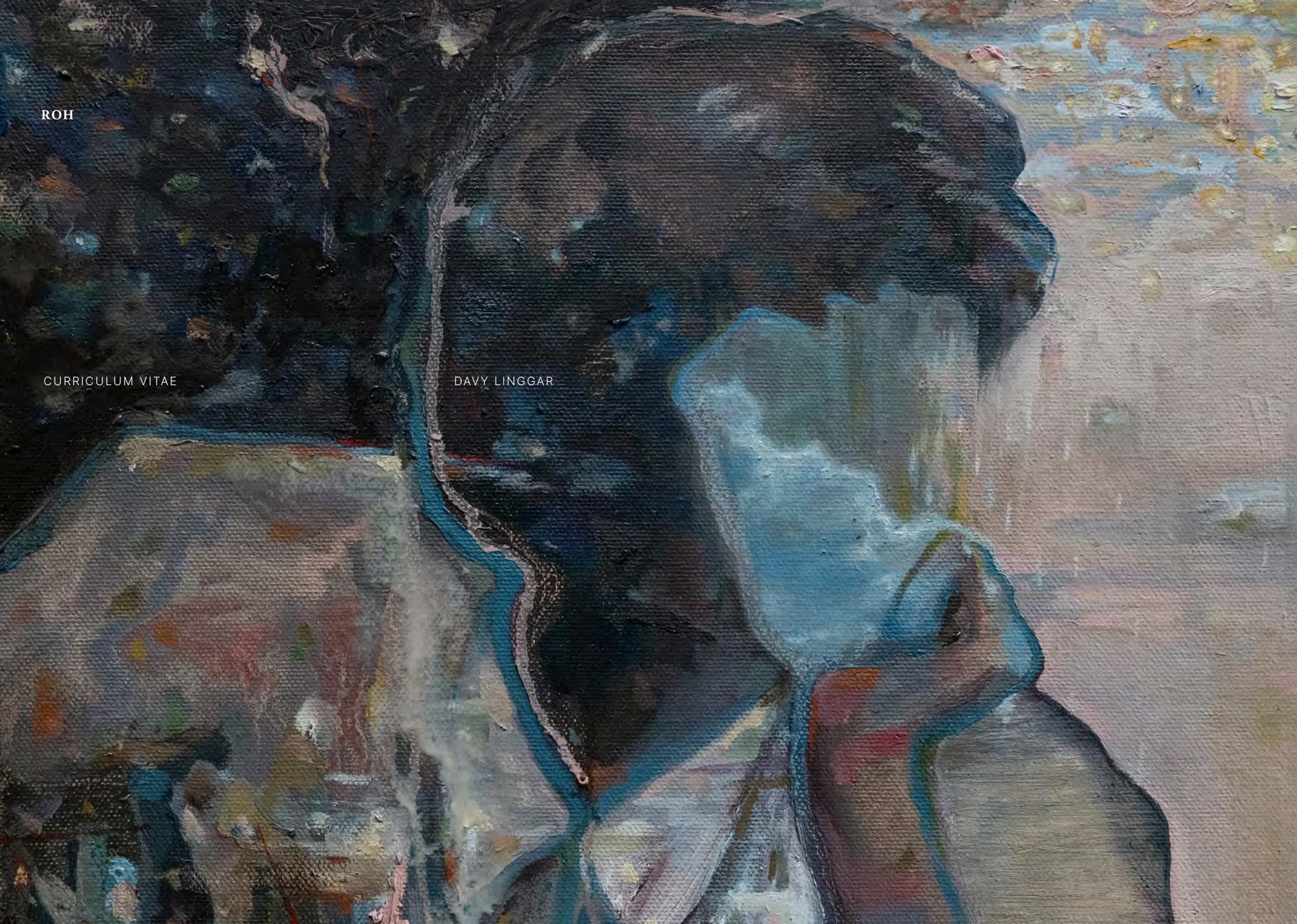


ROH

PORTFOLIO

DAVY LINGGAR



ROH

CURRICULUM VITAE

DAVY LINGGAR

ROH

BIOGRAPHY

B. 1974, Jakarta, Indonesia

Lives and works in Jakarta, Indonesia

Davy Linggar is a celebrated Indonesian artist who works primarily through the mediums of photography and painting. There is a substantial breadth to his practice in his investigation of the things that constitute an image and its interrelatedness to perception, memory, form, feeling, and experience. His acute sensibilities are then translated into a diverse array of possibilities – be it through moving images, photographs, paintings, or drawings. In establishing a distinctive aesthetic vernacular, Linggar engages with and through architecture, popular culture, fashion, and nature. He deftly negotiates, and finds balance, between many different forms of energies and forces.

Linggar has exhibited locally and internationally such as in group exhibitions *Companion* at Art Basel Hong Kong Satellite, Hong Kong (2021) in collaboration with Gary-Ross Pastrana and Tromarama; *iso* at AAAAHHH!!! Paris Internationale, Paris, France (2020) with Aditya Novali; *After Utopia: Revisiting The Ideal in Asian Contemporary Art*, Singapore Art Museum, Singapore (2015); *Pink Swing Park* at CP Biennale: Urban/Culture, Museum Bank Indonesia (2015) with Agus Suwage; and 11th Asian Art Biennale, Dhaka, Bangladesh (2010). His solo exhibitions include *Aperture* at ROH, Jakarta, Indonesia (2022); *Cut* at AAAAHHH!!! Paris Internationale, Paris, France (2022); *FILM* at The Papiilon, Jakarta, Indonesia (2015); *Sketch, Photo, Image* at Ark Galerie, Jakarta, Indonesia (2008); and *Black&White*, Gallery Cahya, Jakarta, Indonesia (1998)

ROH

CURRICULUM VITAE

EDUCATION

1993-1995 Bandung Institute of Technology
1995-1997 UGH Essen, Germany

SOLO EXHIBITIONS

2022 *Aperture*. ROH, Jakarta
Cut. Paris Internationale, ROH, 35 boulevard des Capucines 75002, Paris, France
2015 *FILM*. The Papilion, Jakarta
2008 *Sketch, Photo, Image*. Ark Galerie, Jakarta
1999 *Black&White*. Galery Cahya, Jakarta

SELECTED GROUP EXHIBITIONS

2022 Art Jakarta 2022. ROH, Jakarta
Art Basel Hong Kong 2022: Satellite. ROH, Hong Kong
1. ROH, Jakarta, Indonesia
Berdetak: 4 Dekade Yayasan Jantung Indonesia. Museum Nasional Indonesia, Jakarta, Indonesia
2021 *Last Words*. ROH, Jakarta, Indonesia
Art Basel Hong Kong 2021: Satellite. ROH Projects, Hong Kong
Art Basel Hong Kong OVR: 2021. ROH Projects, Online
2020-2021 Art Jakarta Virtual. ROH Projects, Online
2020 *iso*. Paris Internationale, ROH Projects, Paris, France
2018 ArtJog 2018: Enlightenment. Jogja National Museum, Yogyakarta, Indonesia
2017 *ArtJog 10: Changing Perspective*. Jogja National Museum, Yogyakarta, Indonesia
Life is A Grand Affair. The Gunawarman, Jakarta, Indonesia
2016 *ArtJog 9: Universal Influence*. Jogja National Museum, Yogyakarta, Indonesia
2015 *Art Moments Jogja*. Jogja National Museum, Yogyakarta, Indonesia
After Utopia, Revisiting the Ideal in Asian Contemporary Art. Singapore Art Museum, Singapore

ROH

- 2013 *No Other Color*. Kunstkring Gallery, Jakarta, Indonesia
Jakarta Biennale 2013: Siasat. Jakarta, Indonesia
Fragments#2. Art Basel Hong Kong 2013, Ark Galerie, Jakarta, Indonesia
- 2012 *Beyond Boundaries*. Umahseni, Jakarta, Indonesia
Saturation. Element, Singapore
Archive. Galeri Nasional Indonesia Jakarta, Indonesia
40x40. Vivi Yip, Dia.lo.gue, Jakarta, Indonesia
Beauty Case. Jakarta Art District, Jakarta, Indonesia
- 2011 *[SEA] Territories of the Real and Unreal*. Langgeng Art Foundation, Yogyakarta, Indonesia
Flight for Light. Art:1 Museum, Mon Decor, Jakarta, Indonesia
Beyond Photography. Ciputra Artpreneur, Jakarta, Indonesia
Asian Contemporary Photography. Bazaar Art Jakarta, Indonesia
Grand Opening of Marsio Fine Art Gallery. Jakarta, Indonesia
Dysfashional #6. Galeri Nasional Indonesia, Jakarta, Indonesia
7/24: Sins "n" the City. Galerie Sogan & Art, Singapore
1001 doors, re interpreting traditions. Jakarta Contemporary. Jakarta, Indonesia
- 2010 *Tribute kepada S. Sudjojono*. Galeri Canna, Jakarta, Indonesia
Tramendum Philo art space. Galeri Nasional Indonesia, Jakarta, Indonesia
Shopping. Nadi Gallery. Jakarta, Indonesia
Cold Memories. Vivi Yip Art Room, Jakarta, Indonesia
Crash Project. SigiArts, Jakarta, Indonesia
- 2009 *Crosspieces*. Canna gallery, Jakarta, Indonesia
Urbantopia. North Art Space, Jakarta, Indonesia
KADO #2. Nadi Gallery, Jakarta, Indonesia
Revisiting the last supper. CG Art Space, Jakarta, Indonesia
Hybridization. North Art Space, Jakarta, Indonesia
Cut:09 Figure (New Photography from Southeast Asia). Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2008 *Come-in*. Goethe-Institut, Galeri Nasional Indonesia, Jakarta, Indonesia
Refresh. Valentine Willie Fine Art, Singapore
Self and Reality. Linggar Seni, Jakarta, Indonesia
Manifesto. Galeri Nasional Indonesia, Jakarta, Indonesia
Sketch, Photo, Image. Ark Galerie, Jakarta, Indonesia
- 2007 *Indonesian Contemporary Art*. Langgeng Galery, Magelang, Indonesia
- 2005 *2nd CP Biennale: Urban/Culture* in collaboration with Agus Suwage, Jakarta, Indonesia

ROH

- 2004 11th Asian Art Biennale, Dhaka, Bangladesh
- 2003 Photography Exhibition for Olympic Culture 2004. Athens, Greece
- 2001 Photography Exhibition at "Digital Touch" Exhibition, Yogyakarta and Semarang, Indonesia
- 1999 Photography Exhibition at Teamwork Photo Exhibition, at Galery Cahya, Jakarta, Indonesia

AWARDS

- 2014 Indonesian Photography Award from the Government of the Republic of Indonesia.

COLLECTIONS

- Singapore Art Museum, Singapore

ROH

APERTURE

10 DECEMBER 2022 – 8 JANUARY 2023

JALAN SURABAYA 66
MENTENG, 10310
JAKARTA

PHOTOS COURTESY OF THE ARTISTS AND MARUTO ARDI





ROH

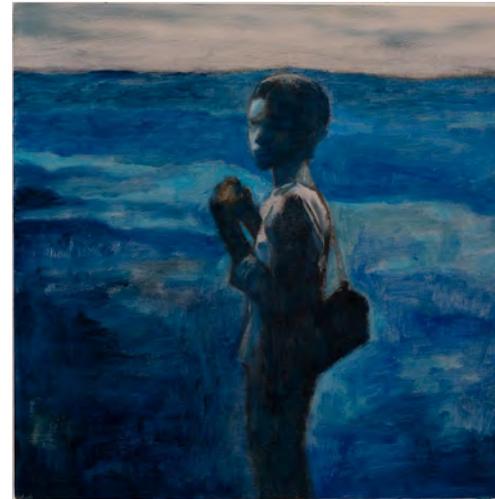
DAVY LINGGAR



Birthday Cake
2022
Oil on wood panel
20 × 20 cm



Bliss
2022
Oil on wood panel
20 × 20 cm



Blue-sky
2022
Oil on wood panel
20 × 20 cm



Boiling
2022
Oil on wood panel
20 × 20 cm

ROH

DAVY LINGGAR



Chances
2022
Oil on wood panel
20 × 20 cm



Elsewise
2022
Oil on wood panel
20 × 20 cm



Indeed
2022
Oil and acrylic on wood panel
20 × 20 cm



Jaded
2022
Oil on wood panel
20 × 20 cm

ROH

DAVY LINGGAR



Jolly
2022
Oil on wood panel
20 × 20 cm



Journey
2022
Oil, pencil, ballpoint pen, and tracing paper on
wood panel
20 × 20 cm



Not Today
2022
Oil on wood panel
20 × 20 cm

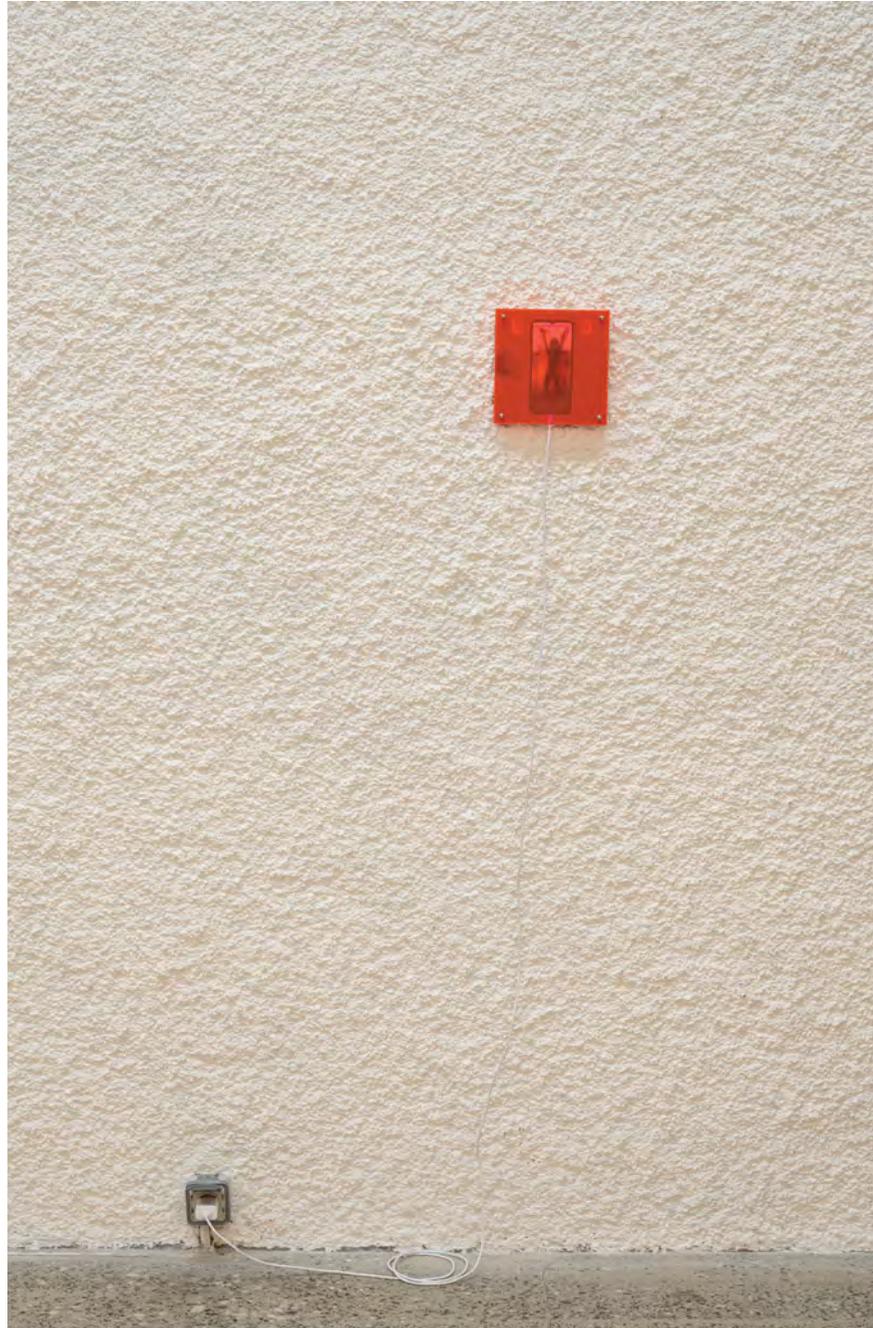


Whoop
2022
Oil on wood panel
20 × 20 cm

ROH

DAVY LINGGAR

Radiant
2022
Single channel video 8 seconds, on loop
20 × 20 cm



ROH

AAAHHH!!! PARIS INTERNATIONALE 2022

19 - 23 OCTOBER 2022

35, BD DES CAPUCINES
PARIS

PHOTOS COURTESY OF THE ARTISTS







ROH

DAVY LINGGAR

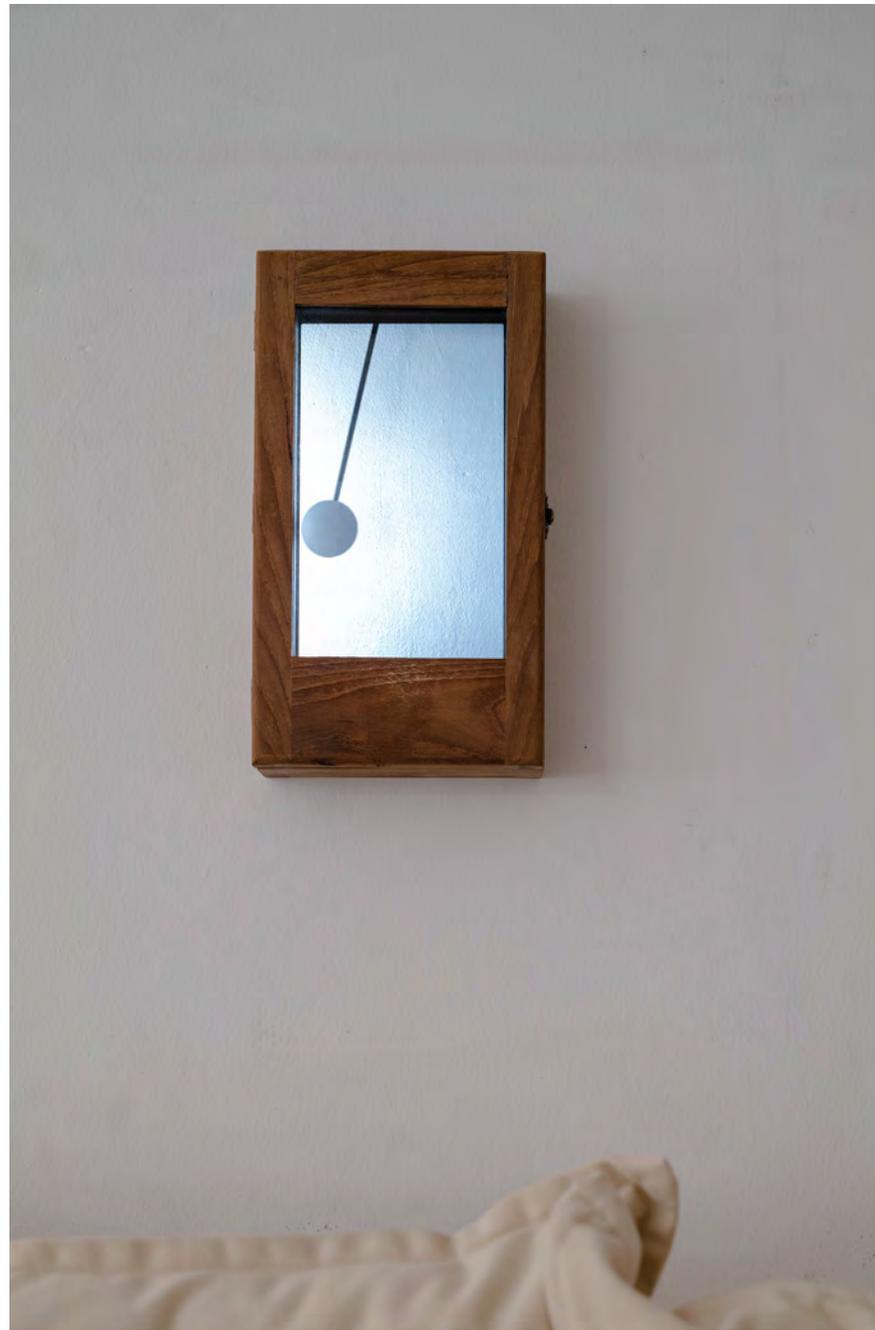
Power Generator
2022
Oil on canvas
100 × 150 cm



