

MIZUMA GALLERY

HISASHI
TENMYOUYA
X
INDIEGUERILLAS
curatorial exhibition

AGUNG PRABOWO . HISASHI TENMYOUYA . HIROAKI TSUJINO
INDIEGUERILLAS . MIKI KATOH . NAMI TSUJIKAWA
RESTU RATNANINGTYAS . YUDI SULISTYA . YUKI INOUE

17 October - 30 November 2014

**HISASHI
TENMYOUYA
X
INDIEGUERILLAS**

A vision on cutting edge Indonesian and Japanese art
Curatorial Exhibition

17 October - 30 November 2014

FOREWORD

Mizuma Gallery is delighted to present HISASHI TENMYOUYA X INDIEGUERILLAS, an exhibition curated by prominent Japanese and Indonesian contemporary artists. The show brings two eastern cultures to meet under an unusual vector of approaching contemporary art. Though both countries have similarities in the way many asian countries do, they have a very different history. Indonesia, with its long history of being colonized, while Japan has never been completely colonized before. This may set an interesting array of differences in the way art develops in the country and how artists evolve by digesting foreign influences. In the exhibition we can see how cultural influences travel around internally and the differences that set these asian countries' identity.

CURATION BY TENMYOUYA HISASHI

Tenmyouya Hisashi has been advocating the BASARA aesthetic representing a glamorously innovative form of Japanese beauty right at the other end of the spectrum from such concepts as wabi/sabi or Zen. BASARA refers to the concept of renovating the traditional ascetic and minimalistic image of Japanese culture, modeled on the gorgeous culture of the Japanese sengoku (civil war) era.

On display at this exhibition are works by five artists including Tenmyouya himself that all share the BASARA spirit. Tsujino Hiroaki shows an interactive work in which LEDs on naked circuit boards flash colorfully as soon as the switch is activated. Katoh Miki paints brightly colored portraits of contemporary beauties, showing women elegantly dressed in a Japanese style. Tsujikawa Nami illustrates imaginary sceneries charged with a hybrid sense of emotion beyond national borders, and an illusory kind of fascinations achieved through excessive drawing. Inoue Yuki exhibits three-dimensional works framing various events of the world through the odd motif of a salamander.

Please look forward to an array of pompously illustrious works that are in a way reminiscent of the world-renowned movies of Kurosawa Akira.

-Tenmyouya Hisashi-



Hisashi Tenmyouya
"Blood"

2014, Acrylic, Wood, Black Gesso, 45 x 45 cm



Hisashi Tenmyouya
"Handiwork"

2014, Acrylic, Wood, Black Gesso, 45 x 45 cm

HISASHI TENMYOUYA

"'Handiwork' and 'Blood' were made within just four days (two days each), as a homage to the old masters of classical Western painting."

-Hisashi Tenmyouya-

Hisashi Tenmyouya, was born in 1966 in Tokyo, Japan. His unique Japanese painting technique, "Neo Nihonga" revives Japanese traditional paintings in contemporary art. The artist also created his new style "Butouha" in 2000 which shows the resistant attitude towards authoritative art system through his paintings. In 2010 he proposed a new Japanese art concept named "Basara" which embodied extravagant and extraordinary samurai aesthetic;

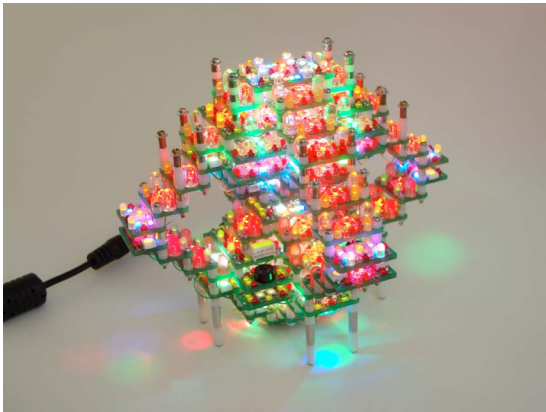
such as the "Basara" of the Nanbokuchō Period, the kabukimono of the end of the Warring States Period, the ukiyoeshi of the end of the Edo period and Japanese recent youth culture with overly crowded and decorative style. "Basara" focuses on street culture or samurai culture in the end of the Warring States Period or the end of the Edo period that has been estimated 'not popular' for a period of time now. The concept of "Basara" is excessive in beauty yet innovative. Implicitly the artist criticizes a conservative attitude that avoids taking a risk for a new unique things. He also published an art book "BASARA Japanese art theory crossing borders: from Jomon pottery to decorated trucks", which has more details about how he came up with the concept.

