



4th International Visual Art Exhibition Catalogue

MultiFrame#4

“From Pandemic to Post Pandemic”
with the power of art together we create a happier world



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EXHIBITION
15 OCTOBER
NOVEMBER 2022

Multi Frame #4

“From Pandemic to Post Pandemic”
with the power of art together
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of art together we create a happier world”

Penulis

Dr. Rahmanu Widayat, M.Sn.
Dr. Setyo Budi, M.Sn.
Joko Lulut Amboro
Shamsu Mohamad, P.HD.
Anna Sungkar
MA. Helena HOŠKOVÁ
Dona Prawita Arissuta

Cetakan Pertama

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Novia Nur Kartikasari, S.Pd., MA
Vania Argyanty Fadjri
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Translator

Dr. Desy Nurcahyanti, S.Sn., M.Hum.

Perancang Sampul dan Tata Letak

Dona Prawita Arissuta
A. Fauzi

Gambar sampul depan karya Anis Kurniasih**Blossom**

50 x 75 cm
Ink on paper
2016

Gambar sampul belakang karya Anis Kurniasih**Anomaly**

100 x 150 cm
Ink on paper
2016

Hak cipta dilindungi oleh undang-undang.
Dilarang memperbanyak sebagian atau seluruh
buku ini tanpa izin tertulis dari penerbit

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Dean's Welcome Speech

Assalamualaikum Wr. Wb.

International Arts Exhibition Multiframe #4 is a virtual exhibition held by the Fine Arts Department, Faculty of Arts and Design, Universitas Sebelas Maret, Surakarta, Indonesia. I was also happy when the committee chose to carry the theme; FROM PANDEMIC TO POST PANDEMIC, “with the power of art together we create a happier world”

The international exhibition will be held from October 15th to November 15th, 2022 and the opening will be held on October 25th, 2022. These 132 artists participated in this exhibition consisting of 25 international artists from 16 countries, 45 lecturers, and 44 general participants, which consist of artists and students, 7 alumni, and 11 Indonesian artists.

Each artwork exhibited in this event has also been curated by Shamsu Mohammad, Ph.D. from Malaysia, Dr. Anna Sungkar from Indonesia, and Helena Hosková from the Czech Republic so it can be ascertained that the quality of the artworks displayed in this exhibition is guaranteed.

On this occasion, I would like to thank the Head of Fine Arts Program FSRD UNS, the participants, the curators, and the exhibition committee who have worked hard with the extraordinary effort so that this exhibition can be held properly. To the exhibition visitors, art observers, critics, and culturalists, please watch, discuss, appreciate and criticize this exhibition so that the International Arts Exhibition Multiframe event in the upcoming years will be even better.

Finally, I wish you a great exhibition and hope you get happiness and joy through the power of the artworks being presented in this exhibition. Thank you.

Wassalamualaikum Wr. Wb.

Dean,

Faculty of Fine Arts and Design Universitas Sebelas Maret

Dr. Rahmanu Widayat, M.Sn.

Introduction



Assalamu'alaikum Wr. Wb.

Greetings to all of us.

INTERNATIONAL ARTS EXHIBITION MULTIFRAME #4 is a virtual exhibition held by the Fine Arts Department, Faculty of Fine Arts and Design, Universitas Sebelas Maret, Surakarta, from 15th October to 15th November 2022. It was named 'second' because an exhibition with the same title was held at the Balai Sangkring Yogyakarta in 2017. A success at the first exhibition was the spirit to carry it out again this year, and will continue in the upcoming years. In this moment, the theme is "From Pandemic to Post Pandemic", where the core of the harmony of civilization is actually built from various diversity.

The basic objective of Multiframe #4 is to build togetherness of artists from various nations as well as domestic artists in order to strengthen the cooperation networks in the field of fine arts. It is realized that "the power of art" from creators always needs a medium of expression, a space of representation, comparison as motivation, as well as a place for compounding aesthetic aura to contribute new values to civilization.

Elaboration, collaboration, and sources of inspiration are at the core of the spirit of contemporarity in the present. The world of art is no longer a secondary element in life anymore, but appears to give the direction of the times. Through the spatial psycho-aesthetic touches, correction and clarification of the mistakes of the times, as well as the timeless messages of futuristic intelligence, Multiframe#4 is the spirit of togetherness to help prepare for a more dignified and future civilization.

Lastly,

Congratulations on exhibiting 133 artists from 16 countries, hopefully what we represent in this event can be good values for individuals, society, and next generations.

Thank you.

Wassalamu'akaikum Wr.Wb.

Surakarta-Indonesia, 15th October 2022

Head officer of Fine Arts Department

Dr. Setyo Budi, M.Sn.



Post - Pandemic Life

A healthier and happier post-pandemic future (a new map of life: Life after pandemic) requires a more extreme optimism of action, intellectual criticality and global solidarity.

The Covid-19 outbreak that has lasted for approximately three years has become a window to see the extreme changes in human life: a life that is fragile and vulnerable. Fine Arts in particular is expected to contribute a lot where the imaginative function of art is right at the point: caring for everyone's imagination that the world needs change based on global togetherness and solidarity, not competition and personal gain. Art is at the forefront of maintaining the path of change for human life in the future so that it does not quickly fade and retreat back to an unfair and liberal system as before.

Multiframe #4 exhibition, which is a biennial art exhibition agenda at the Fine Arts Study Program, Faculty of Fine Arts and Design, Sebelas Maret University, Surakarta, was attended by 25 foreign artists from 16 countries, 107 Indonesian artists: 45 lecturers at Sebelas Maret University, 44 artists and students and 7 alumni are part of the effort to enrich imaginative exchanges between Indonesian and world artists.

Multiframe#4 Exhibition takes the theme of the path of post-demic change, the map of human life after the pandemic: an important theme because it inspires the responsibility of artists to enrich people's imaginations about the importance of changing the world's political, economic, and social systems based on equality, justice and fairness. global solidarity.

Through this opportunity, as the chairman of the Multiframe #4 international exhibition in 2022, I would like to express my gratitude to the Chancellor of Sebelas Maret University, the Dean of the Faculty of Art and Design, the artists (both Indonesian and overseas) and all parties who have given full support to the holding of the Multiframe # 4 exhibition in 2022.