ROH

DAVY LINGGAR

Time Will Tell
2022
Single channel video and wooden box
24 minute 56 seconds
Edition of 3 plus 1 artist's proof



ROH

DAVY LINGGAR

Words
2022
Oil on canvas
30 × 40 cm



ROH



Friends
2022
Mixed media on paper
20 × 25 cm



Flood
2022
Mixed media on paper
20 × 25 cm



Rule
2022
Mixed media on paper
20 × 25 cm

ART JAKARTA 2022

ADITYA NOVALI
AGUNG KURNIAWAN
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
BANNY JAYANATA
CHARLES LIM
DAVY LINGGAR
DUSADEE HUNTRAKUL
EKO NUGROHO
FAISAL HABIBI
GARY-ROSS PASTRANA
HEMAN CHONG
KAWITA VATANAJYANKUR
KRISTOFFER ARDEÑA
LULU NGIE
LUQI LUKMAN
MARIA TANIGUCHI MARUTO
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI "HAHAN" HANDOKO
YEE I-LANN

26 – 28 AUGUST 2022

ROH
JAKARTA CONVENTION CENTER
JALAN GATOT SUBROTO 1
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

DAVY LINGGAR

Reminiscence
2022
Oil on canvas
100 × 150 cm



ART BASEL HONG KONG 2022: SATELLITE

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
DAVY LINGGAR
NADYA JIWA
TROMARAMA

27 - 29 MAY 2022

ROH
HONG KONG CONVENTION AND EXHIBITION CENTRE 1
EXPO DRIVE, WANCHAI, HONG KONG

PHOTOS COURTESY OF THE ARTISTS

ROH

DAVY LINGGAR

Fixed
2022
Oil on canvas
40 × 50 cm



ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
LUQI LUKMAN
MARUTO
MEI HOMMA
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI "HAHAN" HANDOKO

31 MARCH – 21 MAY 2022

ROH
JALAN SURABAYA 66
JAKARTA, INDONESIA

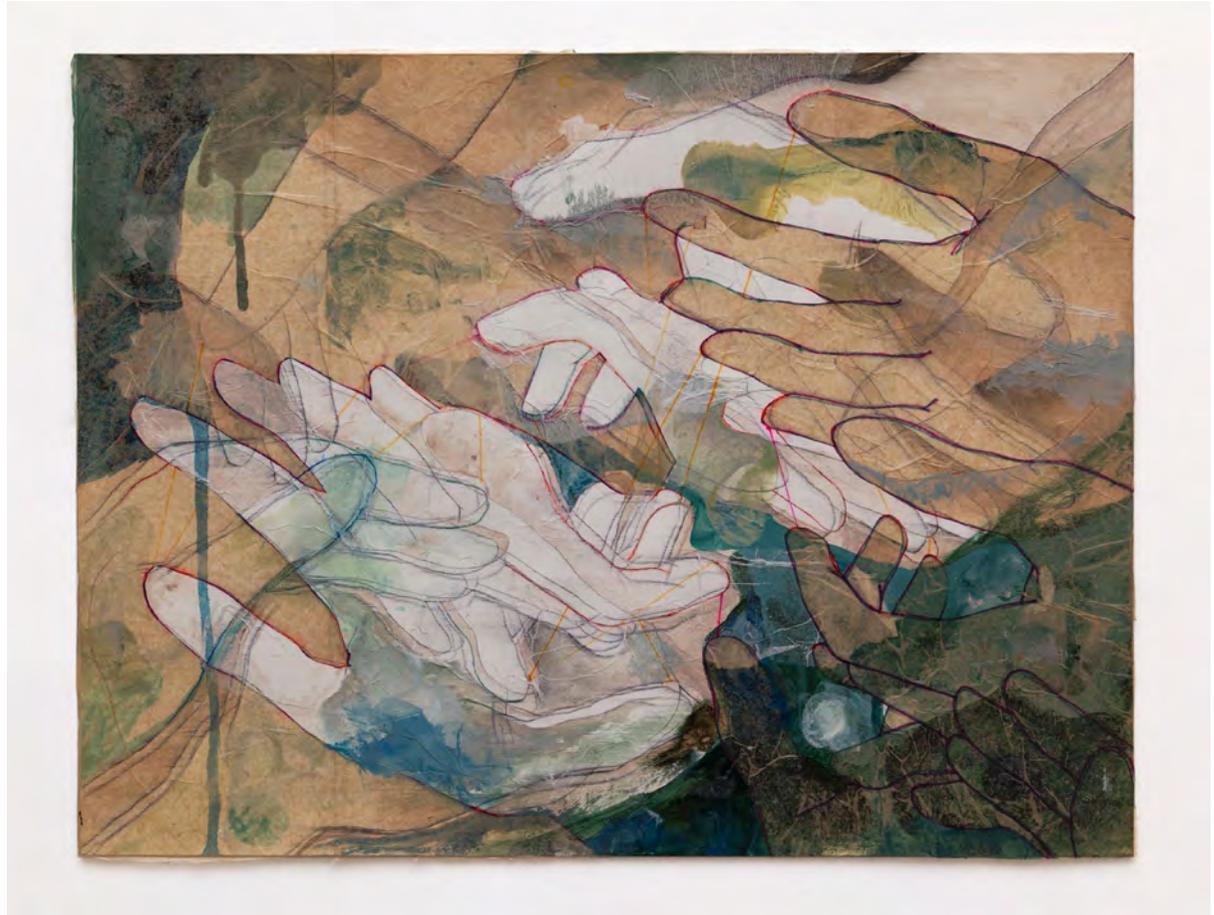
PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

DAVY LINGGAR

Catch
2022
Acrylic, pencil, marker, ballpoint, tracing paper,
tissue paper on paper
30 × 40 cm



LAST WORDS

ATIT SORNSONGKRAM
CONDRO PRIYOAJI
DAVY LINGGAR
GARY-ROSS PASTRANA
JED GREGORIO
KEI IMAZU
LESLEY-ANNE CAO
MARUTO
PRAE PUPITYASTAPORN
TANATCHAI BANDASAK
TROMARAMA

20 NOVEMBER 2021 – 4 FEBRUARY 2022

ROH
JALAN SURABAYA 66
JAKARTA, INDONESIA

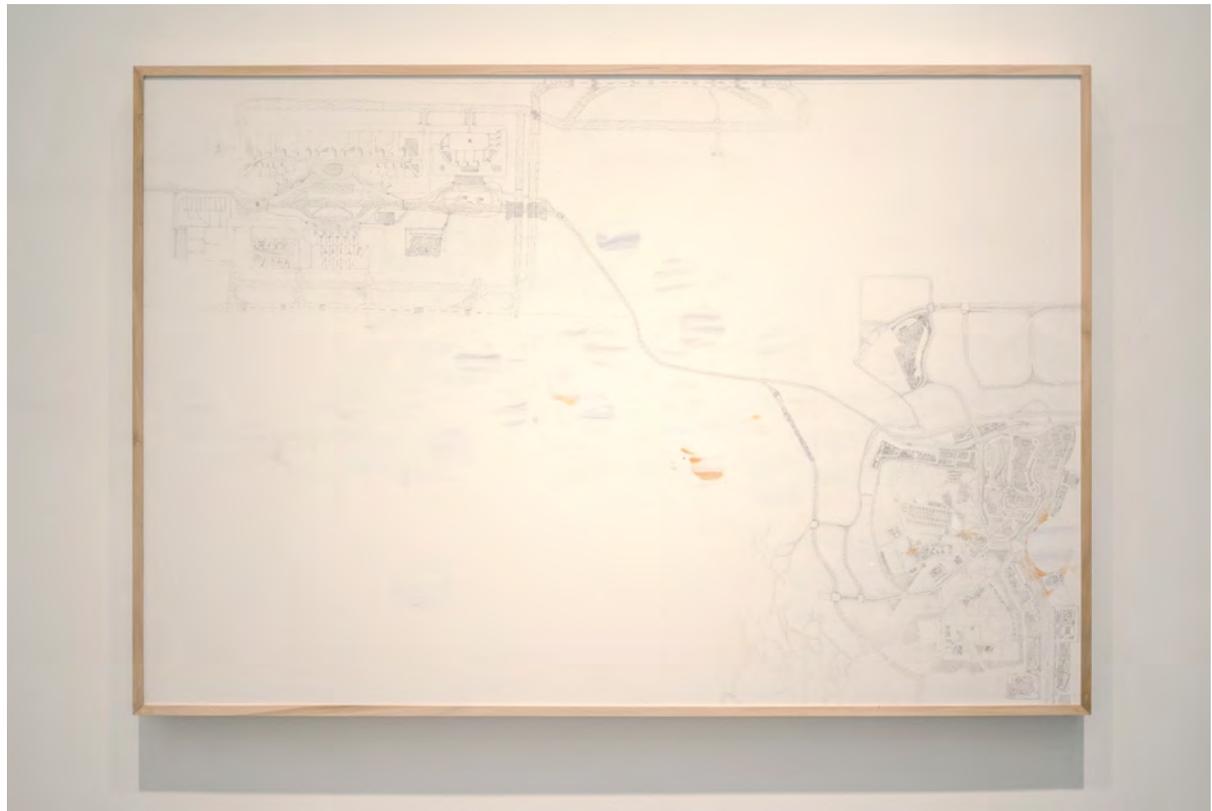
PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

DAVY LINGGAR

Residual
2021
Print on matte paper
100 × 150 cm



BERDETAK: 4 DEKADE YAYASAN JANTUNG INDONESIA

ADITYA NOVALI
ADRIAN GAN
AGUS SUWAGE
ANGKI PURBANDONO
AUGUSTE SOESASTRO
CARA FAYE
DAVY LINGGAR
DIDIT HEDIPRASETYO
EDDIE HARA
EDDY BETTY
FBUDI
GHEA PANGGABEAN
HARRY HALIM
HEAVEN TANUDIREJA
MAJOR MINOR
MELIANTHA MAULIAWAN
MELLA JAARSMA
MUJAHIDIN NURRAHMAN
MULYANA
OCTORA CHAN
SEBASTIAN GUNAWAN
SEJAUH MATA MEMANDANG
STELLA RISSA
SYAGINI RATNA WULAN
TANGAN
TOTON
TULOLA JEWELRY

9 NOVEMBER 2021 – 31 JANUARY 2022

MUSEUM NASIONAL INDONESIA
ONLINE

PHOTOS COURTESY OF THE ARTIST AND YAYASAN
JANTUNG INDONESIA

ROH

DAVY LINGGAR

Skin Contact
2021
Acrylic & Oil on canvas
80×80 cm



ART BASEL HONG KONG 2021: SATELLITE

DAVY LINGGAR
GARY-ROSS PASTRANA
TROMARAMA

19 – 23 MAY 2021

ROH
HONG KONG CONVENTION AND EXHIBITION CENTRE
HONG KONG

PHOTOS COURTESY OF THE ARTISTS AND ART BASEL

ROH

I imagine blocks of ice stacked on top of each other, simulating a basic human form. Awkward and immobile, as if someone sitting for a portrait and laboring to hold its pose. A garment or some other type of clothing will be used to dress up the figure, perhaps something made by a local designer. The actual work will be the documentation of this structure as it melts and topples down, losing its form and breaking the illusion of resembling a human figure. It's important to capture the sounds from the sudden movements of the ice blocks, as they slip and break apart. I leave the option of putting objects within the ice, perhaps things that produce sound such as bells, or others that can break, like ceramics.

However you may decide to go about this, my basic intention for the figure is to have the impression of a presence. For comparison, call to mind moments when you mistook pieces of clothing on a chair or out the window, for another person. And for the sound, I refer to moments when one is startled by the mystifying creaks heard from within a house, which I could only presume to be wooden beams stretching and releasing tension without warning.

Please call this piece *Companion*.

(Gary-Ross Pastrana, 2021)

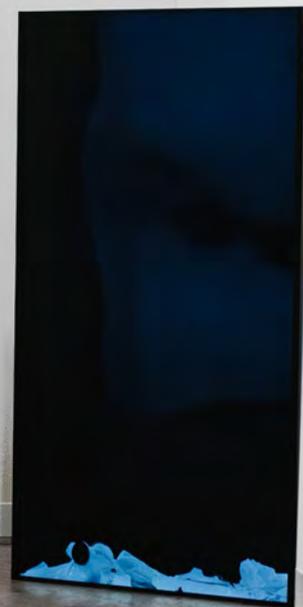
ROH

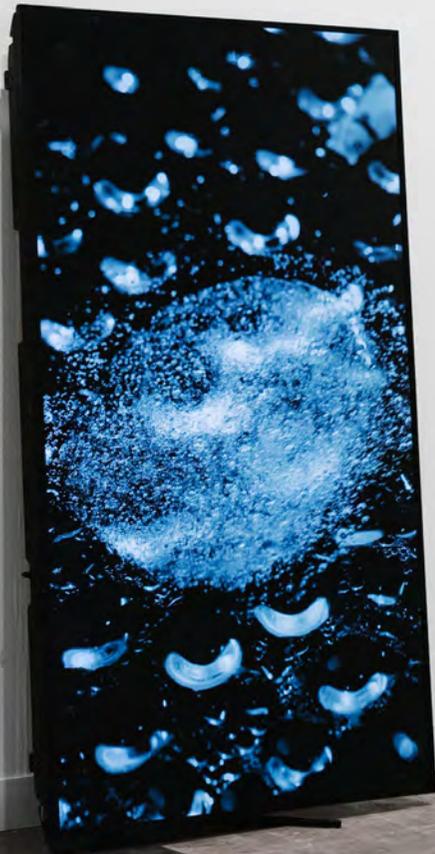
Companion is a three-channel video work made collaboratively between Gary-Ross Pastrana based in Manila, Philippines, with Tromarama and Davy Linggar in Jakarta, Indonesia. *Companion* takes the form of a set of instructions given by Gary-Ross Pastrana to develop an anthropomorphic sculpture made out of ice blocks, filled with different objects and paraphernalia, which then melts and eventually breaks according to natural circumstances. This transition between states of matter between solid to gas and liquid is then documented. As its title suggests, the work looks at the precarious nature of life during these times, that perhaps the nature of people we used to know based on our memories of them may have fundamentally shifted into new forms altogether. The work presents a certain impression of despondency in the current situation in terms of its subject matter, though it alludes to a certain buoyancy in terms of its collaborative creative process. That perhaps there is a sense of collectively attempting to part with these current times into something new altogether.

The work acts as an attempt to build connection and collaboration between artists within a particular context in 2020/2021 where isolation has become the norm. This work, or a further permutation of it, will also be included in an exhibition, RHE, which will take place between three cities: Jakarta, Bangkok, and Manila, and feature a shared effort of collaboration and dialogue between a number of artists from the region to develop ideas together through a weekly series of online conversation, despite the constraints presented by the present situation. RHE itself is a project that involves a number of galleries throughout different continents that revolves around the theme of water.

