

Spirituality, Ritual and Materiality:
Hendrawan Riyanto's Contemporary
Ceramics in Indonesia

Population: 266,794,980

300 ethnic groups

700 living languages

6 official religions





**Hendrawan Riyanto in front of his installation made of bamboo and rattan
[Image source: the artist's family documentation]**



**Hendrawan Riyanto installing "Inner Mothers" in Modernities and Memories:
Recent Art From the Islamic World exhibition in 1997.**

[Image source: Mr. A.D. Pirous and Serambi Pirous, Bandung, Indonesia]



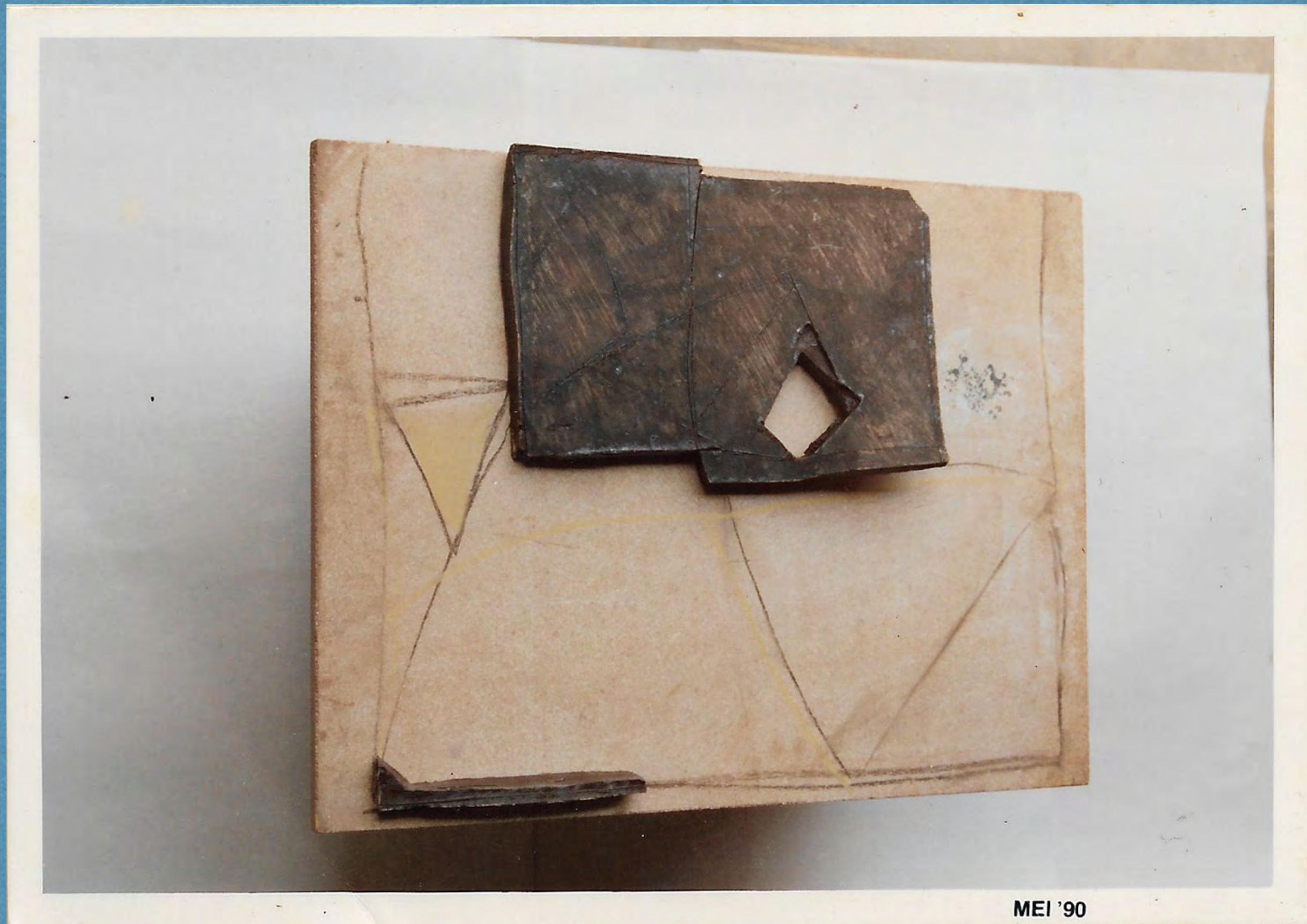
The art faculty in Bandung was formerly a separate art college formed by one Dutch painter named Ries Mulder. The college was merged with Bandung Institute of Technology (ITB) when it was established in 1950

The Ceramic Art department was officially established in 1965



Image of the academic office building of Faculty of Art and Design ITB in the 1980's

[Image source: <https://enjoyduren.wordpress.com/2007/07/01/60-tahun-fsrd-itb-the-next-step/>]



**Hendrawan Riyanto' s early works in 1990 (title unknown)
[Image source: the artist' s family documentation]**



**Hendrawan Riyanto' s early works in 1990 (title and year unknown)
[Image source: the artist' s family documentation]**



Riyanto in his solo exhibition in Kyoto Japan with Professor Chitaru Kawasaki during his study in Kyoto Seika University 1992-1993 [Image source: the artist's family documentation]



