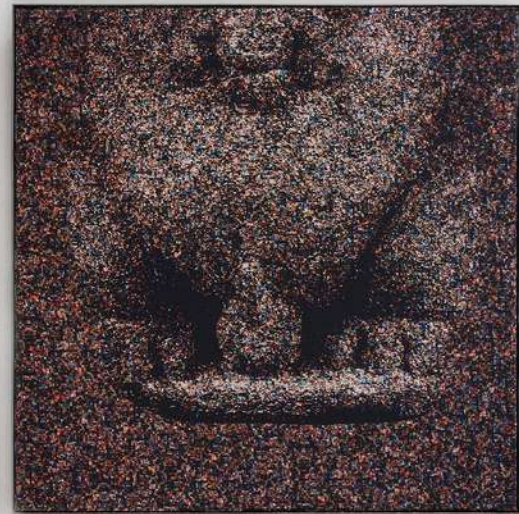
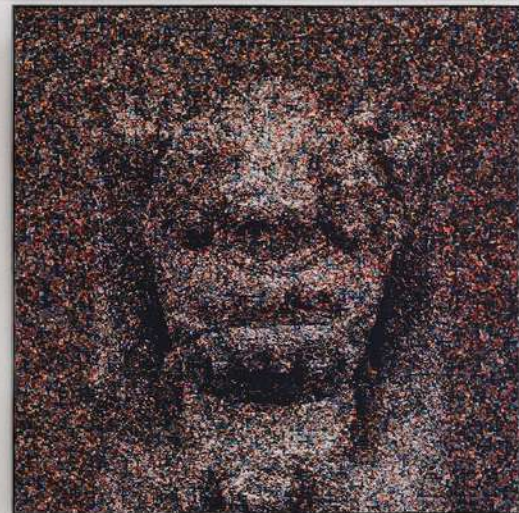
PARTICLES OF FROM #03 - 01
2023

87 x 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON



TUBUH DI'ANTARA #3
2023

87 x 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON



TOP (left to right)

BARONG - LOT #22-01, 2023
87 X 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON

PARTICLES OF FROM #03-01, 2023
87 X 87
DYE AND PRINT ON PHOTOGRAPH ON COTTON

PARTICLES OF FROM #02-01, 2023
87 X 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON

MID (left to right)

TITIK DARI #02 (POINTS OF FROM), 2023
87 X 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON

BARONG - LOT #23-01, 2023
87 X 87
DYE AND PRINT ON PHOTOGRAPH ON COTTON

TUBUH DI'ANTARA DARI #03, 2023
87 X 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON

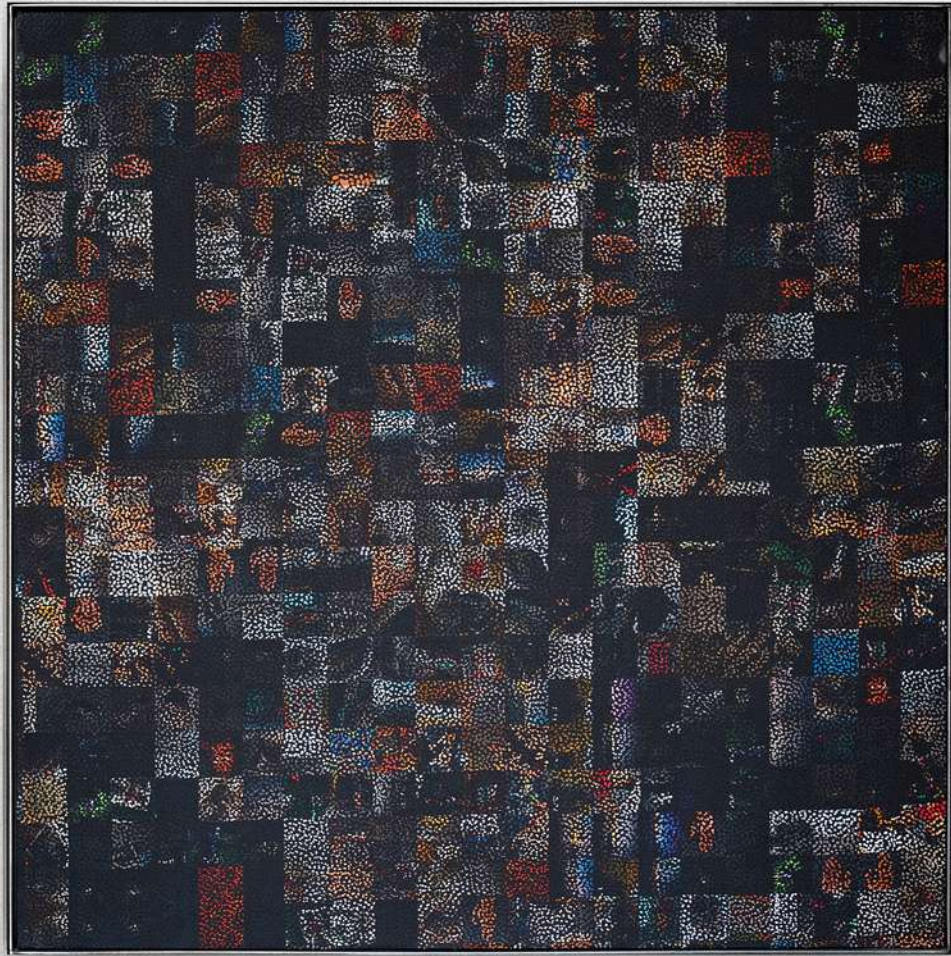
BOTTOM (left to right)

