



# *JOY/ FEAR*

a solo exhibition by Heri Dono

**M**IZUMA GALLERY

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14 November 2015 - 10 January 2016

*The Three Donosaurus*, 2013  
mixed media installation  
dimensions variable



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Undeniably, Heri Dono is among Indonesia's most recognized artists in the international art world. Since the 80's, his artworks have mainly expressed the political injustice in Indonesia, as he himself was one of the victims of political cruelty. His father was a high-ranking officer during the tenure of President Soekarno, also known as the Old Order. When the New Order under President Soeharto took over, Heri Dono's father was put in jail and his family experienced a long period of terror. I think this childhood trauma inspired and motivated Heri Dono in his artistic practice.

Although Heri Dono has always talked about political criticism in his artworks, we should always remember that Heri Dono is neither a politician nor a critic. He is an artist. He took politics as a source of inspiration and retold the story in his own version through his artworks. As an artist, the political situation around him triggered his imagination to create a more emotional story, which he narrated through his works. For comparison, let's take a look at movies. A lot of movies were inspired by real-life events, but they tell fictional and imaginative stories. For example, the tragedy of the Holocaust triggered Roberto Benigni to make 'Life Is Beautiful (*La vita é bella*)', a comedy-drama about a Jewish Italian bookshop owner, who must employ his fertile imagination to shield his son from the horrors of internment in a Nazi concentration camp.

In the case of Heri Dono, he took the horrific political situation in Indonesia and turned it into a 'hybrid *wayang* comedy'. In his artworks, Heri Dono always depicts political power as scary monstrous 'hybrid *wayang*' figures, but if we look closer at the

details of his artworks, we will find many misplaced things that make them funny. As one can see in his work presented in this exhibition, **The Three Donosaurus**, he made three figures of human bodies with dinosaur/alligator heads. In a glance they look terrifying, but on the chest of each figure, we find a small door from which a human head emerges like a cuckoo clock, and from each genital part a skeleton doll dangles up and down. All of these misplaced details somehow make the scary figures feel funny.

In another work, **Salto Mortale**, we can see two figures, each squatting inside a refrigerator-like tank, facing one another. The figure on the left has a dog's head and is sticking out its tongue, longing for a piece of bone that is held tightly in the mouth of the figure on the right, who wears the head of a primitive tribe's chief. From above their heads, there are small human-like figures jumping down into a toilet bowl placed in between the two tanks. We find a flag on top of each tank: one with the symbol of crossed fork and spoon, and the other with the symbol of crossbones. These combinations of seemingly unrelated objects somehow interweave into a story about political leaders flushing their people down into a toilet bowl for the sake of satisfying their own greed.

*Wayang* plays a very important role in Heri Dono's artworks. In the 80's, during the repressive New Order regime of President Soeharto, no one was allowed to voice out any political criticism. Anyone who did so would be considered as the enemy of the government and would be detained



*Salto Mortale*, 2011  
acrylic on canvas  
200 x 300 cm

in jail, or simply vanished. For artists like Heri Dono who was constantly expressing his castigation against the repressive regime of Soeharto, in order to avoid having problems with the authority, he must camouflage his protest. Heri Dono chose *wayang* as his way of disguising his political protest, and at the same time, *wayang* gave him the identity of his point of view as an Indonesian.

In *wayang*, metaphors and symbols are often used to tell stories, and behind that, lay the true meaning of the stories. Traditionally there are two big epics in *wayang* stories: Ramayana and Mahabharata. But along the way, *wayang* is often used to tell stories about what is happening in the society.