HIROAKI TSUJINO

"It appears to me that terms like "art" or "artist" have become obstructive in a way, and the resistance against art in society has become so overly strong that no change occurs. I'm sending these works to an artist who is doing the same things that I'm doing at the other end of the universe.

Don't you find Spielberg's movies annoying? Stuff like encounters with the unknown, A.I., space wars... A real pain in the neck. Someone seems to be a bit hysteric here..."

-Hiroaki Tsujino-



Hiroaki Tsujino

"Prayer No.9",

2014, LED, Speaker, Substrate, Switch, Tripod, 60 x 95 x 133 cm

Hiroaki Tsujino creates symmetrical interfaces—input/output devices activated with switches, LEDs, speakers and other accessories. He believes that human, as well, is composed of interfaces (e.g. eyes, ears, hands) that are symmetrical between the left and right side of the body. Perhaps the act of creating an interface with symmetry between left and right sectors is also the act of depicting a human being.

MIKI KATOH



Miki Katoh

"Hyakka Youen"

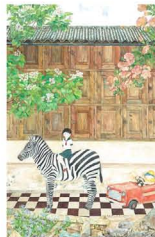
2013, Gouache on Paper

73 x 54 cm

"I arranged four deities around Edo Castle based on feng shui. While symbolizing Japan, Mt. Fuji here is one of them. "The Black Tortoise of the North is Mt. Fuji," "the Blue Dragon of the East is Sumida River," "the White Tiger of the West is the Tokaido," and "the Vermilion Bird of the South is Edo Bay." And finally, Edo Castle in the center is the Yellow Dragon. It's an embodiment of the Yellow Dragon, an embodiment of the burnt-down castle, an embodiment of overwhelming power. The peony is the king of flowers, the flames that begirt the dragon, and the fire that enraps Edo Castle. Youen is a blazing flame, but it is at once bewitching."

-Miki Katoh-

Miki Katoh graduated from Joshibi Painting Department 1999. Being educated in the Japanese traditional painting genre, the artist revives the beauty of Japanese painting that was once the pillar of Japanese art using gouache rather than Japanese pigment. She works using vivid color palette to add a contemporary touch to the beautiful traditional style.



Nami Tsujikawa Watercolor on Paper

From left to right :

1. "Black Rotary-Dial Phone"
2013, 25.7 x 36.4 cm
2. "Souvenir Photo",
2013, 36.4 x 25.7 cm
3. "Dishcloth Gourd"
2013, 36.4 x 25.7 cm
4. "Red Rotary-Dial Phone"
2013, 36.4 x 25.7 cm
5. "Black Gate [Kuromon]"
2013, 36.4 x 25.7 cm
6. "Equestrian"
2012, 36.4 x 25.7 cm
7. "Garbage Bag"
2012, 25.7 x 36.4 cm
8. "Car"
2013, 36.4 x 25.7 cm
9. "Sweater"
2013, 36.4 x 25.7 cm
10. "Bicycle"
2013, 36.4 x 25.7 cm
11. "Book Window"
2014, 36.4 x 25.7 cm

NAMI TSUJIKAWA

"I start painting with only a vague idea of what I want, and without a particular theme, like, "today I'm in the mood for a blue painting" for example. Titles I chose looking at the finished work. As I wildly combine different materials including photographs, things like light incidence, proportions and drawings are all totally out of order."

