



Albert Yonathan Setyawan, *Radiance of Being*, 2019,
216 terracotta pieces, 60 x 60 x 2".

or become undone. The eye roams, and the brain roams with it. You think you get it, and then you don't.

A rigorous simplicity governs all of the forms in "Variations on Symmetry," the Bandung-born artist's second exhibition here. This remains true even in works for which he assembles multiple elements to create a single shape. One such construction, *Radiance of Being*, all works 2019, brings together 216 pieces of unglazed, slip-cast terra-cotta clay, each molded into a Hamsa hand, meticulously arranged in concentric circles to constellate a vibrating, Op-ish mandala. In *Subliminal Fire Mandala*, Setyawan exploits the pictorial potential of the grid, arraying nearly two hundred teardrop-shaped pieces of clay in nine squares to realize a modernist composition. His ceramics are structured to hold science and spirituality in fruitful tension.

Elegantly rendered gouache paintings take Setyawan's obvious interests in architectural experience to a more literal degree, and his abstract reflections on Romanesque tropes such as arcades, individual cells, vaulted spaces, and spiral staircases elicit a strangely tranquil vertigo in works like *Hallucinatory Archway*, *Phantom Chambers*, and *Mind Corridors*. As those titles suggest, if you spend enough time with Setyawan's art, you will get lost.

— Christine Han

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SINGAPORE

Albert Yonathan Setyawan MIZUMA GALLERY

22 Lock Rd

October 31–December 15, 2019

Subtle, soothing, surprising:
Encountering Albert Yonathan Setyawan's ceramics and works on paper has a becalming effect, his repetitive geometries devoid of troubling or depressing subject matter. Yet, despite their tranquility, his art demands a prolonged reflection in which a viewer's impressions may clash