During the colonial era, there was *wayang* Diponegoro that told the story of the struggle of Prince Diponegoro against the Dutch colony. *Wayang* was also used to tell stories about *Keluarga Berencana* (Indonesian government's family planning and birth control program), and many more. The flexibility and adaptability of *wayang* gave Heri Dono a perfect platform to express his political satire. With his imagination, Heri Dono developed his own metaphors, symbols and analogy in the forms of mythical creatures and figures. Often in the creation of his figures, Heri Dono mixed and matched familiar objects or figures with some mythical or prehistoric creatures. For example, in **Playing Saxophone**, Heri Dono depicted a figure with human body, angel's wings and dinosaur's tail, wearing traditional three-eyed mask on top of his head and playing



saxophone to a car-legged creature with dinosaur's heart and body. I think this painting is about the figure on the left playing saxophone to keep the one on the right happy, in order to prevent the beast from doing something bad. That is my interpretation of the painting, although someone else might have a different reading. Through each artwork, Heri Dono tries to create a dialogue with his audience by triggering them to think about their own interpretation.

*Hermanto Soerjanto,  
Curator*



*Playing Saxophone*, 2013  
acrylic on canvas  
150 x 200 cm





*Banteng Terpanah*, 2009  
acrylic on canvas  
150 x 200 cm



*Riding The Scape Goat (details), 2013*  
mixed media installation  
set of 10 pieces. dimensions variable







*Shock Therapy for Political Leader*, 2004  
wood, fiberglass, brass (boning),  
mechanical devices  
set of 10 pieces, 120 x 30 x 30 cm each



*Waiting for Ratu Adil I*, 2010  
acrylic on canvas  
160 x 200 cm







*Waiting for Ratu Adil II, 2010*  
acrylic on canvas  
160 x 200 cm





*War or Peace, 2008*  
acrylic on canvas  
200 x 160 cm

## HERI DONO

Born in Jakarta, 12 June 1960  
Lives and works in Yogyakarta, Indonesia

### EDUCATIONS

#### 1987-1988

Studied Wayang Kulit under Sukasman in Yogyakarta, Indonesia.

#### 1980-1987

Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia.

### SELECTED SOLO EXHIBITIONS

#### 2015

JOY/FEAR, Mizuma Gallery, Singapore.  
Animachines, Färgfabriken, Stockholm, Sweden.

#### 2014

The World and I: Heri Dono's Art Odyssey, Art:1 New Museum, Jakarta, Indonesia.  
The World and I, Tyler Rollins Fine Art, New York, USA.

#### 2013

Heri Dono - The Ship of History, Sperrl Galerie, Nikolaisaal, Postdam, Germany.  
Re-PLAY, OFCA International Sarang Building, Yogyakarta, Indonesia.

#### 2012

Merapi: Beyond the Myths, Societe Generals Private Banking Gallery, Alliance Francaise de Singapore, Singapore.  
The Jester's Court, Willem Kerseboom Gallery, Amsterdam, The Netherlands.  
Heri Dono, Emerging Asian Contemporary Indonesia Vol. 2, Wada Fine Arts, Tokyo, Japan.

#### 2011

Madman Butterfly, Rossi & Rossi Gallery, London, U.K.  
Hommage an Raden Saleh, Schloss Maxen, Dresden, organized by Heimatverein Maxen e.V. und Schloss Maxen, Germany.  
The Lost Magician, Alexander Ochs Galleries Germany and China.

#### 2009

Comedy of Error, Jan Manton Gallery, Brisbane, Australia.  
De Dono Code, Tropenmuseum, Amsterdam, The Netherlands.  
Heridonology, Jogja Gallery, Yogyakarta, Indonesia.  
Shadow of Trojan Horse, Tondi Gallery, Medan, Indonesia.

#### 2008

Post-Ethnology Museum, Gaya Art Space, Ubud, Bali, Indonesia.  
Nobody's Land, Galeri Nasional Indonesia, organized by Edwin's Gallery, Jakarta, Indonesia.  
Ose Tara Lia - I see Nothing, OzAsia Festival, Art Space, Adelaide Festival Centre, Adelaide, Australia.  
Heri Dono: Pleasures of Chaos, Walsh Gallery, Chicago, USA.  
The Dying King & I, Nadi Gallery, Jakarta, Indonesia.

#### 2007

Angels: Bang! Bang!, Sherman Galleries, Sydney, Australia.  
The Dream Republic, SASA Gallery, University of South Australia, Adelaide, Australia.

