
BAHASA RUANG & WAKTU

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A Solo Exhibition by
Andy Dewantoro



Galeri Ruang Dini is one of local contemporary art galleries based in Bandung, exhibiting and creating space for discourses regarding contemporary arts—cherishing both of its aesthetic and conceptual meanings.

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In the accelerating emergence of art spaces, Galeri Ruang Dini strives to be the home ground for imaginative individuals to freely plant, nurture, and spread their artistic pursuits. It aims to utilize its spaces not only to educate and facilitate the growth of its environs, but also to catalyze the progression of creativity and ingenuity.

Departing from humanist and cultural values, Galeri Ruang Dini is here to be an idea incubator for artists, a retreat for connoisseurs, and a place to learn for people from different backgrounds.

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1.

Andy Dewantoro sudah melukis pada awal dekade 2000, namun baru pada 2006 ia mulai meniti karir ketika memutuskan untuk mengangkat *landscape* sebagai *subject matter* lukisan-lukisannya. Beberapa bulan sebelumnya ia menjelajahi museum-museum besar di Eropa dan tertarik pada lukisan-lukisan *landscape* klasik Inggris Abad ke 19, yaitu lukisan-lukisan William Turner (1775-1851) dan John Constable (1776-1837).

Mengemukakan kesannya, Andy Dewantoro, lukisan-lukisan itu tidak hanya memperlihatkan kecermatan melukiskan keindahan alam. Andy merasa suasana lukisan-lukisan ini muram, suasananya mencekam, dan keindahan alam pada lukisan-lukisan ini membangkitkan rasa sedih yang mendalam.

Andy Dewantoro sepenuhnya benar. Lukisan-lukisan pemandangan alam Inggris yang dilihatnya memang tidak seindah uraian di buku-buku. Lukisan-lukisan ini menampilkan kehidupan kelas bawah pada Abad ke-19, karena kemiskinan. Filsuf William James, (1842-1910) dalam bukunya *The Varieties of Religious Experience* (1901), mengemukakan bahwa ungkapan seni—seni rupa, sastra, teater—yang sedih pada masa itu menampilkan tanda-tanda religiositas (*religiosity*) yang meluas di kalangan masyarakat, yaitu upaya mencari hubungan langsung dengan Tuhan tidak melalui agama karena hilangnya kepercayaan pada agama yang waktu itu menjadi bagian dari konspirasi kekuasaan di Eropa.

Andy Dewantoro mengemukakan lukisan-lukisan pemandangan alam Inggris itu membawa ingatannya ke masa kecil di Tanjung Karang, Lampung ketika ia sering “melarikan diri” dari kota Tanjung Karang dan *nongkrong* di pinggiran kota di mana ladang-ladang, sawah-sawah dan perkampungan yang menyelip di antara hutan-hutan. Ia ingat juga pada upayanya merekam *landscape* ini—Andy menggambar sejak kecil.

Andy dibesarkan di lingkungan yang menjalankan syariat agama di mana dogma-dogma agama harus dijalankan secara ketat karena ayahnya seorang sarjana Institut Agama Islam Negeri (IAIN). Namun keadaan ini punya imbalan, ibunya seorang guru yang sangat berperan meluaskan lingkup pemikirannya. Andy lebih dekat ke ibunya dan merasakan berbagai konflik dalam menjalani kehidupan. Pada saat-saat menghadapi konflik ia sering mencari ketenangan di lingkungan alam di pinggiran Tanjung Karang.

Latar belakang itu menunjukkan, di balik keputusan Andy Dewantoro mengangkat *landscape* ketika meniti karir ada keputusan yang lebih mendasar pada konsep berkaryanya. Walau tidak sepenuhnya ia sadari, waktu itu ia sudah menentukan konteks karya-karyanya yaitu religiositas, yang per definisi tidak bisa dibaca sebagai ungkapan religius berdasarkan sesuatu agama. Konteks ini membuat karya-karya Andy Dewantoro—lukisan, hasil fotografi, *print*, bentukan tiga dimensi menyerupai maket—menampilkan renungan, bukan nyanyian religius.

1.

Andy Dewantoro has been painting since the start of the 2000s; however, he started pursuing a career as a painter when he decided to adopt landscape as the subject matter of his paintings in 2006. Several months before, he explored significant museums in Europe and was interested in classic landscape paintings of the 19th century, namely the paintings of William Turner (1775-1851) and John Constable (1776-1837).

Expressing his impressions, Andy Dewantoro feels that these paintings not only showcase the precision in depicting the beauty of nature. Andy perceives a somber atmosphere in these paintings, an ominous ambiance, and the scenic beauty in these paintings evokes a profound sense of sadness.

Andy Dewantoro is entirely correct. The English paintings he observed are indeed not as beautiful as described in books. These paintings depict the grim lives of the lower classes in the 19th century due to poverty. Philosopher William James (1842-1910), in his book “The Varieties of Religious Experience” (1901), argued that the melancholic expressions in art—visual art, literature, and theater—represented signs of widespread religiosity. This religiosity was an effort to seek a direct connection to God outside of organized religion, as faith in the religious institutions of the time had waned due to their association with power conspiracy in Europe.

Andy Dewantoro mentioned that the English landscape paintings reminded him of his childhood in Tanjung Karang, Lampung, where he often “escaped” from the city of Tanjung Karang and hung out on the outskirts of the town where there were fields, rice paddies, and villages nestled among the forests. He also recalled his efforts to capture this landscape—Andy has been drawing since he was a little.

Andy grew up in a religious environment where religious dogmas had to be strictly adhered to because his father was a scholar at Institut Agama Islam Negeri (State Islamic Institute). However, this situation had a balance, as his mother was a teacher who significantly broadened his intellectual horizons. Andy was closer to his mother and experienced various conflicts in life. During moments of conflict, he often sought solace in the natural surroundings on the outskirts of Tanjung Karang.

This background shows that behind Andy Dewantoro's decision to focus on landscapes during his career, there was a more fundamental decision regarding his concept of creating. Although he may not have been fully aware of it at the time, he had already defined the context of his work, which was religiosity. This concept of religiosity, by definition, could not be read as a religious expression based on a specific religion. This context made Andy Dewantoro's works—paintings, photographs,

2.

Karena itu, *landscape* tidak terlalu mendasar pada lukisan-lukisan Andy. Tidak lama ia menjelajahi *subject matter* ini. Pada 2007, ia tertarik pada *townscape*. Tema ini bertahan lama pada perkembangan lukisan-lukisan Andy Dewantoro. Maka lukisan-lukisannya menampilkan lorong-lorong kota, bangunan, *downtown*, *uptown*, jembatan layang, jalan raya, lampu-lampu jalan dan sudut-sudut pemukiman di daerah *suburban*.