PARTICLES OF FROM #04-01, 2023
87 X 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON

BARONG - LOT #23-02, 2023
87 X 87
DYE AND PRINT ON PHOTOGRAPH ON COTTON

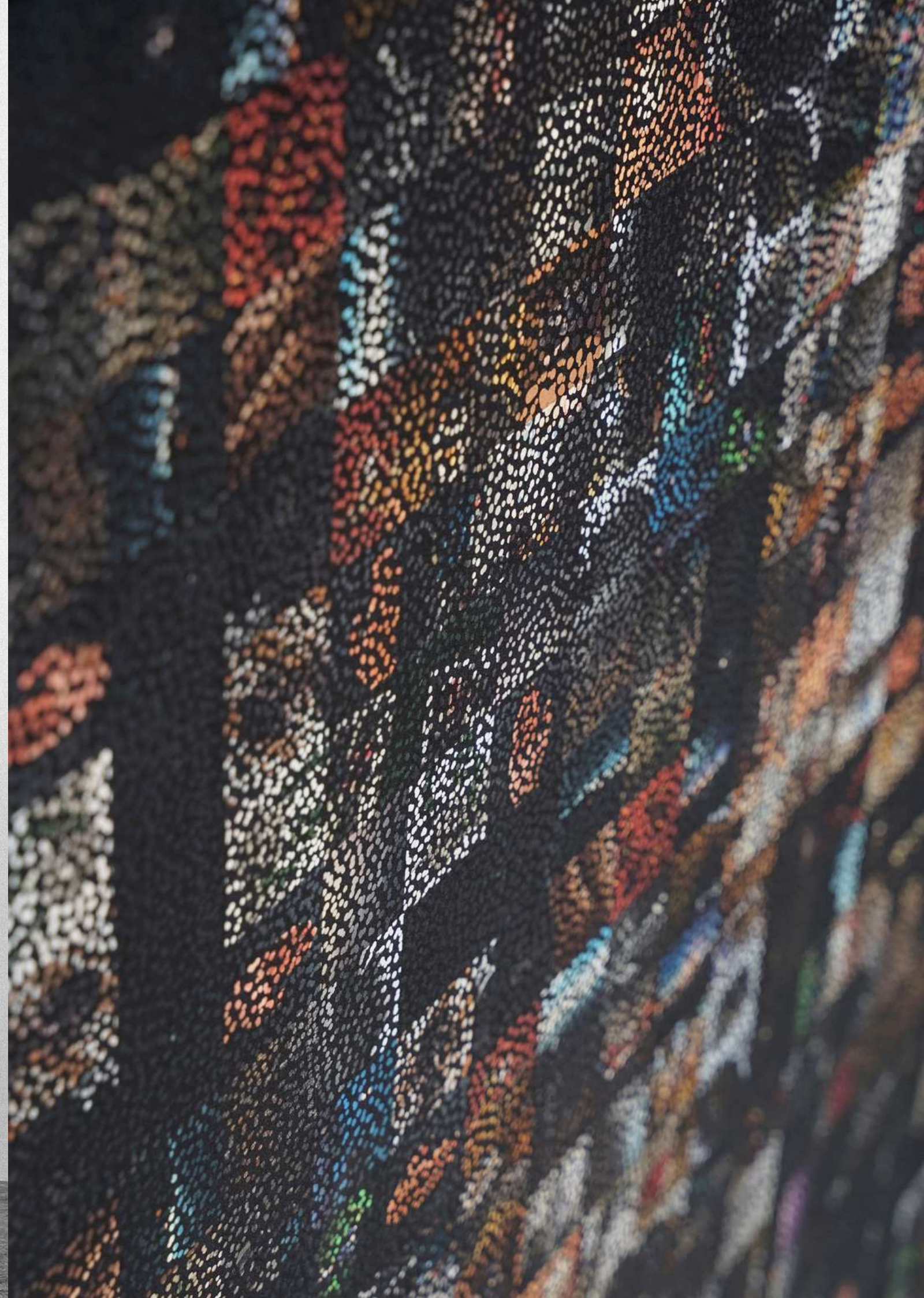
TITIK DARI #03-01 (POINTS OF FROM), 2023
87 X 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON





