UNIVERSITAS KRISTEN MARANATHA

DIKTISAINTEK BERDAMPAK

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INTERNATIONAL ART EXHIBITION 2026

HYPERTEXTUALITY

TEXT COLLIDE. MEANINGS EMERGE. BEYOND LIMITS. BEYOND BOUNDARIES

CURATORS

- Dr. Ismet Zainal Effendi, S.Sn., M.Sn. (Indonesia)
- Prof. Angel Saldanha (Portugal)
- Prof. Tarmizi Azizan (Malaysia)

16 – 19 SEPTEMBER 2026

Exhibition Hall
Maranatha Christian University
Bandung - Indonesia



FEATURING 155 SELECTED ARTISTS 42 INSTITUTIONS • 15 COUNTRIES

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Prof. Dr. Dra. Ariesa Pandanwangi, M.Sn.
Chairman Exhibition

Introduction

It genuinely gladdens me to see the enthusiasm and commitment shown by artists and participants from so many different countries and institutions, all taking part in this international exhibition organized by the Bachelor Program in Fine Arts, Faculty of Humanities and Creative Industries. The exhibition is one of the flagship programs of the Fine Art Program, built around the theme "Hypertextuality" as a conceptual lens for exploring contemporary artistic practice.

Hypertextuality opens up a space for artistic dialogue that reaches past geography, culture, and institutional lines. Through a wide range of approaches to painting and fine art, the exhibition brings together many perspectives, visual languages, and creative interpretations. So far it has engaged 155 selected participants from 42 institutions across 15 countries — a scale that speaks to how relevant this theme has proven, and to its power to foster real exchange among artists working in very different cultural and educational settings.

As Chair of the International Exhibition Committee, I want to offer my sincere thanks to the three international curators, from Indonesia, Portugal, and Malaysia. Their expertise, critical insight, and dedication have shaped the artistic and intellectual depth of this exhibition in no small way.
My deepest gratitude also goes to the entire organizing committee — the lecturers, students, and everyone else who gave their time, energy, and expertise to bring this exhibition to life. It simply would not exist without their collective effort.

May this exhibition become a meaningful space for artistic exchange, cross-cultural dialogue, and the continued growth of contemporary painting and fine art on an international stage.

Chairman Exhibition
Ariesa Pandanwangi



Erika Ernawan, S.Sn., M.Sn.
Steering Committee

Today, the way we react to text can no longer be interpreted in a linear context. The phenomenon of overlap between visual narratives, text, symbols, and cultural codes ultimately shapes a new reality within the discourse of hypertextuality. When art serves as a lens, it is capable of dissecting the layers of narrative data into a meaningful space for contextual dialogue. Without realizing it, art becomes a mirror for examining ourselves, our habits, our memories, our surroundings, social reflections, and physical experiences. It is a process that reminds us to slowly re-explore the world and make sense of our situation.

The Bachelor of Fine Arts program at the Faculty of Humanities and Creative Industries, Maranatha Christian University, regularly organizes international-level events as part of the program's strategy to make an impact on the international community. At the "Hypertextuality 2026" exhibition, Lecturers and Artist-Scholars from various countries were invited to respond to this network of texts. Through the exploration of techniques, colors, symbols, and diverse presentation media, the exhibited works foster cross-cultural dialogue and the exchange of perspectives. This exhibition addresses contemporary global issues, inviting us to observe how the boundaries between the local and the global, as well as between the conventional and the digital, are becoming increasingly blurred. Eventually, visual art in the hypertext era becomes a space where diverse perspectives on the world can coexist without negating one another, while opening up opportunities for global networking.

In addition, on behalf of the Maranatha Fine Arts Undergraduate Program, I would like to express my pride and gratitude to Prof. Dr. Dra. Ariesa Pandanwangi, M.Sn, the head committee, and her truly exceptional team. I would also like to thank the Faculty members, Curators, and exhibition participants. Enjoy exploring every boundary and layer of visual narrative, and let these works interact with your own way of seeing the world.



Prof. Anton Sutandio, S.S., M.Hum., Ph.D.
Dean of the Faculty of Humanities and Creative Industries

Distinguished readers, esteemed curators: Dr. Ismet Zainal Effendi, Prof. Angela Saldanha, and Associate Prof. Tarmizi Azizan; participating artists from 10 different countries, who come from 16 national institutions and 11 international institutions; I welcome you to the official e-catalogue for the International Art Exhibition at Universitas Kristen Maranatha, hosted by the Undergraduate Programme in Fine Arts.

