UNIVERSITAS KRISTEN MARANATHA

DIKTISAINTEK BERDAMPAK

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Masetha

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

INTERNATIONAL ART EXHIBITION 2026

HYPERTEXTUALITY

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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.

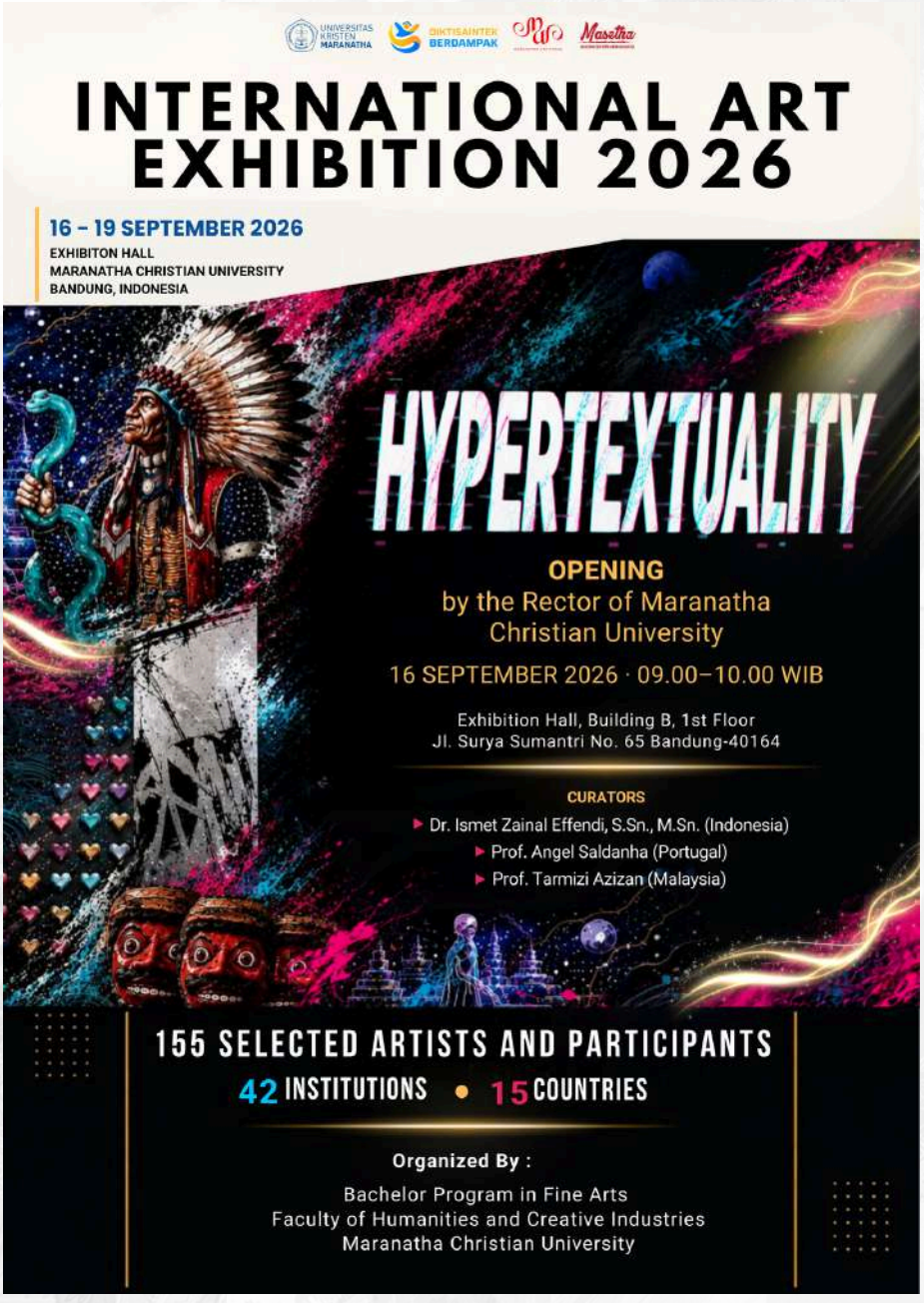
Through this exhibition, Maranatha Christian University affirms the university's role as a space where heritage can be preserved and reinterpreted, technology can be critically examined, and artistic experimentation can contribute to international knowledge. "Hypertextuality" ultimately proposes that 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.

Assoc. Prof. Ahamad Tarmizi Azizan, Ps.D.
Curator
2026 "Hypertextuality" International Art Exhibition
Director, Creative Accelerator Center, FTKW
Universiti Malaysia Kelantan, Malaysia

16–19 September 2026
Maranatha Christian University
Bandung, Indonesia

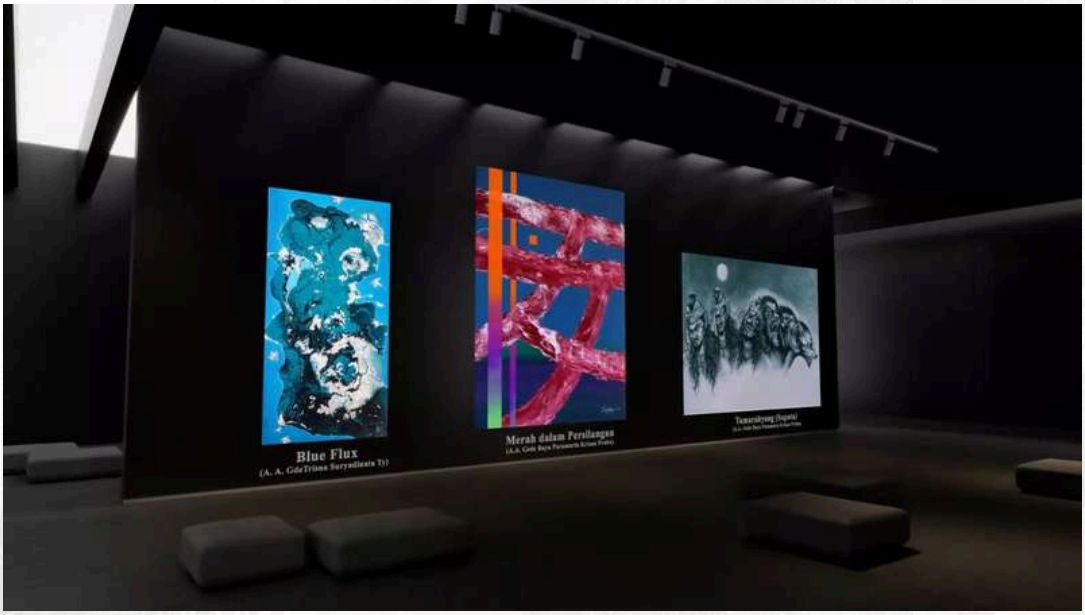
Poster

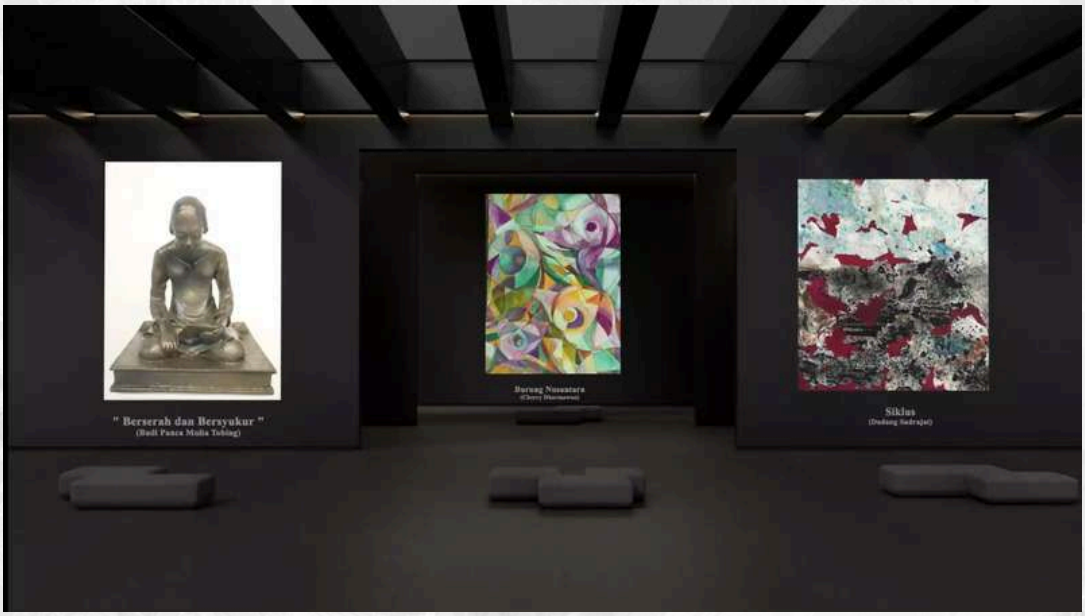

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EXHIBITION HALL
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OPENING
BY THE RECTOR OF MARANATHA CHRISTIAN UNIVERSITY
16 SEPTEMBER 2026 - 09.00–10.00 WIB
Exhibition Hall, Building B, 1st Floor
Jl. Surya Sumantri No. 65 Bandung-40164
CURATORS
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Prof. Angel Saldanha (Portugal)
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155 SELECTED ARTISTS AND PARTICIPANTS
42 INSTITUTIONS • 15 COUNTRIES
Organized By :
Bachelor Program in Fine Arts Faculty of Humanities and Creative Industries
Maranatha Christian University


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Faculty of Humanities and Creative Industries
Maranatha Christian University

Virtual Exhibition







INDONESIA ARTISTS

1. A. A. GdeTrisna Suryadinata Ty
2. A.A. Gede Bayu Paramarta Krisna Prabu
3. A.K Patra Suwanda, S.Sn., M.Sn.
4. Alpaka fachrudin mahdum
5. Amilatun Sakinah
6. Amir Hamzah
7. Annisa Rachimi Rizka S.Ds.,M.Ds.
8. Anom Wibisono
9. Ardiyanto
10. Ariesa Pandanwangi
11. Arif Suharson
12. Arnold Maximillian
13. Arryadianta
14. Arti Wulandari
15. Aruman
16. Ayoeningsih Dyah Woelandhary
17. Budi Hartono
18. Budi Panca Mulia Tobing
19. Cherry Dharmawan
20. Dadang Sudrajat
21. Deni Junaedi
22. Deny Rusanto, M.Sn
23. Devy Ika Nurjanah
24. Dewa Ayu Eka Savitri Sastrawan
25. Dewi Isma Aryani
26. Dikdik Sayahdikumullah
27. Dina Fatimah
28. Dona Prawita Arissuta
29. Dr. Andry, M.Sn
30. Dr. Fenny Rochbeind, S.Pd., M.Sn.
31. Dr. H. Komarudin Kudiya, S.IP., M.Ds. U
32. Dr. Warli Haryana, M.Pd.
33. Dr.Drs.I Wayan Mudana
34. Dra. NI MADE PURNAMI UTAMI, M.Erg
35. Drs Gede Yosef Tjokropramono M. Si
36. Drs. Otok Herum Marwoto, M. Sn
37. Drs., Baskoro Suryo Banindro , M.Sn.
38. Edial Rusli
39. Edy Semara Putra
40. Elliati Djakaria
41. Endang Caturwati
42. Erika Ernawan
43. Fachriza Jayadimansyah
44. Fadhly Abdillah
45. Fahreza Amrullah
46. Fajar Apriyanto
47. Farid Abdullah
48. Febry Maharlika
49. Febyana Chitta
50. Fika Khoirun Nisa
51. Galih Jatu Kurnia
52. Gilang Cempaka
53. Hamzah, S.Sn., M.Sn.
54. Herman Sugianto
55. I Dewa Putu Gede Budiana, S.Sn, M.Si
56. I Gede Jaya Putra
57. I Ketut Mustika
58. I Made Ruta
59. I Wayan Adi Sucipta
60. I Wayan Karja
61. I Wayan Kondra
62. I Wayan Setem
63. Ida Susanti
64. IGPA Mirah Rahmawati
65. Ika Ismurdyahwati
66. Indiria Maharsi
67. Ira Adriati
68. Ismet Zainal Effendi
69. Jimmy Ivan Suhendro, M.Sn
70. John Martono
71. Karna Mustaqim
72. Luh Budiaprilliana
73. Lutse Lambert Daniel Morin
74. Lyscha Novitasari
75. Martinus Dwi Marianto
76. Miky Endro Santoso
77. Mohamad Reza Andrian
78. Mohamad Tohir
79. Monica Hartanti
80. Muhamad Ali Rahim

81. Nayla Rahma Khoerunnisa
82. Nor Jayadi, S.Sn., M.A.
83. Novia Nur Kartikasari
84. Pamungkas Wahyu Setiyanto
85. Prayanto Widyo Harsanto
86. Pritha Fitria Natasha Bekti
87. Rahmaniar Zan Azizah
88. Rahmat Jabbaril
89. Randu
90. Ratih Mahardika
91. Ryanty Derwentyana Nazhar
92. Saftiyaningsih KEN Atik
93. Setyo Budi
94. Sigit Purnomo Adi
95. Sri Rustiyanti, Wanda Listiani
96. Sugeng Wardoyo
97. Supriatna
98. Supriyanto
99. Taufan Hidayatullah
100. Tiara Isfiaty
101. Tjetjep Rohendi Rohidi
102. Tjokorda Udiana Nindhia Pemayun
103. Tri Aru Wiratno
104. Tri Karyono
105. Wanda Listiani, Sri Rustiyanti, Mita Handayani
106. Wawan Suryana, S.Sn., M.Sn.
107. Wenny Anggraini Natalia
108. Yully Ambarsih Ekawardhani
109. Zakiyyah Jadidah Mubarak

INTERNATIONAL ARTISTS

1. Aizada Amanzholova
2. Aliff Afiq Mohd Anuar
3. Ana Gago, Diogo Marques, João Santa Cruz, Pedro Ferreira
4. Andy Chok Fook Yong
5. Anitra Lykke
6. Arkadiusz Marcinkowski
7. Askarova Gulbaram
8. Assistant Professor Gaysorn Phonjamnong
9. Asst.Prof Unarut Kasikornkam
10. Asst.Prof. Naj Phonghanyudh
11. Cai Yuanyuan
12. Caihui Lim
13. Casey Chen
14. Cherise Lee Xin Rou
15. Clarissa Maskilone
16. Cristina Henriques
17. Dr Bhavna Khajuria Basumatary
18. Dr. Junaidi Bin Awang
19. Dr. Mazlan A Karim
20. Dr. Roslaili Binti Anuar
21. Dr. Meghali Goswami
22. Duan Yiqing
23. Eva ibanezcano
24. Fassih Keiso
25. Ferdous Khan
26. Goh Kiang Kuan
27. Izumi Mizuta
28. Joseph Rodrigues
29. Khairul Azmir Bin Shoib
30. Kimba Frances Kerner
31. Li Yong
32. Liao Pengcheng, Tang Bo, Miao Hanwei
33. Liu Chunli
34. Low Jia Jing
35. Mastura Abdul Rahman
36. MD Imran Hossen
37. Nazrul Azha Abu Hassan
38. Nina Ma
39. Noor Farhani Othman
40. Sara Martins
41. Sia Bao Yi
42. Sunao WATANABE
43. TC Liew, Ting Chuang
44. ZAHIDI BIN KHAMIS
45. Dr. Sathsara IlangasinghQe
46. Dr. D.R. Ranjith Weerasinghe

INDONESIA

ARTISTS

INTERNATIONAL ART EXHIBITION 2026

HYPERTEXTUALITY

TEXT COLLIDE. MEANINGS EMERGE. BEYOND LIMITS. BEYOND BOUNDARIES



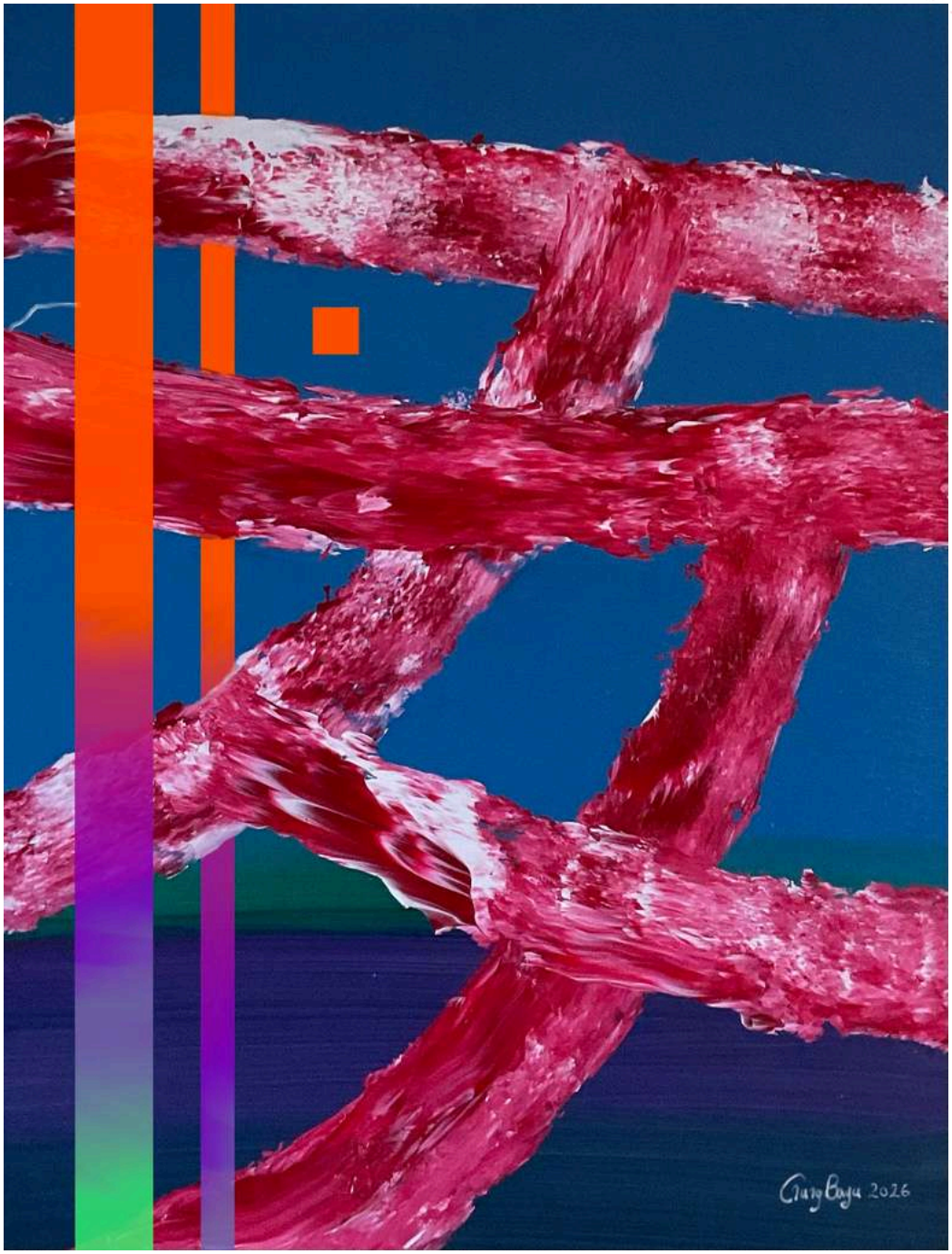
Blue Flux
2026 | 30 x 60 cm
Mixed Media



A. A. GdeTrisna Suryadinata Ty
(Institut Seni Indonesia Bali)

Concept

Karya ini menghadirkan eksplorasi abstrak yang kuat melalui dominasi warna biru toska, putih, dan hitam. Bidang-bidang warna mengalir, bertumpuk, dan saling berkelindan membentuk kesan seperti arus air, awan, atau fragmen lanskap yang sedang bergerak. Warna biru menjadi pusat perhatian sekaligus membangun suasana tenang, dalam, dan luas, sementara putih menghadirkan cahaya serta ruang pernapasan di antara kepadatan bentuk. Sapuan hitam memberikan aksen tegas yang memperkuat kontras dan menciptakan kedalaman visual. Beberapa bentuk menyerupai figur organik dan burung yang muncul secara spontan, sehingga karya terasa hidup dan penuh kemungkinan interpretasi. Komposisi vertikal memberikan kesan perjalanan dari atas menuju bawah, seolah mengajak penikmat menyusuri lapisan-lapisan ruang yang tidak sepenuhnya terdefinisikan. Karya ini merepresentasikan hubungan antara ketenangan dan gejolak, keteraturan dan spontanitas, serta alam dan imajinasi. Setiap tekstur menjadi jejak proses kreatif yang menegaskan kebebasan ekspresi serta pencarian makna di balik bentuk. Keheningan visual tersebut membuka ruang bagi perenungan tentang kehidupan dan keseimbangan batin.



Merah dalam Persilangan

2026 | 40 x 55 cm

Akrilik diatas kanvas



A.A. Gede Bayu Paramarta Krisna Prabu

(Institut Seni Indonesia Bali)

Concept

"Merah dalam Persilangan" menggambarkan pertemuan berbagai arah, energi, emosi, dan pengalaman dalam kehidupan manusia. Sapuan warna merah yang saling berpotongan menjadi simbol perjalanan hidup yang penuh dengan pilihan, perubahan, pertemuan, serta konflik. Bentuk yang bersilangan menunjukkan bahwa setiap perjalanan tidak selalu berjalan lurus, tetapi dapat bertemu dan berinteraksi dengan berbagai keadaan maupun pengalaman lain.

Karya ini menyampaikan bahwa persilangan bukan hanya sebuah benturan, tetapi juga merupakan titik pertemuan yang dapat melahirkan kemungkinan baru. Setiap perbedaan, konflik, dan perubahan dapat menjadi bagian dari proses menemukan arah, membangun pengalaman, serta menciptakan keseimbangan dalam kehidupan. Persilangan menjadi ruang untuk tumbuh, bergerak, dan menemukan makna baru. Warna merah dipilih sebagai representasi keberanian, kekuatan, gairah, sekaligus ketegangan yang muncul dalam menghadapi berbagai persimpangan kehidupan. Melalui pertemuan garis dan warna tersebut, karya ini mengajak penikmat untuk melihat bahwa setiap benturan memiliki makna dan setiap persilangan dapat menjadi awal dari perjalanan menuju pemahaman yang lebih luas tentang diri dan kehidupan.



Tumarahyang (Supata)
2026 | 29,7 x 42 cm
Media : Inking on Paper, Technique : Drawing



A.K Patra Suwanda, S.Sn., M.Sn.
(Digitech University Indonesia)

Concept

Tumarahyang (Supata) mengangkat narasi folklore Sunda yang berkelindan dengan mitologi Tatar Parahyangan tentang wangsa manusia, wangsa siluman, leluhur, serta pertarungan antara kebaikan dan pengkhianatan. Tokoh Tumarahyang merupakan figur ksatria yang mengalami kejatuhan akibat kesalahan memilih, kehilangan tahta, dan kehancuran nagara Puntahyang. Atas kehendak Sang Maha Kawasa, ia menerima supata menjadi Ajag sebagai bentuk karma sekaligus jalan penebusan dosa.

Dalam perspektif budaya Sunda, kisah ini merefleksikan pentingnya piwuruk karuhun, keteguhan hati, kecerdikan, dan tanggung jawab terhadap amanat. Ajag tidak sekadar hadir sebagai makhluk mitologis, tetapi sebagai simbol penjaga pengetahuan leluhur dan penuntun generasi penerus. Perjalanan Tumarahyang bersama Kamasara menegaskan bahwa perjuangan tidak selalu ditempuh melalui kekerasan, melainkan melalui akal, ilmu, keteguhan hati, serta dharma sebagai jalan menuju penebusan dan keseimbangan hidup.



The Woman Behind Thorn

2026 | 46 x 64cm

Media : Art pape collage



Alpaka fachrudin mahdum

(UNIKOM)

Concept

The Woman Behind Thorns represents women as figures living amid the limitations, pressures, and wounds they often experience. Barbed wire serves as a symbol of shackles and various forms of restraint that limit women's freedom of movement and liberty. The wounds on her hands and the arrow lodged in her body represent the trauma and emotional burdens women carry. The red blindfold symbolizes the loss of the opportunity to freely determine her own path in life. Yet, despite this suffering, the crown she wears symbolizes the dignity and self-respect that remain intact even in difficult circumstances. The presence of a dove carrying a red rose and a butterfly symbolizes the hope that always exists amidst limitations. The raven represents the fears and the past that continue to follow a woman's life journey. The red background symbolizes the anger that remains suppressed.



Bungo Stray Dogs Manga : Reviving Classic Literature

2026 | 42 x 60 cm

Media : Collage on Duplex



Amilatun Sakinah

(UNIKOM)

Concept

This collage was created to illustrate how Kafka Asagiri's manga Bungo Stray Dogs serves as a medium for preserving classical literature by both Japanese and Western authors. Each character in the manga is named after a literary figure. Bungo Stray Dogs tells the story of Armed Detective Agents who strive to protect the city of Yokohama from various dangers and attacks, both from within and outside the city. The manga's characters possess supernatural powers that represent elements of their literary works in the real world. For example, Atsushi Nakajima, the main character, possesses the power of Gekkajū (Beast Beneath the Moonlight). This power allows Atsushi to transform into a tiger, just like the character in his work. There's also Agent Osamu Dazai, who possesses the power of Ningen Shikkaku (No Longer Human), a name derived from one of Dazai's most popular works, which has been translated into numerous languages.



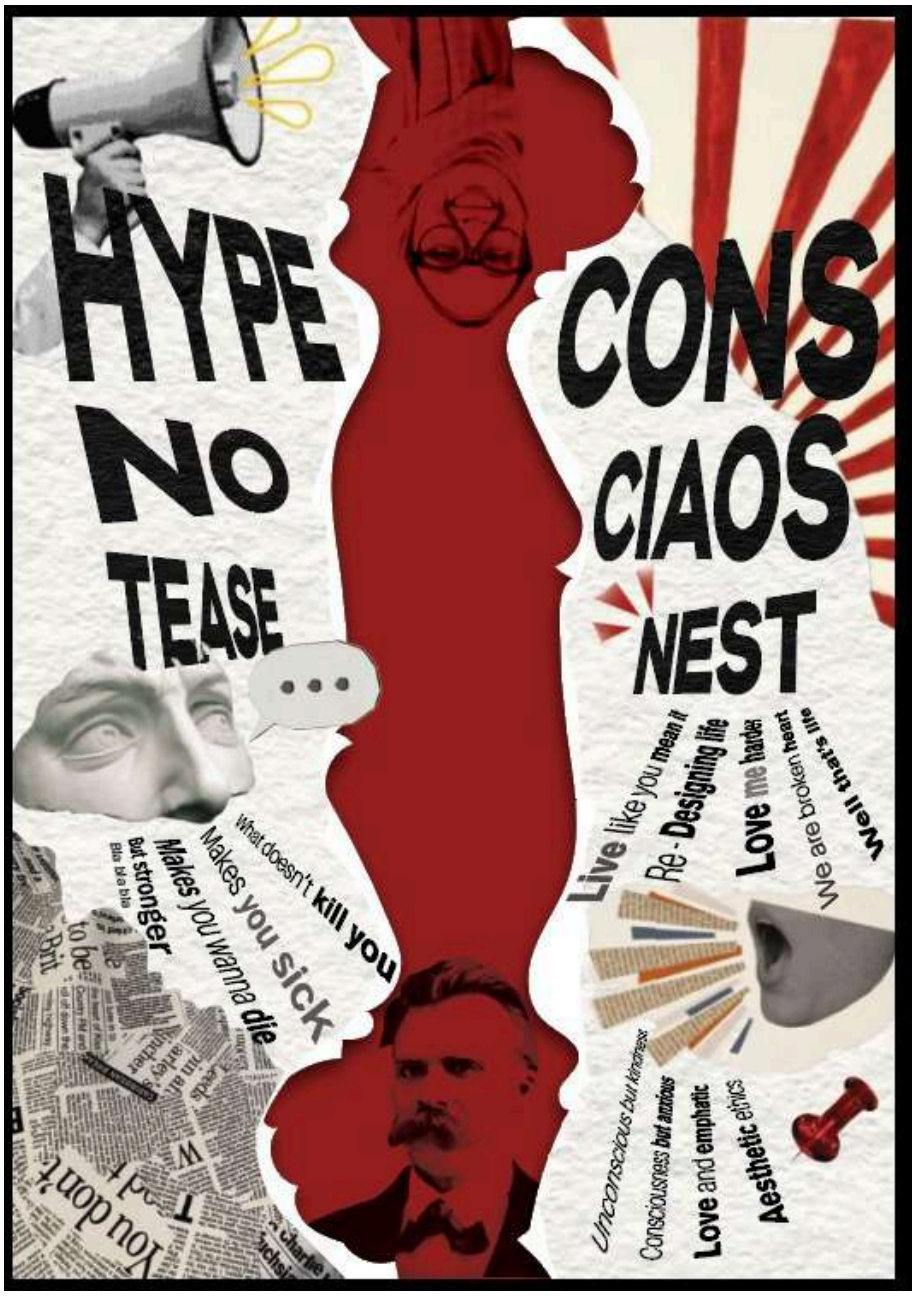
Jasmerah
2026 | 50 x 60 cm
Media : Oil on Canvas



Amir Hamzah
(ISI Yogyakarta)

Concept

During his time in power, Sukarno was a key figure in the struggle against colonialism and a staunch supporter of Palestinian independence—a spirit that may well be fading today. As the man himself famously said, "Never forget history" (*Jasmerah*).



Between Hype and Chaos

2026 | 42 x 59,4 cm
Media : Poster and Digital Imaging



Annisa Rachimi Rizka S.Ds.,M.Ds.
(Universitas Paramadina)

Concept

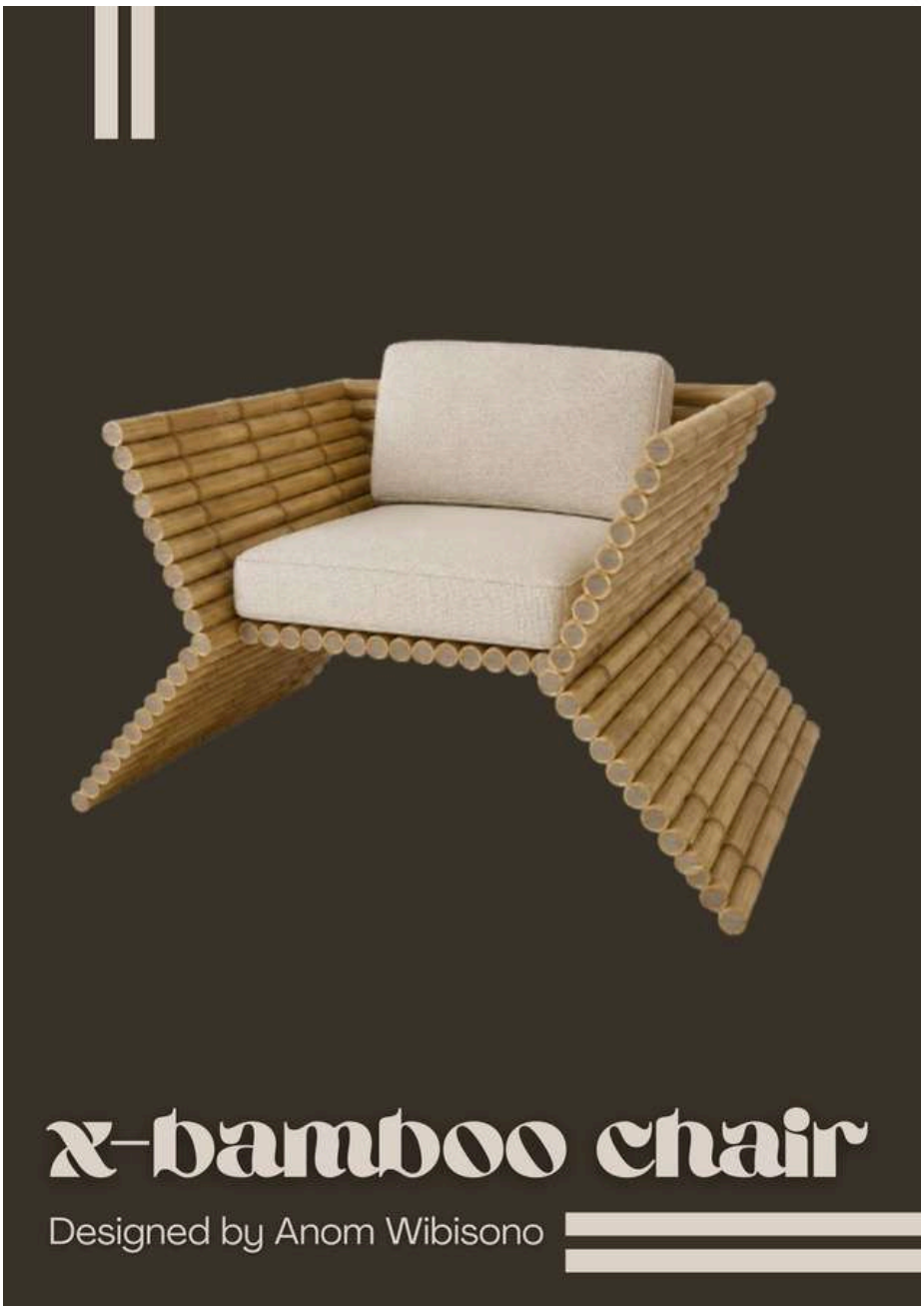
BETWEEN HYPE AND CHAOS

Between Hype and Chaos explores the tension between the overwhelming flow of information, trends, and visual stimuli in contemporary culture. In the context of HYPERTEXTUALITY, the work reflects how a single image, word, or visual sign is never isolated—it constantly connects, refers, overlaps, and transforms into other meanings.

Hype represents the attraction of what is trending: the desire to be seen, followed, and connected. Meanwhile, chaos emerges when these connections multiply without a clear hierarchy, creating a dense landscape of competing messages and meanings.

The work positions itself between these two conditions—between attention and distraction, connection and fragmentation, meaning and noise. It invites us to question how we navigate a hyperconnected visual world, where every click, image, reference, and trend becomes another link in an endless chain of associations.

Between Hype and Chaos is a reflection on being connected—where everything speaks, everything links, and meaning is constantly rewritten.



X-Bamboo Chair
2026 | 42 x 59,4 cm
Media : Digital



Anom Wibisono
(ISI Yogyakarta)

Concept

Isu mengenai desain yang ramah terhadap karbon merupakan keharusan dalam konteks kekinian, sesuatu yang ramah terhadap lingkungan, menyerap karbon dioksida secara optimal merupakan satu hal penting dalam menjaga kelangsungan hidup bumi kita., hal itu ada dalam siklus hidup : mulai dari pemilihan bahan baku, proses produksi, penggunaan, hingga tahap daur ulang atau pembuangannya.
Penggunaan bambu sebagai bahan kursi yang ramah lingkungan menjawab kebutuhan furniture yang mampu berdialog dengan konsep tersebut, dimana penanda kursi tsb, diberikan nama/kode sebagai "X" yang bersinergi dalam tren yang terus bergerak, masif dan saling terhubung.



desktruksi citra #1

2026 | 50 x 65 cm

Media : kolase cetak tinggi & gambar gosok pd kertas



Ardiyanto

(UPI)

Concept

kebiasaan kita untuk melihat sajian visual yang tertib dan teratur mencoba diubah dengan tawaran kolase hardboard cut pd kertas yang diubah acak dengan direkatkan saling menumpukan citra visual disertai kolase gambar gosok sebagai perpanjang teknik cetak dan gambar pada relief cukilan. Pertama, dihasilan melalui penintaan melalui rol/ brayer dan kedua, adalah pencetakan berdasarkan garis gemaris yang diarsir di atas kertas pada relief cukilan. Perusakan cerapan gestalt ini pada karya awal diinterupsi dengan kolase agar lebibh acak,kompleks namun masih menyisakan irama dari hasil warna-warna cetak tinggi representasi dari brush strokes dan goresan pada hasil penintaan dan garis yang digosokan tersebut pada kertas.