#### 2006

Heri WAR Dono, Soemardja Gallery, Bandung, Indonesia.  
Broken Angels, Gertrude Contemporary Art Space, Melbourne, Australia.  
Civilization of Oddness, Walsh Gallery, Chicago, USA.

#### 2005

Free-D.O.M., 3,14 Stiftelsen, Bergen, Norway.

#### 2004

Who's Afraid of Donosaurus, Galeri Nasional Indonesia, organized by Nadi Gallery, Jakarta, Indonesia.

#### 2003

Upside Down Mind, Circle Point Art Space, organized by CP Foundation, Washington, DC, USA.



Heri Dono, Australian Print Workshop, Melbourne, Australia.  
Heri Dono a Spiritual Journey, Semarang Gallery, Semarang, Central Java, Indonesia.

**2002**  
Interrogation, Center A, Vancouver, Canada.  
Heri Provokes Heri, Nadi Gallery, Jakarta, Indonesia.  
Reworking Tradition I & II, Singapore Art Museum, Glass Hall, Nanyang Playhouse, National Institute of Education, Singapore.

**2001**  
Trap's Outer Rim, Cemeti Art House, Yogyakarta, Indonesia.  
Fortress of the Heart, Gajah Gallery, Singapore.

**2000**  
Dancing Demons and Drunken Deities, the Japan Foundation Forum, Tokyo, Japan.  
Humor Rumor in the Republic of Cartoon, Nadi Gallery, Jakarta, Indonesia.

**1999**  
Mythical Monster in Contemporary Society, Gajah Gallery, Singapore.  
Virtual Reality, Erasmus Huis, Jakarta, Indonesia .  
Tirtara, French Cultural Center, Yogyakarta, Indonesia.

**1997**  
Tanah dari Merapi , French Cultural Center, Yogyakarta, Indonesia.

**1996**  
Blooming in Arms, Museum of Modern Art, Oxford, UK.

**1993**  
The Chair, Canberra Contemporary Art Space, Canberra, Australia.

**1991**  
Unknown Dimensions, Museum Der Kulturen, Basel, Switzerland.

**1988**  
Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia.  
Mitra Budaya Indonesia Gallery, Jakarta, Indonesia.  
Heri Dono. Bentara Budaya Yogyakarta, Yogyakarta, Indonesia.

## SELECTED GROUP EXHIBITIONS (Last 5 Years)

**2015**  
Open Sea, Musée d'Art Contemporain de Lyon (macLYON), LYON, France, organized by macLYON and the National Heritage Board, Singapore.  
Unveiling Fundamentals in Contemporary Art Through Asia. OHD Museum, Magelang, Indonesia, organized by Mizuma Art Gallery, Japan and OHD Museum, Indonesia.  
In Search of Meaning – The Human Image in a Global Perspective, Museum de Fundatie, Zwolle, The Netherlands.

**2014**  
The Roving Eye, ARTER- Space for Art, Istanbul, Turkey.  
Archipelagoes, Mizuma Gallery, Singapore.  
Fermented, A Saga of Indonesian Identity, Mizuma Gallery, Singapore.

**2013**  
VERSUS: Indonesian Contemporary Art, Mizuma Gallery, Singapore.  
Picturing Pictures, Ho Chi Minh City Fine Art Museum, Ho Chi Minh City, Vietnam, organized by Art Exchange Gallery, Singapore.  
Seeing Paintings: Conversations Before the End of History, Sangkring Art Space, Yogyakarta, Indonesia.  
Taksu Sketsa SDI, UPT Galerie Seni, Institut Seni Indonesia, Yogyakarta, Indonesia, organized by Sanggar Dewata Indonesia.  
Suka Pari Suka, collaboration, Bentara Budaya, Yogyakarta, Indonesia.  
Outspoken, Biasa Art Space, Seminyak, Bali, Indonesia.  
Textile Art Berlin, Carl von Ossietzky, Berlin, Germany.  
Kinetika Mekanika, Galerie Soemardja. ITB, Bandung, organized by Galerie Soemardja and Edwin's Gallery, Indonesia.  
Contemporary Textile Art of Indonesia, GRASSI Museum für Völkerkunde zu Leipzig, Germany.  
Cross Culture Contemporary, MiFA Asian Pacific Contemporary, Melbourne, Australia.

