



FER MYN TED

A Saga of Indonesian Identity

 IZUMA GALLERY

FER MEN TED

A SAGA OF INDONESIAN IDENTITY

MADE WIANITA
HERI DONO
NASIRUN
ENTANG WIHARSO
ANGKI PURBANDONO
INDIEGUERILLAS
EDWIN ROSENO

OF LIVING ORGANISMS) PROCESS THAT CONVERTS SUGAR TO ENERGY AND BYPRODUCTS AS ACIDS, GASES AND/OR ALCOHOL BY AGENTS AS YEASTS AND BACTERIA. FERMENTATION CAN OCCUR IN CELLS AS AN ALTERNATIVE WAY OF GETTING ENERGY IN ABSENCE OF OXYGEN.FERMENTATION HAS BEEN USED BY HUMANITY FOR THE PRODUCTION OF FOOD AND BEVERAGE SINCE THE NEOLITHIC AGE.FERMENTATION PROCESS STOPS IN THE POINT WHEN THE PROPER BYPRODUCT(S) CREATE THE ENVIRONMENT TO AFFECT AND KILL THE ORGANISM WHO PROCESS IT. FERMENTATION IS PREFERRED TO AEROBIC RESPIRATION BY YEASTS WHEN THE SUGAR IS AVAILABLE. FERMENTATION IS A METABOLIC (CHEMICAL TRANSFORMATION IN THE CELLS OF LIVING ORGANISMS) PROCESS THAT CONVERTS SUGAR TO ENERGY AND BYPRODUCTS AS ACID, GASES AND/OR ALCOHOL BY AGENTS AS YEASTS AND BACTERIA. FERMENTATION CAN OCCUR IN CELLS AS AN ALTERNATIVE WAY OF GETTING ENERGY IN ABSENCE OF OXYGEN.FERMENTATION HAS BEEN USED BY HUMANITY FOR THE PRODUCTION OF FOOD AND BEVERAGE SINCE THE NEOLITHIC AGE.FERMENTATION PROCESS STOPS IN THE POINT WHEN THE PROPER BYPRODUCT(S) CREATE THE ENVIRONMENT TO AFFECT AND KILL THE ORGANISM WHO PROCESS IT. FERMENTATION IS PREFERRED TO AEROBIC RESPIRATION BY YEASTS WHEN THE SUGAR IS AVAILABLE. FERMENTATION CAN OCCUR IN CELLS AS AN ALTERNATIVE WAY OF GETTING ENERGY IN ABSENCE OF OXYGEN.FERMENTATION HAS BEEN USED BY HUMANITY FOR THE PRODUCTION OF FOOD AND BEVERAGE SINCE THE NEOLITHIC AGE.FERMENTATION PROCESS STOPS IN THE POINT WHEN THE PROPER BYPRODUCT(S) CREATE THE ENVIRONMENT TO AFFECT AND KILL THE ORGANISM WHO PROCESS IT. FERMENTATION IS PREFERRED TO AEROBIC RESPIRATION BY YEASTS WHEN THE SUGAR IS AVAILABLE. FERMENTATION IS PREFERRED TO AEROBIC RESPIRATION BY YEASTS WHEN THE SUGAR IS AVAILABLE. FERMENTATION CAN OCCUR IN CELLS AS AN ALTERNATIVE WAY OF GETTING ENERGY IN ABSENCE OF OXYGEN.FERMENTATION HAS BEEN USED BY HUMANITY FOR THE PRODUCTION OF FOOD AND BEVERAGE SINCE THE NEOLITHIC AGE.FERMENTATION PROCESS STOPS IN THE POINT WHEN THE PROPER BYPRODUCT(S) CREATE THE ENVIRONMENT TO AFFECT AND KILL THE ORGANISM WHO PROCESS IT. FERMENTATION IS PREFERRED TO AEROBIC RESPIRATION BY YEASTS WHEN THE SUGAR IS AVAILABLE. FERMENTATION IS PREFERRED TO AEROBIC RESPIRATION BY YEASTS WHEN THE SUGAR IS AVAILABLE. FERMENTATION CAN OCCUR IN CELLS AS AN ALTERNATIVE WAY OF GETTING ENERGY IN ABSENCE OF OXYGEN.FERMENTATION HAS BEEN USED BY HUMANITY FOR THE PRODUCTION OF FOOD AND BEVERAGE SINCE THE NEOLITHIC AGE.FERMENTATION PROCESS STOPS IN THE POINT WHEN THE PROPER BYPRODUCT(S) CREATE THE ENVIRONMENT TO AFFECT AND KILL THE ORGANISM WHO PROCESS IT. FERMENTATION IS PREFERRED TO