PARTICLES OF FROM #02 - 01
2023

87 x 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON





BARONG - LOT #22 - 02
2023

100 X 80
BATIK ON PRINTED PHOTOGRAPH ON COTTON

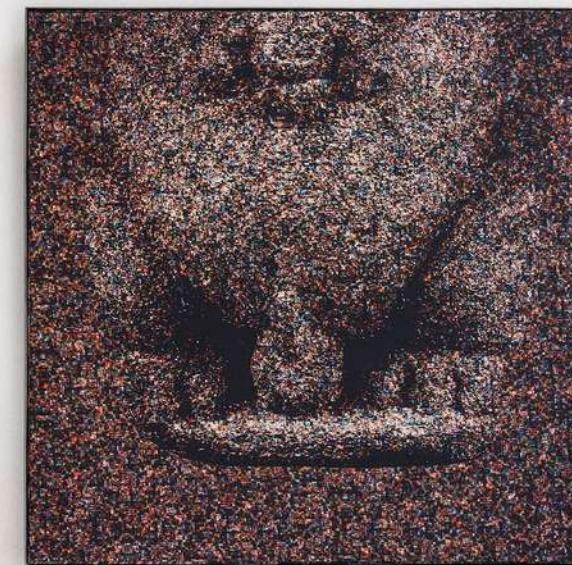
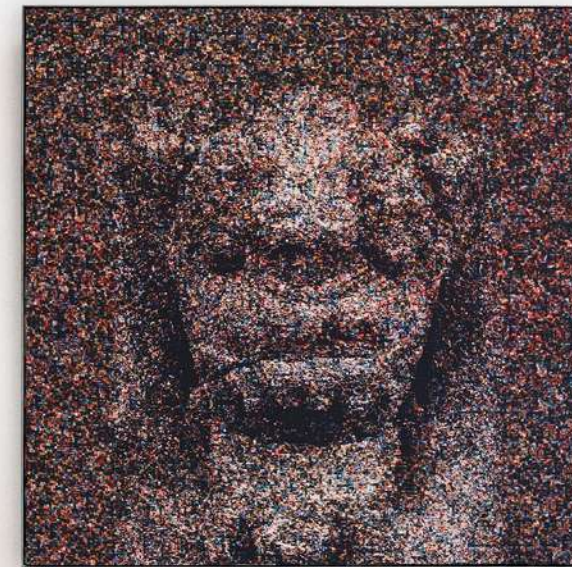


