



JUN TIRTADJI  
11 OCTOBER 2022

ROH is pleased to present *Aperture*, our first solo presentation of multidisciplinary artist Davy Linggar (b.1974 Jakarta, Indonesia) whose practice blurs boundaries between painting, drawing, photography, and video to capture and express the culture around him from diverse perspectives and methodologies. In the case of this exhibition, Linggar places a special emphasis on the exploration of small paintings. Although he oftentimes refutes the reducibility of his work to linguistic explication, Linggar's works seem to successfully synthesize abstract ebbs and flows of cultural movements around him through a visual juxtaposition of related fragments. The intention behind his paintings is not rooted in a desire to control that which he attempts to interpret in his painting, but rather to attempt to understand the connection between himself and the intuitive associations he has to certain memories related to moments in time and space in his work. Many of the compositions are more precise, or photographic, in terms of pictorial representation, while others incorporate elements of abstraction, and layers of drawings or indentations upon the paintings. Though each work is painted on seemingly identical 20 × 20 cm wood panels, the wood grain formations upon the surface of each panel are distinctive do their organic, natural growth lines. The exhibition presents an array of 50 of these works that speak to each other in conversation, almost forming a singular installation collaging a diverse, but very concentrated, array of Linggar's aesthetic expressions.

*Aperture* began as a series of conversations with Linggar to begin thinking through some of the possibilities of developing a show together at the gallery. This dialogue involved first looking into the artist's vast archive of existing artworks in various mediums to investigate potential areas of focus for the exhibition. The conversation

became further sharpened into considering Linggar's extensive collaborations with architects through his architectural photography, and to consider thereafter the building a framework for an exhibition based on the notion of architectural structures as a compositional backbone. The first few paintings Linggar began developing for this exhibition reflect this emphasis on interiors, exteriors, as well as various details of buildings, in conjunction with insertions of features that take the compositions beyond representation and into the realm of the speculative, or imaginary. It was in developing a number of these initial paintings, however, that Linggar then felt a certain constraint which then limited his sense of exploration for the show in terms of subject matter; it became stifling in terms of the breadth of ideas he wanted to express. It was only when he began to independently disengage from this corridor as a basis for his work that he felt at liberty to build upon the paintings in a much more unrestricted manner.

One way to describe the approach Linggar developed throughout building *Aperture* is perhaps to compare his thought processes to how a boxer develops a certain signature style through rigorous training. There are fighters who develop, for instance, a peek-a-boo style, placing both their hands in front of their faces constantly in a more defensive posture, protecting themselves against direct punches aimed towards them. There are also those who employ a counterpuncher technique, that involves evading the opposition boxer altogether, waiting for the perfect moment to utilize the opponent's forward momentum at the decisive moments, or southpaw boxers, who lead with the opposite hand as compared to the orthodox, left-handed first style, and in doing so often offset their opponent's rhythm and structure. When initially considering a methodology for working through *Aperture*, then, the initial intuition was to first develop a certain style that would set a clear tone in terms of defining the subject matter of his compositions. Slowly, however, Linggar began to shift away from this rigid structure into what is perhaps most analogous in boxing to a switch-hitter position, in which the boxer transitions fluidly between various stances in a manner that feels almost ambidextrous in nature. This change in attitude has allowed Linggar to act in a manner that is much more intuitive in terms of his engagement with his work, first in determining the pictorial image corresponding to each wood panel, but also then to think about singularly idiosyncratic direction unique to each composition, as opposed to a singular style determined for all the works in the show.

The human anatomy — hands, feet, and limbs — play an important role in many of Linggar's compositions in *Aperture*, as

expressed through the interplay of different body parts, as well as the respective tension between their positioning in different contexts. In *Locker*, three hands seem to permeate through a stark white background with grids in a mannerism that is perhaps most akin to the practice of drawing, strongly emphasizing the outer lines that make up the structure of each limb rather than the painterly considerations of the flesh itself. The work *Shelter*, though, goes about incorporating two hands intertwined with each other in a feeling that is much more distinctively part of the painting itself, almost taking the form of, or in replacement towards, the scale of a human body in the picture. In *Attentions*, two hands are expressed without many of its corresponding details, such as nails, or other requisite shadows, emphasizing the slender shape of each digit, almost forming a very graphical notion of what hands appear to be like. The works *Happy*, *Pleasure*, and *Cheer* consider the position of hands and feet in much more anatomically accurate representations, within the context of performing a certain ambiguous action related to different objects surrounding them, asking the viewer to fill in gaps of potential action through their own respective imaginations. *Daydreaming* follows the subtle contours of the wood grain surface in its composition, and Linggar paints the works in a thin, almost translucent manner, leaving the indentations and texture of the natural material itself to come to the surface and becomes a part of the work itself.

