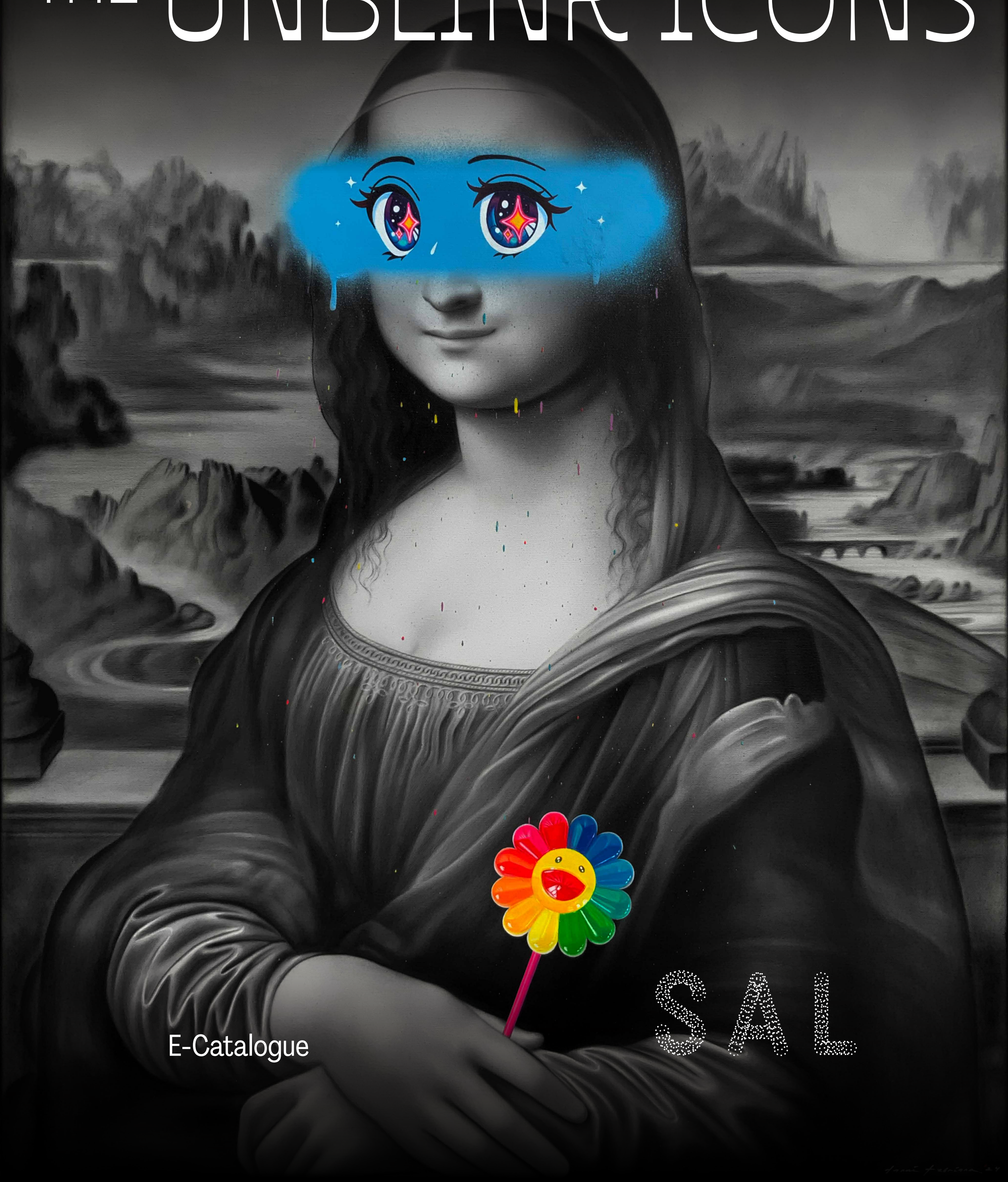


THE UNBLINK ICONS



E-Catalogue

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THE UNBLINK ICONS

Solo Exhibition by Danni Febriana

In our contemporary art scene, Danni Febriana's work presents a fascinating synthesis of culture and historical awareness. He critiques the understanding of art history and trends, especially within the realm where we sometimes get caught up in absorbing global visual culture without fully engaging with its context. This aligns with the concept that Western art elements are often adopted "selectively" without deep exploration (Clark, 1998). To fully appreciate the significance of Febriana's contribution, we must first understand the rich historical tapestry of portraiture that precedes our digital age.