1C10

ROH Projects
Jakarta

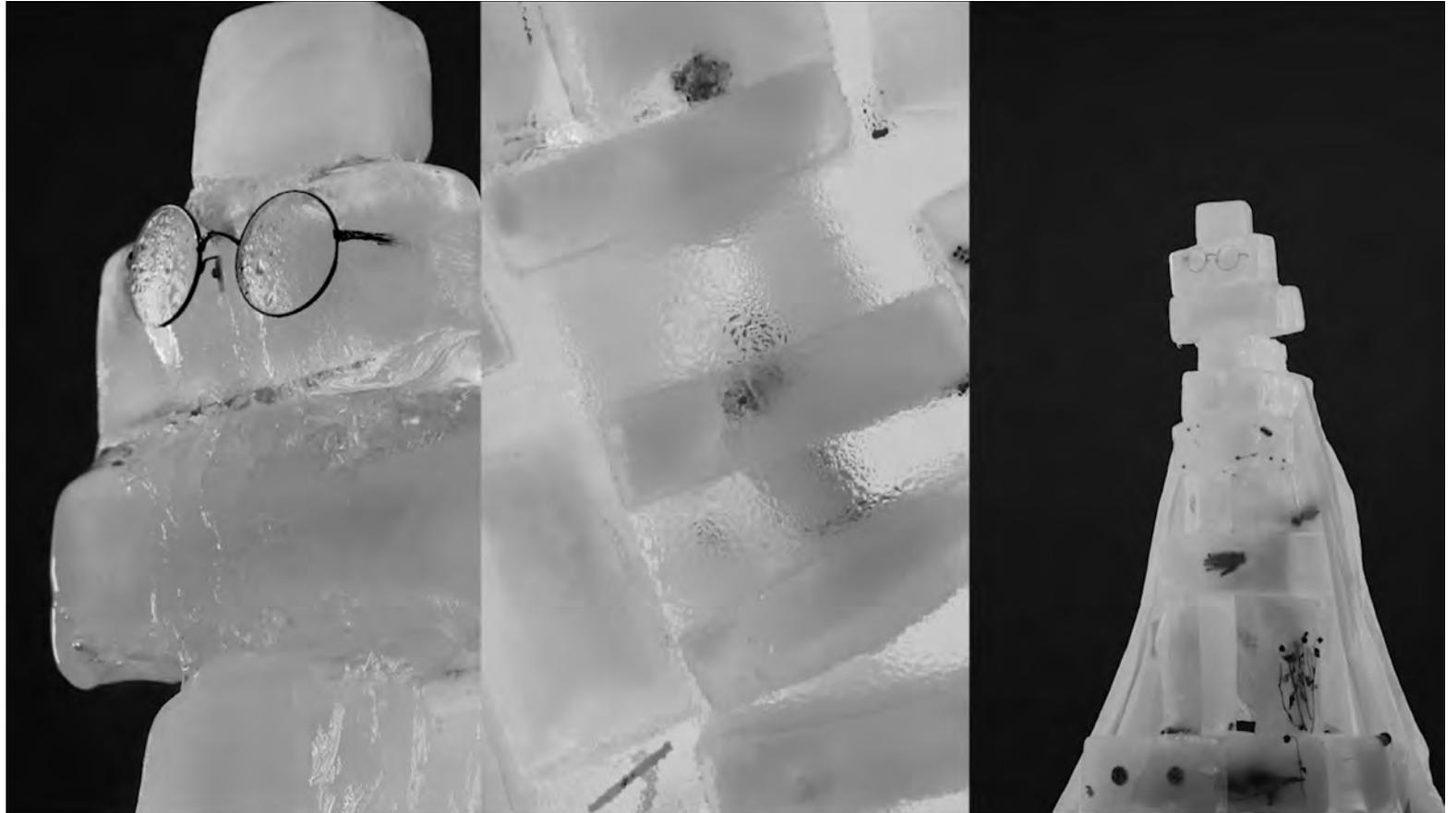




ROH

DAVY LINGGAR
GARY-ROSS PASTRANA
TROMARAMA

Companion
2021
Three-channel video with sound



ROH



ART BASEL HONG KONG 2021: OVR

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI "HAHAN" HANDOKO

19 - 23 MAY 2021

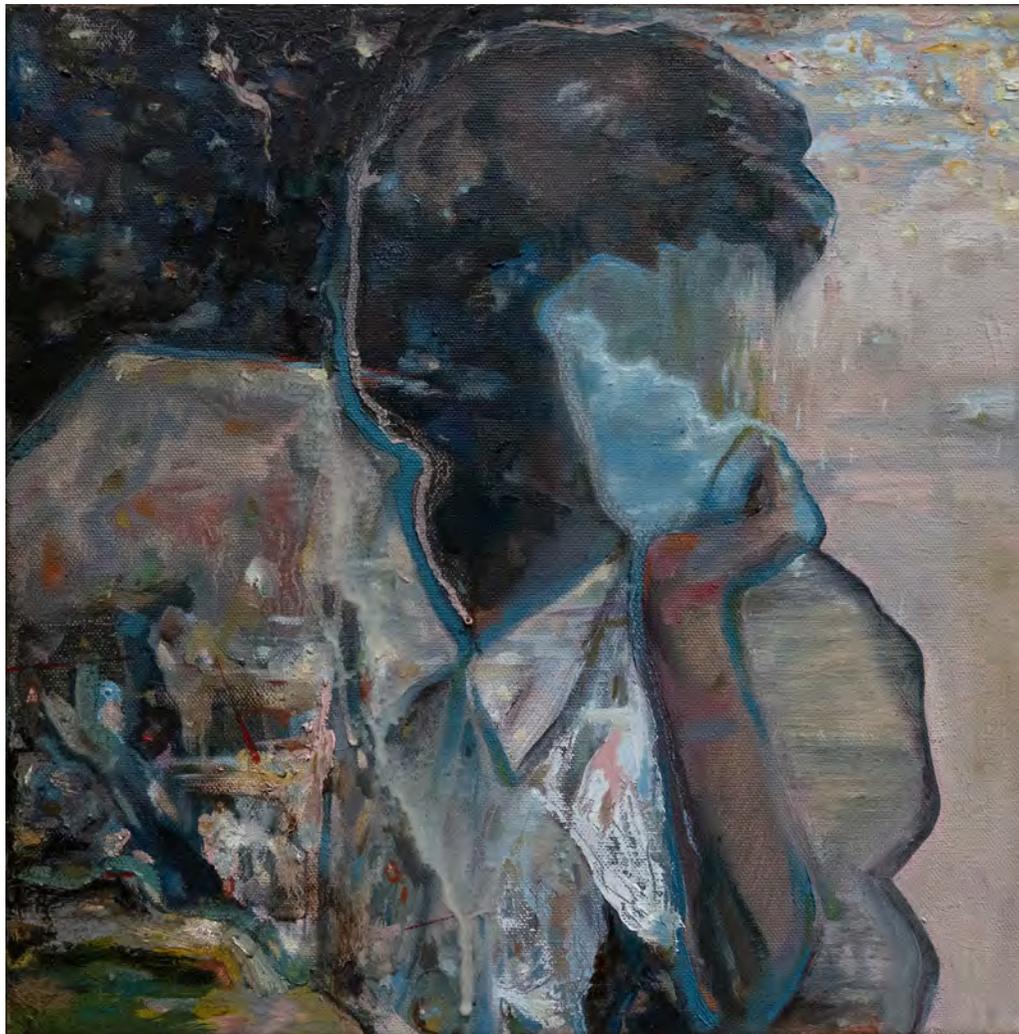
ROH
ONLINE

PHOTOS COURTESY OF THE ARTISTS AND ROH

ROH

DAVY LINGGAR

Leden
2021
Oil on canvas
30 × 30 cm



ISO

AAAAHHH!!! PARIS INTERNATIONALE 2020

ADITYA NOVALI
DAVY LINGGAR

21 – 29 OCTOBER 2020

ROH PROJECTS
12 RUE DE MONTYON
PARIS, FRANCE

PHOTOS BY MARGOT MONTIGNY
COURTESY OF THE ARTISTS, PARIS INTERNATIONALE,
AND ROH

ROH

Seniman adalah yang mengingat, menyerap apa endapan dari hidup dan masa kita. Permutasi paparan “apa” melalui “siapa,” menjadi tangkapan gejala fenomena yang bernama menjadi manusia.

Percepatan kehidupan kita selama tahun ini membawa penebalan lapisan-lapisan yang bertumbuh baru di atas tatanan lama yang ada. Mata fisik tidak habis memandang semua yang langsung dan segera di sekitar, mata digital tanpa lelah meneropong tembok tembus pandang yang menjadikan sudut pandang siapapun sebagai jendela. Di dalamnya, dua dunia--fisik dan abstrak--melebur selisih di antara mereka, menjadi semesta yang seperti tanpa akhiran juga tanpa awalan baru.

Dalam hidup menyuruk, yang kita serap serta cabang narasinya menjadi berganda tak terhingga. Ideal kita ditata ulang dalam perkontakan dengan dunia terdekat dan dunia dalam. Fragmen yang ada berlomba untuk jadi signifikan walau niscaya tidak pernah utuh ketika berkejaran dengan waktu. Kejadian terus berjalan dan tanda tempat kita berpegang jadi goyah. Alih-alih menambah dan memberi makna dengan sederhana dan jelas, dalam jenuhnya ruang dekat ini kita menemukan diri kita menimpa satu di atas yang lain--bahkan menghapus, ketika yang ada saling meniadakan.

Aditya Novali dan Davy Linggar dalam “iso” menampilkan upaya menangkap dan memahami peragian waktu dan pikiran itu. Dalam beragam paparan dan dorongan imajerial, yang bisa jadi tidak pernah utuh namun menggugah dan memberi penanda di atas kepekaan-kepekaan tertentu. Dalam bingkai dan lapisan kisah masing-masing yang ada merupakan tangkapan atas visibility dari dunia yang berubah.

(Yacobus Ari Respati, 2020)

ROH

Artists remember. They absorb the sediments and residue of our life and of our time. Permutating exposures of the “what” through the “whom”, they capture what it means to be human.

The acceleration of our lives this past year has confounded its preexisting order. Our naked eyes unceasingly gaze upon those things within its field of vision, and the digital eye exhaustively peers into an invisible wall that transforms other points of view into windows of sorts. It is as if there exists two worlds within – the physical and the abstract — that blur the lines between each other into a universe without end but also without a distinctive beginning.

It is almost paradoxical, then, that during this more withdrawn time of life, that we become more exposed to the seemingly infinite possibilities of forking narratives unfolding in states of flux around us. Our ideals are reconfigured in relation to our contact with our immediate surroundings, as well as our inner psyche. What we perceive as ontological fragments compete with each other to become significant though never reaching a state of equilibrium in its race with time. Events and incidents around us continue to move at a frenzied pace, while the anchor points we struggle to hold on to remain unsteady. Instead of expanding and providing clarity of fundamental meaning, we find ourselves instead saturated by our enclosed spaces, with our own ideas of identity stacking on top of each other—at times even overwriting that which exists into non-existence.

In “iso”, Aditya Novali and Davy Linggar present an effort to capture and comprehend a certain fermentation of thoughts and time. Through an array of approaches and imagerial impulses, that which may come into being never becomes whole, yet evoke and indexes certain more esoteric sensibilities inherent in their respective points of view. It is through the framing and layering of stories present in their works that capture a certain visibility of a changed world.

(Yacobus Ari Respati, 2020)





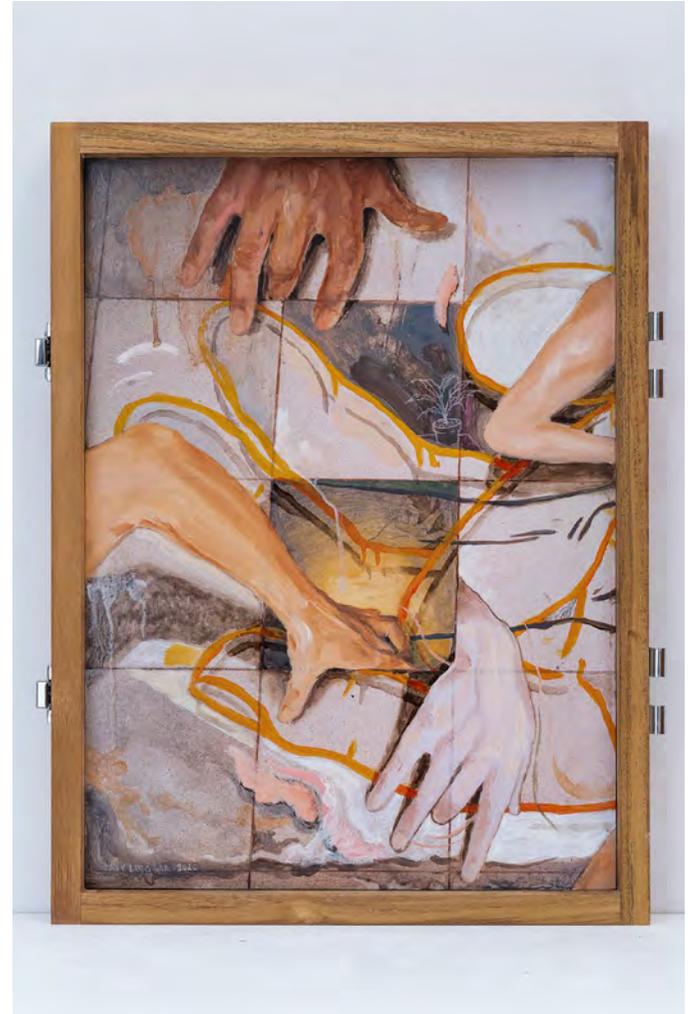
ROH

DAVY LINGGAR

Contact
2020
Oil and pencil on photo print mounted on aluminum composite sheet
40 × 30 × 7 (closed)
40 × 60 × 3.5 (open)



ROH



ROH



ROH

DAVY LINGGAR

Recall
2020
Oil on canvas
40 × 40 cm



ART JAKARTA VIRTUAL 2020

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
LUQI LUKMAN
MARUTO
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI "HAHAN" HANDOKO
WIMO AMBALA BAYANG

15 OCTOBER 2021 – 15 FEBRUARY 2020

ROH
ONLINE

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

DAVY LINGGAR

Daydreaming
2020
Oil on canvas
30 × 30 cm



YANG JUGA MENDENGAR

ARTJOG 2018: ENLIGHTENMENT
ART BALI

DAVY LINGGAR
MUHAMMAD TULUS RUSYDI

ARTJOG 2018

4 MAY – 4 JUNE 2018

JOGJA NATIONAL MUSEUM
YOGYAKARTA, INDONESIA

ART BALI

10 OCTOBER – 9 NOVEMBER 2018

AB•BC BUILDING
NUSA DUA, BALI, INDONESIA

PHOTOS BY DAVY LINGGAR
COURTESY OF THE ARTISTS





ROH

"Tiap hari, langitnya gini terus?"
"Sampai 3 bulan ke depan, iya."
"Gila, nggak stres ya?"
"Stres."
"Trus?"
"Kan lagi ngisi otak. 3 bulan lagi juga cerah."



Sebelum lumut.



Kibas



Tepian Sumatera melawan nyamuk.



ROH

"Yang namanya perempuan, pasti suka berlian."
"Kenapa Bu?"
"Ya seneng aja lihat di tangan ada yang kertap-kertlip.
Di telinga ada yang kertap-kertlip."
"..."
"Berlian itu hilangin keriput lho.."
"Hahaha. Kalau dijual makin lama makin mahal ya?"
"Turun 10%. Tapi kan kadang seneng oertu modal juga. Hahaha."



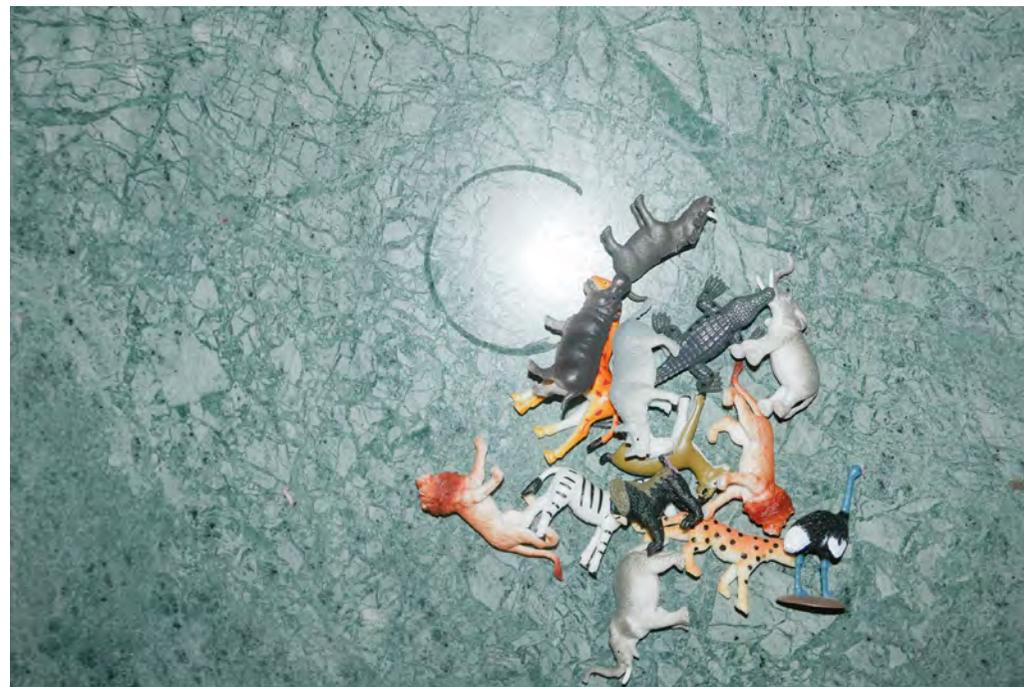
ROH

"Sehat-sehat ya Nek. Nanti minggu depan aku ke sini lagi."



ROH

Mungkin 2120.



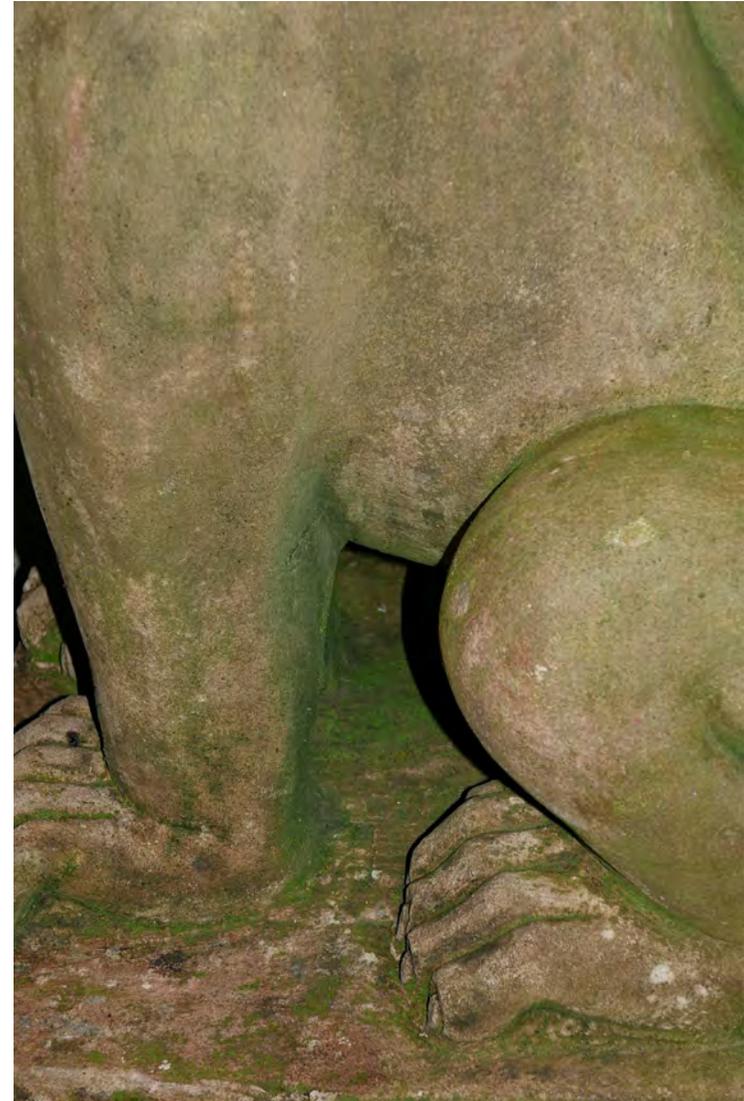
ROH

"Cerai lagi jadinya?"
"Ya yang aku ceritain di telepon bulan lalu. Kayakya gitu."
"Apanya lagi sih Nad yang salah?"
"Kamu nggak kasian sama anak-anak?"
"Ya yang itu.. itu aja..."
"Nggak kasian sama anak-anak?"
"Ya kalau aku yang mikul terus gimana?"
"Nggak kasian sama anak-anak?"



ROH

"Dulunya taman ini gersang."
"Oh ya?"
"Sekarang udah rimbun."
"Musim hujannya berantakan banget."
"Bulan ber ber ber malah nggak hujan ya."
"Ini udah tengah tahun, malah basah terus."
"Oh ber ber ber itu selalu musim hujan ya?"



ROH



"Tegel-tegelnya diganti juga nggak Pak?"
"Oh nggak Neng.., asli semua."
"Cuma pintu-pintunya aja yang dirombak. Rayap solanya."
"Kamar mandi, listrik semua-semua aman ya Pak?"



"Kalau "aku lapar" gimana bilangnya?"
"...
"Kalau "aku suka makanan pedas" gimana?"
"...
"Mmm... kalau "aku suka pantai walau agak panas"?"
"...
"Kalau bilang "Halo namaku Dara. Senang bertemu denganmu."
"Gimana?"
"Isyarat buat nama kamu belum ada.
Aku mesti ngobrol sama teman-teman tuli lainnya dulu.
Biasanya buat nama itu diberikan isyarat dari ciri fisik atau
kebiasaan khas si pemilik nama."
"Ooo... Kalau nama kamu dalam isyarat apa?"
"...
"Teropong?"
"Bukan."
"Oh kacamata! Karena kacamata kamu tebal sekali!"
"Iya. Hahaha."