Akan tetapi, kecenderungan Andy Dewantoro tidak bisa dilihat dari diskursus umum dikenal. Tema *townscape*, biasanya merupakan upaya menampilkan ruang kota dan kehidupan masyarakat urban. Pada lukisan-lukisan Andy kebiasaan ini tidak tampil. Pemandangan kota yang ditampilkannya semakin lama semakin dekat. Dari jarak dekat ini bangunan-bangunan yang tampil menunjukkan semacam pemukiman di kawasan *uptown*. Terkesan, Andy Dewantoro ingin mempersoalkan *suburban* di daerah elite yang jauh dari keramaian. Namun kesimpulan ini pun tidak sepenuhnya bisa dikukuhkan.

Selain ditampilkan dari jarak dekat, gambaran pemukiman pada lukisan-lukisan Andy, dilukiskan dalam keadaan kosong, pada semua lukisannya tidak bisa ditemukan kehadiran manusia. Suasana yang ditampilkan Andy senantiasa temaram, sore hari menjelang malam di mana hiruk-pikuk di semua ruang kehidupan menyurut karena ditinggalkan. Kondisi hening yang mencekam membuat kawasan *suburban* pada lukisan-lukisannya menjadi pemukiman yang justru tidak nyaman.

Melihat lukisan-lukisannya dari jarak lebih dekat, bisa ditemukan bangunan-bangunan, jembatan, dan lampu taman merupakan obyek-obyek yang terbengkalai, tidak digunakan lagi. Tanda-tanda kehijauan yang biasanya menjadi hiasan di pemukiman-pemukiman *suburban*, ternyata ilalang yang tumbuh liar. Narasi *suburban* yang ditampilkan Andy adalah kawasan elite yang ditinggalkan.

Andy bisa menemukan kenyataan seperti itu. Ia mengemukakan, banyak kawasan *real estate* yang tadinya diijakan sebagai kantong-kantong *suburban* yang mewah, pada akhirnya ditinggalkan. Penyebabnya hampir selalu sama. Ketika diijakan kawasan perubahan ini dikelola pengembang, dijaga kebersihan, dikelola hampir semua kepentingan penghuni—distribusi air, pembuangan sampah, aliran listrik dan sebagainya.

Namun setelah semua rumah terjual, pengembang angkat kaki, dan penduduk yang adalah kalangan elite tidak punya kemampuan mengelola sendiri lingkungan pemukiman, yang makin lama makin terbengkalai. Rumah kemudian dijual murah dalam keadaan lingkungan yang rusak. Ketika keadaan ini menerus, rumah tidak laku lagi dijual, ditinggalkan dan kawasan ini kemudian menjadi *ghost town*.

Pada perkembangan 2008-2009, persoalan ruang dan waktu itu muncul juga melalui karya-karya fotografi. Obyek-obyek yang tampil pada karya foto ini tidak berbeda dari lukisan-lukisannya, bangunan kesepian, suasana kosong, dan kesan hening. Untuk pengambilan foto-foto ini, Andy harus menunggu sampai suasana yang diinginkannya muncul. Ada suasana agak berbeda pada karya-karya fotonya yang dibuat sekitar 2009-2010. Ia berburu objek foto ke sejumlah negara—di antaranya, Transylvania, Kota Leuven di Belgia, dan London.

2.

prints, three-dimensional creations resembling models—reflect contemplation rather than religious hymns.

Landscapes, therefore, were not the central focus of Andy's paintings. He didn't stick with this subject matter for long. In 2007, he became interested in the townscape. This theme persisted in the development of Andy Dewantoro's paintings. As a result, his artworks depict city streets, buildings, downtown areas, uptown areas, overpasses, highways, streetlights, and suburban corners.

However, Andy Dewantoro's inclination cannot be categorized within the common discourse. While the townscape theme typically aims to portray urban spaces and urban life, Andy's paintings do not conform to this convention. Over time, the cityscapes he depicted get closer. From this close range, the buildings that appear suggest a kind of settlement in an uptown area. It seems that Andy Dewantoro wanted to raise questions about the suburban life in elite areas far from the hustle and bustle. This conclusion, however, cannot be entirely confirmed.

Aside from being depicted up close, the settlements in Andy's paintings are portrayed as empty. In all his artworks, the human presence cannot be found. The atmosphere depicted by Andy is consistently dim, with evening approaching, where the hustle and bustle of everyday life has receded as people leave. This eerie stillness creates an uncomfortable feeling in the suburban areas presented in his painting.

Examining his paintings closer, one can find buildings, bridges, and garden lights as objects that have been abandoned, no longer in use. The signs of greenery that typically adorn suburban areas are overgrown weeds. The suburban narrative portrayed by Andy is that of an elite area that has been deserted.

Andy was able to uncover such realities. He explained that many real estate areas that were once marketed as luxurious suburban pockets end up being abandoned. The reasons are almost always the same. When these areas were initially marketed, they were managed by developers, with cleanliness maintained, and almost all the residents' needs taken care of—water distribution, waste disposal, electricity supply, and so on.

However, after all the houses are sold, developers often withdraw, and the elite residents, lacking the ability to manage the residential environment themselves, see it decay over time. Houses are then sold at low prices in a deteriorated environment. When this situation persists, the houses become unsellable and abandoned, and the area eventually turns into a ghost town.

In the developments of 2008-2009, the issues of space and time also emerged through Andy's photographic works. The objects featured in these photographs were no different from his paintings—lonely buildings, empty atmospheres, and a sense of stillness. To capture these photos, Andy had to wait until his desired ambiance emerged. There was a slightly different atmosphere in his photographic works created around 2009-2010. He went hunting for photo subjects in several countries,

3.

Selain fotografi, pada perkembangan 2008-2010, Andy menampilkan juga karya tiga dimensi. Karya ini, *Abandoned* (2010), menampilkan maket sebuah bangunan yang terbengkalai. Karya ini menyajikan permainan *image* realistik karena dibuat dengan perhitungan skala. Secara keseluruhan tampil seperti obyek observasi yang memancing pemikiran tentang kota yang tidak terurus.