Chairman of the Multiframe#4 exhibition committee

Joko Lulut Amboro

Multiframe#4

FROM PANDEMIC TO POST PANDEMIC, "with the power of art together we create a happier world"

Grateful that we have gone through the COVID-19 pandemic for 2 years. We have lived been active, worked, sold, and studied at home. Finally, we are all already familiar with and enjoy it, but life goes on with its dynamics. We are required to continue and adapt. Cropley (1967) shows that creative things need to be "useful" and that art is also "demanded" to provide benefits for society and life in this world. Hutchinson (1931, p. 393) uses the word creativity and includes "practicalism" in his view, creative thinking for ethics, and not in the technique of achieving creativity itself. From a more practical point of view, creative thinking transform the world" (realistic or functional for our lives). When have been active in our homes for two years, we realize that art is inherent in our daily lives, we wear, we eat, and we live shows the artistic activities surrounding it. The clothes we wear are the work of textile designers/ batik makers/ fashion designers and tailors, accessories and jewelry made by jewelry designers, as well as shoes, hats, bags, etc. The house and its furniture have the work of architects and interior designers. There are aesthetic elements that make it look beautiful and hommy for those who live in the house. Art is very useful for the world.

According to William Blake, "art is a tree of life" that has roots, stems, twigs, leaves, flowers, and fruit that are useful for other living beings. Art is a solid root of humanism to grow into strong trees. It will supply the energy of happiness. Artists create works of art that transmit messages from the sky, sea, wind, water, fire, trees, and the earth through canvas, paint, clay, stone, and cloth that will become evergreen works. These works are light that enters the hearts and makes them happy. John Dewey explained in his book Art as Experience, that must be understood in terms of conditions. Life goes not only in the environment but in interaction with that environment. Living things use their organs to interact with the environment through defense and subjugation. Every need is a lack of adequate adjustment to the environment, and the demand for restoration of adjustment and every recovery is enriched by the resistance that is met and overcome.

Artists in particular, cultivate resistance and tension to achieve the same experience. Artists think and have aesthetic moments. The artist's thoughts are embodied in objects as he works and in his medium. Experience signifies high life and active engagement with the world. In its highest form, it involves the identification of self and the world. Such experiences are the beginning of the presence of art. Direct experience is a function of human interaction with nature in which human energy is constantly being transformed. Aesthetic experience involves a drama in which action, feeling, and meaning are one. The result is balance and only possible in a world where living things lose and re-establish balance with their environment. Happiness is the result of a deep fulfillment in which our whole being has been adapted to the environment. Artists must be able to adapt to all situations, such as now from pandemic to endemic. Two years we live in sorrow, uncertainty. It's time to rise and live happily, make the fabulous world with art.

Greetings,
Surakarta-Indonesia, 15rd October 2022

Dona Prawita Arissuta
MultiFrame#4 exhibition coordinator



Creative thinking inspires ideas. Ideas inspires change.

Barbara Januszkewicz

Shamsu Mohamad, P.H.D.
Design Department. School Of The Arts. Universiti Sains Malaysia.

Art is a medium of inner expression, creativity and ideas by artists. Art is presented in 2D and 3D form, it is not just an expression of creative expression related to nature, social, politics and technology alone. In fact, artists are able to generate a high income through their artwork. The COVID-19 pandemic that has hit the world had a bad impact on economic, political and social point of view. Artists are no exception to the emotional and economic suffering of this pandemic. They persist in using creativity and ideas for the survival of their respective lives.

At the beginning of the COVID-19 pandemic, many galleries were closed, artistic activities stopped, artists' movements were limited. The implications of the pandemic have caused the art world to use digital alternatives in promoting their respective institutions and products. Activities such as webinars and video conferencing and teaching had to be done online. During the pandemic, museums and galleries began to actively hold virtual exhibitions and virtual tours to the public in an effort to promote organizations and artists. The artists faced various challenges and had to adapt to this new norm.

Art lovers can view art fairs, art exhibition tours, artist lectures, and exhibitions online wherever they are without having to spend on transportation, hotel and entrance fees. Now after almost three years post-pandemic, the gloomy atmosphere has returned to cheerfulness, galleries have begun to operate and art activities are beginning to flourish again with minimal regulations. Exhibition activities can now be conducted directly, but there are still some that are conducted online. The artists started to promote and sell artworks and videos through social media such as Facebook, Instagram, TikTok, Etsy and various platforms.

The 4th International Visual Art Exhibition, Multi frame #4 themed, "From Pandemic to Post Pandemic" is an annual event organized by FSRD. This exhibition was attended by 22 international artists and 34 local artists. They are art students, new artists and senior artists from various fields of arts whether using technological or conventional methods. The artist's work brings a different theme that does not directly touch on the COVID-19 pandemic. The participation of international artists allows the audience to enjoy different viewpoints of works based on geographical, socio-cultural and religious differences. Themes, issues, techniques and mediums used by artists are very useful as reference materials for artists and students in visual arts.

The work by Gordon James, Canada titled, "My Head is Hurting, My Heart is Hurting (for dear Ipong)" can be interpreted as his experience and pain due to the pandemic. His heart and soul may be hurt due to the loss of a loved one. The black and white work using the lino cut on paper technique shows two hands placed on the top of the head to explain the pain he is experiencing.

In contrast to the artist, Lena Kelekian, Lebanon. The work titled, "Vibes for Joy" clearly depicts a cheerful atmosphere based on the color and shape of organic lines. The symbol of cheerfulness can be interpreted as a pandemic that is decreasing and various restrictions and regulations have begun to loosen. According to Lena Kelekian, the colourful vibrant artwork is a symbol of happiness and joy with its vivid colours and twirling shapes and twisting endorphin squirts with free floating dots that make a cell of constantly moving flair of joyful radiations.

Mahizan Hijaz Mohammad, Malaysia, Hidup yang rapuh; Life is fragile, using glass as a medium in his work. The shape of this sculpture is divided into two, the lower part is round, clear transparent glass, while the upper part is organic shape, green in color. According to Mahizan, "The glass work symbolizes the insecurity and fragility of life. Having to move on from the pandemic. We should embrace ourselves with gratitude and hope of survival. The sculpture describes the transition of human life that faces challenges, in a precarious situation and difficulties.

There are some artists who use flowers as a metaphor for women; flowers are a symbol of beauty and strength. Women's strength facing various challenges including the pandemic, managing personal affairs, household, career and society in particular. Indian artist Binoy Varghese's work titled, Untitled depicts white flowers and a female figure. This painting seems to pay respect to women as a symbol of strength and need to be glorified. While Zuhairi Majid, Malaysia, through a work titled, "Transitioning" uses the frangipani flower as a metaphor for the change of human life. According to Dr Zuhairi, "Even though the stalk is weak, flowers represent a sort of strength. Sometimes viewed as a blue-like color from yellow, which is also formed from black. This represents the hue transitioning from black to yellowish and finally to a bluish shine. This is how this life degrades until it becomes an illusion of silence. However, there is a light that shines through the gloom. At one time, we are healthy and surely, we will be sick when the time comes. Something that lives will inevitably die eventually.

In addition to the pandemic issue, there are also artists using social and cultural issues in their work. Works in the form of social criticism can be seen in the work by Wattanachot Tungateja, Thailand, Behind the Human Mask #13. The nature of human beings who wear masks of various colors with various types, both positive and negative in nature. His painting works are expressive abstract, dynamic style through touch of brush strokes and various colors used.