The tradition of portrait painting (*portraiture*) has undergone remarkable transformations throughout art history. From the ethereal grace of Leonardo da Vinci's "Mona Lisa" (1503) to the psychological depth of Rembrandt's self-portraits, each era has contributed unique perspectives to the art of capturing human essence. The Renaissance period established fundamental principles of portraiture that would influence artists for centuries to come. The mastery of portraiture reached new heights during the Baroque period, where Caravaggio's revolutionary "Boy with a Basket of Fruit" (1593) introduced dramatic chiaroscuro that would influence generations of portrait artists. His theatrical lighting and psychological intensity established new possibilities for emotional depth in portraiture. This dramatic approach influenced later masters like Hans von Aachen, demonstrating the sophisticated integration of Mannerist elements with naturalistic observation.

Dalam kancah seni kontemporer kita, karya Danni Febriana menghadirkan sintesis yang memikat antara budaya dan kesadaran historis. Ia mengkritisi pemahaman tentang sejarah seni dan tren, terutama dalam konteks di mana kita kadang terlalu terjebak dalam menyerap budaya visual global tanpa sepenuhnya memahami konteksnya. Hal ini sejalan dengan konsep bahwa referensi seni Barat sering diadopsi secara "selektif" tanpa eksplorasi mendalam (Clark, 1998). Untuk sepenuhnya menghargai kontribusi Febriana, kita harus terlebih dahulu memahami kekayaan sejarah potret yang mendahului era digital kita.

Tradisi lukisan potret (*portraiture*) telah mengalami transformasi luar biasa sepanjang sejarah seni. Dari keanggunan Mona Lisa karya Leonardo da Vinci (1503) hingga kedalaman psikologis potret diri Rembrandt, setiap era memberikan perspektif unik dalam menangkap esensi manusia. Periode Renaisans menetapkan prinsip-prinsip fundamental potret yang akan mempengaruhi seniman selama berabad-abad. Keahlian melukis potret mencapai puncaknya pada era Barok, di mana karya Caravaggio, *Boy with a Basket of Fruit* (1593), dibuat dengan teknik chiaroscuro dramatis dan ini sedikit mempengaruhi generasi berikutnya. Pencapaian teatrikal dan intensitas psikologisnya menciptakan kemungkinan baru untuk kedalaman emosional dalam potret. Pendekatan dramatis ini juga mempengaruhi master selanjutnya seperti Hans von Aachen, yang dalam karya *Self-portrait with Donna Venusta* (sekitar 1580-1585) menunjukkan integrasi teknik Mannerisme dengan observasi naturalistik.

The 17th to 19th centuries witnessed an explosion of portrait innovation. Elisabeth Vigée Le Brun's self-portraits and her numerous depictions of Marie Antoinette showcased not only technical virtuosity but also a unique ability to capture feminine grace while asserting professional authority as a female artist. Jean-Auguste-Dominique Ingres refined the neoclassical portrait to new levels of precision in works, where his characteristic linear elegance and attention to surface detail created an almost otherworldly perfection.

This period also witnessed the emergence of significant non-European masters. Raden Saleh, "the first painter from Java," was remarkably portrayed by Johann Karl Bähr, a German painter. Thus, an artist paints an artist. The portrait, titled "Portrait of Prinz Raden Saleh Syarif Bustaman," was painted in 1842. The painting is housed in the Museum of Foreign Art in Riga, Latvia. His portrait illustrates how non-Western artists can gain recognition (verification) in the European art field while maintaining their cultural identity. The cross-cultural dialogue in this portrait foreshadows contemporary global artistic exchange.

The Dutch Golden Age, epitomized by Vermeer's intimate portraits like "Girl with a Pearl Earring" (c. 1665), established new standards for depicting light and psychological presence. Vermeer's ability to capture momentary expressions and inner contemplation influenced portraits for centuries to come. Jan Adam Kruseman's 19th-century portraits of Dutch royalty and aristocrats showed how these refined techniques could be adapted to formal portraiture while maintaining psychological insight. Alexander Cabanel's contributions to portraiture demonstrated how academic traditions could be maintained while incorporating emerging modern sensibilities.

Abad ke-17 sampai ke-19 menjadi saksi ledakan inovasi dalam lukisan potret. Potret diri Elisabeth Vigée Le Brun dan berbagai potret Marie Antoinette menampilkan tidak hanya keahlian teknis yang luar biasa tetapi juga kemampuan unik untuk menangkap keanggunan feminin sambil menegaskan otoritas profesionalnya sebagai seorang seniman perempuan. Jean-Auguste-Dominique Ingres menyempurnakan potret neoklasik ke tingkat presisi dengan garis elegan khasnya dan perhatian pada detail permukaan, menciptakan kesempurnaan.

Periode ini juga menyaksikan kemunculan master non-Eropa. Raden Saleh, "pelukis pertama dari Jawa," dilukiskan dengan sangat luar biasa oleh Johann Karl Bähr, yang merupakan pelukis Jerman. Jadi seniman, melukis seniman. Potret tersebut, berjudul "Portrait of Prinz Raden Saleh Syarif Bustaman," dilukis pada tahun 1842. Lukisan yang disimpan di Museum of Foreign Art in Riga, Latvia. Potretnya menunjukkan bagaimana seniman non-Barat dapat memiliki pengakuan (verifikasi) dalam medan seni Eropa sambil mempertahankan identitas budaya mereka. Dialog lintas budaya dalam potret ini meramalkan pertukaran artistik global (kontemporer).