-Nami Tsujikawa-

Nami Tsujikawa is a self-taught artist whose wild and fantastical works have been described by critics as a hybrid of Western and Eastern influences. Her works reject homogeneity and use unusual mixes of ethnical elements as she pursues excessive ornateness. Tsujikawa is a typical follower of what is known as basara, a flamboyant style of aesthetics that counters Japan's traditional appreciation of frugality and humbleness. Her works, with their outrageous embellishments have been said to disorient viewers, making them feel as if they are trapped by a never-ending labyrinth of art.



Yuki Inoue

"Salamander [WAR BIRD]"

2014, FRP, Acrylic, Paint, 85 x 84 x 54 cm

YUKI INOUE

*"People still use the cause as a pretext for senseless mutual killing even today.
What have we learned and where are we heading in Japan, 70 years after the war?"*

-Yuki Inoue-



Yuki Inoue

"Salamander [IREZUMI]"

2014, FRP, Acrylic, Wood, Paint, Tatami Mat

35 x 28 x 30 cm

Yuki Inoue is one of the most notable contemporary artist in Japan who mainly creates original creature sculptures. The main subject of his sculptures are salamanders. His work's features are very unique and stylish. He adds Japanese traditional motif in a tattoo like format such as found in his sculptures "IREZUMI" and "WAR BIRD" Japanese motifs on the body of his sculptures has become his trademark.

KAMI SAMA

A Virtual Detection of Multiple Similarities
by indieguerillas

Kami Sama in Indonesian language means We have something in common. Kami sama (Indonesian) is a word that is pronounced the same as word Kamisama (Japanese) but differs in meaning, and may differ in spelling (homophone). Kamisama in Japan means a Supernatural Power. We also can find a lot of homophone words between Indonesian and Japanese language. So, we choose this word to describe there are similarity between. For 15 years from the beginning of indieguerillas' career, this is the 4th exhibition we curated. Whether 'curation' is the proper term used to define our involvement in it, we don't know. Usually we only choose the exhibition theme and the artists exhibiting, but we rarely write for the exhibition because there's already someone to do the job.

This is the first curated exhibition that we didn't start with choosing a theme, instead we started from choosing the exhibiting artists. We decided to include artists whose work we admire, it's just that simple.

Our connection and involvement with the artists that we chose begin through social media. We have known Yudi Sulistya back when we were in university, we took the same major. Yudi and us started our career at around the same time as well, in the year 2000. Since then, we follow his works and development on facebook via the internet. When working for this show, communication between us is done mostly by short messages and e-mail as well.

One by one, Restu's works arrived in our place through various invitation and exhibition catalog sent by Cemeti Art House. Around 2 years ago, we get to know each other through 'Path', a social media application. Since then we keep following her work and development that we peeked through her #wip (work in progress) post.

At one period of time, Agung's vibrant artworks with his trademark psychedelic colors keep popping on our facebook's timeline. We then, later found out that he was having a solo show. To tell the truth, we are not that active anymore on facebook, we only check our news feed once in a while or if there's a 'poke' from a friend. We find instagram more interesting than facebook, maybe because it's more visual and we prefer visuals than verbal. We got to know Agung Prabowo a.k.a 'Agugn' on instagram too.

After getting back in touch with each other, we started a discussion about the exhibition via whatsapp and e-mail.

Why do we admire their work?

Perhaps our fascination towards their works is because there are similarities, or let's call it 'Matching Hypothesis'. Either they are similarities in taste and preference, or concept that we grasp from their works. For this particular exhibition, We do our 'virtual journey' to detect and to map similarities between us. And the journey has begun.....

YUDI SULISTYA

During his university time at Institut Seni of Yogyakarta, Yudi is known for his extraordinary illustration. His technique is so precise and detailed. Yudi's interest in armory from world war II came from his dad's influence when he invited young Yudi to watch Tora!Tora!Tora! (1970 American-Japanese war film that dramatizes the Japanese attack on Pearl Harbor. The film is directed by Richard Fleischer) and D-Day the Sixth of June (1956 romantic war film made by 20th Century Fox. It was directed by Henry Koster, based on the novel, The Sixth of June by Lionel Shapiro). His dad often recite the events happened in the film as a bedtime story before he went to sleep.