One of Riyanto's works that were done in Japan in 1992/1993 titled "Inside-Outside"
[Image source: the artist's family documentation]

HENDRAWAN RIYANTO

CERAMIC WORKS

*"ON IMPROVISATION
WITH STRING"*

1993. 1/26(TUE)–31(SUN)

GALLERY BENI



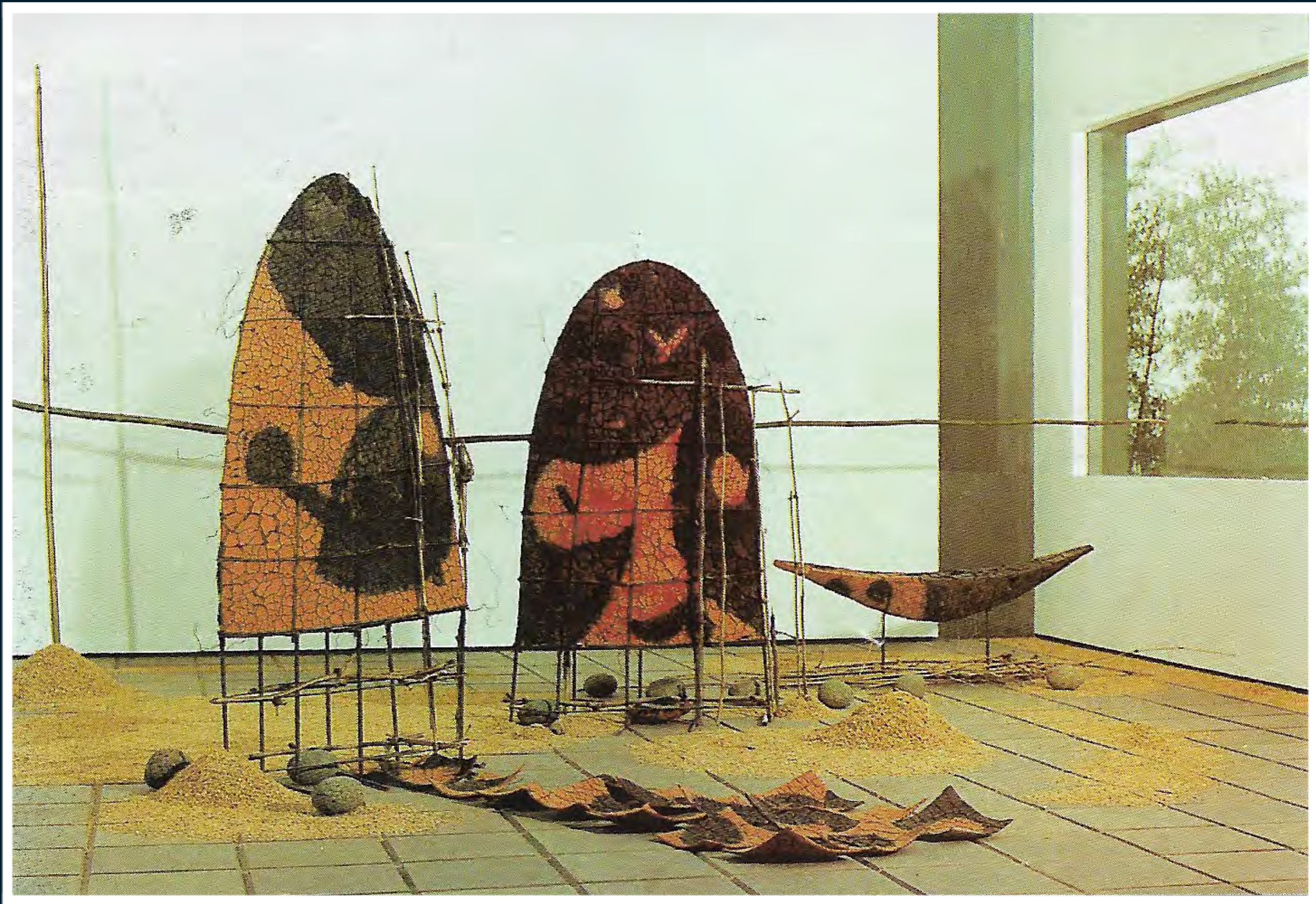
**Riyanto' s exhibition during his study in Japan in 1993 titled "On Improvisation With String"
[Image source: the artist' s family documentation]**



**Clay as a metaphor of the human body and
the process involved in ceramic making as a symbol
of spiritual transformation and enlightenment.**

A piece of clay has a flexible capacity to be changed into a 'personalized' figure, since a piece of clay is also an example of a piece of life, with the same vitality imbued in all creatures. The clay is not only an object, it is a subject. Human beings should love this natural subject, since they all will become earth/clay themselves in the end. When I play with clay, it is as though I open the pages of a book of science: from the 'page of fire', the 'page of air', the 'page of water', up to the 'page of earthen conclusions'. They are part of a process of temporary understanding, about pages being briefly read.

- Hendrawan Riyanto, 1997



“Inner Mothers” mixed media installation made of terracotta, bamboo, stone, steel, wood and unhulled rice grain, 1997, variable dimension [Image source: the artist’s family documentation]



“Inner Mothers” installation reconstructed at JIWA: Jakarta Biennale 2017
[Image photographed by Panji Purnama Putra, 9 October 2017]



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