Zaman Keemasan Belanda, diisi oleh potret-potret intim Vermeer seperti Girl with a Pearl Earring (sekitar 1665), menetapkan standar baru untuk menggambarkan jatuhnya cahaya kehadiran psikologis. Kemampuan Vermeer untuk menangkap ekspresi sesaat dan kontemplasi batin mempengaruhi tradisi potret selama berabad-abad. Potret-potret abad ke-19 karya Jan Adam Kruseman tentang bangsawan dan aristokrat Belanda menunjukkan bagaimana teknik yang telah disempurnakan ini dapat diadaptasi ke potret formal sambil tetap menjaga wawasan psikologis. Kontribusi Alexander Cabanel juga menunjukkan bagaimana tradisi akademik dapat dipertahankan sambil mengintegrasikan sensibilitas modern yang muncul.

The transition to modern portraiture saw artists challenging conventional representations. Grant Wood's iconic "American Gothic" (1930) transformed portraiture into social commentary, using stylization and regional American imagery to create an ambiguous masterpiece that continues to generate interpretation. The radical shift in portraiture's meaning accelerated dramatically with the emergence of Pop Art in the 1960s. Andy Warhol's iconic and his numerous celebrity portraits fundamentally challenged the notion of portraiture as a vehicle for capturing more liberated individual essence. By mechanically reproducing images through silk screen printing, Warhol transformed portraits into commentaries on fame, mass media, and mechanical reproduction in the age of celebrity culture.

This democratization of imagery through Pop Art coincided with the rising influence of comic books and cartoon aesthetics. Roy Lichtenstein's work, appropriated comic book imagery complete with Ben-Day dots and bold outlines, established a new visual language that bridged high art and popular culture. The exaggerated expressions and simplified forms of comics, once considered purely commercial art, became legitimate tools for artistic expression.

The influence of manga and anime aesthetics began to emerge in this context. While American Pop Artists were appropriating comic imagery, Japanese artists like Takashi Murakami began developing what would become known as "Superflat," a movement that explicitly linked traditional Japanese painting with contemporary anime and manga aesthetics. This movement demonstrated how cartoon-inspired art could simultaneously critique and celebrate consumer culture while maintaining connections to historical art traditions. The transformation

Transisi ke potret modern memperlihatkan seniman menantang representasi konvensional. American Gothic karya Grant Wood (1930) mengubah lukisan potret menjadi komentar sosial, menggunakan gaya dan citra regional Amerika untuk menciptakan mahakarya ambigu yang terus diinterpretasikan hingga kini. Perubahan radikal dalam makna potret semakin dipercepat dengan munculnya Pop Art pada 1960-an. Potret-potretnya yang terkenal dan banyak menggambarkan selebriti mendefinisikan ulang potret sebagai media untuk menangkap esensi individu yang lebih terliberasi. Dengan mereproduksi gambar secara mekanis melalui cetakan layar sutra, Warhol mengubah potret menjadi komentar tentang ketenaran, media massa, dan reproduksi mekanis di era budaya selebritas.

Demokratisasi seni ini melalui Pop Art bertepatan dengan meningkatnya pengaruh buku komik dan estetika kartun. Karya Roy Lichtenstein, yang memanfaatkan citra buku komik lengkap dengan titik-titik Ben-Day dan garis tebal, menciptakan bahasa visual baru yang menjembatani seni tinggi dan budaya populer. Ekspresif, berlebihan dan kesederhanaan komik, yang dulunya dianggap rupa komersial semata, menjadi alat ekspresi artistik yang sah.

Pengaruh estetika manga dan anime mulai muncul dalam konteks ini.

Sementara Seniman Pop Amerika mengadopsi citra komik, seniman Jepang seperti Takashi Murakami mulai mengembangkan apa yang kemudian dikenal sebagai "Superflat," sebuah gerakan yang secara eksplisit menghubungkan lukisan tradisional Jepang dengan estetika anime dan manga kontemporer. Gerakan ini menunjukkan bagaimana seni terinspirasi kartun dapat sekaligus mengkritik dan merayakan budaya konsumen sambil mempertahankan hubungan dengan tradisi seni historis. Transformasi potret melalui Seni Pop dan

of portraiture through Pop Art and cartoon aesthetics created a new paradigm where the boundary between “high” and “low” art became increasingly permeable. This democratization of artistic expression aligns with Warhol’s famous proclamation that “in the future, everyone will be world-famous for 15 minutes,” suggesting a world where the distinction between artistic representation and popular imagery would become increasingly blurred.