Yudi also likes toys that is produced by Bandai, a Japanese company that makes Gundam models, Godzilla, Super Sentai models and figurines. He wanted to collect all those models but in the beginning of his career, he didn't have that much money to spare. Because of that, he started creatively creating toy models from paper. Other than Bandai, Yudi also likes Maschinen Krieger (Ma.K ZBV3000); a science fiction universe created by Japanese artist and sculptor Kow Yokoyama in the 1980s. He learnt coloring technique that imitates rust and grime from his hobby to assemble military model kit since 1999.

Yudi's early works often are the replicas of war machinery in world war II with 1:1 scale or sometimes 1:35. In his last two artworks, he started to add miniature of houses on his replica; such as his artworks at Maritime Culture ARTJOG| 2013 titled "World Without Sea" (160 x 490 x 243 cm) whereby there are houses on top of the ship. This artwork is so personal for him. The artist struggled during the process of making this artwork because he



had to move from his rented house due to the contract had ended. His struggle between dealines and emotional turbulence inspire the shape of the village houses on the huge ship, illustrating the 'baggage' that he has to bring everywhere, without a certain destination to go.

Yudi Sulistya
"Menanti Kereta", 2005

In his recent artworks "*Dari Rakyat Untuk Rakyat*" for this exhibition, he made a replica of steam train (powered by coal) that consists of a locomotive and one carriage. On top of this train, there is a 'rundown village' and houses as well. The artist illustrates that the rundown houses are made to replace the coal that is running out. No matter what the situation is, the train has to keep going. This artwork illustrate the artist situation now that he is in the middle of building his own house. Having a house is a dream, and there is ups and downs in the process, including physical and emotional struggles. The rundown houses that is used as a fuel is relevant to his own motivation, using both happy and sad memories to fuel his life for the better future.

Yudi Sulistya

"Dari Rakyat untuk Rakyat"

[From People for People]

2014, Card Board, Pvc Pipe,
Wood, Found Object, Acrylic and
Oil paint

65 x 490 x 205 cm



RESTU RATNANINGTYAS

Enjoying Restu's work is like reading a novel by Japanese writer, Haruki Murakami. It's like watching an everyday life in soft colors suddenly fade out and moved to a black tunnel that suck everyone in. This kind of situation is illustrated well in Haruki Murakami's novel, *Kafka on the Shore* :

"I go back to the reading room, where I sink down in the sofa and into the world of The Arabian Nights. Slowly, like a movie fadeout, the real world evaporates. I'm alone, inside the world of the story. My favourite feeling in the world."

-Haruki Murakami, *Kafka on the Shore*-

As we expected, Restu loves Murakami's novel, especially *Kafka on The Shore*. Restu finds something similar to her when she read it. Johnie Walker in the novel is named based on whiskey brand and Harland Sanders' the founder and the face of Kentucky Fried Chicken; both represent products. This two characters remind her of her early drawings inspired by food products.



Restu Ratnaningtyas
"We Are Rusty", 2012

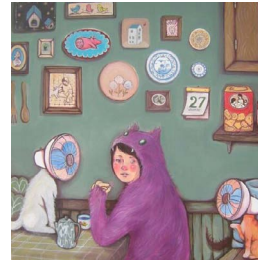
For Restu, making art is like a situation where she can dream while she's actually awake, and the dream can continue on the next day in a different work. Therefore there is a pattern that her unconscious and conscious melt together in her work. Our unconscious is our highest conscience that often bypassed our ratio. That's why sometimes, we have a feeling that we know the answer of unspoken question. There are few irrational happenings that Restu experienced. On the 26 March 2014 Restu continues her work titled "Around The Fur" The work depicts a room with green wall full of decoration, being one of it is a calendar showing the date of 27 Friday. The Next day on 27 March 2009, heavy rain hit the area nearby her workplace, Situ Gintung. The 30 meter dam with 6 meter high was broken and the area was flooded. At least 99 people died in the flood.

In a late night text message conversation with her, she told us :

02/10/14 23.00.25: Restu: I made an artwork titled "Noah Came to Our House One Day"

02/10/14 23.00.32: Restu: It's about a savior

Restu depict Noah as a man with a boat face, wearing checkered shirt. In this conversation we concluded that maybe the Noah in her painting is our next president. A series of event that she experienced made the artist doubt her own ideas sometime. She's afraid that whatever she depict or try to illustrate will come true.