Legend of the Landak River

2025 | 200 x 100 cm

Media : Hot wax - Traditional batik



Ariesa Pandanwangi

(Universitas Kristen Maranatha)

Concept

Batik artwork inspired by folk tales from West Kalimantan, is a transformation from textual to visual objects.



LOST ROOTS

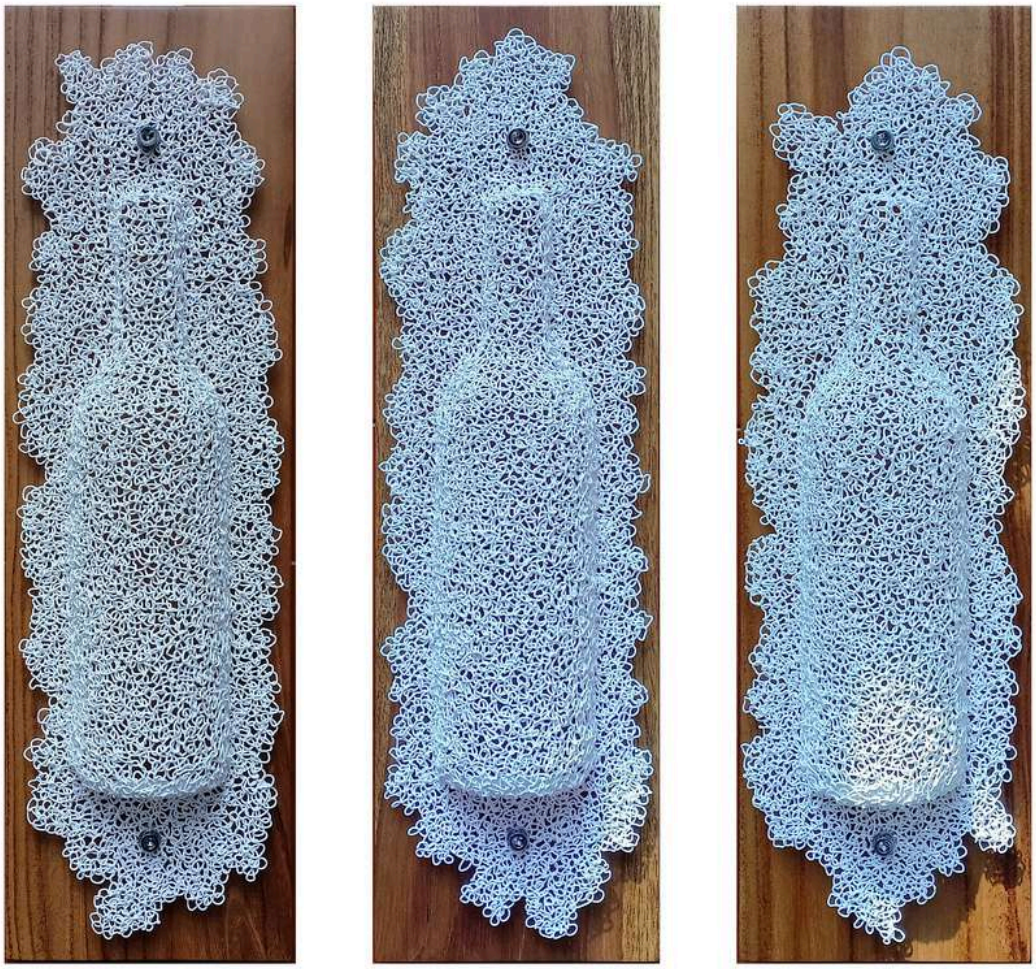
2026 | 75 X 75 CM
Media : TERRACOTTA 1000 C AND ACRELIC



Arif Suharson
(ISI Yogyakarta)

Concept

Lost Roots merefleksikan kegelisahan atas semakin terpinggirkannya seni dan tradisi lokal di tengah arus globalisasi yang bergerak tanpa batas. Tradisi yang diwariskan lintas generasi sesungguhnya menyimpan irama kehidupan, identitas budaya, filosofi, keterampilan, serta nilai-nilai luhur yang membentuk akar suatu masyarakat. Namun, pesona kemajuan, teknologi, dan budaya global perlahan menggeser kedekatan manusia dengan akar tersebut. Yang dahulu hidup dalam keseharian mulai kehilangan ruang, makna, bahkan generasi penerusnya. Lost Roots bukan sekadar narasi tentang kehilangan, melainkan sebuah refleksi dan peringatan bahwa kemajuan tanpa kesadaran budaya dapat menjauhkan manusia dari identitasnya sendiri. Karya ini mengajak kita untuk kembali menengok, membaca, dan merawat akar tradisi bukan untuk menolak perubahan, tetapi agar tetap memiliki pijakan ketika bergerak menuju masa depan.



White Bottles, the Series

2026 | 65x50 cm
Media : Handcrafted filament on solid wood



Arnold Maximillian
(Universitas Kristen Maranatha)

Concept

Karya ini merekonstruksi ulang makna botol melalui perspektif baru. Wujud botol yang semula berfungsi sebagai wadah dikreasi dengan menggunakan jenis material filamen dan teknik kerja hibrida hingga menghasilkan makna baru. Hibridasi dari kemampuan manual tangan dalam mengolah filamen yang dilakukan dengan menggunakan 3D pen sebagai alat bantu kontemporer. Hasilnya adalah visualisasi bentuk botol yang dikreasi dari kompleksitas dan dinamika aliran garis bebas. Pertemuan filamen dengan kayu solid yang menghadirkan kontras visual antara material industrial dan alam.

Through a fresh perspective, this piece reconstructs the very meaning of a bottle. Moving beyond its original function as a container, the form is recreated through a hybrid process. It blends manual hand-crafting skills with the contemporary tool of a 3D pen to manipulate the filament. What emerges is a bottle shaped by a complex and dynamic flow of free lines. The encounter between the woven filament and solid wood brings forth a striking visual contrast—a dialogue between the industrial and the organic.



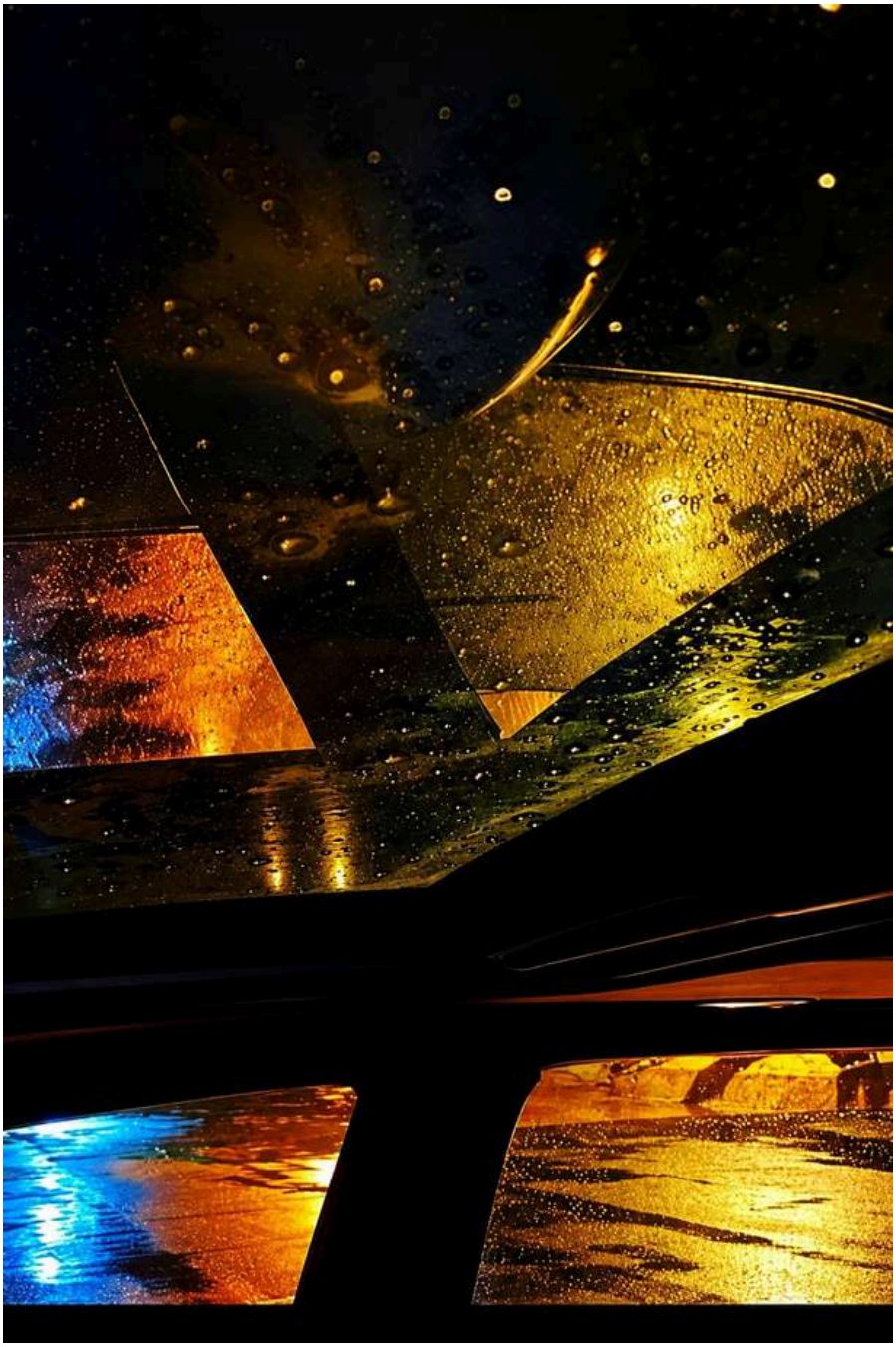
Rorojonggrang
2025 | 80 x 100 cm
Media : Digital art print



Arryadianta
(IKJ)

Concept

Modernitas merubah perkembangan dan pola pikir manusia terhadap apa yang di mitoskan pada era lampau.



After Rain
2025 | 40 x 60 cm
Media : cetak diatas kertas foto



Arti Wulandari
(ISI Yogyakarta)

Concept

Karya ini mempunyai makna mengenai pemanasan global yang sedang marak terjadi di Indonesia. Visual berupa efek refleksi warna orange dan biru hadir setelah turunnya hujan. Oranye juga merupakan warna dari panas dan suhu ekstrem. Di masa kini juga dapat diartikan sebagai ancaman krisis iklim yang mematikan, yaitu terjadinya gelombang panas ekstrem di berbagai belahan dunia (mengeringnya aliran sungai dan kebakaran hutan). Oranye mengingatkan kita bahwa dunia sedang dilanda "panas".

Refleksi air hujan seharusnya menyegarkan, tetapi pada karya ini justru memantulkan warna Oranye (api/panas) yang mendominasi, terselip warna Biru yang terus terdesak oleh nyala api. Warna oranye yang mendominasi citra visual menandakan bahaya pemanasan global sulit untuk di cegah. Diperlukan kesadaran dan kebijaksanaan bersama pemimpin dunia untuk duduk bersama mencari solusi atas perubahan iklim ekstrim yang sedang terjadi saat ini.



Primitive Style

2026 | 100 x 100 cm

Media : Batik Lukis di atas katun primissima, warna remazol



Aruman

(ISI Yogyakarta)

Concept

Karya ini mengeksplorasi hubungan antara manusia dan alam, terinspirasi oleh seni cadas kuno. Bentuk-bentuk abstrak-geometris yang berdenyut di atas latar biru pekat melambangkan energi purba dan jejak leluhur. Warna-warna tanah yang berani—coklat, merah bata, dan oranye—bertentangan harmonis dengan birunya malam, merayakan vitalitas mentah dari simbolisme tradisional dalam konteks visual kontemporer.



Dewi Saniskara
2026 | 100 x 100 cm
Media : Batik Tamarind



Ayoeningsih Dyah Woelandhary
(Universitas Paramadina)

Concept

Dewi Saniskara portrays the female figure as a living connection between nature, cultural memory, and contemporary identity. Surrounded by flowers, mountains, birds, and layered ornaments, she becomes the center of an interconnected visual narrative. In the context of Hypertextuality, each element functions as a visual text that refers to other meanings, histories, and cultural symbols. The repeated patterns and intertwined forms suggest that tradition is never static. It continues to grow through memory, interpretation, and transformation. Dewi Saniskara represents Indonesian cultural identity as a living narrative, continuously connected, reinterpreted, and renewed.



My Funny Son
2024 | 60 cm x 40 cm
Media : Copper



Budi Hartono
(ISI Yogyakarta)

Concept

My funny son inspired by Bawor/Bagong, acharacter in shadow puppet show. He is one of the loyal shervants of the Pandava, the five sibling knights from the Mahabarata Epic. Bawor is funny and cheerful and is always willingto cheer the knights up when they face problems. His physicalappearence is very fat, far form ideal figure. However, he is kind and helful.



" Berserah dan Bersyukur "

2024 | 26 x 40 x 42 Cm
Media : Polyester Resin, Tehnik Modelling



Budi Panca Mulia Tobing
(IKJ)

Concept

Kehidupan manusia dibatasi oleh Ruang dan Waktu yang terus bergulir, hari berganti, dan manusia secara fisik harus menghentikan aktivitasnya untuk bersimpuh dihadapan sang Pencipta.
Berserah dan Bersyukur merupakan akhir yg kita lakukan, beristirahat dan me menghadapi hari esok dengan permasalahan yang baru dengan mengucap Syukur untuk penyertaan Ilahi.



Burung Nusantara
2026 | 40 x 60 cm
Media : Canvas acrylic



Cherry Dharmawan
(Universitas Komputer Indonesia)

Concept

Melihat burung nusantara seperti melihat kebudayaan kita berasal, dimana kita tinggal, berimajinasi di alam pikiran tempat kita tinggal



Siklus
2020 | 40x40 cm
Media : Mix Media



Dadang Sudrajat
(ITB)

Concept

Karya yang berjudul “siklus” merupakan salah satu karya dalam bentuk riset artistik seni lukis yang beririsan dengan praktek tassawuf (mistisisme Islam) dan filsafat eksistensialis. Saya memperkenalkan istilah neo-dekolase untuk menyebut praktik artistik tersebut. Dekolase adalah pola pengurangan atas penjumlahan atau dekolase atas kolase. Disebut neo delolase sehubungan tawaran atas domain penting khazanah Islam di masa lalu tentang “perjalanan ke dalam diri”, yang di representasikan dalam karya melalui penambahan material yang terus menerus (kolase) yang kemudian dikurangi kembali melalui pemukulan (dekolase).

Praktek melukis “siklus” dilakukan dengan mencambuk kanvas menggunakan rotan. Permukaan kanvas yang sudah dilapisi cat dan tekstur berlapis lapis menjadi rontok hingga terbuka lapisan-lapisan bagian dalamnya. Melalui tindakan mencambuk tampak juga material yang rontok berjatuhan. Material tersebut kembali dijadikan karya yang dari seluruh drama tersebut adalah metafora dari siklus kehidupan yang diharapkan mengiring ingatan dan imajinasi pada kenyataan yang dialami.



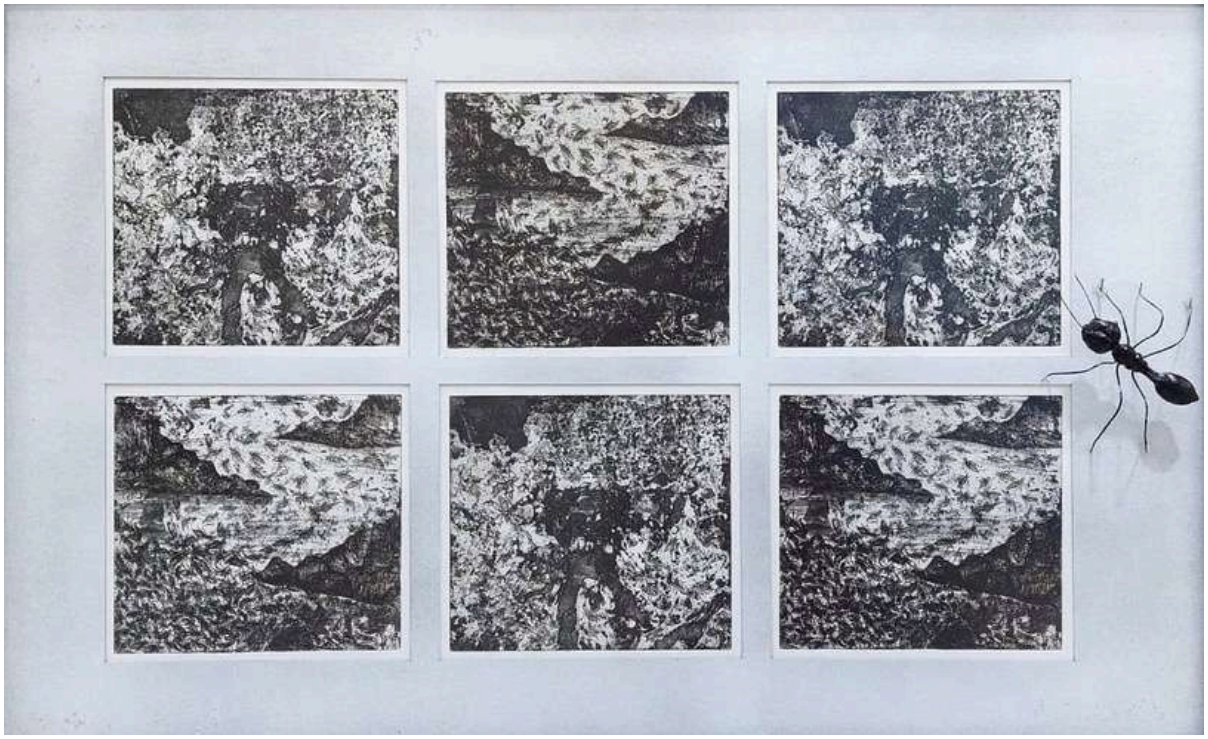
Coffee Fever
2026 | 60 x 40 cm
Media : Acrylic on canvas



Deni Junaedi
(ISI Yogyakarta)

Concept

Coffee Fever plays with the familiar idea of having a fever and gives it an unexpected subject: a cup of coffee. The coffee is still hot, so a thermometer is placed in it as if the drink were a patient being checked for a fever. A blister pack of paracetamol sits nearby, completing the scene. We normally check our temperature and take paracetamol when our bodies get too hot. But what if the coffee is the one running a fever? By bringing these two unrelated situations together, the painting creates a humorous visual pun in which ordinary signs of illness are transferred from the human body to a cup of coffee.



Life (kehidupan)
2024 | 40 CM x 60 CM
Media : ink on paper and etching aquatint graphic art



Deny Rusanto, M.Sn
(IKJ)

Concept

Every step leaves a trace in joy and sorrow, in falling and rising as life continues to write its story through a breath that never ceases (setiap langkah meninggalkan jejak dalam suka, duka, jatuh dan bangkit, hidup terus menulis ceritanya lewat nafas yang tek pernah henti)



In Gratitude of Time

2026 | 50 x 60 cm
Media : Linocut and acrylic on canvas



Devy Ika Nurjanah
(ISI Yogyakarta)

Concept

This work emerges from the contemplation that we do not simply pass through time, we are woven by it. The bird's body, merging entirely with the surrounding foliage and tendrils, becomes a metaphor for every season already lived. There is wounding, growth, solitude, joy, all now inseparable from who we are today.

Every line in this work is a trace of time itself, recorded through a long process of carving, a reminder that beauty grows precisely from the time we fully inhabit, not the time we avoid.



Beware of the Humans

2026 | 40 x 60 cm
Media : Mix media



Dewa Ayu Eka Savitri Sastrawan
(ISI Bali)

Concept

Humans are creative and vulnerable at the same time, thus every time we should be aware of ourselves. These signs are called "Beware of the Human" which were created in 2008 by Savitri Sastrawan at the time when wars were uprising in Central Asia. Particularly the impact of the Iraq war and upon Afghanistan post 9/11. At the time the war upon Palestine also recurred - moreover until today. The simple sign then also becomes a recurring reminder until this year in 2026, that we humans should always be aware of our own acts, deeds, and consequences.



BUMANDHALA

2026 | 50 x 50 cm
Media : Mix media (DTF on fabric material)



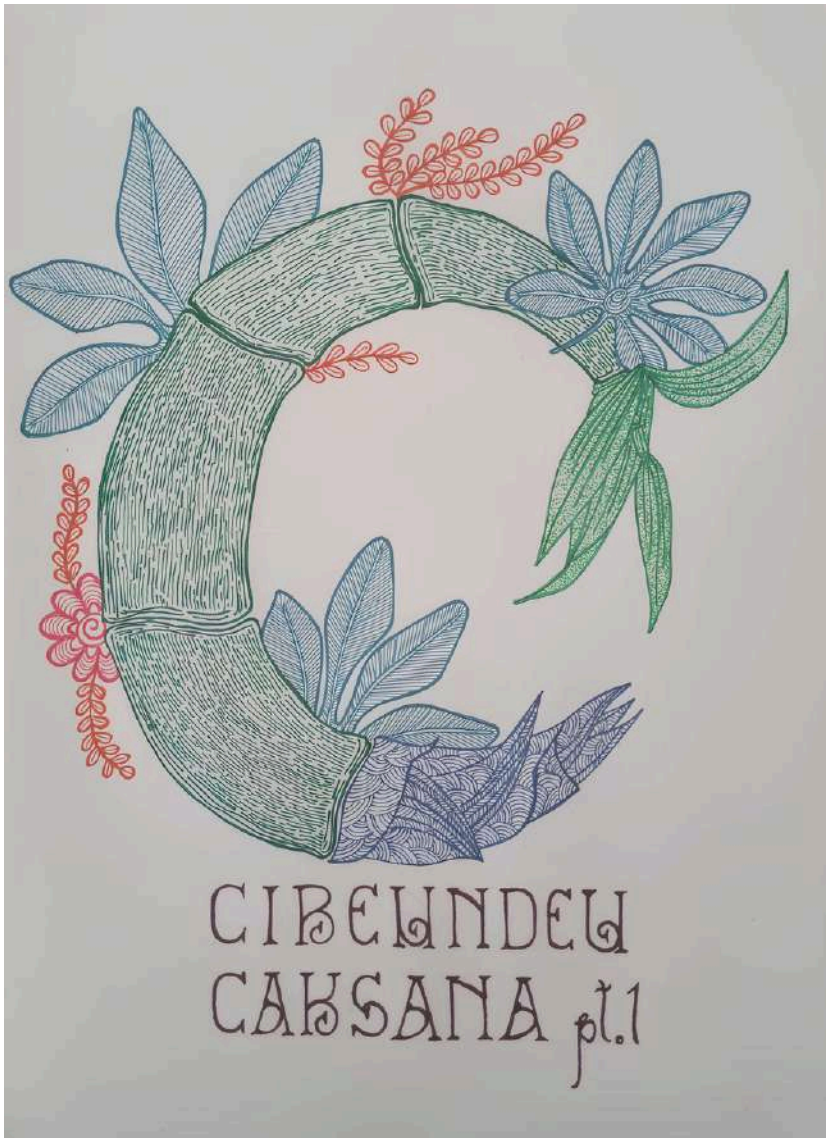
Dewi Isma Aryani
(Universitas Kristen Maranatha)

Concept

BUMANDHALA derives from the Sanskrit word Bhūmaṇḍala, meaning "circle of the world" or "universe of life." This work draws inspiration from the natural beauty and cultural richness of the Garut community, as reflected in the Batik Garutan tradition. Through a symmetrical composition, stylized flora, and decorative ornaments evolved from the visual characteristics of Garut batik, the piece represents the harmonious relationship between humanity, nature, and the cultural heritage that shapes the region's identity.

Earthy tones blended with accents of blue and orange evoke the mountainous landscape, the fertility of the land, and the dynamic lives of the Garut people as they coexist with nature. Each motif element interconnects to form a unified visual whole, reflecting the cycles of life, growth, and sustainability.

In a contemporary context, BUMANDHALA serves as a symbol of the meeting point between tradition and new interpretation, revitalizing local values as part of a cultural narrative that continues to evolve and remain relevant across generations.



CIREUNDEU CAKSANA Pt.1
2023 | 50 x 50 cm
Media : Mix media (DTF on fabric material)



Dewi Isma Aryani
(Universitas Kristen Maranatha)

Concept

"CIREUNDEU CAKSANA Pt.1" draws inspiration from the natural landscape and the lives of the indigenous community of Cireundeu in Cimahi, reinterpreting them through an approach blending doodle art and semi-lettering. Botanical elements—specifically cassava leaves arranged in a circle around a curved bamboo stalk—represent the interconnectedness of humanity, nature, and living space as integral parts of Cireundeu's cultural identity. Repetitive, spontaneous lines within each form create visual layers that reflect the community's diverse experiences, knowledge, and activities.

In the context of HYPERTEXTUALITY, each form functions as a visual text that interconnects to shape a new narrative. The cassava leaf motifs, curved bamboo stalks, lines, colors, and typography do not exist in isolation but interact within a unified visual network. The "Cireundeu Caksana" typography serves as both image and message, bridging verbal and visual languages. This work illustrates how local identity can be continuously reinterpreted through contemporary visual language without severing its connection to nature and the life of the indigenous community.

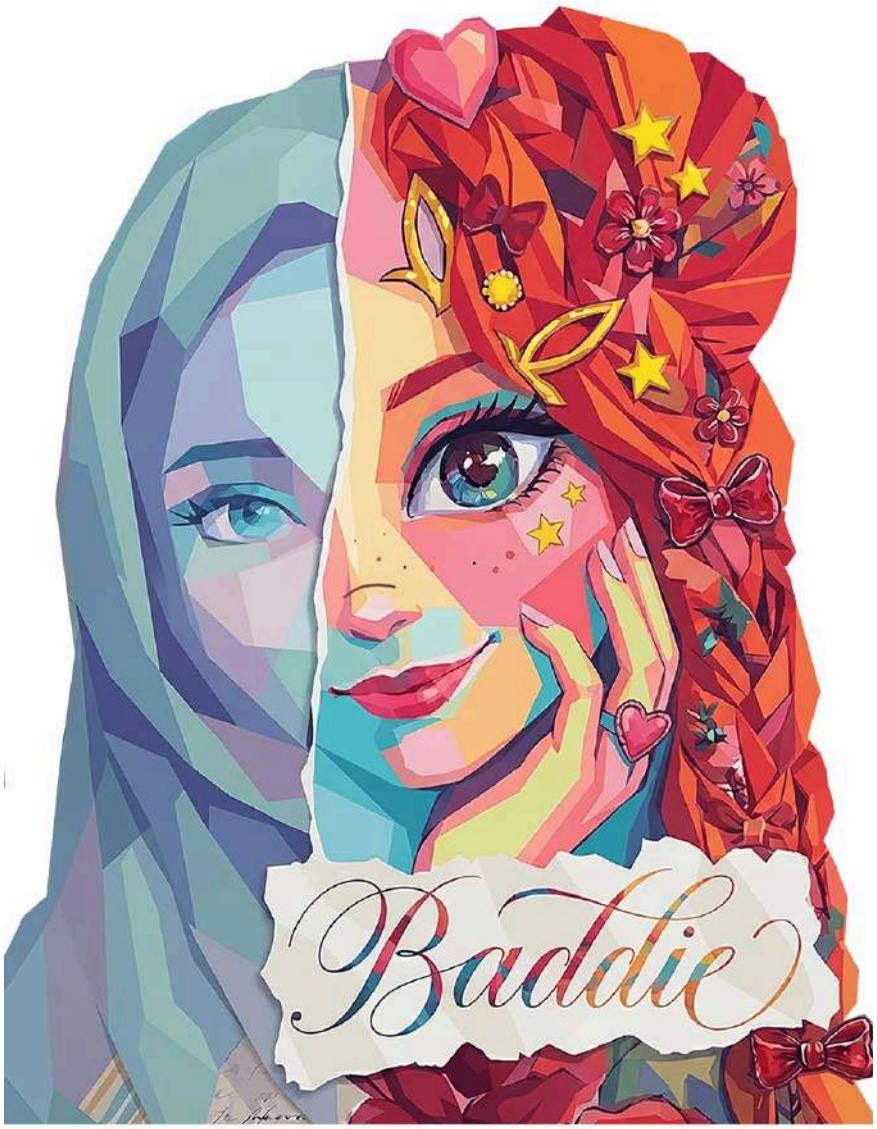


Null
2022 | 32 x 40,5 cm
Media : Cat air di atas kanvas

Dikdik Sayahdikumullah
(Indonesia)

Concept

Karya ini mengangkat persoalan tentang zona peralihan antara daratan dan badan air. Ia bukan sepenuhnya darat, bukan sepenuhnya air, melainkan wilayah ambang yang tak hanya sekedar ketiadaan tetapi ruang transisi yang melahirkan kemungkinan baru. Ambang antara darat dan air adalah ruang transisi yang tak hanya melahirkan makna baru, tetapi menggugah pikiran dan pengalaman tentang arti kekosongan sebagai sumber kehidupan. Katakanlah kekosongan itu berupa atmosfir ilusif tentang kelembapan, vegetasi, suara air dan lain-lain, yang kehadirannya dapat dikenali di dalam batas kesadaran ataupun ketidaan batasan kesadaran. Di sini, zona peralihan bagi tubuh manusia bisa jadi adalah teks horizon eksistensial yang mencerminkan liminalitas, tapi bukan sekedar nihil, melainkan ruang kosong yang membuka kemungkinan atau suatu teks vertikal yang menuju asal muasal sesuatu. Dengan mengalami wilayah ambang itulah zona peralihan bergerak diantara teks, metafor, dan makna.



My Baddie
2026 | 40 x 50cm
Media : Mix media



Dina Fatimah
(Universitas Komputer Indonesia)

Concept

Dua wajah dalam satu identitas, antara diri yang tumbuh dari karakter personal dengan diri yang terbentuk melalui keinginan untuk mengikuti citra Baddie yang berani, glamor, ekspresif, dan penuh warna. Fenomena style Naykila menjadi inspirasi visual yang kemudian ditiru, dikutip, dan diterjemahkan kembali oleh banyak orang, termasuk ketika gaya tersebut harus dipadukan dengan identitas berpakaian yang berbeda. Warna mencolok, pita, bunga, bintang, aksesori, riasan, hadir sebagai potongan-potongan visual yang saling bertumpuk untuk membentuk identitas baru. Dua sisi wajah menjadi simbol tarik-menarik antara diri yang sebenarnya dengan versi diri yang lahir dari citra orang lain.



ON THE BACK OF THE MOONFISH

2026 | 100 cm x 100cm
Media : Mix media



Dona Prawita Arissuta
(UNS)

Concept

The Back Of The Moonfish" was born from the belief that the sea keeps creatures we do not see every day. The Moonfish is one of them. It appears once a year, as big as a village, pale in color like light at the bottom of the ocean. Its body is not meant to be caught, but to be stood upon. In this work, the giant pale-pink fish becomes a stage. Standing on its back are four figures: a Pig, a Rabbit, an Elephant, and a Fish. They wear human clothes, standing side by side, without hierarchy. This is the night of a celebration — a night where differences are not erased, but celebrated upon one single body.

"On The Back Of The Moonfish" is a fable, and fables have their own way of admonishing. It asks softly: what if we stopped seeing the sea as a granary? What if we saw it as a shared home? When the great fish is not eaten, when the fisherman only takes what is enough, when a pig can be friends with an elephant on one fin — then the celebration can go on. This work invites us to dream for a moment. That the relationship between humans, animals, and nature does not have to be about exploitation. It can also be about dancing together, on the back of something greater than all of us.



Bonggol Jagung Bergumam

2026 | 60 cm x 80 cm
Media : digital printing



Dr. Andry, M.Sn
(ITN)

Concept

Di era disrupsi digital, mata kita dibombardir oleh aliran konstan berbagai 'teks'—gambar, simbol, dan tanda yang saling tumpang tindih, bertabrakan, dan berbaur tanpa batasan narasi yang jelas. Karya ini, yang dihadirkan sebagai karya seni rupa dua dimensi (dokumentasi fotografi artistik atau mixed media), mengambil bonggol jagung—sebuah 'teks' mentah dari alam pertanian—sebagai titik tolak narasi.

Namun, bonggol jagung tersebut tidak lagi berdiri sendiri. Ia mengalami hibriditas yang menjadi ciri khas postmodernisme: serat-serat organiknya yang kasar berbaur dan bertabrakan dengan konstruksi pasak kayu yang geometris dan kaku. Sentuhan white-wash pada permukaannya menciptakan kode estetika baru yang meredam 'kekasaran' material, memunculkan ironi visual antara kesan industrial dan kealamian. Di sini, teks pekerjaan tangan yang sudah semakin langka dan teks alam (serat jagung) berinteraksi, menciptakan narasi berlapis yang tidak mengenal batas.

Dalam visualisasi dua dimensi ini, karya ini menjadi cerminan dari ekletisisme dan adhocisme yang melanda era hipertekstualitas. Tidak ada satu pun makna tunggal yang mendominasi; yang ada adalah dialog silang antar lapisan visual—dari warna, tekstur, hingga geometri—yang semuanya hidup berdampingan secara simultan dalam satu bingkai. Karya ini bukan sekadar objek, melainkan sebuah platform interaksi di mana realitas fisik dan interpretasi virtual saling berkelindan, mengundang apresiator untuk menyusun narasinya sendiri di tengah kompleksitas visual yang ditawarkan."



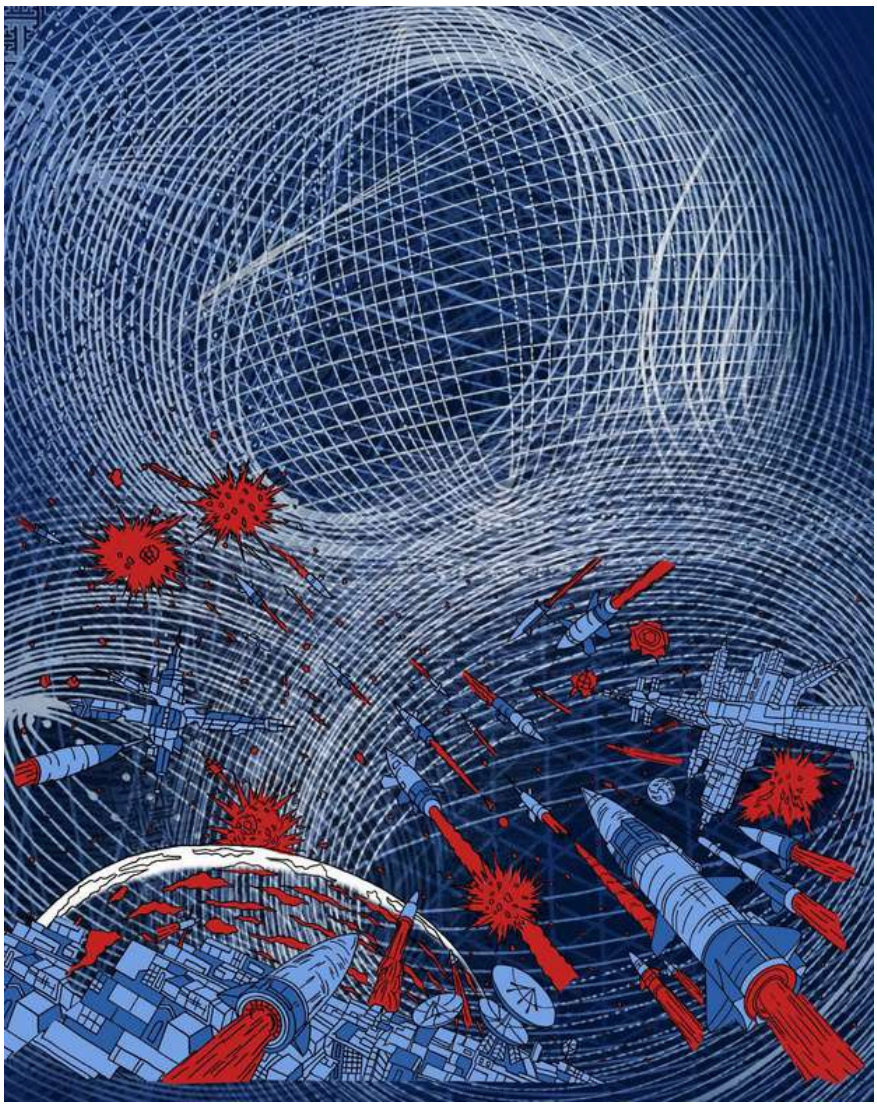
Environmental Destruction
2026 | 100 x 100 cm
Media : Acrylic on Canvas



Dr. Fenny Rochbeind, S.Pd., M.Sn.
(Universitas Negeri Malang)

Concept

Kerusakan bumi ini terjadi ketika udara, air, dan tanah kehilangan kualitasnya. Habitat alami rusak, satwa liar punah, dan tindakan manusia menguras sumber daya bumi lebih cepat daripada kemampuan alam untuk memperbaikinya. Manusia bertanggungjawab atas pemeliharaan dan memperbaiki segala kerusakan akibat ulah manusia lain yang tidak peduli akan kelestarian alam dan lingkungan tempatnya berpijak dan hidup. Polusi yang cukup tinggi di masa ini mempersingkat usia manusia dan bumi, muncul berbagai penyakit yang mematikan bahkan bumi turut merana, Pesan yang ingin tersampaikan jangan hanya diam dan bungkam dampaknya adalah kehancuran.