TITIK DARI #03 (POINTS OF FROM)
2023

87 x 87
BATIK ON PRINTED PHOTOGRAPH ON COTTON

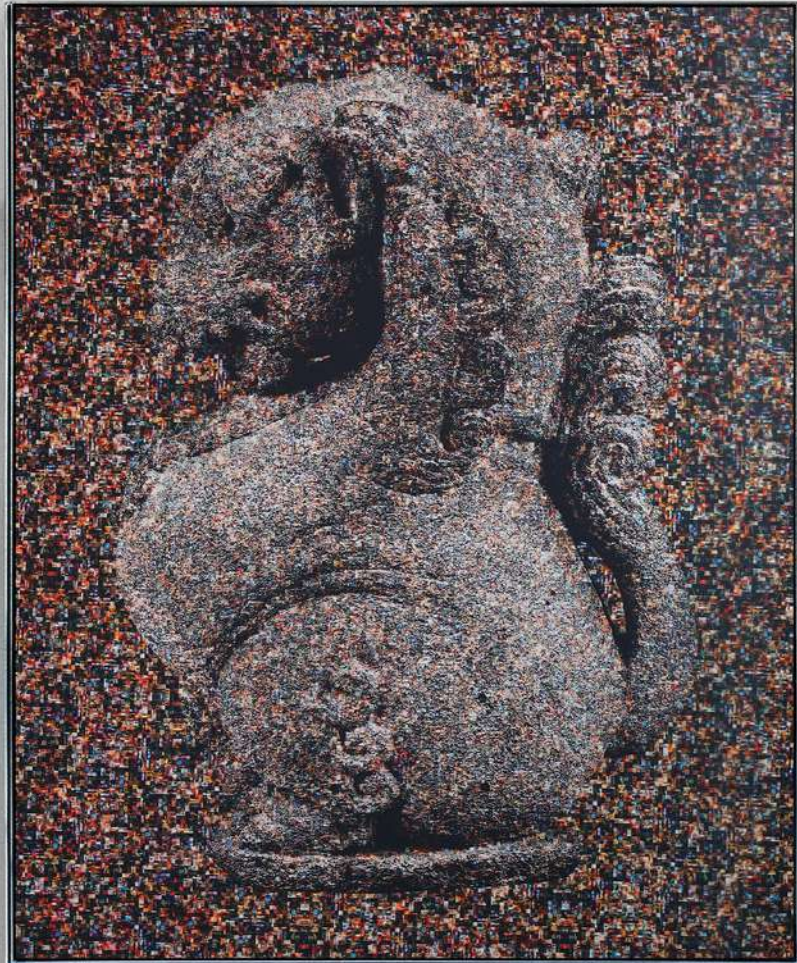


HANYA / ONLY
1995-2023
110x110
A PARTICLE FROM



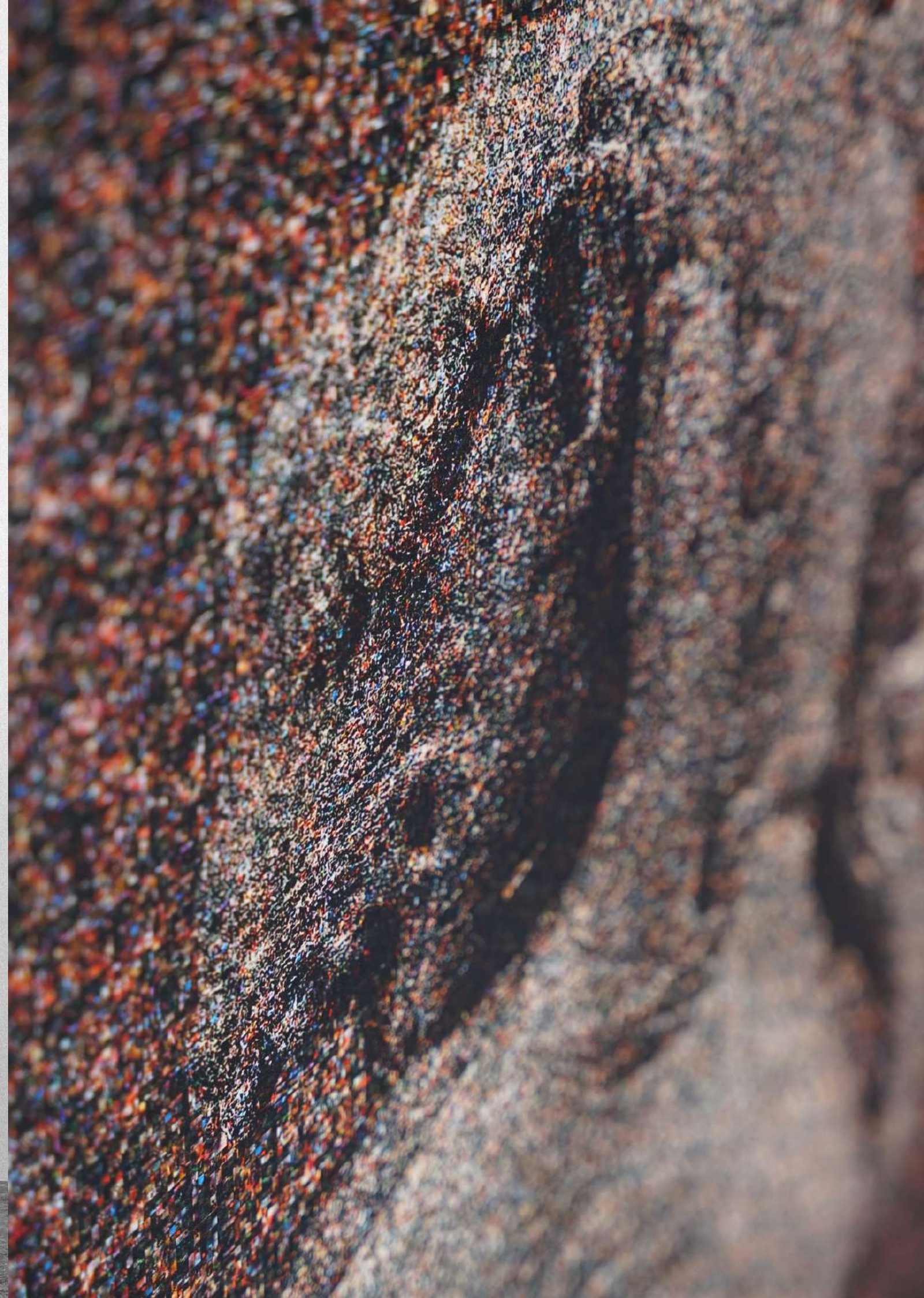
