
ART JAKARTA / GALERI RUANG DINI / A2

ONLINE CATALOG | OCTOBER 2024

Exhibited Artist

Andy Dewantoro

Carla Agustian

Eddie Hara

Filippo Sciascia

Joko Avianto

Krishnamurti Suparka

Maryanto

Mulyana

Tisa Granicia

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.

#BlossomingThroughLife



Artworks Inquiry +62 813 8299 5424 (Ruang Dini)



Space

2024

60 x 60 x 55 cm

Earthenware 900C, wood, concrete, sandpaper,
wood paint



Hideaway

2024

150 x 150 cm
Oil on Canvas



Unavoidable Demis

2024

60 x 90 cm
Oil on Canvas

Carla Agustian

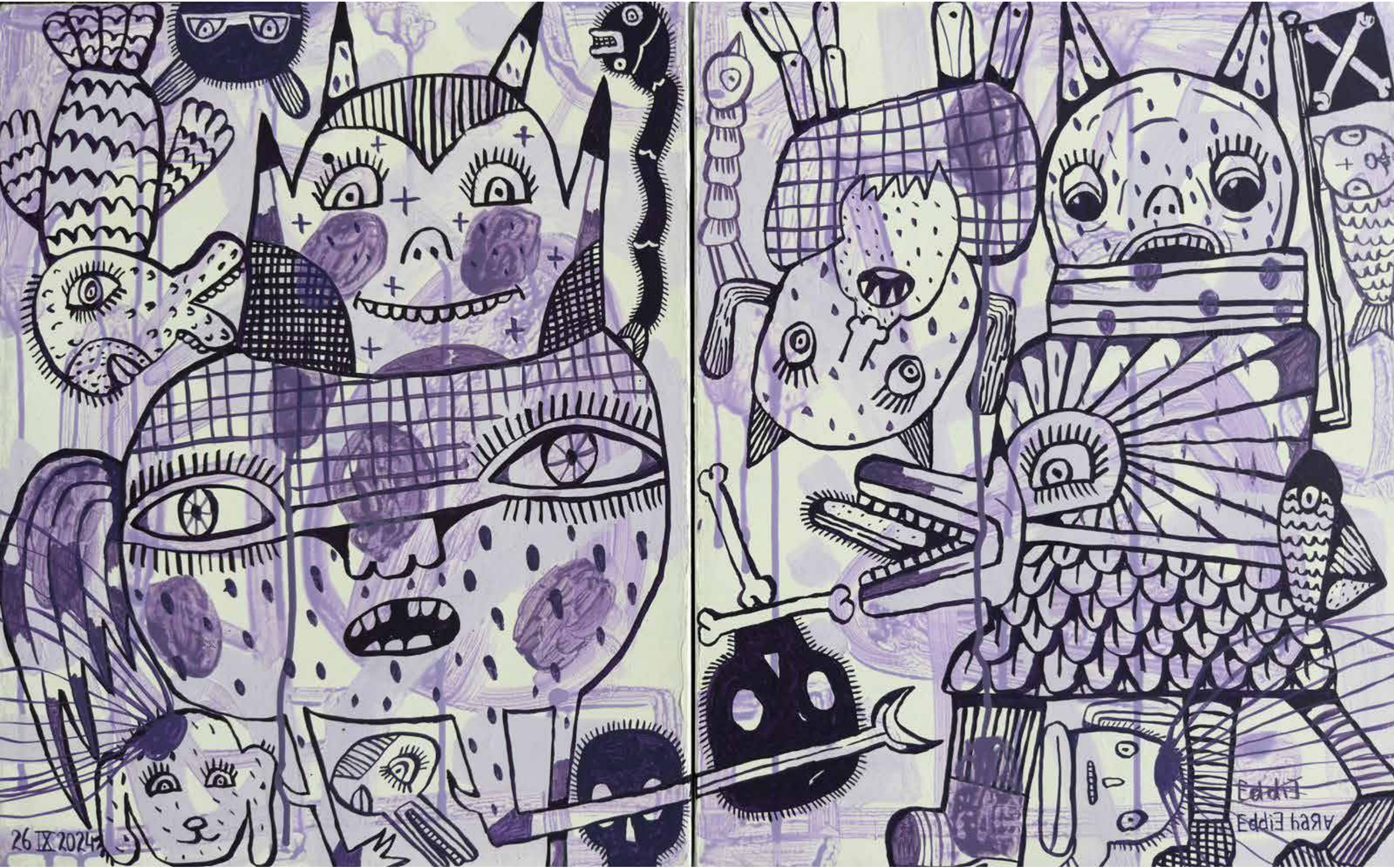


Meramu

2024

150 x 150 cm
Charcoal on Canvas

Eddie Hara



WE DO NOT BELONG TO THIS HIGH FUCKIN
ART SOCIETY

2024

50 x 80 cm
(Dyptich)
Acrylic on Canvas



Primitive Learning

2024

170 x 120 cm
Oil on Canvas

Filippo Sciascia



Primitive Learning

2023

150 x 90 cm

Oil Painting on Stainless Steel Panel

Filippo Sciascia



Primitive Learning

2023

149 x 98 cm

Oil Painting on Canvas on Wood

Filippo Sciascia



About Marchel duchamp

2022

80 x 60 cm
Oil on Canvas



The Borneo; Topography of Meat

2024

185 x 30 x 200 cm
Logam, HDPE



Twisted Java

2024

200 x 30 x 135 cm
Logam, Bambu, Kuningan, Tali Plastik

Krishnamurti Suparka

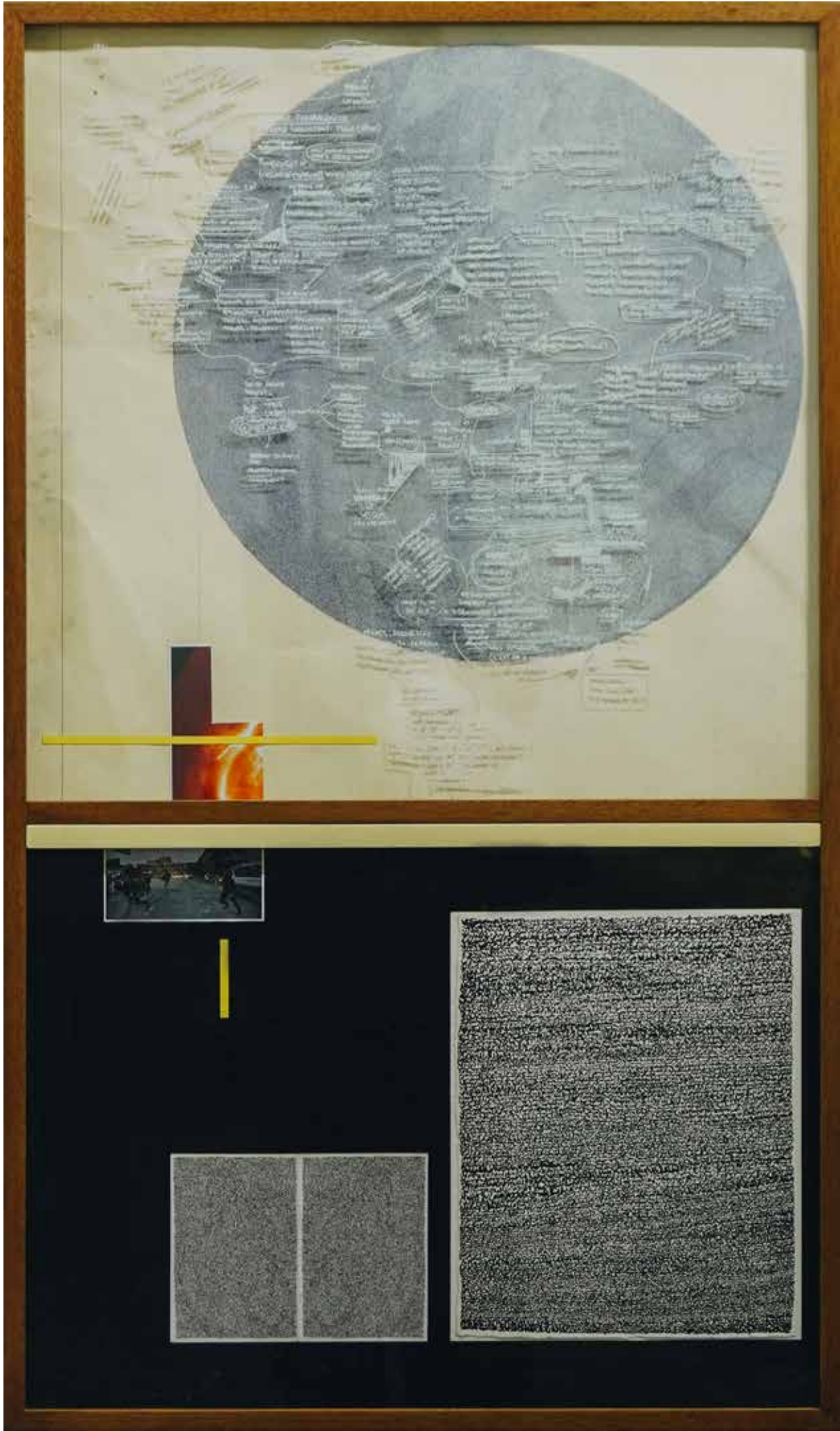


The Privilege of Distance

2024

150 x 130 cm
Pigment Ink on Canvas