Perkembangan itu menunjukkan, Andy Dewantoro menemukan bahasa bagi konteks ungkapannya (religiositas), yaitu “ruang dan waktu.” Ruang adalah representasi ruang alam dan lingkup hidup. Waktu adalah representasi dari perubahan-perubahan yang terjadi pada perjalanan waktu. Keduanya merupakan kekuatan-kekuatan yang tidak selalu berada pada posisi damai, terjadi benturan di antara “kontinuitas” dan “perubahan” pada perjalanan waktu dalam kehidupan. Keduanya seperti ingin menunjukkan siapa lebih kuat, siapa yang mempengaruhi siapa.

Tanpa kajian yang mundur jauh ke belakang itu, karya-karya Andy yang sekarang ditampilkan di Ruang Dini, besar kemungkinan akan membangun distorsi pada upaya memahami karya-karyanya. Karya-karyanya yang masuk ke persoalan arsitektur dalam perkembangan waktu yang melibatkan perubahan masyarakat bisa membangun pemahaman konteks lukisan-lukisan Andy adalah perkembangan arsitektur modern, atau perkembangan dunia modern. Padahal konteks karya-karya Andy tidak bergeser sedikit pun.

Dua lukisannya, *Uncertainty* (2022) dan *Uncertainty #3* (2023) pada pameran ini menampilkan bangunan tunggal, pada posisi agak tinggi. Kecenderungan kedua lukisan tidak sepenuhnya baru. Sudah beberapa lama Andy Dewantoro mengembangkan gambaran bangunan seperti ini. Bangunan pada kedua lukisan harus disebut “gedung,” karena merupakan bangunan publik.

Bangunan-bangunan pada kedua lukisan bukan salinan kenyataan walau ada pada kenyataan. Andy mengemukakan, bangunan yang satu adalah gedung imigrasi di perbatasan, yang dilihatnya di sesuatu perbatasan antar negara. Bangunan lainnya, gedung yang berfungsi sebagai supermarket. Bangunan-bangunan ini ditemukannya di negara-negara yang dulunya bagian dari negara sosialis Uni Soviet. Memang sudah agak lama ia menghadapi kenyataan ini—ketika berkelana di Eropa Timur—yang memorinya tersimpan melalui foto.

Mendiskusikan latar belakang bangunan-bangunan itu, Andy Dewantoro mengemukakan kesan dan pandangannya. “Gedung-gedung itu sederhana bukan karena ada di negara sosialis,” katanya, “Gedung-gedung itu gedung tua yang ketinggalan zaman, tapi pada zamannya gedung-gedung ini memang diperuntukkan masyarakat.”

Ia kembali melihat gejala ruang dan waktu pada sesuatu realitas. Perjalanan waktu yang membuatnya merasakan kenyataan yang tidak aktual pada ruang ini. Namun, ia merasakan kenyataan yang tidak aktual ini justru mengandung kebaikan, mengutamakan masyarakat. Muncul kemudian pertanyaan, apakah keberadaannya di bekas negara sosialis yang ideologinya mengutamakan masyarakat, yang membuat kenyataan yang tidak aktual menjadi aktual? Diskusi kemudian berlanjut ke persoalan arsitektur modern.

3.

including Transylvania, Leuven in Belgium, and London.

In addition to photography, from 2008 through 2010, Andy also presented three-dimensional works. One of these works, titled *Abandoned* (2010), featured a model of an abandoned building. This piece offers a play of realistic imagery as it was created with precise scaling. Overall, it appears like an observed object that provokes thoughts about neglected cities.

This development indicates that Andy Dewantoro found a language for his expression's context (religiosity), which is “space and time”. Space represents the natural environment and the scope of life. Time represents the changes that occur over time. Both are forces that do not always exist in peaceful coexistence; there is a clash between “continuity” and “change” in the journey of time in life. It's as if both space and time are trying to show who is stronger and who influences whom.

Without a deep dive into this background, Andy's current works displayed in Galeri Ruang Dini are likely to create distortions in the effort to understand his artworks. His works that delve into architectural matters within the context of evolving times involving societal changes could lead to a misunderstanding that his paintings are about the development of modern architecture or the progress of the modern world. However, the context of Andy's works has not shifted in the slightest.

His two paintings, *Uncertainty* (2022) and *Uncertainty #3* (2023), in this exhibition feature single buildings positioned somewhat high. This tendency in both paintings is not entirely new. Andy Dewantoro has been developing depictions of buildings like this for quite some time. The structures in both paintings should be referred to as “buildings” as they are public structures.

The buildings in both paintings are not direct copies of reality, although they exist. Andy mentioned that one of the buildings is an immigration facility at the border, which he saw at a border between countries. The other building serves as a supermarket. He found these buildings in countries that were once part of the socialist state of the Soviet Union. He has indeed confronted this reality quite some time, during his travels in Eastern Europe, and his memories of these buildings are preserved through photographs.

Discussing the background of these buildings, Andy Dewantoro shared his impressions and views. “These buildings are simple not because they are in socialist countries,” he said. “These buildings are old and outdated, but in their time, they were indeed intended for the community.”

He once again observed the phenomenon of space and time within a certain reality. The passage of time made his awareness feel the non-actual reality in this space. However, he felt that this non-actual reality held goodness and prioritized the community. This then raised the question of whether his presence in former socialist countries, where the ideology prioritizes the community, makes the non-actual reality actual. The discussion then continues to modern architecture issues.

4.

Andy Dewantoro mengemukakan ia sebenarnya terkesan pada arsitektur modern yang berkembang pada awal Abad ke-20. Pada perkembangan ini muncul untuk menyederhanakan bentuk sampai pada batas fungsinya.

Sikap ini merupakan reaksi pada perkembangan arsitektur sebelumnya yang menunjukkan gejala Barock yang ramai dengan ornamen dan mencerminkan cita rasa kalangan atas yang berkuasa di Eropa dan selama berabad-abad mengeksploitasi masyarakat bawah. Arsitektur modern awal Abad ke-20 adalah arsitektur yang membebaskan diri dari lingkaran kekuasaan dan membangun konsep arsitektur untuk rakyat. Kecenderungannya, kebalikan dari kesukaan pada hiasan, dan beralih ke bentuk-bentuk sederhana. Berdasarkan kesadaran moral para arsitek yang merintis arsitektur modern meyakini, pada kesederhanaan ada keindahan. Arsitek Mies van de Rohe melontarkan slogan yang kemudian menjadi terkenal, “*Less is More*.”

Akan tetapi kesederhanaan bentuk itu dalam perjalanan waktu berubah menjadi bentuk sederhana yang melupakan masyarakat. Pada Abad ke-20, muncul arsitektur ekonomi yang dikendalikan kapitalisme. Muncul dari sini arsitektur sederhana akibat diseragamkan karena tidak bisa mengelak dari standarisasi produk-produk bahan bangunan yang dihasilkan industri bahan bangunan. Mensiasati tingginya harga tanah di *central business districts*, muncul gedung-gedung pencakar langit di semua kota besar di dunia. Tidak terkecuali Jakarta, ibu kota Indonesia.

