

CHILDHOOD MEMORIES: THE INVISIBLE CHAPTER

Opening reception: Saturday, 8 December 2018, 3-7pm

Exhibition runs: 8 December 2018 - 8 January 2019

Cans Gallery

Jl. Tanah Abang II No.25

Jakarta Pusat, Indonesia

www.cansgallery.com

8 December 2018

For the November exhibition, CAN's Gallery presents a younger generation visual artist, Arkiv Vilmansa. We have followed Arkiv's track record in several art events and exhibitions, which demonstrated how art public in Indonesia is enthusiastic in welcoming his presence in the contemporary art scene.

In this exhibition, Arkiv focused on exhibition ideas that came from his experience as a father, where spending time with his child has provided an opportunity to see the context of life with different perspectives. This exploration of the thematic was quite different to Arkiv's previous work and creative processes, which learns more on aesthetic and on form.

Through his personal interaction in his family, Arkiv attempted to track his childhood memories and chose several objects that are close to the childhood events, showing how spontaneity and bravery becomes something that is often missing once we're adults. These memories are also related to how it influences somebody's visual imagination when they grow up. Several events in his memories are actually transformable into interesting artistic ideas. Since the beginning of his career, Arkiv had spent a lot of time working in techniques to optimize usage of a medium. The medium he often uses especially is acrylic paint, where the characteristics of the paint are seen by Arkiv as something challenging instead of limiting.

We are happy to be able to present Arkiv Vilmansa's latest artworks in the exhibition titled "Childhood Memory: The Invisible Chapter". Hopefully this exhibition will contribute to the dynamics of contemporary arts in Indonesia



Right:

ARR No.1
120 x 200 cm
Acrylic on canvas
2018

Left:

ARR No.5
120 x 180 cm
Acrylic on canvas
2018



8 December 2018

Rifandy Priatna

The Invisible Chapter

Seeing his son grows and develops day by day, Arkiv's mind returned to his own childhood. When everything can be done without burdens, fear, nor due deliberation. Everything flows and moves based on intuition. This encouraged Arkiv to go through a series of experimentation and revamped his working process. Being used to various, careful consideration and calculation in designing his every work, now he had to struggle with anxiety, hesitation, and restlessness in making aesthetic decisions when dealing with a blank canvas. This art project demanded for Arkiv to be able to be free, loose, vibrant, and adapt to every possibilities of the sweep, spill, spray and splash of paint that he created. Just like a child would be when being given or found tools to draw. The child would be able to carve, line, and create fields using pens, pencils, markers, paints, lipstick, paint to sauce on the walls, home furniture, curtains and so on. Without fears, hesitation, or anxiousness. Unconsciously while on the process of working with the theme of childhood memories, the freedom, innocence, and discretion he saw from his son's daily life he wanted to find and feel again. In his process of rediscovering the freedom, innocence, and discretion from activities that have become routine is a challenge in Arkiv's patterns of thinking, absorbing, and work. Because not only he must be able to release himself from all of his experiences to create a painting, he also must be able to discover new approaches in creating a painting. Experimenting with possibilities and having dialogues with himself, trying to better understand about himself, his works, and the medium he has been chosen to adhere. Arkiv's artworks in this exhibition began without references and visions of what the painting's final result will be. Different to his usual habit, where the final results are decided at the beginning and used as a reference throughout the process, work methods to media and medium. Now Arkin grapples with the process of creation where limitation, obstacles, challenges, are all within his own self and his own mind. Likewise, with the freedom, innocence, and discretion that he had been looking for.

Through piles of layers of painting with different transparency, opacity and how it is applied on canvas. Arkiv straightforwardly play with the ability to reflect light from each paint surface on each field in the painting in several parts we could observe and and further study deep into the initial layers. In several other parts there are several non-translucent fields (opaque) that seems to float in between two layers of transparent painting with different intensity of pigment. Manipulation of paint opacity and how he applied each layer of paint contributes to the complexity of the visual results. Through brushing, splashing, spraying, spilling, pouring to the type of every colors, paint transparency and opacity are straightforward are well arranged by Arkiv in every painting. Producing organic and dynamic grooves, lines, and fields, with thickness and volume on each layer that entices the eyes to explore different angles at of the painting. Arkiv in his solo exhibition this time explicitly shows exploration, passion for play accompanied by a measurable understanding of the medium of acrylic paint he uses. Making each canvas presenting a measured and congruence chaos in terms of division of fields, shapes, colors, up to textures. Congruency, accuracy, and measurement are the aesthetic qualities of every work by Arkiv in the past, which now could be enjoyed in a completely different form. Arkiv understood the Childhood Memories in his solo exhibition as one of the encouragement to work in his career as an artist. He does not try to become a small child, or to present child-likeness in visual forms within his work. Arkiv adopted the approach, curiosity, and discretion from his son's day to day life, which then he combined with memories of his own experience in childhood. The childhood experience from observation and experience came from the memory that was later being interpreted into attitude and approach in processing the medium as well as painting in the latest solo exhibition. Instead of attempting to present a small child, child-likeness, and visuals that tends to be close with children's tendencies, Arkiv decided to take a distance in absorbing the two experiences and made it a starting point in work, and also not make him a visual characteristic who must attend his every work. Therefore, in the solo exhibition today, we are presented with a series of paintings, the complexity of the image arouses curiosity and the urge to touch the displayed paintings. The inspiring and inviting image quality have indirectly reminded Arkiv as the creator and exhibition audience to return to being a child whose curiosity is always triggered to explore the surroundings.

In this new exhibition, Arkiv gave a new perspective in creating artworks, he discovered the quality he had been searching on since he worked on the series of exhibitions with the theme of previous childhood memories. Straightforwardness, discretion and freedom from anxiety, fear, and uncertainty is the invisible chapter of the previous exhibitions and Arkiv's understanding toward his childhood memories. Through the process of self-reflection, in addition to attempting to understand anxiety, restlessness in each challenges he met in the process of creating artwork. Arkiv discovered a new world filled with possibilities for him to explore, as well as diligently positioned himself, his works and his childhood memories proportionally.