As Dean of the Faculty of Humanities and Creative Industries, it is my honour to introduce this publication, which is themed: HYPERTEXTUALITY.

Our current era is characterized by relentless disruption in everyday life through the continuous flow of images, symbols, and codes across cyberspace and telecommunications. The already existing intertextuality has now shifted into a context of hypertextuality through concepts like eclecticism, pastiche, parody, irony, and hybridity that collide and disrupt one another, and they construct a new narrative.

The artworks within this e-catalogue capture this shifting phenomenon, in which traditional media and digital frameworks collide and coexist with more layered, complex visual expressions. This exhibition serves as a dynamic bridge between the physical gallery and the digital realm, allowing artists to reach a wider global audience.

I want to extend my highest appreciation to our three curators for compiling the artworks, and of course to all participating artists for your inspiring art. I hope everyone can enjoy the works and celebrate the limitless world of contemporary art.

Bandung, August 2026
Prof. Anton Sutandio, S.S., M.Hum., Ph.D.
Dean of the Faculty of Humanities and Creative Industries
Universitas Kristen Maranatha, Bandung



Dr. Ismet Zainal Effendi, S. Sn., M.Sn
Curator
(Indonesia)

Di Era disrupsi ini, sehari-hari mata dan telinga kita dibisingkan dengan berseliwerannya berbagai “teks” melalui berbagai media informasi, kecanggihan telekomunikasi dan keramaian dunia maya. Semua Teks datang silih berganti, menampakkan dirinya sekelebat dan hilang juga dalam hitungan detik.

Fenomena ini sulit dihindari dan menjadi konsekuensi kehidupan kita di era informasi digital. Intertekstualitas hadir sebagai bentuk konsekuensi tadi, dia hadir ketika berbagai teks entah berupa image, simbol, ikon, tanda dan kode-kode datang silih berganti, hadir di hadapan kita dengan karakteristik dan definisi yang berbeda-beda serta berganti-ganti, teks saling tumpang-tindih, bertabrakan, berkawinsilang, dan bercampur-baur sehingg menjadi teks-teks yang baru.

Relasi intertekstualitas berubah menjadi konteks yang berlebihan dan sulit dibendung, mereka merajai dunia informasi dan jagat maya saat ini. Eklektikisme, Adhocisme, Pastiche, Parodi, Ironi, Hibridasi bersahutan dan berupaya mendominasi satu sama lain, mereka mewujud narasi baru dalam konteks yang juga baru lahir, inilah era hipertekstualitas.

Berangkat dari fenomena sosial tersebut, dalam dunia seni rupa terjadi silang-sengketa juga antara teks, berupa imaji, simbol, kode, ikon, tanda, warna, media, teknik, display, dan presentasinya, lahirlah karya-karya seni dengan narasi dan visualisai bertumpuk dan “gado-gado”, tanpa batasan narasi dan batasan visual, semua hadir serentak dalam satu frame.

Di satu sisi ini adalah kemajuan dunia seni rupa posmodernisme dalam frame seni rupa kontemporer, di sisi lain ini adalah hilangnya esensi dalam kekaryaan versi modernisme, kita bisa merayakan satu konteks dengan menghujat konteks tersebut atau sebaliknya, inilah dunia seni tanpa batas, dan ajang berekspresi tanpa batas pula.

Karya seni bukan hanya menjadi sarana untuk berdialog antara seniman dengan audiens, tapi sarana untuk berinteraksi juga antara dunia nyata dengan dunia maya. Semua pilihan ada di hadapan kita, kita hanya berhak memilih dan mengeksekusinya, lalu mempresentasikannya ke publik sebagai bentuk penyampaian identitas kita di kancah global.



Prof. Angel Saldanha
Curator
(Portugal)

HYPERTEXTUALITY: THE INVISIBLE THREADS BETWEEN US

It is an honour to be part of the curatorial process of an exhibition composed of such a diverse and compelling body of art work—works that invite us to look at the world with greater depth, curiosity, and sensitivity. We live in a time of acceleration. Images, information, sounds, symbols, opinions, memories, and identities circulate continuously through an immense network of digital and physical environments. We are constantly connected, receiving, responding, and moving from one reference to another. Images appear and disappear, are copied, transformed, appropriated, fragmented, and reassembled.

Nothing seems to remain still for long.