Krishnamurti Suparka



all the isms forth and off

2024

70 x 120 cm
Mixed Media



Pulse of The Earth

2024

100 x 65 cm

Scratched Acrylic Paint on Canvas



When The Trees Fall

2024

100 x 65 cm
Scratched Acrylic Paint on Canvas

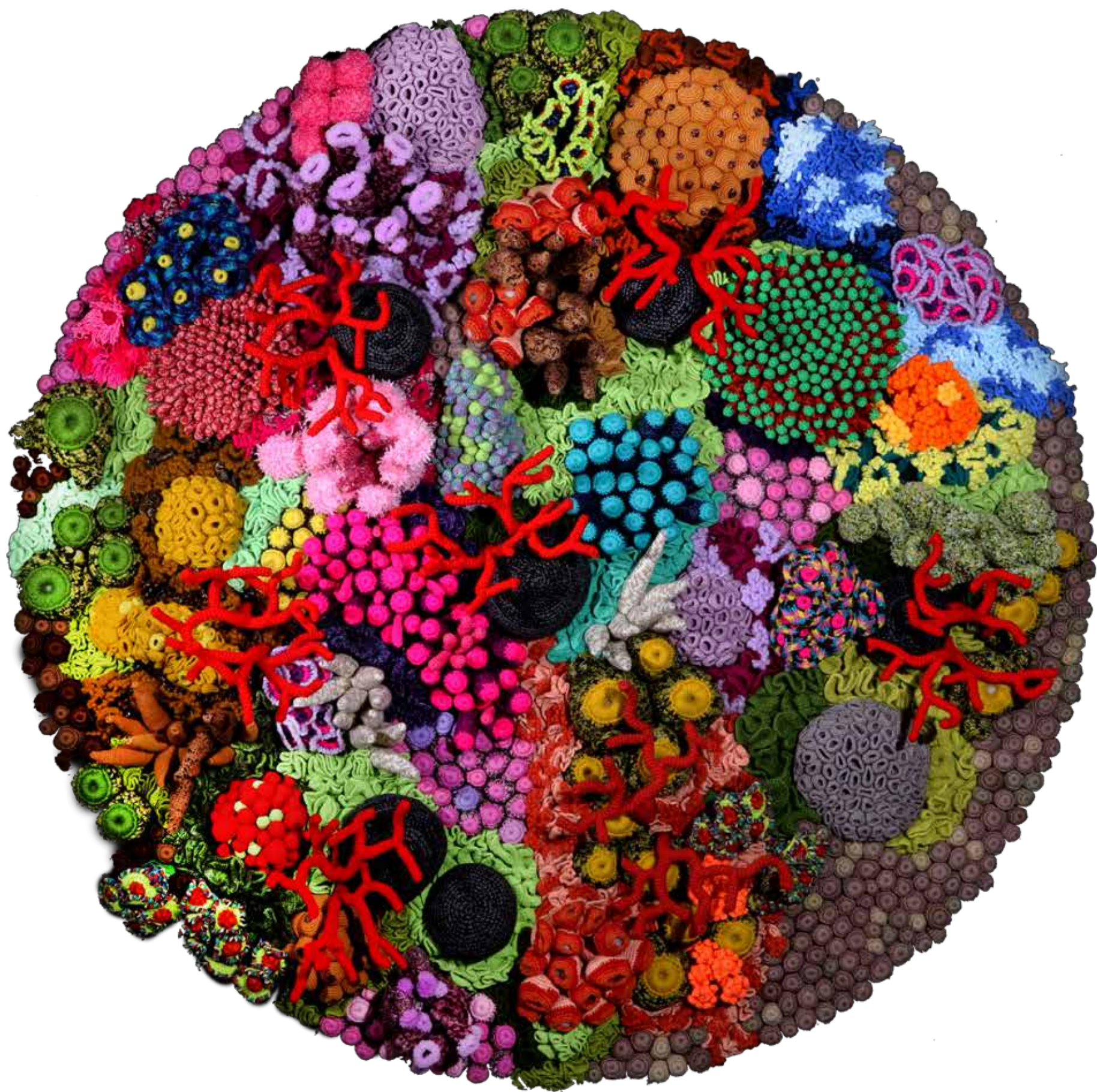


Intimate Landscape

2024

150 x 200 cm

Scratched Acrylic Paint on Canvas



Luna #9

2023

D: 200 cm

Yarn, Dacron, Cable Wire, Plastic Net

Tisa Granicia



Fragments of Hope: Constellation #1

2024

10.7 x 10.7 x 1 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments of Hope: Constellation #2

2024

10.7 x 10.7 x 1 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments of Hope: Constellation #3

2024

10.7 x 10.7 x 1 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope : Constellation #4

2024

20 x 20 x 3 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope : Constellation #5

2024

20 x 20 x 3 cm

unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope : Constellation #6

2024

20 x 20 x 3 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope #19

2024

20 x 20 x 2 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope #20

2024

20 x 20 x 2 cm

unglazed, thrown stoneware, grog silicon carbide,
glass, 900C, 1230C



Fragments Of Hope #21

2024

19.5 x 19.5 x 2 cm
unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope #22

2024