THE SKY HAS NO BORDER

2026 | 75cm x 100cm
Media : Kain katun - Teknik Batik kombinasi (Batik tulis, batik cap dan batik pendulum)



Dr. H. Komarudin Kudiya, S.IP., M.Ds. U
(UM Bandung)

Concept

The Sky Has No Border menggambarkan langit sebagai ruang luas tanpa batas, tempat manusia seharusnya memandang kebebasan, harapan, dan kehidupan. Namun, di balik keluasan itu, ambisi, keserakahan, dan arogansi kekuasaan justru menciptakan medan pertarungan yang menakutkan. Rudal-rudal melesat, pesawat tempur membelah angkasa, dan ledakan menjadi bahasa baru ketika diplomasi kehilangan maknanya.

Karya ini merupakan refleksi tentang perang yang lahir ketika kepentingan dan hasrat untuk menguasai mengalahkan hati nurani. Batas negara mungkin dapat digambar di atas peta, tetapi langit tidak pernah mengenal garis pemisah. Ketika senjata dilepaskan ke udara, ancamannya tidak lagi hanya menjadi milik pihak yang bertikai, melainkan menjadi kegelisahan seluruh umat manusia.

Di tengah kemajuan teknologi perang yang semakin dahsyat, karya ini mempertanyakan kembali batas kemanusiaan: apakah kekuasaan masih memiliki arti ketika untuk mempertahankannya manusia harus menghancurkan manusia lainnya? Langit tetap tanpa batas, tetapi kemanusiaan seharusnya memiliki batas.



JAGAD LELANA — INNER JOURNEY

2026 | Ø 80 cm
Media : Acrylic on canvas



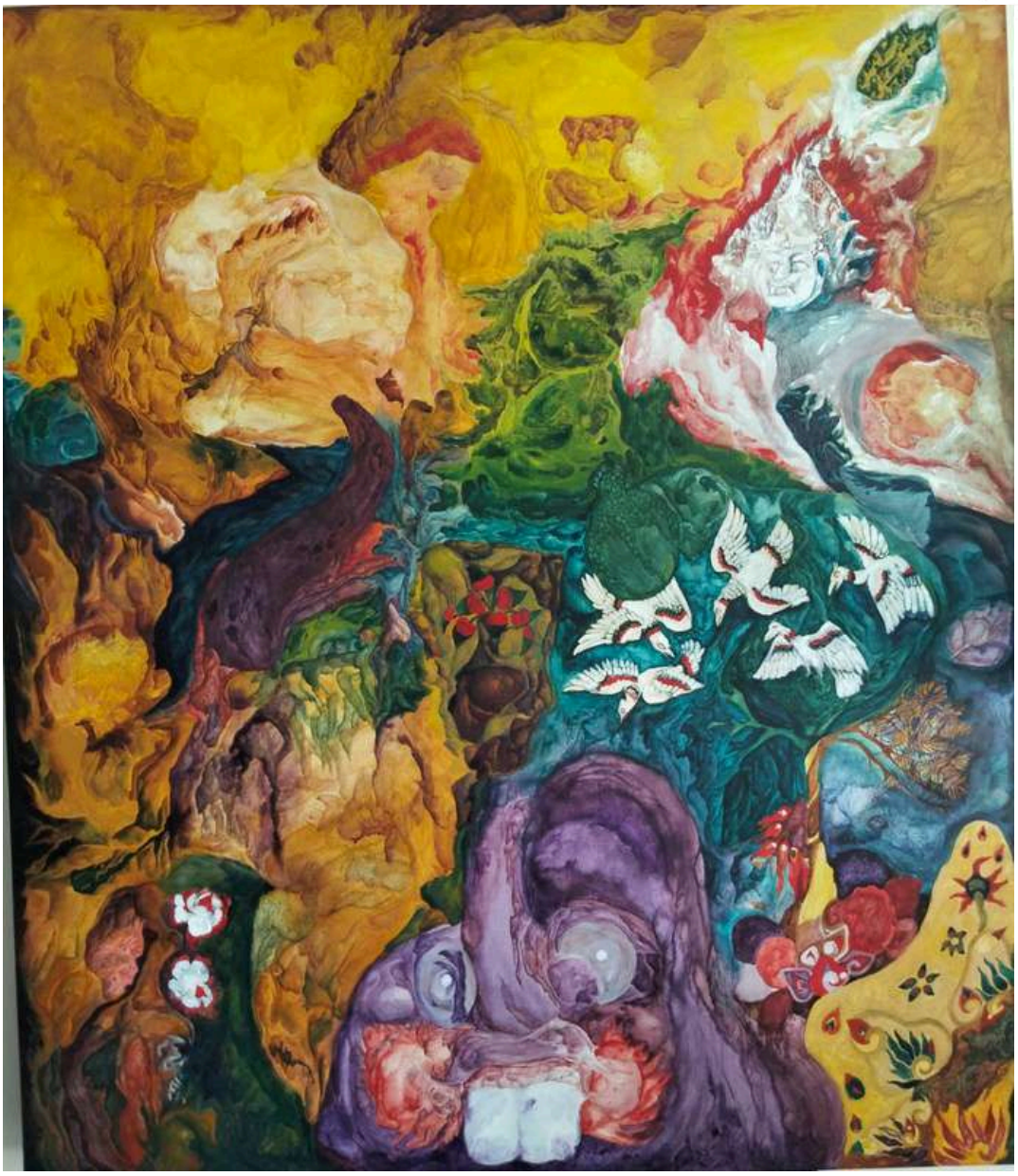
Dr. Warli Haryana, M.Pd.
(UPI)

Concept

Jagad Lelana reflects the human inner journey through the symbolic encounter between Semar and Buto (the Giant), reinterpreted from the philosophical heritage of Indonesian wayang. Buto embodies desire, anger, greed, and the destructive force of the ego, while Semar represents wisdom, humility, sincerity, and the enduring light of conscience.

Set within a circular composition, the contrasting figures evoke the continuous tension between darkness and awareness, desire and self-control. The dominant blue tones suggest psychological and spiritual depth, while the circle signifies the cycle and interconnectedness of life.

Through expressive stylization and contemporary symbolic language, the work transforms cultural heritage into a universal reflection on humanity. Jagad Lelana invites viewers to confront the "giant" within and rediscover the quiet strength of wisdom, empathy, and self-awareness—an inner journey toward harmony with oneself, humanity, nature, and the Divine.



Nature and Ekosistem

2026 | 120 x 140 cm
Media : Acrilyc on canvas



Dr.Drs.I Wayan Mudana
(ISI Bali)

Concept

Nature is a source of sustainable energy, while planets move dynamically, each according to its own conditions. Occasionally, these planets collide, giving rise to new planets with entirely new characteristics. These transformations are fascinating phenomena that invite us to reflect on the nature of constant change and the factors driving such environmental shifts. Inspired by these changes, the artist perceives moments where the will of nature and the will of humanity intersect. Through this painting, the artist seeks to communicate visually using symbols of natural transformation to encourage a deeper appreciation for the natural world; it is time for us to learn from nature. Our lives depend heavily on the natural world; its degradation signals that disaster could strike at any moment. Nature is not merely something entrusted to our care, but a legacy inherited from our ancestors.



Fajar
2026 | 50 x 50 cm
Media : akrilik di atas kanvas,



Dra. NI MADE PURNAMI UTAMI, M.Erg
(ISI Denpasar)

Concept
harapan, gelap pasti berakhir, terang pasti datang



"Five Loaves and Two Fish"

2026 | 70 x 85 cm
Media : Mix media



Drs Gede Yosef Tjokropramono M. Si
(ISI Bali)

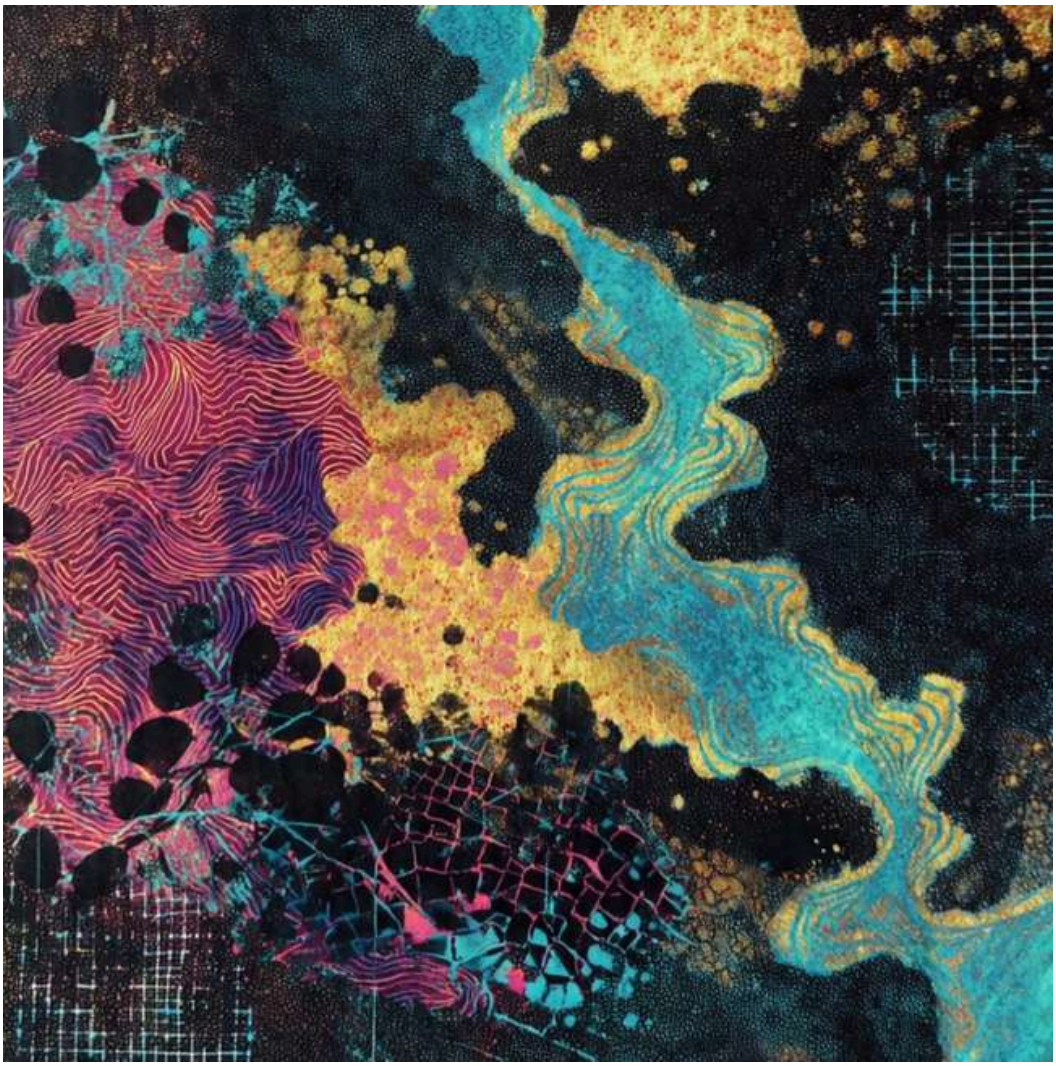
Concept

The miracle of the five loaves and two fish is the only miracle of Jesus (besides His resurrection) recorded in all four Gospels (Matthew 14, Mark 6, Luke 9, and John 6). The story tells of Jesus feeding 5,000 men (not including women and children) using a small portion of food belonging to a young boy.

The crowd followed Jesus to a quiet place to hear his teaching and be healed. As evening approached, the disciples suggested that the crowd be sent out to buy food. Jesus asked the disciples to feed them. Philip noted that 200 denarii would not be enough, while Andrew found a boy carrying 5 barley loaves and 2 small fish.

Jesus involved the disciples in the process of distributing the food, teaching them to learn to trust and act in faith rather than focusing on limited resources. Jesus cared not only for spiritual needs (teaching), but also for the physical needs of people (hunger). The child's provision was mathematically insignificant for thousands of people, but when entrusted to God's hands, that small and limited thing was glorified and multiplied.

Bread of Life Symbolism: In the Gospel of John, this event serves as the background for Jesus' teaching that He is the "Bread of Life" (John 6:35) who gives eternal life.



Laras Semesta

2026 | 100 X 100 cm

Media : Kain Sateen, Warna Remasol, teknik Batik



Drs. Otok Herum Marwoto, M. Sn

(ISI Yogyakarta)

Concept

Di era yg bergerak secepat cahaya, manusia sering kehilangan pusatnya.

"Laras Semesta" hadir sebagai pengingat: bahwa ditengah kekacauan data, kita masih butuh Harmoni. Di tengah kain putih, motif batik Truntum dan Kawung berputar tenang seperti galaksi. Ia adalah akar nada dasar, dan kompas petunjuk kehidupan. Dari sana memancar garis2 cahaya, kode, dan jaringan digital yg menyambung ke segala arah.

Karya ini tidak mempertentangkan tradisi dan teknologi, tapi justru menyatukan keduanya, Motif leluhur menjadi gravitasi, sementara dunia digital menjadi ruangnya untuk terus tumbuh.

"Laras Semesta" percaya bahwa kemajuan tidak harus melupakan asal. Dan ketika akar dijaga, maka langkah ke masa depan akan selalu selaras.



Laras Semesta

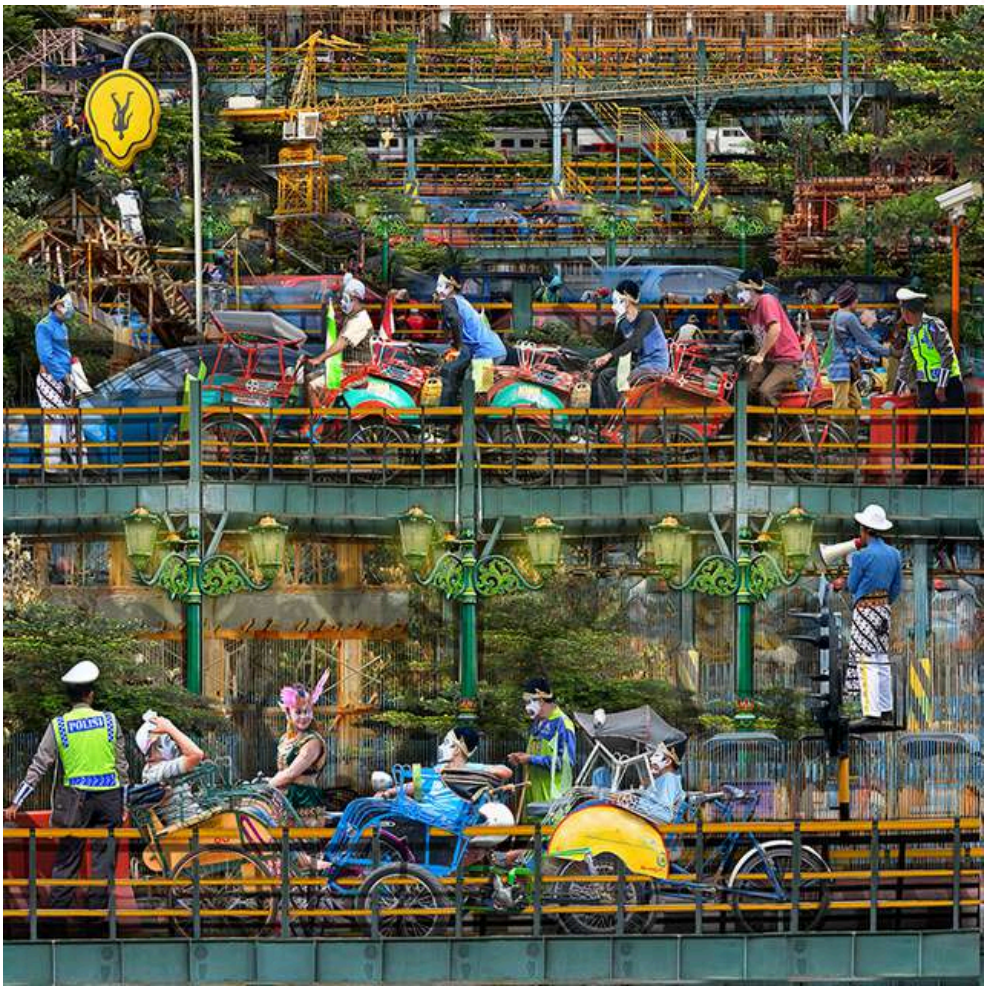
2026 | 45 x 65 cm
Media : digital print on papper



Drs., Baskoro Suryo Banindro , M.Sn.
(ISI Yogyakarta)

Concept

This design responds to real needs in narrow heritage streets and water-based communities.
By combining electric mobility, solar energy, and compact dimension, it creates a clean, efficient, and locally appropriate transportation solution for a better future.



Transformasi Transportasi

2026 | 90 x 90 cm
Media : Kanvas, Imajinasi visual fotografi



Edial Rusli
(ISI Yogyakarta)

Concept

Perkembangan jaman akibat modernisasi, secara perlahan akan mengubah perjalanan manusia dari tenaga manusia menuju tenaga mesin mesin yang lebih modern, efetif dan efisien. Evolusi dari perjalanan jaman yang selalu bergerak dari ruang dan waktu dari satu titik ketik berikutnya mengakibatkan konflik tata kehidupan dan peradaban kehidupan manusia di dalamnya. Evolusi tenaga manusia ke tenaga mesin tampak dari fenomena kendaraan tradisional becak bermigrasi ke kendaraan bermotor (bentor) dikarenakan adanya pergeseran ruang dan waktu, ekonomi, lebih cepat, nyaman, efisien, menjangkau area yang lebih luas, alternatif transportasi yang lebih terjangkau, praktis dan lebih cepat. Namun, keberadaan bentor juga mempunyai konsekuensi menimbulkan berbagai masalah, diantaranya perizinan dan regulasi, kelayakan kendaraan, polusi udara, potensi pelanggaran lalu lintas, perilaku pengemudi, kecelakaan, dan gangguan terhadap transportasi umum lainnya.

Fenomena ini menstimulasi untuk memunculkan ide penciptaan karya ini ”Era Berubah” merupakan personifikasi dimana keberadaan bentor diperbolehkan menunjukkan sesuatu yang tidak secara eksplisit dilarang atau dilarang yang menunjukan adanya kebebasan untuk melakukan sesuatu tanpa batas, sedangkan diijinkan menunjukkan adanya batasan atau aturan khusus yang mengharuskan ijin atau persetujuan sebelum melakukan sesuayu ini mungkin terkait dengan keamanan, etika atau aturan tertentu. Karya-karya ini menggambarkan evolusi kehidupan kaum pendatang urban sebagai pengemudi becak yang di representasikan para punokawan yang mewakili kaum urban sebagai pengemudi becak tradicional yang bertenaga manusia untuk migrasi ke kendaraan bermesin untuk dapat beradaptasi dengan akan perubahan jaman Gambaran dari fenomena yang kompleks ini dengan dampak positif dan negatif yang saling beririsan. Pihak berwenang perlu terus mencari solusi untuk membuat regulasi dan aturan agar dapat memberikan manfaat tanpa menimbulkan gangguan terhadap transportasi umum dan keselamatan masyarakat. Representasi karya ini merupakan potongan suatu cerita dari suatu kejadian tentang evolusi, migrasi dan para perjuangan kaum urban hidup) untuk beradaptasi dengan pergerakan perkembangan jaman akan ruang dan waktu akan kebutuhan sarana transportasi. Potongan-potongan cerita tersebut dipresentasikan menjadi sebuah cerita besar tentang citra perjuangan hidup kaum urban berjuang untuk beradaptasi dengan keadaan yang baru. Penggambaran karya ini terbagi menjadi 3 (tiga) narasi: pertama, narasi tentang evolusi ruang dan waktu , Kedua, narasi tentang migrasi dari tenaga manusia ke tenaga mesin, ketiga adaptasi. Perwujudan karya ini merupakan kumpulan representasi imaji visual yang realistis kehidupan para pengemudi becak tradisional yang menggunakan tenaga manusia pada masa lalu untuk bergerak dan beradaptasi dengan kendaraan becak modern bermotor dengan pada masa yang akan datang yang diimajinasikan dan dikonstruksi kembali menggunakan teknologi digital imaging menjadi satu kesatuan yang realistis imajiner berdasarkan subjektivitas pencipta.

Melalui penciptaan karya ini, masyarakat dapat mengetahui citra, proses konstruksi, penyajian penciptaan karya dan makna yang dihadirkan kembali dari perwujudan imaji ke bentuk karya imajinasi visual fotografi yang bernilai kreatif estetis. Karya imajinasi visual fotografi ini menjadi media untuk mengungkapkan perasaan atau ekspresi dan emosi estetis pencipta dalam bentuk parodi visual. Penciptaan ini dapat bermanfaat untuk memperkaya khazanah citra/imaji/makna baru dan untuk membangun rasa memiliki serta kesadaran akan permasalahan tata kehidupan dan tata ruang Malioboro sekarang ini.



Calm
2026 | 50 x 50 cm
Media : Acrylic on canvas



Edy Semara Putra
(ISI Bali)

Concept

This painting represents an individual's inner peace amidst the constant noise of social voices. The central figure is portrayed with a calm expression and wears green earmuffs, symbolizing the ability to filter various comments, opinions, criticisms, and insults coming from the outside world. Surrounding the figure are expressive mouths open, laughing, and shouting, representing the many voices that attempt to influence one's thoughts and emotions. Despite this, the central figure remains composed and unwavering.



INTERWOVEN TRACES - Elements, Connections, and Transformations

2026 | choker necklace : 37 x 3 x 1,5 cm ; Bracelet 16 x 3 x 1,5 cm; Layered Necklace 37 x 8 x 1,8 cm; lower shape necklace 34 x 4 x 1,8 cm; Earring 6 x 1,7 x 0,5 cm; Brooch 26 x 6 x 1,8 cm

Media : Modular Jewelry Construction



Elliati Djakaria

(Univversitas Kristen Maranatha)

Concept

Interwoven Traces emerges from encounters between stones, beads and copper, between individual forms and the connections that draw them together. Through Modular Jewelery Construction, each element begins with its own presence, texture, color, and character. Repeated, layered and linked, these elements gradually unfold into necklaces, bracelet, brooch and earrings, creating a visual rhythm between individuality and unity.

No element exists entirely on its own. Each gains another voice through its relationship with the others. A connection becomes a passage, repetition becomes rhythm, and arrangement becomes transformation. Material that begin as separate entities are continuously reconfigured, allowing new form and relationships to emerge.

Responding to Hypertextuality, jewelry becomes an open visual narrative, where one element leads to another and meaning unfolds through their encounters. Like traces cross, diverge, and intertwine, the work offers multiple paths of reading revealing that beauty is not found only within each element, but also in the relationships, transitions, encounters and spaces that bind them together

Keywords: Element, connection, Transformations, Material, Modularity

Material: Stones, Beads, Copper. Category: Contemporary jewelry



Sang Hyang Dewi Sri
2026 | 150 × 60 cm
Media : Tamarind batik on polyester HiCon fabric



Endang Caturwati
(ISBI Bandung)

Concept

Nyi Pohaci Sanghyang Asri, or Dewi Sri in the land of Pasundan, is often called the Goddess of Life for bestowing fertility through rice crops to humanity. Dewi Sri is a highly significant fertility goddess in the mythology of the agrarian communities of West Java.



AP_Perception Red
2026 | 65 x 95 cm
Media : Mixed Media



Erika Ernawan
(Universitas Kristen Maranatha)

Concept

Noumena are moments that go unnoticed, yet the body's presence in conscious space is both an experience and a long process through which humans come to understand themselves, space, and time. Through the process of paring back and revealing, to notice and to gaze are not only physical actions of regarding a world, they are social actions of engaging with one. So, the process of looking is a decision, a tool for communication and—perhaps most importantly—a way of recognising and understanding our ever-changing selves.



Harapan di atas kabut

2025 | 110 x 110 cm
Media : Mixed Media



Fachriza Jayadimansyah
(IKJ)

Concept

Kata "HOPE" yang berarti Harapan, berdiri tegak – sebagai bukti kehidupan untuk tetap berusaha bertahan, dan keinginan untuk bangkit – selalu ada di tengah.

Menggambarkan keberadaan yang rapuh namun pantang menyerah di tengah keadaan. Alam dan kehidupan tidak hilang meski tertekan, harapan adalah satu-satunya kekuatan yang menahan kita dari kehancuran total.

Harapan bukan sekadar keinginan, melainkan kekuatan penggerak untuk terus melangkah hingga tujuan tercapai.

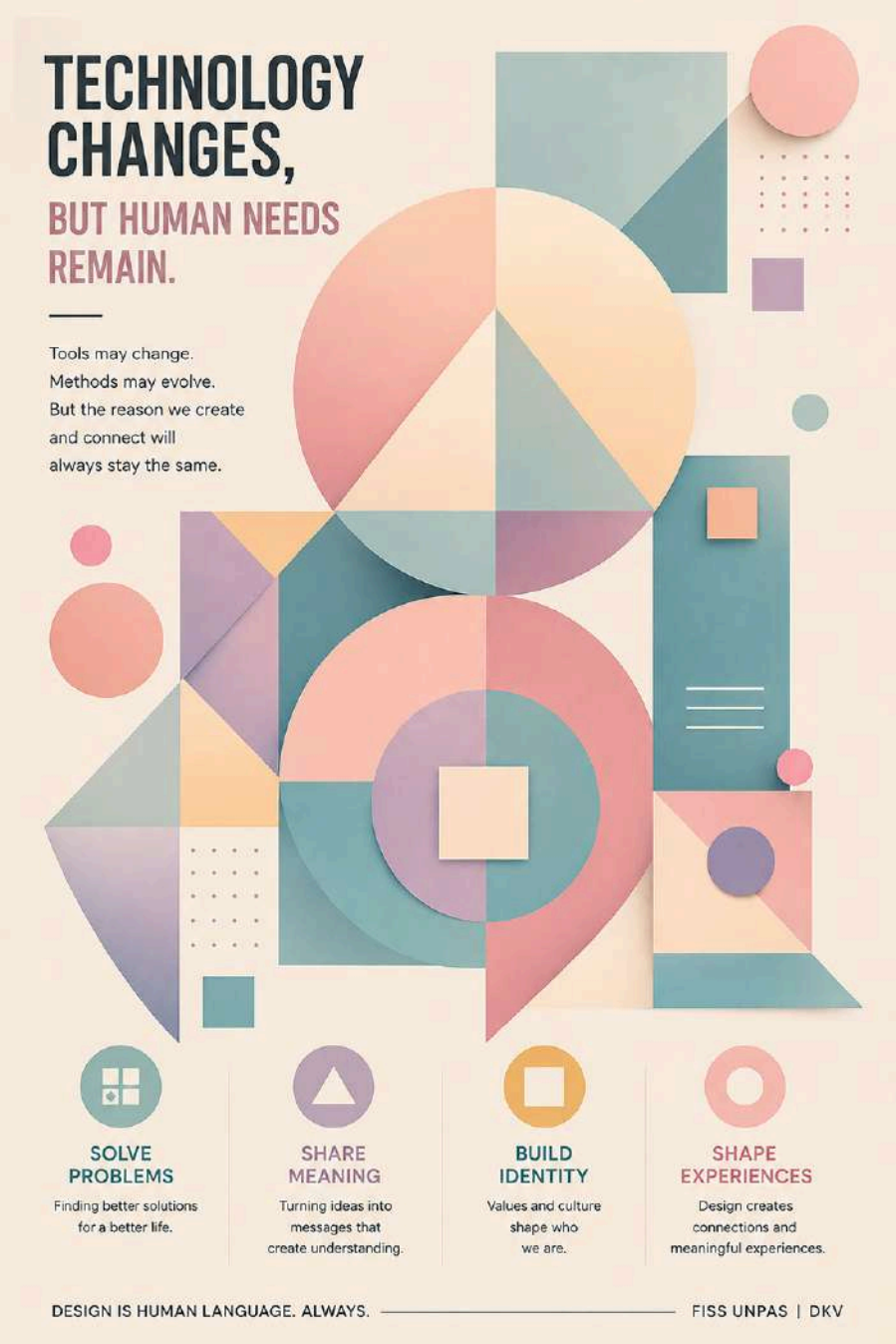
Harapan adalah bahan bakar. Saat jalan terasa berat dan gelap, harapan membuat kita tidak menyerah di tengah perjalanan.

Harapan berubah menjadi tindakan. Ia tidak diam saja, melainkan mendorong kita berusaha, belajar, dan bangkit kembali setiap kali jatuh.

Apa yang kita nantikan tidak lagi sekadar angan, menjadi bukti nyata bahwa keyakinan dan usaha kita tidak pernah salah arah.

Harapan bukan sekadar keinginan, melainkan kekuatan penggerak untuk terus melangkah hingga tujuan tercapai.

"Harapan yang dijalani dengan tekun, pasti akan berujung pada pencapaian yang membanggakan."



Design is Human Language

2026 | 40 cm x 60 cm
Media : Print Graphic Design



Fadhly Abdillah
(Universitas Pasundan)

Concept

Desain sebagai sesuatu yang terus dipengaruhi oleh perubahan teknologi, organisasi, pasar, dan budaya, serta menekankan bahwa perkembangan desain bersifat berlapis—lapisan, baru, tidak otomatis menghapus bentuk-bentuk sebelumnya. Teknologinya memang berubah, tetapi kebutuhan manusia untuk memecahkan masalah, menyampaikan makna, membangun identitas, dan membentuk pengalaman tetap ada.



Masih dipahat

2026 | 80 x 80 cm
Media : Mixed media pada papan MDF, fotografi cetak hitam putih, kain batik Megamendung, tali rami, dan serpihan MDF.



Fahreza Amrullah
(UNIKOM)

Concept

Karya mengangkat hubungan antara manusia, proses berkarya, dan keberlanjutan budaya Cirebon. Fotografi hitam putih menjadi representasi pengrajin wayang, sementara tali rami membentuk kembali figur wayang secara timbul. Kain Megamendung pada bagian luar menjadi penanda identitas visual Cirebon, sedangkan serpihan MDF merepresentasikan jejak dan sisa dari sebuah proses penciptaan. Keseluruhan elemen dihadirkan sebagai hubungan antarteks visual dan material, menggambarkan tradisi yang terus dibentuk, diwariskan, dan mengalami perubahan dari waktu ke waktu.



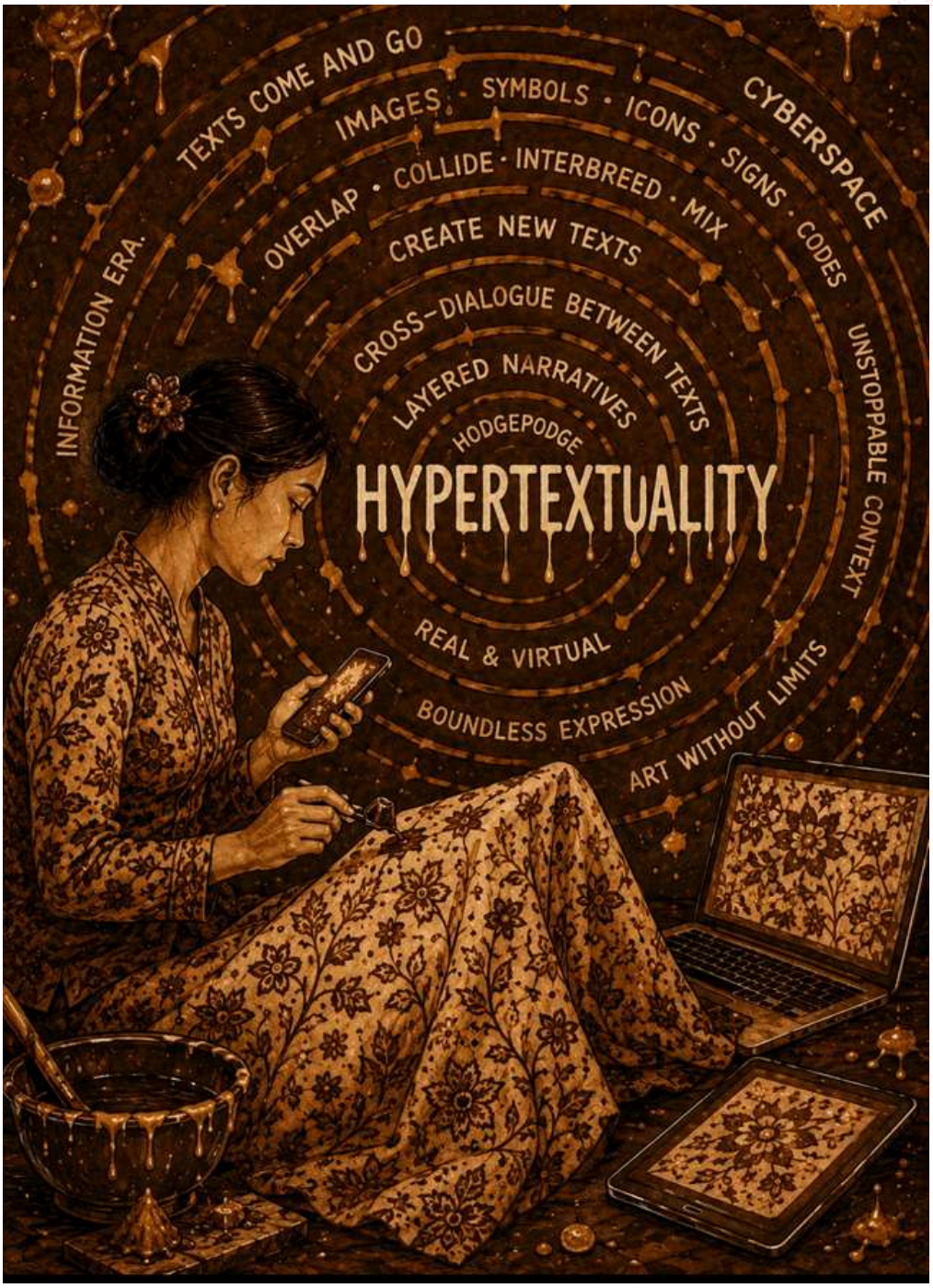
The Leadership
2024 | 40 x 60 cm
Media : fine art photography



Fajar Apriyanto
(ISI Yogyakarta)

Concept

The Leadership
Organisasi masa kini membutuhkan pemimpin yang mampu menjembatani kepentingan bersama untuk kemanusiaan menuju kesejahteraan, tidak mementingkan kelompok tertentu. Pemimpin yang tidak hanya cerdas secara intelektual, tetapi juga kuat secara moral, etis dan adaptif dalam menghadapi badai perubahan. Berbagai macam bentuk visual "sepatu" mempunyai makna sebagai bentuk heterogenitas masyarakat. Kepemimpinan hari ini bukan lagi tentang jabatan atau wewenang, melainkan tentang mengorkestra irama agar dapat menyatu membentuk sebuah timbre yang menyatu menjadi sebuah irama.