**2012**  
Platform 2012, Jan Manton Art at Metro Arts Galleries, Brisbane, Australia.  
Fantasy Islands, Louis Vuitton, Island Maison,

Marina Bay Sands, Singapore.  
Re.Claim, Galeri Nasional Indonesia, Jakarta, Indonesia.  
Anniversary 250 Years of Jogjakarta & 100 Years of H.B. IX, Jogja National Museum, Yogyakarta, Indonesia.  
Marcel Duchamp in South-East-Asia, Equator Art Projects, Gillman Barracks, Singapore.  
Short Cut, Alexander Ochs Gallery Berlin & Beijing, Germany.  
Insight, Indonesian Contemporary Art, Kunstraum Engländerbau, Vaduz, Liechtenstein.  
XXL State of Indonesian Art, Sangkring Art Space, Yogyakarta, organized by Jogja Contemporary, Indonesia.  
VERTIGO, The Indonesian Ugliness, Ode To Art, Raffles City, Singapore.  
Homoludens # 3, Emmitan CA Gallery Surabaya, Indonesia.  
Intersecting Histories Contemporary Turns in Southeast Asian Art, ADM Gallery, Singapore.  
Orientasi 20+, Jogja Living Artists, Grand Indonesia, Jakarta, Indonesia.  
Redress, Stop Human Trafficking, ION Orchard, Singapore.  
It's just an Exhibition, Biasa Art Space, Bali, Indonesia.

**2011**  
Negotiating Home, History and Nation: two decades of contemporary art in Southeast Asia 1991 – 2011, Singapore Art Museum, Singapore.  
Installation Arts: INDONESIA, Richmond Center for Visual Arts, Western Michigan University, Kalamazoo, Michigan, USA.  
Fantasy Islands, Louise Vuitton Hong Kong, Hong Kong.  
Flight for Light: Indonesian Art and Religiosity, Art:1 New Museum and Art Space, Mon Décor Gallery, Jakarta, Indonesia.  
Finding Me, Semarang Contemporary Art Space, Semarang, Central Java, Indonesia.  
EKSPANSI, Galeri Nasional Indonesia, Jakarta, organized by Sigi ArtSpace, Jakarta.  
Trans - Figurations : Mythologies Indonesiennes, Espace Culturel Louis Vuitton, Paris, France.  
Indonesian Eye: Fantasies and Realities, Ciputra World Marketing Gallery, Jakarta, organized organized by Parallel Contemporary Art, London, U.K. and travel to Saatchi Gallery London, U.K.

9 + 1 = 10th Anniversary, Canna Gallery, Jakarta, Indonesia.  
Opera Jawa, collaboration performance with Garin Nugroho, at Musee Quai Branly, France, organized by ANMARO, The Netherlands.  
Do It, Kunsthalle Faust, Hannover, Germany.  
Kinetic Art, Jakarta Art District, organized by Edwins Gallery, Jakarta, Indonesia.  
1001 Doors: Reinterpreting Traditions, Ciputra World Marketing Gallery, Jakarta, organized by Art Sociates Lawangwangi, Indonesia.  
Castlemaine Visual Art Biennale, Castlemaine State Arts Festival, Victoria, Australia.  
E(Art)H Project, Green Sustainable, Galeri Nasional Indonesia, Jakarta, Indonesia.  
Art Motoring I,'Motion & Reflection', Galeri Nasional Indonesia, Jakarta, Indonesia.

**2010**  
Made in Indonesia, Christian Hosp Gallery, Berlin, Germany.  
The Babel Tower, Woodford Folk Festival, Queensland, Australia.  
Art Paris & Guest, Grand Palais, Paris, France.  
Crossing & Blurring the Boundaries Medium in Indonesia Contemporary Art, Galeri Nasional Indonesia, Jakarta, Indonesia.  
Opera Jawa, collaboration performance with Garin Nugroho, Tropenmuseum, Amsterdam, organized by ANMARO, The Netherlands.  
Reinterpreting S. Soedjojono, Canna Gallery, Jakarta, Indonesia.  
Ethnicity Now, Galeri Nasional Indonesia, Jakarta, organized by Garis Art Space, Jakarta, Indonesia.