22 x 22 x 3cm

unglazed, thrown stoneware, grog silicon carbide,
glass, 900C,1230C



Fragments Of Hope #23

2024

25 x 25 x 3cm
unglazed, thrown earthenware, cow bone ashes,
glass, 900C,1230C



Blended Terrain #9

2024

24 x 24 x 12 cm
glazed, underglazed, handbuild earthenware,
black sands, glasss, 900C, 1230C



Blended Terrain #10

2024

25 x 25 x 11 cm
glazed, underglazed, handbuild earthenware,
black sands, glasss, 900C, 1230C



Fragment of Hope #3

2024

36,5 x 36,5 x 3 cm
unglazed, thrown stoneware, black
sands, glass, 900C, 1230C, 1150C



Fragment of Hope #10

2024

36,5 x 36,5 x 3 cm
unglazed, thrown stoneware, black
sands, glass, 900C, 1230C, 1150C

ARTIST PROFILE

ANDY DEWANTORO



Andy Dewantoro (b. 1973) was born in Tanjung Karang, Lampung and currently lives and works in Indonesia. He graduated in 2000 from Interior Design, Faculty of Art and Design, Bandung Institute of Technology (ITB).

Dewantoro's work has been exhibited throughout Indonesia and around the world, including in England, Hong Kong, Malaysia, Romania, Singapore, South Korea, and the Netherlands. He also has been named the top 30 finalists of the 2019 Sovereign Asian Art Prize, Asia's 15th most prestigious award for contemporary artists. Some of his previous solos exhibitions include: Half Full Half Empty (2011), Valentine Willie Fine Art, Kuala Lumpur, Malaysia; empty-space-landscapes (2010), Galeri Semarang; and Silent World (2008), Ark Galerie, Jakarta.

CARLA AGUSTIAN



Carla Agustian (b. 1998) is a Bandung-based artist who graduated in 2020 from Fine Art of Universitas Pendidikan Indonesia (UPI). Most of her works are the externalization of what she thinks, feels, and observes, using charcoal on canvas as a form of expression. A lot of her works revolve around her reflections, including various human feelings that cannot be predicted and full of secrets, as well as intimate personal experiences. Naivety and intimate impression of her works transform into a play of light (dark-light), fabric, and achromatic colors. The process of creating is a way for her to understand herself. For Carla, the works she made are the ultimate form of gratitude for life and the journey that goes with it.

Different feelings and experiences related to the way a person is shaped are presented in the form of artworks, with various readings as representations of occurring events. Discussing negative and positive emotions cannot be separated from human life, possessing the ability to form a defense mechanism, ways of adapting, and a point of acceptance. These concepts has become the root of Carla's artistic concept so far. Until now, Carla has participated in various exhibitions in Bandung and several other cities.