We have entered a condition in which everything seems potentially connected. But **HYPERTEXTUALITY** is not simply about connection. It is about what happens through connection: the accumulation of references, the collision of languages, the movement between cultures and technologies, and the continuous transformation of meaning.

In this sense, the exhibition itself can be understood as a hypertext. There is no single path through it. Each work can become a point of departure towards another work, another memory, another culture, another question. Meanings emerge not only within individual works, but also in the spaces between them.

The works gathered here inhabit a fascinating tension between the digital and the material, technology and tradition, machine and human. What might once have appeared as two separate worlds increasingly moves like a dance in which, at times, we can no longer distinguish between two bodies, but perceive them as one.

Artificial intelligence, digital technologies, and new forms of image-making coexist with painting, drawing, craft, traditional techniques, and manual gestures. HYPOWEBS, by Muhamad Ali Rahim, and FlipDaScript, by TC Liew and Ting Chuang, engage with the technological condition of our time, while hypertextuality as a means for (self)reflection, (DES)CONEXÃO), by Ana Gago, Diogo Marques, João Santa Cruz, and Pedro Ferreira, brings the paradox of connection and disconnection to the foreground.

Yet the digital does not erase the hand.

On the contrary, the more technologically mediated our lives become, the more significant manuality appears. The hand takes time. It hesitates, repeats, corrects, and leaves traces of the body. In Coffee Fever, Deni Junaedi uses traditional painting techniques to reflect upon the speed and rituals of everyday life. The traditional does not place the work outside the contemporary; it allows the present to be observed from another rhythm.

This return to the hand should not be understood as nostalgia. It may instead be a form of resistance to acceleration—a reminder that creation can be imperfect, intuitive, tactile, and deeply human.

The same movement towards origins can be found in works engaging with memory, popular traditions, mythology, and childhood. The Endless Conversation, by Fika Khoirun Nisa, and Symbolic Mastery, by Naj Phonghanyudh, revisit the language of fairy tales, where apparent simplicity contains questions of identity, transformation, desire, and the unknown. In ON THE BACK OF THE MOONFISH, Dona Prawita Arissuta, and Nyayian Sang Jago Di Sumatra Barat, by Jimmy Ivan Suhendro, M.Sn, popular traditions and cultural memory become living materials, capable of being preserved, transformed, and carried into new contexts.
A story changes every time it is retold.
A symbol changes every time it enters a new context.
Tradition, therefore, is itself a form of hypertext: a network of memories connecting generations, places, and identities.

This question of connection becomes particularly poignant in Overcoded, by Galih Jatu Kurnia, and TALIAN HATI MENYEBERANGI JIWA (A Thread of Hearts Crossing the Soul), by Goh Kiang Kuan. In the latter, threads become metaphors for the fragile bonds connecting people across distance, culture, memory, and time. Inspired by the childhood string telephone, the work evokes our persistent desire to speak, listen, and be understood. Yet the bellman introduces another dimension: noise, distraction, and the echo chambers that can interrupt genuine dialogue.
We are hyperconnected, yet increasingly disconnected.

The internet has collapsed distances, but connection does not necessarily mean proximity. Communication requires listening, attention, empathy, and the willingness to encounter perspectives beyond our own.

Other works turn towards nature as another form of reconnection. SPRING, by Dr. Meghali Goswami, Life (kehidupan), by Deny Rusanto, M.Sn, and Awakening to Nature, by I Wayan Karja, invite a slower form of attention. Nature becomes more than a subject: it becomes an alternative rhythm, a reminder of presence, embodiment, and our relationship with the physical world.

Against the speed of the network, nature asks us to pause.
To look.
To breathe.
To remain.

The exhibition also considers the question of borders and identity. The internet has no borders, yet the physical world remains deeply shaped by geographical, political, cultural, and social divisions. Eclecticism, by Arkadiusz Marcinkowski, brings geographically distant cultural references into dialogue, reflecting the fluid movement of visual languages across the contemporary global landscape. In border, Sunao Watanabe explores our desire to simplify what is difficult to understand—to translate experience into symbols and categories—while reminding us that every act of simplification carries the risk of losing complexity.

Identity itself becomes a hypertext: constructed from places, memories, cultures, images, experiences, and choices.

This multiplicity can be liberating, but it can also be unsettling.
Who are we when our identities are constantly being rewritten?
The works in HYPERTEXTUALITY also confront the social and political realities of our time: poverty, war, environmental crisis, inequality, and the fragility of contemporary identities. In a world where images of suffering, entertainment, advertising, personal memories, and political events occupy the same continuous stream, the challenge is no longer simply to see, but to remain sensitive.