Batik Craftstextuality

2026 | 80 x 90 cm

Media : Art paper & digital



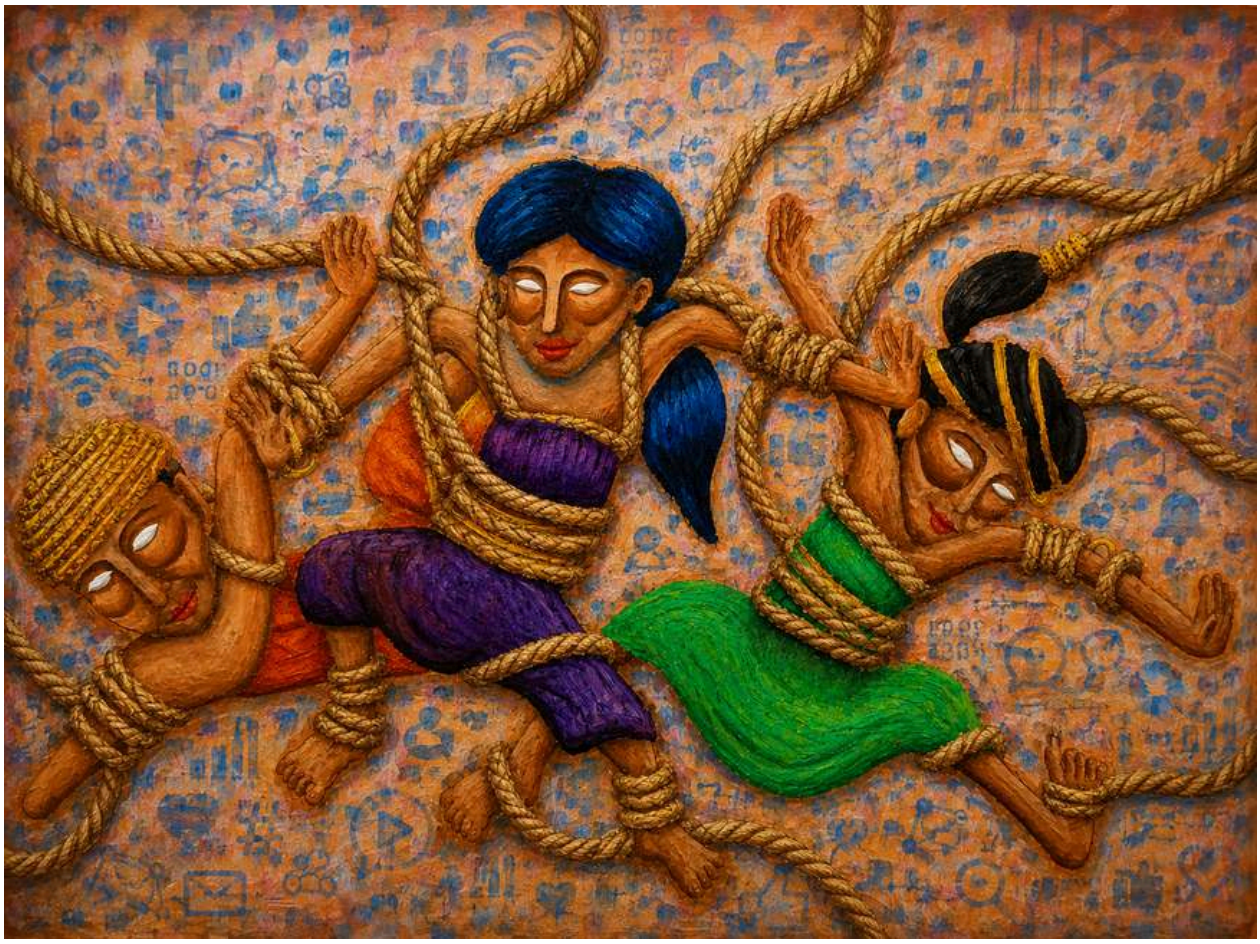
Farid Abdullah

(UPI)

Concept

Batik Craftstextuality

A batik craftswoman sits quietly with wax and canting in hand, yet her attention is gently pulled away by the glowing screen of a smartphone. Between the rhythm of wax and the endless flow of digital information, a new cultural space emerges—where the hand no longer works alone, but converses with images, symbols, texts, and virtual worlds. Inspired by Gérard Genette's concept of hypertextuality (1982), this work understands batik as a living hypertext: an original cultural language continuously transformed through encounters with other texts and media. Wax drips become traces of distraction, error, memory, and human presence. Motifs migrate from cloth to screen, from screen to imagination, crossing the boundaries between real and virtual. Batik Craftstextuality thus becomes a poetic meditation on tradition in the digital age—where a single touch on a screen can open countless cultural pathways, and where every drop of wax becomes a hyperlink between heritage, technology, and the boundless imagination of the maker.



TETHERED

2026 | 40 x 60 cm

Media : Acrylic on canvas



Febry Maharlika

(UNIKOM)

Concept

Tethered portrays women whose lives are invisibly bound by the validation of social media algorithms. They seem to dance with elegance and freedom, yet every movement is guided by an unseen force that rewards visibility and approval. The ropes symbolize their dependence on algorithmic recognition, exposing the subtle ways digital platforms influence identity, self-worth, and the desire to be seen.



NO SINGLE FACE

2026 | 38 x 50 cm

Media : Teknik kolase foto dengan media kertas duplex dan impraboard



Febyana Chitta

(Universitas Komputer Indonesia)

Concept

Karya ini mengangkat isu kejahatan seksual pada anak kecil yang dilakukan oleh orang-orang dewasa, yang dikenal dengan istilah "pedofilia", sebagai bentuk kritik sosial yang beranggapan bahwa pelaku pedofilia memiliki ciri fisik tertentu. Faktanya bahwa mereka bisa bersembunyi di balik "topeng" sosial sebagai orang yang ramah, religius, berpendidikan, tetangga, bahkan keluarga. Oleh karena itu, kolase wajah yang tersusun dalam karya ini didapat dari foto-foto pelaku kejahatan seksual pada anak yang berarti bahwa pelaku tidak memiliki satu identitas visual yang pasti.



The Endless Conversation

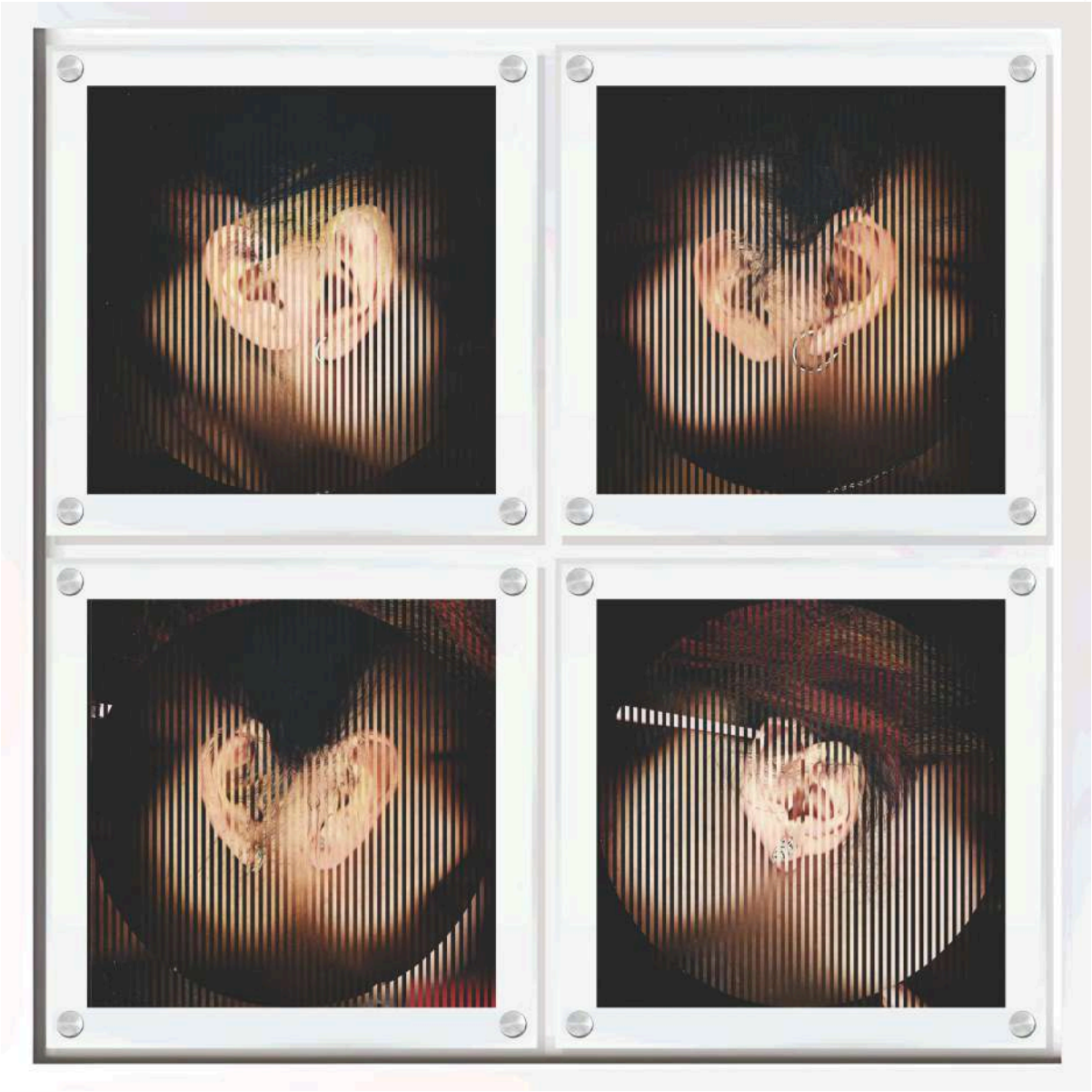
2026 | 29,7 x 42 cm
Media : Digital Illustration



Fika Khoirun Nisa
(Universitas Sebelas Maret)

Concept

The Endless Conversation imagines a fantastical world where animals become storytellers, musicians, and witnesses to an endless exchange of cultures, myths, and memories. Detached from their familiar roles, these creatures inhabit a hybrid landscape where architecture, flora, and ornaments intertwine into layered visual narratives. Like hypertext in the digital age, each element connects to another, inviting viewers to wander through multiple meanings. The work celebrates the continuous dialogue between nature, imagination, and cultural references, where every encounter gives birth to a new story



Overcoded

2026 | 80 x 80 Cm (modul 30 x 30 Cm, 4 pcs)
Media : Digital Print pada Kertas (Rekayasa Scanografi Partisipatoris)



Galih Jatu Kurnia
(UPI)

Concept

Overcoded adalah salah satu karya yang dihasilkan dari artefak rangkaian seni performatif Scanifesto Project. Melalui praktik scanografi partisipatoris, bagian kepala partisipan dipindai secara langsung untuk mengekspos telinga: sebagai garda terdepan komunikan penerima encoding sebelum informasi diteruskan menuju proses decoding. Karya ini mengeksplorasi tubuh sebagai teks yang mengandung tanda, sekaligus sebagai medium penerima dan pengolah informasi. 8 dari 40 aset hasil pindai partisipan kemudian dipilih dan direkayasa secara digital dengan menggabungkan dua profil telinga dari partisipan berbeda menjadi satu kesatuan visual yang inheren, namun tetap memperlihatkan tumpang tindih dan percampuran vertikal. Proses ini menghasilkan citra hibrid yang menempatkan identitas individual dalam kondisi berlapis dan ambigu. Overcoded merespons fenomena hipertekstualitas ketika berbagai tanda, citra, kode, dan informasi saling bertumpuk, berbaur, serta membentuk makna baru. Telinga menjadi metafora bagi tubuh yang terus-menerus menerima informasi; ketika encoding berlangsung secara berlebihan, batas antara realitas, representasi, dan simulasi menjadi semakin kabur.



Dewi Sri Reimagined
2026 | 57 x 110 cm
Media : Batik gutta tamarind



Gilang Cempaka
(Universitas Paramadina)

Concept

This work reimagines Dewi Sri as a figure associated with rice, fertility, life, and the relationship between humans and nature. I portray her through an illustration on fabric using a tamarind-gutta batik technique, deliberately moving away from realistic representation. The non-naturalistic colors create distance from conventional imagery and invite a more contemporary reading. Within Hypertextuality, Dewi Sri becomes a meeting point for “texts”: mythology, batik tradition, illustration, color, technique, and contemporary concerns. Her presence remains relevant as issues of food, the environment, and sustainability become increasingly important today. Rather than reproducing a familiar image of Dewi Sri, this work places her in a new context. By combining traditional elements with a contemporary visual language, it presents Dewi Sri as a cultural symbol that continues to live, change, and gain new meanings over time. These visual layers connect cultural memory with present-day experience while remaining rooted in tradition.



Di Bawah Pohon Rambutan' / 'Under the Rambutan Tree'

2025 | 175 x 145 cm

Media : ACRYLIC ON CANVAS, TEKNIK INFASTO DAN TEKSTUR



Hamzah, S.Sn., M.Sn.

(ISI Padangpanjang)

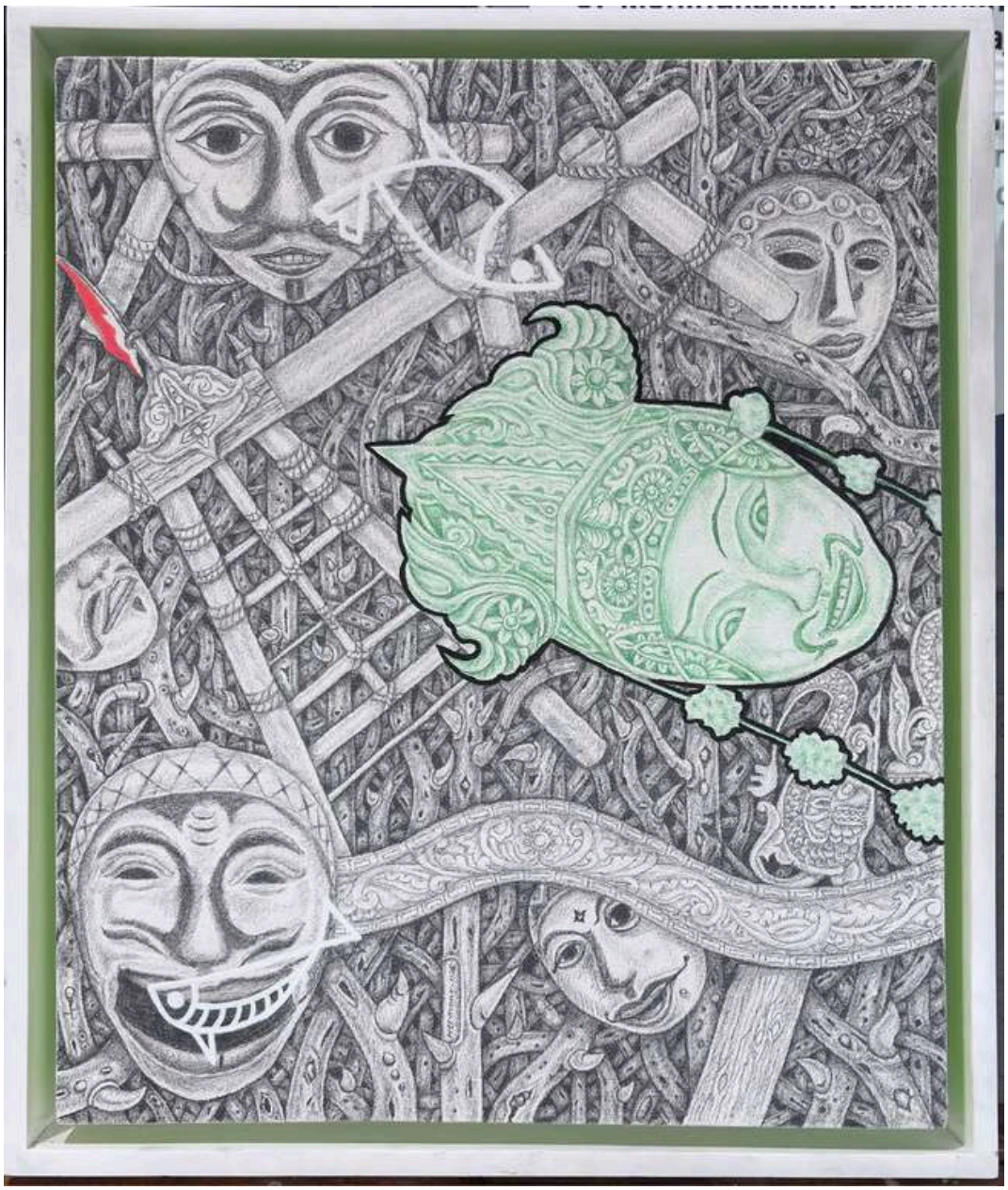
Concept

Konsep karya:

Karya ini terinspirasi oleh situasi dan kondisi kekinian yang sangat memilukan hati jika dirasakan oleh hati yang peka akan nilai-nilai kemanusian, baik atas prilaku manusia dengan alam maupun dengan manusia lain dan seterusnya tak berujung terus bersilang singkarut dan brutal.

kondisi ini sebenarnya universal sifatnya, namun keadaan ini bisa dirasakan ketika sesama manusia, masyarakat, suku-suku, berbangsa dan bernegara dengan mudah dilihat dan dirasakan ketika teknologi dan informasi media masa dan media sosial berperan dalam menciptakan komunikasi yang baik dan di mengerti namun berubah menjadikan tumpangtindih, sehingga yang ada itu semakin rumit dan ruwet.

sehingga sesuatu yang ruwet dan rumit itu bagi saya perlu duwujudkan dan ini mempertegas serta memperjelas apa yang sebenarnya sudah terjadi di bangsa ini secara visual dan kasat mata.



Bertautan
2026 | 50 x 60 cm
Media : pensil, akrylik on kanvas

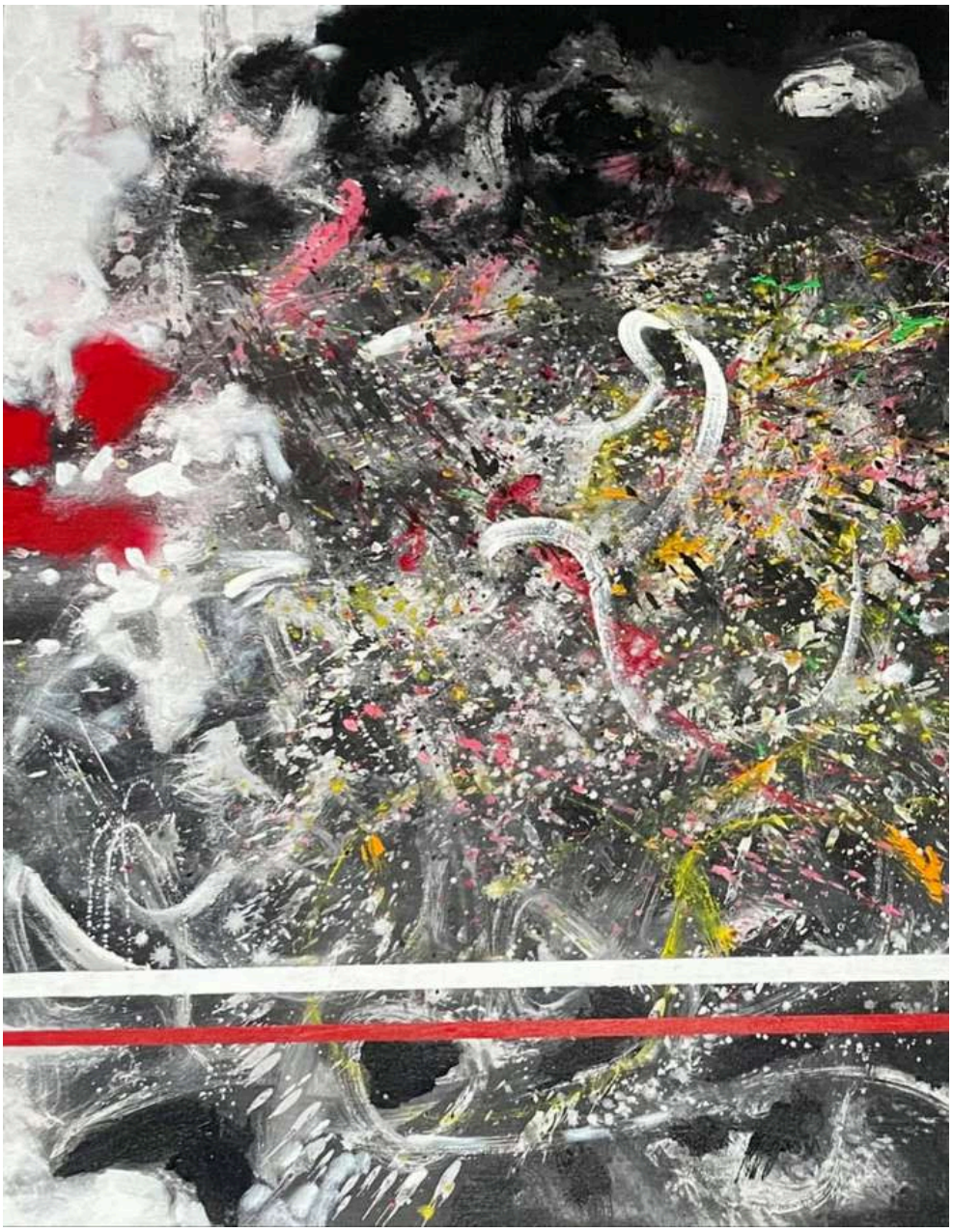


Herman Sugianto
(UNIPASBY)

Concept

Amidst the barren, arid landscape scattered with limestone, the culture of Madura Island flourishes, rich in tradition and noble values. The presence of Madurese masks reflects a diverse array of characters and the depths of human emotion; every carved line and brushstroke holds a mystical tale alongside the elegance of local performance art. Alongside these masks stands the gear for Madura's *karapan sapi* (bull racing) an iconic set of equipment that represents far more than mere agility; it is a symbol of an indomitable spirit, courage, and the collective pride of the Madurese people in preserving their ancestral heritage.

In the background, interwoven branches bind together to create a visual harmony rich in meaning, evoking themes of togetherness and resilience. This intertwining of branches symbolizes cultural roots that remain steadfast despite the passage of time, uniting every element of heritage into a cohesive whole. Through this imagery, an aesthetic narrative emerges—one that celebrates the harmony between artistic creativity, the steadfastness of tradition, and the natural forces that continually sustain Madura's local wisdom



SEMANGAT DAN KESUCIAN

2026 | 70 x 90 cm
Media : AKRILIK KANVAS



I Dewa Putu Gede Budiana, S.Sn, M.Si
(ISI Bali)

Concept

Dalam karya seni lukis—terutama gaya ekspresionisme dan abstrak—semangat dan kesucian bukan sekadar subjek visual, melainkan energi dasar yang menggerakkan seluruh proses penciptaan dan bentuk visual di atas kanvas: Semangat (Energi & Dorongan Jiwa) ,Emosi yang meluap, tekad, keberanian, dan daya hidup (vitality) yang dituangkan seniman ke dalam karya.Goresan Kuas (Brushstrokes): Terlihat dari sapuan warna yang cepat, tebal (impasto), tegas, atau bahkan sapuan jari/pisau palet yang agresif dan penuh tekanan.Warna: Penggunaan warna-warna hangat, kontras, atau mencolok seperti merah, oranye, dan aksen emas.Komposisi: Dynamic, simetris yang rusak, serta ritme visual yang seolah bergerak atau memancar dari pusat kanvas (seperti ledakan energi).Kesucian (Purity & Transendensi) Kejernihan niat, kedamaian batin, spiritualitas, serta ketulusan emosi yang murni tanpa beban visual yang mengikat.Ruang & Warna Didominasi oleh warna putih, krem, perak, atau warna-warna lembut (soft tones) yang memberikan rasa ringan dan lapang.Tekstur & Cahaya: Lapisan cat yang halus, transparan, atau kilau cahaya murni yang memecah kegelapan.Keseimbangan: Memberikan ruang bernapas (negative space) di mana mata penikmat seni bisa merasa tenang dan kontemplatif.Sintesis dalam Seni Abstrak & Ekspresionisme Ketika kedua konsep ini bertemu dalam satu lukisan:Semangat menjadi mesin pendorong (daya ledak dan keberanian eksperimen).Kesucian menjadi wadah penyeimbang (menjaga agar goresan emosional tetap memiliki kejernihan, estetika yang berkelas, dan kedalaman makna spiritual). Hasilnya adalah karya yang terasa hidup, berani, namun sekaligus menyentuh sisi kontemplatif penikmatnya.



Gift for You
2026 | 100 x 120 cm
Media : AOC



I Gede Jaya Putra
(ISI Bali)

Concept

This work features Togog, a guardian figure typically positioned as a symbol of protection within sacred Balinese spaces. In conventional representations, Togog carries a mace or weapon—an emblem of the strength required to safeguard boundaries, spaces, and balance. However, this piece offers a shift in meaning: the weapon is replaced by a floral arrangement, held and carried as a gift. Flowers become symbols of hospitality, reverence, prayer, and well-wishes for all who visit Bali. This shift is not intended to negate Togog's protective function, but rather to expand the meaning of protection to encompass an attitude of acceptance and welcome. Set against a visual backdrop filled with contemporary gestures, text, and signs, Togog emerges as a figure bridging tradition and the reality of modern-day Bali. The work questions how Balinese identity can preserve its cultural values and spaces—not merely through force and boundaries, but also through hospitality, openness, and the prayers that accompany every encounter. Thus, the flower becomes another form of weapon: gentle, yet imbued with power.



Menuju Jalan Pulang
2026 | 80 x 90 cm
Media : Acrylic di canvas



I Ketut Mustika
(ISI Bali)

Concept

In Balinese Hindu artistic and cultural traditions, the sea symbolizes a spiritual pathway of “mulih”, the journey of returning to the primordial source. As a medium of passage, the sea guides the spirit toward its ultimate destination and becomes a symbolic space for discovering the radiant light of the journey home. This two-dimensional artwork explores the aesthetic dimensions of birth, life, and the return to “Home”. The tree symbolizes life and existence, while the sea represents “pradana”, the life-giving principle associated with feeling, perception, and intuitive experience. Vision becomes a symbolic window of the heart, “a gedong rasa” an inner sacred chamber whose light never fades. Through this inner radiance, the spirit follows its path home, ultimately returning to its divine origin.



GURATAN JIWA
2026 | 80 x 70 cm
Media : Acrylic on canvas



I Made Ruta
(ISI Bali)

Concept

"Guraran Jiwa" merupakan rekam jejak untaian pengalaman hidup yang terpatri dalam batin, diekspresikan ke dalam bahasa visual seturut emosional yang muncul saat moment pengungkapan berlangsung.

Pengungkapan yang dimaksud adalah ketika action atau tindakan ekskusi berlangsung dengan menuangan elemen-elemen seni rupa sesuai gestur dan emosional yang dirasakan.

Visualisasi pengalaman batin tertuang melalui guratab-guratan garis. Warna, sapuan kuas dan sebagainya dielaborasi dalam gaya abstrak.



Karang (Paksi)

2026 | 30 x 42 cm

Media : Acrylic and Ink on Canvas



I Wayan Adi Sucipta

(ISI Bali)

Concept

In the Balinese language, *Karang* can be interpreted as a dwelling or place of residence. In this context, it signifies a painting that serves as the birthplace and nurturing ground for the artist's emotions, intentions, and imagination. The act of creating these paintings also reflects the artist's journey—navigating and interpreting a life deeply rooted in Balinese tradition amidst the current era of globalization. Bali remains steadfast and bold in championing its local values, even as it faces the massive onslaught of modern and contemporary cultural developments. Living through such experiences becomes an aesthetic journey that continually stirs the artist's sensibilities and imagination in the creation of contemporary Balinese paintings



Awakening to Nature
2026 | 120 x 90 cm
Media : Acrylic on Canvasye



I Wayan Karja
(ISI Bali)

Concept

Awakening to Nature captures the quiet magic of early morning, when the earth gently wakes under the first light of day. Painted started at dawn, the artwork blends luminous light-green tones with vivid yellow blossoms that spread warm, optimistic energy across the canvas. The yellow flowers serve as a radiant focal point, symbolizing hope, vitality, and the gentle beauty of life unfolding. Beyond its visual harmony, the painting is a meditative reflection on presence and reconnection. It invites viewers to pause, breathe, and align with the quiet rhythm of the natural world. Simple, pure, and deeply serene, Awakening to Nature reminds us that every morning offers a chance to start fresh, heal, and rediscover our bond with the earth.



Diversity and Harmony in August 2026

2026 | 70cm x 100cm
Media : Color on Canvas / Puring and Mixed Technique



I Wayan Kondra
(ISI Bali)

Concept

The painting I am presenting is titled *Diversity and Harmony: August 2026*. This work offers a serene visual and conceptual exploration of color, expression, technique, and ideas, resulting in a dynamic, innovative piece that reflects diversity of life experiences and perspectives. Meanwhile, harmony serves to unite these varied elements into a balanced and cohesive composition. The interplay of harmony and diversity creates a work is not only aesthetically compelling but also effective in conveying messages, emotions, and reflections on modern.

Efforts to harmonize the artistic concept involve integrating values and techniques into more modern forms, media, or ideas without compromising artist's identity. The artist develops and employs new approaches—such as contemplation, color experimentation, while incorporating traditional values and cultural philosophical symbols. In this way, the art form is not merely preserved but also given the space to evolve and remain relevant within context of modern art.



Ochre Resonance and the Imaginary Horizon

2026 | 200 x 80 cm
Media : Acrylic on canvas and technique Glazing:



I Wayan Setem
(ISI Bali)

Concept

This work originates from the concept of creating a natural landscape, developed through a process of imaginative abstraction. It artistically explores a richness of simulated textures, thick material applications, and dynamic linear rhythms to reconstruct the essence of nature, unconstrained by literal representation. This visual treatment revives visual memories of the earth's landscapes within an expressive realm.

An aesthetic dimension radiates strongly through the dominance of ochre hues, representing the earth's warmth, the grandeur of time, and eternity. A harmonious blend of golden ochre, terracotta, and earthy brown tones envelops the visual composition. Ranges of hills and ridges appear as contours—subtle yet distinct—merging poetically with the expansive sweep of the horizon line.

Overall, this imaginative landscape abstraction offers not only a warm and sublime visual beauty but also evokes a contemplative atmosphere. The work serves as a space for an internal dialogue between the allure of the natural landscape and the freedom of imaginative expression.



NODE WITHOUT A CENTER

2023 | 30 x 45 cm
Media : Oldprint photography



Ida Susanti
(Universitas Paramadina)

Concept

Karya ini mengeksplorasi hypertextuality sebagai jaringan makna yang tidak memiliki pusat maupun alur tunggal. Siluet yang hadir secara fragmentaris diposisikan sebagai jejak keberadaan, sementara garis-garis yang saling berpotongan berfungsi seperti tautan (link) yang menghubungkan satu fragmen dengan fragmen lainnya. Bidang biru menciptakan ruang ambigu antara kehadiran dan ketiadaan, antara representasi dan abstraksi. Setiap persilangan menjadi titik kemungkinan yang mengarahkan pandangan menuju makna, ingatan, dan interpretasi baru. Seperti struktur hypertext, karya ini menolak pembacaan linear; makna tidak berhenti pada satu bentuk, tetapi terus bergerak melalui hubungan antartanda. Dengan demikian, Hypertextuality dipahami bukan sekadar sebagai fenomena teknologi digital, melainkan sebagai cara manusia mengalami realitas yang fragmentaris, relasional, terbuka, dan terus berubah.



Pertahanan diri
2025 | 30 x 30 cm
Media : Acrylic



IGPA Mirah Rahmawati
(UPMI)

Concept

Karya ini menggambarkan eksplorasi emosional tentang kerentanan, mekanisme pertahanan diri, dan penyembuhan. Sosok tubuh yang dililit tanaman berduri dengan posisi merengkuh melambangkan usaha naluriah manusia untuk melindungi diri dari rasa sakit, yang sering kali justru mengikat dan mengisolasi. Namun, di balik pertahanan tersebut, celah di dada mengungkap kaktus yang sedang mekar—sebuah simbol resiliensi bahwa di tengah lingkungan yang gersang dan penuh luka, hati mampu beradaptasi, tumbuh menjadi lebih kuat, dan melahirkan harapan baru.



Resolution
2025 | 100cm x 100 cm
Media : Canvas + carchoal, acrylic, oil pastels



Ika Ismurdyahwati
(UNIPASBY)

Concept

Description:
"RESOLUTION"
A resolution is a decision to drop anchor.
Amidst the chaos of the times, we often drift aimlessly. This painting captures the moment one casts their inner anchor—comprising determination, a promise, and a sense of direction. Sharp, decisive strokes represent the struggle; colors converging toward a single point symbolize focus.
"Resolution" is more than just a New Year's list. It is the courage to cut away the unnecessary and strengthen the essential.
For a great nation is born from the small resolutions of its citizens—made in the kitchen, the rice field, and the classroom. From the very place where we decide: this is my path.