Contemporary art today, artistic adaptation in the current cartoonish trend highlights distinctive features of this development. Thomas Lamarre, in *The Anime Machine*, explores how contemporary artists blend a classical understanding of form and composition with pop art’s emphasis on bold lines, color, and flatness (Lamarre, 2009). This transformation mirrors earlier artistic revolutions, from modernist multi-perspective approach in avant-gardism to Warhol’s screen-printed portraits that democratized the genre while questioning authenticity and reproduction. Technical innovation has always played a crucial role in portraiture’s evolution. Just as Renaissance masters employed the camera obscura and 19th-century artists grappled with photography’s impact, today’s digital tools have transformed artistic skills, enabling artists to combine conventional approaches with cutting-edge technology. This technological progression has not diminished the importance of traditional techniques but rather expanded the possibilities for artistic expression.

The exhibition titled “The Unblink Icons” exemplifies this synthesis, delving into one of the characteristic aesthetics of the cartoon style now widely adapted in artworks—the sparkling, large eyes. This phenomenon of “kawaii” gazes, deeply rooted in Japanese cartoons, creates a mesmerizing appeal that captivates viewers. Historically, these gazes in Japanese visual culture are linked to the “god of manga,” Osamu

estetika kartun menciptakan paradigma baru di mana batas antara seni “tinggi” dan “rendah” menjadi semakin tembus. Demokratisasi ekspresi artistik ini sejalan dengan pernyataan terkenal Warhol bahwa “di masa depan, setiap orang akan terkenal selama 15 menit,” yang menunjukkan dunia di mana perbedaan antara representasi artistik dan citra populer akan semakin kabur.

Seni kontemporer saat ini, adaptasi artistik dalam tren kartun kini menyoroti fitur-fitur khas perkembangan. Thomas Lamarre, dalam *The Anime Machine*, mengeksplorasi bagaimana seniman kontemporer memadukan pemahaman klasik tentang bentuk dan komposisi dengan penekanan seni pop pada garis tebal, warna, dan kerataan (Lamarre, 2009). Transformasi ini mencerminkan revolusi artistik sebelumnya, dari pendekatan multi-perspektif avant-gardisme hingga potret cetak layar Warhol yang mendemokratisasi genre sambil mempertanyakan otentisitas dan reproduksi. Inovasi teknis selalu memainkan peran krusial dalam evolusi potret. Sama seperti maestro Renaissance menggunakan camera obscura dan seniman abad ke-19 bergulat dengan dampak fotografi, alat digital saat ini telah mentransformasi keterampilan artistik, memungkinkan seniman menggabungkan pendekatan konvensional dengan teknologi mutakhir. Kemajuan teknologis ini tidak mengurangi pentingnya teknik tradisional, melainkan memperluas kemungkinan ekspresi artistik.

Pameran berjudul “Ikon-ikon yang Tak Berkedip” mengejawantahkan sintesis ini, mengalami salah satu estetika karakteristik gaya kartun yang kini banyak diadaptasi dalam karya seni—mata yang berkilau besar. Fenomena tatapan “kawaii” yang berakar dalam kartun Jepang ini menciptakan daya tarik memesona yang memikat pemirsa. Secara historis, tatapan ini dalam budaya visual Jepang terkait dengan

Tezuka. Yet, the emphasis on eyes in portraiture has deep historical precedents, from Egyptian art's symbolic eye representation to Medieval icons' penetrating gazes and the Romantic era's focus on eyes as "windows to the soul."

In Febriana's series, his distinctive collage approach combines primitive charcoal with realistic techniques, blending vector-like accents with montage, spray paint, and acrylic. This juxtaposition of historical and contemporary elements intentionally placed side-by-side creates new meanings. This hybrid approach functions both as a critique and a celebration of artistic freedom, possibly resonating with what Jim Supangkat identified as the "false dichotomy between tradition and modernity" (Supangkat, 1997).

The integration of diverse cultural elements in contemporary portraiture reflects broader historical patterns. Just as the Renaissance absorbed influences from Classical antiquity and Impressionism embraced Japonisme, today's global digital culture profoundly impacts contemporary art. This cultural exchange has always been a driving force in artistic innovation, though the speed and scale of modern communication have accelerated this process dramatically.

"The Unblink Icons" ultimately invites visitors to explore the allure and significance behind these sparkling large eyes while considering the broader historical context of portraiture. Through Febriana's unique style, we come to understand how populist contemporary art continues to interact dialectically with the historical legacy of classic masterpieces. The hope is to inspire a "critical tradition"—one that reexamines the deeply entrenched canons of iconic history while proposing new ways to understand our artistic heritage.

