

"REFLECTION"- "REFLEKTION"



SENIMART ARTISTS

Senimart is an Indonesian art platform that is meant to be a marketplace for local (Indonesian) artists to sell and promote their artworks, and also to build networks among artists to share their knowledge and experience in order to improve personal qualities in their practices.

These young artists are mainly based in Jakarta, Bandung, and Jogjakarta, three urban cities in Indonesia well-known to give a lot of impact to the contemporary art scene in Indonesia. Living and practicing art in big urban cities surely affect the works of these artists, who might see several urban aspects such as diversity of identities, social and cultural dynamics to be present in their artworks. The newly happened political situations in Indonesia (mostly in Capital City Jakarta, regarding to the polemics of multi-religion and multi-ethnic conflicts) also challenges them to respond to diversity; makes them re-question their presence, their roles, and their identity as a young generation in the midst of heterogeneity.

Coming from different backgrounds, the artworks by young artists in this exhibition will appear to have variable interesting shapes, styles, forms, and stories. Some artists express their ideas with figurative drawings, some with abstraction in their paintings, some explore the materiality such as paper, textile, wood, etc. to seek different visual language and experience for each context of their art.

The exhibition "REFLECTION-REFLEKTION" will be started from 21th February 2017 to 30th March 2017, displaying works by Ali Hamzah, Yunita Elvira Anisa, Onel, Mahendra Nazar, Popo Mangun, and Widi Pangestu Soegiono.

www.senimart.id

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ALI HAMZAH, Indonesia.

Macrocosm are series of works by **Ali Hamzah** that represents his cosmological perception of interpersonal and intrapersonal relationship. In his painting of the Macrocosm, Ali potrays the connection between human, another life beings, and universe which is metaphorized in a form of deformed body parts. The six paintings coherently illustrate the interpersonal – external conflicts that are perceived by our senses and mind.

YUNITA ELVIRA ANISA, Indonesia

Yunita Elvira Anisa (Nisa) current works describe the feeling of not belonging through an illustrative form of a decaying whale swimming restlessly in a space that barely fits. Choosing whale, the biggest mammal, as her symbol of misfit, Nisa explores what it means to be excluded from an ecosystem; with every whale decaying for different cause, each with differing progress of demise.

Derived from her personal experiences and persepectives, she conceptualizes a narrative to personalize the whale, not being able to settle on either land or sea depicts the uncomfortable dilemma of blending in and risking the loss of one's identity. This is manifested in figurative illustration structure with detailed lines of ink which mostly appears in monochromatic.



Yunita Elvira Anisa | "Crumbling at the Yunita Elvira Anisa | "Oboe" | 2017 | Ink on Paper | 29.7 x 42 cm!



Onel | "(Kerbau dan) Burung Onel | "Kerbau (dan Burung Jalak)" | 2017 | Acrylic on Jalak)" | 2017 | Acrylic on Canvas | 50 x 40 cm ! Canvas | 50 x 40 cm

ONEL, Indonesia

Onel approaches his artworks through forms that potrays the few keyelements of ancient art which is supposed to be static and imbued by hidden stories, often enacted by mystical figures. Having a background as a tattoo artist, Onel approaches paint to its canvas as he casts ink to the skin. Characterized by bold-filled color, the mystical-look figures appear as silhouettes plotted in linear form. This creates a clear hint of hidden story that triggers viewers to picture the figures as symbols and wonder its narrative.

In *Kerbau dan Burung Jalak*, he captures a local Indonesian portrait of background suggests an idea of patchy grass, as a representation of landscape where this two animals live. Symbiotic mutualism; between a buffalo and a starling bird. We can see that Onel interprets the two animals as a single unified form to represent its mutual interaction, which appears as a single figure of mystical being. The background suggesstes an idea of patchy grass, as a representation of landscape where this two animals live.

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POPO MANGUN, Indonesia

The works of **Popo Mangun** are remarked by ethnic patterns, color-filled shapes with vibrant, psychedelic, and saturated hues. Inspired by art deco, aztec art, aboriginal art, and contemporary street art, Popo comes across with clean lines and repetitive form that create a sense of uniformity through out the canvas. Thus, along with the saturated color and a hint of mystery in his figuration, Popo casts a mental landscape that portrays psychedelic sensation and yet creates ethereal imagery in his paintings.



Popomangun | "Another Face" | 2017 |
Marker on Canvas | 60 x 60 cm

MAHENDRA NAZAR, Indonesia



Mahendra Nazar | "Madre" | 2017 | Acrylic
on canvas | 40 x 40 cm!

The major works of **Mahendra Nazar** are derived from his reflection towards his personal life as he portrays a self consciousness as micro being in a huge universe. The micro being is often metaphorized as deformed figure of microbe cells, that appears in a whimsical form of visual language in his canvas. In his work he explores the connection of mind, body, and soul as he employs layers of images in the painting. These layers come as blurry structure which depicts his sensibility and personal perspective towards things in his life.

In his latest works, Mahendra interprets his longingness and desire for the warmth of family; a portrayal of her mother as a figure that appears in family portrait with faded layers of images as background to represent his acceptance for a presence of memory.

WIDI PANGESTU SUGIONO

These artworks highlight the essence of paper and its process of creation as Widi brings new conceptualization of materiality to his art. Widi sees paper as a functional material with a historical legacy that keeps connecting the past and the future. Thus, paper, as a common medium of art practices has triggered Widi to explore its potential by examining, analyzing, and modifying its materiality in respect to its archetypal, essential character.

This essentialism of medium is seen as a reduced form of art which emphasizes a presentation of its materiality. Simultaneously, the monochromatic colors (black, white, and their derivative colors) is applied to represent a multi-dimensional distance between reality and its void. Espousing visual abstraction approach, these works of Widi are meant to present challenges to our sensibility of synesthesia in experiencing art.



REFLECTION ART
EXHIBITION Widi Pangestu
| "The Widi Pangestul Widi
Pangestu |
Shape of Water" | 2017 |
"Connecting Pattern" |
"Chromatic" | 2017 | Cotton,
Cotton, Thread,
2017 Pigmented
handmade cotton paper |
30 x 30 cm!