

ANDY DEWANTORO HALF FULL HALF EMPTY

vwfa

Andy Dewantoro 2011

andy dewantoro

(b. 1973) - Tanjung Karang, Lampung, Indonesia

education

1995-2000 ■ Interior Design, Faculty of Fine Art and Design, Bandung Institute of Technology (ITB)

selected solo exhibitions

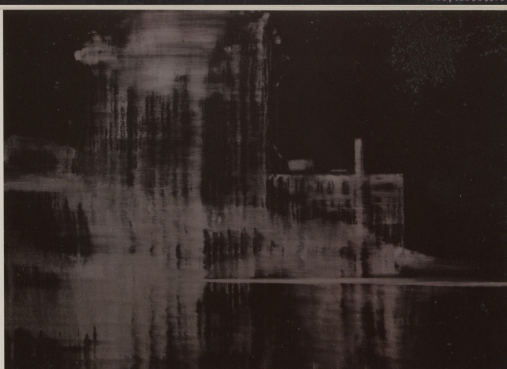
2010 *empty - space - landscapes*, Galeri Semarang, Semarang, Indonesia
2008 *Silent World*, Ark Galeric, Jakarta, Indonesia
2006 *Floating*, Galeri Hidayat, Bandung, Indonesia

selected group exhibitions

2011 ■ *We Are Now Open*, GARIS artspace, Jakarta, Indonesia
ART[OG]11, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
■ *Contemporary Landscape*, Lawangwangi - Art & Science Estate, Bandung, Indonesia ■ *Homo Ludens #2*, Emmitan CA Gallery, Surabaya, Indonesia ■ *Indonesian Eye Contemporary Art Exhibition: Fantasies & Reality*, Ciputra Artpreneur Center, Jakarta, Indonesia
■ *Art Stage Singapore 2011*, Semarang Contemporary Art Gallery, Marina Bay Sands, Singapore

2010 ■ *A Moment to Abstract*, 9th Anniversary Galeri Canna, Galeri Canna, Jakarta, Indonesia ■ *Resonance*, ARTSEASONS, Jakarta, Indonesia ■ *Indonesian Art Now: The Strategies of Being*, *ART[OG]10*, Taman Budaya Yogyakarta, Yogyakarta, Indonesia ■ *Contemporaneity*, Biennale Indonesia Art Award (IAA) 2010, Galeri Nasional, Jakarta, Indonesia ■ *Reach For The HeART 10/11*, Sin Sin Fine Art, Hong Kong ■ *Cold Memories*, viviyipartroom, Jakarta, Indonesia ■ *Space & Image*, Ciputra World Marketing Gallery, Jakarta, Indonesia ■ *Bandung Initiative #5: Yeduta*, Vanessa Art Link, Jakarta, Indonesia

2009 ■ *Layer Of Visuality*, Artsphere Gallery, Jakarta, Indonesia ■ *PAN Amsterdam 2009*, Canvas International Art, Amsterdam RAI Parkhal, The Netherlands ■ *Two Sides Of Solitude*, Garis Artspace, Jakarta, Indonesia ■ *Diverse - 40 X 40*, Sin Sin Fine Art, Hong Kong ■ *Nature Peace*, Geumgang Nature Art Pre Biennale 2009, South Korea



■ *Indonesia Young Artists Exhibition 2009*, Cheongju Arts Center, South Korea ■ *Spacing Contemporary*, JAF #2, Taman Budaya Yogyakarta, Yogyakarta, Indonesia ■ *The KorkeP - 35th International Art Camp's Exhibition*, The Gallery of The Lazarea Castle, Romania ■ *Awareness - Indonesian Art Today*, Canvas International Art, The Netherlands ■ *Hybridization*, North Art Space, Jakarta, Indonesia

2008 ■ *Jogja Art Fair #1*, Taman Budaya Yogyakarta, Yogyakarta, Indonesia ■ *Pada Sebuah Pesta*, V-Art Gallery, Yogyakarta, Indonesia ■ *Loro Blonyo Kontemporer*, Gedung Tri Juang, Magelang, Indonesia ■ *Manifesto*, Galeri Nasional, Jakarta, Indonesia ■ *Young Contemporary Southeast Asian*, Richard Koh Fine Art, Kuala Lumpur, Malaysia ■ *Ruang & Subyek*, Galeri Lontar, Jakarta, Indonesia

above

The Remains of The Day #1
2011, acrylic on canvas,
150 x 200 cm

below (middle section)