EDDIE HARA



Born November 10, 1957 in Salatiga, Indonesia, Currently lives and works in Basel, Switzerland. Eddie Hara is a leading Indonesian contemporary artist who enjoys both domestic and international success with a long list of exhibitions at prestigious art events; Art Jakarta, Art Basel Hongkong, Art Paris, Art Philippines, and Art Stage Singapore.

Living up to the title of ‘The Punk Uncle’ of Indonesian contemporary art, Eddie Hara has brilliantly succeeded in taking his anti-establishment & subculture-inspired works into front and center of the art world. His unique style of comic-like, art brut influences, with social and environmental messages has caught the eyes of many collectors and fans.

FILIPPO SCIASCIA



Over many years, Sciascia has explored the pictorial tensions between painting and imaging technology of the new era, challenging the art of painting as a practice.

Working between figuration and abstraction, Sciascia captures the transitional process from one medium to another in an amalgamation of pixels, lines and forms.

The emphasis on the process in his work rather than on the object demands a profound understanding of the character and history of each media. Sciascia demonstrates this knowledge through his consistent and loyal struggle with the challenges of representation and reality.

Filippo Sciascia (b. 1972, Italy) is an Italian artist based in Bali, Indonesia. Besides practising as an artist, the artist has contributed significantly to the Balinese art scene. With the team of Gaya Gallery (active 1998 - 2008) as a platform to network and provide residency artists. We can count his significant contributions to the Indonesian contemporary art scene through the translation of the exhibitions to the Indonesian pavilion at the Venice Biennale with artists Made Wianta (2003) and Krisna Murti (2005). He continues to live and work in Bali and thrive within the community.

He studied art at Somerset, Nashville, New Jersey, The Institute of Art, Nordio, Trieste and Fine Arts Academy in Florence, Italy. He has had solo exhibitions in various venues in Italy, USA and Southeast Asia such as;

Spazio Consolo. Milan. Italy (1999);
Selasar Sunaryo, Bandung, Indonesia (2004);
Cemeti Art House. Yogyakarta. Indonesia (2005);
The LAB Gallery. New York. U.S.A. (2007);
National Gallery, Jakarta, Indonesia (2008);
Valentine Willie Fine Art, Singapore and Kuala Lumpur (2009);
NUS. National University of Singapore Museum (2010);
Galleria Poggiali Firenze in Pietrasanta, Italy(2010);
Foundation Ratti in Como, Italy (2011);
Langgeng Art Foundation, Yogyakarta, Indonesia (2011);
54th Exposition, Biennale Di Venezia, Italy (2011);
Museum Castel Dell’ Ovo, Naples, Italy (2012);
National Archaeological Museum of Naples, Italy (2013),

JOKO AVIANTO



Joko Avianto (b. 1976) was graduated from the Faculty of Art and Design (FSRD) at Institut Teknologi Bandung (ITB) in 1996 before pursuing further studies in the Master's Program at the same institution. Currently, he teaches sculpture at the Institut Seni Budaya Indonesia (ISBI) in Bandung.

Joko gained widespread acclaim for his intricate bamboo installations, marking his foray into non-conventional sculptural materials in 2003 with the exhibition (/ 'bæmbuw /,) at Selasar Sunaryo Art Space in Bandung. It was here that he innovated the “module bamboo broke” technique, enabling him to craft diverse bamboo-shaped objects without completely splitting the bamboo. Through his bamboo art, Joko urges contemplation on the depletion of bamboo forests, impacting social life by erasing bamboo culture, reducing creativity among craftsmen, and redirecting their profession into manufacturing roles. Bamboo symbolizes Joko's concern about Indonesia's cultural diversity eroded by industrialization, now intrinsic to modern life.

Joko's recent artworks have been showcased globally, including exhibitions at Esplanade Singapore 2018, Yokohama Triennale 2017, and Frankfurter Kuntsferein 2015. He's participated in Artstage Singapore 2015, Georgetown Festival 2014, and ARTJOG 2012. His pieces have also been part of group exhibitions in renowned galleries such as Murai Art Project, Gallery RJ Katamsi Jogjakarta, Art Bali 2019, Salihara Festival, and Ciputra World Marketing Gallery. Joko received commissions from Jakarta's local government, the Kohler Experience Center Jakarta, and Manunggal Residence. His debut solo exhibition was at Benda Gallery in Yogyakarta in 2001, and he contributed to the Social Activator Mobile Object (SAMO) exhibition in Bandung the same year.