Maka persoalan pada gedung-gedung sederhana yang ditemukan Andy di bekas negara sosialis, yang tampil pada *Uncertainty* dan *Uncertainty #3*, menjadi tidak sederhana. Untuk mengungkapkan berbagai friksi di balik kenyataan ini, Andy sampai pada ide “merusak” lukisannya. Ia seperti menggunting lukisannya, kemudian menggeser dua bagian yang terpisah ini.

Pada kenyataan tentunya bukan ide progresif itu yang terjadi. Andy membagi bidang lukisan menjadi dua bidang lukisan dan merencanakan penampilannya yang bergeser. Ia kemudian mengerjakan kedua lukisan, satu per satu, bukan sekaligus. Proses ini menjadi sulit karena pada pembuatan lukisan kedua, ia berusaha menyamakan semua aspek lukisan, untuk menunjukkan, lukisan yang bergeser ini berasal dari satu lukisan.

Selain kedua lukisan pada pameran di Ruang Dini ini, Andy Dewantoro menampilkan sebuah lukisan yang menampilkan ruang dalam, bagian dari bangunan, namun dengan *angle* melihat dari dalam ke luar. Judul lukisan ini mencerminkan pemikiran Andy, *Seeing Past What Things Seem* (2023).

Lukisan itu tidak bisa dilepaskan dari perkembangan lukisan-lukisan Andy sebelumnya. Perhatiannya pada ruang dalam bangunan sudah muncul pada 2017. Salah satu lukisan yang representatif dalam menunjukkan pemikirannya adalah, *Dead End*, (2017). Dari sisi penataan rupa, lukisan ini menyajikan penampilan yang sangat menarik—aspek-aspek visual tertata dengan sangat baik. Padahal objek yang disajikan pada lukisan ini sebuah ruang kosong. Di posisi sentralnya Andy menempatkan pita *police line*.

Tentang melukis ruang dalam Andy mengemukakan ia mengalami kesulitan dalam menampilkan ruang dalam rumah maupun

4.

Andy Dewantoro expressed that he is impressed by the modern architecture that developed in the early 20th century. In this development, there was an emphasis on simplifying forms to their functional limits.

This attitude represents a reaction to the previous developments in architecture that exhibited Baroque characteristics, filled with ornaments, and reflected the taste of the powerful elite in Europe who exploited the lower classes for centuries. Early 20th-century modern architecture aimed to break free from the circles of power and establish architectural concepts for the people. Its tendency was the opposite of an affinity for ornamentation and instead leaned towards simple forms. Based on the moral consciousness of the architects who pioneered modern architecture, they believed that there was beauty in simplicity. Architect Mies van der Rohe coined the famous slogan, “Less is More,” which encapsulated this philosophy.

However, the simplicity of form over time evolved into a simplicity that overlooked society. In the 20th century, there emerged an economic architecture controlled by capitalism. From here, simplicity in architecture arose due to standardization imposed by the mass production of building materials by the construction industry. To cope with the high land prices in central business districts, skyscrapers appeared in all major cities worldwide, including Jakarta, the capital of Indonesia.

Hence, the issue with the simple buildings that Andy found in former socialist countries, which appear in *Uncertainty* and *Uncertainty #3*, becomes complex. To express the various frictions behind this reality, Andy came up with the idea of “damaging” his painting. He seemed to cut his paintings and then shifted these two separate parts.

In reality, it wasn't that progressive idea that occurred. Andy divided the painting surface into two separate areas and planned their shifted presentation. He then worked on both paintings one by one, not simultaneously. This process became challenging because in creating the second painting, he attempted to match all aspects of the painting to demonstrate that the shifted paintings originated from a single painting.

In addition to the two paintings in Galeri Ruang Dini exhibition, Andy Dewantoro displayed a painting that depicts an interior space, a part of a building, but with an angle from the inside looking out. The title of this painting reflects Andy's thoughts, *Seeing Past What Things Seem* (2023).

This painting cannot be detached from the development of Andy's previous works. His attention to interior spaces within buildings began to appear in 2017. One of the representative paintings that illustrates his thoughts is *Dead End* (2017). From an aesthetic perspective, this painting presents a highly captivating appearance with visual elements arranged very effectively. However, the object depicted in this painting is an empty space. In its central position, Andy placed a police line tape.

5.

ruang publik. “Pada ruang dalam ada terlalu banyak aspek, yang tidak mudah dipahami,” katanya, “Saya merasa tidak bisa menampilkan semua aspek ini karena tidak tega memperlihatkan benturannya.” Karena itu ia pada akhirnya menampilkan ruang kosong, seperti pada *Dead End*.

Diburu persoalan seperti ini, Andy memutuskan untuk menyajikan bukan ruang dalamnya, tapi bagaimana ruang dalam melihat ke luar. Penggambaran ini yang tampil pada *Seeing Past What Things Seem*. Lukisan ini kembali menampilkan pergeseran bidang lukisan seperti pada *Uncertainty* dan *Uncertainty #3* dan mencerminkan renungan Andy tentang ruang dalam yang mengandung berbagai pertentangan nilai-nilai.

Ruang dalam pada *Seeing Past What Things Seem*, adalah ruang dalam sebuah rumah, bukan ruang dalam sebuah bangunan publik. Dalam pemahaman umum, ruang dalam ini, mencerminkan keinginan penghuni mendapatkan ketenangan dan *privacy*. Ketika arsitektur modern dan desain modern pada awal Abad ke-20 ditujukan untuk masyarakat kebanyakan, penataan ruang dalam ditujukan untuk rasa nyaman yang bersifat individual. Ruang-ruang ini seperti disediakan untuk kalangan elite kalangan yang terdesak dan dengan cemas melihat ke luar dari ruang dalam yang nyaman.

Ruang dalam dalam bingkai itu kemudian mentradisi dan menjadi *established*. Ditampilkan di majalah-majalah gaya hidup dan menjadi ujung tombak perusahaan *real estate* menjajakan rumah. Andy Dewantoro mempertanyakan kenyataan ini, seberapa jauh ruang dalam, yang memang selalu ada pada tempat tinggal, merupakan ruang yang signifikan?