The Multi frame exhibition has been going on for 4 consecutive years successfully. The quality of participation at the national and international level is increasing, well done. As an invited curator, I really hope that the diversity of mediums and forms of work will increase and be diverse such as installation art, photography, digital art, sculptures of various mediums and so on. Hopefully COVID-19 will soon pass and human life will return to the way it was before without various rules and restrictions. Thank you.

Dr Shamsu Mohamad, is a senior lecturer, Product Design department, School of Art Studies, Universiti Sains Malaysia and founder of Sila Studio ceramics at the Balik Pulau Handicraft Incubator Center, Penang. Obtained a degree in Ceramics and Pottery, UiTM in 1984. Master of Industrial Design, Central Saints Martins, UK, London, 1997 Doctoral Degree from Housing, Building and Planning, USM, 2013 Kiln and Firing Certificate, Mino Yogyo, Kamezaki 1999.

Awards:

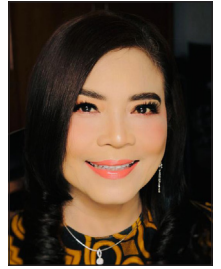
1. 2022: Anugerah Sanggar Mustika oleh Malaysian Craft Council
2. Gold Medal; Eco-Art: Fusion Between Science and Art, 2014
3. Choice Award: Korean International Accessories Competition, 2011
4. Silver Medal: IENA, Nuremberg, Germany, 2005.
5. Bronze Medal, Invention & New Product Exposition, Pittsburgh, Pennsylvania USA . 2003

Exhibition:

Involved in International and national ceramic exhibitions such as Indonesia, Thailand, Korea, Turkey, New Zealand, and Australia.

Curatorial Note: Multi Frame #4

Anna Sungkar



The pandemic period is a time which has impoverished many people and harmed the art world. It has disserved the art especially in terms of the art trade aspect to be receding and the buying and selling of art works has drastically decreased. However, it does not mean that the creativity of the artist has diminished. The pandemic has instead established such a new theme in the artwork as an image and reflection on feelings of loneliness, boredom and loss. There have been a lot of friends and relatives leave us bringing depression and a perseverance not to leave the house. In the past, there was a folk wisdom saying that being together and united will generate strength. In contrast, now, being separated and isolate ourselves makes our life safer.

Many artists reflect the pandemic situation on their works which clearly describe the situation. However, many others also express it in symbolic and personal language. It really depends on the artists' inner feelings or thoughts. From 37 artists' works accepted, they can be categorized into several tendencies, i.e.:

1. The use of symbolic language, for example, in Menik Retnadi's work entitled "Making Peace with Destiny" which is made using collage or patchwork techniques utilizing recycled denim from old jeans combined with hand embroidery techniques. This work tells the story of the beginning of the pandemic period and its impact until now in which life must go on while still concerning to health. These stories are illustrated in the form of symbols such as hope, love, and faith.

M. Abdan narrates with realist figures by creating a fictional scene in "Unending Wishes". As his dream to create happiness in the new educated and cultured generation. He uses the frame of the painting as a symbol to get out of the old ways and enter a new world, i.e. the future. The same technique is also done in his work "Retired" describing that weapons are not the solution to attain the desires. After a prolonged pandemic, it's time for the clouds to fill the sky and humans can stand on earth and easily breathe with a sigh of relief.

Yayat Lesmana portrays a plant-headed man sitting on a sofa while holding a drink calmly. Yayat describes in his work that many people try to find happiness in the wrong places and end up with a more miserable life than what they have before. Therefore, live this life happily.

Millenio Nagata Andreanto in his work entitled "Gaia Tears" representing the goddess of the earth, who mourns the sorrow of the current earth condition as so many people lose the precious things in life. Gaia's tears not only visualize sadness, but also recovery together by smiling.

Moh Abdul Aziz in his work "Zero Tropical" illustrates a woman wrapped in plastic, indicating the agony of the situation. In his other work, "Happsadness", he used a coffin alluding at death indiscriminately and very close to us.

Muhammad Suyudi in his work, "Inner Core" elaborates the existence of silk weaving in Bugis-Makassar culture whose an essential role in character building. Bugis women can be seen when the windows of their houses are open. They are weaving and that gives young men the opportunity to see the female characters through their weaving works. The sunrise in the painting symbolizes hope and life.

Pondra in "New Normal" wants to state that people wearing masks are interpreted as a sign of silence on the impact of propaganda continuously resounded by the new Big Brother in the society. Masks have become a narrative and a symbolic power and a propaganda paradox which must be resisted.

Rasdiana Sagita Saragih in "The Tale of the Wall" questions how people can breathe, when the air they need is separated by walls and cables. Meanwhile, in "The Beauty in the Chaos", she depicts frozen time with symbols of the sky and the sun and the land becomes green.

Rudiansyah created the work "Demi Massa" (English: for the Time) willing to describe humans who cannot be separated from the role of digital and cyberspace. It has changed the face of the new world so that science and technology have become obligatory necessities of human life.

2. The use of vocabularies related to the nature and environment as an optimistic signal that the pandemic will end. The visual languages used are usually in the form of flora and fauna. As in Ikhsan Mahbubi's work entitled "Camouflage". In this work, Ikhsan describes a chameleon which easily adapts to the environment so that it can survive through the dangers and changes of times.

Krisnanto Ady Suwito potrays a pair of Bali Starlings – rare and protected birds – making love, in his work entitled "Make a Love".

Maghfiroh Citra Widodoarum uses the symbol of a flower and a sink to respond to environmental pollution in her work "Daur Hidup Alam" (English: The Natural Lifecycle). Humans who should play a very important role in solving the environmental problems almost do nothing. In her work "Drowning in the Meadow", she describes the nature's fairies helping make the oxygen produced by plants always available.

Much Sofwan Zarkasi in his work "Transcendence" uses a banana tree as a human being who is always connected to its creator through dhikr and prayer, as an awareness that humans have limitation. Thus, they should not be arrogant.

Sri Kinanti in "Quarantine World" recounts about the age of 20 years as a crucial period in life and becomes an important period in future life.

3. The use of personal languages such as in Jun Rizky Sardiense Saragih's work entitled "Peer Spirit". He recorded how his peers kept on holding exhibitions and discussed their work enthusiastically. Their figures in the exhibition are depicted imaginatively.

Nia Gautama in her work "A Short Story about Intimate Space – Part #1: Reclaiming Intimacy and Domesticity" reveals that during the difficult times of the pandemic, she was isolated and adjusted to survive, yet she enjoys this 'new normal' situation as a regular routine.