Color, hue and saturation are also an integral aspect of *Aperture*. Some of the paintings, such as *Vogue*, *Respite*, and *Lustrate* are decidedly monochromatic, in which the interplay between raw contrast and texture becomes a focal point. There is almost a chiaroscuro feeling, or a heightened consideration of light-dark, as well as its corresponding sense of mystery which these paintings place an investigative gaze upon, and there is perhaps also a relationship to Linggar's own black and white photography. Some of the paintings, such as *Red Hot* and *Unlikely* wash the compositions in single colors, strongly accentuating a certain intention in the work to express very sharp, specific moods. Other works like *Journey*, *Vague*, *Bliss*, *Rapture*, are expressed in more organic, natural colors — browns, greens, and cream — that correspond to the wood panels the paintings are made upon. The journey into the multicolor perseveres deeper into the realm of pastel hues in *Jolly* and *Sheer* and reaches a rainbow crescendo of sorts in *Jaded* and *Boiling*.

Aside from the above points, there are actually a plethora of possible entry points in terms of attempting to holistically understand *Aperture* from its constituent components through more analytical

considerations, as each individual painting communicates a multitude. From an art historical point of view, to look at the idea of portraiture and reconsidering its more current contexts, for instance. Or for instance from the vantage of a more socio-political context, how the images portray the more cosmopolitan, sophisticated progression of life and culture as an Indonesian finding it's 21st century identity, as the works in *Aperture* form a multilayered ensemble that speaks of our time and moment here in the world today. At the same time, perhaps Linggar also invites the viewer to also experience the paintings in a very visceral, human way. To enjoy the paintings as viscous, retinal pleasure, feeling the works less through the intellect, but as well through feeling in its purest sense. Perhaps Linggar also invites the observer, therefore, to learn another switch-hitter stance themselves at this point, to begin to learn the subtle act of looking at *Aperture* with the mind, while also feeling the much more inexplicable nature of what his paintings communicate through the heart as well.





Davy Linggar  
*Relish* (detailed view)  
2022  
Oil on wood panel  
20 × 20 cm





Davy Linggar  
*Sheltered* (detailed view)  
2022  
Oil on wood panel  
20 × 20 cm





Davy Linggar  
*Boiling* (detailed view)  
2022  
Oil on wood panel  
20 × 20 cm

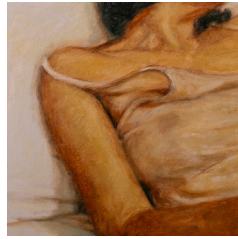




*Prudent*  
2022  
Oil and acrylic on  
wood panel  
20 × 20 cm



*The Cake*  
2022  
Oil, acrylic, pencil on  
wood panel  
20 × 20 cm



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



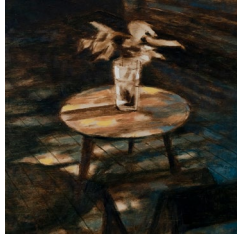
*Sheltered*  
2022  
Oil on wood panel  
20 × 20 cm



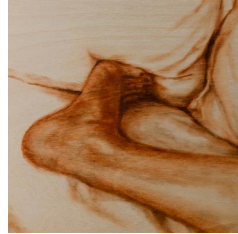
*Elsewise*  
2022  
Oil on wood panel  
20 × 20 cm



*Locker*  
2022  
Oil, pencil, acrylic on  
wood panel  
20 × 20 cm



*Splendid*  
2022  
Oil on wood panel  
20 × 20 cm



*Pleasure*  
2022  
Oil on wood panel  
20 × 20 cm



*Remote*  
2022  
Oil on wood panel  
20 × 20 cm



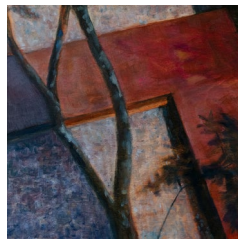
*Whoop*  
2022  
Oil on wood panel  
20 × 20 cm