BARONG - LOT #23-01 AND #23-02
2023

87 X 87 (EACH)
DYE ON PRINT PHOTOGRAPH ON COTTON



BARONG - LOT #25 - 02
2023

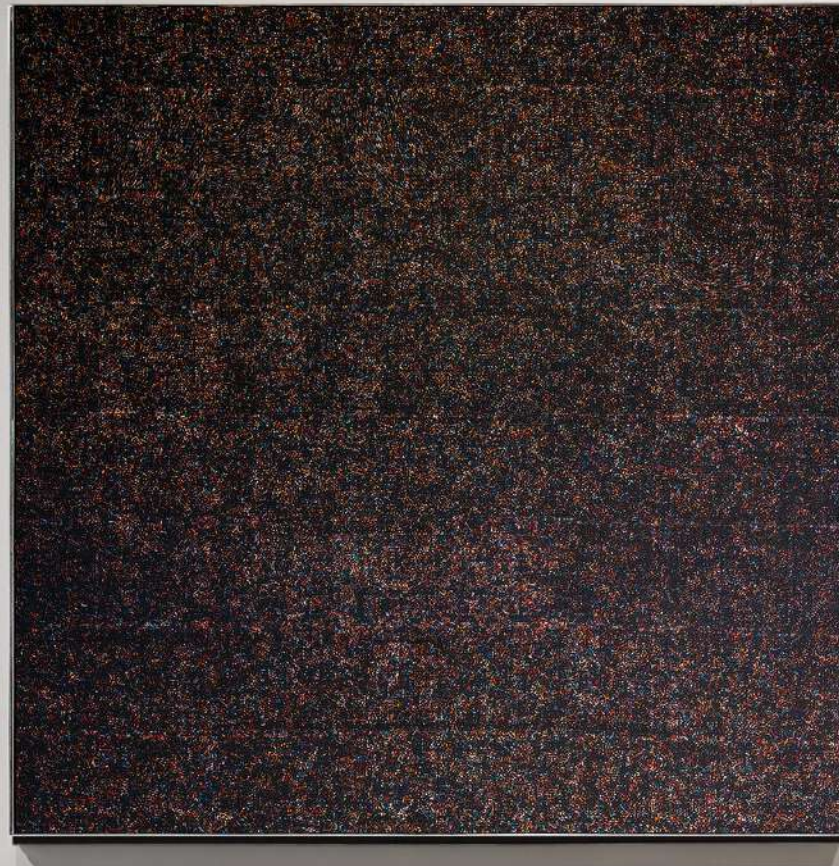
100 x 80
DYE ON PRINT PHOTOGRAPH ON COTTON