Sulan Lim in "Seri Borobudur" (English: Borobudur Series) absorbs religious values and a calm natural atmosphere through his paintings about Borobudur. Borobudur brings admiration, imagination and contemplation of the almighty Creator.

Thanes Kichi created "Lindung" (English: Protection) which reflects the five great elements of nature (Panchabhuta). According to him, everything comes from the nature and will return to the nature in the end. The big five elements remind us to respect and care for the motherland.

Tjutju Widjaya in "Grateful" symbolizes the personality of a woman who has gone through a great experience: rising from despair. This experience journey is represented in layers of modern Chinese calligraphy. Text abstraction is written in Chinese which means "kemalangan" (English: misfortune), "mencoba" (English: Trying) and "bersyukur" (English: grateful).

Wahyu Adi in "Home Sweet Home" describes about making a house on a hill that looks like heaven.

Norfathihah Yusof in "Uncertainty in the Air" depicts the uncertain situation that has never been experienced before by people around the world during the pandemic. Through a piece of photographic paper whose image is visible in a dark room. The artist contemplates it as a journey of transformation towards goodness.

4. A desire to just tell a story without giving any symbol, about what the artists have experienced during the pandemic. The narrative delivered is clear and concise. As in Niken Larasati's work entitled "Paddy Pounding Culture (Stamp Series)". She portrays the activity of pounding rice in rural areas in Central Java using a traditional way carried out by mutual cooperation. The activity of pounding rice is analogous to the form of obedience to the rules and natural preservation. The preservation of the nature is maintained by harmony and balance among humans.

Lalita Gilang illustrates a princess with a deer-like creature in a forest depicted in a comic cartoon style. The work is entitled "Dancing to the Sound of the Forest". The princess is portrayed dancing happily even though she is far from home.

Noni Rinjani in her work, "Food Waste", talks about the ecosystem balance which is increasingly disappearing, causing humans to extinct. In the work "Asing" (English: Foreign), she elaborates that due to the pandemic, connectivity with other people we know occurs only through social media.

Nuning Y. Damayanti in "Two Face Narcism" criticizes the psychological problems of narcissism in our social environment. Her method is by taking a clichéd photo of a woman which is then duplicated, and made positive and negative compositions using digital techniques. Women's faces were chosen because women have a desire to present themselves to the public, such as

through Facebook and Instagram media to fulfil their thirst to express and visualize narcissistic desires to their viewers.

I Wayan Adi Sucipta's work entitled "Pedanda Baka", is taken from the tale of the Tantri story. This work recounts the rottenness of a crane pretending to be a priest to prey on a herd of animals in a receding lake. This is relevant to today's life where many people pretend to be heroes but they actually act only for their own sakes.

Raisa Nawshin tells a story of "Trivu", a statue located in the heart of Dhaka displaying 3 children enjoying in the nature full of happiness, yet the joys were snatched away during the pandemic.

Rina Mariana describes a life in East Kalimantan which is now rising and developing in various sectors after being under pressure due to Covid-19 in her work entitled "East Kalimantan Build".

Rosalia Ratih Darmawati in "Thanksgiving" narrated the villagers of Onggopatran Piyungan, Bantul, holding a thanksgiving ceremony by making Gunungan made of paddy straws, part of the dry rice, shaped like a mount or in conical form. This celebration is accompanied by dancing, music and having a meal together.

Sari Dewi Kuncoroputri in "Two Decades" narrates a story about this long-standing pandemic that has made people accustomed to living at home with all their activities. Boredom is inevitable because of the limited movement space.

Sekar Ayu Kuncoroputri in "Quarantine World" narrated that in the last two years, the world has gotten used to the COVID-19 pandemic. Human activities were indeed very limited and unable to meet their family, friends, teachers and loved ones. In contrast, now humans have started to get used to doing all the activities at home.

All the works exhibited in this Multi Frame #4 are a response to the pandemic era and its impact on the lives passed. Nonetheless, whether the expression manifested in the work has succeeded in illustrating an event, manifestation or ideal highly depends on the viewers' interpretation as well. Using personal languages in the form of abstract works or impressionism with vague forms (category 3) has freed the artist to say anything they want without having to consider the compatibility between the image and the narrative. Since a work reflecting such inner world like that is undeniably very personal and it is difficult for us to confirm whether he is actually telling a story about the pandemic.

On the other hand, the works clearly depicting a story of the author (category 4) do not present a mystery and do not trigger the viewer to ask the meaning of the work. The narrative created may be an actual event, or just a wishful thinking, a desire that we will all live and carry out normal activities again when the pandemic is over.

The same also appears at works using vocabulary of plants or animals, flora and fauna (category 2) as a proverb for a fable or environmental story which must be preserved. As many believe that the pandemic is caused by the damaged

environment. Or conversely, this pandemic actually gives time for the nature to rest, the people to stop destroying the environment, and the opportunity of healing for the nature and humans. With these, the nature grows back and the pandemic disappears.

Some appealing things are found in the works using symbolic languages (category 1) to achieve the meaning willing to be conveyed during this pandemic. Our task as the viewers is to complete the artists' intention on the fragments of the separate symbols. Thus, a work becomes a lot of meaning and is incredibly dependent on its audience interpretation. the reading of the audience.

The works displayed in this exhibition have visually shown excellent technical skills, in terms of painting skills and craftsmanship. In general, the artists have shown their creativity and seriousness in their works. Have a pleasant exhibition.

Anna Sungkar was born in Jakarta, 1960. Graduated with a Bachelor's degree in Accounting at Trisakti University (1985), Graduated with a Bachelor's Degree at the Faculty of Fine Arts, Jakarta Art Institute (2013), earned a Master's degree in Urban Art and Cultural Industry, Jakarta Arts Institute (2015), and Doctor of Creation at the Indonesian Art Institute Surakarta (2020). He has worked as an executive in the automotive and petroleum industries., has his own business in the retail sector for consumer products, is an art dealer, artist, writer and also curator at art exhibitions in Jakarta.

Becoming Curator 2019 – until now, Artists who have been given curatorial notes: Neneng Sia Ferrier (2019), L Project Exhibition (Sarnadi Adam, Ariesta Pandanwangi, Willy Hermawan, Nuning Damayanti, Ismet Zainal Effendi, Arleti Muchtar Apin, Hilman Syahriadi, Mahdi Abdullah, Lintang Widyokusumo, Gilang Cempaka, Stevan Sixcio Kresonia, Lucky Hendrawan, I Wayan Setem, Sigit Purnomo, Cia Syamsia, Guntur, Suroso Isur, Agus Cahaya, Ngurah Marutama and Fransisca Christianti S.) – Jakarta 2020, Exhibition "Women, Art and Pandemic" in Garage 10, Bandung, which was attended by female artists from 34 provinces (2021), Art Kembang Kayu (Alam Sutera, 2022), Harkat (Tugu Kunstkring Paleis, 2022).