Fermented

A Saga of Indonesian Identity

Forewords by Hermanto Soerjanto, curator

The thought behind this exhibition as suggested in its title, “Fermented in Indonesia,” is to showcase the unique characteristics of Indonesian contemporary art through works of 7 leading Indonesian contemporary artists from many different generations, different genres, and different medias, to give a better understanding of what Indonesian contemporary art is.

As we know, fermentation is a very important process in wine making. Through fermentation we are not only processing grape juice into wine, but at the same time we develop the unique characteristics and taste of the wine. The location where this fermentation process takes place will determine the unique character of wine from that place, because the kind of bacteria involved in fermentation is different from place to place.

I think the same logic also applies to the development of contemporary art in different regions in the world, including Indonesia. Local flavors and characteristics of contemporary art in Indonesia are the result of a long cultural fermentation process strongly influenced by the local tradition as well as cultural, social, politic, economic, educative and geographical conditions, media and technology.

In my opinion, what truly triggered the fermentation process in Indonesian contemporary art was our own perspective towards western civilization. For centuries, the West has shown their superior quality in many different fields, in politics, economics, science, culture and also art. They were becoming a global standard of what is good and what is not in many different fields, including art, and many people in many countries, including Indonesia adore and idolize western art and culture.

This adoration towards the West has inspired a continuous pursuit for many Indonesian artists to be equal with their fellow artists in the West. In this situation, we always look at western art as our main reference, but due to the different way of thinking and cultural background, we can't completely understand the thoughts and philosophy behind.

As an attempt to catch up with western art, we created art that may look familiar to western eyes, but based on the local philosophy and mentality. Unwittingly, we found our own unique form of art. In my opinion this is the fermentation process that formed Indonesian contemporary art.

In this show, one can witness the results of this fermentation through the works of 7 leading Indonesian contemporary artists. They are Made Wianta, Heri Dono, Nasirun, Entang Wiharso, Angki Purbandono, Indieguerillas and Edwin Roseno.

Mizuma Gallery

“FERMENTED” – A Saga of Indonesian Identity focuses on the artists career as an attempt to picture the metabolism of Indonesian holistic environment and its exposure to specific alien cultures and globalization. Atemporal influences by myths, religion, ethics, politics, science and economy. Approached by the affinity with the “fermentation” phenomena to illustrate this process as an inevitable natural action for energy and to continue synthesizing their expression in the context of Indonesian contemporary art.

A black and white photograph of a coral reef. In the foreground, a dark, elongated fish, possibly a surgeonfish, is swimming towards the right. The background is filled with various types of coral, including branching and table corals, creating a complex, textured environment. The lighting is dramatic, with strong highlights and deep shadows.

MADE WIANTA

Wianta is one of the most influential figures behind the development of Balinese contemporary art. First his challenge was to devise concepts that would enable the development of his own art and culture while aiming at the universal. In his recent work, the visual references to Balinese identity are blurred, his work more abstract, minimal and essential.



Coral Reef, 2011, Oil, acrylic on canvas, 210 x 310 cm

It is very important for “Fermented” that Made Wianta is continuously working on the theme of coral reefs, he refers to the exhibited artwork as inspired by his impression on the actual sight of coral reefs in Banda Ocean in Indonesia, his works are a result of his singular artistic capability to experience and perceive the endangered coral reef ecosystem and its severe consequences to the planet we live.

Coral reefs are known as performing an important role in balancing the existing forms of CO₂ in our biosphere, CO₂ is inevitably produced by living organisms' metabolism, fermentation included. Made Wianta somehow knows and masterfully testifies with his artworks the presentiment of a dried lifeless environment.



HERI DONO

Heri's multidisciplinary practice follows the absence of division between traditional art forms in Indonesia, mixing Hindi literature, wayang puppetry, animism and Javanese metaphysics with Indonesian activism and recycling techniques, a wicked sense of humor, and a commitment to social relations and justice. Always travelling, he is the most International contemporary artist of Indonesia.