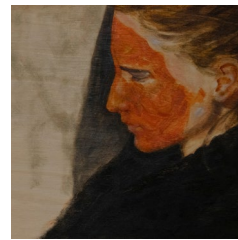
*Rapture*  
2022  
Oil on wood panel  
20 × 20 cm



*Time ahead*  
2022  
Oil on wood panel  
20 × 20 cm



*Disposition*  
2022  
Oil on wood panel  
20 × 20 cm



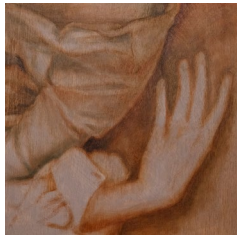
*Prepare*  
2022  
Oil on wood panel  
20 × 20 cm



*Orange A Day  
everyday*  
2022  
Oil on wood panel  
20 × 20 cm



*Cheer*  
2022  
Oil on wood panel  
20 × 20 cm



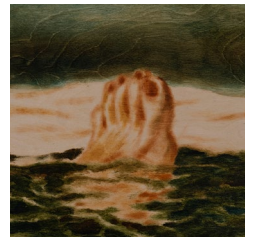
*Bliss*  
2022  
Oil on wood panel  
20 × 20 cm



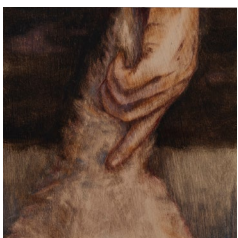
*Linger*  
2022  
Oil on wood panel  
20 × 20 cm



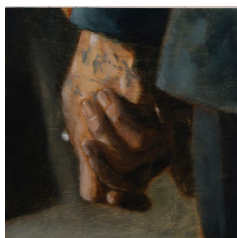
*Red hot*  
2022  
Oil on wood panel  
20 × 20 cm



*Daydreaming*  
2022  
Oil on wood panel  
20 × 20 cm



*Vague*  
2022  
Oil on wood panel  
20 × 20 cm



*Destined*  
2022  
Oil on wood panel  
20 × 20 cm



*Happy*  
2022  
Oil on wood panel  
20 × 20 cm

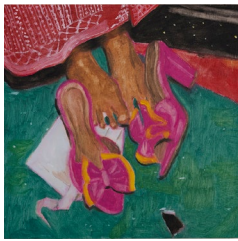


*Vogue*  
2022  
Oil on wood panel  
20 × 20 cm



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





*Jaded*  
2022  
Oil on wood panel  
20 × 20 cm



*Boiling*  
2022  
Oil on wood panel  
20 × 20 cm



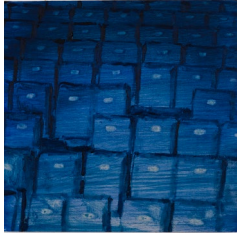
*Unlikely*  
2022  
Oil on wood panel  
20 × 20 cm



*At Ease*  
2022  
Oil on wood panel  
20 × 20 cm



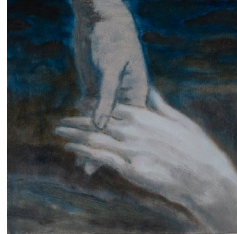
*Covert*  
2022  
Oil on wood panel  
20 × 20 cm



*Untold*  
2022  
Oil on wood panel  
20 × 20 cm



*Euphoria*  
2022  
Oil and acrylic on wood panel  
20 × 20 cm



*Aid*  
2022  
Oil on wood panel  
20 × 20 cm



*Viscous*  
2022  
Oil on wood panel  
20 × 20 cm



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



*Attentions*  
2022  
Oil on wood  
20 × 20 cm



*Lustrate*  
2022  
Oil on wood panel  
20 × 20 cm



*Sheer*  
2022  
Oil on wood panel  
20 × 20 cm



*Happy Together*  
2022  
Oil on wood panel  
20 × 20 cm



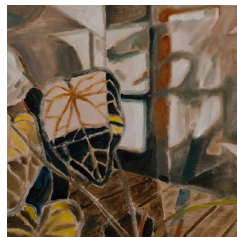
*Relish*  
2022  
Oil on wood panel  
20 × 20 cm