EARLY WARNING
2026 | 70 cm x 75 cm
Media : Print on canvas_Digital painting

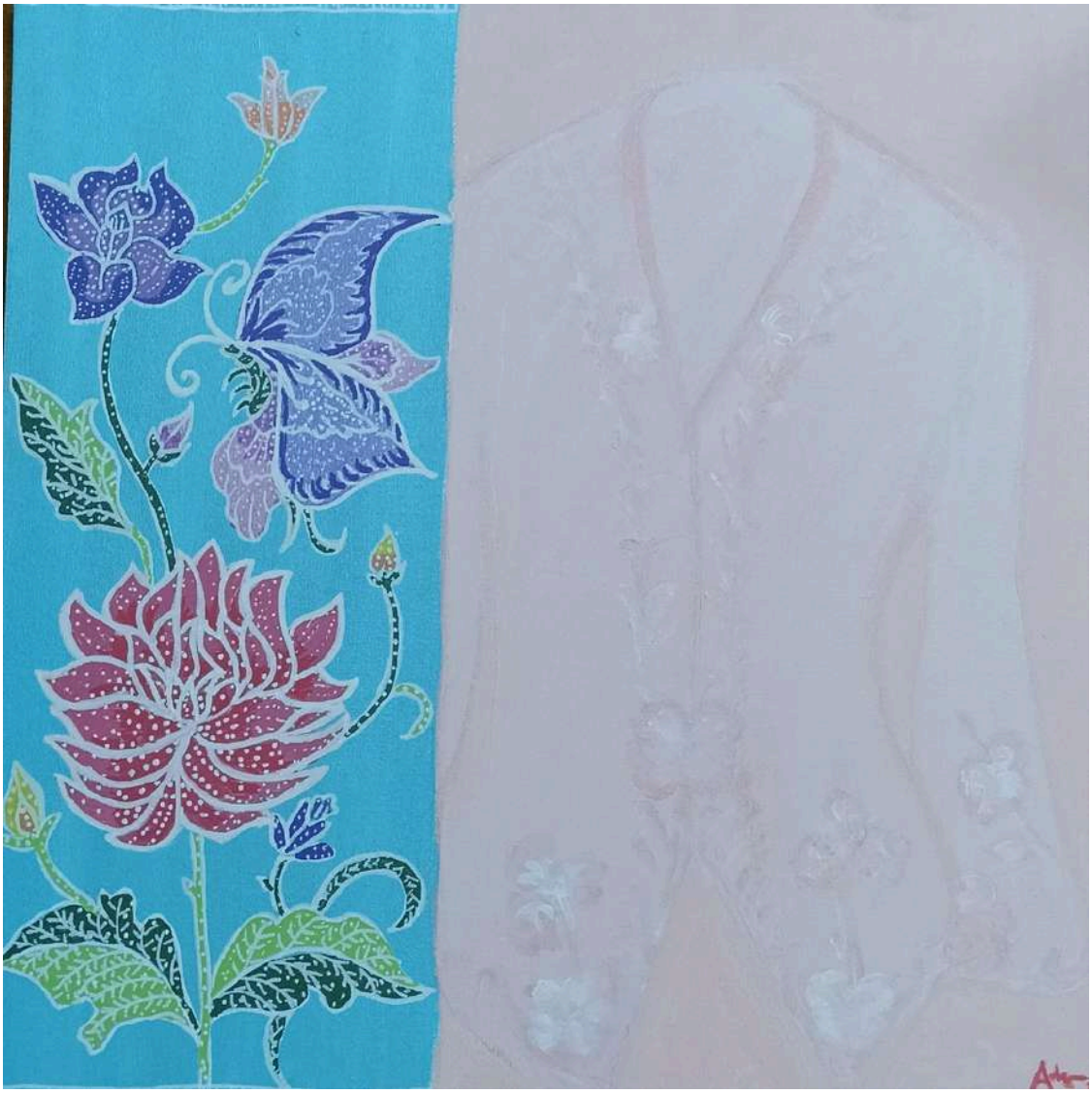


Indiria Maharsi
(ISI Yogyakarta)

Concept

Early Warning adalah karya poster yang menampilkan karakter Cakil, salah satu karakter dalam Wayang Kulit yang dikenal sebagai tokoh antagonis sekaligus musuh abadi dari para kesatria pembela kebenaran. Dalam karya poster ini, Cakil dijadikan sebagai metafora dari karakter jahat yang mampu menyamarkan identitas yang sebenarnya melalui berbagai wujud yang tampak baik. Figur-figur yang hadir sebenarnya berasal dari karakter yang sama, namun mengalami transformasi, sehingga secara visual terlihat sebagai karakter-karakter yang berbeda, bahkan seolah memiliki sifat yang baik.

Gagasan tersebut berkaitan dengan hypertextuality, bahwa ketika berbagai bentuk, simbol, serta karakter saling bertransformasi, bercampur, dan kemudian membangun sebuah makna yang baru. Early Warning menjadi semacam peringatan bahwa kejahatan dapat hadir melalui berbagai bentuk yang berbeda dan menyembunyikan identitasnya yang asli di balik citra kebaikan yang dimunculkannya. Karya ini mengajak kita untuk lebih kritis dalam membaca berbagai 'teks' visual dan mengenali bahwa kebaikan yang tampak, belum tentu merepresentasikan hakikat yang sebenarnya.



Pesona Peranakan 2

2026 | 50 x 50 cm
Media : Acrilic on canvas



Ira Adriati
(ITB)

Concept

Pesona terhadap interaksi budaya Tionghoa dan Indonesia



“The Gunungan in Two Styles”
2026 | 100 x 140 cm
Media : oil on canvas



Ismet Zainal Effendi
(Universitas Kristen Maranatha)

Concept

The *Gunungan* serves as a symbol of "strength and resilience" inherited from the ancestors of the people of the Nusantara archipelago; these noble values remind us to lead a balanced and harmonious life. When we live in harmony with other beings in the universe, we cultivate inner strength and resilience—qualities that positively impact our immediate surroundings, our families, and even the life of the nation and state, ultimately fostering world peace. Beyond serving as a reminder of our ancestors' noble values, this work represents our commitment to upholding and preserving local wisdom—a magnificent cultural treasure that deserves recognition by both national and global audiences



Nyayian Sang Jago Di Sumatra Barat

2026 | 90 x 90 cm
Media : Limbah Kayu Jati and Woodcut

Jimmy Ivan Suhendro, M.Sn
(IKJ)

Concept

"Jago" tidak hanya bermakna ayam secara harfiah. Secara simbolis, ia lekat dengan matahari, keberanian, dan pengusir kegelapan. Kokoknya dipercaya sebagai penanda keteraturan alam yang menghubungkan dimensi spiritual dan ilmiah, serta memanggil sang fajar dari arah timur sampai ke barat..

Di Sumatera Barat, "Jago" adalah perlambang lelaki. Ia adalah penjaga dan penjunjung adat. Suaranya di waktu subuh membangunkan negeri, langkahnya di arena mengibarkan marwah dan harga diri.



The Journey of Happiness

2025 | Diameter 100 cm
Media : Hand Painted & Hand stitched on Fabric



John Martono
(Indonesia)

Concept

"The Journey of Happiness" is a realization of a process that after all this time concepting and working in fine arts that in and on itself is its own happiness.
Throughout the various situations that accompany this creative process I personally calls it as happiness in every details.
Please enjoy my artworks and know that you are a part of the happiness of these works.



disjunctive dissonance asemics drawing series

2026 | 21 x 28 cm
Media : ink on paper



Karna Mustaqim
(Universitas Esa Unggul)

Concept

Menulis asemik merupakan menulis tulisan yang membelum, gambar yang belum menjadi gambar, tulisan yang belum menjadi tulisan. Kita harus menunda dahulu (epoche) segala pra-konsepsi yang sudah terlebih dulu hadir secara apriori mengerangkeng (enframing) pikiran kita yang terlanjur menyejarah di wariskan dari orang tua kita, kakek nenek kita, buyut-buyutnya kita, lebih luasnya lingkungan hidup sekitar kita. Lalu membiarkanikan keasyikan menulis/menggambar datang kembali tanpa harus berpikir tentang maksud tujuan, alasan, rasional dan lain sebagainya.

Kemunculan tulisan asemik menandai datangnya era post-truth, teks tulisan manusia yang memerlukan ribuan tahun utk sampai pada bentuknya yg sekarang ini, seakan-akan hilang kebenarannya karena ia juga diperalat utk membuat 'hoax'. Siapapun memunyai kebisaan utk menuliskan 'pengetahuan', maka jadilah teks yg kita kenali di pelbagai medsos sbg kuburan bagi matinya kepakaran (Nichols, 2018).
Kehadiran tulisan yang membelum aka asemantik atau asemik ini menandai era post-literate, setelah semua teks kebenaran hilang maknanya, maka apalagi yang tersisa utk dipercayai?
Akhirnya kita dipaksa utk memulakan kembali penghayatan atas kebelum-hadiran tulisan yang bermakna. Begitulah cara asemik mengungkapkan dirinya.



Unfinished Business

2026 | 70 x 70 cm

Media : Acrylic Marker and Paper Clay on Wood



Luh Budiaprilliana

(ISI Bali)

Concept

Unfinised Business bicara tentang hal - hal yang sudah kita tinggalkan, tapi ternyata tidak pernah benar - benar selesai. Semua ingatan, perasaan, dan pengalaman terus menumpuk, saling menutupi seperti serangan fakta dan ilusi yang bercampur. Lalu tiba - tiba semua ingatan muncul kembali di tempat yang tak terduga. Sebagian masih jelas, sebagian lagi memudar dan samar atau bahkan tak dikenali. Kadang tak semua hal bisa selesai, kadang ada hal yang belum terurai tapi harus ditumpuk realita. Hingga akhirnya semua imaji memudar dan harus kita terima sebagai bagian dari pembelajaran



AI Steampunk

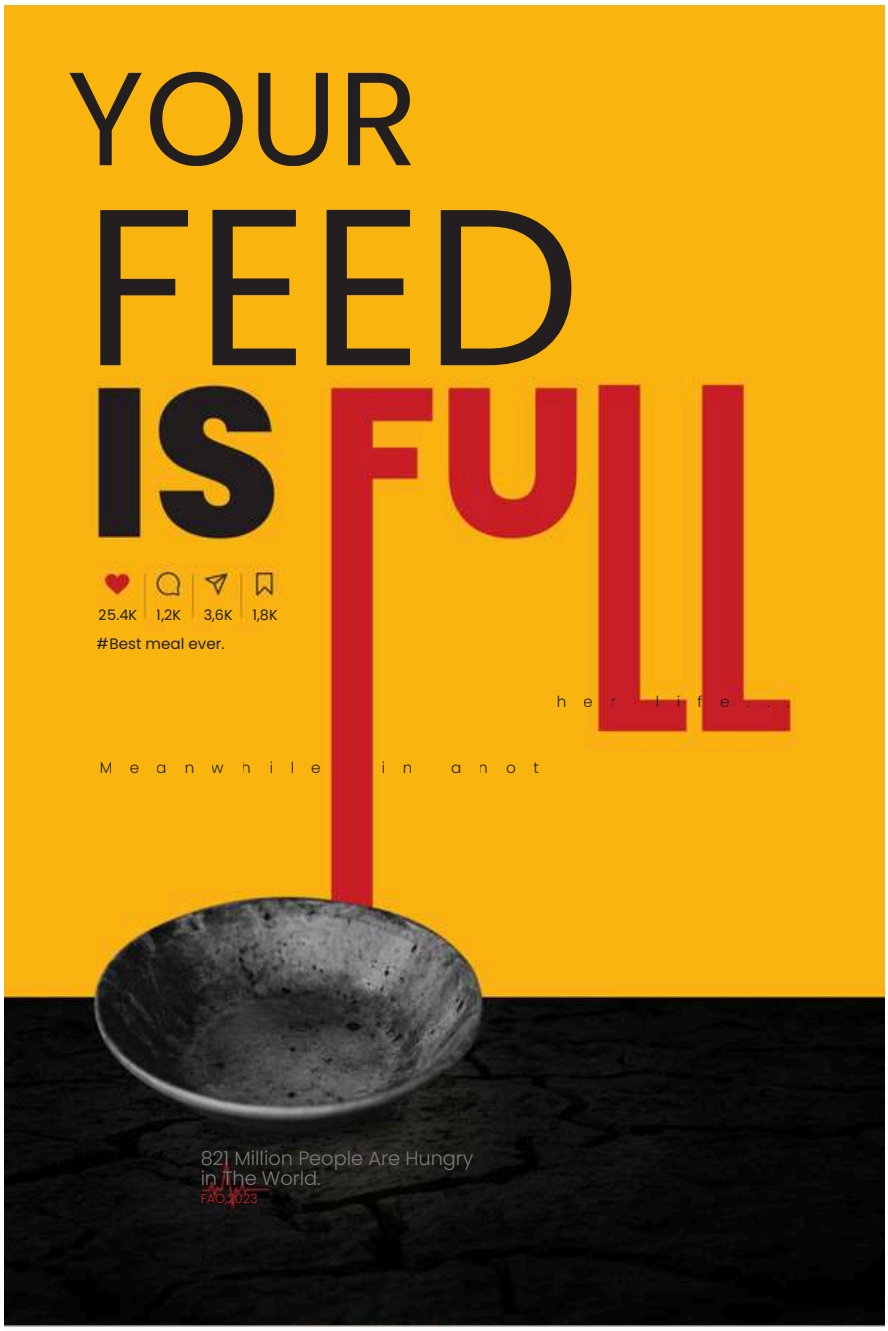
2026 | 90 x 30 cm
Media : Tembaga relief, teknik las dan cetak



Lutse Lambert Daniel Morin
(ISI Yogyakarta)

Concept

AI Steampunk hadir sebagai retrospeksi futuristik yang mempertanyakan relasi antara persepsi manusia dan kecerdasan artifisial. Eksplorasi bahasa rupa relief memadukan kerumitan roda gigi (gears) mekanis berbahan tembaga dan elemen optik akrilik transparan yang merepresentasikan "penglihatan" AI. Roda gigi, tuas, dan garis-garis skematik sebagai ritme mekanis dinamis. Di tengah hiruk-pikuk susunan logam tersebut, sebuah mata biologis yang realistis terbingkai kuat. Mata akrilik transparan ini bertindak sebagai focal point—ia tidak sekadar melihat, tetapi "mengawasi" (observing).Aspek mendasar Retro-Futurisme Kontemporer membenturkan visi masa lalu tentang masa depan (steampunk) dengan realitas algoritma masa kini (AI). Dualitas Material antara tembaga memberikan tekstur organik dan akrilik transparan menyimbolkan kejernihan sekaligus keheningan teknologi modern. Personifikasi Algoritma dari Mata di tengah relief menjadi simbol bahwa AI tidak lagi sekadar alat pasif, melainkan entitas pengamat yang memproses, menganalisis, dan mempelajari realitas manusia.



Meanwhile, in Another Life.

2026 | 40 x 60 cm

Media : Digital. Teknik: Digital Imaging, Vector Graphic, Photo Manipulation, Typography, dan Digital Compositing. Software: Adobe Photoshop & Adobe Illustrator



Lyscha Novitasari

(Universitas Paramadina)

Concept

This poster explores the paradox of digital life, where the culture of displaying food on social media coexists with the reality that many people experience hunger and food insecurity due to limited access to basic necessities.

Within the culture of food posting, food is transformed into digital content, while likes, comments, and followers become integral to the digital experience. However, for many individuals, food is not merely an object for public display but a fundamental necessity that remains difficult to obtain.

Through a HYPERTEXTUALITY approach, social media functions as the primary text, interconnected with visual elements such as food photography, social media icons, notifications, follower counts, food prices, and representations of hunger. Their juxtaposition creates a visual relationship between digital abundance and real-world deprivation.

The poster highlights how visual representation can shape, obscure, and conceal social realities while revealing inequalities hidden behind the digital screen.



Navigating the Frozen Stage

2026 | 90 x 65 cm
Media : Manual print on canvas



Martinus Dwi Marianto
(ISI Yogyakarta)

Concept

At different times and occasions, people often face situations or circumstances that are different from what they imagined; for example, the perspective of others that is too linear, narrow, and conventional. Such situations need to be approached with resilience of feeling and with a tough and flexible physicality. Neither static nor linear. The intelligence of a dancer's body needs to be adopted; the endurance and persistence of a martial artist need to be constantly activated through vipassana awareness, in which one is fully present in the here and now at what he is or does.



HYPERLEAP

2026 | 60 x 80 cm

Media : Digital Compositing and Manipulation, based on an original stainless-steel sculpture



Miky Endro Santoso

(Universitas Kristen Maranatha)

Concept

This work originates from a frog sculpture physically constructed from 4 mm-diameter 304 stainless steel rods and subsequently transformed into a digital visual space. “Hyperleap” is understood as a leap beyond boundaries—from the literal leap of a frog to the movement between materiality and digitality, reality and virtuality, nature and technology. The stylization of Cirebon’s Megamendung motif embodies the philosophies of serenity, patience, self-control, and the ability to temper turmoil in order to preserve a sense of calm and coolness. At the same time, the history of Megamendung as a product of cultural encounters and the reinterpretation of diverse influences reflects how cultural signs can migrate and acquire new meanings. The stylization of the Balinese Barong appears as a symbol of protective strength, balance, and goodness. Together, these three elements become “texts” that migrate, overlap, and negotiate within a digital visual space. Hyperleap reflects the movement of objects, signs, cultures, and identities beyond the boundaries of their original contexts, within a world where the boundaries between reality and virtuality, tradition and technology, are increasingly fluid.



Perkumpulan Pemain Permainan Simulasi Penerbangan (Flight Simmers) Sebagai Specialized Micro-Subculture dari Komunitas Penggemar Dunia Penerbangan (Aviation Geeks/Avgeek)

2026 | 42 x 60 cm
Media : Kolase gambar di kertas karton duplex A2



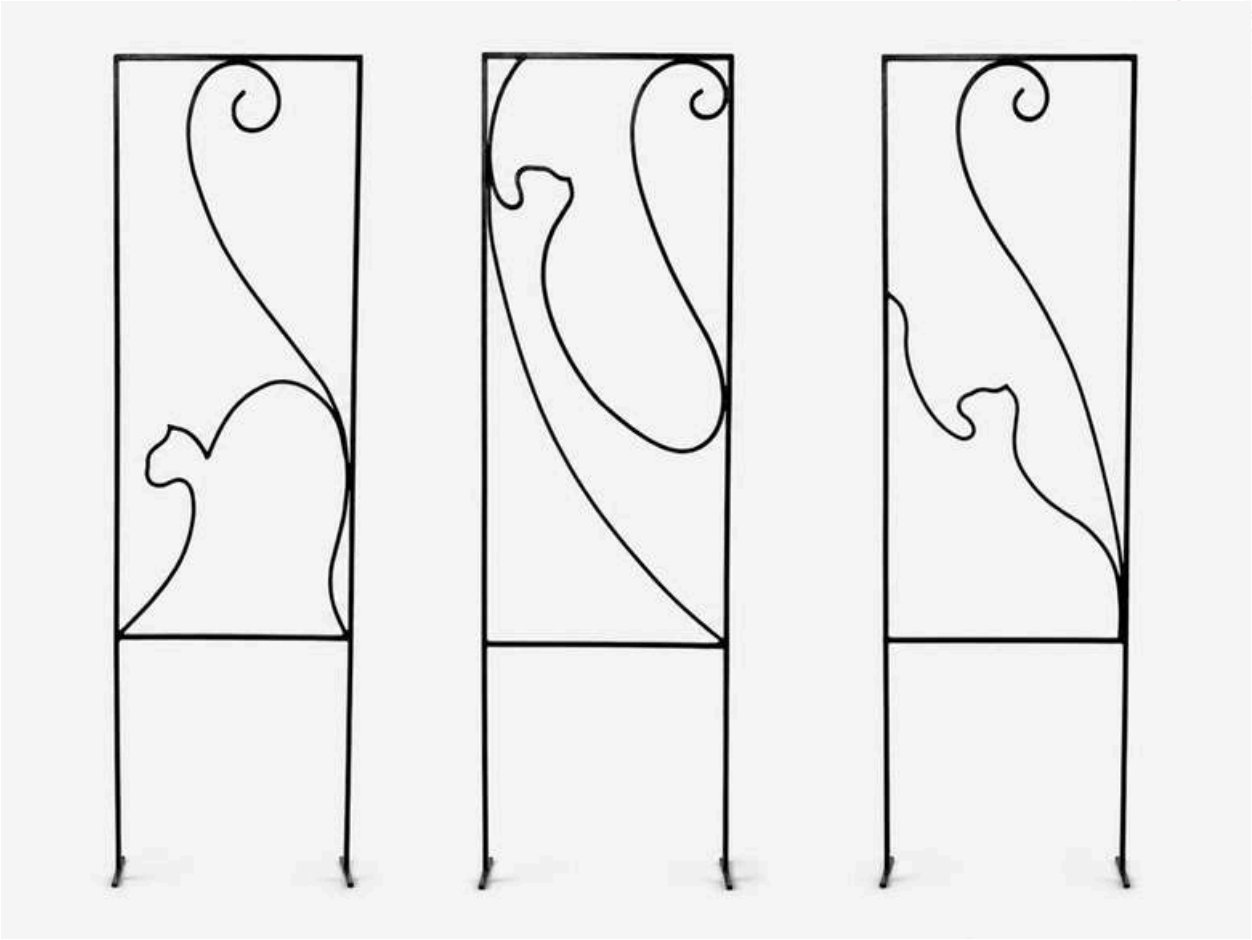
Mohamad Reza Andrian
(UNIKOM)

Concept

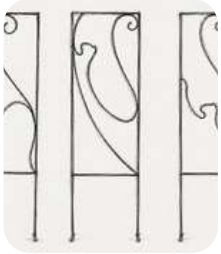
Di dalam komunitas aviation geeks (avgeek)—para pecinta penerbangan yang mendokumentasikan pesawat hingga memahami dasar aerodinamika—terdapat mikro-subkultur yang lebih spesifik: the flight simmers. Tidak puas hanya menjadi penonton di balik perimeter bandara, mereka merekonstruksi pengalaman terbang ke tingkat realitas teknis yang ekstrem.

Para flight simmers menunjukkan dedikasi luar biasa dengan mempelajari navigasi kompleks: membaca rute pada peta RNAV, memrogram FMC, hingga melakukan prosedur pendaratan dengan bantuan ILS. Demi presisi tinggi, mereka menginvestasikan dana besar untuk perangkat simulasi, bahkan membangun mock-up kokpit berukuran 1:1 di rumah.

Dedikasi ini terhubung secara global melalui jejaring virtual seperti VATSIM dan IVAO. Di sini, mereka terbang dalam ruang udara simulasi yang dipandu Air Traffic Control (ATC) virtual menggunakan standar fraseologi internasional resmi. Bagi mereka, flight simulator bukan sekadar permainan, melainkan seni menguasai sistem penerbangan dengan tingkat presisi yang mendekati kenyataan.



Cats The series
2025 | 45 x 105 cm
Media : Solid metal 1 x 1 cm.



Mohamad Tohir
(Telkom University)

Concept

Cats are one of the animals that are close to human life, known for their independent, funny, and adorable nature. For urban people, cats become pets and companions which can provide entertainment. For farmers, cats become friends to control the population of rat pests. For fishermen, it is a marker of the appearance of a storm when its tail is upright. The myth about cats having 9 lives actually comes from the obvious facts: a flexible body, sharp instincts, good balance and the ability to move quickly, often help them get out of dangerous situations. The concept of stylization is an option to be able to capture the cat's movements that are very dynamic, but still easy to understand. This work is made of solid metal 1 X 1 cm. which is hard enough, it also shows that something hard can also show its soft and elastic properties.



Poem Batik "Bertemu Niaga di Bandar Semarang"

2026 | 40 x 60 cm
Media : Poster, Digital Print



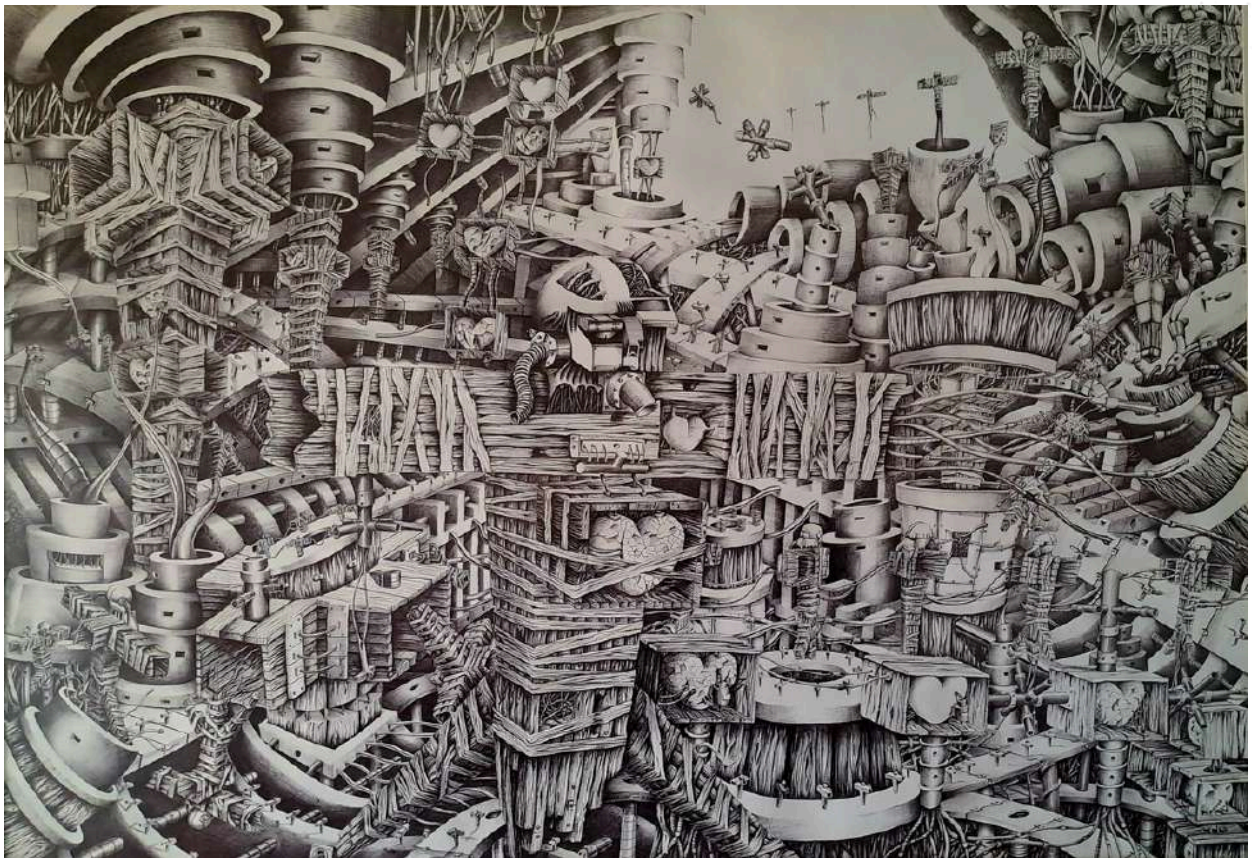
Monica Hartanti
(Universitas Kristen Maranatha)

Concept

Starting from a hypertextuality approach, this study reinterprets maritime imagination rooted in Jan Jacob Slauerhoff's (1898–1936) experiences as a ship's doctor who sailed to various Asian ports, including the northern coast of Java. His life amid the sea, ships, and ports serves as the foundation for presenting the port as a space of journey, trade, and human encounters.

This seafaring imagery is contextualized in the poem Bertemu Niaga di Bandar Semarang, which portrays Semarang as a nexus of trade and cultural exchange for coastal communities. In its subsequent transformation, the poem functions as a hypotext, while batik becomes the visual hypertext that transmutes the narrative into motifs, lines, colors and composition. Poem Batik "Bertemu Niaga di Bandar Semarang" becomes a visual archive that records the port's cycle—sailing, docking, meeting, exchanging, and parting—as the collective memory of the Port of Semarang.

Di laut luas kapal berlayar,
meniti angin dari negeri seberang,
layar terbentang menuju bandar,
prau berlabuh di kota Semarang.
Di dermaga kapal pun bersandar,
saudagar turun membawa barang,
Eropa, Cina, Arab berdagang,
bertemu niaga di bandar Semarang.
Rempah dan kain pesisir digelar,
kain berlukis coraknya terang,
dari kota pesisir datang barang,
tawar-menawar riuh di Semarang.
Tatkala senja condong ke barat,
layar pun naik meninggalkan karang,
kapal berlayar membawa muatan,
meninggalkan bandar dagang Semarang.



HYPOWEBS
2026 | 58 x 84 cm
Media : Pen on paper, drawing



Muhamad Ali Rahim
(Universitas Kristen Maranatha)

Concept

Hypowebs merupakan istilah personal yang dibentuk dari transformasi kata hyper dan web (jaring), untuk menggambarkan sebuah jaringan visual yang terus berkembang melalui hubungan, pengulangan, tumpang-tindih, dan percabangan bentuk.

Dikerjakan dengan pulpen pada kertas, karya ini membangun kepadatan visual melalui susunan fragmen yang menyerupai struktur mekanis, organik, dan artifisial. Tidak terdapat satu pusat atau jalur pembacaan yang mutlak. Setiap bentuk dapat menjadi titik berangkat menuju bentuk lainnya, seperti tautan yang menghubungkan satu informasi dengan informasi berikutnya.

Hypowebs menggambarkan sebuah jaringan yang tidak linear. Garis, bentuk, tekstur, dan fragmen bukan hanya unsur visual, tetapi berfungsi sebagai “tautan” yang saling merujuk dan menghasilkan kemungkinan makna baru. Proses menggambar yang repetitif dan akumulatif memperkuat gagasan bahwa jaringan tersebut tidak pernah benar-benar selesai; ia terus bertambah melalui hubungan antarelemen.

Hypowebs dengan demikian merupakan metafora visual tentang jaringan pikiran, informasi, pengalaman, dan kemungkinan makna yang terus bercabang.



Gyaru: Rebellion in Style

2026 | 42 x 60 cm

Media : (kertas dupleks, hvs, art paper, kain renda, stiker kilau) Teknik (gunting, sobek, tempel)



Nayla Rahma Khoerunnisa

(Universitas Komputer Indonesia)

Concept

Gyaru is a substyle of Harajuku fashion. It was popularized by magazines such as 'Olive' and 'egg', as well as the fashion brand PINKHOUSE. The style is heavily influenced by Western fashion, evident in the use of wigs, false eyelashes, bold makeup, and artificial nails, resulting in a striking appearance. While Gyaru was initially influenced by Western "girly-glam" aesthetics, the style evolved into a distinct Japanese subculture after its introduction to the country. The term "Gyaru" is derived from the English word "gal" (or "girl"), referring to a young woman. Gyaru represents more than just a trend or cultural phenomenon, it serves as a symbol of rebellion by Japanese girls against traditional Japanese beauty standards. The style is particularly prevalent in the Shibuya and Ikebukuro districts, where Gyaru can still frequently be seen.



Hormuz Lazy Chair

2026 | 74 x 68,5 x 70 cm
Media : Teakwood, Iron & Goat Leather



Nor Jayadi, S.Sn., M.A
(ISI Yogyakarta)

Concept

Dunia digital kita selalu penuh dengan warna, terutama kondisi politik dunia. Dengan berita perang yang tak berkesudahan tentang kondisi timur tengah khususnya Selat Hormuz yang menjadi bagian penting dari tulang punggung energi dunia. Maka terciptalah konsep Lazy chair sebagai aktifitas santai dalam kegiatan sehari-hari dikembangkan dari dari bentuk yang ikonik dan estetik teritama rute selat hormuz yang digambarkan sebagai garis pantai yang sering dilewati kapal-kapal tangker minyak dunia.

Perwujudan kursi selain mengutamakan unsur ergonomic juga harus mengutamakan unsur estetika, sehingga panggunaan material Natural etnik menjadi hal yang menarik, karena sifat bahannya yang alami natural namun lentur, estetika yang diambil adalah garis terbelah diantara sandaran kursi yang menampilkan wajah selat terbelah, ada unsur metal sebagai unsur yang kuat dan kayu sebagai unsur yang sifat mudah terbakar karena kondisi politik diantara kulit bulu kambing sebagai savananya.



HYBRID DUST

2026 | 14 x 20 cm
Media : Water color and pen on paper



Novia Nur Kartikasari
(Universitas Sebelas Maret)

Concept

This work emerges from the meeting of two visual languages rooted in different origins: an expressive character style drawn from digital visual culture, merged with a naturalistic watercolor technique for landscape and botanical elements. Rather than being presented as two separate systems, both dissolve, layer, and settle into one another—like dust clinging to different surfaces, at once organic and artificial, personal yet universal.

The female figure leaning against a large tree trunk, dressed in a leaf-patterned garment, becomes a representation of the human being who no longer stands apart from nature nor from the digital visual landscape that shapes daily life. She is the product of intersecting texts that come and go—images, symbols, techniques, and styles—settling into a new form, much like dust formed from fragments of various materials that have lost their original shape yet still carry its trace.

The dusk gradient framing both figure and landscape affirms a liminal atmosphere: neither fully day nor fully night, a threshold space where the boundaries between the real and the virtual, the natural and the artificial, grow blurred. Hybrid Dust reflects the condition of contemporary human identity, continuously formed through the accumulation of various texts that collide and blend without hierarchy or fixed boundary—a form that emerges as the fine residue of this era's hypertextuality.



Pewaris Beban Sejarah

2026 | 60 x 40 cm

Media : Paper on digital print dan Digital imaging



Pamungkas Wahyu Setiyanto

(ISI Yogyakarta)

Concept

Karya fotografi berjudul "Pewaris Beban Sejarah" mengeksplorasi dialektika antara kekuasaan, retorika kebangsaan, dan realitas rakyat yang menanggung beban kebijakan penguasa. Melalui pendekatan estetika surealisme sosial dan digital imaging, karya ini menyuarakan bagaimana kebijakan serta simbol-simbol ideologis beririsan langsung dengan ruang hidup rakyat. Secara keseluruhan, karya ini menempatkan fotografi bukan sekadar medium dokumentasi, melainkan menegaskan bahwa sejarah bangsa tidak hanya dibentuk oleh keputusan-keputusan di ruang kekuasaan elite, tetapi senantiasa diwariskan, dinegosiasikan, dan dipikul dalam peluh serta ketahanan hidup rakyat di republik ini.



Sharing Tasks
2025 | 50 x 60 cm
Media : Fotografi



Prayanto Widyo Harsanto
(ISI Yogyakarta)

Concept

Berbagi tugas dan tanggung jawab dalam kehidupan berkeluarga adalah penting untuk membangun kerja sama. Menciptakan hubungan yang adil dan harmonis antara suami dan istri dalam pengasuhan anak terasa lebih ringan jika dipikul bersama. Sebagaimana tervisualkan pada karya foto saya yang berjudul " Sharing Tasks" yang menunjukan hal tersebut. Dalam karya foto hitam-putih tersebut menggambarkan satu keluarga yang sedang liburan dipantai Sanur -Bali. Dimana seorang ibu menggandeng anak perempuan, sementara bapaknya di depannya juga menggandeng anak laki-lakinya. Karya foto ini memberikan contoh upaya untuk menjaga keharmonisan dalam keluarga yang sangat penting dengan dilandasi rasa saling menghargai dan kerja sama. Hal ini juga dapat memberi contoh baik pada anak-anak belajar nilai keadilan dan kepedulian dari cara orang tua mereka bekerja sama.



Dream Tree series

2025-2026 | 6 pieces @ 22cm x 16,5cm (Dimension Variable)
Media : Watercolor on paper



Pritha Fitria Natasha Bekti
(Universitas Komputer Indonesia)

Concept

Cat air atau water color adalah media yang dalam beberapa tahun terakhir ini mulai ditekuni. Dari beberapa eksperimen selama 2 tahun terakhir menemukan sifat dan karakter cat air yang ilusif. Sifatnya yang ilusif tanpa disadari memicu bentuk-bentuk dalam karya yang imajinatif dan penuh warna. Tema yang diangkat masih sekitar mimpi, mimpi yang selalu didorong oleh kebutuhan mengekspresikan suatu harapan atau kadang merupakan trauma masa lalu. Dalam karya ini menghadirkan Pohon dalam bentuk ilusif dan imajinatif , dengan visual yang tiada ada pada kehidupan sebenarnya. Pohon merepresentasikan kehidupan dan pertumbuhan. Kehidupan yang bertumbuh terus, sama halnya dengan manusia merupakan makhluk yang terus bertumbuh. Pohon- pohon ini menghadirkan sebuah realitas yang berbeda, Sebuah mimpi tanpa kehadiran manusia.



Dream
2026 | 38 x 50 cm
Media : Duplek dan Inpraboard, Kolase



Rahmaniar Zan Azizah
(Universitas Komputer Indonesia)

Concept

Kebiasaan dan mimpi kecil, membuat kita mengenal hingga melangkah jauh untuk mewujudkan mimpi yang lebih besar.



"Vox Populi Vox Dei"

2024 | 100 x 100 cm

Media : Charchol, conte, acrylic+canvas



Rahmat Jabbaril

(Taboo Community)

Concept

The Voice of the People is the Voice of God, represents a form of democratic consciousness inextricably linked to the construction of socio-political and cultural rights. In this context, it positions the people as central to future progress and equitable prosperity from the perspective of democracy itself.