"dewa manga," Osamu Tezuka. Namun, penekanan pada mata dalam potret memiliki preseden historis mendalam, dari representasi simbolik mata dalam seni Mesir hingga tatapan menusuk ikon Medieval dan fokus era Romantik pada mata sebagai "jendela jiwa."

Dalam seri Febriana, pendekatannya yang khas dalam kolase mengkombinasikan arang primitif dengan teknik realistis, memadukan aksent vektor dengan montase, cat semprot, dan akrilik. Penempangan elemen historis dan kontemporer yang disengaja di sisi yang sama menciptakan makna baru. Pendekatan hibrid ini berfungsi sebagai kritik sekaligus perayaan kebebasan artistik, mungkin meresapi apa yang diidentifikasi Jim Supangkat sebagai "dikotomi palsu antara tradisi dan modernitas" (Supangkat, 1997).

Integrasi elemen budaya yang beragam dalam potret kontemporer mencerminkan pola historis yang lebih luas. Sama seperti Renaissance menyerap pengaruh dari antikunitas Klasik dan Impresionisme memeluk Japonisme, budaya digital global saat ini memberi dampak mendalam pada seni kontemporer. Pertukaran budaya ini selalu menjadi kekuatan pendorong inovasi artistik, meskipun kecepatan dan skala komunikasi modern telah mempercepat proses ini secara dramatis.

"Ikon-ikon yang Tak Berkedip" pada akhirnya mengundang pengunjung untuk mengeksplorasi daya tarik dan signifikansi di balik mata besar berbinar ini sambil mempertimbangkan konteks historis potret yang lebih luas. Melalui gaya unik Febriana, kita memahami bagaimana seni populer kontemporer terus berinteraksi secara dialektis dengan warisan maestro klasik. Harapannya adalah untuk menginspirasi "tradisi kritis"—yang meninjau ulang kanon ikonik yang telah berakar dalam sambil mengusulkan cara baru untuk memahami warisan artistik kita.

The evolution of portraiture reveals recurring patterns of innovation and tradition, technical advancement driving stylistic changes, cultural exchange influencing artistic development, and societal shifts affecting representation. This ongoing dialogue between classical and contemporary approaches continues to enrich our understanding of human representation in art, suggesting that the future of portraiture will likely continue to build upon these historical foundations while embracing new forms of expression.

Evolusi potret mengungkapkan pola berulang inovasi dan tradisi, kemajuan teknis yang mendorong perubahan gaya, pertukaran budaya yang mempengaruhi perkembangan artistik, dan pergeseran sosial yang mempengaruhi representasi. Dialog berkelanjutan antara pendekatan klasik dan kontemporer ini terus memperkaya pemahaman kita tentang representasi manusia dalam seni, menunjukkan bahwa masa depan potret kemungkinan akan terus membangun di atas landasan historis sambil memeluk bentuk ekspresi baru.

Axel R. Ridzky

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“The Girl With Melting Flowers After Jan Adam Kruseman”

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024



“Hungry To Paint After Madame Le Brun”