ROH

"Pokoknya.., kalau sampai lo ngga bisa lagi hari ini. Gue malu.
Anak-anak tu pada bisa 3 puteran semua tau ngga.."
"Iya.."



ROH



"Pak Pak.. gini-gini..
Saya bukannya kurang ajar udah cari serep buat keluar
dari kantor Bapak. Saya seneng di kantor Bapak.
Tapi saya perlu uangnya Pak."
"..."

ROH



"Kok telat? Senin kan nggak macet?"
"..."
"Kok telat?"
"Duh, gue males ketemu dia. Makanya ngepas-pasin acaranya selesai."
"Seru nggak tadi?"
"Seru, rapi."
"Lo kasih tau dia ya kalau gue datang."

ROH



Benang, angin, dan matahari.

ROH

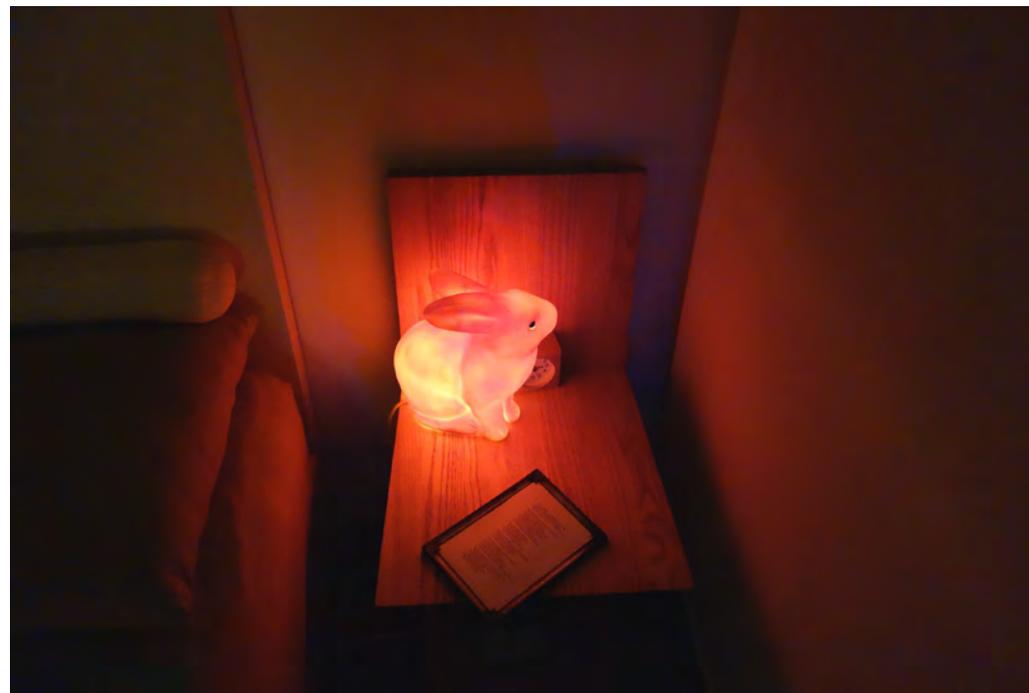


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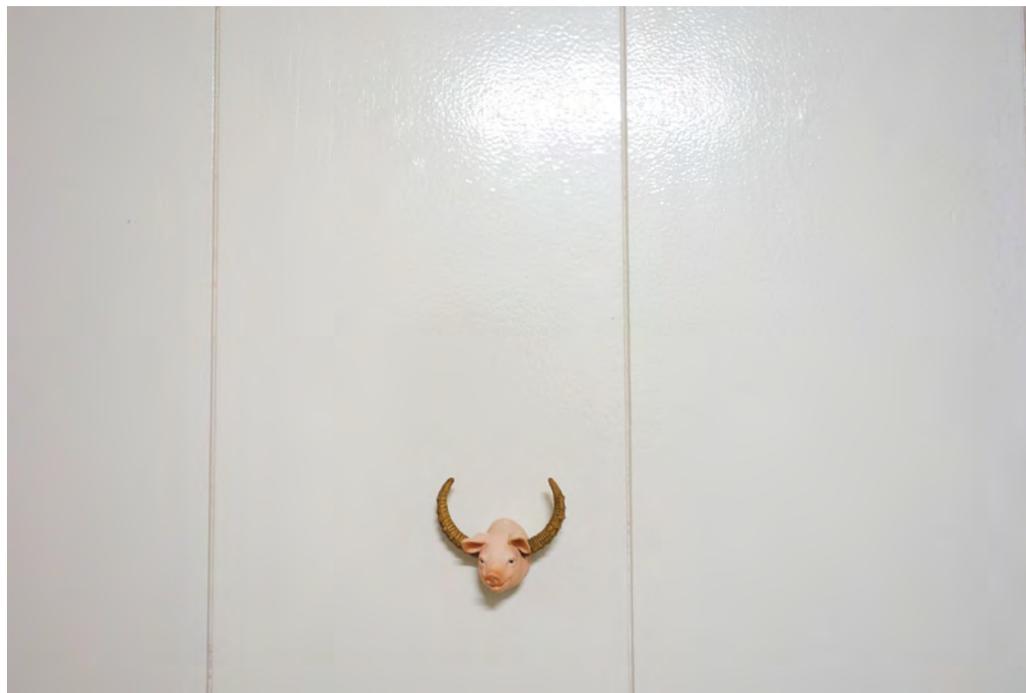
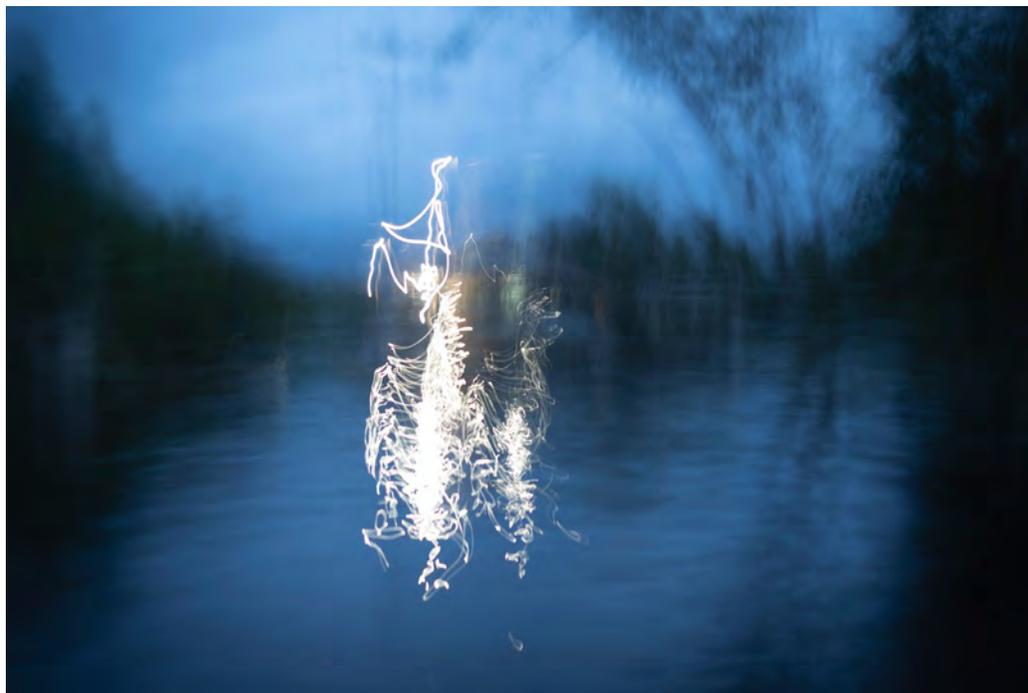


"Semoga rara panjang umur, selamat ulang tahun!"
"Hahaha"
"Kado-kado? Mau apa?"
"Beasiswa!"
"Hahaha aamiin!!"
"Sayang.."

ROH



ROH



ROH

Darah ungu.

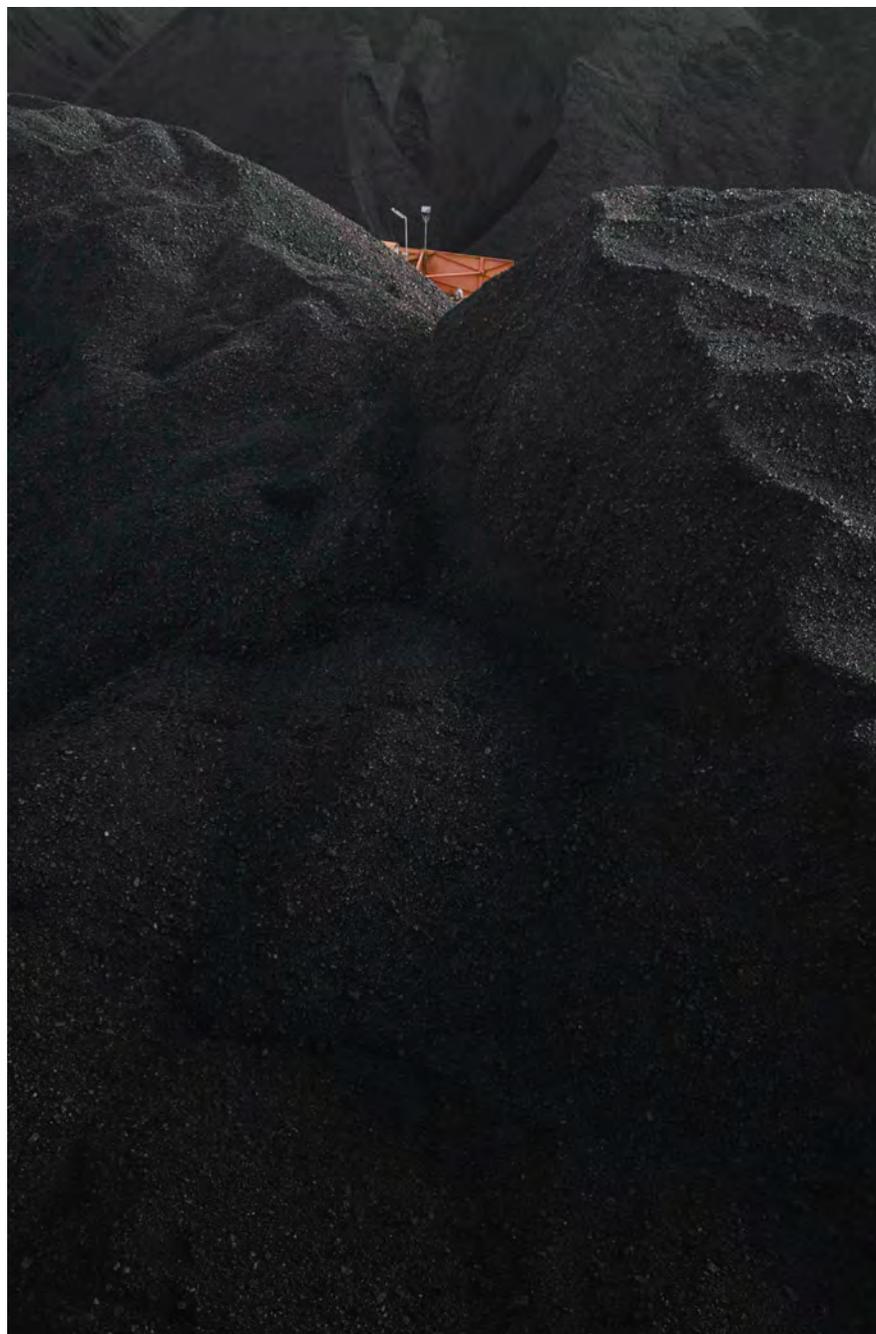




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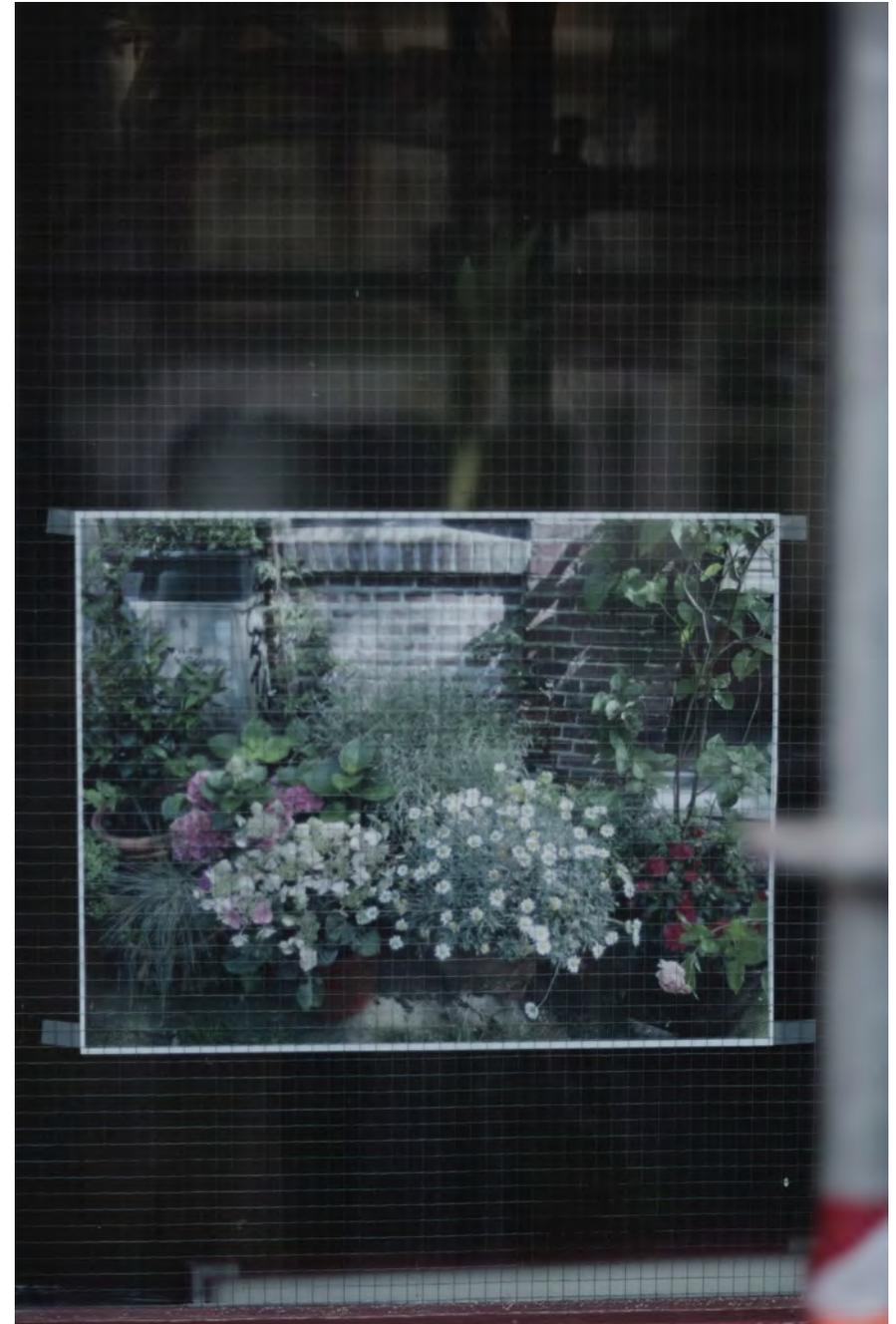


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"Dia bangga sekali sama taman belakangnya.
Walau menurut Ibu sebenarnya bukan karena tangan Bapak.
Tapi karena pupuk dari Pak Haji."
"Sayang ya Bu bidangnya dijual."
"Aku baru pergi setahun saja sudah banyak yang berubah."
"Harganya bagus. Belum tentu ada lagi yang mau beli segitu Nak.
Masih ada tahun kedua untuk sekolahmu."
"Kalau Bapak nggak pintar-pintar, bisa percuma tahun pertamamu."
"..."
"Katanya kau bisa cetak ulang foto?"
"Bisa Bu"
"Coba cetak ulang foto taman Bapak itu,
carikan bingkai yang bagus. Biar senang dia."
"Ya Bu"



ROH

"Padahal aku udah ganti semua lampu putih lho Pak..."
"Trus..?"
"Kok ya masih mahal aja ya..."
"Masa ngga turun? Pak Agung udah pegang bukti kok.
Aku lihat sendiri. Emang lebih murah bayarnya."
"Dia ganti lampu luar juga?"
"Aku belum cek. Dinding rumah dia kan kuning juga.
Aku ngga yakin..."
"Coba cek deh Pak besok."





ROH

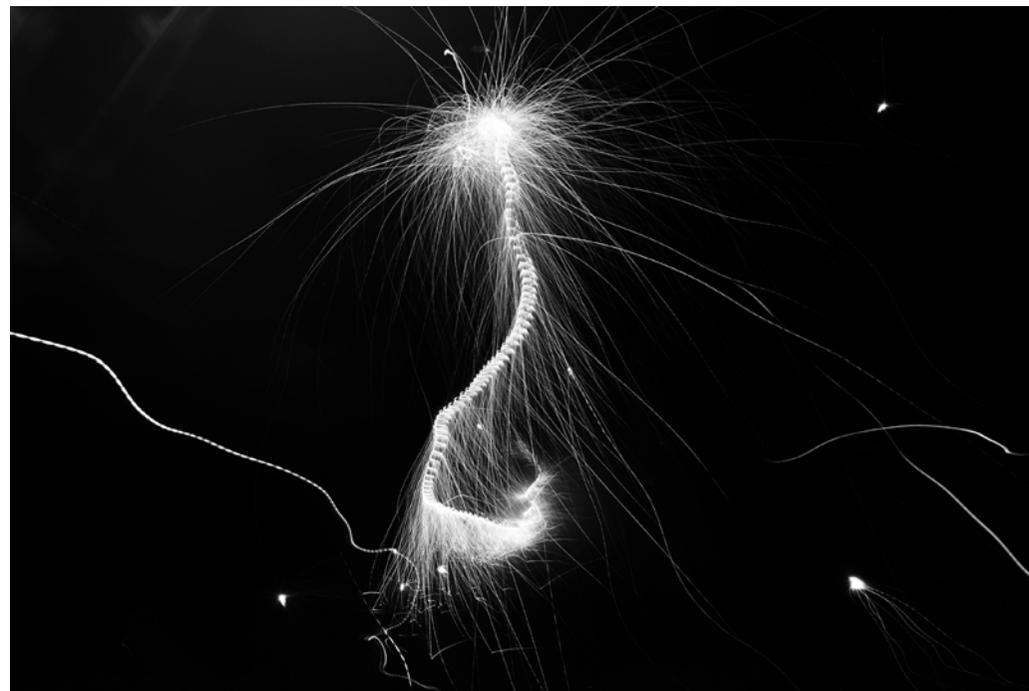
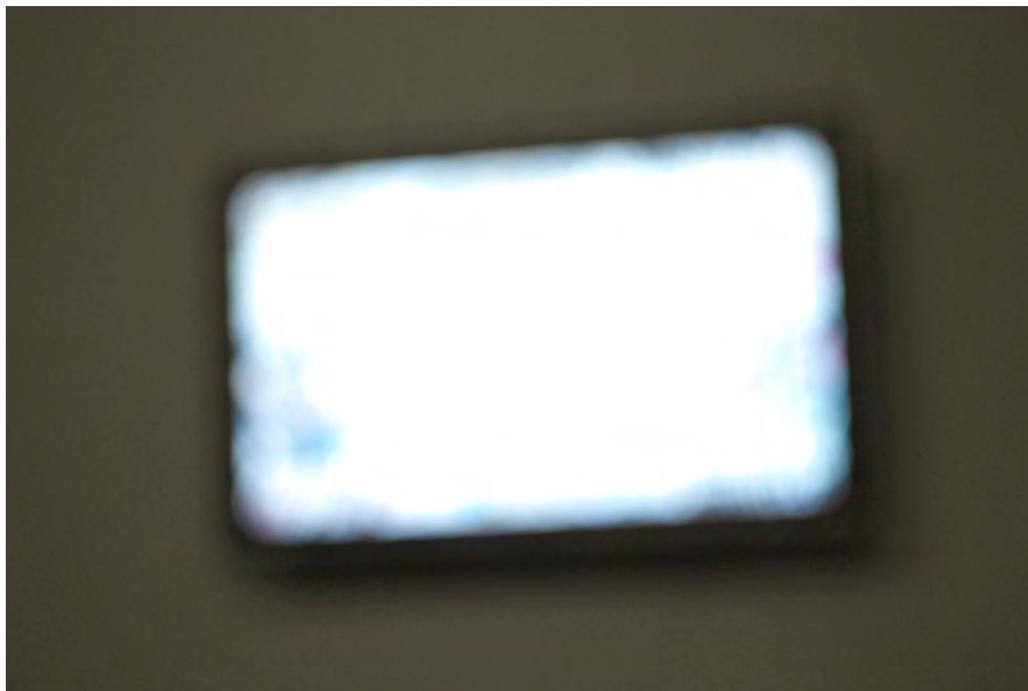


ROH



Epidermis kota.