You’re in Trouble, Yono!
2023 | 1170 x 824 px 300dpi
Media : Digital Illustration



Randu
(Universitas Komputer Indonesia)

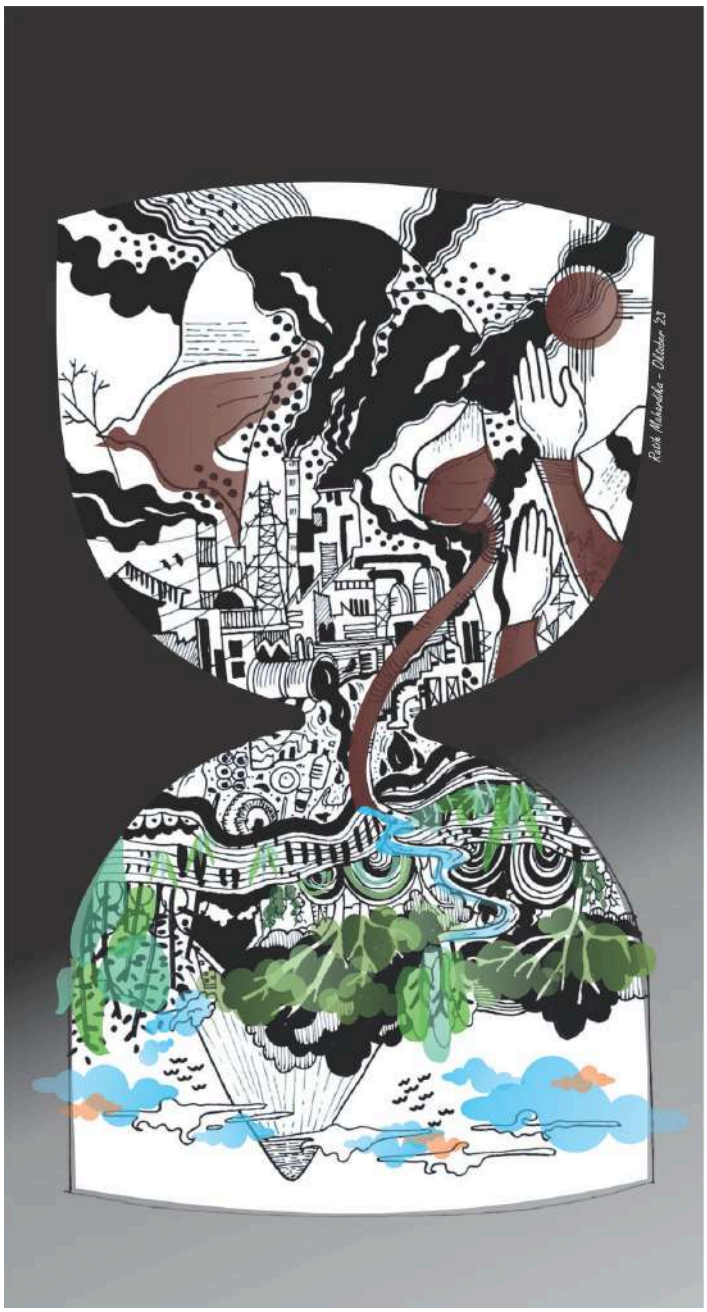
Concept

This illustration depicts a simple yet playful activity commonly experienced by Indonesian children, particularly those living in rural and less urbanized areas. The artwork features “Pletokan,” a traditional children’s game made from bamboo. The game produces a loud popping sound similar to a gunshot, which is one of the main reasons it has remained popular among children.

In the scene, Yono and Sugeng are playing Pletokan together. However, the game has gotten a little out of hand, as Sugeng is visibly frustrated by the numerous pieces of wet paper ammunition stuck to his body. Realizing that Sugeng is angry, Yono becomes frightened and attempts to hide behind a large trash bin.

Unfortunately for Yono, Ogy, the mischievous little frog, reveals his hiding place to Sugeng. Ogy’s playful betrayal adds a humorous twist to the scene, suggesting that Yono may be in trouble once Sugeng finds him.

Through its characters, setting, and traditional game, the illustration aims to capture the nostalgic, playful, and mischievous nature of childhood in Indonesia, while introducing a lesser-known traditional game to a broader audience.



DO WE REALLY LIVE?

2023 | 60 x 80 x 6 cm
Media : MIX MEDIA (DOODLING WITH DRAWING PEN & DIGITAL DRAWING)



Ratih Mahardika
(Universitas Trilogi)

Concept

This work positions the human body as a site where multiple realities of contemporary life meet, overlap, and negotiate. Fragments of industry, the city, smoke, machinery, water, vegetation, and human gestures coexist within a single visual configuration. Negotiation emerges as technology and development, which sustain human needs, confront the ecological limits that make life possible, while the body absorbs and responds to their consequences. Human, technological, and ecological relations are presented not as simple oppositions, but as interdependencies charged with tension.

The creative process brings together visual fragments from different contexts, allowing each element to gain meaning through its relation to others. This approach resonates with Julia Kristeva's intertextuality and Roland Barthes's plurality of codes, where meaning is produced through networks of signs. Its rhizomatic structure, in Deleuze and Guattari's sense, enables multiple paths of reading. Within Hipertextuality, Homi Bhabha's hybridity reinforces this negotiation among body, industry, technology, and ecology.



HEARTLINK The Currency of Being Seen

2026 | 40 x 60 cm
Media : Digital Illustration



Ryanty Derwentyana Nazhar
(Universitas Komputer Indonesia)

Concept

In the digital age, attention has become a new form of currency. A like, a comment, or the number of followers is no longer merely a number, but can become a measure of acceptance, popularity, and even a person's sense of self-worth. People no longer simply share their lives with others, but gradually learn to shape their lives into something worthy of being seen and liked. The wayang figure in this work represents a human being placed upon a social stage—playing a role, shaping an appearance, and collecting hearts as symbols of validation. Heartlink reflects on how the "heart," originally a symbol of affection, can gradually transform into a measure of one's existence.



KOLONI

2024 | 65 x 80 cm

Media : Manual drawing, poster color, art paper/canvas



Saftiyaningsih KEN Atik

(Universitas Muhammadiyah Bandung)

Concept

Dalam kondisi sekarang; rasa malu, bersalah, nirempati, menjadi semakin meruang. Dengan kesadaran, atas nama Lembaga, kelompok, individu yang berkuasa, melakukan “penjajahan” yang tidak selalu berbentuk pendudukan wilayah secara fisik. Ia bisa berubah menjadi penjajahan mental, sosial, ekonomi, bahkan moral. Hal ini yang yang dibangun sebuah KOLONI yang membangun wilayah baru ; menginjak sambal menikmati hasil hasil jarahan atas wilayah jajahannya. "KOLONI" sebagai “kumpulan penyakit” hasil reproduksi yang berkumpul pada satu tempat. Merambah, merubah, bahkan merusak tatanan yang telah ada. Membangun "KOLONI" di daerah baru untuk memakmurkan kelompoknya, sambIl menikmati hasil jarahannya.



Love

2026 | 90 x 90 cm
Media : Acrylic on canvas



Setyo Budi

(Universitas Sebelas Maret)

Concept

Love is a natural simplicity. It demands nothing but gives everything; there are no losers, only mutual victories.



Hypertextuality 2026

2026 | 42,0 x 59,4 cm

Media : Woodcut and Mixed Media Digital In Paper

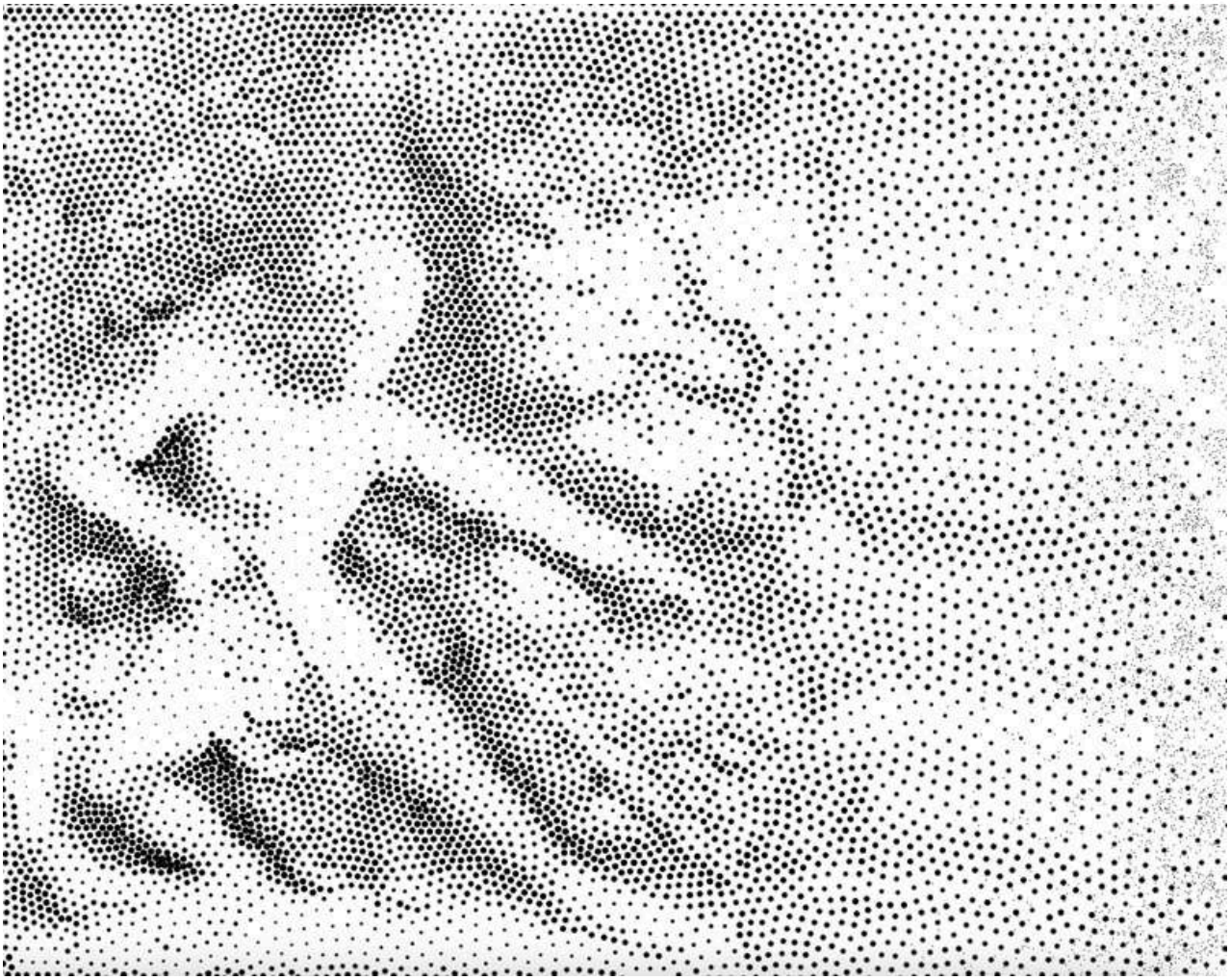


Sigit Purnomo Adi

(Universitas Sebelas Maret)

Concept

Hypertextuality breaks down linear narratives. It allows text to link infinitely, mimicking human thought, internet browsing, and chaotic data networks. This project bridges the physical world and the digital world. The traditional woodcut matrix represents "root data"the permanent, unchangeable code etched into history. The digital elements represent "hyperlinks"fluid, shifting layers of information that float above the physical foundation. Together, they create a visual dialogue about how we consume information today. A hand-carved block printed in black archival ink on heavy mulberry paper. The imagery features a highly detailed, anatomical human brain morphing into an old-fashioned telephone switchboard or library card catalog. The lines are raw, organic, and deeply textured. Vibrant, neon-colored vector graphics screen-printed or digitally layered over the woodcut. These include geometric shapes, cursor icons, HTTP coding scripts, data streams, and glowing blue underline marks that mimic web hyperlinks. Visible "anchor points" carve through the composition. A viewer's eye is led non-linearly across the page via dashed lines and geometric pathways, disrupting the traditional top-to-bottom reading habit.



Pancak Hambua

2026 | 100 x 100 cm

Media : Mix Media



Sri Rustiyanti, Wanda Listiani

(ISBI Bandung)

Concept

Pancak Hambua yang berarti berhamburan dan menyebar, menggambarkan gerak silat yang dinamis melalui kumpulan titik-titik yang bergerak, berpencar, dan membentuk aliran energi. Setiap titik menjadi simbol dari kekuatan, langkah, dan jejak gerak yang tidak pernah diam. Penyebaran titik-titik tersebut merepresentasikan energi tubuh yang mengalir dan menyebar ke berbagai penjuru sekaligus menggambarkan keberanian, keseimbangan, dan kebebasan dalam seni pencak silat. Karya ini mengajak penonton merasakan gerak yang tidak hanya terlihat secara fisik, tetapi juga hadir sebagai getaran dan energi yang terus berhamburan dalam ruang.



SINERGITAS

2026 | 87 x 98 cm

Media : Lurik, Batik



Sugeng Wardoyo

(ISI Yogyakarta)

Concept

Fenomena Hypertextuality, teks dan teks-mikro tidak lagi berdiri sendiri, mereka saling terkait, terjalin, terhubung melalui hyperlink, menciptakan jaringan tanpa batas di mana audien menentukan jalurnya sendiri. Namun, teks bukan sekadar kata-kata—ia adalah metafora untuk hubungan antar manusia, ide, dan teknologi. SINERGITAS mengeksplorasi bagaimana simpul-simpul individu (nodes) yang awalnya berdiri sendiri, ketika terhubung, tidak sekadar akumulasi energi, tetapi melipatgandakannya. Karya ini mengkritik paradoks hipertekstualitas: apakah konektivitas digital kita saat ini benar-benar menciptakan sinergi organik, atau sekadar fragmentasi yang bising? melalui karya seni "SINERGITAS" mengubah hyperlink virtual menjadi jaringan fisik dan emosional nyata.



SINERGITAS

2026 | 87 x 98 cm

Media : Lurik, Batik



Supriatna

(ISBI Bandung)

Concept

Fenomena Hypertextuality, teks dan teks-mikro tidak lagi berdiri sendiri, mereka saling terkait, terjalin, terhubung melalui hyperlink, menciptakan jaringan tanpa batas di mana audien menentukan jalurnya sendiri. Namun, teks bukan sekadar kata-kata—ia adalah metafora untuk hubungan antar manusia, ide, dan teknologi. SINERGITAS mengeksplorasi bagaimana simpul-simpul individu (nodes) yang awalnya berdiri sendiri, ketika terhubung, tidak sekadar akumulasi energi, tetapi melipatgandakannya. Karya ini mengkritik paradoks hipertekstualitas: apakah konektivitas digital kita saat ini benar-benar menciptakan sinergi organik, atau sekadar fragmentasi yang bising? melalui karya seni "SINERGITAS" mengubah hyperlink virtual menjadi jaringan fisik dan emosional nyata.



Dialogue Between an Artist and a Professor
2024 | 90 x 60 cm
Media : acrylic on board



Supriyanto
(Indonesia)

Concept

karya ini sebuah intuisi kenyataan ketika semua terdiam, ketika dua figur sosok seniman dan profesor ini sedang berdialog tentang studi ilmiah atau tentang pembahasan koseptual seni rupa. memang sering terjadi di kalangan akademis. segala bentuk percakapannya tidak harus dipahami oleh segelintir banyak orang.



Setiap Orang adalah Pahlawan

2026 | 42 x 59 cm

Media : Cat Gouache diatas kertas / lukis



Taufan Hidayatullah

(UNIKOM)

Concept

Karya ini terinspirasi oleh serombongan warga kota Bandung menelusuri jalanan dengan berkostum Spiderman menjelang diputarnya film terbaru Spiderman sebagai bentuk ekspresi identitas, kebersamaan, dan kegembiraan. Figur Spiderman tidak lagi diposisikan sebagai tokoh pahlawan tunggal, melainkan sebagai simbol yang dapat dimiliki dan dimaknai ulang oleh siapa saja. Perspektif postmodernisme tampak melalui pencampuran budaya populer, kehidupan sehari-hari, parodi, serta budaya lokal dalam satu karya. Memunculkan figur-figur yang mengenakan kostum super hero menyampaikan bahwa konsep kepahlawanan bukanlah identitas eksklusif, melainkan konstruksi sosial yang dapat diproduksi, ditiru, dan dinegosiasikan. Menggunakan ikon populer dari dunia fiksi yang muncul dalam komik atau film saat ini menjadi pilihan untuk mengekpresikan emosi dan pemikiran kolektif di dunia yang sesungguhnya, seperti halnya pengibaran bendera One Piece untuk menyatakan perlawanan rakyat terhadap pemerintah diberbagai negara.



ONEIRO SYNDESI

2026 | 60 x 60 cm

Media : Ilustrasi Digital



Tiara Isfiaty

(UNIKOM)

Concept

ONEIRO SINDESI is Greek for Dream Connection. No matter how complicated our feelings and mind with memories, mythology, dreams and everything, we will always end up dreaming to keep connected with our beloved one who already gone. Symbolized with a love letter to the grave



Bentang Alam

2026 | 55 x 55 cm

Media : Lukisan bitumen & akrilik, di atas kanvas



Tjetjep Rohendi Rohidi

(Universitas Negeri Semarang)

Concept

Nature offers a picture of order and disorder; our understanding of it is grounded in both reason and emotion. Nature is manifested and its presence understood through the imagination, which links thought and feeling.



Da_Sa Na_Ta Ru_Pa

2026 | 29,7 x 42,0 cm
Media : Tinta hitam dan drawing sigar mangsi



Tjokorda Udiana Nindhia Pemayun
(ISBI Bali)

Concept

Karya grafis berjudul "Da_sa Na_ta Ru_pa" ini merupakan manifestasi visual yang kuat dari konsep filosofis Hindu-Bali mengenai Anitya (ketidakabadian) dan Rwa Bhineda (keseimbangan dualitas). Judul tersebut merujuk pada "Sepuluh Wajah" (Da_sa Na_ta) yang melambangkan berbagai aspek eksistensi, emosi, dan kondisi karma manusia yang senantiasa berubah dan tidak kekal (Ru_pa).

Analisis Visual dan Ikonografi:

1. Komposisi Hierarkis dan Ledakan Energi: Karya ini disusun secara vertikal dengan densitas visual yang tinggi. Bagian atas didominasi oleh ledakan wajah-wajah raksasa (Bhuta/Kala) yang saling tumpang tindih, menggambarkan kekacauan nafsu, ego, dan penderitaan duniawi (Samsara). Wajah-wajah ini memiliki ekspresi marah, melotot, dan mulut menganga, menyimbolkan aspek Tamasic (kegelapan/kebodohan) dan Rajasic (nafsu/aksi) yang bergejolak dalam pikiran manusia.
2. Figur Sentral dan Beban Karma: Di bagian tengah-bawah, terdapat sosok utama yang tampak sedang menanggung beban berat dari tumpukan wajah-wajah di atasnya. Postur tubuh yang membungkuk namun kokoh mengingatkan pada ikonografi tokoh-tokoh pewayangan seperti Bima atau raksasa yang sedang dihukum, namun juga bisa dibaca sebagai metafora manusia modern yang memikul beban akumulasi karma dan tekanan psikologis. Sosok ini menjadi jembatan antara dunia atas (kekacauan mental/spiritual) dan dunia bawah (realitas fisik).
3. Simbolisme Api dan Asap: Elemen api dan asap yang melilit seluruh komposisi bukan sekadar dekorasi, melainkan simbol dari Agni (api pemurni) sekaligus Maya (ilusi). Api membakar keterikatan duniawi, sementara asap menyimbolkan sifat kehidupan yang fana—hadir sesaat lalu menghilang.
4. Lingkaran Mantra dan Pembatas Kosmik: Seluruh adegan dramatis ini dibungkus dalam sebuah lingkaran putus-putus yang dihiasi dengan aksara Bali (kemungkinan mantra perlindungan atau Bija Mantra). Lingkaran ini berfungsi sebagai Mandala atau batas kosmik, menegaskan bahwa meskipun chaos terjadi di dalamnya, semuanya tetap berada dalam hukum alam semesta yang teratur. Aksara-aksara tersebut bertindak sebagai "penjaga" atau "pencatat" spiritual, mengingatkan kembali pada fungsi Sang Suratma bahwa segala gejolak ini tercatat dan akan dipertanggungjawabkan.
5. Teknik Pencahayaan (Chiaroscuro): Penggunaan gradasi hitam-putih (pensil/arang) menciptakan kontras tajam (chiaroscuro). Area gelap yang pekat mewakili ketidaktahuan (Avidya), sementara highlight pada mata dan gigi menonjolkan intensitas energi spiritual yang terkandung dalam karya ini.

Makna Filosofis:

"Da_sa Na_ta Ru_pa" mengajak penikmatnya untuk melakukan introspeksi. Kesepuluh wajah tersebut bisa dimaknai sebagai sepuluh arah mata angin, sepuluh indria, atau sepuluh jenis nafsu yang harus dikendalikan. Karya ini adalah pengingat visual bahwa bentuk (rupa) hanyalah topeng sementara. Di balik wajah-wajah yang menakutkan dan dramatis tersebut, terdapat keheningan abadi yang menunggu untuk dicapai melalui penyucian diri.



Hope Palestine
2025 | 69 x 61 cm
Media : Cat akrilik di atas board



Tri Aru Wiratno
(Indonesia)

Concept

Judul Karya: Hope Palestine
Hope Palestine menggambarkan harapan, keteguhan, dan doa bagi rakyat Palestina di tengah konflik dan penderitaan. Dalam karya ini, satu tangan menjadi simbol utama harapan, kekuatan, dan semangat untuk tetap bertahan serta bangkit menghadapi keadaan yang sulit. Warna-warna cerah seperti hijau, oranye, kuning, dan merah muda menghadirkan nuansa optimisme, sementara elemen tumbuhan, bunga, dan perahu kecil bernuansa Palestina melambangkan kehidupan, perjuangan, dan cita-cita akan kedamaian serta kebebasan. Melalui karya ini, seniman ingin menyampaikan bahwa di tengah luka dan ketidakpastian, harapan akan masa depan yang damai dan lebih baik akan selalu hidup.



Identity Crisis

2026 | 100 x 85 cm

Media : Mixed Media on Canvas, Technie Impasto



Tri Karyono

(UPI)

Concept

Identity crisis atau krisis identitas merupakan kondisi ketidakpastian, terjadi akibat konflik akibat perubahan zaman yang ditandai dengan gelombang teknologi dengan berbagai dampaknya. Akibatnya, banyak orang kehilangan jati dirinya, pergeseran nilai , seni, tradisi, sosial, kehidupan bernegara goyah. Perubahan psikologis ini telah dirasakan kini dalam berbagai aspek kehidupan. Pilihan harus dilakukan oleh yang berkomitmen, memilih dan mereduksi side effect negatif gelombang perubahan, menggenggam erat identitas matang, berkembang, berproses, internalisasi perilaku berpikir cerdas dan bermoral kokoh berjati diri. Representasi ini diwujudkan dalam bentuk 3 sosok manusia menggenggam keris warna merah, sebagai simbol ketangguhan berjati diri. 3 Sosok sebagai simbol kosmologi (Estetika Sunda): Nista → rendah/buruk → Madya → tengah/cukup → Utama → luhur/baik. Teknik melukis Impasto, berupa lepa pisau palet dengan beberapa garis tipis sebagai penguatan representasi bentuk dengan karakter wayang kreasi.



Bodhikaruna
2026 | 60 x 60 cm
Media : Oil on Canvas



Wanda Listiani, Sri Rustiyanti, Mita Handayani
(ISBI Bandung)

Concept

Bodhikaruna menggambarkan hibriditas kesadaran dan ketulusan dalam proses kehidupan. Terinspirasi dari pohon bodhi sebagai simbol kesadaran, keteduhan, dan pencerahan. Karya ini menghadirkan perjalanan batin yang tidak selalu terlihat, namun perlahan membentuk kekuatan diri seperti sebongkah batu. Pertumbuhan tidak selalu hadir melalui gerak; terkadang tumbuh dalam diam, melalui proses, pengalaman, dan perenungan. Bodhikaruna menjadi refleksi tentang bagaimana manusia belajar bertumbuh, mengakar, dan berkembang menuju kebangkitan spiritual.



Full Moon.
2026 | 50 x 50 cm
Media : Oil paint on wood



Wawan Suryana.S.Sn.M.sn.
(Universitas Kristen Maranatha)

Concept

There is always a mystery surrounding the full moon for all living beings of His creation... making it a fascinating source of inspiration for the creative process.



"From Earth, Through Craft, Into Form."

2026 | 29,7 x 42 cm
Media : Digital



Wenny Anggraini Natalia
(Universitas Kristen Maranatha)

Concept

"From Earth, Through Craft, Into Form.", yang mengeksplorasi hubungan antara alam, material, dan proses kriya dalam penciptaan busana kontemporer. Inspirasi utama berasal dari karakter visual motif yang diterjemahkan ke dalam siluet busana ready-to-wear dengan pendekatan yang sederhana, modern, dan tetap memiliki nilai artistik. Penggunaan kain dari serat alam menjadi bentuk penghargaan terhadap material yang berasal dari lingkungan, sekaligus menghadirkan tekstur dan karakter alami pada busana. Pewarnaan menggunakan bahan alami kayu mahoni menghasilkan nuansa warna bumi yang hangat, lembut, dan memiliki ketidakteraturan khas proses pewarnaan alami. Warna tersebut kemudian dipadukan dengan permainan potongan, garis, serta pengembangan motif sehingga menciptakan keseimbangan antara struktur dan kelembutan. Keseluruhan karya merepresentasikan proses transformasi dari material alam menjadi bentuk fashion yang fungsional, estetis, dan berkelanjutan, sekaligus menunjukkan bahwa nilai tradisi dan kekayaan alam dapat diterjemahkan melalui bahasa desain yang relevan dengan gaya hidup masa kini.



Souls in the Steel

2023 | 29 x 21 cm
Media : watercolor in watercolor paper



Yully Ambarsih Ekawardhani
(UNIKOM)

Concept

Time, Life, and Mechanism (Interwoven Spirits): This piece symbolizes a harmony in which technology and living beings do not negate one another but rather complement each other. Time—represented by the pocket watch—bridges the tradition-rich past (the hijab) with a future defined by mechanics. Friendship Across Boundaries: The cat and the mechanical insect symbolize a genuine friendship. The work emphasizes that love and connection between beings can flourish even in a world filled with machines.



A Place to Become

2026 | 32 x 48 cm

Media : 95% dari majalah (potongan gambar) lem, infraboard(background), Teknik: kolase manual (gunting-tempel)



Zakiyyah Jadidah Mubarak

(UNIKOM)

Concept

Konsep ini mengangkat gagasan mengenai proses pembentukan jati diri yang berlansung sepanjang perjalanan kehidupan seseorang. Dalam proses tersebut, individu terus berkembang tanpa mengabaikan identitas dan nilai-nilai yang menjadi asal-usulnya. Akar dimaknai sebagai simbol landasan yang merepresentasikan identitas serta nilai-nilai dasar yang menopang pertumbuhan setiap individu. Di sisi lain, vas melambangkan ruang kehidupan yang menjadi wadah bagi berlangsungnya proses perkembangan, pembelajaran, dan pembentukan diri hingga mencapai kedewasaan. Makna waktu diwujudkan melalui simbol jam yang menggambarkan pengalaman dalam membentuk karakter manusia. Sementara itu, figur perempuan dan laki-laki menegaskan bahwa identitas diri tetap terjaga. Kebebasan dalam memilih jalan hidup direpresentasikan melalui simbol burung. Adapun figur lainnya menunjukkan perjalanan individu yang diwarnai oleh perjuangan dan perubahan. Dengan demikian, karya ini memandang kehidupan sebagai ruang untuk bertumbuh dan mengembangkan diri (a place to become), bukan sebagai proses yang menghilangkan jati diri.

INTERNATIONAL

ARTISTS

INTERNATIONAL ART EXHIBITION 2026

HYPERTEXTUALITY

TEXT COLLIDE. MEANINGS EMERGE. BEYOND LIMITS. BEYOND BOUNDARIES



Bereke (Abundance)

2026 | 29.7 × 42 cm

Media : Wool, needle felting (dry felting technique)

Aizada Amanzholova

(Kazakhstan)

Concept

"Bereke" (Abundance) explores the relationship between traditional Kazakh cultural motifs and contemporary visual expression. The work is created using the traditional material of wool, deeply rooted in Kazakh nomadic culture and craft traditions. Decorative patterns, animal imagery, and pomegranate and fruit motifs are combined into a single visual composition symbolizing abundance, vitality, and continuity. Through the layering of familiar cultural signs and their transformation into a contemporary textile image, the work reflects the idea of hypertextuality — where different visual meanings, symbols, and cultural references overlap and create a new narrative. The tactile nature of needle-felted wool further connects traditional craft with contemporary art practice.



CAUTION: WATER REQUIRED

2026 | 42 x 59,4 cm
Media : Digital Illustration



Aliff Afiq Mohd Anuar
(Multimedia University, Malaysia)

Concept

This artwork uses signboards as a visual metaphor to reveal the hidden environmental cost behind artificial intelligence. While AI appears digital, fast and invisible, its infrastructure depends on physical resources, including significant amounts of water used to cool data centres. By combining warning signs, directions, notices and commercial signboards, the artwork transforms familiar public symbols into messages about AI, water consumption and global warming. The crowded arrangement reflects the overwhelming growth of technology and our increasing dependence on AI. At the same time, the warning-like visual language asks viewers to consider where this technological progress is leading us. The work questions whether intelligence can truly be called sustainable when its environmental cost remains largely unseen.



(DES)CONEXÃO

2018 | N.A. (online). Vd. https://collection.eliterature.org/4/desconexao
Media : Authoring Language: HTML5; javascript; css; php Format: text; audio; image; video

Concept

(DES)CONEXÃO is a cyber poetic artifact by wr3ad1ng d1g1t5 (Ana Gago, Diogo Marques, João Santa Cruz) in collaboration with media artist Pedro Ferreira, developed in 2018 with the initial purpose of questioning the way in which human perception is mediated by digital technologies, increasingly limiting and disputing our attention. By making use of alchemical allegories in order to overlap two apparently opposed experiences of time, that of the (philosophical) stone and of digital, both layered composites, (DES)CONEXÃO serves as a digital alchemy lab where different technologies are mixed together, exploring the plasticity of media and using hypertextuality as a means for (self)reflection.
https://wreading-digits.com/desconexao/

Ana Gago, Diogo Marques, João Santa Cruz, Pedro Ferreira
(wr3ad1ng d1g1t5, Portugal)



Uncommon Commonality

2024 | 59.4 x 84.1 cm
Media : Digital Art

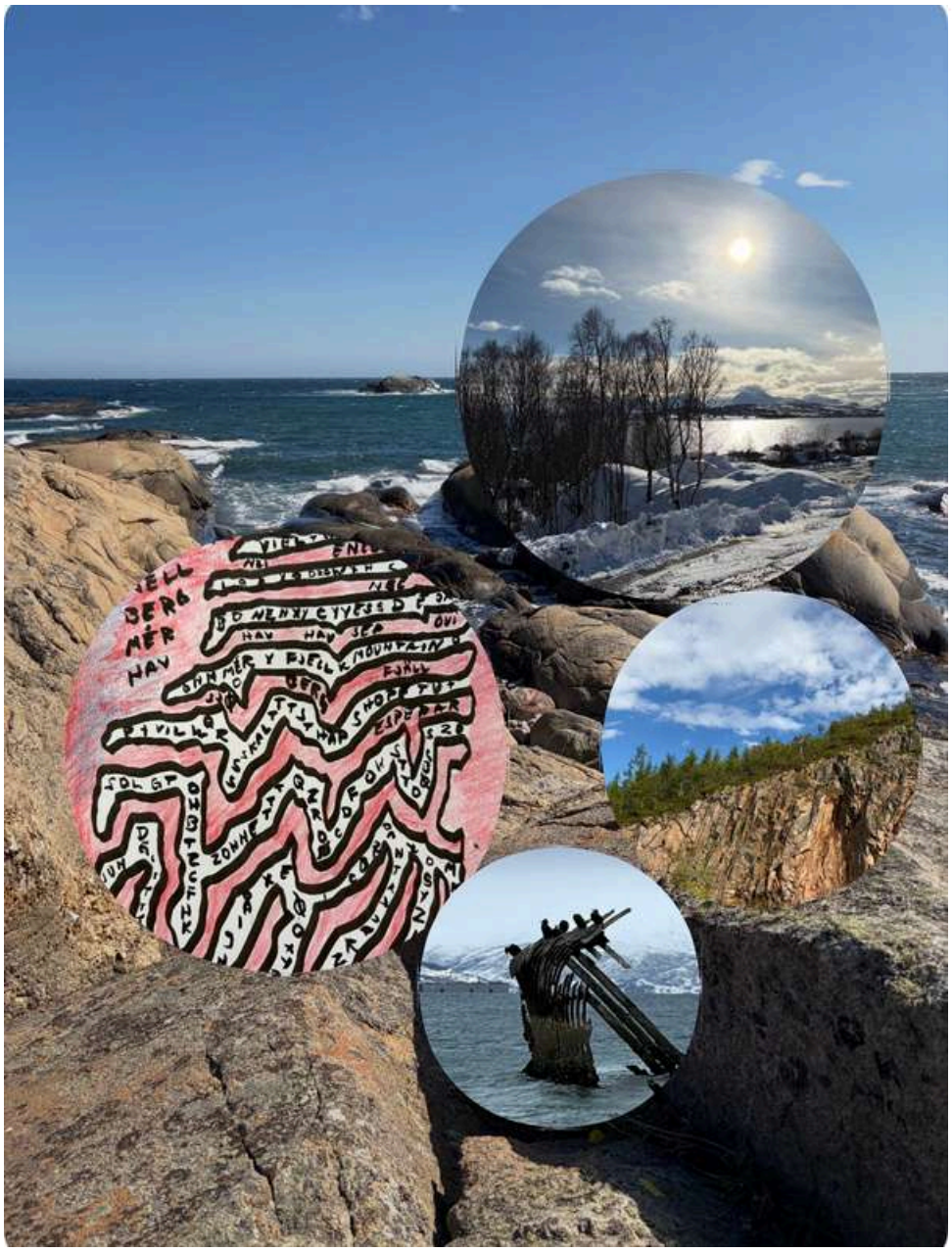
Andy Chok Fook Yong
(The Kuala Lumpur College of Art (KLCA) Alumni Association, Malaysia.)

Concept

Humanity is connected by our most basic needs — food, community, communication and a sense of belonging. Across Asia, these shared experiences take on different forms, shaped by diverse cultures, traditions, beliefs and ways of life.

Uncommon Commonality explores the familiar within the diverse: people of different ethnicities, languages and backgrounds gathering around the same table, sharing food, stories and everyday moments. Like the many flavours and traditions of Asia, our differences may be distinctive, yet they are woven together by common human experiences.

Beyond geographical and cultural boundaries, the work celebrates Asia as a living tapestry of shared humanity — where the uncommon becomes common, and diversity becomes a bridge that connects us all.



Nature begets Words begets images.