Restu Ratnaningtyas
"Around the Fur", 2009



Restu Ratnaningtyas
"Noah Came to Our House One Day", 2010

In her works "Entropy, A Chaos on Her Bowl", Restu experiments with a completely new media for her; ceramic. She depicts a chaotic situation in a system that is impossible to reconstruct the whole thing as one perfect piece anymore. She hangs three human faces that have separate pieces, a cactus that look as if it comes from the middle and a bowl. A bowl is a symbol of balance, when a bowl is broken, it's impossible for it to stand in one place. Seeing this artwork is like seeing a full complete motion and then it breaks to pieces, recorded by high speed camera and replayed with a slow motion. In these two artworks, we observe that Restu tries to create a balance from two opposing elements; positive and negative. In relation to several happenings that she experienced through her artworks, we can see an effort to deny anything negative with everything positive.



Restu Ratnaningtyas
"Negentropy Series" 2014, Watercolor on Paper, Variable Dimension



Restu Ratnaningtyas
"Entropy, A Chaos on Her Bowl"
 2014, Ceramic, Variable Dimension

AGUNG PRABOWO

We take interest in Agung Prabowo's (Agugn) artworks after seeing them on his instagram account. Visually, his works looks like as if it's adapted from illustration that could you find in natural science books and simplified to symbols that are similar to egyptian hieroglyph. The use of psychedelic colors and smooth gradation is the result of his superb linocut technique. The choice of various meaningful object illustrated also make his works spoke like a poems with polyphonic tone.

Looking back to his early career, he used to like drawing Superheroes characters such as He-Man, Ultra Man, Kamen Rider Black, Dragon Ball Z, Knight Rider and so on. Those characters stick to him in his unconscious that he often draws human figures like a knight carrying a sword and wearing a cape.

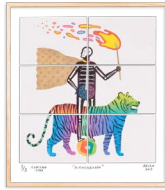
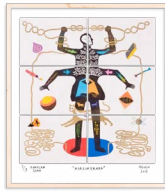


Agung Prabowo
"Elementary Friends", 2012

Agugn explains that his works explore the emotion of fear- something we experience as human beings in various aspects of our life. He believe, fear, which reigns within our psyche, has always played a very important role in the development of human civilization. Although many consider fear as something negative that should be killed or tamed, it has to be acknowledged that fear has been the main motive for many necessities, inventions, destructions, expressions, and creations. Graphic art, for me, is a mean of contemplation that helps me to find solace, a state of calm, a moment of freedom from the storm of fear. In arts, I can be submerged in a repetitive pattern of artistic work (which feels spiritual,

almost like a mantra) as well as an intense use of hand skills (which feels self-releasing and actualizing).

In his solo exhibition Natural Mystic, he recorded his fears into his artworks such as "*Nircenggami*" (No fear no worries), "*Nircintraka*" (No accident), "*Nirbaya Jagatara*" (No fear, always alert), "*Nirhengkara*" (No bad intention). The word "Nir" which means no/not, is almost like a prayer or mantra to him to prevent the later negative words that follow. For example when the title of the work is "*Nircenggami*" (No fear no worries), Agugn is indeed in the situation of worry and fear. His artwork is his mantra or his make believe that he has nothing to fear. It's as if he's repeating "I'm not afraid" over and over again.



Agung Prabowo
From Left to Right :
1. "Nircenggami", 2013
2. "Nircintraka", 2013
3. "Nirbaya Jagatara", 2013
4. "Nirhengara", 2013

In Family "Matters," there is a prominent synthesizer, a musical instrument that produce various sound character. Only in this particular work the artist include a musical instrument. This is triggered by his childhood memory when his grandmother played it to entertain him. We can imagine the polyphonic tone coming out from the instrument and sometimes a vintage sound character giving out a warm feel. No wonder one of his favorite song now is Empire Antz - Gorilaz ft. Little dragon, often played repeatedly when he is working. Below is part of the song Lyric :