KRISHNAMURTI SUPARKA



Krishnamurti Suparka is an artist and writer based in Bandung, Indonesia. His practice is grounded in notions of drawing, whose articulations range from paper-based to mixed-media installations. He uses drawing’s inherent transitory nature as a foundation for subsequent explorations across surfaces, often engaging in treatments involving the material and the conceptual. Drawing in this context is synonymous with trace; of what was, what is, and what could be; encouraging multiple viewpoints in approaching the works.

His works are reflections on contemporary society. Of the consequences of history, technology, and material progress upon nature and the human, of information abundance and its effects on knowledge acquisition in an increasingly memefied/post-truth spectacle-reality, and on the workings of language and linguistic codes in a connected world; all rendered in the vocabularies of abstraction and conceptualism.

MARYANTO



Maryanto creates evocative, black-and-white paintings, drawings, and installations that undermine the romantic language of traditional landscape painting to examine socio-political structures in the physical sites where he situated his works. Through fable-like and theatrical settings, these landscapes are subjected to the whim of colonizers and capitalists through technological development, industrialization, pollution of the land, and exploitation of its natural resources. Maryanto graduated from the Faculty of Fine Art, Indonesia Institute of the Art, Yogyakarta in 2005, and completed a residency at the Rijksakademie in Amsterdam in 2013. Recent notable exhibitions include ‘Pollination: Of Hunters & Gatherers’, MAIIAM Contemporary Art Museum, Thailand (2021), ‘Permanent Osmosis’, LIR Space, Yogyakarta (2019, solo); ‘A Journey of Forking Paths’, Yeo Workshop, Singapore (2019, solo); ‘On the Shoulders of Fallen Giants: 2nd Industrial Art Biennial’, Labin, Croatia (2018); ‘Behind the Terrain’, Koganei Art Spot Chateau, Tokyo (2018). ‘After Utopia’ the Samstag Museum of Art, Adelaide, ‘the Urban Implosion’ the Asia Culture Centre, Gwangju; the Bozar Centre for Fine Arts, Brussels (2017); Maryanto was born in Jakarta. He now lives and works in Yogyakarta.

MULYANA



Mulyana (Mangmoel) b. 1984. Mangmoel is known as an artist who uses yarn and cloth in his work. Mangmoel graduated from the Department of Fine Arts and Crafts, Universitas Pendidikan Indonesia (UPI), Bandung in 2012. After his solo exhibition in 2012 entitled “Mogus World”, Mangmoel lives in Yogyakarta until today. Mogus is an alter- ego in the form of an octopus monster character created by Mangmoel complete with they ecosystem that is close to the visual form of underwater.

13 years since his first solo exhibition, Mangmoel has undertaken many explorations. Apart from using yarn as the main material, Mangmoel also combines materials and massive forms using iron structures and other supporting materials. What clearly stands out from Mangmoel’s work is the modular system in each of his works, this system was chosen because he felt it could save the main material. Mangmoel realizes that his work practices indirectly have an impact on the environment, bearing in mind the use of manufactured thread material which is not small in each of his works. This is what made Mangmoel decide to use leftover yarn from the factory to be used as material for his creations. The yarn used as the material for his work was obtained from several home-based industry in Bandung city. Apart from being cheaper compared to new yarn, Mangmoel found the idea of repurposing as a form of managing creative materials, which indirectly became a big idea at the level of the concept of the work that was created.

TISA GRANICIA



Tisa (b.1981) is an independent ceramicist and Co-Founder of Kandura Studio, Area Olah Karya, Atelir KSS and Kaji Lempung. Her educational background includes BA and MA from Institute Teknologi Bandung (ITB).

As a ceramicist, she is often involved in various exhibitions both on a national and international scale. Her interest in ceramic materials and her position as head of the ceramics laboratory at Kandura Studio led her to teach techniques, materials, and craft management at the Craft Department, FSRD ITB. Apart from teaching, she is also involved in several types of research and collaborates with craftsmen in areas such as Jatiwangi, Cirebon, NTT, and Nias, Bangka - Indonesia.



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.



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