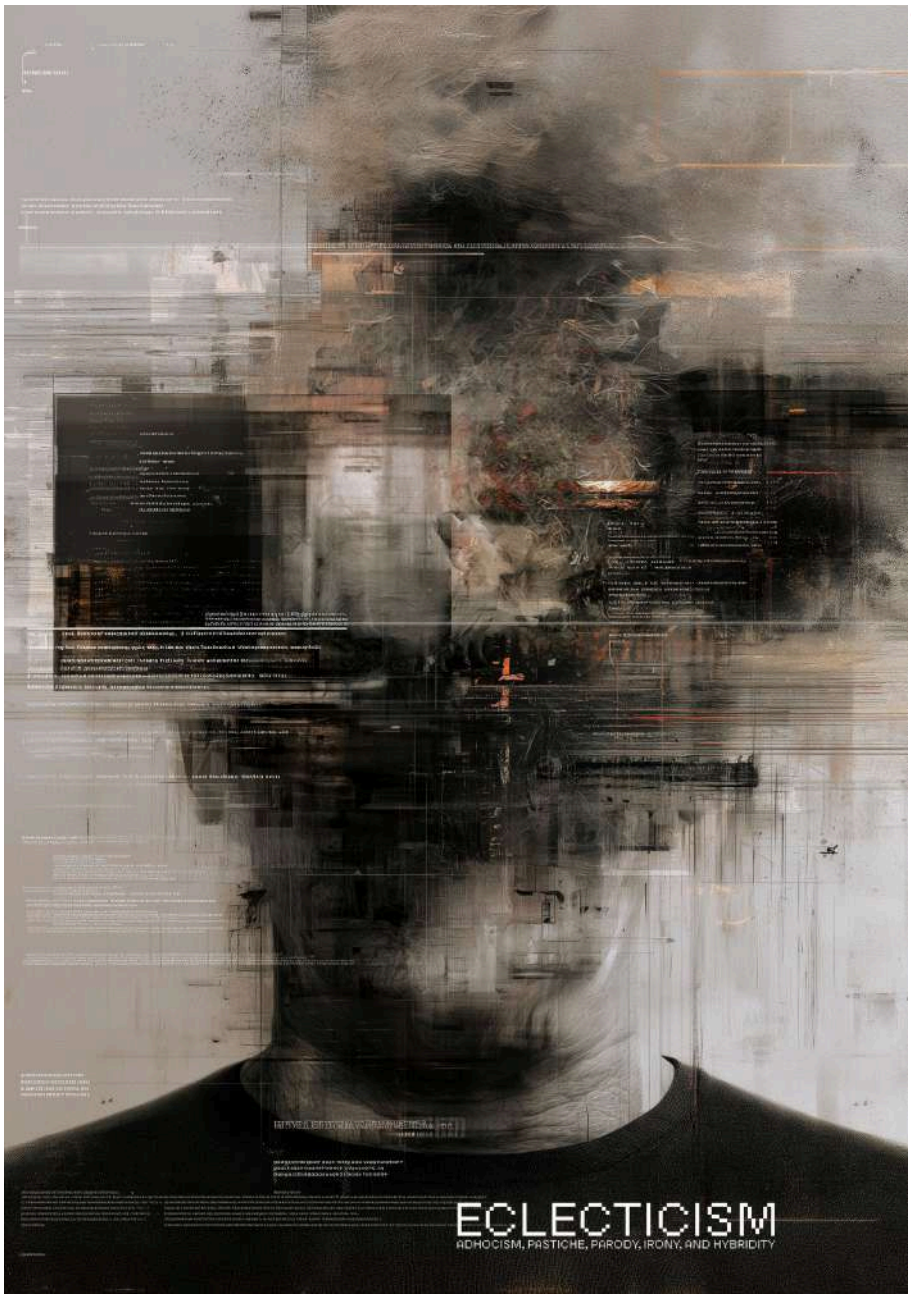
2026 | Unknown (3,7 MB)
Media : Photography, watercolour pencild snd ink on paper.



Anitra Lykke
(Artist, Norway)

Concept

The images and words flow past unlike visions of nature. Only ink on paper slows it down, briefly.



Eclecticism

2026 | 100 cm x 70 cm
Media : Digital Mixed Media / Digital Art



Arkadiusz Marcinkowski
(Academy of Fine Arts, Poland)

Concept

The artwork titled "Eclecticism" explores the human condition within the era of hypertextuality, where our identity is constantly fragmented and reconstructed by the digital information flow. The piece depicts a human face caught in a state of hybridity—a "glitch" where organic matter collides with digital code, data streams, and typographic elements. It reflects the postmodern "hodgepodge" of contemporary perception, where real and virtual realities overlap without clear boundaries. By layering various visual languages—portraiture, abstract glitches, and textual fragments—the work embodies the concepts of adhocism and pastiche. It serves as a visual inquiry into how we select, process, and present our identities on the global stage, navigating a world of boundless expression where meaning is constantly in flux.



Kazakhstan

Unknown | 50 x 70 cm
Media : Collage

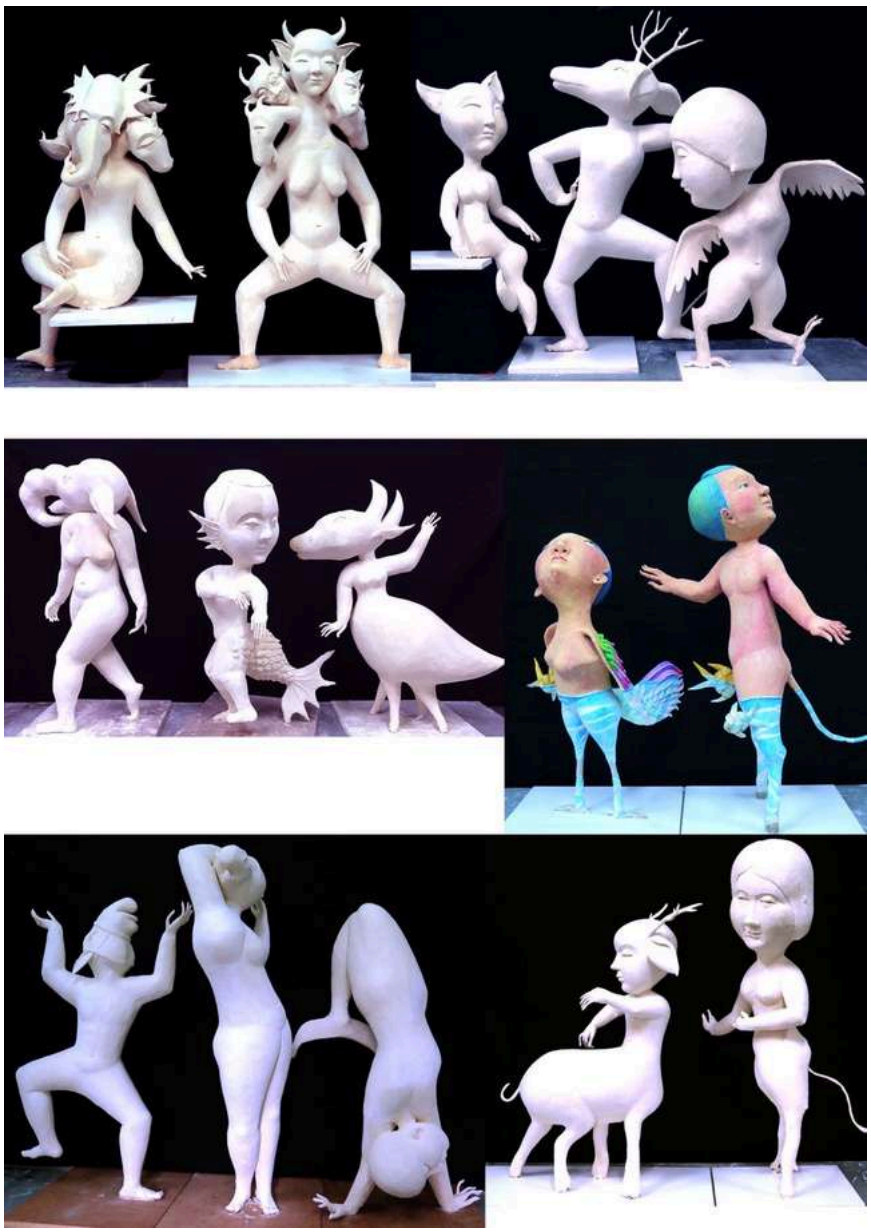


Askarova Gulbaram

(Kazakhstan)

Concept

Project Title: "Between Memory and the Screen"
My works explore the interaction between traditional culture, collective memory, and contemporary digital reality. At the core of my artistic language lies the principle of collage—joining heterogeneous images, symbols, texts, and visual fragments that coexist and engage in dialogue with one another.
In the first piece, traditional female imagery, national ornaments, birds, and text converge within a single space. Here, cultural memory is presented not as a frozen past, but as a constantly changing flow of information. The ornament becomes a kind of code passing from the past into the present, while the text serves as an additional layer of memory. These images intertwine and overlap, acquiring new meanings in the process.
In the second piece, the natural and cosmic worlds merge with technology: a mountain becomes a carrier for digital screens, images, and data streams. The human figure finds itself inside a space where reality and virtuality can no longer be perceived separately. Television screens, cables, cosmic imagery, and the natural landscape form a distinct visual network.
Both works are united by the concept of hypertextuality as a state of modern consciousness. Today, an individual exists simultaneously across multiple informational realms: memory, culture, social media, the virtual environment, and the physical world. One image continuously references another; one symbol generates a multitude of interpretations.
Collage here becomes not merely an artistic technique, but a metaphor for the contemporary world. Fragments of culture, history, personal memory, and digital information connect, collide, and generate new meanings. The boundaries between past and future, real and virtual, traditional and contemporary become entirely fluid.



Himmapan Forest, the auspicious river.

2026 | 100 x 100 x 30 cm : 15 piece

Media : Thai stucco

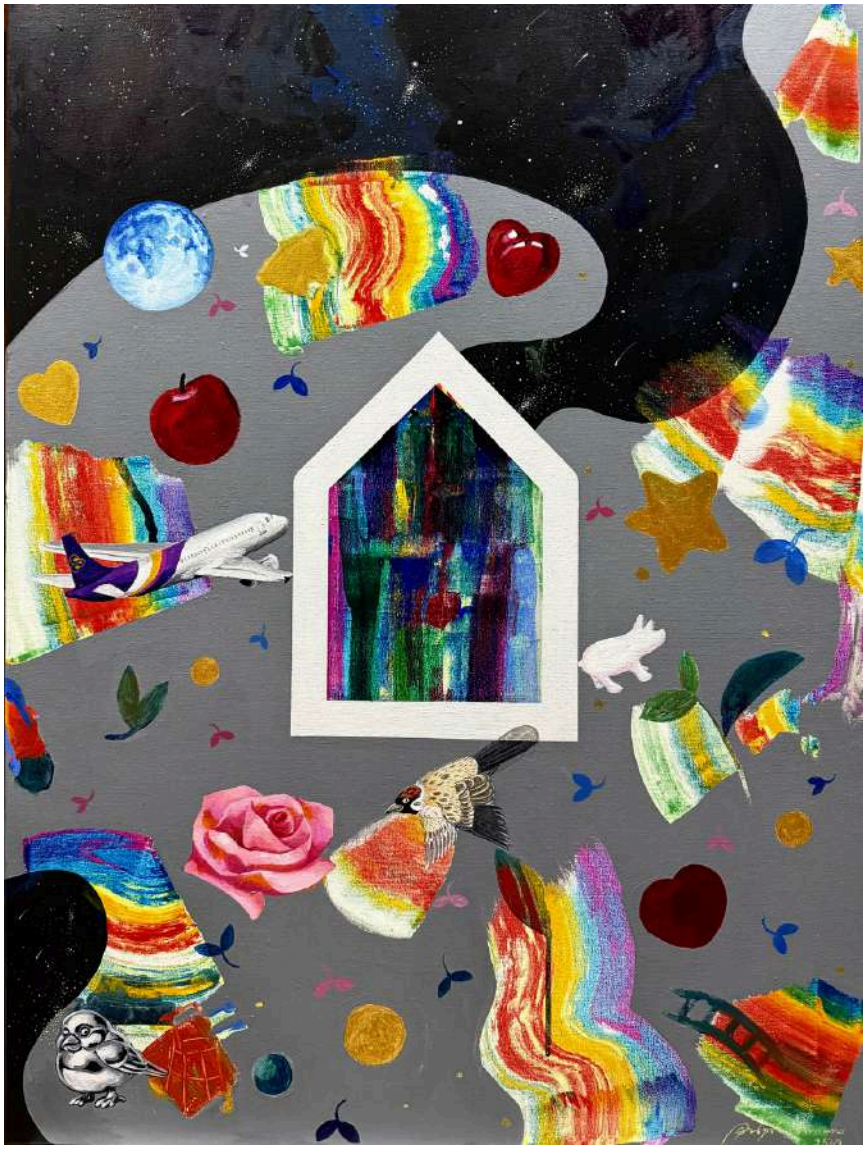


Assistant Professor Gaysorn Phonjamnong

(Silpakorn University, Thailand)

Concept

I live the life of a mother, a life with immense responsibilities that can affect my nervous system. This can trigger scenarios, dreams stemming from subconscious events, creating a fragmented accumulation of experiences, physical suffering, and memory entanglements. I perceive strange events, omens, and bizarre mysteries, potentially leading to awareness of the future and sensing changes. This initial feeling triggers a desire for outlet or spiritual solace. Seeking guidance from a respected monk, I diligently practiced feeding aquatic animals once a month until my child turned seven. Simultaneously, I sought creative expression through three-dimensional Thai stucco artwork, "The Auspicious Stream." The concept draws from the Himmapan forest, the home of mythical creatures, and its significant waterways, particularly the Anodatta Pond with its four auspicious outlets, symbolizing future life. This inspiration is incorporated into this series of works. The technique used is Thai stucco, employing materials such as stone, lime, sand, water, animal hide glue, paper, sugar, etc.—materials of natural origin, ground using ancient methods and molded with a pure heart, in auspicious ceremonies for the presentation of this creative work. A unique place in the Himmapan forest.



The Distance between home and stars

2026 | 60 x 80 cm

Media : Acrylic on canvas



Asst.Prof Unarut Kasikornkam

(Silpakorn University, Thailand)

Concept

"This artwork portrays the story of 'home' and 'journeying'—where home serves as the epicenter of the mind and a sanctuary of tranquility, gently embraced by the swirling fragments of memories."



Symbolic Mastery
2026 | 60 x 75 cm
Media : Acrylic on Linen



Asst.Prof. Naj Phonghanyudh
(Silpakorn University, Thailand)

Concept

This artwork investigates the intersection of empirical realism and symbolic ambiguity in contemporary painting, using a candid photograph of a young girl playing with a dollhouse while eating instant noodles as its point of departure. By juxtaposing neoclassical architectural ideals with plastic dollhouse materials and instant-noodle iconography, the work exposes tensions between idealism and consumerist banality. Altogether, this demonstrates how a seemingly documentary image can conceal deliberate construction, ultimately inviting multilayered viewer interpretation across formal, symbolic, and psychological dimensions.



Are We There Yet? — Leisure 2035

2025 | 297 x 486 mm
Media : AI-assisted digital illustration, augmented reality (AR) and looping animation



Cai Yuanyuan
(CHENGDU ACADEMY OF FINE ART, China)

Concept

What might “leisure” mean when the familiar landscape beneath our feet is no longer there?

Are We There Yet? — Leisure 2035 imagines a family vehicle transformed into a floating habitat: part camper, part swimming pool, part aquarium and perhaps, part survival machine. Everyday activities continue—fishing, resting, swimming and gathering—even as the surrounding environment quietly becomes unfamiliar. The absurdity appears playful, yet beneath its cheerful surface lies a question about adaptation.

Responding to hypertextuality, the work exists across interconnected layers. The AI-assisted image becomes a visual text; augmented reality awakens the still image into looping motion; the viewer’s screen becomes another window through which the work is read. Each layer redirects us to another possible meaning.

Perhaps the future is not somewhere we eventually arrive. Like a hypertext, we are already clicking, swimming and drifting our way into it.



Feel the Fear & Do It Anyway

2026 | 59.4 x 42 cm
Media : Pastel on Paper



Caihui Lim
(Singapore)

Concept

Inspired by my aurora hunting trip, this work reflects lessons of surrender – releasing control, trusting the unknown, and allowing patience to unfold.

Feel the Fear & Do It Anyway captures the moment just before a breakthrough, when resistance arises not because something is wrong, but because the unfamiliar feels risky and the stakes feel too high. The mind often prefers familiar discomfort over unfamiliar possibility.

This artwork sits within my affirmation art practice, where the affirmation only emerges during the process of creation. This work documents my current season where I choose exploration over certainty, process over approval, and stay with the discomfort long enough for something new to emerge. This is when the affirmation arrives – to feel the fear and do it anyway.

While this journey may sound serious, play and curiosity were pivotal – creating room for experimentation, spontaneity, and joy. Courage doesn't always have to be heavy.



MatchPoint

2026 | 410 x 610 mm
Media : Mixed Media (Acrylic + Graphite)



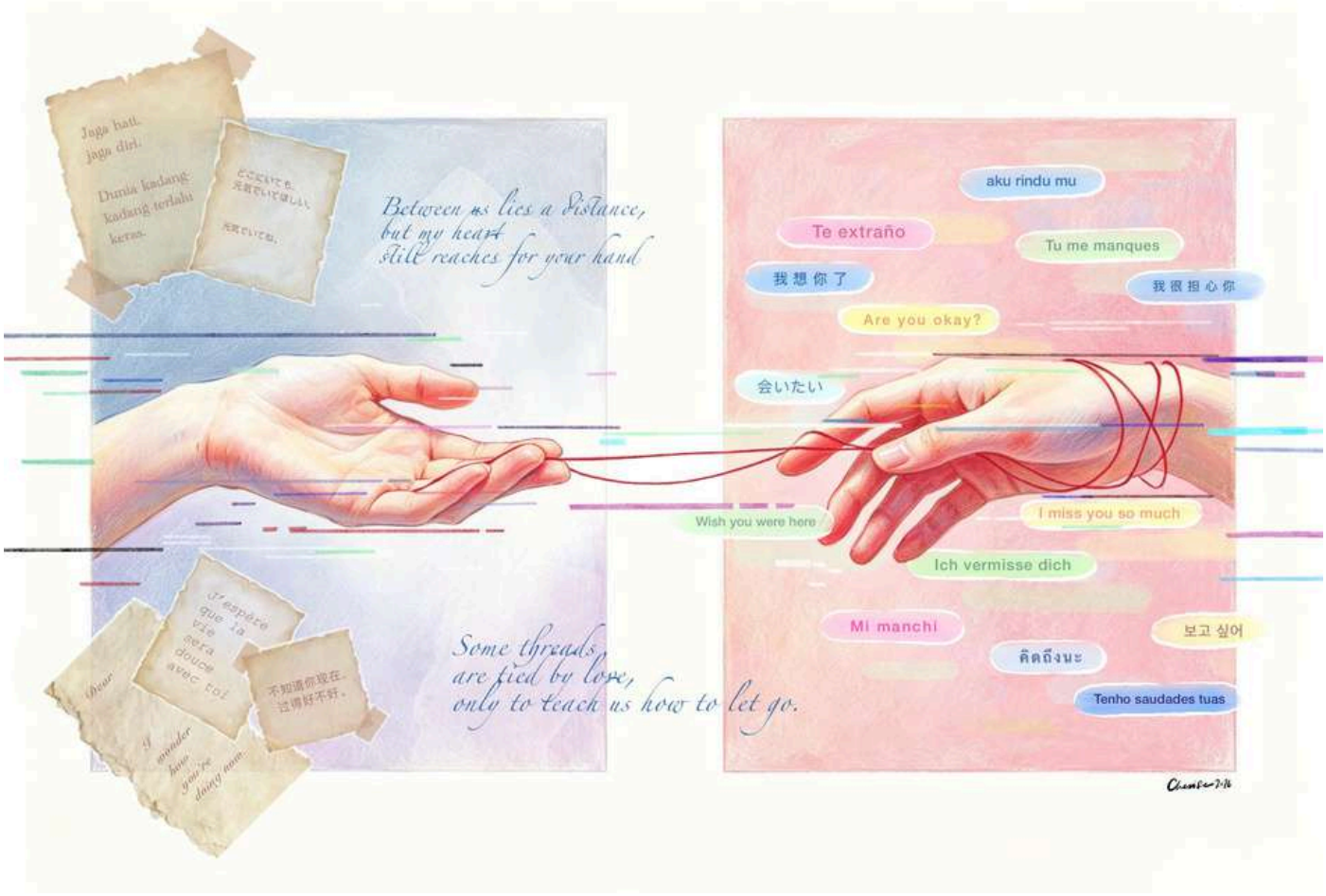
Casey Chen
(Singapore)

Concept

Match Point turns the burned match—and the simple act of blowing out its flame—into a symbol of our planet's fragile edge. Like the final moment in a game, it captures the point where a single action can determine what comes next: renewal or ruin.

Playing on the double meaning of "match point", the series reflects our climate reality—a tipping point where action or inaction will shape the future. The burned match becomes a metaphor for what is already being lost, reminding us that global warming is no longer a distant warning, but a lived experience.

The work also questions how sustainability can become more slogan than solution. Through its visual simplicity, Match Point asks one urgent question: will we act to put out the fire, or keep striking the same match and hoping for a different outcome?



Unreached

2026 | 2366 x 1618 px
Media : Digital illustration

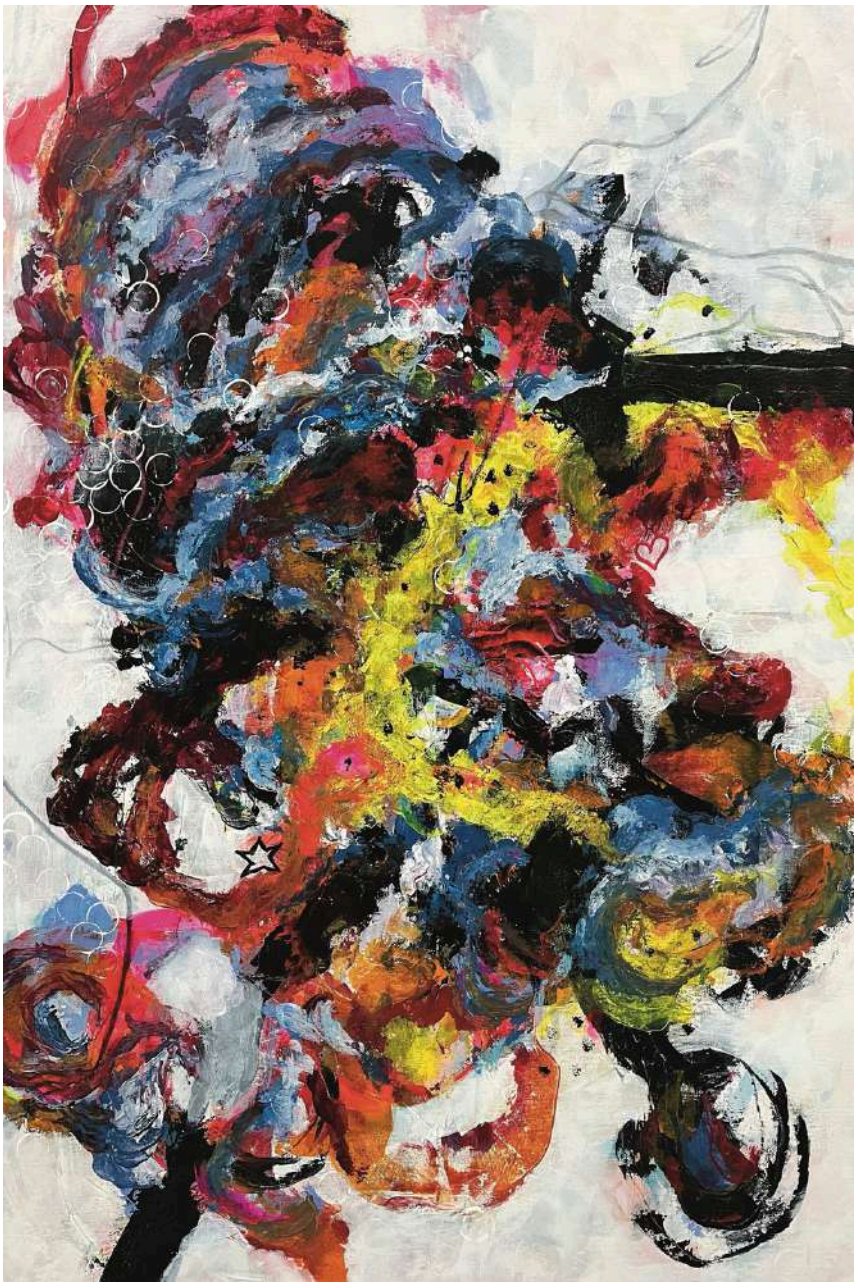


Cherise Lee Xin Rou
(Institut Pendidikan Guru Kampus Tun Hussein Onn Malaysia)

Concept

Unreached explores longing through images, symbols, languages, memories and digital signals. Two hands reach across separate spaces, connected by a red thread, a symbol of fate and emotional attachment, yet unable to physically touch. The different languages in the speech bubbles suggest the two people moving through different parts of the world, while still finding ways to communicate and hold on to their feelings. Torn handwritten letters represent thoughts that remain unspoken, while the coloured lines resemble unstable digital signals, showing how technology can bring people closer while reminding us of the distance between them.

The different elements come together through physical distance, communication, memories and dreams. When reality prevents two people from being together, imagination becomes a place where the unreachable can briefly feel close. Even when they cannot physically reach each other, the connection between them can still remain. The red thread does not promise reunion; it simply represents a bond that continues across the distance.



The Force
2026 | 83 x 117 cm
Media : Mixed media, acrylic on canvas



Clarissa Maskilone
(Singapore)

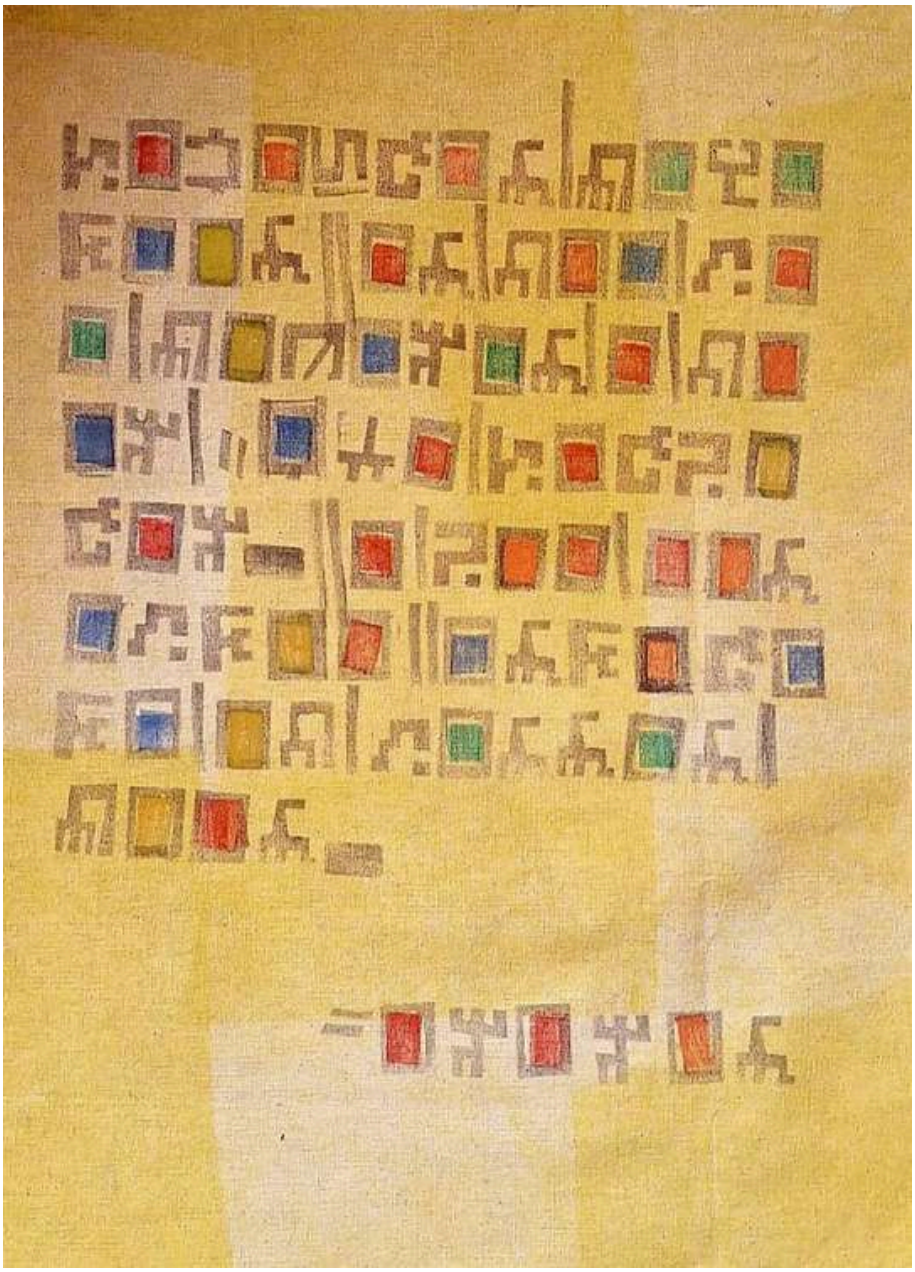
Concept

The Force began without a predetermined image. I built the work through layers of colour, gesture and mark-making, responding to what emerged and allowing the painting to change through cycles of making, pausing and returning.

As the layers accumulated, forms appeared, disappeared and overlapped. What began as pressure gradually became movement and energy, until the painting developed a momentum of its own.

There is no single image or narrative within The Force. Its forms remain open to interpretation, allowing different readings to emerge depending on who encounters it. Viewers have seen faces, underwater creatures, hearts, landscapes and other forms that I never consciously painted. In this way, the work continues to shift beyond my own experience of making it.

Within Hypertextuality, The Force becomes a meeting point of overlapping marks, associations and individual readings, where meaning is not fixed but continually formed and re-formed.



Difficult Words
2026 | 30 x 40 cm
Media : mix media



Cristina Henriques
(Portugal)

Concept

In a society saturated with stimuli, where everything happens instantly and immediately becomes public and accessible, this work proposes a return to what is essential, to the simplest and most human dimension of experience. Created through a manual and humanised process, using a mixed-media technique, the work challenges the viewer's gaze and invites discovery. The words and messages inscribed within it do not reveal themselves immediately: they require the deciphering of a code created by the artist, transforming reading into an exercise in searching, interpreting and remembering. The stamps, made from rubber, also take on a symbolic dimension. Their imprint, simultaneously a mark and a trace, refers to that which remains and cannot be erased: the memory of those we have loved and who, despite their absence, remain forever inscribed within us. Behind this code lies a text of longing — an evocation of someone who remains simultaneously absent and present in memory. Difficult Words is a work dedicated to my father, who passed away in 2023, and was born from the need to preserve his presence through memory, words and the affections that endure. Thus, the work explores the relationship between word, memory and absence, valuing the time of discovery and the intimate and emotional dimension of communication. Through the materiality of the techniques employed and the symbolic power of the mark, Difficult Words asserts the impossibility of erasing from memory those we love and who, even after their departure, remain forever within us.



Beti Padhao Beti Bachao

2025 | 42 x 62 x 33 cm

Media : Ceramic, Dokra and wood. Glazed stone ware Dokra casting and wood carving



Dr Bhavna Khajuria Basumatary

(Visva-Bharati University. India)

Concept

This work is a reflection of the efforts made by the government of India to empower the girl child through education.



ANTAGONISM & PROTAGONISM

2026 | 30 x 50 cm
Media : DIGITAL PAINTING



Dr. Junaidi Bin Awang
(UNIVERSITI TEKNOLOGI MARA, Malaysia)

Concept

Antagonism and Protagonism present a visual maelstrom embodying a hyper-networked reality. Reimagining traditional shadow puppetry, the central deities are no longer merely opposing forces but 'interbred' texts. One figure, composed of circuits and text, battles another fragmented with cultural icons like Mona Lisa and graffiti. Their forms are not solid; they are a matrix of digital and physical symbols, codes, and signs, reflecting a world dominated by information. The shadows on the 'screen' behind them are actual, glowing computer interface windows and QR codes, dissolving the boundary between the shadow realm and the digital world. Human operators below hold cables, not puppet rods, physically connected to this digital consciousness. Texts across the image convey a sense of intertextuality collision to create new meanings. This excessive and unstoppably complex 'hodgepodge' makes the entire artwork a living example of intertextuality: an arena where tradition, technology, parody, and information relentlessly overlap



MASYAALLAH TABARAKALLAH

2025 | 2 x 2 feet
Media : HAND-COLOURED WOODCUT PRINT



Dr. Mazlan A Karim
(IPG KAMPUS TUN HUSSEIN ONN, MALAYSIA)

Concept

Masyaallah Tabarakallah" (2025) is a 2 x 2 feet woodcut print that explores the concept of "Hypertextuality" through the intersection of spiritual text, organic elements, and man-made structures. The Arabic calligraphy from the Quran (Surah Al-Baqarah: 286), which emphasizes human resilience under trial, visually interacts with a flower blooming through cracked brick walls. The dynamic color contrast against the dark background symbolizes hope amidst adversity. Through the relief printmaking technique, this piece constructs a hybrid narrative where literal text and visual metaphors merge. It addresses resilience, spiritual strength, and existence, bridging the tangible world with profound spiritual reflection. This multi-layered dialogue offers a deeper interpretation of human endurance within a complex reality.



1 2 3 ACTION!

2021 | 21 x 29,7 cm
Media : DIGITAL ARTWORK



Dr. Roslaili Binti Anuar
(UNIVERSITI TEKNOLOGI MARA, Malaysia)

Concept

1, 2, 3… ACTION! is about time, change and the memories we carry with us. The images in this artwork have been altered through colour, texture and composition, giving the past a new appearance. Yet, even when an image is changed, the memories behind it remain familiar. A faded poster, an old advertisement or a familiar face can suddenly bring us back to a certain place and time. We may see the past differently as we grow older but the feeling of the good old days stays with us. The artwork reminds us that time changes many things but memories have their own way of remaining.



SPRING

2025 | 2 x 2 feet

Media : IMPRESSION OF NATURAL FLOWERS ON PAPER



Dr.Meghali Goswami

(VISVA-BHARATI SANTINIKETAN, India)

Concept

This work is inspired by the vibrant spring season of Santiniketan, when nature transforms the landscape with colour, fragrance, and renewed energy. I use fresh, natural flowers directly on paper to create impressions of their forms, textures, and delicate structures. The process allows nature itself to participate in the making of the artwork. Each flower leaves a unique and unpredictable mark, reflecting the fleeting character of spring. Through these impressions, I seek to capture not only the visual beauty of Santiniketan but also its intimate relationship between nature, creativity, and everyday life. The work becomes a quiet celebration of season, memory, and place.



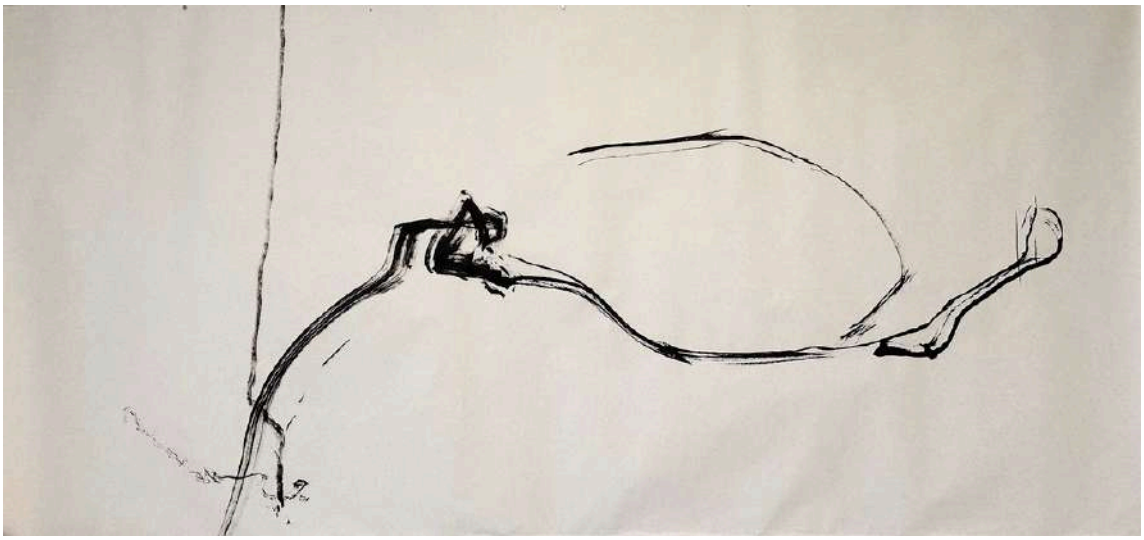
Untitled
2023 | 48 × 60 cm
Media : Acrylic on canvas



Duan Yiqing
(China)

Concept

This work is inspired by the story of Wang Xizhi's enlightenment in calligraphy while observing swans. However, I attempted to break down people's preconceived notions about swans. Swans are elegant in appearance, but naturally aggressive and irritable, full of contradictions. This painting blurs the lines between two swans playing and fighting, challenging traditional interpretations. I experimented repeatedly, meticulously refining the process, concealing it beneath a calm visual surface. By maintaining the uncertainty of expression through the language of painting, I created a sense of strangeness from familiar things, preserving the inherent ambiguity and polysemy of the image.