The Remains of The Day #2
2011, acrylic on canvas,
150 x 200 cm

front cover

The Remains of The Day #3
2011, acrylic on canvas,
150 x 200 cm

EXHIBITION DATES 12 - 30 AUGUST 2011

vwfa

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KUALA LUMPUR : SINGAPORE : YOGYAKARTA : MANILA





I observe that something is changing in how "travelling" is understood, especially since the Internet become a part of everyday life. Travelling increasingly feels like drifting from place to place, rather than engaging in a pilgrimage to other spaces. The increasing pace of travel also commodifies the act of travel; adding to the global tourism industry.

Andy Dewantoro had no intention of preparing this exhibition as a presentation of his journeys, something he has been doing extensively during the last five years. Though it is through these different journeys that have brought him to the ideas and images that he is currently concentrating on. The visual images that he is currently working on mainly deal with the subjects of space and place. Andy Dewantoro's works poetically talk about landscape in a manner which is very different to its already established definition.

Andy often portrays a single building; he is not presenting the city through representations of skylines that have been our visual reference every time we talk about the city. However, although they firmly stand alone, most of the buildings in Andy's works immediately suggest a city landscape. The lack of common symbols and other



visuals of urban space in Andy's work takes us back to the memory about the space we live in everyday.

Andy's early paintings were mostly abstracts. It was his interest in the discourses of architecture and urban spatial structure which began to shift the visual tendencies in his works. In 2008, he began drawing landscapes, although still in random thematic accounts, ranging from landscapes of airports, bridges, factories and other buildings. Although clearly about urban landscape, in Andy's works the cities are represented as anonymous spaces. He does not describe Asian cities, for example, which are generally busier but instead reminds us of old towns in Europe.

It was for his first solo exhibition in 2008, that Andy started to engage with a creative space which he felt more appropriate in channeling his expressions. He began incorporating urban spaces in large paintings, invoking dark monochrome colors, like purple, pink, dark green or grey. The chosen monochrome colors emphasize the solitude and emptiness, hinting at the romantic and poetic flairs in Andy's works. The paintings massive size also inspires the audience to fathom one's awareness within a universe that is anchored to the memory of the city. In the past couple of years, Andy has also been painting a series in smaller sizes, where we can find a different impression since the visual elements are shrunk and increasingly blurred. In his larger paintings we feel a certain connectedness with his universe that is almost void, in the series of smaller paintings, we are situated outside the line, becoming the distant observer of the world on the move.



Factories, churches, and bridges are some of the most frequent buildings depicted in Andy's paintings. There is no specific reason why Andy picked these three types of buildings. However, weaving through his ideas, I can sense that these types of buildings are what people of today relate with the image of the city. The churches in Andy's works – mainly old churches with a single tower- I think references the concept of the "minaret". Meanwhile, the factory buildings become a symbol of how industrialization penetrates into the modern society, which in the later period introduced machine inventions and new life structures. The third architectural icon, namely the bridge, represents how urban spaces are connected to each other, and marks the movement of people from one place to another.



Andy Dewantoro then began exploring photography as a medium. As an artist who worked with landscape for several years, the photos taken during Andy's journeys seem to be like sketches of his paintings. In the current photo series, Andy presents a whole different landscape from the visual images commonly found in his paintings. The landscape in his photography works outlines an object inside a building structure or a landscape structure, which is far from romantic or monumental. However we can see a running thread between his painting and photo works: a contradiction between the natural and the artificial, as well as the monochrome tendency.

Andy excludes human beings both in his video and photo works, to emphasize human creation; buildings as well as objects. The image of the city is often predominated by urban people and their lifestyles and less is focused on how a physical space is formed and affected by such lifestyles. By underlining the existence of object and physical structure, Andy tries to pull his audience to look at the physical, and not at the abstract image of the city.

Indeed Andy Dewantoro's photography does not include the visual images taken during his journeys. Instead these photo works try to expose things that are often overlooked during a trip. His photography is somewhat a footnote to the images presented in his painting. Meanwhile all his works, paintings and photography, could manifest as a footnote of our life, so that we allow ourselves to walk slowly and take a break from all of the hustle and bustle.

ALIA SWASTIKA



from top to right to bottom
Sleepless Silence #1, 2, 3, 4, 5, 6, 7
2011, endura paper on aluminium bonding
60 x 80 cm (each)