BARONG - LOT #24-01
2023

60 x 80
BATIK ON PRINTED PHOTOGRAPH ON COTTON



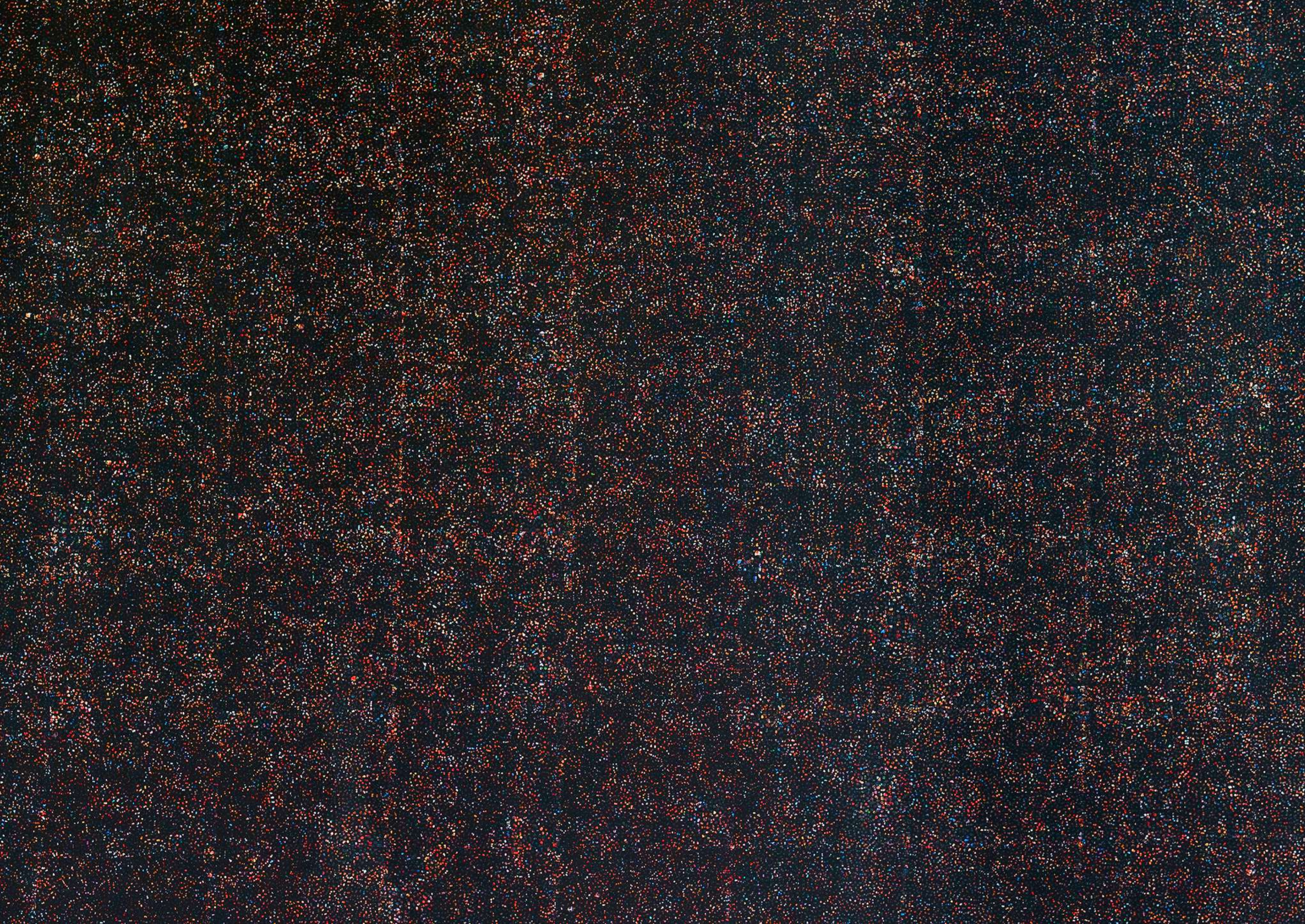
PARTICLES OF FROM #07
2023

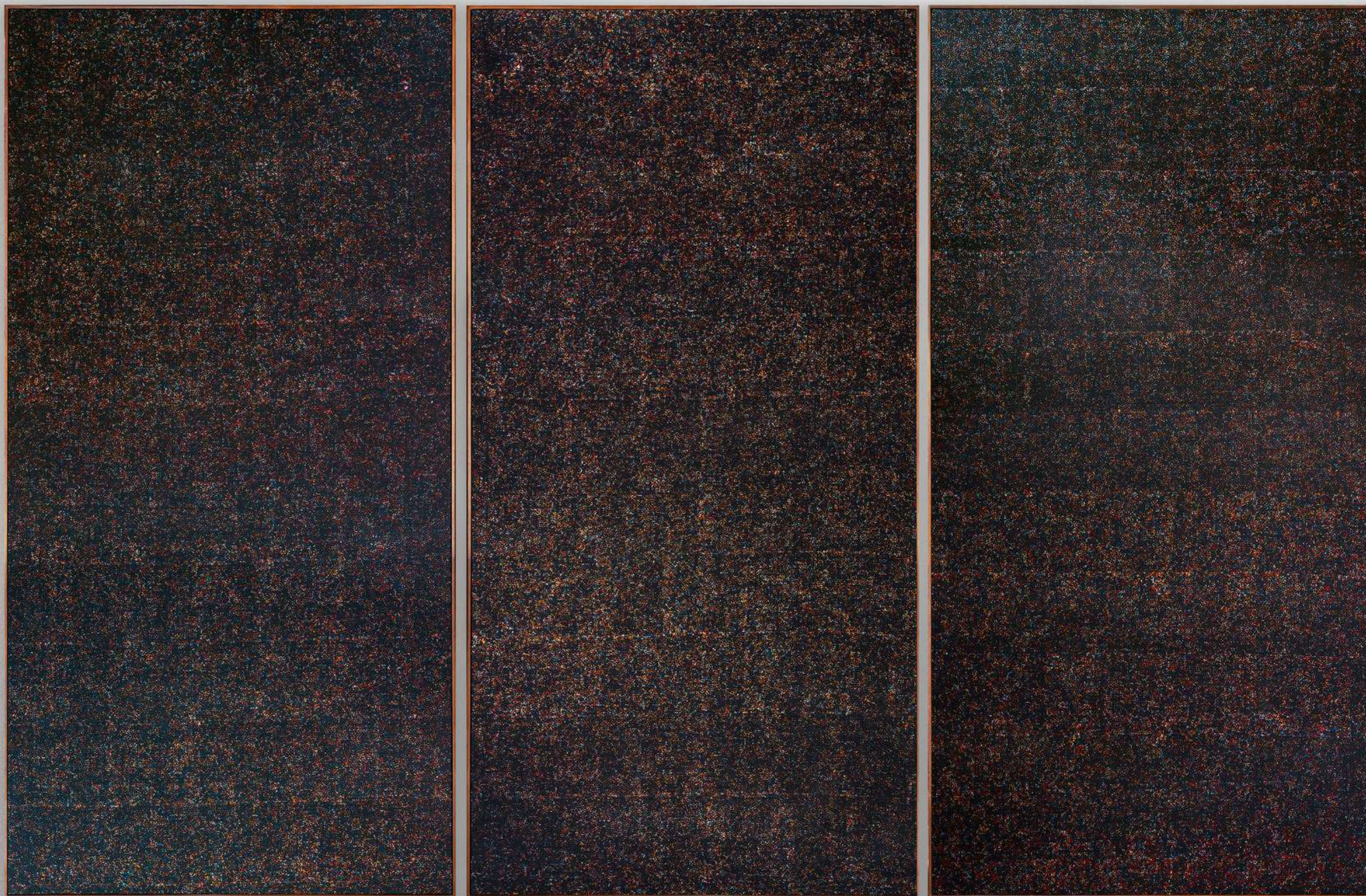
130 X 130
BATIK ON PRINTED PHOTOGRAPH ON COTTON



TUBUH DI'ANTARA #2
2023

82 x 82
BATIK ON PRINTED PHOTOGRAPH ON COTTON





PARTICLES OF FROM #04, #05 AND #06
2023

100 X 200
BATIK ON PRINTED PHOTOGRAPH





A. SEBASTIANUS HARTANTO

ARTIST, ETHNOGRAPHER & WEAVER

Alexander Sebastianus Hartanto (b. 1995) 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.