The Infinite Stroke

2026 | 141 x 250 cm
Media : Japanese ink and paper



Eva ibanezcano
(Spain)

Concept

The Infinite Stroke begins with an understanding of gesture as a continuum that neither begins nor ends at the edges of the paper. The stroke is the visible manifestation of a movement that precedes and transcends it.

In a present defined by accumulation, simultaneity, and the incessant circulation of signs, the practice proposes a different relationship with the act of making: to reduce, to be present, to listen, and to assume responsibility for the trace that is emerging.

Body, gesture, space, time, paper, and ink converge in an irreversible act. The stroke does not seek to represent or add another message to the flow of information, but rather to make visible the trace of a presence.

Against the infinite proliferation of signs, a single stroke holds the possibility of the infinite.



Misscomunication

2026 | 40 x 189 cm
Media : B/W Photography and text



Fassih Keiso
(Kalamoon University (Syria) & Sydney University (Australia))

Concept

This tow panel work examines how meaning changes as images, languages, and cultural traditions move across different contexts. At its centre is a recreation of The Last Supper through a group of young Indonesian female traditional dancers, with their teacher occupying the central position. By relocating a familiar Western image into an Indonesian cultural context, the work explores how meaning can shift through cultural translation.

The work considers miscommunication not simply as a failure of language, but as something that can emerge from differences in cultural knowledge, traditions, gestures, and ways of interpreting symbols. What appears familiar to one culture may carry entirely different meanings to another. Through this encounter between Western art history and Indonesian cultural practice, the work reflects on the uncertainties, misunderstandings, and unexpected meanings that arise when different cultures meet and attempt to understand one another.



Composition, Acrylic on Canvas, 60 x 60cm, 2021, Price: USD200

Composition

2021 | 60 x 60 cm

Media : Acrylic on Canvas

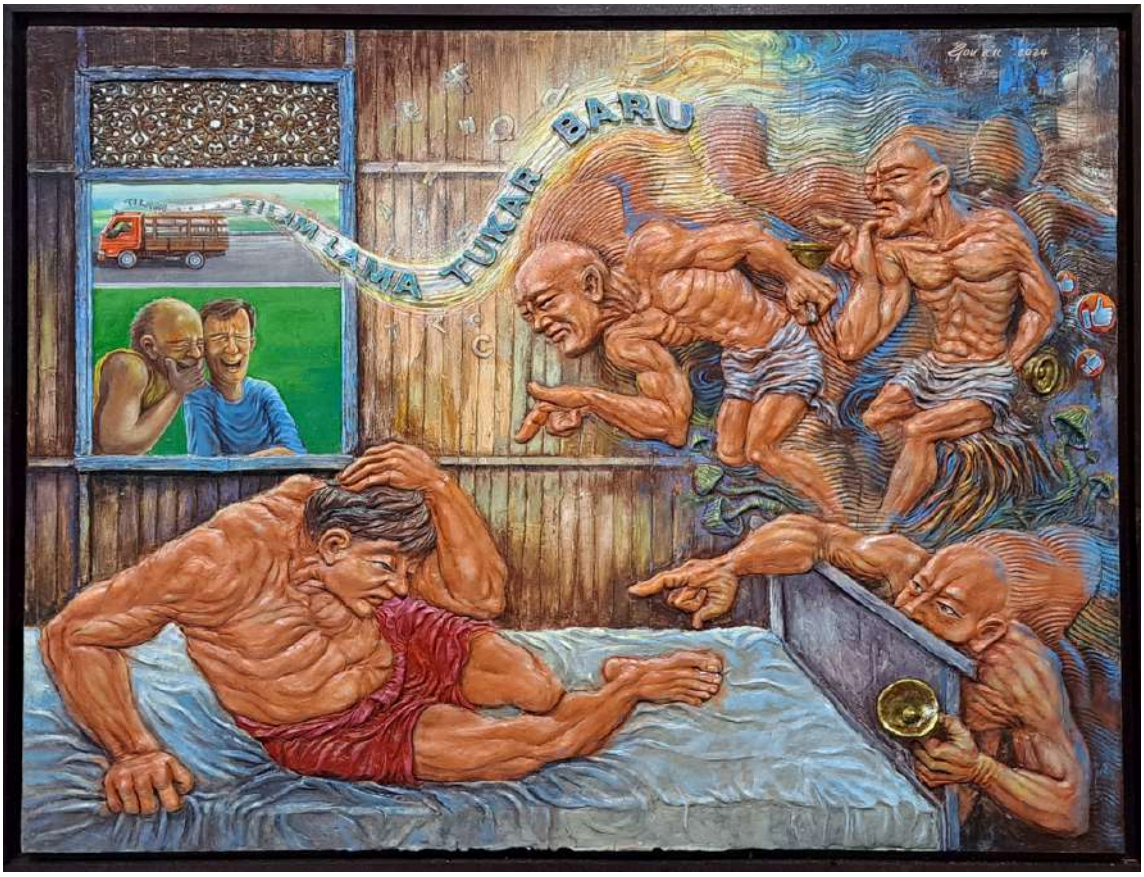


Ferdous Khan

(Senior Subeditor, Avaition & Tourism Times, Bangladesh)

Concept

During the COVID-19 pandemic, the world witnessed immense loss as countless lives were lost to the virus. Confined to our homes and bound by strict social distancing measures, we experienced a period of isolation and uncertainty. Then, a turning point arrived with the development of the COVID-19 vaccine, a breakthrough that emerged like a sudden ray of hope amidst the darkness. This transformative moment, filled with the promise of recovery and renewal, is captured in the abstract composition of this artwork. Painted with acrylic on canvas, the piece measures 60 by 60 centimeters and was created in 2021. Through a dynamic interplay of colours and forms, it translates that profound sense of optimism into a visual language. The vibrant, radiant streaks of colour within the painting are not merely aesthetic choices; they are deliberate symbols of that very hope, a beacon lighting the way forward. This work stands as a timeless reminder of resilience, scientific triumph, and the human spirit's ability to find light in the bleakest of times.



"Tilam...Tilam...Tilam lama tukar baru"

2025 | 4.1 x 3.2 ft

Media : Mixed Media on wooden board



Goh Kiang Kuan

(Universiti Tunku Abdul Rahman , Malaysia)

Concept

My work explores comfort, change, and human nature within the Malaysian cultural experience. The mattress, a universal symbol of rest and familiarity, represents the comfort zones we hold as individuals and as a society. The phrase “Tilam...Tilam...Tilam lama tukar baru” reflects a cycle of renewal that may appear transformative but often repeats familiar patterns. The figures emerging from the mattress symbolize unseen influences from cultural heritage, collective memory, and digital narratives that shape contemporary identity. Like mushrooms growing from decayed matter, these influences resurface in new forms, sustained by environments that allow them to persist. The mattress-selling truck evokes a familiar Malaysian sight, connecting generations through shared memories. Meanwhile, the observers at the window represent how narratives are shaped, shared, and echoed through online and offline communities. The work invites viewers to question whether we are truly evolving or simply repeating past cycles in new forms of contemporary identity, shaped by shared experiences.



TALIAN HATI MENYEBERANGI JIWA

2025 | 48.42 x 21.84 cm
Media : Digital sculpted model, 3D-printed carbon fiber and Acrylic.

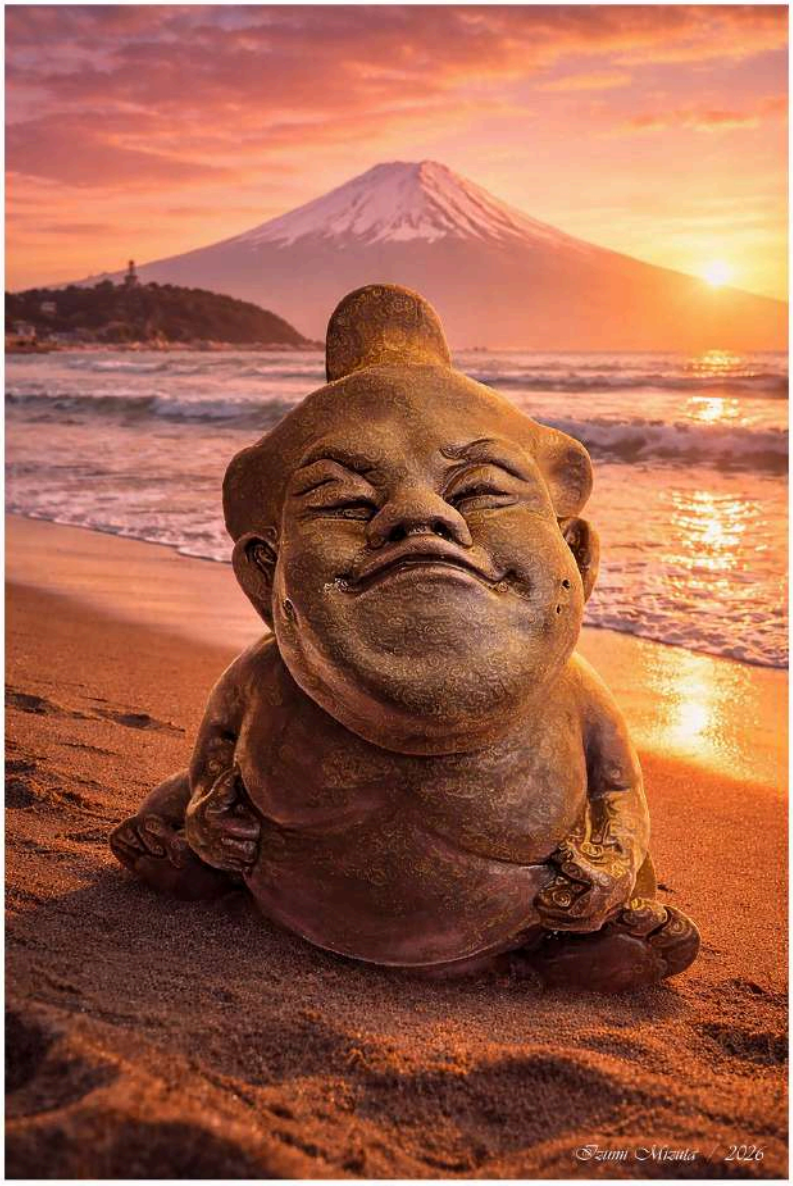


Goh Kiang Kuan
(Universiti Tunku Abdul Rahman , Malaysia)

Concept

Talian Hati Menyeberangi Jiwa contemplates the delicate threads that hold people together across distance, culture, memory, and time. Drawing from the childhood string telephone, the strings become vessels of human connection—fragile yet resilient, carrying whispers of emotion, longing, and understanding from one soul to another. The reaching, listening, and speaking figures embody our perpetual desire to be heard and understood.

Amid these connections, the bellman emerges as a symbol of social distraction—the incessant noise that interrupts genuine dialogue and draws individuals into an echo chamber, where familiar voices reverberate while distant perspectives fade into silence. Encircling the figures, the architectural arches evoke Malaysia's layered cultural heritage, where identity is shaped by place, history, and collective memory. The central figure bridges these spaces, transforming invisible bonds into tangible threads. Ultimately, the work reflects the human longing to reach beyond noise, difference, and isolation—to listen, empathise, and find one another.



The Figure of Asia-Uccahri kun-
Izumi Mizuta (Japan)

The figure of Asia - Ucchari kun -

2026 | 24 x 25 x 40 cm
Media : Ceramics and Retouched photograph



Izumi Mizuta
(Japan)

Concept

It is said that in Japan, Sumo has been a festival or religious ritual for divining the harvest since ancient times. A wide variety of motifs are scattered throughout Asia. The concept behind my artwork is researching Asian and Japanese motifs.



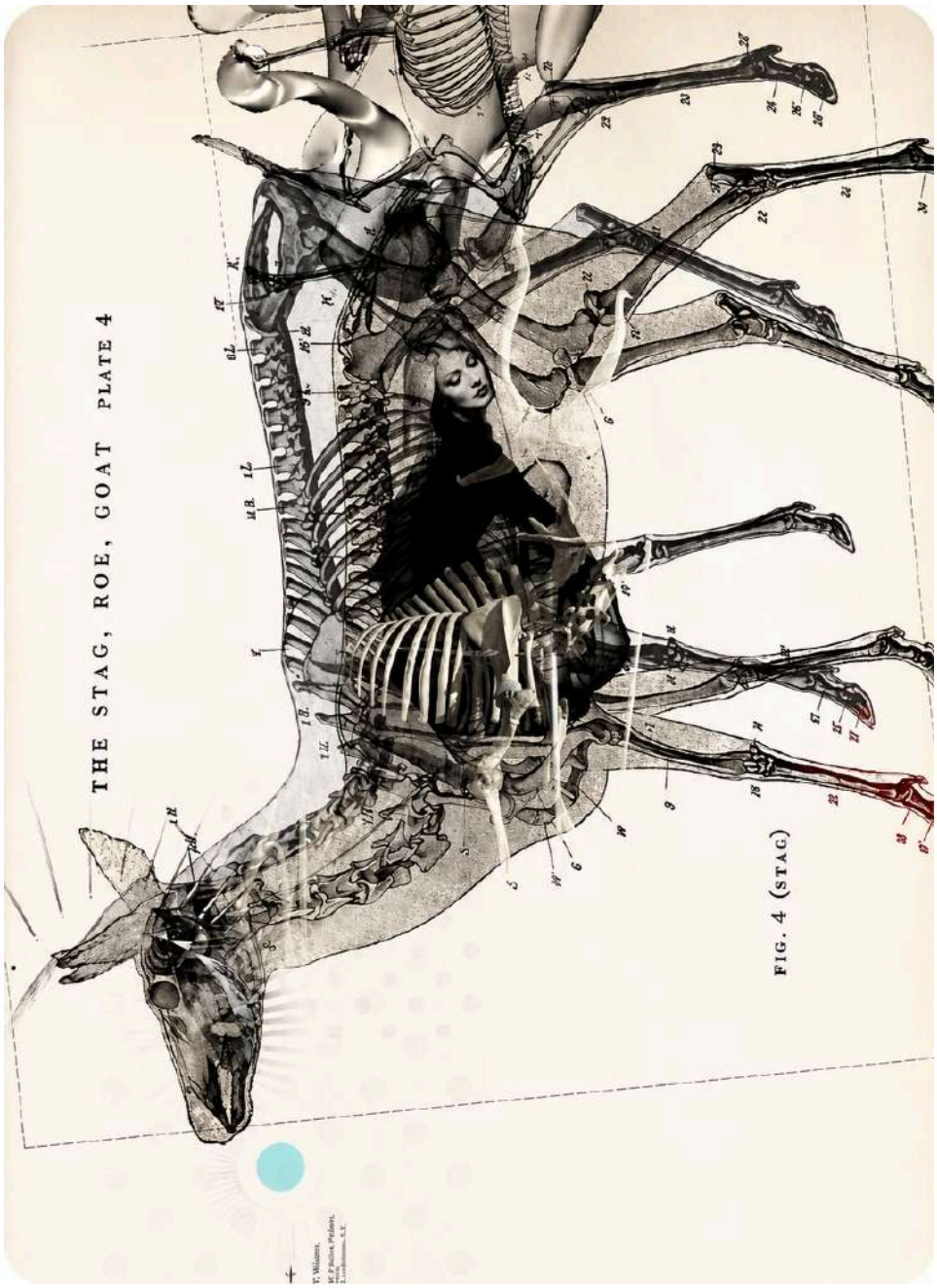
Blindness stories

2026 | 200 x100 cm
Media : Photography

Joseph Rodrigues
(Portugal)

Concept

Blindness stories' talks about words and images without thrue, where nobody want see or needed it to survive they lives. They only listen and no introduce any question about what they given. Theres nothing more to see into a complex spaces who show a timeless words and images who invaded our eyes and consciences.



THE ARCHIVE OF THE BODY

2021| VARIABLE
Media : DIGITAL COLLAGE



Khairul Azmir Bin Shoib
(MMU CYBERJAYA, MALAYSIA)

Concept

The Archive of the Body

The Archive of the Body explores the body as a collection of memories, knowledge, images, and references. By layering a human figure with anatomical drawings and animal skeletons, the work creates a fragmented visual space where different forms of life and knowledge overlap.

Inspired by the idea of hypertextuality, the image functions like a network of connected references. Each layer points to another, encouraging the viewer to move between the human, the animal, the scientific, and the imagined. The body becomes an archive, not something fixed, but something continuously constructed through accumulated experiences, memories, and visual information.

The overlapping fragments suggest that our understanding of the body is shaped not only by physical existence, but also by the images and knowledge we inherit, encounter, and remember.



Take care of My Blue Baby

2026 | 31 x 16 x 13 cm
Media : Ceramic sculpture, stoneware clay, glaze, and engine



Kimba Frances Kerner
(United States and Poland)

Concept

This sculpture is about the fragility of the natural world in human hands.

We have a responsibility, as the strongest species in the world, to take care of the weaker creatures and ecosystems. Still, somehow this responsibility is not perceived by those doing the most damage.

Some make it their life's work to support the Earth, but the help they can do is never enough to mitigate the damage done by those with the greatest power to make a difference.

This little dog-like creature, with its useless appendages, represents vulnerability and innocence. It is a reminder that our planet is entrusted to our care.

May we choose to love our blue planet and protect it from ourselves.



YanZao

2026 | 40 x 60 cm

Media : Digital Poster the Design of YanZao Books and Coffee



Li Yong

(Guangxi Arts University, China)

Concept

Intertextuality of Objects and Multidimensional College



Wandering in Algorithms

Unknown | 40 x 60 cm
Media : Unknown

Liao Pengcheng, Tang Bo, Miao Hanwei
(Guangxi Normal University, China)

Concept

In today's world, travel has been entirely enveloped by internet data—searching, checking in, sharing; every step generates new text. This work juxtaposes traditional ink-wash landscapes with algorithmic data, presenting the evolution of destinations from natural spaces to digital constructs. In the era of social media, what we experience may no longer be real places, but illusions redefined by data. The essence of travel is being quietly questioned.



Tree of Bliss

2016 | 80 × 45 cm

Media : Ink and color on silk- Meticulous-brush painting



Liu Chunli

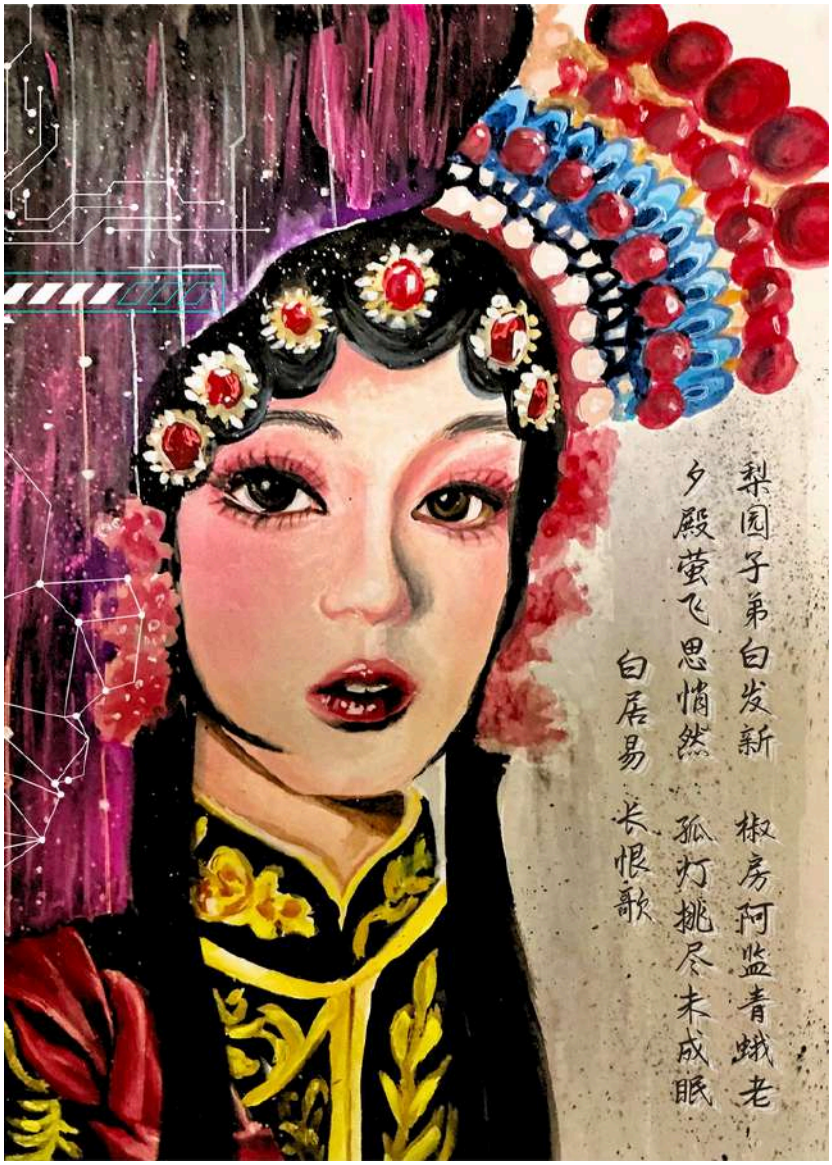
(Hebei Normal University, China)

Concept

This is a meticulous brush painting on silk. Rooted in traditional Chinese painting techniques, it explores contemporary expressions of Chinese pictorial language.

Vast areas of ink dark shades evoke a quiet, solitary mood, resonating with the timeless poetic atmosphere of still nights from ancient Chinese verses. The Taihu rock embodies Oriental cultural meaning. Beside it, a Tree of Bliss sprouts quietly and gathers inner strength. Moonlight pierces through dark night, offering guidance and hope for bewildered souls.

Bringing classical imagery together with modern day spiritual experience, through the dialogue of multiple texts, the piece reveals the inward-growing vitality of life beneath its pensive undertone.



The Vanishing Stage

2026 | 21.0 x 29.7 cm

Media : Mixed media



Low Jia Jing

(Institut Pendidikan Guru Kampus Tun Hussein Onn, Malaysia)

Concept

"The Vanishing Stage" depicts the struggle between technological progress and the preservation of traditional Chinese opera. The Hua Dan represents a cultural heritage that has been passed down through generations, while the digital elements symbolize the rapid advancement of modern technology. The contrast reflects the declining interest of younger generations in traditional opera and raises awareness of the importance of preserving cultural heritage in a changing world



Di Bawah Pohon Rambutan' / 'Under the Rambutan Tree'

2011 | 183 x 246 cm

Media : Mixed Media on Canvas



Mastura Abdul Rahman

(Multimedia University, Cyberjaya, Malaysia)

Concept

UNDER THE RAMBUTAN TREE: A STATEMENT

The painting, 'Di Bawah Pohon Rambutan' was inspired by a 27-minute short film by the celebrated Malaysian filmmaker, U-Wei Haji Saari in 2006 and produced by LeBrocquy Fraser Sdn.Bhd.

The painting was consciously done with a number of meanings significant to the painter's milieu. The painter was living in a traditional Malay house during which the painting was done, thus the sectional images of the windows with balustrades. She then was also raising up her son and daughter, illustrated with the toys and dolls. Another prominent image was the Shinkansen train (bullet train) that their father brought as souvenir from a previous Japan's visit, which undoubtedly represented future technological advancement. And everything (in the composition) were enclosed by the decorative motive of the Malay-world tendril-like patterns which could be asserted that no matter how advanced current or future technology would be, values of our culture that uphold our harmony in life should always be dutifully preserved.



Hypertextual Entropy: Noise, Node, and Identity

2026 | 120 cm × 180 cm

Media : Mixed media on canvas



MD Imran Hossen

(University of Dhaka, Bangladesh)

Concept

In an era of digital overload, Hypertextual Entropy: Noise, Node, and Identity investigates how transient media streams dissolve physical and conceptual boundaries. Built upon an expressive modernist abstract canvas, the composition collides traditional painterly gestures with digital iconography—QR codes, UI overlays, fiber-optic lines, and fragmented pop-culture symbols.

By juxtaposing traditional brushwork with hyper-mediated artifacts, the work embodies the intertextual noise of cyberspace where pastiche, irony, and adhocism intersect. The central, fragmented gaze acts as a node—observing and being consumed by an overwhelming torrent of shifting narratives.

This piece serves as a dialogue between physical reality and virtual mediation, questioning the loss of modernist essence while celebrating the boundless hybridity of postmodern expression. It challenges the viewer to navigate the layered "hodgepodge" of global information, asserting identity amidst an unstoppable flow of transient digital texts.



"Where Roots Become Sky"

2025 | 36 x 20 inch

Media : Digital mixed media using photographic manipulation, digital photomontage, layered textures and abstract colour composition.



Nazrul Azha Abu Hassan

(UNIVERSITI UTARA MALAYSIA)

Concept

Where Roots Become Sky explores the fragile boundary between the visible world and the inner landscape. A solitary tree appears suspended between clouds and its inverted reflection, suggesting a state in which roots, memory, and imagination exchange places. The circular form acts as both a portal and a cycle, symbolising continuity, transformation, and the passage of time. Layers of blue, violet, gold, and red interrupt the darkness like emotional fragments emerging from silence. Through digital mixed media, photographic imagery is combined with gestural marks, translucent textures, and geometric forms to create tension between order and chaos. The work invites viewers to consider duality: above and below, growth and decay, reality and illusion. Ultimately, the image reflects humanity's continuous search for balance, identity, and connection within an uncertain and changing world.



Eye of the Ocean

2019 | 200 × 200 cm

Media : Ink and oil pastel on Xuan paper



Nina Ma

(Hebei Normal University, China)

Concept

Eye of the Ocean explores the relationship between individual existence, collective consciousness, and the environment through the idea of a “carrier-subject.” At the center, the fish becomes a vessel containing numerous human faces. No face is dominant: they overlap, press against one another, and turn in different directions, transforming an individual body into a compressed collective existence.

The surrounding ocean is not merely a background, but an interconnected ecological system populated by diverse marine and organic forms. Human faces, the fish-body, and the ocean coexist and transform into one another, creating multiple layers of visual meaning. Through this interweaving of images and identities, the work reflects on memory, collective existence, and the shifting boundaries between the human body, society, and the ecological world.



Battle of the Makaras

2019 | 42 x 29,7 cm
Media : Watercolour



Noor Farhani Othman
(UNIVERSITI TEKNOLOGI MARA, MALAYSIA)

Concept

This artwork explores the Makara as a symbol of Malay heritage, power, and the enduring memory of ancient Malay civilization. Inspired by the Makara sculptures discovered in the Bujang Valley, Kedah, the work reimagines the mythical guardian as a visual representation of a civilization shaped by cultural exchange, territorial conflict, and spiritual beliefs. The concept of the "Battle of the Makaras" symbolizes the conflict between ancient Malay kingdoms and the shifting power that shaped the region. Beyond its historical reference, the artwork seeks to position the Makara as a guardian of collective memory. It represents strength, resilience, and the continuity of Malay cultural identity despite the loss and displacement of historical artefacts. Through this interpretation, the Makara is transformed from an archaeological object into a contemporary symbol that encourages audiences to recognize, question, and preserve the richness of Malay heritage.



Beyond us

2023 | 70,5 cm x 57 cm

Media : Mixed media on recycled paper base

Sara Martins

(Portugal)

Concept

Beyond what we see with our eyes, ancestral memories lie hidden, reflected in the silence of the landscape. They overlap, merge, and elevate each place into a new dimension — one we sense beyond our physical senses, carrying us on an individual flight between past and future, between heaven and earth.



Whispers of Nostalgia

2026 | 40 x 40 cm

Media : Digital Illustration, Augmented Reality (AR), Motion Graphic , Sound, Interactive Media. Technique: Digital illustration, 2D animation, AR image tracking, interactive button-based interaction, and sound integration.



Sia Bao Yi

(Saito University College, Malaysia)

Concept

This artwork explores childhood memory through a familiar water ring game transformed into an interactive augmented reality experience. The physical illustration represents the visible layer of memory, while AR adds digital layers through motion, sound, and interaction. By pressing the button, viewers can activate and engage with the digital elements rather than simply observe them. The work reflects hypertextuality by connecting illustration, motion, sound, layers, and interaction within one artwork. These layers overlap and extend one another, creating a new narrative that cannot exist through the physical image alone. Inspired by the simple joy of childhood play, the artwork invites viewers to reconnect with memories while experiencing how physical and digital media can merge to create new meanings.



border

2024 |50 × 180 × 45 cm
Media : sculpture, wood caving



Sunao WATANABE
(Yokohama National University, Japan)

Concept

Surrounded by an overwhelming amount of information, we tend to make things that are difficult to understand as clear and comprehensible as possible, and to translate the things we experience into symbols. At times, this is necessary.
At the same time, however, this process also carries certain risks.
In this work, I express a sense of danger and unease by giving form to the reverse of this process.



FlipDaScript

2025 |59.4 x 84.1 cm

Media : AI Generated image, embedded with QR Code URL, trained Gen-Alpha Slang Switcher GPT



TC Liew, Ting Chuang

(SEGi University, Malaysia)

Concept

FlipDaScript GPT explores hypertextuality as an intergenerational dialogue mediated by artificial intelligence. Staging Gen Alpha and Gen X as two contrasting yet interconnected personas, the work examines how language, slang, identity and cultural codes are continuously translated, remixed and reinterpreted across generations. The trained GPT becomes a living hypertextual interface: one generation “decodes the slang,” while the other learns to “speak the vibe.”

Through QR interaction, visual parody and the familiar language of collectible-toy packaging, the work shifts spectatorship from passive viewing toward participation. Each scan opens another layer of meaning, allowing physical image, digital language and human conversation to overlap. Rather than presenting AI merely as technology, FlipDaScript GPT positions it as a cultural translator—revealing how meaning is never fixed, but continually rewritten through networks of age, memory, language and contemporary digital culture.



HARD BEAUTY

2026 | 1200 x 1950 pixels
Media : KARYA ASAL: UKIRAN KAYU + EDITING GRAFIK



ZAHIDI BIN KHAMIS
(IPG KAMPUS TUN HUSSEIN ONN)

Concept

HARD BEAUTY

Hard Beauty explores the tension between strength and fragility, hardness and beauty through the interweaving of visual forms, organic structures, colour, lines and textual language. The phrase “HARD BEAUTY” functions not merely as a title, but as an integral visual sign that interacts with the surrounding imagery to generate layered meanings.

The work constructs a visual network in which contrasting elements intersect, overlap and communicate with one another. Organic forms suggest growth, resilience and transformation, while the juxtaposition of visual and verbal signs challenges the conventional perception of beauty as something solely soft, delicate and harmonious.

Within the context of Hypertextuality, the artwork proposes that meaning is not fixed within a single image or symbol. Instead, it emerges through the connections between multiple visual “texts”, inviting viewers to navigate between contradiction, association and interpretation. Beauty, therefore, becomes a dynamic state shaped by tension, resilience and transformation.



Pan and white coloured Cat

Unknown | 60 x 51 inch
Media : Acrylic on canvas



Dr. Sathsara IlangasinghQe
(University of the Visual and performing Arts, Sri Lanka)

Concept

Pan and white coloured Cat
The character of Pan found in Greek mythical books is a symbol of sexuality. Pan, who is considered as a son of "Siyus" is a famous character used by various artists to symbolize sexuality and brutality. The rear side of Pan has been created with a pair of horns and the hands and legs of those of a goat. My daughter, who represents Pan wearing a golden clothe wears a pair of spectacles. The sexless white coloured cat sits on her lap with a sharp vision. The picture gives some uncertainty by the dark atmosphere, memorising the Barock system of art. This picture represents the sexuality devoted for expectation and the sexless situation, which had come through sexuality.



Dynamic Power

Unknown | 52 x 52 cm
Media : Ceramic and Mixed Media



Dr.D.R. Ranjith Weerasinghe
(University of the Visual and performing Arts, Sri Lanka)

Concept

Curatorial / Artwork Briefing Dynamic Power explores the Internet as a powerful network that connects, transforms, and simultaneously complicates contemporary human existence. The circular ceramic plate represents the universe and the global world, presenting the world as an interconnected field in which diverse individuals, cultures, societies, and ideas constantly encounter one another. The V-shaped opening, together with the copper wires and the red, white, and black ceramic elements, suggests the invisible digital infrastructure through which information, identities, cultures, and knowledge travel across geographical boundaries. These connections directly engage with hypertextuality: meaning is no longer confined to a single linear path but emerges through multiple links, references, interactions, and pathways. At the centre, fragmented English alphabetic characters such as A, B, C, and D are deliberately displaced and arranged out of sequence within copper-wire compartments. This disruption representsthe misuse, distortion, manipulation, and disordered circulation of information within digital spaces. The broken sequence challenges conventional linear reading and reinforces the fragmented structure of hypertextual communication. The multicoloured hands symbolize the social integration of different nations and communities. Their contrasting colours represent social, economic, political, and cultural diversity, while their overlapping presence reflects the Internet's ability to bring geographically distant communities into immediate interaction. Encircling the composition, the barbed-wire spiral introduces a critical dimension, signifying the dangers, restrictions, conflict, manipulation, and risks associated with uncontrolled digital connectivity. Thus, Dynamic Power presents the Internet as both a force of connection and disruption—a dynamic network capable of uniting humanity while its misuse can create division, vulnerability, and danger. Through ceramic, mixed media, fragmentation, and interconnected visual elements, the artwork transforms the physical surface into a metaphorical hypertextual network of relationships and meanings.



Dynamic Power II

Unknown | 36 × 23 cm
Media : Ceramic



Dr.D.R. Ranjith Weerasinghe
(University of the Visual and performing Arts, Sri Lanka)

Concept

Dynamic Power II explores the relationship between human consciousness, knowledge, digital connectivity, and the continuous formation of human behaviour. Its vertical, mountain-like form suggests a growing mountain that remains physically still: a metaphor for the human mind as a structure that continually accumulates knowledge, experience, ideas, and memory.The extensive white textured forms evoke the intricate folds and wrinkles of the human brain. These repeated organic formations transform the ceramic body into a visual representation of neural complexity. The brain is presented as a dominant factor in human activity—the place where information is received, processed, retained, interpreted, and transformed into thought and action. The white forms can therefore suggest fragments of experience and knowledge selectively held within human consciousness, particularly positive ideas and values that contribute to constructive behaviour. The blue vertical markings introduce a contrasting technological language. They suggest computer networks, digital communication channels, and the movement of information between individuals and systems. Through these lines, the artwork establishes a conceptual relationship between the biological network of the brain and the technological network of the Internet. The numerous spikes emerging from the surface represent the diverse outcomes generated from human thought—ideas, knowledge, creativity, power, attitudes, and positive and negative behavioural constructs. Their sharpness also suggests that knowledge and information can become powerful forces capable of producing either constructive or destructive consequences. Within the context of hypertextuality, the sculpture becomes a physical network of interconnected meanings. Like a hypertext, it does not communicate through a single linear narrative; instead, the viewer moves conceptually between brain, knowledge, technology, communication, behaviour, and power. Each visual element becomes a link to another idea. The work ultimately suggests that contemporary knowledge exists within an expanding web where thought generates information, information generates connections, and connections continually reshape human consciousness and behaviour.