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024

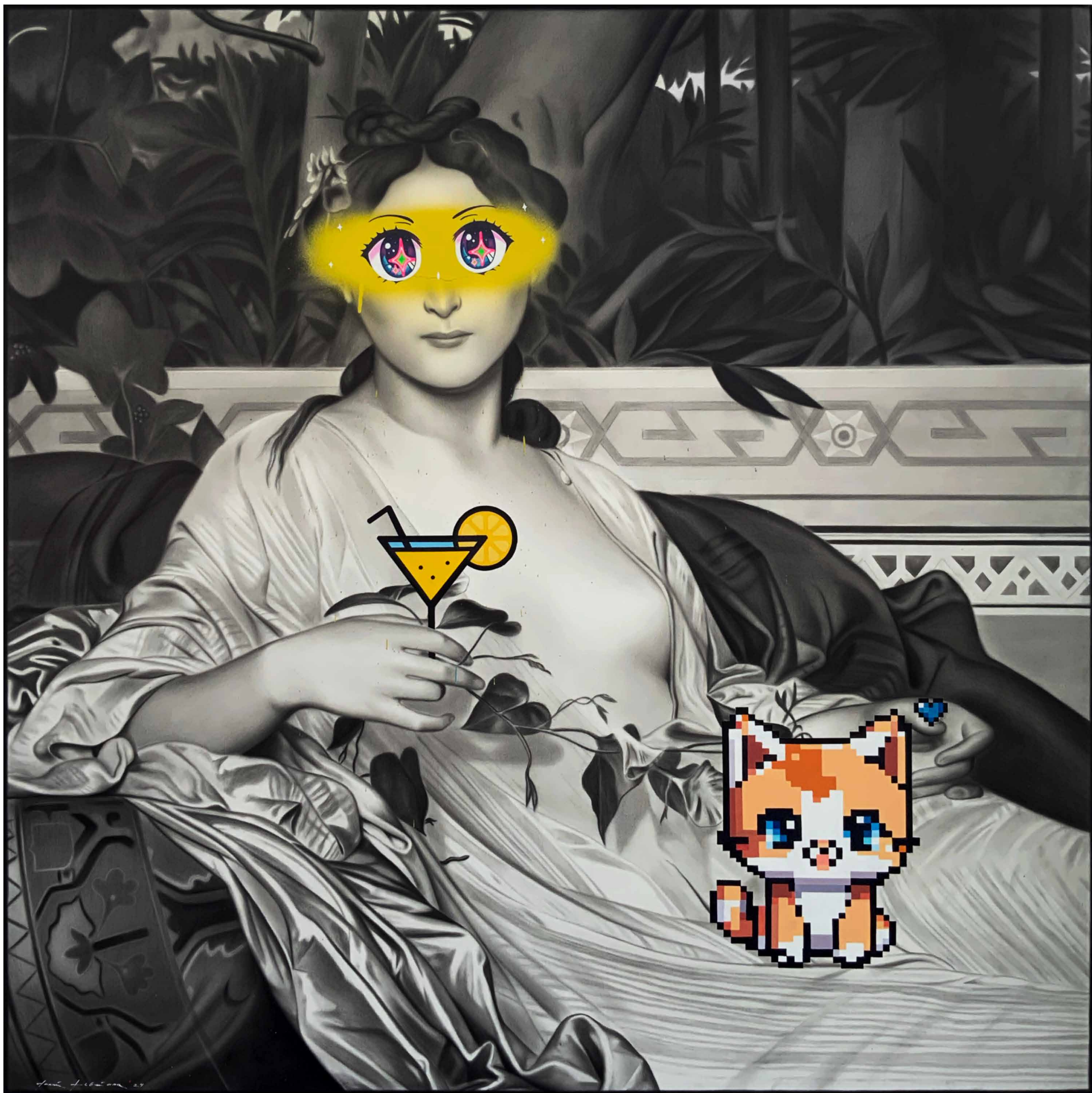


“Jamming After Hans Von Aachen”