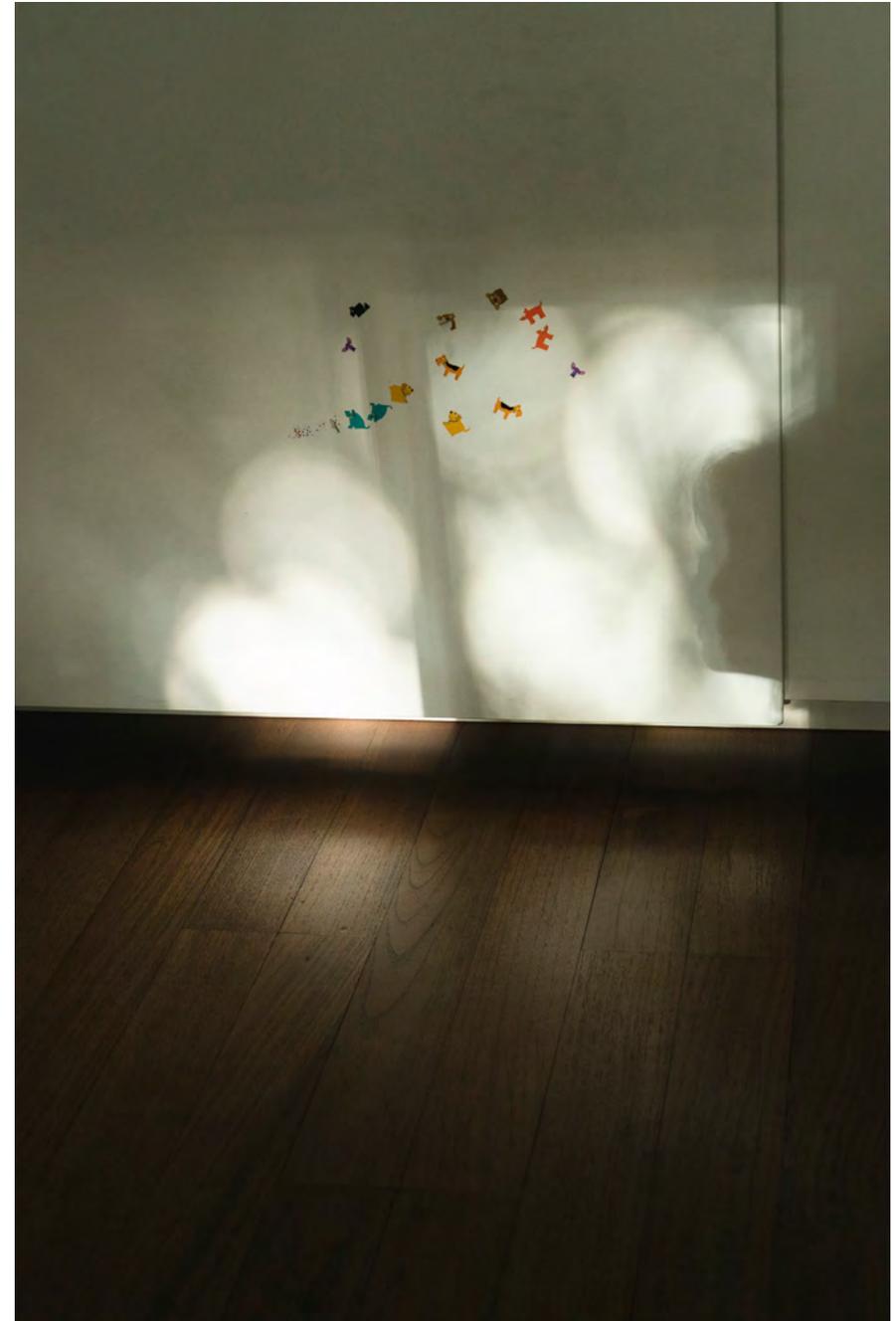
ROH





ROH

"Aku udah tau sejak awal dia lahir Pa! Aku pernah lihat di Google."
"Kita mesti terima, dan ajar jiwa kita biar cari solusi."
"Aku nggak siap lihat gimana nanti dia di sekolah.
Gimana cara dia belajar. Gimana cara dia mandiri.
Siapa temannya. Hidupnya gimana."
"Kamu nggak akan pernah siap kalau nangis terus.
Kita mesti hadapi. Dia tidak butuh penyesalan. Dia butuh energi.
Dia butuh cinta kita."
"..."
"Hapus air mata kamu. Kita sayangi dan hadapi sama-sama.
Semua anak lahir dengan masa depan.
Apapun kurang yang dibebankan ke dia,
adalah bekal dia biar nantinya jadi mulia."



ROH



Di dalam kita hangat.
Di luar kita terancam.



ROH

"Biasanya dia selalu datang tiap tanggal 23.
Atau paling telat tanggal 25."
"Ini udah tanggal 27."
"Makanya.."
"Nggak ada kabar?"
"Aku udah coba ajarin sms, tapi ngak bisa-bisa."



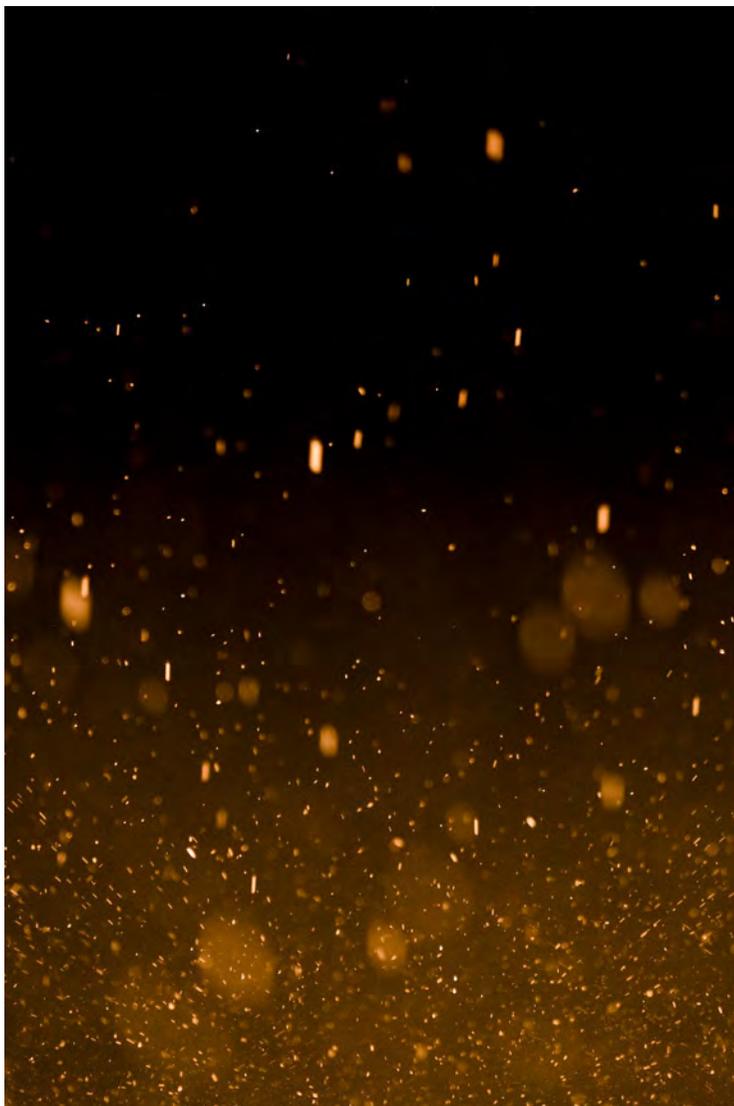


LIFE IS A GRAND AFFAIR

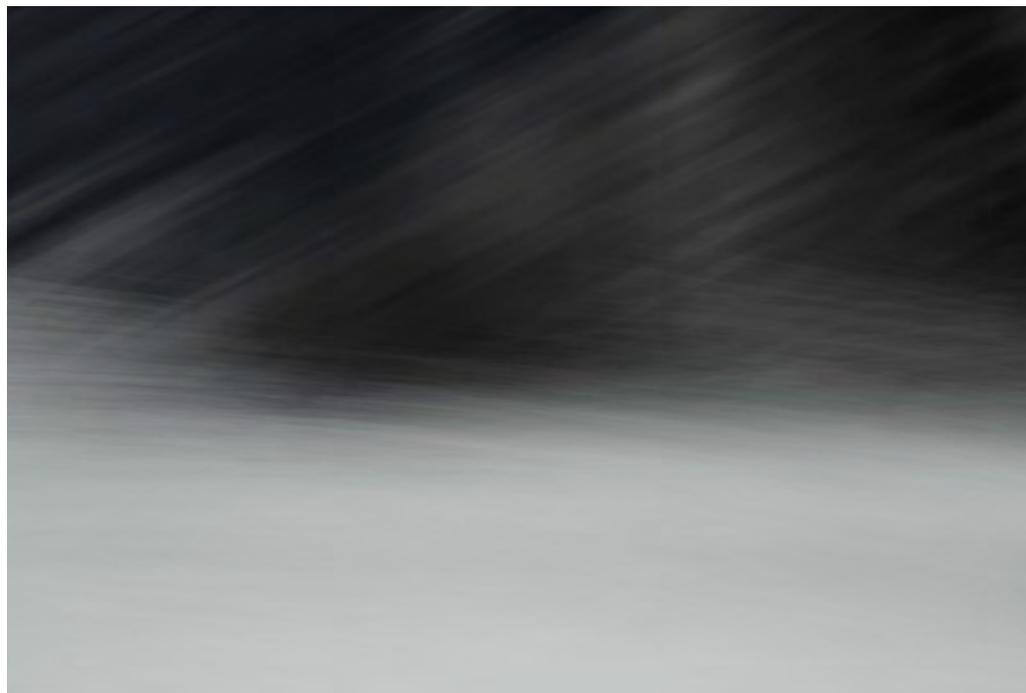
9 AUGUST 2017

THE GUNAWARMAN HOTEL
JALAN GUNAWARMAN 3
JAKARTA, INDONESIA

ROH



ROH



ROH



FILM

DAVY LINGGAR

17 JANUARY – 17 FEBRUARY 2015

THE PAPILION
JALAN KEMANG RAYA 45
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTIST

ROH

FROM THE INSIDE +>AND OUTSIDE +< OF THE ART CIRCLE

"I glance through them, I don't recall them; no detail (in some corner) ever interrupts my reading: I am interested in them (as I am interested in the world), I do not love them."

– Roland Barthes, Camera Lucida, 1980

This piece is a sort of an aftermath of my experience of coming face to face with Davy Linggar's photographs. I am not trying to explain Linggar's figure as an artist nor his intention in presenting the 'Film' project. One thing's for sure: Linggar's photographs are an igniter that triggers the ideas of this essay.

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I wanted to write freely. But who knew, Linggar's pictures held me back. I could not escape from the fact that all presented in the pictures is so familiar, some of them are even very close to me. I know everyone who posed; I even touched some of the objects photographed.

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That wish to be 'free' was so strong that I had to strip myself off from the detailed visual aspects of those pictures, including the perspective, color composition, object and light play. With this essay I would like to run away, including from the memory of experience of being inside the rooms photographed by Linggar. But honestly, while my fingers are dancing on the keyboard, exactly typing these very words, I am still not sure whether this 'flight' will make it.

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I will start with questions: Which one is more important, the artist or the art work? Are both separable, thus can be placed within a hierarchy? There will be no art work without the artist. However, the artist is not our 'object of attention' in appreciating art. Some people who can't separate these two entities look at the artist and the art work as gravity center in an art arena or the 'social circle of art'—the multitude of people who believe in art.

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Although 'interests' and definitions of 'art' intended can vary, the people within the circle of art tend to believe that the art work contains values and the makers are genius. In this circle, the relation between the artist and the art work is assumed as something sophisticated, abstract—even 'blinding'. Sophisticated, because the relation is thought of as something that's beyond the majority of public's attention and comprehension. Abstract, because the artist's work process is sustained by esoteric discourses. Imagine the artist and the work as two objects laced with each other. Both would be too large to be seen with naked eyes, while the light emitted would be too blinding that it would not allow us to break it or to untangle the knots tying them. As believers, we honor and obey to the 'importance of art'.

ROH

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Only with a certain 'brutality' can we deconstruct the mystification of art coldly, without pretention. Interestingly, this 'brutality' sometimes is naturally possessed by people who live outside of the art circle who bluntly see art merely as a sort of survival tool. They also can see the art work as a kind of human labor result, similar to any other 'consumer goods'. The art work is produced by a 'worker', that is the artist. And like other workers, the artist works to fulfill his/her basic human needs: clothes, food, home (also internet, mobile, bicycle, motorbike, car, alcohol, guitar, trips to abroad, hotels, affairs, and so on).

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The place where the artist works is known as 'studio'. This is another interesting thing because the term is derived from a Latin word, 'studium', meaning relative to studying activity. The term 'studio' indicates that the work of the artist has specific connotations that do not follow the common laws of production. In a studio, magical things often happen (the keyword are 'experiment' and 'process'). The artist is a magician who is more proficient than a shaman or even the most masterly alchemist. How come he/she's not? It is only the artist who can change everything in his/her studio into 'art': from urinals, human feces, ragged doll, beer bottle, biscuit can, chandelier, horse carcass, instant noodle to used newspaper and magazine, and all kinds of other junks. It has been decades that the artist has been doing it incredibly: only by moving those stuff into a gallery!

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The studio is a no less 'mystical' production site. It has a magnetic charm that draws in many people: collectors, critics, historians, journalists, curators, middlemen, speculators and other artists. The main function of the studio is certainly a production site, although many artists' studios are prepared already to serve as a display window. There are cases of visits to senior artists' studios that become a thrilling experience for young collectors. Other cases are thrilling experiences of young artists as a senior collector visits his/her studio.

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There's no single model for the artist's studio. There's an artist's studio that serves as a private and 'sacred' site as the contemplation space for the artist to work alone. But there are also studios that operate in a more complex system where the artist acts as a 'director' who supervises managers, assistants and artisans, complete with a supporting organization comprising 'research' and 'marketing' divisions. In the latter case, the art object is not an individual 'art work', but a collective one, although only one signature is sealed there. This studio is a place where human resources, money, ideas, materials are all organized through the capitals of many parties (remember that oil paint, brushes and pencils are products of manufacture and that an artist cannot always produce his own canvas but, instead, is very dependent on cloth, nail factories and carpenters who plane and make easels for his/her paintings).

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In a capitalistic system of market, not only the art work has the potentials to be a fetish object/commodity, but also the name of the artist as a subject. In this writing I will only touch on two opposing ideas about commodity fetishism. The first one is the belief that fetishism emerges due to subjective drives (just like desire toward objects that replaces sexual objects). Meanwhile the other one believes that fetishism is born because of the allure of an object's exchange-value. Based on the second perspective, we know that two paintings exhibited exclusively in an art fair or auction hall and made by a famed artist are two different things (although visually the quality of the paintings are identical). On an extreme level, commodity fetishism doesn't only change art into an industry of desire indulgement but also a stage for a celebration of conspicuous consumption.

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So who is the artist work for? Does with commodification the artist necessarily become a 'worker' and the art work an object of collectors' desire? Such simplification and generalization can be misleading. I believe that the artist's resistance toward commodification can never really be extinct because aggressive art commercialization and industry will always drive new longing for autonomous art. Only what is valid today is not the pure and literal definition of 'autonomy' such as the people of Enlightenment aspired to, but an autonomy that's continuously present in a negotiation space with its heteronomous pillars. History has proven that art arena is not a closed environment.

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If the artist is just like a magician, we need to be curious of the 'magic tricks' he/she develops (concepts, experiments, artistic execution, etc). But it is important to understand how those tricks cannot operate without a mechanism of collective work with other parties. A magician cannot work without assistants, stage manager, costume designer, promotion manager, etc. More importantly, a magician cannot perform without his/her audience. There are a lot of facts that support this truism, 'the artist and art work as center of gravity'. But can gravity force define its own laws? On a certain point, we have to understand that there are (sociological) conditions that eventually construct the artist's and the art work's position as the center of the circle.

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This short essay indeed doesn't explain about the new adagium of the latest condition of the contemporary art arena. These days, as art consumption and production routine drags and drowns us in social relations that seem natural, mystification makes us ignorant that those relations are always arbitrary. By placing relations between production—reception—art consumption as a construct, I would like to realize that there's a knowledge that regulate my understanding of art (I am not talking about a knowledge that 'liberates' and allows us to be aware that we are 'regulated' by a system, but instead a knowledge that shapes and simultaneously represses that understanding outside our consciousness). We think of art as something important and special because we are subjects to the system of knowledge that regulates our understanding of art. I have often imagined myself to be in a position that eludes that regulation so I could see and understand the artist and the art work in new ways, so I could throw off my memory and understanding of what I saw in the pictures of Davy Linggar.

Agung Hujatnikajennong

Lecturer at the Faculty of Art and Design of Bandung Institute of Technology; an independent researcher, curator and writer

ROH

DAVY LINGGAR AWAKENED THE CULTURE OF MECHANICAL PHOTOGRAPHY

"Photography is truth. The cinema is truth twenty-four times per second."