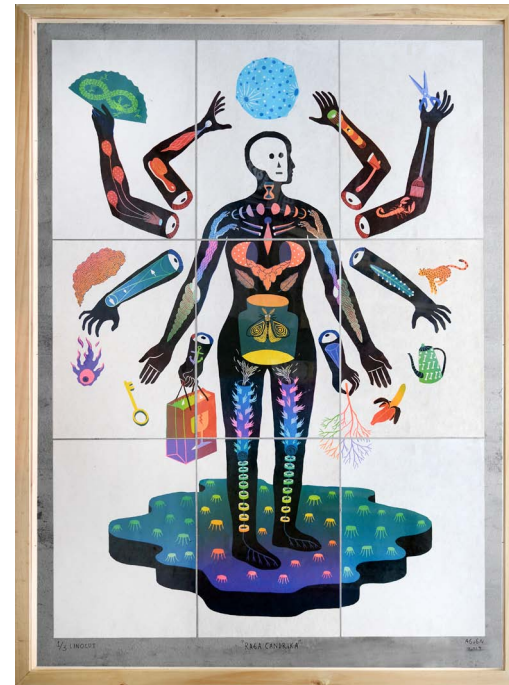


Agung Prabowo
"Family Matters", 2013

*Oh joys are us
The sun has come again to hold you
Sailing out the doldrums of the week
The polyphonic prayer is here,
It's all around you
It's all around you out here*

*And if the whole world is crashing down
on you
Fall through space out of mind with me
Where the emptiness we leave behind on
warm air rising
Blows all the shadows far away...*

Then again, The kind of fears about his bad experiences and the unpredictable future make him doing a self-suggestion through a Mantra-like, has whispered in each of his artworks; just like a polyphonic prayer.



Agung Prabowo
"Raga Candrika"
2014, ed.1/3
Linocut Reductive Print on Handmade Paper
145 x 107 cm

In this exhibition, he shows two artworks with the concept of 'Raga' that means body in bahasa. Your worst enemy is yourself, in the concept Agung relates this phrase with humans ego that comes from within; to achieve balance, one must surpass their ego. In the two artworks, he illustrates candrika (the moon) and aruna (the sun) as the two force that control humans' life and is considered as 'god'. We can see inside and around the body there is abstract everyday elements. The figure has many hands as if it's busy handling a lot of things at the same time, like a person that is busy with his own ego. And This time, his mantra is 'Happy is he who has overcome his Ego' - a saying by Siddhartha Gautama

INDIEGUERRILLAS

We met at the Indonesia Institute of the Arts, Yogyakarta. Miko was in the Interior Design department, class of 1993, whereas Santi was in the Visual Communications Design department class of 1995. The classrooms that was located in the same building made us see each other nearly everyday. We started dating in 1996, and 3 years later we felt the need to do another activity beyond artschool tasks and dating. From there, indieguerillas was founded in 1999 as a graphic design agency. This small design agency was enough for us to sustain our lives and continue living in Yogyakarta even after we graduated and got married in 2002. Yogyakarta was where we were introduced to the arts communities and met a lot of our artist friends. These friendships are what finally got us invited to exhibit in Cemeti Art House. Ever since then, we became more and more active in exhibiting our artworks.

Indieguerillas' artworks often tells about the story of Javanese people's lives, particularly how the younger generation has to deal with globalization. The lack of knowledge about their ancestral culture along with the exposure to a big wave of information that brings in foreign culture, makes the young Javanese community giddy, like a community that is floating (Floating Mass). Therefore for our first solo exhibition titled Foolsore, we seek to get to know the culture of our ancestors through folklores and wayang (Indonesian traditional puppet) stories, then we used it as a source of inspiration and brought it to the new Javanese era. Indieguerillas' works are mainly self criticisms, and we even call ourselves 'Happy Victims'. Happy Victims of consumerism to be exact. Lately, the theme of indieguerillas' artworks are more on character and the behaviour of people whose actions affect the stability of the nation, economy and politics. Sometimes we discuss the lifestyle of the modern community that essentially lives on cyberspace, and barely connects with nature and the surrounding environment.