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024

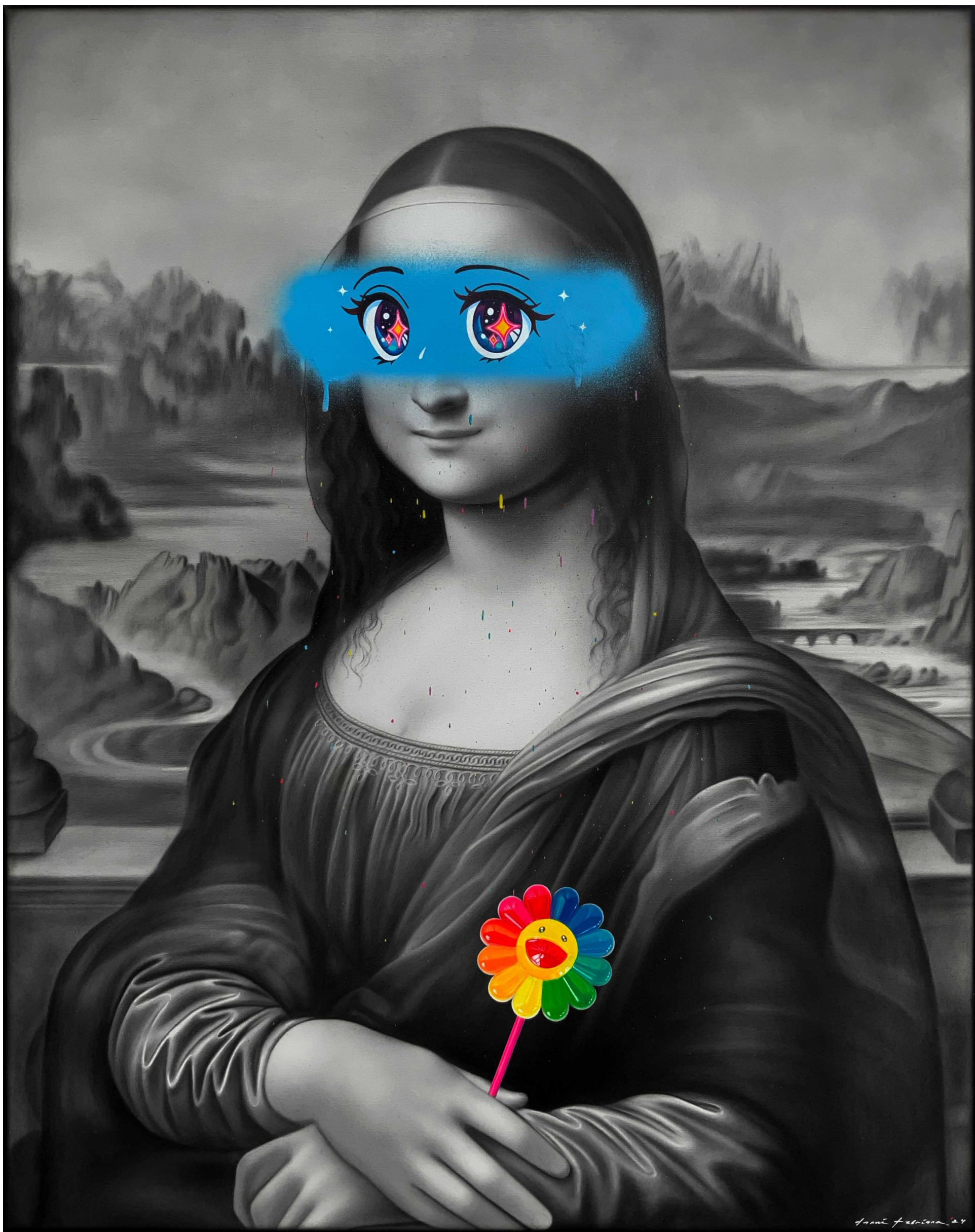


“Me Time After Alexandre Cabanel”

120 cm x 120 cm

Charcoal, spray paint, acrylic on canvas

2024



***“Monalisa Holding Murakami’s Candy Flowers After
Leonardo da Vinci”***

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024



“The Creator After Adelaide Labille”

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024



“Fomo #1 After Johannes Vermeer”

D 60 cm

Charcoal, spray paint, acrylic on canvas

2024



“Anak Moeda After Caravaggio”

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024



“BBQ Time After Grant Wood”