– Jean-Luc Godard, *Le Petit Soldat*, 1963

In November, Davy Linggar presented 90 digitally formatted photographic frames in his art project: 'Film'. Those frames are mainly black and white, shabby and even clearly damaged in some parts due to chemical effect from the materials that he used to capture them. Dozens of stills documented these people that I know, whether personally or by name. They are selected artists that the photographer personally considers important; prominent figures in the Indonesian contemporary art. Having long been longing for a "photographic truth", as an Algerian runaway freedom fighter once put it in Paris in *Le Petit Soldat*, I feel those pictures sharply piercing through my mind and my sight. Those frames remind me of thousands of pictures by Man Ray in Paris and Hollywood which became important archives to read the other side of the world's big artists' biography. Is it still relevant then to speak of a mechanical culture that has become the sacred culture of photography? Hereby I attempt to write a note on an art project that rouses the death of the said sacred culture in several frames of my own version.

Frame I

Where does the divine truth lie in the representation world? Nowhere! Such is believed by critics of media technology use as they see the presence of technology in capturing 'reality' at the beginning of its presence. In this case, Walter Benjamin is one of those who consistently nullify those mechanical practices in search of the 'human' truth in art. To him, the 'soul' in art is automatically gone when the craftsmanship of human (artist) is replaced by mechanical tools. Human is created based on image of God and God's image can't be captured by machines made by men. Only the artist who obtains a revelation may be able to reproduce the humanly divine image out of his genius without the help of the mechanicals.

Photography is a media technology that is successful in mechanically reproducing reality. It has developed into motion picture that we know today as film. Its presence in capturing reality inevitably changes human's perception about reality itself. In art, photography has been considered merely as a reality's replication, far from the humane characteristics that become a necessity in the art's soul. It took some time to counter the accusation that photography is a mere mechanical reproduction that doesn't have anything to do with art. It is from here that the most appropriate method to understand photography in the context of art can begin. With this view, the basic elements

ROH

of photography will be examined distinctively and compared with the fitting characteristics of what we sense “of reality”. The fundamental differences of its images will be seen; these differences will only be available from its own artistic resources. Therefore, at the same time, we will comprehend its operating principles as art.

Frame II

Recording reality is the main strength of photography. Of course, the reality here is not the same with the social reality of daily life. Photography freezes it in a frame. Photographic frame can't be replaced even by the technical skill of realistic drawing. Since the reality built in the photographic frame is a structured mechanical work, it demands someone from behind the lens to have mechanical eyes that give a 'load' into the frame taken. Photographic frame is a philosophy in the world of mechanical visual recording world: mechanical representation philosophy. It has driven the presence of many new arts. Even the arts that were born previously became more dynamic thanks to the findings of new style and narrating. Photography is a revolution. We can never find a more sophisticated representation world today without this technology. Benjamin's anxiety in seeing the reality reproduction world that reduces the art's soul has long been rebuffed. Since its dawn, photographic works have given birth to “new ways” in evoking 'soul' just like Benjamin has presupposed.

Since the presence of digital technology, image reproduction using the photography technology has become so massive. Everyone can be a photographer. Stuff related with 'mechanical structure'—a certain special treatment that has become a culture of its own—that previously is the main strength is replaced by the facility presented by digital photography. Factories producing celluloid (film) that became the raw material for 'old' photography are closed down. Is photographic art on the verge of its destruction? Certainly not. It shows up in new forms that are in line with the new paradigm of contemporary society: the digital technology and social media era. The representation channels facilitated by social media have changed the view of how someone can be considered as a photographer or amateur taking pictures with his or her latest gadget—a blurred line between professionalism and amateurism. In this digital era, the 'mechanical structure' or 'culture' attached to photography is reduced to memory, almost gone.

Frame III

It is this nearly extinct culture is that was presented again by Davy Linggar through a project called 'Film'—a photographic essay project that took pictures of selected artists in a visual documentation of their personal spaces and objects. The shootings were done using a very nostalgic photography; large format. Davy presented again the 'ritual' that prevailed in the photography tradition; the mechanical structure that requires persistence, meticulousness and a chemical process that are inextricable in the work of image reproduction. Through large camera format (102 × 127 mm) of Wista and Chamonix—common in high quality photography, and the result can be printed in a very large size in its era—he awakened a dying technology that is unable to survive in the era of today, and brought it together with the prominent figures of contemporary art (culture), inside the very studios where they work. What happened then? Feelings of surprise, discomfort, awkwardness and awe! I imagine it like forcing Vladimir Horowitz's finger play into Rachmaninov 3rd Concerto in John Cage's concert hall or Sonic Youth's—where two different cultures are present in one space. It is this encounter that's interesting in Davy Linggar's 'Film' project. He came as a messenger of the mechanical cultural of visual reproduction, face to face with contemporary visual producers who then became the target of photo shootings.

Frame IV

Davy Linggar didn't come alone. He brought along a character named Jacky—a mannequin that according to him is a representation of a prominent art collector. Jacky became a 'gadfly' in the encounter. Davy asked each of the artists to interpret Jacky's presence. An artist didn't care. Another worshipped it and washed its feet. Another made it a personal imaginary object. Another lashed out his anger in scrawls on Jacky's chest. Still another destroyed and mutilated it.

I don't really care about the title Davy gave to Jacky in this project; a collector. It is the result of the intervention and the large format camera's mechanical reproduction's shots inside the artists' rooms that is more important. Jacky's presence there, to me, served as an object just like any other that Davy revived through his large format shooting. Even though there was a point when an artist attempted to 'revive' it by suggesting an imaginative relation, the photographic truth is that it was alive thanks to Davy Linggar's imaginative shootings. Jacky only became a messenger to the artists regarding what Davy thought of the artists' personal spaces. Davy tried to break the 'space' through a provocation of a foreign figure inside the artists' studios.

I divided Davy's camera shootings in this project into several dispositions based on materiality, spatiality, fictional relationship and portrayal. Shots of materiality are available in almost every artist. In several artists, Davy gave it more portions, such as in Ade Darmawan, Dolorosa Sinaga and Tromarama. In this group of artists, Davy traced the artist's portrait through the art and the result of the art production. In Ade Darmawan, the artist's portrait is presented through the artifacts that refer to how the artist subtly treats objects of his finding in detail to become his artistic 'language'. The same goes to Dolorosa Sinaga, in whom the sculptures in her studio are very dominant, and also Tromarama. The photographer documented intimately the objects that become esthetic elements of this group of artists' visual production. To me, these camera shots are an adventure of documenting anthropological objects that is contemporary humans. Davy conscientiously did an 'editing' through his camera frames and represented the artists' portraits. In other artists, these shots are also available though not dominating.

In shots of spatiality, Davy Linggar captured the artists' portraits in depictions featuring some installation nature of the artists' spaces. With wide frames, he captured the rooms where the artists live from day to day. In this group there are Handiwirman, Harsono, Titarubi, Heri Dono, Mella Jaarsma, Agus Suwage and Angki Purbandono. Meanwhile, in the group that brought forward fictional relationship, Davy captured various events 'created' by the artists as their free interpretation of Jacky's presence. The artists in this latter group are Tisna Sanjaya, Pramuhendra, Ay Tjoe Christine, Ugo Untoro and Heri Dono. In this fictional relationship theme, the photographer's shots presented drama. Davy took the audience to relate the artists' depictions as an actor in the captured events with what the audience knows about him or her, either personally or socially. The interpretation can be something poetic, erotic, mad or humorous. Davy's frames really made it in evoking an imagination door in his artwork.

The last shot is portrait, the main framework of the project. All artists selected in this project (17) took turns to pose and face the large format camera. It is here that I can see how the photographic truth is presented in the event of the encounter of mechanical culture and its objects. The frames of still pose (facing the camera) opened wide the visual 'tension' between the truth (honesty) of the artist's portrait (object) and the photography's mechanical culture played by Davy. In this position, the photographer held control. From the portraits of those artists, it can be seen how the photographer pushed his objects to obey the 'mechanical culture' that had to be applied in the capturing of the pictures. In this moment we can see and interpret biographically each artist.

ROH

And from the frames resulted, we can see how Davy has a special interest toward some of the artists' facial figure, such as those of S. Teddy D., Ugo Untoro, Agus Suwage, Handiwirman, Entang Wiharso, Mella Jaarsma, Nindityo Adipurnomo, Ay Tjoe Christine. In these artists, Davy purposefully explored forms, textures, expressions and responses of each of the artists around the seconds when the camera went 'click'. The artists were allowed to feel free but actually they were trapped in a brief moment. And most of what Davy chose is close up frames. In another portrait group, Davy opened his lens wider and tried to explore the medium (in chemical process) and the artists' personal space. We can see this from the portraits of Dolorosa Sinaga, Ade Darmawan, Tisna Sanjaya, Titarubi, F.X. Harsono, Ay Tjoe Christine and Pramuhendra. With medium shot frames, Davy presented polemical things from the artists. Of course, this can't be described easily. But consciously or not, Davy put this group of artists in medium frame within a dramaturgic structure that's socially, culturally and politically multi-interpretative.

Frame V

The art photography project of Davy Linggar is a special archival project with a special treatment. As special archives, it doesn't just document the artists and their work in photography format, but it's also presupposed as 'fiction' that's full of stories and multi-interpretative that doesn't stop as visuals: the past and future cultures are presented simultaneously. As a medium, these records are important archives of a photographer's desire toward a reproduction technology that is almost abandoned. He crashed that desire onto a contemporary culture represented by his objects and himself. Davy succeeded in escaping from romanticism and nostalgic entrapments of something that has become alien today. It is this romanticism that we find often in creative urbanists as they explore cultural souvenirs of a certain era—which in the end go through commodification to become today's lifestyle or fashion. Davy Linggar awakened the photography's mechanical culture using a contemporary approach that eventually is present as himself: the artist. The artist becomes the savior of the art photography world.

Hafiz Rancajale

Artist, documentary filmmaker and curator. Co-founder of Ruangrupa and Forum Lenteng. Lives and works in Jakarta, Indonesia

ROH

FILM

A NOTE ON PROCESS...

Accompanying the artist.

Yes, accompanying is the only right word for my involvement in Davy's creative process. Since the past 17 years, maybe more, Davy and I have been filling our time together infatuated on amazing artworks we find along the way, discussing creative processes, exchanging thoughts on the arts, analyzing art scene, and of course, we know such topic is always discussed with lines of art scene intrigues and giggles. The serious notes supposed to come up only in our works.

Davy has been drawing and painting practically since he was a toddler. By the age of six, his trophies for drawing competitions filled his room and conversations in our family events. At around the year 1998, as the only two art school geeks in the family, we started to spend more time together. By that time, Davy already left FSRD ITB, pursued his study on photography in Germany, and came back to Indonesia as practicing photographer. His father, my mother, and our aunt, are hard-core classic painters who believe there are many roads to Rome, but realism is the holy way. In different homes, we both were brought up with the same mindset and painstaking trainings on creating beautiful representations. After 20 years of painting, I dropped my paintbrushes in 2008, around the same time Davy came back to vigorously paint his way to his solo exhibition at Ark Galerie, Jakarta. The beginning of his curatorial process with Jim Supangkat at that time actually were to present his photography. He invited me to his studio and all I could find were paintings. It was the first time he told me "Photography is getting too easy these days."

Known as the quiet one, Davy collects his subjects of his curiosity not by asking questions or conversations, but through his eyes, his observations on his surrounding. Picking up vibes and representations through gestures, face expressions and objects. Pretentious engagement is something he would rather avoid.

But he is a very curious man, always have been. Davy's interest on others' creative process and spaces brought him to this project. Other than because he strongly believes in the connection between space and soul, probably also, in his wordless concept, this is an attempt to connect with the others as their true self. In their own secured domain, where everyone is as they really are.

After toying around with different interests for his solo show, in mid 2014 Davy told me he knows for sure what he wants to do. He wants to bring up the unseen spaces, ones that have brought out numerous important artworks that have built Indonesian contemporary art, yet can't be seen in the artworks themselves, nor can it be seen in the numerous exhibition catalogues, or shiny artists' profile pages. His aim is to document, to keep honest record and to capture souls, the souls inhabiting spaces.

ROH

At the same time, Davy wants to feed his curiosity about the soulful artists that he knows, of the spaces their energy inhabits, to observe and maybe conclude the connection between the domain, the soul, and the artworks.

And so it began, the artists in the eyes of another artist.

Soul inhibiting space

Davy takes careful considerations on the space he inhabits. His house is a wash of white and muted colors, every little thing he collects stands out and attractive.

Toys and Christmas trees are made of their (his and Jane's) artworks and knick-knacks. The vibe is calm and quiet with lots of space to breathe.

Often he brought out the knick-knacks in his living room shelves into his artworks. Often, he white washed his paintings too. His photographs a lot are blurry images, stained edges, and scrapped lines.

What I seen most in the results of the photographs in FILM were power over their domains, power of all seventeen artists, those who have been taken picture of. Combined with strong lines of their faces are their personal belongings that resonate the ownership of such energetic space.

Some quite as simple as knick-knacks that resembles the character of the owners. Really, Mas Agus, your clown mask is a you-clown, though you never resonate such scary energy, there is a resemblance of quirkiness.

And Teddy, is that the child in you facing the wall? Playing hide and seek?

What do objects of our belongings contain?

Whether we get things to use or merely to collect, we subconsciously constructing our identity with the objects we gather at our domain.

Sometimes too, we subconsciously looking for ourselves in the objects we collect.

Those items become a chain of explanations of the owners, be it their passion, their wish and dreams, or simply representations of personalities and cultural background. Thus when we set up our private domain we leave bits of our energy and our character in that room. When our physical presence leave the room, the objects left and the setting constructed resonate our energy.

S Teddy was not present at the studio during his studio shoot. So Davy took picture of his empty studio in Yogyakarta and took his portrait separately in Jakarta. "My studio is anywhere now." Teddy once said to me. I draw anywhere I go. The deep strong lines on his face, captured in his portrait, have shown his journey.

Davy's particularity on spatial and energetic connection is also the reason why he chose The Papillon as his exhibition space for this project. The building is owned and managed by a dear family whom we have known since we were young, the kind of people who we comfortably have around because of their sincere vibes and particular taste. Davy fully refurbished the space in 3rd floor, with the help of yet another figure that has been in tune with his energy, the architect Andra Matin. Davy wanted to create clean cut white washed space that he feels is the right setting to display his works. His particular want usually

ROH

turns into a need, and will be obsession if not met.

Photography is not a mere representation of the subject, which relies solely on the value of the subject matter. As Kracauer and Levine mentioned in their book Photography,

“For the artwork the meaning of the object takes on spatial appearance, whereas in photography the spatial appearance of an object is its meaning.”

In FILM, Davy even brought out the importance of spatial appearance beyond the limits of his frame. Davy’s display built a whole room of installation, his artwork is not a few standing alone objects, but a few series that connects and communicate with each other as a part of a spatial construction.

Ritual.

The past few years, he’s been repeating again,

“Photography is getting too easy these days.”

That he means by the presence of digital technology and numerous instant editing tool that makes people approach photography differently. Technology allows people to shoot and shoot without conscious observation of the subject being shot, relies heavily on editing process.

For FILM, Davy used four different large format cameras, among them his favorite is Chamonix, which was made individually in China. It is made of wood, relatively affordable and light to carry around. Davy was also using different films for different types of results that he wants. For specific sharp result he uses negative films, which then he developed himself. He also uses black and white polaroid films as well as colored polaroid films which he treats differently according to the kind of result that he wants, making use both the negative and positive.

The ritual needed in taking picture with large format camera has slowed Davy down, pushing him to fully consciously savor every step needed to capture each picture. To observe and understand his subject, its surrounding, and every aspect that will effect the appearance of the subject when the picture is taken. Look. And look. Much like painting realism with real object. You look, you understand the subject, and look again. And shoot. A picture is then created, not simply captured abruptly.

According to Davy such ritual have affected his other activities, he learned to be mindful in his everyday things, especially when it comes to his working habit. He now is fully aware of how he wants his artwork to be.

Hello Jacky.

Accompanying him includes a 12 hours car ride with a mannequin that he named Tante Jacky (Aunt Jacky), taken from the writing of the box that brings Jacky all the way from Hong Kong to 17 Indonesian artists studios. Yes, we giggled much.

ROH

'Jacky' was chosen and dressed by the fashion designer, Biyan Wanaatmadja and his team. Mas Biyan is also a figure, which Davy has been working closely with in the past few years.

So, Davy, What's with Jacky?

In his work as a fashion photographer, often he has choices to work with mannequins or with real people. Mannequins become a medium closed to his processes. In his previous series titled Casting, he blanked out faces in the images of girls he took during castings, for often he has to break his heart watching young girls throw themselves out trying to meet a stereotyped standard of beauty. He often prefers to work with mannequin, for its soulless purpose is saved from damaging manipulation.

Jacky was meant to be a gimmick, a connecting medium between the artists and the studios, and Davy himself (also as an artist). How it should connect, Davy let it happened on its own. Jacky then turned out to be somewhat an intrusion, causing awkwardness, even probably suspicion. Natural reaction when our domain is intruded with a stranger that disturbs the sense of ownership without profound understanding of what is actually going on in the energetic space. A soulless intervention to such a soulful space is an abrupt satire to resist from objectifying creative energy that rules the domain.

...

That Morning, Pak Tisna Sanjaya greeted us with his cap, traditional snacks and strong black coffee. The river Cigondewah at the back of his studio, his paintings neatly rested on the wall of his joglo. They did some photo shoot in the studio with natural lights shone through the wooden walls, while I raided Pak Tisna's book collection. Pak Tisna, as it is his expertise, breathed in life into coldness of such soulless intervention. Nothing can dim the energy that he resonates. Then Pak Tisna took us to a recycle dump nearby. Standing on shredded plastic ground, he tells Jacky about the area, where he shows his passion without hesitation. His surrounding, the society, their situation, the whole neighborhood is his studio. It was a humbling and soulful encounter.

FILM

an art exhibition
by davy linggar

17.01 — 17.02.2015

the papilion 

The term 'studio' indicates that the work of the artist has specific connotations that do not follow the common laws of production. In a studio, magical things often happen ('experiment' and 'process' are the keywords). The artist is a magician who is more proficient than a shaman or even the most masterly alchemist. The studio is a no less 'mystical' site than artist. It has a magnetic charm that draws in many people.

— Agung Hujatnikajennong

This project by Davy Linggar is a special archival project with a special treatment. As special archives, it doesn't just document the artists and their work in photography format, but it's also presupposed as 'fiction' that's full of stories and multi-interpretative that doesn't stop as visuals: the past and future cultures are presented simultaneously. As a medium, these records are important archives of a photographer's desire toward a reproduction technology that is almost abandoned. He crashed that desire onto a contemporary culture represented by his objects and himself.

— Hafiz Rancajale

Davy wants to bring up the unseen spaces, ones that have brought out numerous important artworks that have built Indonesian cotemporary art, yet can't be seen in the artworks themselves, nor can it be seen in the numerous exhibition catalogues, or shiny artists' profile pages. His aim is to document, to keep honest record and to capture souls, the souls inhabiting spaces. At the same time, Davy wants to feed his curiosity about the soulful artists that he knows, of the spaces their energy inhabits, to observe and maybe conclude the connection between the domain, the soul, and the artworks. And so it began, the artists in the eyes of another artist.