We prepared 2 artworks for this exhibition. The first artwork is a painting titled "Makan Besar", visualizing the atmosphere of a dining table which has a table top resembling a ping pong table. On top of it a wide array of food is served, that is eaten by several characters - representing the rulers, whilst the rest of the people are painted in bigger bodies, who are meant to be more sovereign and who are scattered below the table, can only see and get a small portion.

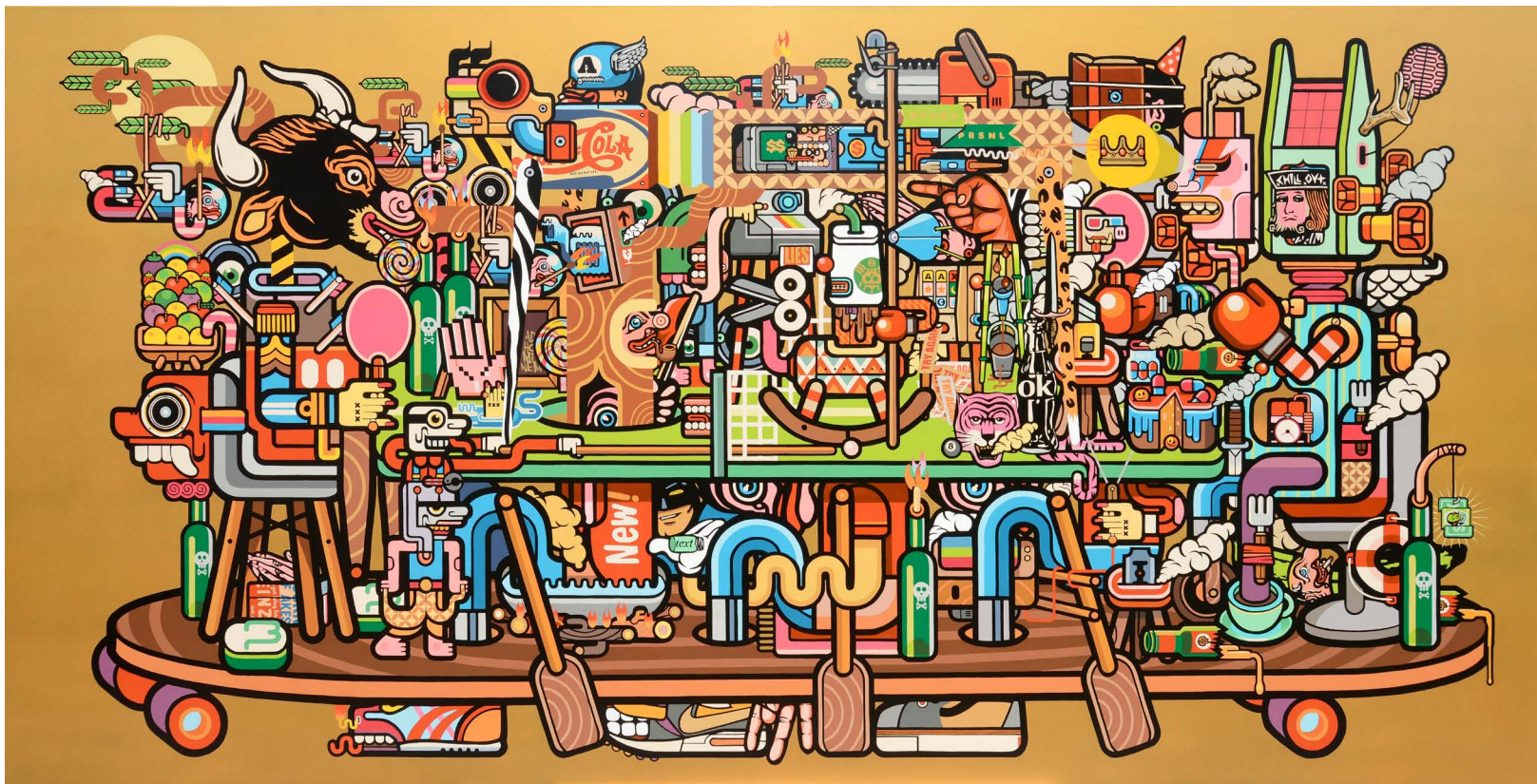


Agung Prabowo

"Raga Aruna"