Art can interrupt this flow.

It can slow an image down long enough for us to look again.
Perhaps this is where the hybrid becomes most significant. The exhibition does not oppose digital and analogue, tradition and innovation, human and machine. Instead, it occupies the space in between.

A traditional technique may coexist with digital technology. A machine may become a collaborator. An ancient symbol may enter a contemporary visual language. Art may meet design, popular culture, architecture, technology, and everyday objects.

What emerges is neither one thing nor the other.

It is something new.

And within this complexity, there is also space for imagination and happiness. The Journey of Happiness, by John Martono, reminds us that creation itself can be an act of joy—a journey made through gestures, encounters, and transformation. The simplicity of a dream can coexist with the complexity of the contemporary world.

Ultimately, HYPERTEXTUALITY is not a celebration of technology, nor a rejection of it. It is an attempt to look closely at the space where technology, culture, memory, nature, design, tradition, and human experience now meet.

We look towards the future while returning to our roots.
We surround ourselves with machines while rediscovering the value of the hand.
We are connected to almost everything while struggling to connect with one another.
We have access to infinite images while searching for meaning.
We can generate almost anything, yet we continue to value the trace of a human gesture.

Perhaps this is the paradox at the heart of the exhibition.
The more complex the world becomes, the more important it may be to return to fundamental questions: What does it mean to see? What does it mean to connect? What does it mean to create? What does it mean to remain human?

The works presented here do not offer definitive answers. They create links, interruptions, echoes, and encounters. They allow contradictory things to coexist and invite us to construct our own paths through the exhibition.

In a world where everything may be connected, perhaps the most meaningful act is no longer connection itself.
It is choosing which connections matter.
And perhaps this is where art begins.

Portugal, September 2026
Ângela Saldanha



Prof. Tarmizi Azizan
Curator
(Malaysia)

HYPERTEXTUALITY: READING ART, CULTURE AND HUMAN AGENCY IN THE GENERATIVE AI ERA

Contemporary visual culture no longer develops through a single, linear narrative. Images, texts, memories, symbols, traditions and digital information circulate across physical and virtual spaces, continually intersecting and transforming one another. Within this condition, “Hypertextuality” refers not merely to technologically linked information, but to a cultural structure in which meaning emerges through connections, collisions, repetitions and reinterpretations.

The 2026 “Hypertextuality” International Art Exhibition presents 148 selected artists and participants from 41 institutions across 14 countries. Initiated by the Bachelor of Fine Arts Program, Faculty of Humanities and Creative Industries, Maranatha Christian University, the exhibition establishes an international platform for artistic exchange, academic discourse and cross-cultural collaboration. The university functions not only as host, but also as an intellectual and cultural node connecting artists, educators, researchers, students, institutions and audiences.

The exhibition itself embodies a hypertextual structure. Every artist becomes a node, every artwork operates as a link, and every encounter produces another possible interpretation. Painting, photography, drawing, printmaking, batik, collage, sculpture, ceramics, textiles, jewellery, digital imaging, artificial intelligence, augmented reality and web-based art coexist as interconnected forms of knowledge.

My curatorial reading is informed by more than 35 years of experience spanning public service, school education, higher education, academic leadership, digital art, animation, cultural heritage, creative industries and Generative AI. These experiences have taught me that knowledge does not develop through isolated disciplines. Like a hypertext, one experience leads towards another: discipline informs creativity, education connects with culture, heritage encounters technology, and artistic practice generates new forms of inquiry.

From Aristotle’s concept of mimesis, art does not merely copy appearances; it reconstructs human actions, experiences and possibilities. The works in this exhibition transform observable reality into visual propositions involving identity, memory, spirituality, technological change, inequality and environmental crisis. Some may also produce catharsis by enabling audiences to confront fear, trauma, conflict, longing and hope through aesthetic experience.

Herbert Read's conception of art as an integration of perception, feeling and human development positions the exhibition as a space of aesthetic education. Edmund Burke Feldman's method of description, analysis, interpretation and judgment provides a systematic approach to reading its works. Viewers may observe what is presented, examine its visual organisation, interpret its cultural associations and evaluate its artistic significance. Yet hypertextuality ensures that these readings remain open rather than final.