## BIENNIALS/TRIENNIALS

**2015**  
Voyage - Trokomod, 56th International Art Exhibition la Biennale di Venezia, Indonesian National Pavilion, Venice, Italy.

**2014**  
Burning Down the House, 10th Gwangju Biennale, Gwangju, South Korea.  
Changwon Sculpture Biennale, South Korea.

**2011**  
Castlemaine Visual Arts Biennial, Castlemaine State Festival, Victoria, Australia.  
4th Guangzhou Triennial, Art Domain Migration, Asean & China, Guangdong

Museum of Art, Guangzhou, China.  
Maximum City: Survive or Escape?, Jakarta  
Biennale XIV, Jakarta, Indonesia.

**2009**  
Jogja Jamming, Xth Jogja Biennale, Taman  
Budaya Jogjakarta, Yogyakarta, Indonesia.

**2007**  
Neo-Nation, 9th Biennial Jogja, Jogja  
National Museum, Yogyakarta, Indonesia.

**2006**  
Gwangju Biennale, Gwangju, South Korea.

**2005**  
Belonging, Sharjah International Biennial,  
Sharjah, United Arab Emirates.  
Urban Culture, CP Biennial, Museum of Bank  
Indonesia, Indonesia.  
Biennale Internazionale Dell' Arte  
Contemporanea di Firenze, Fortezza da Basso,  
Firenze, Italy.

**2004**  
Adelaide Installations, Adelaide Biennial of  
Australian Art, Art Gallery of South Australia,  
Adelaide, Australia.  
Do You Believe in Reality?, 3rd Taipei  
Biennial, Taipei Fine Arts Museum, Taipei,  
Taiwan.  
Free Territory, 26th Sao Paulo Biennale,  
Sao Paulo, Brazil.

**2003**  
Zone of Urgency, 50th Venice Biennial,  
Venice, Italy.  
2nd Echigo Tsummari Art Triennial, Nigata,  
Japan.  
Country-bution, Yogyakarta Art Biennial,  
Taman Budaya, Yogyakarta, Indonesia.  
Interpellation, CP Open Biennial, Galeri  
Nasional Indonesia, Jakarta, Indonesia.

**2002**  
4th Asia Pacific Triennial of Contemporary  
Art, Queensland Art Gallery, Brisbane,  
Australia.

**2001**  
Yokohama Triennial, Yokohama, Japan.

**2000**  
Havana Biennial, Cuban Pavillion, Havana,  
Cuba.

Shanghai Biennial, Shanghai Art Museum,  
Shanghai, China.

**1997**  
Biennale Yogyakarta V, Taman Budaya,  
Yogyakarta, Indonesia.

**1996**  
Jurassic Technologies Revenant, 10th  
Biennial of Sidney 1996, Art Gallery of New  
South Wales Sidney, Australia.  
Universalis, 23rd Sao Paulo Biennial,  
Sao Paulo, Brazil.

**1995**  
Beyond the Border, 1st Gwangju Biennial  
1995, Gwangju, South Korea.

**1994**  
Yogyakarta Biennial, Purna Budaya,  
Yogyakarta, Indonesia.  
Adelaide Installations, Adelaide Biennial of  
Australian Art, Art Gallery of South Australia,  
Adelaide, Australia.

**1993**  
1st Asia Pacific Triennial (APT) of  
Contemporary Art, Queensland Art Gallery,  
Brisbane, Australia.  
9th Jakarta Biennial, Taman Ismail Marzuki,  
Jakarta, Indonesia.