Some of the papers that have been published recently include,

- Street Art Dalam Narasi Sebuah Kota. Jurnal Seni Urban, Pasca Sarjana Institut Kesenian Jakarta. ISSN: 2164-2767. Volume 2, No. 2, April – September 2019.
- The Influence of Western Art Development Towards the Emergence of New Fine Art Movement in Indonesia. Asian Journal of Social Sciences & Humanities. ISSN: 2186-8492. Volume: 9, Issue: Feb-May 2020. www.ajssh.leena-luna.co.jp
- Creation Process of Painting Poor Woman using Photo Realism Technique. International Journal of Arts and Humanities. ISSN: 2581-3102. Volume: 04, Issue: 04 April 2020. www.journal-ijah.org
- Art in Pandemic Chaos and Doom. Journal "Psychology and Education". ISSN: 0033-3077. Volume: 58, No. 1, Issue: Januari 2021. www.psychologyandeducation.net.
- Sie Djin Koei, Indonesian Martial Arts Comic Early Generation. Journal Ilkogretim Online – Elementary Education Online. ISSN: 1305-3515. Volume: 20 (Issue 5): pp. 588-599, Issue: February 2021. <http://ilkogretim-online.org>.



Life after the Pandemic/Post-Pandemic Life: Weaving Solidarity

MA. Helena HOŠKOVÁ

What are the main problems that mankind faces today? I have to confess that it's not an easy question, but it is a question for everyone who still has a moral basis in his inner being for seeing current unfair global reality.

When referring to the reflections of intellectuals from various knowledge fields since the beginning of the pandemic until today, there are at least some of the main problems faced by humankind at the present day: brutality of capitalism, climate crisis, nuclear threat, pandemics, and racism. Global capitalism is based on three "E"s: extraction, expansion and exploitation. At country level, each country's resilience is doubtlessly economically, politically, socially and morally scrutinized to deal with all forms of restrictions as a consequence of the pandemic.

No one is interested anymore about from which the spread of the Covid-19 virus originated. Everyone is busy figuring out ways to solve the problems (specifically economic one) faced by everyone without exception, especially entering the third year of this pandemic.

Not a few people are pessimistic, the change in perspective and awareness due to the rapid impact of the pandemic on the necessity of radical changes towards a more equal world will be short-lived. As Yanis Varoufakis, Greek activist, academic and former finance minister, asked artist Brian Eno: Are you not worried, though, that people fall back into old habits very quickly? It's like being pulled over on the roadway for exceeding the speed limit—once you get stopped, you might drive carefully for the next twenty miles or so, but soon enough you are speeding again? The defeat against the greed of capitalism is always in the form of: rapidly fading enthusiasm to change (including global solidarity), moral decline drastically due to the victory of the hypocrites, and intellectual decline (Paul Girloy).

On the other hand, however, during the pandemic, there is a proliferation of social solidarity around the world. Quarantine and social restrictions at the beginning of the Pandemic made the people in the world question the basics of life: what is the meaning of meaninglessness in human life? Everyone is more agile in evaluating situations, as an economist, Shoshana Zuboff, said: There is a societal reevaluation occurring in terms of who we are and what we are worth.

In the first year of the pandemic, global solidarity escalated instantaneously. Various cross-country groups grow largely that encourage the growth of social solidarity at the global level. The strengthened social solidarity is one of hopes in the midst of despair during the pandemic. At various levels, various social groups have grown

that become the forum for global solidarity, movements for non-violent change. Not only that, they talked about the importance of saving the world's public education as the basis for global structural changes in the future.

Social solidarity between groups at the global level, however, does not grow suddenly and coincidentally, and not from anger or despair either, but from a long process. Many people question about what they have done before the Pandemic? During a Pandemic? And proximately after the Pandemic?

During the beginning of the Pandemic, it was clear that the global community's awareness was growing to be more intensive in defending their rights as citizens, sustaining civil rights, and realizing that the problems they faced, including the Pandemic, were part of the way capitalism defended its greed by making marginalized communities as victims to escape from capitalism.

Selama awal Pandemi tampak jelas tumbuhnya kesadaran masyarakat global untuk lebih intensif membela hak-haknya sebagai warga negara, penegakan hak-hak sipil, dan menyadari bahwa masalah yang mereka hadapi, termasuk Pandemi, adalah bagian dari cara kapitalisme mempertahankan keserakahannya dengan menjadikan masyarakat pinggiran sebagai tumbal penyelamatan diri kapitalisme.

In the midst of the rapid changes taking place as a result of the economic, political and social crisis caused by the pandemic, artists, intellectuals, and activists must still have the moral strength believing that all their efforts are for realizing a better human life and anti-capitalism. They believe that there is always hope, especially how ideas and movements towards a better world change will increasingly spread to various levels of society which still have a strong moral basis.

Yanis when asking Noam Chomsky about hope in the aftermath of the Pandemic? Chomsky calmly and wisely answered: our job is to be optimistic in action and pessimistic intellectually (critically)---a Gramscian phrase which was popular decades ago. Chomsky's answer is one of our foundations in seeing the future, the post-pandemic period, with optimism (optimism over despair). It is crucial to consider the growth of a new power which is more open and offers freedom to everyone in the future. Proportionately, people like Chomsky strongly believe in the span of change and moral principles (including global social solidarity) grown in the midst of a pandemic situation like these days. One of them is the importance of being self-positive: strengthening the inner aspect to carry out the moral demands deserted by the common man.

Artists, particularly, have a major and essential role in driving changes at the level of thought and action of human towards a more solid, fairer, more open and egalitarian world transition. However, the artists not only have the power of thought but also the imaginative power that can convey a lot about the importance of social changes in the future. Artists can increase social solidarity because art work is the most effective medium to bring various people and groups together in a pleasant encounter.

I believe that the COVID-19 pandemic will trigger social change towards a better global society and force the giant private sector to immediately rectify and improve. Multiframe Exhibition #4 Sebelas Maret State University, Surakarta involving lecturers, students and artists from various countries is part of the moral strength concerning a better future, optimistic, full of hope and happiness.

The works exhibited shall provide intellectual and aesthetic surprises in reading the ongoing situation, particularly in the third year of this pandemic. The works created by the artists participating in the Multiframe#4 exhibition is one model of how to weave the awareness of the importance of changes for the better world after the pandemic.