Judullukisannyayangmengangkatpersoalanitu,sepertibertanya, apa yang terjadi di masa lalu? Andy kembali membenturkan masalah ruang dengan masalah waktu. Pertanyaan ini bisa ditafsirkan sebagai keinginan melihat bagaimana kedudukan “*private space*” pada rumah-rumah pada tradisi-tradisi etnik, kehidupanyangiakenaldanmasihhadirpadakenyataansekarang ini. Ia menyadari, pada rumah-rumah di lingkungan seperti ini, tidak ada *private space* yang menyediakan rasa aman. Bagian penting pada rumah dalam bingkai tradisi adalah “serambi” di bagian depan rumah, di mana masyarakat bersosialisasi.

Jawaban senada diberikan buku, *Freedom to Build – Housing by People*, yang ditulis arsitek John Turner sekitar 50 tahun lalu, terbit 1972. Buku ini ditulis berdasarkan pengalaman penulisnya merencanakan dan membangun *low housing* (perumahan murah, rumah BTN) di Peru pada 1957 -1965.

Pada buku ini, John Turner mengkritik sistem pembangunan *low housing* yang diterapkan di mana-mana, yaitu perencanaan berdasarkan perhitungan ekonomi—paralel dengan arsitektur ekonomi. Hasilnya, tata letak rumah yang dijajarkan sistematis dan sederhana seperti rumah lebah. John Turner menemukan penyusunan rumah seperti ini menimbulkan banyak masalah kejiwaan. Perhitungan ekonomi dalam membangun *low housing* ini memunculkan juga berbagai persoalan yang tidak manusiawi.

Sebagai bandingan John Turner meneliti bagaimana perumahan dibangun pada tradisi masyarakat Indian-Peru. Dari kajian ini, pada bukunya, ia melontarkan istilah baru yang menghebohkan waktu, yaitu “*Housing as a verb*,” (perumahan adalah kata kerja).

5.

Regarding painting interior spaces, Andy mentioned that he encountered difficulty in depicting both domestic and public spaces. “In interior spaces, there are too many aspects that are not easy to grasp,” he said. “I felt like I couldn’t depict all these aspects because I didn’t want to showcase their conflicts.” That’s why he ultimately chose to depict empty spaces, as seen in *Dead End*.

With this matter in mind, Andy decided to present not the interior space itself, but how the interior space looks outward. This depiction is what appears in *Seeing Past What Things Seem*. This painting again features the shifting of the painting field as seen in *Uncertainty* and *Uncertainty #3*, reflecting Andy’s contemplation about the interior space containing various conflicting values.

The interior space in *Seeing Past What Things Seem* is a space within a house, not within a public building. In the general understanding, this interior space reflects the occupant’s desire for tranquility and privacy. While modern architecture and design in the early 20th century were intended for the general population, the arrangement of interior spaces aimed to provide individual comfort. These spaces seemed to be designed for the elite, those who felt pressured and anxiously looked out from the comfort of their interior spaces.

The concept of interior space within that framework then became traditional and established. It was featured in lifestyle magazines and became the centerpiece of real estate companies promoting homes. Andy Dewantoro questions this reality, how far interior space, which has always been present in dwellings, is truly significant.

The title of his painting that raises this matter seems to ask, “What happened in the past?” Andy once again juxtaposes the issue of space with the issue of time. This question can be interpreted as a desire to see how the concept of “private space” in houses in ethnic traditions, a way of life that he knows and is still present today, was positioned. He realizes that in houses in such environments, there is no private space that provides a sense of security. An essential part of houses in this traditional framework is the “terrace” at the front of the house, where the community socializes.

Similar answers are provided in the book “Freedom to Build – Housing by People,” written by architect John Turner about 50 years ago and published in 1972. This book is based on the author’s experience planning and building low-cost housing in Peru from 1957 to 1965.

In this book, John Turner criticizes the widespread low-cost housing development system, which is based on economic calculations, paralleling economic architecture. The result is housing layouts that are systematically and simply arranged, akin to beehive homes. John Turner found that arranging houses like this leads to various psychological issues. The economic calculations involved in building low-cost housing also give rise to inhumane problems.

6.

Menimbulkan perdebatan karena *housing* (perumahan) dikenal umum sebagai “kata benda.”

Namun John Turner tidak salah karena pada tradisi Indian Peru, membangun perumahan memang kata kerja karena merupakan proses masyarakat bersama-sama membangun pemukiman. Pada pemukiman ini tidak ada rumah yang punya *private space* seperti *private space* pada perkembangan arsitektur modern yang menerus sampai sekarang. Seperti kesimpulan Andy Dewantoro tentang rumah di dunia tradisi di Indonesia, di setiap rumah pada permukiman Indian Peru bisa ditemukan ruang sosialisasi.

Waktu ternyata punya pengaruh besar pada ruang, dan membuat penampilan ruang ikut berubah. Foto-foto yang disertakan Andy Dewantoro pada pameran ini menunjukkan renungannya tentang perubahan ruang pada perkembangan dunia modern. Melalui foto-fotonya ia mencoba menemukan ruang yang ia yakini bertahan dan tidak berubah.

Hampir semua foto yang diseleksinya *townscape* yang kembali menampilkan kekosongan yang tidak menampilkan tanda-tanda kehidupan—direkam pada malam hari. Beberapa foto menunjukkan *townscape* yang menampilkan rimba gedung-gedung. Sementara foto-foto yang lebih dominan kembali menampilkan rumah tinggal, pemandangan perumahan dari atas sebuah bukit, dan, bagian sesuatu pemukiman. Semuanya ditampilkan dalam keadaan gelap dan buram.

Sementara itu sejumlah foto dengan tema yang sama tidak lagi bisa dikenali karena digunakan sebagai klise cetakan. Foto-foto ini harus dilihat sebagai *cyanotype monochrome prints* dalam warna biru. Di atas foto-foto *print* ini Andy menambahkan bercak-bercak kelapukan yang kembali menunjukkan perjalanan waktu.

Foto-foto itu menunjukkan makna ungkapan Andy Dewantoro pada pamerannya kali ini, bahwa waktu yang berlari cepat di dunia modern membuat ruang pada *townscape* yang tadinya masih memunculkan dinamika *subculture* masyarakat urban di *downtown*, dan, ekspresi ketenangan masyarakat *suburban* di *uptown*, sudah hilang ditelan waktu.

Jim Supangkat

6.

As a comparison, John Turner studied how housing was built within the traditions of Indian communities in Peru. From this study, in this book, he introduced a new and groundbreaking term, “Housing as a verb.” This term sparked debate because “housing” is commonly known as a noun, not a verb.