116 cm x 97 cm

Charcoal, spray paint, acrylic on canvas

2024

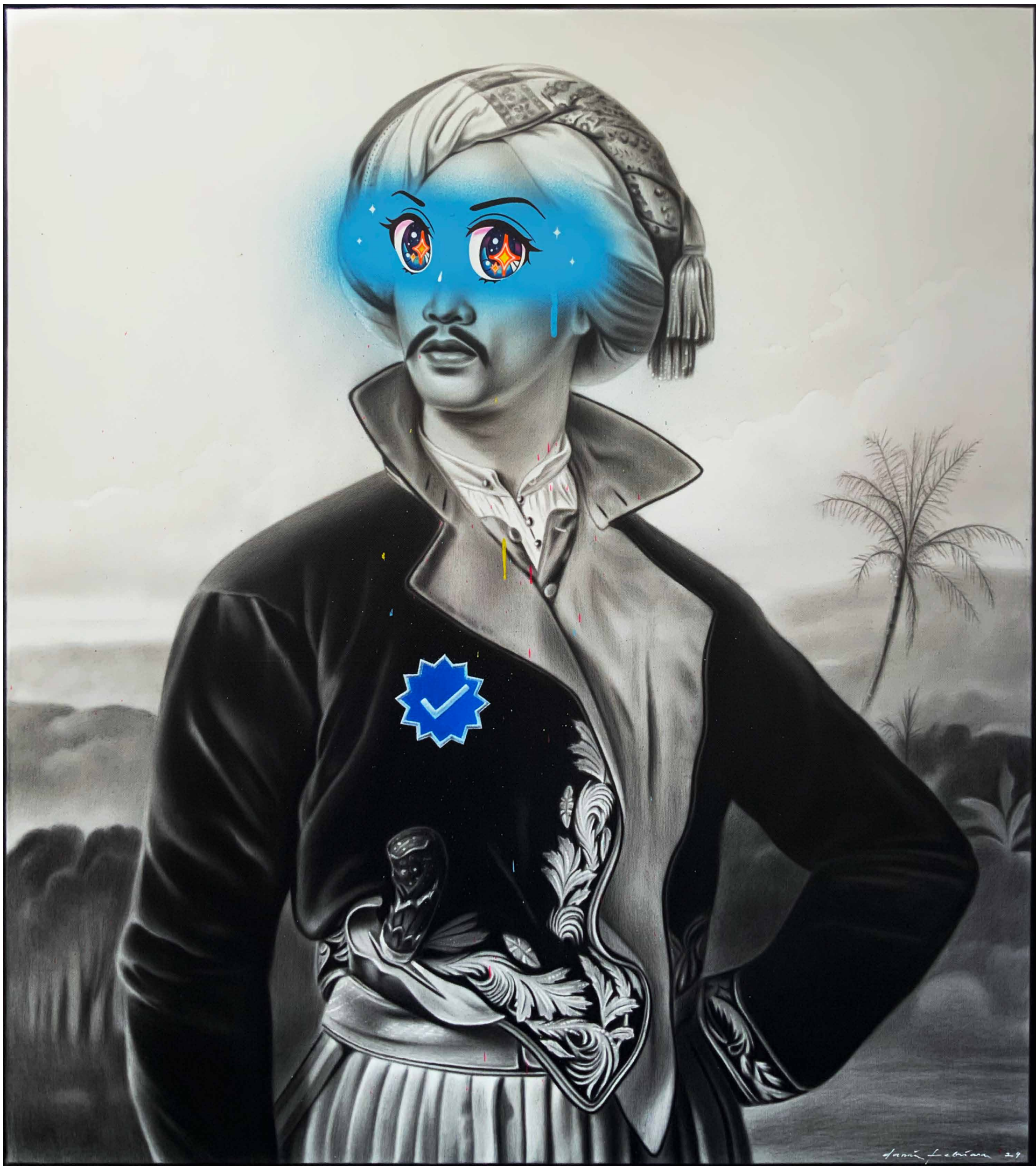


“Be The One After Jean Auguste Dominique Ingres”

116 cm x 90 cm

Charcoal, spray paint, acrylic on canvas

2024



“Verified After Raden Saleh”

90 cm x 80 cm

Charcoal, spray paint, acrylic on canvas

2024



“Fomo#2 After Raphael”

D 100 cm

Charcoal, spray paint, acrylic on canvas

2024

Danni Febriana



Danni Febriana was born in Cilacap in 1993. After completing his Bachelor's Degree in Art Education at Semarang State University (UNNES), Danni moved to Yogyakarta to live and work. Danni is known for his monochrome works using charcoal media, with a black and white approach. He develops ideas about things related to psychology, memory, mythology, history, and things in between. During his career as an artist, Danni has exhibited at home and abroad, including; Indonesian Art Award in 2015; 'Respublica' at National Gallery of Indonesia, Art Stage Singapore, BAMA art fair Korea, Gwangju International art fair, Korea, Art Jakarta, and many more.

In 2020 Danni won the Gold Award in the Professional Artist Category at the UOB Painting of The Year competition, after previously in 2018 he also won the Gold Award in the Newcomer Category at the same competition.

Curriculum Vitae

Education:

Bachelor Degree, Art Education, Semarang State University (UNNES)

Award:

- | | |
|------|--|
| 2024 | - Finalist Grey Art Award #1, Grey Art Gallery, Bandung |
| 2020 | - Gold Winner Established artist category,
UOB painting of the year 2020 |
| 2019 | - Finalist of UOB painting of the year 2019,
profesional artist category.
- Basoeki Abdullah Art Award, Museum Basoeki Abdullah,
Jakarta |
| 2018 | - Gold Winner Emerging artist category,
UOB painting of the year 2018 |
| 2016 | - Finalist of UOB painting of the year 2016,
emerging artist category |
| 2015 | - Finalist of Indonesia Art Award, National Gallery of Indonesia
- Finalist of Young Artist Award, Nalar Sensasi Seni,
National Gallery of Indonesia |

Group Exhibitions:

- | | |
|------|---|
| 2024 | - GREY AWARD, Grey art gallery, Bandung |
| 2023 | <ul style="list-style-type: none">- “From 0 to 100”, UYCC art gallery, Surabaya- ARTJAKARTA 2023 , JIExpo Kemayoran, Jakarta- “A-T/The Journey”, REDBASE, Yogyakarta- Jogja Affordable Art #2, Sarang Building 2, Jogjakarta- The Icon, Amuya Gallery, Jakarta |
| 2022 | <ul style="list-style-type: none">- Warta#2 , Jogja Gallery, Yogyakarta, Indonesia- Flow YAA#7, Sangkring Art, Yogyakarta, Indonesia- TIAF Jeju Artfair, ICC JEJU , Republic Korea |
| 2021 | <ul style="list-style-type: none">- “BAMA Art Fair 2021”, Busan, South Korea- “Hidup Berdampingan Dengan Musuh”,
virtual art exhibition by Ciputra Artpreneur- “Melukis Asa” finalist UOB POY 2020,
virtual art exhibition by UOB- “WARTA”, Jogja Gallery, Yogyakarta- “Transboundaries ,YAA#6”, Sangkring Art Gallery, Yogyakarta- “Cek Ombak#1”, Langgeng Art Gallery, Yogyakarta- “Small Thing, Great Meaning#4”, Galeri Apelwatoe, Magelang |
| 2020 | <ul style="list-style-type: none">- “Gwangju International Art Fair 2020”, Gwangju, South Korea- “BAMA Art Fair 2020”, Busan, South Korea- “Introduksi”, Kiniko Art Room, Yogyakarta- “VIRTUE” 8th anniversary of AWCPHI UI,
virtual exhibition by AWCPHI UI- “MONOCHROME” six solo show cases, “MONOCHROME” six
solo show cases, Artemist x Artserpong gallery |

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