TAN SIULI
CURATOR

Tan Siuli is an independent curator with over a decade of experience encompassing the research, presentation, and commissioning of contemporary art from Southeast Asia. Formerly Head of Collections and Senior Curator at the Singapore Art Museum, Tan has undertaken a spectrum of exhibition projects including two editions of the Singapore Biennale (2013 and 2016), inter-institutional traveling exhibitions, as well as mentoring and commissioning platforms such as the President's Young Talents exhibition series. She has also presented on contemporary art from Southeast Asia at platforms such as Frieze Academy London and Bloomberg's Brilliant Ideas series. Tan is currently Art Lead and Curator at multidisciplinary space Appetite, as well as Contributing Editor for ART SG.

A. SEBASTIANUS CURRICULA VITAE

EDUCATION

2013-2018 Bachelor of Fine Arts, Massachusetts College of Art and Design
Departmental Honors Awardee

GROUP EXHIBITION

2023 ArtMoments Bali 23' | Bali, Indonesia
2023 No Paint On Canvas | Wisma 46, ISA Art Gallery | Jakarta, Indonesia
2023 INQUIRIOUS | Semarang Gallery | Semarang, Indonesia
2023 NEW/NOW : Art SG 2023, Marina Bay Sands | Singapore
2023 Art Jakarta Gardens 2023 , Hutan Kota by Plataran | Jakarta, Indonesia
2022 Past. Future. Present, at National Gallery Singapore with Phillips Auction | Singapore
2022 Sustained Rest, WISMA 46, ISA Art & Design | Jakarta, Indonesia
2022 Formless: on Human Artiface & Natural Order, Semarang Gallery | Semarang, Indonesia
2022 Throughline, ArtMoments Jakarta 2022, Art1: New Museum | Jakarta, Indonesia
2022 Origins, Kempinski Hotel Indonesia | Jakarta, Indonesia
2022 Titik - Kumpul, Art Jakarta 2022, Jakarta Convention Center | Jakarta, Indonesia
2022 Setelah Yang Lirada, Artsociates | Bandung, West Java
2022 Common Beauty, Non-Frasa Gallery | Ubud, Bali
2022 IN-BETWEEN, Poliform Jakarta | Jakarta
2022 Beyond Painting, Mizuma Gallery | Singapore
2021 Maserati x Alexander Sebastianus, at ASHTA District 8 | Jakarta, Indonesia
2021 ArtsMoments Jakarta 2021 | Jakarta, Indonesia
2020 RasaSastra: Beginnings at Kalyan Gallery | Jakarta, Indonesia
2020 Arisan Karya Vol. I, 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
2019 Reading Room, curated by Billie Lee, at Silpe Gallery | Hartford, CT. US
2018 The Residents Archive Project, at Monson Arts Gallery | Maine, USA
2018 "Nothingness, carrying being in its heart" at Distillery Gallery | Boston, USA
2018 Retooling Critique, for Anti-Racist Classroom Conference 2018, at ArtCenter Gallery | Pasadena, CA. USA

SOLO EXHIBITION

2021 ABDI ALAM pt. I, at Omah Budoyo, ISA Art and Design | Jogjakarta, Indonesia
2020 Interwoven: A weavers recalling of time, at Art Agenda JKT | Jakarta, Indonesia
2018 Senior Thesis Show, at DMC 103 | Boston, USA

RESIDENCIES

2018 Monson Arts | Maine, USA
2017 Haystack Mountain School of Craft | Maine, USA

PRESS / PUBLICATIONS

[Fresh Faces: Alexander Sebastianus Hartanto](#) by 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 & HONORS

2018 *Departmental Honors* for Bachelor of Fine Arts in Fiber Arts, Massachusetts College of Art and Design | Boston,
2022 *Art Moments Jakarta 2022, Artist Highlights*
2018 Helen Blair Crosbie Sculpture Award
2017 William Daley Award for Excellence in Art History and a Craft Field
2017 Annual Barbara L. Kuhlman Scholars Award
2016 Dean Design Scholarship
2016 Theresia India-Young Scholarship
2015 Penland Summer Scholarship

CONTACT
marketing@isaartanddesign.com
deborahiskandar@isaartanddesign.com
WhatsApp: (+62) 811-1733-55

Jl. Wijaya Timur Raya No. 12
Kebayoran Baru, 12170
Jakarta, Indonesia

Wisma 46-Kota BNI
Jl. Jendral Sudirman Kav. 1
Tanah Abang, 10220
Jakarta, Indonesia

VISITING HOURS
Tuesday to Saturday : 11 AM - 6 PM

ISA Art
Gallery