— Mia Maria

BAZAAR
andramatin

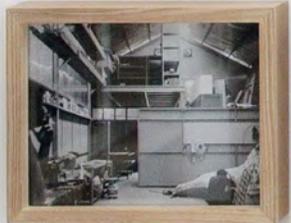
BAZAAR
ART
BIYAN

BRAVACASA
ARTWORKS



 @davylinggar
 @davylinggar
 davylinggar
 davylinggar.com
 davylinggar@gmail.com
rexihibition





DID YOU SEE ME?

DAVY LINGGAR

2014

ROH

DAVY LINGGAR

Did You See Me?
2014
Mixed media on wooden panel
25 × 18 cm



JAKARTA BIENNALE 2013: SIASAT

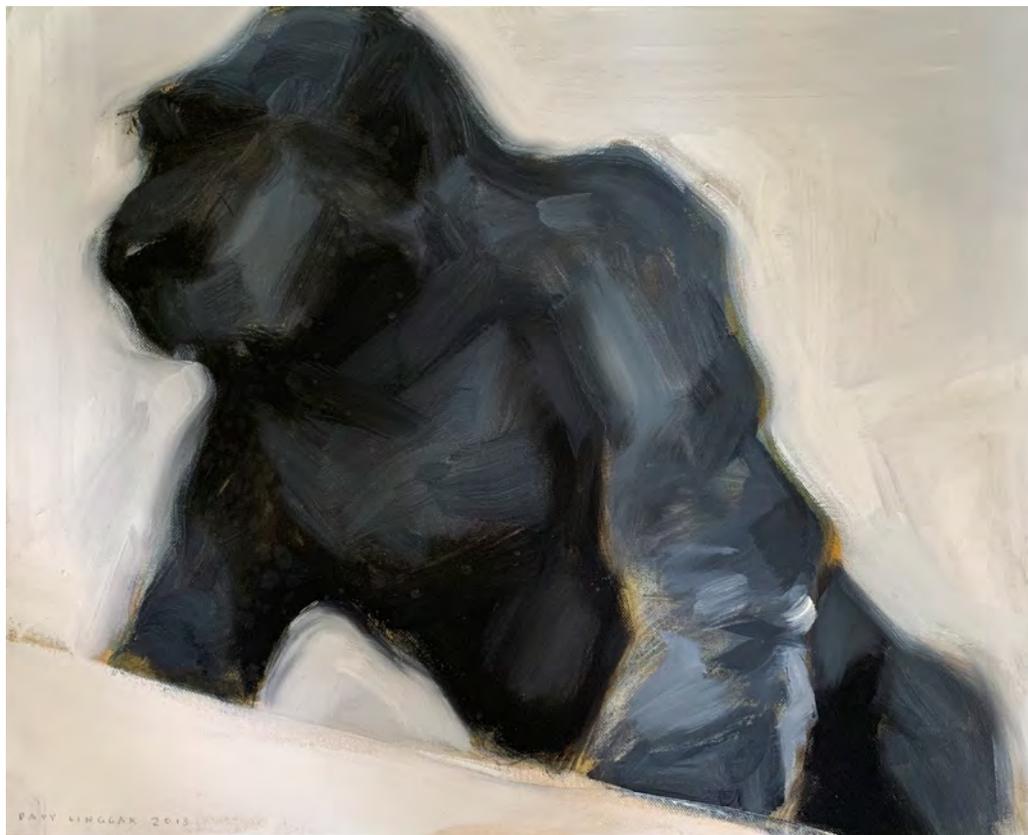
DAVY LINGGAR

10 – 30 NOVEMBER 2013

RUBANAH TEATER JAKARTA
TAMAN ISMAIL MARZUKI
JALAN CIKINI 73
JAKARTA, INDONESIA



ROH





ROH

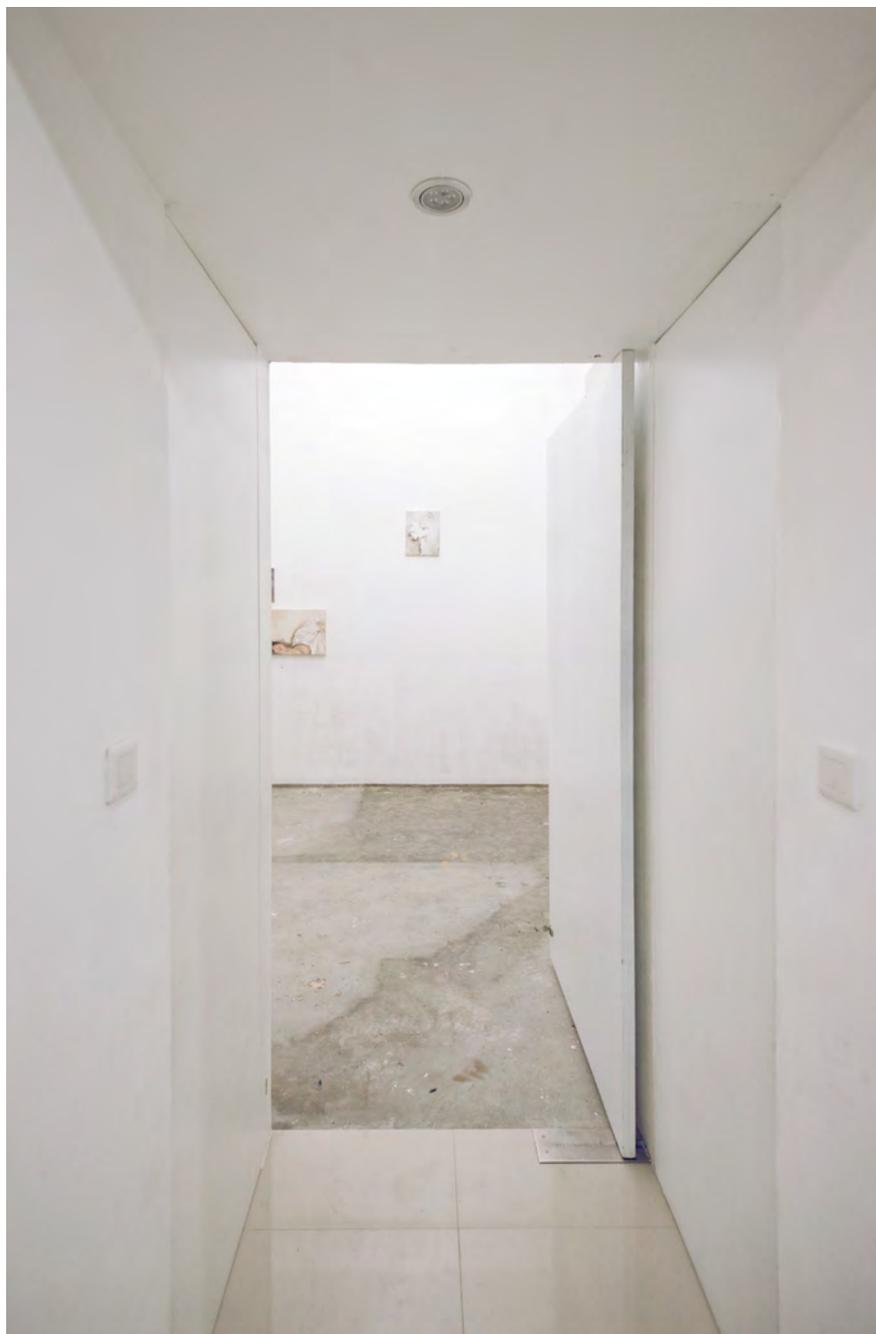


FRAGMENTS

DAVY LINGGAR

2013

ROH









ROH



DAVY LINGGAR

Fragments #1
2013
Oil on canvas
40 × 50 cm



DAVY LINGGAR

Fragments #2
2013
Oil on canvas
40 × 40 cm



DAVY LINGGAR

Fragments #3
2013
Oil on canvas
40 × 40 cm

ROH



DAVY LINGGAR

Fragments #4
2013
Oil on canvas
40 × 30 cm



DAVY LINGGAR

Fragments #5
2013
Oil on canvas
30 × 40 cm



DAVY LINGGAR

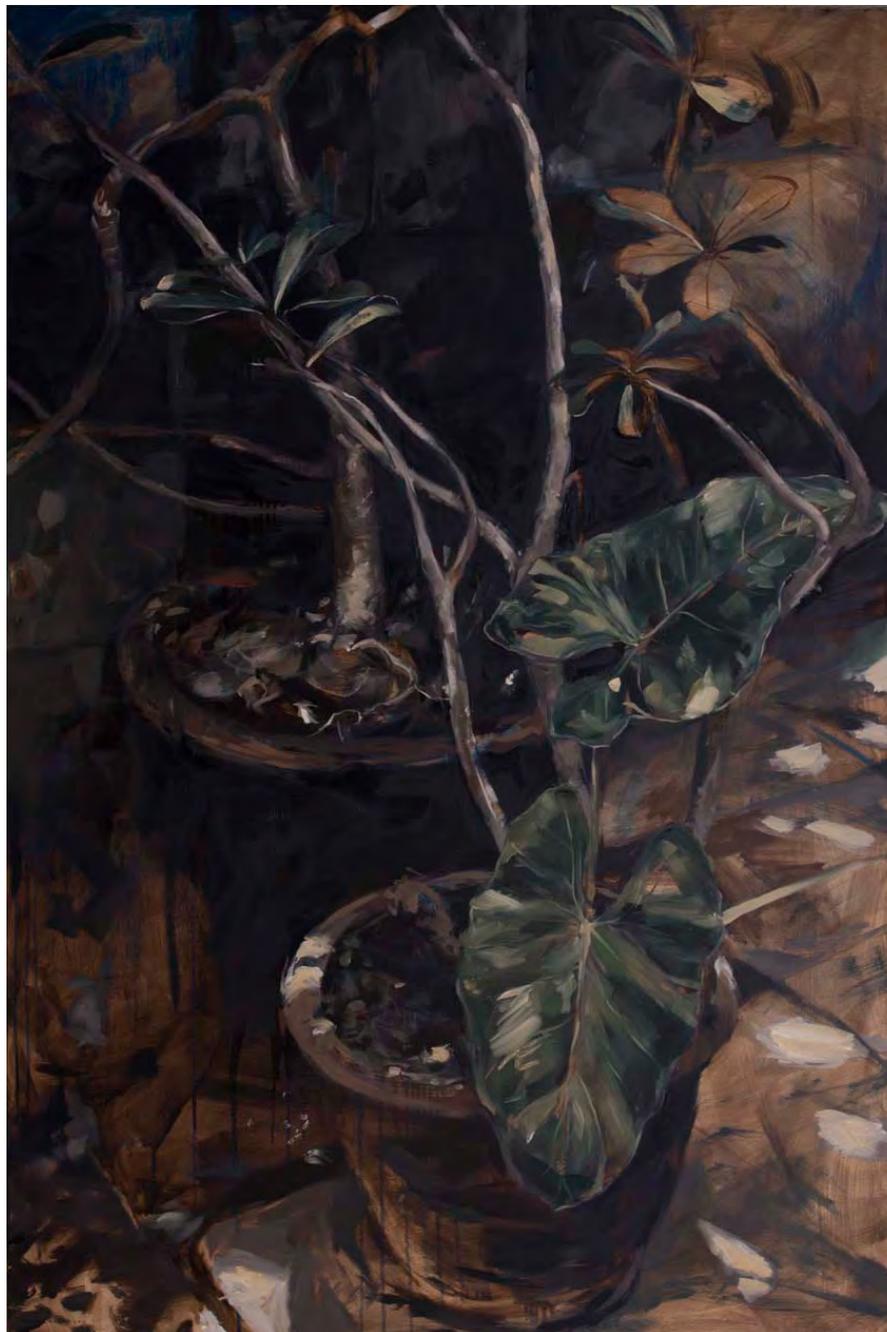
Fragments #6
2013
Oil on canvas
24 × 18 cm



ROH

DAVY LINGGAR

Fragments #7
2013
Oil on wood
150 × 100 cm



ROH

DAVY LINGGAR

Fragments #8
2013
Oil on wood
50 × 70 cm



ROH



DAVY LINGGAR

Fragments #9
2013
Oil on canvas
50 × 50 cm



DAVY LINGGAR

Fragments #10
2013
Oil on canvas
40 × 50 cm

ART BASEL HONG KONG 2013

DAVY LINGGAR

23 – 26 MAY 2013

ARK GALERIE
HONG KONG CONVENTION AND EXHIBITION CENTRE 1
EXPO DRIVE, WANCHAI, HONG KONG

PHOTOS COURTESY OF THE ARTISTS

ROH



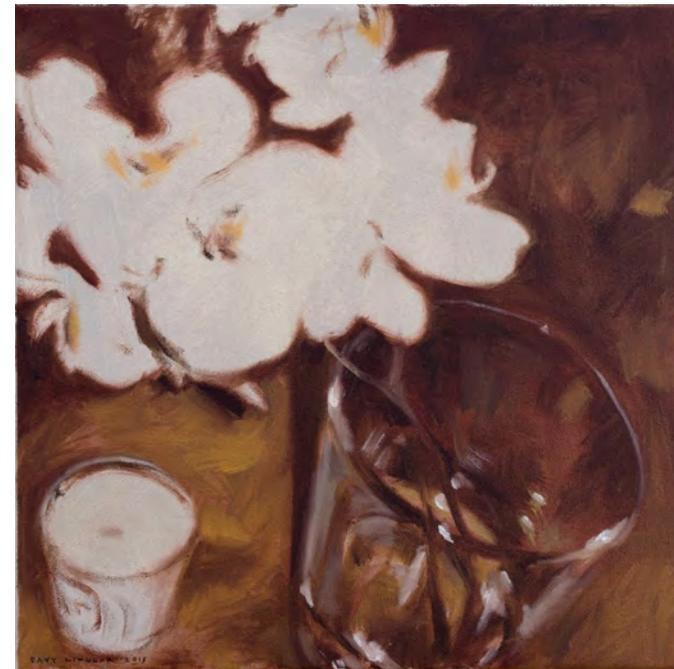
DAVY LINGGAR

#1
2013
Oil on wood panel
25.4 × 30 cm



DAVY LINGGAR

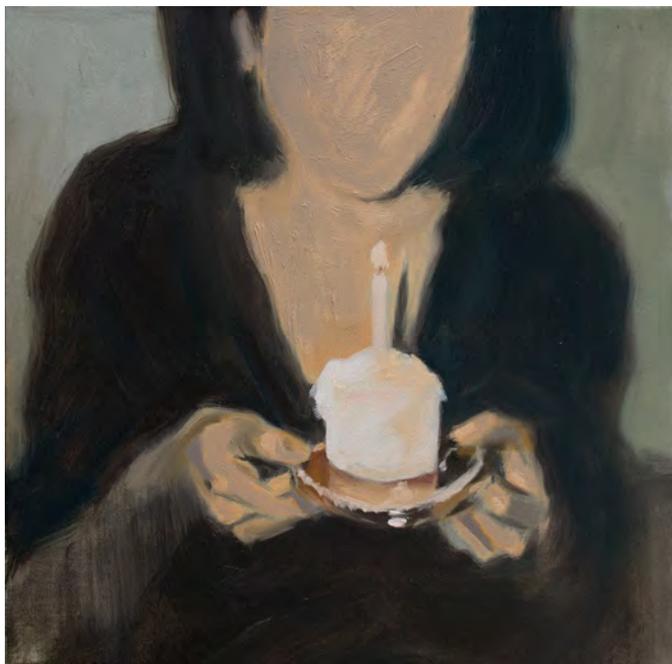
#2
2013
Oil on canvas
50 × 60 cm



DAVY LINGGAR

#3
2013
Mixed media on canvas
30 × 30 cm

ROH



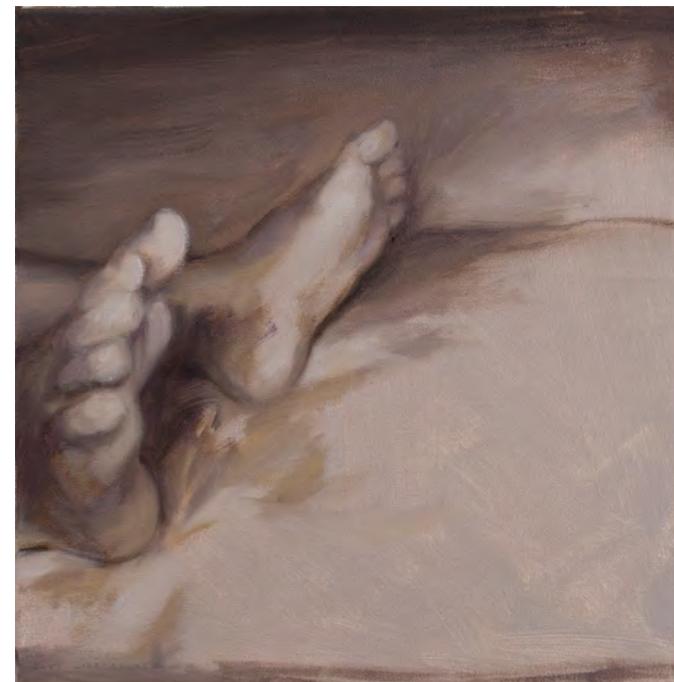
DAVY LINGGAR

#4
2013
Mixed media on canvas
40 × 40 cm



DAVY LINGGAR

#5
2013
Oil on canvas
40 × 50 cm



DAVY LINGGAR

#6
2013
Mixed media on canvas
30 × 30 cm

ROH



DAVY LINGGAR

#7
2013
Oil on canvas
20 × 20 cm



DAVY LINGGAR

#8
2013
Mixed media on canvas
40 × 40 cm



DAVY LINGGAR

#9
2013
Oil on canvas
30 × 40 cm

ROH



DAVY LINGGAR

#10
2013
Mixed media on canvas
30 × 40 cm



DAVY LINGGAR

#11
2013
Oil on canvas
30 × 40 cm

ARCHIVE

DAVY LINGGAR

2012

SINGAPORE

ROH



ROH



ROH

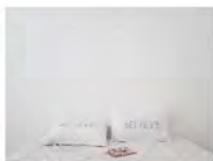
SYAGINI RATNA WULAN:
100 YEARS OF TEMPEST

DAVY LINGGAR

10 NOVEMBER - 20 DECEMBER 2012

ARK GALERIE
JALAN SENOPATI RAYA 92
JAKARTA, INDONESIA

ROH



ARCHIVE

DAVY LINGGAR

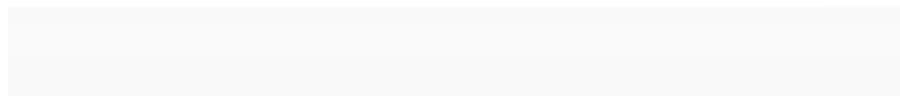
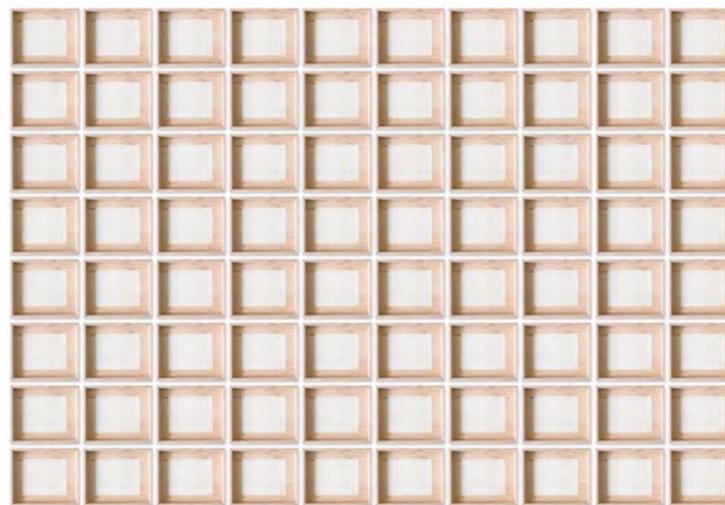
2012