2014, ed.1/3 Linocut Reductive Print on Handmade Paper

145 x 107 cm



indieguerillas

"Makan Besar"

2014, Acrylic on Canvas

200 x 400 cm

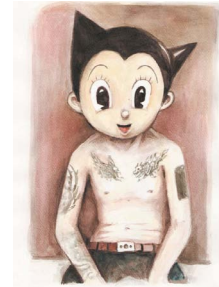


"Robot Consciousness" is the title of our installation work. We stacked a couple of miniature houses and buildings on top of one another until it resembles a tree, we replaced the root of the tree with 4 wheels in 4 corners. The tree trunks are slightly cut by a golden axe that has "Always Sceptical" written on it. We have to always re-questioning ourselves what we believe in and what we have considered right all this time is actually right. If we do not have this consciousness, then we will go nowhere. Comfort is slowly paralyzing.

indieguerillas
"Robot Consciousness"
 2014, Wood, Metal, Epoclay,
 Glass, Resin, LED lamp,
 Speaker
 155 x 130 x 255 cm

Love is the power to see similarity in the dissimilar - Theodor Adorno

From all the artists that we chose, most of all the artworks tells about everyday life. And in our daily lives, coincidentally the Japanese popular culture is engrained in the memory of our childhood. As Yudi likes the film Tora! Tora! Tora!, Restu idolizes Haruki Murakami's novel and Astroboy by Ozamu Tezuka comic book, Agugn who is a fan of Ultraman, Kamen Rider Black, Dragon Ball Z, Miko adores the fusion jazz band Casiopea, and Santi who lately often listens to Ohashi Trio. A couple of indieguerillas works are even inspired by Hokusai and Ozamu Tezuka.



Restu Ratnaningtyas
"Our Eyes Will Sink in Lies", 2010



indieguerillas
"My Motherland Is A Wonderland", 2008

Yudi's incident whereby The Landlord ask him to suddenly moved from his rented house, until finally he can build a house – it also happened with us, even Restu is also building a house, the problems that we experience whilst building a house are approximately the same, physically and mentally exhausted is a definite. Yudi and us just realized that the miniature houses that is present in our work is a subconscious impulse of our wish to own a house. When agugn visited our studio in Yogyakarta, he even shared that he wants to be resettled. Together we yearn a place where we can come home for peace and safety, so we can focus more on work.

The subconscious world that is recorded in our work, coincidentally correlates with happenings in the real world, like what was experienced by Restu, it happened also with indieguerillas several times. One of the examples is that when we made the wheat paste artwork titled Bantul Calling (a kind of wordplay from London Calling, a song by The Clash) on November 2005 and spread all over The city, and 6 month later a powerful earthquake rattled Yogyakarta, in the early morning hours of May 27, 2006.



indieguerillas
"Bantul Calling", 2005

The quake destroyed more than 60,000 houses in the city, and killed an estimated 6,234 people, and the most damaged area is the Bantul region. Not everybody can be honest to admit their weaknesses, fears and sadness in the challenges that we face. Everything that we feel will automatically be recorded in our artworks without us even realizing it. It's just like:

"Silence, I discover, is something you can actually hear."
 Haruki Murakami, *Kafka on the Shore*.

GILLMAN BARRACKS

Mizuma Gallery is a 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 work of Japanese artists including Aida Makoto, Yoshitaka Amano, Tenmyouya Hisashi, and Yamaguchi Akira. It has showcased the work of renowned East Asian artists such as Jun Nguyen-Hatsushiba. The Gallery also organises exhibitions showing the creations of Indonesia's forerunner artists including Heri Dono, Nasirun, Made Wianta, Indieguerillas, Edwin Roseno and Angki Purbandono. Mizuma Gallery also participates yearly in Art Stage Singapore, and Art Basel Hongkong.

HISASHI TENMYOUYA x INDIEGUERILLAS
Curatorial Exhibition

17 October - 30 November 2014

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