Civilization Oddness Series, 2014
Flying Angels (Detail), 2006, Mixed media,
 160 x 170 x 20 cm



Civilization Oddness Series, 2014
Angels Fallen From The Sky, 2004, Mixed media,
 115 x 100 x 25 cm



Civilization Oddness Series, 2014

Donosaurus Community, 2009, Acrylic on Canvas,
100 x 400 cm (4 panels)

Born in the 60's era, Heri Dono's works are influenced by political condition in Indonesia. His father worked as a politician during the reign of Indonesian-president, Soekarno and later Soeharto. Thus he was exposed to Indonesia's politics scene since young age.

In this series *Civilization Oddness*, Heri Dono brings about his journey of his career as an artist from early stage until now. This Series explains the 'fermentation' process that he has gone through to reach the current stage of his art.

Flying Angels is one of his works in the early stage of his career. It is a metaphor of freedom, the explorations of ideas. The angel is the embodiment of the idea. It is the inspiration, imagination and hope of what one can achieve in his life. Angels fallen from the sky is the metaphor of the realisation of ideas in reality as the angel dives into the earth.

In *Donosaurus Community*, Heri Dono tells a parody of an artist named Dono who claims that he has a dinosaur's DNA in him. Therefore, to him civilization is a paradox in the life around him.

The Spirits of Guards is the embodiment of guardians of earth that protect humans from the cruelty of life and their own barbarism. Even though the human race has evolved splendidly to this date, peace and prosperity for all is still a utopia that we have not achieve yet.



Civilization Oddness Series, 2014
The Spirit of Guards, 2014, Mixed media
 160 x 100 x 65 cm





NASIRUN

Nasirun translates current political, social or personal issues into magical Javanese iconography and philosophy, like looking into our world through a Javanese stage play. His work, which is met with a wide success among Indonesia's leading collectors.



Abstraction

2014

Oil on canvas

90 x 145 cm

Nasirun was born in the tiny and remote village on the coast of Java. He grew up in a rural area where there were only two houses in the village. He spent half of his life in a very isolated area, alienated from the modern world.

His first encounter with urban civilization is when he moved to Yogyakarta to study art. In the midst of the everchanging environment in the city, Nasirun held tight on Javanese folklores, myths and mystiques. To him, this belief helps him to preserve who he is and his identity as an artist.

However, it is impossible for him to not adjust to the modern civilization, but at the same time he doesn't fit in as a modern person. This aspects make his works interesting.

Nasirun translates political, social, and sometimes his own tales into Javanese iconography and philosophy, one of them is the use of shadow puppet (wayang) character in his paintings.

Looking at Nasirun's work is like looking at the world through a Javanese stage play as he often depicts his works using narrative approaches in his paintings.



My Ship, My Ocean #2

2014

Oil on canvas

145 x 250 cm





Mystique About The Moon

2014

Oil on canvas

150 x 300 cm





ENTANG WIHARSO

Leading contemporary Indonesian artist Entang Wiharso produces poignant, provocative paintings and sculptures, in which, as he describes, he depicts “the condition of humans who are often divided by complex, multilayered political, ethnic, racial, and religious systems: they co-exist yet their communication is limited and indirect.” Human figures play important part in his works, figures are interconnected by ornamental vegetation, tongues, tails, intestines, animal skin patterns, fences and detailed landscapes. Through such complicated involvement, Wiharso reveals the hidden beliefs, pressures, and prejudices that have shaped the way humans have (mis)perceived each other throughout time and across cultures.



Beginning - Perfect Enemy

Untold Stories series

2013

Brass, resin, colour pigment, thread

270 x 170 cm



ANGKI PURBANDONO

Angki is one of the leading figures of Indonesian contemporary photography. Widely known for his 'scanography', Angki questions the role and existence of the camera as a tool. His work inspired by Man Ray's "Rayographs" closely relates to his daily life experiences. His previous project with the PAPs (Prison Art Programs) The Swimmers has gained positive responses in the South East Asia contemporary art scenes.