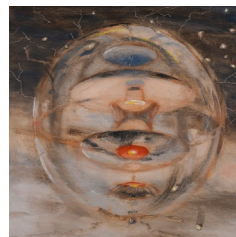
*Jolly*  
2022  
Oil on wood panel  
20 × 20 cm



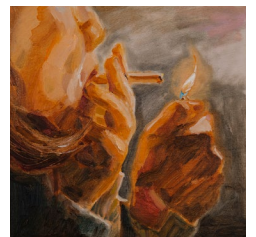
*Not Today*  
2022  
Oil on wood panel  
20 × 20 cm



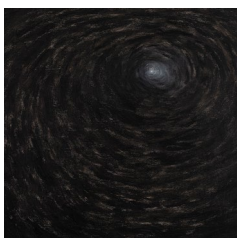
*View*  
2022  
Oil on wood panel  
20 × 20 cm



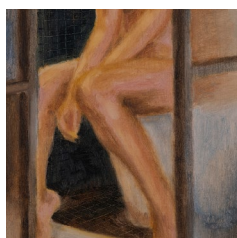
*Chances*  
2022  
Oil on wood panel  
20 × 20 cm



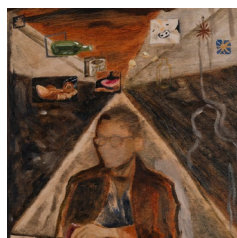
*Hue*  
2022  
Oil on wood panel  
20 × 20 cm



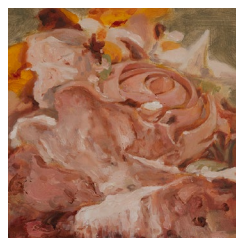
*Respite*  
2022  
Oil on wood panel  
20 × 20 cm



*Joy*  
2022  
Oil on wood panel  
20 × 20 cm



*Glee*  
2022  
Oil on wood panel  
20 × 20 cm



*Birthday Cake*  
2022  
Oil on wood  
20 × 20 cm



*Radiant*  
2022  
Single channel video  
8 seconds, on loop



B. 1974

Jakarta, Indonesia

Davy Linggar lives and works in Jakarta, Indonesia) began developing his practice in drawing and painting, which thereafter matured further into explorations in photography. Linggar works in a manner that interweaves the practice of painting, photography, video, and installation. Blurring the boundaries between mediums, as well as investigating confluences in culture around him, Linggar depicts the both the intimacy and vibrancy of the human condition.

He has exhibited his works in photographs, drawings, paintings, and installations throughout a number of exhibitions. His recent solo exhibition is *Cut* (2022) at AAAAHHH!!! Paris Internationale, Paris, France. Several group exhibition such as Art Jakarta (2022); *1* (2022) at ROH, Jakarta, Indonesia; *Last Words* (2021) at ROH, Jakarta, Indonesia; Art Basel Hong Kong (2021); Art Jakarta Virtual (2020-2021); *iso* (2020) at AAAAHHH!!! Paris Internationale, Paris, France; Artjog 10: *Changing Perspective* (2017), Jogja National Museum, Yogyakarta, Indonesia; *After Utopia, Revisiting The Ideal in Asian Contemporary Art* (2015), Singapore Art Museum, Singapore; CP Biennale (2005), *Pink Swing Park*, in collaboration with Agus Suwage, Jakarta, Indonesia; 11th Asian Art Biennale (2004), Dhaka, Bangladesh. His solo exhibitions include *Film* (2015), The Papilion, Jakarta, Indonesia; *Sketch, Photo, Image* (2008), Ark Galerie, Jakarta, Indonesia; *Black & White* (1999), Gallery Cahya, Jakarta, Indonesia.



THANK YOU

MY FAMILY  
MY GANGS  
ROH TEAM  
AND EVERYBODY WHO SUPPORT  
MY CAREER ALL THIS TIME



Writers

JUN TIRTADJI

Gallery Team

DEA APRILIA

TUTI HARYATI

ANNISA RIANI

ADINDA YUWONO

AIRIEN ADANI LUDIN

WIWIT BUDI SANTOSO

Installation Team

ADITYA SENA HADIKUSUMO

BISMA ALIFARDHAN NASTIA

DEDI SUTOYO

SUROSO

HANI RISWANTO

Photographer

MARUTO ARDI

Provisions

SARI-SARI

UMAMI ISSUES

UNION



APERTURE

DAVY LINGGAR