MA. Helena HOŠKOVÁ Study in Czech Republic:
since 2016 Faculty of Art and Design, J. E. Purkyně University
Ústí nad Labem, doctoral study program, visual communication
1999 – 2004 Faculty of Art and Design, J. E. Purkyně University
Ústí nad Labem, Textile Art
1997 – 2002 Hradec Králové University, Faculty of Pedagogy, Textile Art

Study abroad:

2017 – 2018 Ph.D. research, Indonesian Institute of Arts Surakarta, Indonesia
2008 – 2010 West Dean College, University of Sussex, United Kingdom,
Tapestry and textile Art
2006 – 2008 DARMASISWA, Indonesian Institute of Arts, Yogyakarta, Indonesia

Curatorial activities and organizing exhibitions / Karel Hynek Mácha Library Gallery, Litoměřice, Czech Republic:

2022 Bylo nebylo, Book publishing and publishing, paintings, drawings, illustrations
2022 Dotečky minulých časů, František Tomík, paintings
2021 Caput Manus, Marek Rubec, Petr Korunka a Přemysl Černý, illustrations, comics
2021 Kabinet, Alžběta Kumstátová, sculptor and painter
2021 Wannabe, Fashion Design, University JEP Ústí nad Labem
2021 Pokusy, Jiří Ryvola, paintings
2021 Poesie a život, František Doležal, paintings
2020 Spektrum, exhibition of Indonesian artists living in the Czech Republic, paintings, drawings, photography
2020 Na ruku, Jaroslav Prášil, textile jewelry
2020 Vital, Lenka Kahuda Klokočková, paintings and prints
2020 Mandaly, Milovan Ahinsa Sutrisno
2020 Tomáš Starý, graffiti art, product design

Group exhibitions (selection):

2022 X. kladenský salon, Kladno
2018 – 2019 Textile Art of Today,
Danubiana Meulensteen Art Museum, Bratislava, Slovakia,
Tatranská Galéria Poprad, Slovakia
Muzeum Historyczne Bielsko-Biała, Polandia
Pesti Vigadó, Budapest, Hungary
Slovácké museum v Uherské Hradiště, Czech republic
2017 19th year of the international exhibition of Textile Miniatures,
Nearby-Faraway, Umelka Gallery, Bratislava, Slovakia
2016 15th year of the international Tapestry Triennial, Łódź, Polandia



4th International Visual Art Exhibition


Multi Frame #4

"From Pandemic to Post Pandemic" with the power of art together we create a happier world"

Curator Team
 Shamsu Mohammad, P.hd (Malaysia)
 Dr. Anna Sungkar, M.Sn. (Indonesia)
 Helena Hošková (Czech Republic)

Open Submission


15 OCT - 15 NOV



Terms & Conditions

EXHIBITION PARTICIPANTS

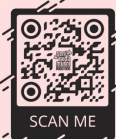
1. Exhibitors consist of individual and group artists, lecturers, students from all over the archipelago and invited artists from abroad.
2. Each participant is required to fill out a willingness sheet form and a CV/resume and a draft of the work in English and maximum of 50 words as soft data files in PDF Document Format. The CV consists of: Personal data, email, and self-portrait as well as pictures of the work to be exhibited (maximum 5 MB). Everything is available on Google Forms, just upload the data.
3. For Participants who have not completed the data for E-Catalog purposes at the specified time, the committee will use the data as is.
4. All completeness of exhibitor data (participant willingness sheet, CV sheet, work photo, and self photo) will be sent no later than 30 September 2022 to the committee's e-mail address.



Registration Guide

REGISTRATION LINK
<https://forms.gle/bUNf9g5idnr3x2G8>

or **SCAN QR CODE BESIDE**



NOTES ABOUT ART WORKS

1. The works created are new and originals, made within the period of 2019 to 2022, and belong to each participant.
2. The media and techniques used for creating 2-dimensional and 3-dimensional works (sculpture, ceramics, painting, graphics, and mixed media).

TIMELINE

- Publication of the Exhibition**
25 July - 15 October 2022
- Acceptance of art works**
1 August - 1 September 2022
- Selection of Artwork**
6 -9 September 2022
- Opening Exhibition**
15 October 2022
- Exhibition**
15 October - 15 November 2022



WORK SELECTION

1. The curator will carry out a selection process for a maximum of 2 entries.
2. The selected works are contextual art ones with the theme "FROM PANDEMIC TO ENDEMY, "with the power of art together we create a happier world"
3. The curator has the right to provide input on the conditionally accepted work.

DISPLAY OF ART WORKS

The display of the art works is a Virtual Exhibition where all works are exhibited in a virtual room by utilizing a system of art works simulation in an exhibition room.

More Information

- +6288 - 8412 - 5629 (Azrain)
- @fsrdunsseniurapamurni
- seniurapamurni.fsrds@gmail.com

Present by:




Poster

4 th International Visual Art Exhibition

Multi Frame #4

"From Pandemic to Post Pandemic" with the power of art together we create a happier world"

OPENING EXHIBITION

Date : Saturday, October 15 2022
10.00 AM (Jakarta)

Passcode : 1510

Live On : Zoom Meeting

<https://bit.ly/3ECuKIO>

Meeting ID : 995 1099 7247

SCAN

More Info :
@multiframe4
Fine Art Departement FSRD UNS Surakarta, Jl. Ir. Sutami 36 A Kertingnan Surakarta
email : seniupamurni.fsd.uns@gmail.com

4 th International Visual Art Exhibition

Multi Frame #4

SELECTED ARTIST

International Artist

1. Ashok Kumar
2. Binoy Varghese
3. So Suk Lee
4. Dr. Ahmad Zuhairi Abdul Majid
5. Sungh Cha
6. Fazz Ramli
7. Florence Josen M. Cinco
8. Giuseppe Sironi Sironi
9. Gordon James
10. Hapoo Sulthan
11. Hilda Kelskian Darido
12. Lena Kelskian
13. Ludmila Baltsova
14. Mahsaen Hissa Mohammad
15. Peco Ariza
16. Raja Mohammad Nizam
17. Rajesh Kumar Yadav
18. Said Aniff Hossanne
19. Sibella Blomsson
20. Siti Sharina Hadzir
21. Stefan Balog
22. Tian Keng Leong (Along Tan)
23. Thomas Kink
24. Walthanachol Tungateja
25. Yamin Yimaz
26. Ahsan Nawid Nowroz
27. Alj Montar Echi
28. Reza Newshin
29. Nasrathullah Yusuf
30. C. M. Mehsud Hasan

Indonesian Artist

1. Budiisah
2. Dyan Anggraini
3. Eddy Sulistyio
4. Handiana
5. Irawanto Letho
6. Jaturun
7. Nisa Gautama
8. Made Arya Baliguna
9. Valentinus Kommy
10. Sapthidar Pabhar
11. Acn Yulianto
12. Agus Asakroh
13. Agus Triyono
14. Bambang Hartanto
15. Sibiana Lea
16. Lisli Yanti Purnomo
17. Deborah P C Ram Mazes
18. Deni Andrianto

International Artist (continued)