However, John Turner was not wrong because in the traditions of Indian communities in Peru, building housing is indeed a verb because it involves a communal process of constructing settlements. In these housings, there are no houses with private spaces like the concept of private space in the development of modern architecture that continues to the present day. Similar to Andy Dewantoro’s conclusion about houses in the traditional world of Indonesia, in every house in the Indian communities of Peru, one can find spaces for socialization.

Time indeed has a significant influence on space and causes the appearance of space to change. The photos included by Andy Dewantoro in this exhibition reflect his contemplation about the transformation of space in the development of the modern world. Through his photos, he attempts to discover spaces that he believes have endured and remained unchanged.

Nearly all of the photos he selected showcase townscapes that emphasize emptiness without signs of life, and they were captured at night. Some photos depict townscapes with a forest of buildings. However, the more dominant photos feature residential houses, views of neighborhoods from atop a hill, and parts of a settlement. They are all presented in dark and somber conditions.

Meanwhile, some photos with the same theme can no longer be recognized because they were used as printing plates. These photos should be seen as cyanotype monochrome prints in blue. On top of these print photos, Andy added spots of aging that once again indicate the passage of time.

The photos convey Andy Dewantoro’s intended message in his exhibition, highlighting that the fast pace of time in the modern world has caused the spaces in townscapes, which once displayed the dynamics of subcultures in downtown urban areas and the peaceful expressions of suburban communities in uptown, to be lost and consumed by time.

Jim Supangkat

ARTWORKS

ANDY DEWANTORO



Believing Is Not Seeing

2023

Edition 1/5 - AP

Image size: 60 cm x 90 cm

Paper size: 70 cm x 100 cm

Medium: Cyanotype & Carborundum Intaglio on Fabriano

Rosaspina Paper 285gsm

ANDY DEWANTORO



If Seeing Is Believing

2023

Edition 2/5 - AP

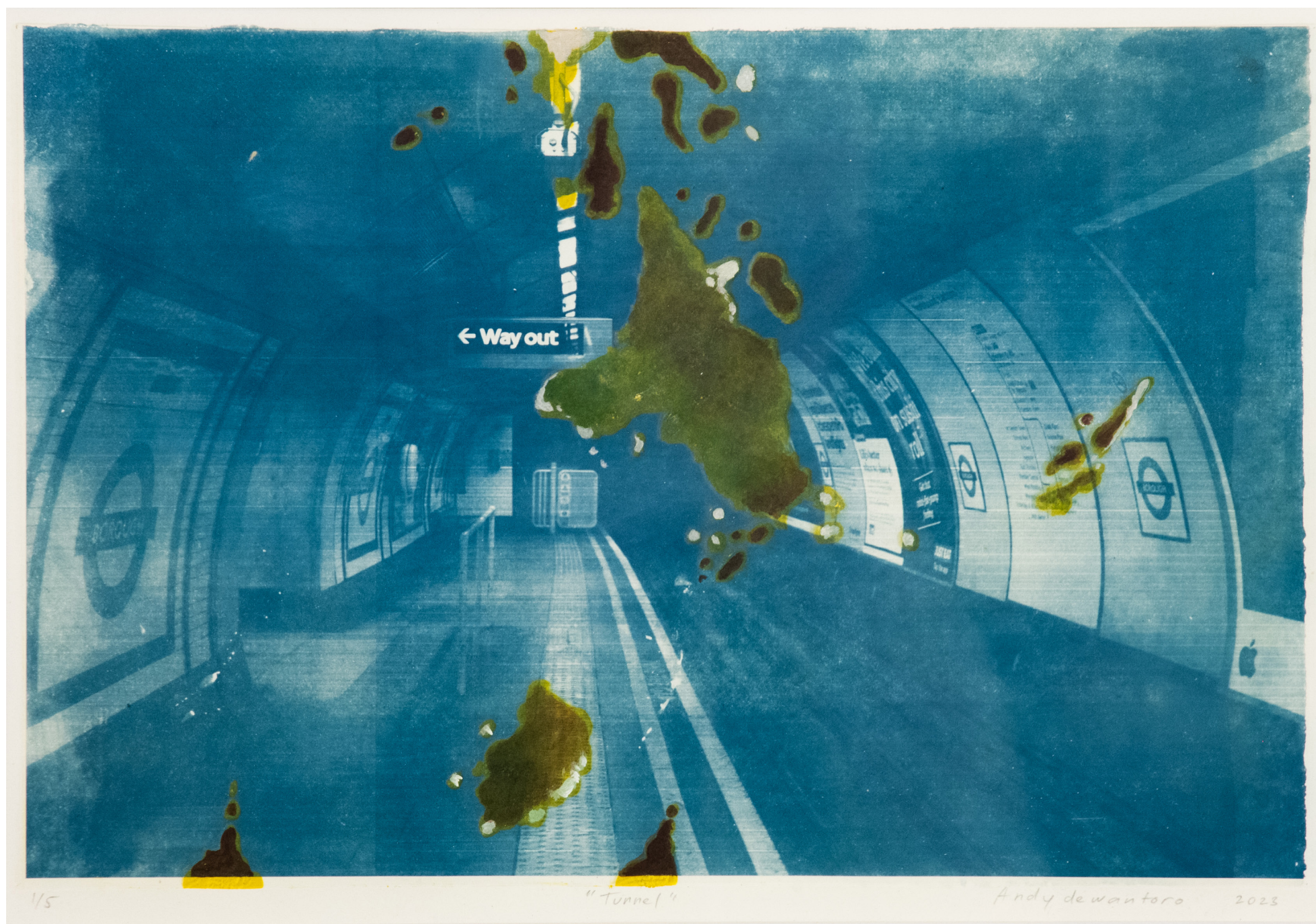
Image size: 60 cm x 90 cm

Paper size: 70 cm x 100 cm

Medium: Cyanotype & Carborundum Intaglio on Fabriano

Rosaspina Paper 285gsm

ANDY DEWANTORO



Tunnel

2023

Edition 1/5 - AP

Image size: 40 cm x 60 cm

Paper size: 50 cm x 70 cm

Medium: Cyanotype & Carborundum Intaglio on Fabriano

Rosaspina Paper 285gsm

ANDY DEWANTORO



Empty Days Sleepless Nights (river)

2023

Edition 1/5 - AP

Image size: 40 cm x 60 cm

Paper size: 50 cm x 70 cm

Medium: Screen Print on Hahnemuhle German Etching Digital Print 310gsm

ANDY DEWANTORO



Empty Days Sleepless Nights (the sky)