Coca - Happy

2014

Scanography, Light box Installation

142 x 120 x 20 cm



INDIEGUERRILLAS

Husband and wife duo, “Miko” and “Santi” started out as a graphic design firm, but they are now fully independent artist that is gaining more and more popularity in South East Asia contemporary art scenes. Their modern design background and trials to reconnect with their cultural roots, wayang stories and characters, are intertwined in their production.



(Detail)

Tamed Dismantled Fermented Consumed Repeat

2014

Mix media

Variable sizes



Tamed Dismantled Fermented Consumed Repeat

2014

Mix media

Variable sizes

Indieguerillas's background as a designer in an advertising firm in Indonesia brings a unique traits to their work. As modern artist, they attempt to reconnect with the root in their cultures and traditions. We can see depiction of wayang (Indonesian shadow puppet) characters drawn in a modern context using modern means such as digital media.

Indieguerillas brings the concept of consumerism and materialism through their works. Their experiences in an fast pace industry have guided them to formulate the next piece that will become a new trend in the market.



In their endeavor to incorporate modernism and materialism to Indonesia's traditional aspects, Indieguerillas often uses character from wayang stories in their works. Characters that they consistently depicts are the Punakawan characters. They are the servant of gods; Semar, Petruk, Gareng and Bagong. Indonesian identify these four as the joker in wayang shows.

In *Tamed Dismantled Fermented Consumed Repeat*, they incorporate the Punakawan characters with modern icons from batman, atom boy to mickey mouse. This series bring issues of capitalism and consumerism today.



EDWIN ROSENO

Roseno is one of the leading members of Ruang Mes 56, an artist initiative for Indonesian contemporary photography and Green Hypermarket farmer. His work are inspired by his travel, music and relation between humans and environments. Roseno's works *Green Hypermarket* were displayed in the Queensland Art Gallery, Brisbane, Queensland, Australia from December 2012 to April 2013.



Green Hypermarket

2011 - 2012

Kodak Endura, Metallic Paper pressed on dbond,
mounted acrylic 3mm

Diameter 40 cm (4 pcs), diameter 60 cm (3 pcs)



Detail of *Green Hypermarket*

“Green Hypermarket” is Roseno’s escapade in catching a sight of the simple yet real practices found among Indonesian, utilizing used packaging of instant food and beverages as planting media.

Green Hypermarket consists of two stages in its process:

First, experiencing oneself as a part of an environmentally aware society by recycling the disposables into a planting media, followed by growing various plants in them. Second, embracing society’s accomplishment; to become an environmental defender in smaller scope as a form of social interaction and identical behavior towards the society.

Green Hypermarket concept was selected to participate in the 7th Asia Pacific Triennale 2012 in Australia. The works displayed in the Queensland Art Gallery, Brisbane, Queensland, Australia from December 2012 to April 2013.

GILLMAN BARRACKS

Mizuma Gallery is part of Gillman Barracks

Gillman Barracks (GB) is Asia's up - and - coming destination for contemporary art. It is distinguished as a vibrant centre in Asia for the creation, exhibition and discussion of contemporary art. Named after the late British General Sir Webb Gillman, GB is now home to 16 local and international art galleries, dining and creative businesses, as well as the Centre of Contemporary Art.

For more information visit www.gillmanbarracks.com

Gallery Profile

Mizuma Gallery was established in Singapore's new art cluster Gillman Barracks in September 2012 by director Sueo Mizuma. The gallery was established in 1994 in Tokyo, and since its opening in Singapore aims for the promotion of Japanese artists in the region as well as introducing new and promising young talents from South East Asia to the international art scene. It has featured the works of Japanese artists including Aida Makoto, Yoshitaka Amano, Tenmyouya Hisashi, and Yamaguchi Akira. It has showcased the work of renown East-Asian artists such as Jun Nguyen-Hatsushiba. It also organises exhibitions showing the creations of Indonesia's forerunner artists including Nasirun, Indieguerillas, and Angki Purbandono. The gallery also participates yearly in Art Stage Singapore, and Art Basel Hongkong.

Fermented

7 May - 22 June 2014

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Entang Wiharso, courtesy to ARNDT Singapore, photograph by Olivia Kwok

| Angki Purbandono | Indieguerillas | Edwin Roseno

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Front Cover : Nasirun | Detail of My Ship My Ocean #2, 2014, Oil on canvas, 145 x 250 cm