22. Fuad Safrudin
23. Celesia
24. Hani Santana
25. Jun Rizky Sardiansa Saragih
26. Krisnanto Andy Savito
27. M. Abdan
28. Yana Lusmana
29. Menik Retnadi
30. Nisren Larasati
31. Rina Mariana
32. Rastini Rathi Darmawati
33. Rudiansyah
34. Swan Lim
35. Wahyu Adi
36. Nansen Afatara
37. Dama Pravitio Aruta
38. Nooryun Bahari
39. Jaka Lulut Ambara
40. Novita Wahyuningih
41. Agus Purwanto
42. Anung B Studyanto
43. Agus Matriam
44. Sayuwani
45. Setyo Budi
46. Satri Purwono Adi
47. Novia Nur Kartikasari
48. Jazuli Akbari Manti
49. Laila Gilang
50. Ercilia Octavia
51. Sarwono
52. Dery Nurachyanti
53. Achmad Dardiri
54. Adhya Adisama Putri Hk
55. Ariasa Pandanwangi
56. Arifli Muchtar Apri
57. Belinda Sukaputra Dewi
58. Eka Pasipita
59. Beni Alia Rahaduri
60. Dewi Ima Anyani
61. Dian Galayati
62. I Wayan Setem
63. Mada Purnama Utami
64. Elioti Djokaria
65. Faisal Erlangga
66. Made Beni Yudha
67. I Wayan Adi Sucipto
68. Much Saeban Zarkasi
69. Muhammad Suyudi
70. Nuriani Y Damayanti
71. Prof. Abd. Aziz Ahmad
72. Tarko Widiana
73. Adim Wakhida
74. Agus Lini
75. I Gusti Ngurah Marutama
76. IF Bambang Sulistyono
77. Koshiharagati
78. Nadiyah Tunnikmah
79. Anis Sembah
80. Dessy Rahma
81. Chawid Inam
82. Emanuel Prokoso
83. Hana
84. Luta Dian
85. Muhammad Ibtih Gilang A N
86. Aji Rohmawati
87. Iqbal Albari

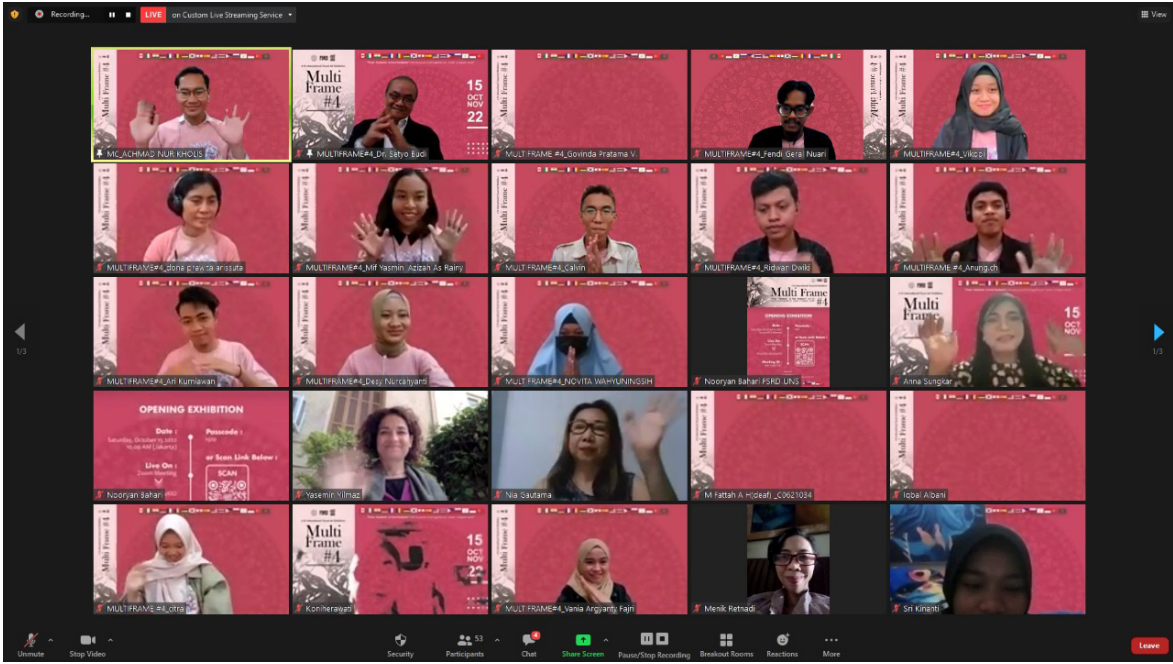
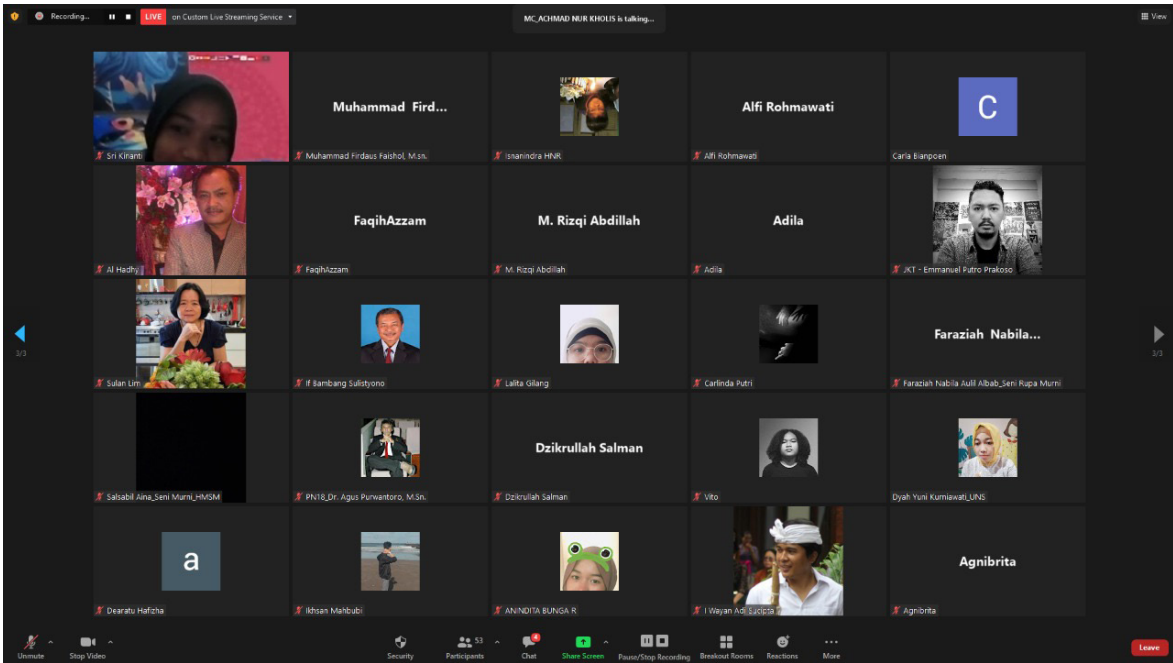
Indonesian Artist (continued)