GALERI NASIONAL INDONESIA
JALAN MEDAN MERDEKA TIMUR 14
JAKARTA, INDONESIA

ROH

DAVY LINGGAR

Untitled
2012
Photography
various dimention



DYSFASHIONAL #6 JAKARTA

DAVY LINGGAR

8 - 15 MAY 2011

GALERI NASIONAL INDONESIA
JALAN MEDAN MERDEKA TIMUR 14
JAKARTA, INDONESIA



ROH



BEYOND PHOTOGRAPHY

DAVY LINGGAR

23 OCTOBER – 06 NOVEMBER 2011

CIPUTRA WORLD MARKETING GALLERY

JAKARTA, INDONESIA

[SEA] TERRITORIES OF THE REAL AND UNREAL

AMANDA HENG
ZHAO RENHUI
ISMAIL HASHIM
YEE I-LANN
ANGKI PURBANDONO
DAVY LINGGAR
JULIA SARISSETIATI
PAUL KADARISMAN
WIMO AMBALA BAYANG
GINA OSTERLOH
ISA LORENZO
LENA COBANGBANG
POKLONG ANADING
STEVE TIRONA
KONRKIT JIANPINIDNAN
MANIT SRIWANICHPOOM

28 NOVEMBER 2011 – 21 JANUARY 2012

LANGGENG ART FOUNDATION
JALAN SURYODININGRATAN 37
YOGYAKARTA, INDONESIA

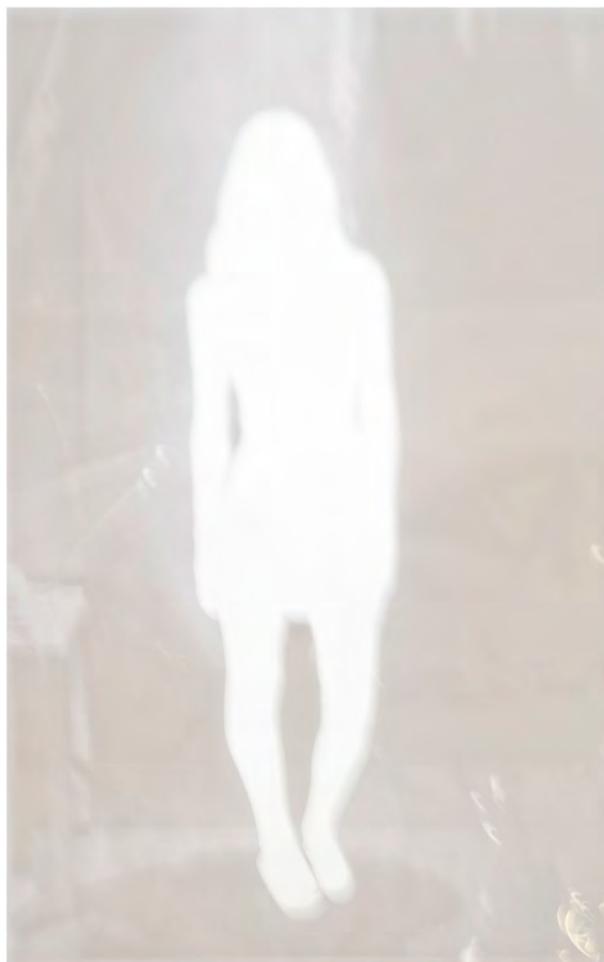
ROH

DAVY LINGGAR

Casting #1-#5
2011
digital C-Type prints
120 × 170 cm (5 panels)



ROH



ROH



BEAUTY CASE

ANTONIUS WIDYA ISMAEL
AYU ARISTA MURTI
BUNGA JERUK PERMATA PEKERTI
CINANTI ASTRIA JOHANSJAH
DAVY LINGGAR
DITA GAMBIRO
EKO BINTANG
ENDIRA
GINTANI NUR APRESIA SWASTIKA
INDRA LEONARDI
KEKE TUMBUAN
MADYA SAVITRI
OCTORA
PRILLA TANIA
SYAGINI RATNA WULAN
TEGUH AGUS PRIYANTO
TISA GRANICIA
YOGIE AHMAD GINANJAR
YUDI YUDYOYOKO
YUSUF ISMAIL

14 DECEMBER 2011 – 8 JANUARY 2012

JAKARTA ART DISTRICT
GRAND INDONESIA, EAST MALL
JAKARTA, INDONESIA

ROH

DAVY LINGGAR

Casting #6
2011
digital C-Type prints
120 × 170 cm (5 panels)







1001 DOORS: REINTERPRETING TRADITIONS

26 JANUARY – 6 FEBRUARY 2011

CIPUTRA WORLD MARKETING GALLERY

JAKARTA, INDONESIA



7/24: SINS "N" THE CITY

ARTLI ALI
DAVY LINGGAR
MARSIO JUWONO
SINARTUS SOSRODJOJO
NICO DHARMAJUNGEN

2011

GALERIE SOGAN & ART
16 MOHAMED SULTAN ROAD
SINGAPORE

ROH

DAVY LINGGAR

i don't give a sh#*
2011



ROH

DAVY LINGGAR

*so f#ck*n what*
2011



ROH

DAVY LINGGAR

what the heck
2011



TRIBUTE KEPADA S. SUDJOJONO

BUDI UBRUX
HERI DONO
IVAN SAGITA
NASIRUN
DAVY LINGGAR
TEGUH OSTENRIK
PANDE K TAMAN
SYAHRIZAL PAHLEVI
NOOR IBRAHIM
ROMMY ARMON
UGO UNTORO
ANGGUN PRIAMBODO
ARIAN ARIFIN
HAFIZ RANCAJALE
PUTU SUTAWIJAYA
SRI ASTARI RASJID
DOLOROSA SINAGA
LAKSMI SHITARESMI
ENTANG WIHARSO
M. IRFAN
ADE DARMAWAN
MOELYONO
WAYAN SUJA
THERESIA AGUSTINA
MG. PRINGGOTONO

30 OCTOBER – 14 NOVEMBER 2010

GALERI CANNA
JALAN BOULEVARD BARAT RAYA
KELAPA GADING
JAKARTA, INDONESIA

ROH



SELF & REALITY

2010

LINGGAR SENI
JALAN KEMANG TIMUR 36
JAKARTA, INDONESIA





CRASH PROJECT

ADE DARMAWAN
AGAN HARAHAHAP
AGUNG NUGRAHA WIDHI
ANANG SAPTOTO
ANGKI PURBANDONO
DAVY LINGGAR
DEDEN HENDAN DURAHMAN
DIMAS ARIF NUGRAHA
EDWIN ROSENO
HAFIZ RANCAJALE
HENRY FOUNDATION
INDRA AMENG
INDRA LOENARDI
JIM ALLEN ABEL
JULIO SARISSETIATI
MATEUS BONDAN
MUHAMMAD AKBAR
NARPATI AWANGGA
REZA AFISINA
TROMARAMA
WIMO AMBALA BAYANG

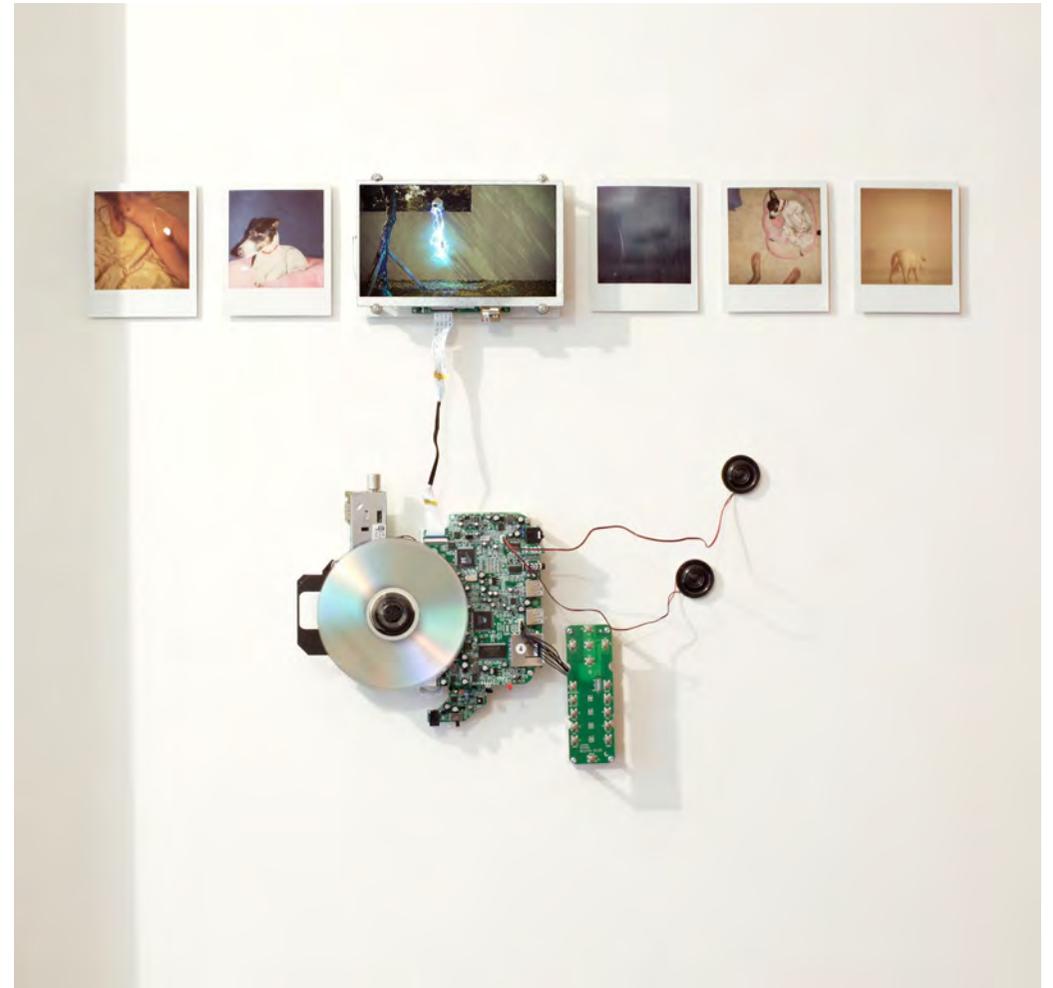
13 - 28 MARCH 2010

SIGIARTS
JALAN MAHAKAM I 11
JAKARTA, INDONESIA

ROH

DAVY LINGGAR

Bad dog
2011
60 second video instalation



COLD MEMORIES

ANDY DEWANTORO
DAVY LINGGAR

1 - 30 MAY 2010

VIVI YIP ART ROOM
KEMANG COLONY
6TH FLOOR
JALAN KEMANG RAYA 6A
JAKARTA, INDONESIA

ROH

DAVY LINGGAR

The Conqueror
2010
Acrylic on canvas
80 × 100 cm



ROH



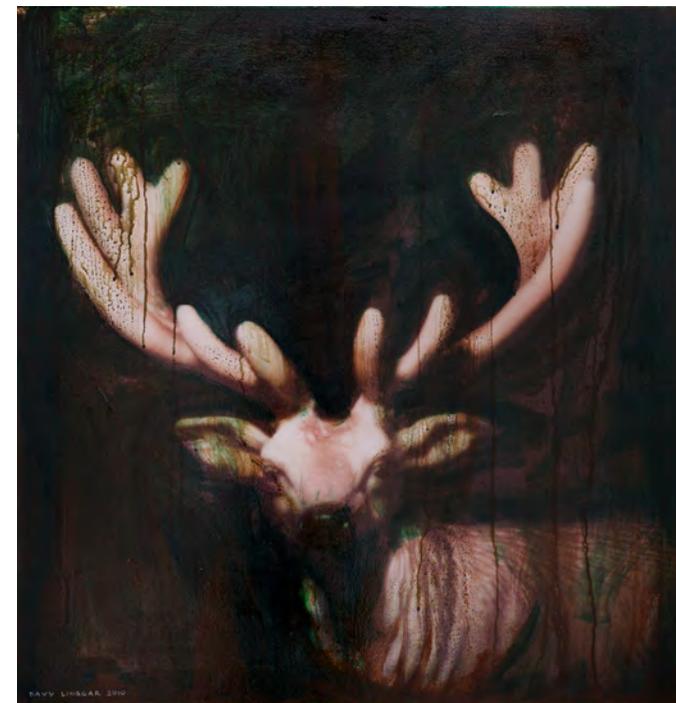
DAVY LINGGAR

Taxidermy
2010
Acrylic on canvas
80 × 100 cm



DAVY LINGGAR

Headless
2010
Acrylic on canvas
80 × 100 cm



DAVY LINGGAR

Victim
2010
Digital print and acrylic on canvas
80 × 77 cm

ROH



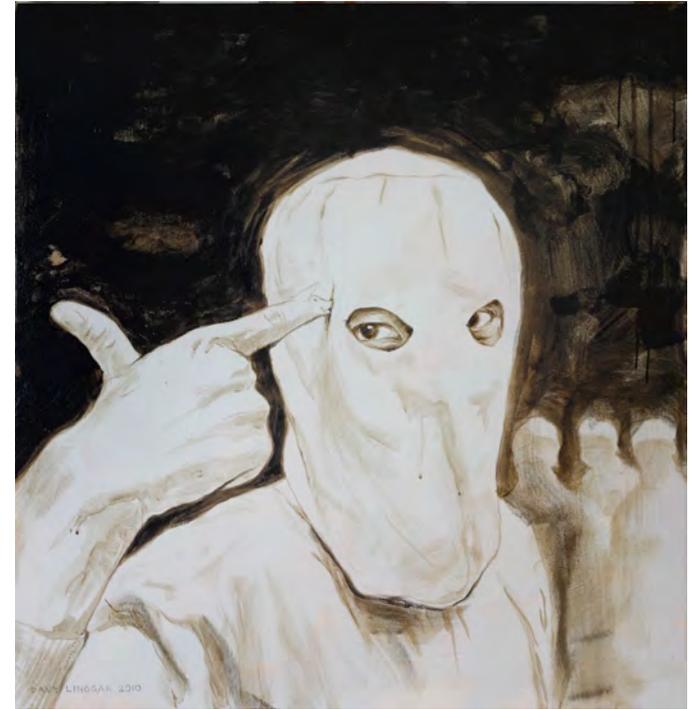
DAVY LINGGAR

Haram tapi enak
2010
Digital print and acrylic on canvas
80 × 77 cm



DAVY LINGGAR

Midnight Pig
2010
Acrylic on canvas
80 × 77 cm



DAVY LINGGAR

Killer Pig
2010
Acrylic on canvas
80 × 77 cm

URBANTOPIA

AGAN HARAHAHAP
AHMAD DENY SALMAN
DAVY LINGGAR
HENGKI KOENTJORO
IMELDA MANDALA
JAY SUBIAKTO
JIM ALLEN ABEL
JOHN SURYAATMADJA
KEMAL JUFRI
OSCAR MOTULOH
SUTRISNO
WIMO AMBALA BAYANG

24 OCTOBER – 15 NOVEMBER 2009

NORTH ART SPACE
PASAR SENI ANCOL
JAKARTA, INDONESIA

ROH

DAVY LINGGAR

Private Room
2009
96 Polaroid installation
220 × 360 cm



CUT 09: FIGURE
(NEW PHOTOGRAPHY FROM SOUTHEAST ASIA)

AGAN HARAHAAP
DAVY LINGGAR
DIANA LUI
GENEVIEVE CHUA
GINA OSTERLOH
KHAIRUL AZRIL ISMAIL
MAITREE SIRIBOON
MANIT SRIWANICHPOOM
MELATI SURYODARMO
MM YU
OHM PHANPHIROJ
TIMUR ANGIN
WAWI NAVARROZA
YEE ILANN

2009

VALENTINE WILLIE FINE ART
JALAN TELAWI 3
KUALA LUMPUR, MALAYSIA

ROH

DAVY LINGGAR

Friends, Girlfriends & Ex-Girlfriends
Diasac print on aluminum composite
2008
100 × 133 cm



ROH

DAVY LINGGAR

My Friends
Diasec print on aluminum composite
2008
100 × 133.5 cm



ROH

DAVY LINGGAR

We Want More
Diasac print on aluminum composite
2008
100 × 121 cm



SKETCH, PHOTO, IMAGE

DAVY LINGGAR

2008

ARK GALERIE
JALAN SENOPATI RAYA 92
JAKARTA, INDONESIA



REFRESH: NEW STRATEGIES IN INDONESIAN
CONTEMPORARY ARTS

ANGKI PURBANDONO
BEATRIX HENDRIANI KASWARA
DAVID ARMI PUTRA
DAVY LINGGAR
INDIEGUERILLAS
J. ARIADHITYA PRAMUHENDRA
KOKOK PURWANDHI SANCOKO
KRISNA WIDIATHAMA
RISTYO EKO HARTANTO
SAMSUL ARIFIN
TERRA BAJRAGHOSA
THERESIA AGUSTINA SITOMPUL
TISA GRANICIA
TROMARAMA
UJI "HAHAN" HANDOKO
WEDHAR RIYADI
YOGIE ACHMAD GINANJAR

2008

VALENTINE WILLIE FINE ART
JALAN TELAWI 3
KUALA LUMPUR, MALAYSIA



MANIFESTO: PAMERAN BESAR SENI RUPA INDONESIA

21 MAY – 15 JUNE 2008

GALERI NASIONAL INDONESIA
JALAN MEDAN MERDEKA TIMUR 14
JAKARTA, INDONESIA



URBAN/CULTURE
2ND CP BIENNALE

ANGKI PURBANDONO
BEATRIX HENDRIANI KASWARA
DAVID ARMI PUTRA
DAVY LINGGAR
INDIEGUERILLAS
J. ARIADHITYA PRAMUHENDRA
KOKOK PURWANDHI SANCOKO
KRISNA WIDIATHAMA
RISTYO EKO HARTANTO
SAMSUL ARIFIN
TERRA BAJRAGHOSA
THERESIA AGUSTINA SITOMPUL
TISA GRANICIA
TROMARAMA
UJI "HAHAN" HANDOKO
WEDHAR RIYADI
YOGIE ACHMAD GINANJAR

5 SEPTEMBER – 5 OCTOBER 2005

MUSEUM BANK INDONESIA
JALAN PINTU BESAR UTARA 3
JAKARTA, INDONESIA

ROH

AGUS SUWAGE & DAVY LINGGAR

Pinkswing Park
2005
Pedicab
554 cm x 539 cm x 360 cm



ROH



JALAN SURABAYA 66
JAKARTA 10310
+628118719066

ROHPROJECTS.NET