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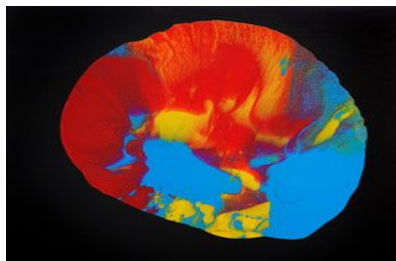
2010-06-23

### Arin Dwihartanto Adventure with Resin

Carla Bianpoen

Arin Dwihartanto is trained and educated in painting, and painting has been his fascination at all times. But, he had always wondered, was oil the only medium with which to create a painting?

Driven by that question, he has undertaken to explore multiple techniques and mediums, but eventually returned to the conventional way of oil painting, ending up experimenting with the mix of oil and semi watery paint. His latest stunt was shown in Fluid Friction, his 4th solo exhibition, held at SIGI artspace in Jakarta, 7-25 April 2010.



Cyan Magenta Yellow Black 1, 2010 Resin on canvas 120 x 100 cm

Marked by an extremely smooth surface over seemingly capricious shapes, the works evoked a sense of zeitgeist, the spirit of the time, of fantasy, the playful, but certainly also of the aesthetic. Sometimes likening beautiful plastic in industrial commodities, the various works were made with various methods and processes too. One method is to peel the resin from a glass plate and glue it on to canvas. Another method used is to press a glass plate onto the half wet resin. He also uses a kind of rubber glass cleaner with which the resin is pushed to glide in free fall. At times he just spontaneously makes layers on the canvas, but always on the alert and applying flexibility and pertinence as two keys to the success of his adventure with resin.

Whichever method, working with resin is no easy job, its character being utterly unpredictable, and the fluid flowing where it is not supposed to flow. The medium dries up very fast, giving the artist only fifteen minutes to decide whether to let the resin continue or stop the flow. No doubt this demands a super understanding of the characteristics of resin as well as an ultimate ability of fast action and reaction. Extremely challenging, it fits the spirit of the time.

Arin reveals that he had discovered resin as a medium for painting simply by accident. He had used resin to smoothen the appearance of his works, when by negligence it dripped, unwittingly, in the edges of his canvas. Intrigued, he did not clean up the mess as one would have expected, but started experimenting. He soon found it was extremely fluid, even more so than oil mixed with another medium, something he had experimented with before. At that time he found that adding another medium (semi watery paint) to oil changed its basic character, making it more fluid, and the brush an unnecessary tool. Fluidity then became a point of special interest to him.

When colors are involved he decides on the colors beforehand, but the free flow of resin makes everything go almost out of hand, and Arin has to be extremely focused to achieve the color combination that he intuitively wants. Resin is so unpredictable, he said, that it flows in directions one does not even think of, and while he has to make quick decisions he also has to compromise in ways he had not intended. In the beautiful works set against a black background, titled Cyan/Magenta/Yellow/black #1, 2, 3, and 4, where several colors flow into each other, a glass plate is pressed onto the half-wet resin on canvas.

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Though Arin says there is no intended narrative nor premeditated concept, some of the works do appear poetic and imaginative. These were made using a sort of rubber window cleaner to push the resin and let it 'glide' in a kind of free fall. As in Untitled Black White and Untitled White Black that is also called Ying and Yang. No doubt, in spite of the unruly character of resin, Arin is pretty well in command of it, otherwise a painting like Vertical Horizon and Orange White with their faint white 'streaks' on orange, would hardly have been possible.

A drive for the unknown has made of Arin a restless young artist, who is always on the alert for new discoveries with painting. There is this work, titled 16 Splatter Set which shows yet another method. Here 16 black images, each within a square, which were peeled off as prefabricated from resin, were glued to the canvas. Arin said he had been inspired by what he saw on the internet, where samples of paintings had been edited and used to make a certain design. A splatter effect was intended, and every little splatter was intentionally made and glued onto the canvas.

Trained at the Bandung Institute of Technology and the London based Saint Martin College of Art and Design, Arin Dwihartanto first emerged at the Philip Morris Art Award in 1999, followed by the Indofood Art Award in 2002 after appearing in the top 25 of the Asia Europe Young Artists Painting Competition in South Korea in 2000.

No doubt, Arin Dwihartanto will continue exploring and experimenting, opening up ways of pushing the limits of what used to be considered acknowledged standards.

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