2023

Edition 1/5 - AP

Image size: 40 cm x 60 cm

Paper size: 50 cm x 70 cm

Medium: Screen Print on Hahnemuhle German Etching Digital Print 310gsm

ANDY DEWANTORO



Sleeping Waves #1

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #2

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #3

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #4

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #5

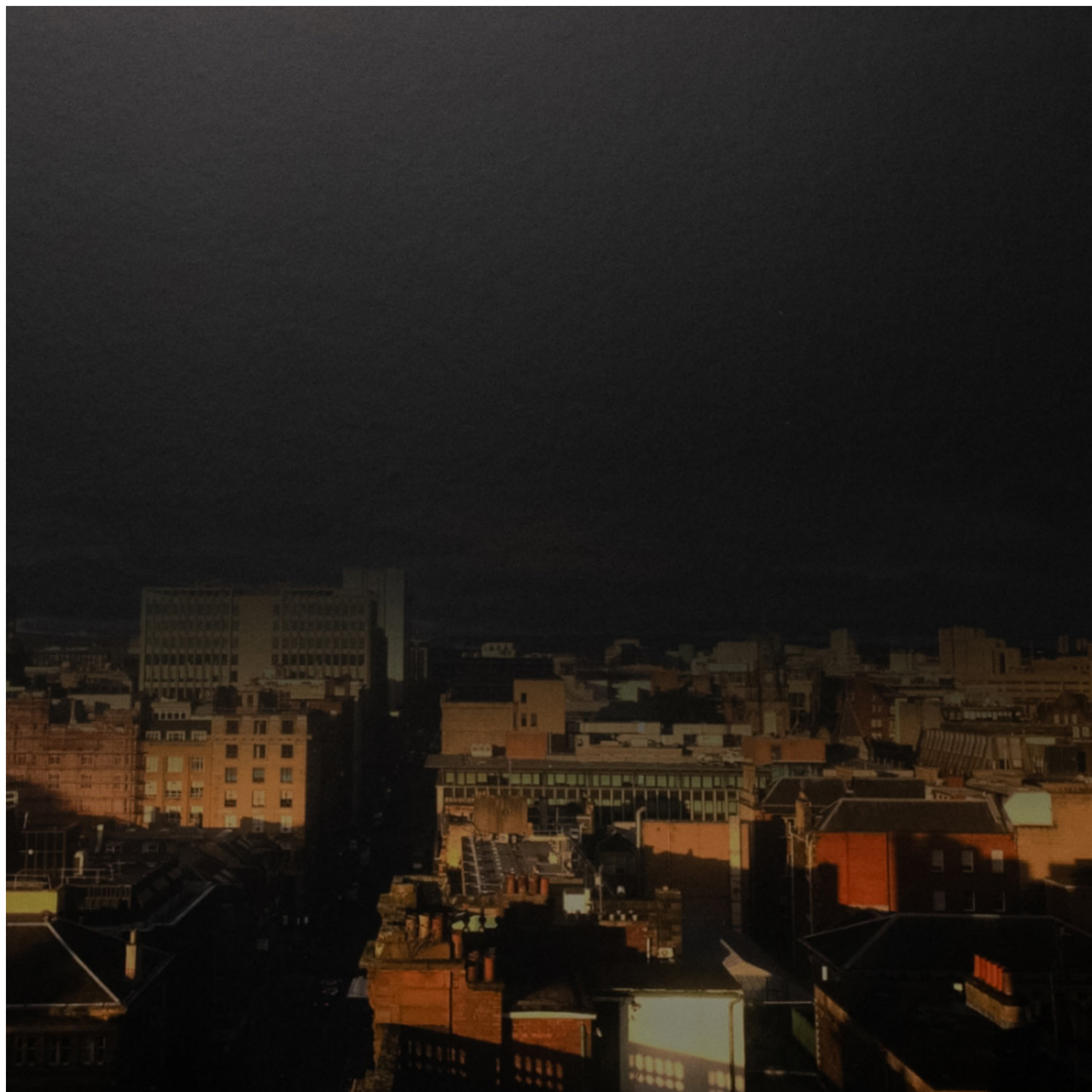
2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #6

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #7

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



Sleeping Waves #8

2023

Edition 1/6 + 1 AP

40 x 40 cm

Archival Inkjet Print on Photographic Paper Mounted on Aluminium Panel

ANDY DEWANTORO



The Uncertainty #1

2022

Oil on Canvas

200 x 200 cm

ANDY DEWANTORO



The Uncertainty #3

2022

Oil on Canvas

150 x 150 cm

ANDY DEWANTORO



Seeing Past What Things Seem #1

2023

Oil on Canvas

240 x 180 cm

ANDY DEWANTORO



Seeing Past What Things Seem #2

2023

Oil on Canvas

100 x 80 cm

ARTIST PROFILE

ANDY DEWANTORO



Andy Dewantoro (b. 1973) lahir di Tanjung Karang, Lampung, dan saat ini tinggal dan bekerja di Jakarta, Indonesia. Ia lulus pada tahun 2000 dari jurusan Desain Interior, Fakultas Seni dan Desain, Institut Teknologi Bandung (ITB).

Karya-karya Dewantoro telah dipamerkan di seluruh Indonesia dan di berbagai belahan dunia, termasuk di Inggris, Hong Kong, Malaysia, Rumania, Singapura, Korea Selatan, dan Belanda. Dia juga pernah menjadi salah satu dari 30 finalis teratas dalam Sovereign Asian Art Prize 2019, penghargaan bergengsi ke-15 di Asia bagi seniman kontemporer. Beberapa pameran solo yang telah diselenggarakan termasuk: Half Full Half Empty (2011), Valentine Willie Fine Art, Kuala Lumpur, Malaysia; empty-space-landscape (2010), Galeri Semarang; dan Silent World (2008), Ark Galerie, Jakarta.