88. Anung Chrispanjalu
89. Bekti Pratono
90. Dimas Husein
91. Fadila Al Rama Putra
92. Faqih Azzam
93. Ihsan Mubtaha
94. Meghtrick Citra Widarum
95. Miliena Nagata Andreato
96. Msh Abdul Aziz
97. Nani Rinianti
98. Pandji
99. Rasdiana Sagita Saragih
100. Rizwan Dania Nugroho
101. Sari Dewi Kuncoroputri
102. Selgar Ayu Kuncoroputri
103. Siti Kurnati

4 th International Visual Art Exhibition

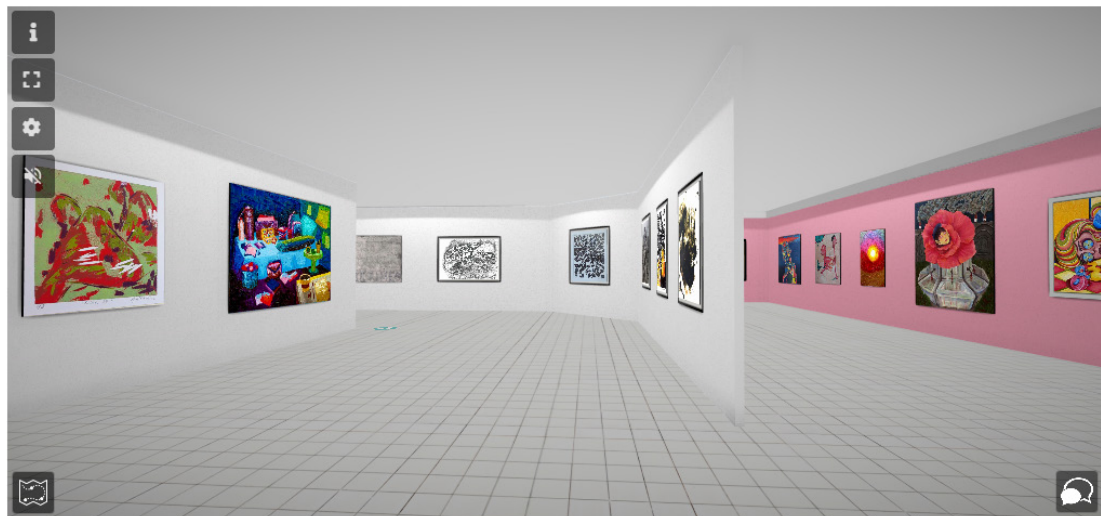
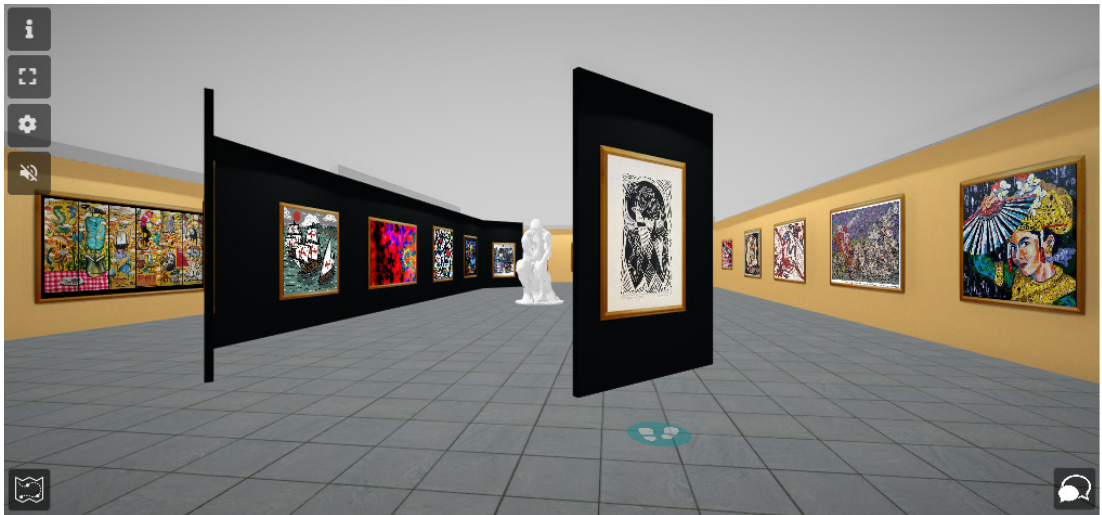
Multi Frame #4

Thanks to All Participating Countries



Artsteps Gallery





Panitia Multi Frame #4



Committe Layout

Advisor	Dr. Rahmanu Widayat, M.Sn. (Dean of the Faculty of Arts and Designs, Sebelas Maret University)
Person in Charge	Dr. Setyo Budi, M.Sn. Dr. Nooryan Bahari, M.Sn. Dr. Agus Purwanto, M.Sn. (Head of Fine Arts Study Program the Faculty of Arts and Designs, Sebelas Maret University)
Exhibition Chairman	Joko Lulut Amboro, S.Sn., M.Sn.
Exhibition Coordinator	Dona Prawita Arissuta, S.Sn., M.Hum.
Secretary	Dr. Desy Nurcahyanti, S.Sn., M.Hum.
Public Relations and Publications	Dyah Yuni Kurniawati, S.Sn., M.Sn. Dimas Wijaya Mif Yasmin
Catalogs, Certificates and Publications	Yayan Suherlan, S.Sn., M.Sn. Ridwan Dwiki Nugroho
Virtual Gallery	Sigit Purnomo Adi, S.Sn., M.Sn. Calvin Dharma Atmajaya Fendi Geral Nuari Anung Chrispanjalu Ari kurniawan
Logistics	Govinda
Input Data	Novia Nur Kartikasari, S.Pd., MA Vania Argyanty Fadji Maghfroh Citra Widodarum
Treasurer	Novita Wahyuningsih, S.Sn., M.Sn.
PIC for Foreign Participants	Muhammad Firdaus Faishol, S.Pd., M.Sn.



International Artist



Pedanda Baka/ False Priest
20 x 30 cm
Acrylic and Ink on Paper



I Wayan Adi Sucipta
adysucipta04@gmail.com

Concept

Pedanda Baka is a fable that is part of the Tantri story. Tells about the rottenness of a heron who pretends to be a priest in order to prey on a flock of animals in a lake that is starting to recede. But in the end his disgrace was uncovered by a crab who took his life with a claw on his neck. A story with a myriad of lessons that are very relevant to life in the present that many people pretend to show themselves as heroes but actually only for the satisfaction of their "pockets and stomachs".



See you at Multiframe#5