Sidi Gazalba's discourse on art, culture, beauty, morality and spirituality reminds us that artistic freedom remains connected to human values. Ibn Khaldun's understanding of civilisation further demonstrates that cultural production is shaped by its social, political, economic and technological environment. Viewed through these perspectives, the exhibition becomes a visual record of societies negotiating tradition, globalisation, digital culture and the emerging Generative AI era.

Semiotic theory enables each colour, object, figure, gesture, word and interface to be understood as a sign. Meaning is generated through relationships between visual forms, cultural conventions and audience interpretation. Symbolism expands these signs into cultural and psychological associations: trees may signify life and continuity; birds may suggest freedom or migration; water may represent memory, purification or ecological vulnerability; while screens, codes and interfaces evoke connection, surveillance and mediated identity.

Gestalt theory explains how audiences organise these fragments through proximity, similarity, continuity, closure and figure-ground relationships. Hypertextual artworks may employ these principles to establish unity or deliberately disrupt them to produce ambiguity, tension and multiple pathways of perception.

The formal elements of art—line, shape, form, colour, tone, texture and space—provide the visual vocabulary of the exhibition. Balance, contrast, emphasis, movement, rhythm, proportion, variety, harmony and unity organise that vocabulary. Significantly, unity within these works does not necessarily mean uniformity. It can emerge from the productive relationship between differences.

In Tjetjep Rohendi Rohidi's "Bentang Alam," abstract fields and visual interruptions position landscape between order and disorder, reason and emotion. The viewer searches for perceptual unity within fragmentation, transforming nature into an internal landscape shaped by imagination.

Ismet Zainal Effendi's "The Gunungan in Two Styles" repositions the gunungan as a cultural node connecting ancestral philosophy, natural forms and contemporary expression. Its hybrid imagery demonstrates that tradition remains alive when it can be questioned, reconstructed and carried into new contexts.

Mastura Abdul Rahman's "Di Bawah Pohon Rambutan" constructs an autobiographical hypertext from a traditional Malay house, family memories, toys, cinema and the Shinkansen train. Cultural ornamentation unifies these fragments, suggesting that heritage and technological advancement can coexist within a shared visual consciousness.

In Askarova Gulbaram's "Between Memory and the Screen," female figures, birds, ornamentation and streams of text establish pathways between cultural memory and contemporary experience. Identity appears not as a completed form, but as an evolving composition produced through inherited and newly encountered signs.

Lyscha Novitasari's "Meanwhile, in Another Life" creates a critical semiotic confrontation between the phrase "Your Feed Is Full," social-media metrics, an empty bowl and cracked earth. The meaning of "full" shifts from digital abundance to material deprivation, exposing the ethical distance between online consumption and global hunger.

The collaborative "(DES)CONEXÃO" by Ana Gago, Diogo Marques, João Santa Cruz and Pedro Ferreira extends hypertextuality through HTML, image, text, sound, video and audience interaction. The viewer becomes an active navigator, while the artwork operates as an evolving system rather than a closed object.

These examples represent only several points within a much larger curatorial constellation. Across the exhibition, cultural heritage is not treated as a static inheritance. Batik, wayang, mythology, folklore, indigenous knowledge and ritual encounter digital imaging, interactive media and AI. Through these encounters, tradition becomes a living hypertext capable of transformation without necessarily losing its cultural roots.

Art history has been shaped by successive "isms"—Realism, Impressionism, Expressionism, Cubism, Surrealism, Modernism and Postmodernism—each responding to changes in society, philosophy and technology. The current transformation invites consideration of "AI-ism": not yet a fixed historical movement, but a curatorial proposition describing artistic practices emerging through negotiations among human imagination, cultural data, algorithms and generative systems.

Within this context, my proposed GENAITIC™ Theory—GENerative AI Theory for Imaginative Creation—places human agency at the centre of the creative process. It connects human creativity, perception, interpretation, emotion, creative intention, human–AI collaboration, AI workflow, evaluation, reflection and knowledge development. Generation alone does not constitute authorship. Authorship requires intention, selection, transformation, contextual understanding and ethical responsibility.

Through this exhibition, Maranatha Christian University affirms the university's role as a space where heritage can be preserved and reinterpreted, technology can be critically examined, and artistic experimentation can contribute to international knowledge. "Hypertextuality" ultimately proposes that every artwork is simultaneously an image, a sign, a cultural text and a link—rooted in history, situated in the present and open to future transformation.

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