ANDY DEWANTORO

Education

1995–2000

Institut Teknologi Bandung, ID Faculty of Fine Art and Design, Majoring in Interior Design

Solo Exhibition

2023

Immeasurable, Rachel Gallery, Jakarta, Indonesia

2012

WE WANTED TO BE THE SKY, D Gallerie Jakarta, ID

2011

Half Full Half Empty, Valentine Willie Fine Art, Kuala Lumpur, MY

2010

empty – space – landscapes, Semarang Gallery, Semarang, ID

2008

Silent World, Ark Galerie, Jakarta, ID

Group Exhibitions (Selected)

2022

ART JAKARTA 2022, Galeri Ruang Dini, Jakarta, ID

ON CONNECTIVITY, Kohesi Initiatives, Yogyakarta, ID

2021

Influx : Extended, Galeri Ruang Dini, Bandung, ID

2020

OPPO Art Jakarta Virtual 2020, Rachel Gallery, Jakarta, ID

Konstelasi Benda-Benda, Semarang Gallery, Semarang, ID

2019

ART JAKARTA 2019, Rachel Gallery X LISTIA, Jakarta, ID

2018

Spektrum Hendra Gunawan, Museum Ciputra Artpreneur, Jakarta, ID

2017

ART STAGE JAKARTA 2017, Pearl Lam Galleries, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, ID

OBSCURE, Salihara Gallery, Jakarta, ID

ACTS OF TRANSGRESSION, Pearl Lam Galleries, Hong Kong, HK

Charity Art Auction doctorSHARE, CAN'S Gallery, Jakarta, ID

2016

PLUGGED, Pearl Lam Galleries, Singapore, SG Expanding Horizon, Galeri Canna, Jakarta, ID

2015

Mencegah Bara, Galeria Fatahillah, Jakarta, ID

Sea Art Festival 2015, Dadaepo Beach, Busan, KR

ANDY DEWANTORO

Langkah Kepalang Dekolonisasi, Galeri Canna, Galeri Nasional, Jakarta, ID #familyandfriends, Roh Projects, Jakarta, ID

2014

Symbol, Spirit, Culture (To Communicate in The Art Making Today), Edwin's Gallery, Jakarta, ID

Melihat Indonesia, Ciputra Museum, Jakarta, ID

Bazaar Art Jakarta 2014, Semarang Contemporary Art Gallery, Jakarta, ID

REVISIT, Sin Sin Fine Art, Hong Kong, HK

ART STAGE SINGAPORE 2014, Semarang Gallery, Marina Bay Sands, SG

2013

Lost and Found 1 & 2, Ark Galerie, Space K, Gwacheon, Seoul, KR

Art Basel 2013, Sin Sin Fine Art, Hong Kong Convention and Exhibition Center, HK G-Seoul International Art Fair 13,

Ark Galerie, Grand Hilton Seoul, KR

Homo Ludens 4, Emmitan CA Gallery, Bentara Budaya, Denpasar, Bali, ID

2012

We Wanted To Be The Sky, D Gallery, Jakarta, ID

A TRIBUTE TO A MENTOR, Indonesian Modern and Contemporary Art Exhibition, Gedung Tribakti, Magelang, ID

Re.claim, Galeri Nasional, Jakarta, ID

CONTEMPORARY INDONESIAN ART EXHIBITION, Sin Sin Fine Art, Hong Kong, HK ART STAGE SINGAPORE

2012, Semarang Gallery, Marina Bay Sands, SG

2011

LINTAS, Edwin's Gallery, Jakarta, ID

Flight for Light: Religiosity in Indonesia Art, Art:1 Space, Jakarta, ID

The Indonesian Eye Contemporary Art Exhibition, Saatchi Gallery, London, UK

Indonesian Artist Group Show, Sin Sin Fine Art, Hong Kong, HK

Bazaar Art Jakarta 2011, Semarang Gallery, The Ritz Carlton, Jakarta, ID

We Are Now Open, GARIS artspace, Jakarta, ID

ART|JOG|11, Taman Budaya Yogyakarta, Yogyakarta, ID

CONTEMPORARY LANDSCAPE, Lawangwangi-Art & Science Estate, Bandung, ID

HOMO LUDENS #2, Emmitan CA Gallery, Surabaya, ID

Indonesian Eye Contemporary Art Exhibition: Fantasies & Reality, Ciputra Artpreneur Center, Jakarta, ID

ART STAGE SINGAPORE 2011, Semarang Gallery, Marina Bay Sands, Singapore, SG

2010

A Moment to Absctract, 9th Anniversary Galeri Canna, Galeri Canna, Jakarta, ID

Resonance, ARTSEASONS, Jakarta, ID

Indonesian Art Now: The Strategies of Being, ART|JOG|10, Taman Budaya Yogyakarta, Yogyakarta, ID

CONTEMPORANEITY, Biennale Indonesia Art Award (IAA) 2010, Galeri Nasional, Jakarta, ID

Reach for The HeART 10/11, Sin Sin Fine Art, Hong Kong, HK

COLD MEMORIES, viviyipartroom, Jakarta, ID

SPACE & IMAGE, Ciputra World Marketing Gallery, Jakarta, ID

Bandung Initiative #5: Veduta, Vanessa Art Link, Jakarta, ID

2009

LAYER OF VISUALITY, Artsphere Gallery, Jakarta, ID

PAN Amsterdam 2009, Canvas International Art, Amsterdam RAI Parkhal, NL

TWO SIDES OF SOLITUDE, Garis Artspace, Jakarta, ID

DIVERSE - 40 X 40, Sin Sin Fine Art, Hong Kong, HK

NATURE PEACE, Geumgang Nature Art Pre Biennale 2009, KR

ANDY DEWANTORO

Indonesia Young Artists Exhibition 2009, Cheongju Arts Center, KR
SPACING CONTEMPORARY, JAF #2, Taman Budaya Yogyakarta, Yogyakarta, ID
The KorkeP - 35th International Art Camp's Exhibition, The Gallery of The Lazarea Castle, Transylvania, RO
AWARENESS - Indonesian Art Today, Canvas International Art, NL
HYBRIDIZATION, North Art Space, Jakarta, ID

2008

Jogja Art Fair #1, Taman Budaya Yogyakarta, Yogyakarta, ID
MANIFESTO, Galeri Nasional, Jakarta, ID
Young Contemporary Southeast Asian, Richard Koh Fine Art, KL
MY RUANG & SUBYEK, Galeri Lontar, Jakarta, ID

2007

ARTVERTISING, Galeri Nasional, Jakarta, ID

Awards

2019

Finalist of The 2019 Sovereign Asian Art Prize, Sovereign Art Foundation

Residency

2009

Art Camp Lazarea, Gyergyoszarhegy, Transylvania, RO

2019

Global Art Center, Neerharen/Lanaken, BE

Publication

2012

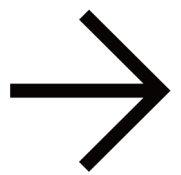
Indonesian Eye: Contemporary Indonesian Art, SKIRA, 2012



THANK YOU.

Ruang Dini

Galeri Ruang Dini is one of local contemporary art galleries located in Bandung. Founded over two years ago, the gallery maintains a diverse programme with solo exhibitions by multiple generations of leading artists and estates.



Artworks Inquiry +62 813 8299 5424 (Ruang Dini)
