

PearlLam Galleries

Singapore

PLUGGED

Featuring works by Andy Dewantoro, Aditya Novali, and Yudi Sulistyo

Exhibition Dates 16 September–30 October, 2016

Tuesday–Saturday, 11am–7pm; Sunday, 12–6pm

Venue Pearl Lam Galleries, 9 Lock Road, #03-22, Gillman Barracks, Singapore 108937

Singapore–Pearl Lam Galleries is pleased to present *PLUGGED*, a group exhibition featuring the works of contemporary Indonesian artists Andy Dewantoro, Aditya Novali, and Yudi Sulistyo. Inspired by the word “plug” and its semantic contradictions, the exhibition seeks to create a transitional space between a beginning and an end, bringing together the work of three artists of vastly different methodologies and mediums. The exhibition explores the multiple meanings in each of their works, including discourse on man’s relationship with nature, technology, and each other.

Yudi Sulistyo’s works are inspired by his childhood memories of making toys from recycled materials and watching war-themed movies with his father. Sulistyo’s sculptural installation of a four-metre plane, modelled realistically after a North American P-51 Mustang, thrusts forth into the exhibition area, disrupting the usually immaculate gallery space. In other areas, a decrepit robust rocket stands imposingly, dominating the physical space. Parts of the artworks are deliberately wrecked, revealing accurately imagined and meticulously created internal mechanical components. Sulistyo’s self-imagined models of damaged militaristic vehicles are not a projection of the near future but a snapshot of the present; they are a dismal depiction of the shortcomings of technological development and the catastrophes that result from our inability to control the powers we seek to harness. Their fragile nature undermines the destructive powers of the war machines he chooses to recreate, removing their power and reducing them to things of beauty.

Aditya Novali’s milestone work *THE WALL : Asian (Un)Real Estate Project* presents an imaginary real estate project, parodying the showflats that abounded at the time. The work was conceived in 2012, a time when Indonesia was experiencing rapid urban growth, featuring an explosion of new apartment buildings and skyscrapers. Real estate developers sold ideas of a covetable, luxurious lifestyle in tight units stacked on top of each other. Though visually similar to promotional sales tools, Novali’s intricate maquette questions the background of real estate projects that sell the idea of improved social welfare, and whether the current style of housing provides sufficient space for the nourishment of not only the physical body but also the spirit. The interactive work allows viewers to turn the triangular tubes to reveal different facades and spaces. Each of the 160 rooms is individually constructed, revealing the circumstances of their inhabitants and their relation to the broader social context.

Four years later, Novali’s *THE WALL : Asian (Un)Real Estate Project—The Abstraction* revisits the original work, extracting the essence of his initial concerns and presenting them in a more pared-down visual language. Using Plexiglas as the primary medium for the work, *The Abstraction* makes use of a built-in light source to play with shadows and illuminate the details of each room. A duality of interrelations extends the interaction beyond the boundaries of the original work. The two works enter into a conversation between the realism represented by Novali’s original *THE WALL* and the ambiguity in representation in his new work.

A far cry from the subdued monochromes characteristic of his earlier style, Andy Dewantoro's new series of work reflects a fresh perspective and renewed optimism on life with his bright colour palette. From a distance, the lush green pastures and open skies surrounding his sturdy concrete buildings seem to create utopic visions of a futuristic terrain—ecological sustainability coupled with the cement structures he has forged, standing tall and unwavering. Intrigued by how urban landscapes are able to shape the identity of a city more than the characters of its inhabitants, Dewantoro eliminates all traces of human presence in his scenes, instead placing the focus on the rigid constructions that shape the core of his canvases. The artist's landscapes deliberately omit any sense of vitality in the atmosphere, revealing instead a sense of displacement of the modern man through his architectonic metaphors.

Somewhat of a contronym, "plug" self-reflexively denies its own meanings with conflicting connotations; the word can mean to reconnect and initiate a flow or energy, or a stifling or physical blockage. The audience will be inserted into an unsettling yet familiar reality, forced to see past the works' cryptic surfaces and engage with their relevance to human life and its climaxes. The accumulated components of the exhibition form an otherworldly spatial landscape teeming with paradoxical juxtapositions waiting to be uncovered.

About the Artists

ANDY DEWANTORO

Born in 1973 in Bandar Lampung, Indonesia, Andy Dewantoro graduated from Bandung Institute of Technology (ITB) in 2000 with a degree in Interior Design. Dewantoro is well known for his cinematic landscape paintings in monochromatic palettes of mostly black, purple, white, and grey. Abandoned houses, churches, and bridges viewed at a distance appear like fading memories through the misty filter he creates. Dewantoro has since expanded his colour palette to include brighter, earthier tones, but maintains his focus on the landscape, a mixture of urban elements and the natural environment decidedly void of human presence, heightening the sense of drama they evoke.

Dewantoro's work has been exhibited throughout Indonesia and around the world, including in Malaysia, South Korea, Hong Kong, Singapore, England, the Netherlands, and Romania. Some of his previous solo exhibitions include *Half Full Half Empty* (2011), Valentine Willie Fine Art, Kuala Lumpur, Malaysia; *Empty-space-landscapes* (2010) Galeri Semarang, Semarang, Indonesia; and *Silent World* (2008), Ark Galerie, Jakarta, Indonesia.

ADITYA NOVALI

Born in 1978 in Surakarta, Indonesia, Aditya Novali graduated from Parahyangan University, Bandung with a B.Eng. in Architecture in 2002 and from Design Academy Eindhoven, the Netherlands with an IM Masters in Conceptual Design in 2008. Novali works with a variety of materials, often first conceiving an idea and then finding the right medium to transcribe his vision. His background in architecture is present in his works—his sensitivity to structure, space, and knowledge of construction shapes his approach and aesthetic. Addressing themes such as boundaries, identities, materialism, and urban life, Novali's work interacts with the viewer and transforms with each viewing.

Novali's work has been exhibited in galleries and institutions all over the world including Indonesia, Singapore, Taiwan, the UK, Italy, Switzerland, Japan, and Lebanon. Some of his previous exhibitions include *Conversation Unknown* (2015), Art Jog 15, Indonesia; *Painting Sense* (2014), Roh Projects, Indonesia; and *Indoscape: A Geo-History* (2011), Canna Gallery, Indonesia. He was nominated for Best Emerging Artist Using Installation at the Prudential Eye Awards in Singapore.

YUDI SULISTYO

Born in 1972 in Yogyakarta, Indonesia, Yudi Sulistyo graduated from the Art Institute Yogyakarta in Design and Visual Communication in 1994. Sulistyo's realistic sculptures of militaristic equipment and other mechanical objects are made primarily of pasteboards, with their details created by repurposing mundane and common household objects like bottle caps and matchboxes. The intricacy and realism of his sculptures reveal the artist's remarkable craftsmanship and diligence.

Widely exhibited throughout Indonesia and around the world, some of Sulistyono's previous exhibitions include *After Utopia* (2015), Singapore Art Museum, Singapore; *Shout! Indonesian Contemporary Art* (2014), Museum of Contemporary Art of Rome, Italy; and *Flight for Light: Indonesian Art and Religiosity* (2011), Art:1, Jakarta, Indonesia.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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