**1986**  
5th Biennial of Indonesian Young Artists,  
Taman Ismail Marzuki, Jakarta, Indonesia.

**1984**  
4th Biennial of Indonesian Young Artists,  
Taman Ismail Marzuki, Jakarta, Indonesia.

## HONORS AND AWARDS

**2014**  
Anugerah Adhikarya Rupa, Government of  
Republic Indonesia.

**2011**  
Visual Art Award 2011, for dedication,  
contribution and achievement in visual art  
fields from 2000 – 2010.  
Indonesia Art Motoring Award, Indonesia  
Classic Car Owners Club, Jakarta, Indonesia.

**2010**  
AMICA Art Award, Male Favorite Artist,  
Jakarta, Indonesia.

**2006**  
Academic Art Award, Professional artist,  
Program A-2, FSR ISI, Yogyakarta & Jogja  
Gallery, Yogyakarta, Indonesia.  
**2003**  
2nd Annual Enku Grand Awards, Gifu  
Prefectural Government, Japan.  
Yogyakarta Art Prize, Sri Sultan Hameng-  
kubuwono X, Yogyakarta, Indonesia.

**2000**  
Unesco Prize for the International Art  
Biennial, Shanghai, China.

**1998**  
Prince Claus Award, in Recognition of  
Exceptional Initiatives and Activities in  
the Field of Art and Development, Prince  
Claus Fund for Culture and Development,  
the Netherlands.

**1992**  
I Gusti Nyoman Lempad Prize, Sanggar  
Dewata Indonesia, Yogyakarta, Indonesia.

**1989**  
Young Indonesian Artists, L'Alliance  
Francaise and Bandung Institute of  
Technology (ITB), Bandung, Indonesia.

**1981- 1985**  
The Best Painting Awards,  
Indonesia Institute of Arts (ISI),  
Yogyakarta, Indonesia.

## PUBLIC COLLECTIONS

O.H.D. Art Museum, Magelang, Indonesia.  
Deutsche Guggenheim Frankfurt, (Deutsche Bank  
AG Frankfurt), Germany.  
Artoteek Den Haag, The Hague, The Netherlands.  
Guangdong Museum of Modern Art, Guangzhou,  
China.  
Fukuoka Art Museum, Fukuoka, Japan.  
Indonesian Institute of Arts, Yogyakarta, Indonesia.  
Kirishima Open-Air Museum, Kagoshima, Japan.  
Museum der Kulturen, Basel, Switzerland.  
Australian Print Workshop, Melbourne, Australia.  
CP Foundation, Jakarta, Indonesia.  
National Gallery of Australia, Canberra, Australia.  
Okinawa Art Museum, Okinawa, Japan.  
Galeri Nasional Indonesia, Jakarta, Indonesia.  
Queensland Art Gallery, Brisbane, Australia.  
Singapore Art Museum, Singapore.  
Stedelijk Museum de Lakenthal, Leiden,  
The Netherlands.  
The Intercommunication Center, Tokyo, Japan.  
Tropenmuseum, Amsterdam, The Netherlands.  
Deutsche Guggenheim (Deutsche Bank), Frankfurt,  
Germany.  
Museum der Kulture, Basel, Switzerland.

## JOY/FEAR

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14 November 2015 - 10 January 2016

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## GILLMAN BARRACKS

Mizuma Gallery is a part of 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 11 international art galleries, three restaurants, as well as the NTU Centre for Contemporary Art (CCA) Singapore. For more information, please visit [www.gillmanbarracks.com](http://www.gillmanbarracks.com)

 MIZUMA GALLERY

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 the introduction of new and promising young talents from South East Asia to the international art scene. The gallery creates a new vector of dialogue within Asia, by exchanging art projects between East Asia and South East Asia.

Mizuma Gallery has featured the works of Japanese artists including Aida Makoto, Amano Yoshitaka, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover, it has showcased the work of renowned East Asian artists such as Jun Nguyen-Hatsushiba, Ai Weiwei, He Yunchang, Li Mingzhu, Xia Xing, and Zhao Zhao. The gallery also organises exhibitions featuring the creations of Indonesia's forerunner artists including Heri Dono, Nasirun, Made Wianta, indieguerillas, Albert Yonathan Setyawan, and Angki Purbandono. Mizuma Gallery also participates yearly in Art Stage Singapore and Art Basel Hong Kong.



