

How It Feels

Made Wianta | Pupuk Daru Purnomo | Faizal Dipo Andy | Yoga Mahendra | R. Yuki Agriardi

In my opinion, looking at artworks is no different than listening to songs. The lyrics give me the comprehension of what the song is about, and with the help of my knowledge, I conclude the meaning and translate the chain of words into feelings. On the other hand, the instrumentals touch my feelings and in a mysterious way, it tells me the story without words. When I look at an artwork, the unique visual characteristics of the depicted objects tell me what they are, and with my knowledge, I conclude meanings or stories of the artwork, and possibly make an emotional connection. To me, objects in artworks are equivalent to lyrics in songs, whereas colors, textures, compositions, brushstrokes, and other non-representational forms affect me in similar ways as instrumentals do.

The same process also happens in our daily life. The experience of seeing things, not only triggers our logic to process their meanings in relation to our lives, but also at the same time evokes our feelings towards them. For instance, we sense serenity when we see a lush garden or landscape, or we feel a certain kind of romance when we see city lights at night. As a creative director of an advertising and design agency, I control the process of creating images that convey certain messages and provoke the emotions of our target audiences. Throughout my twenty over years of working in the advertising and design industry, I learned that an image can be greatly powerful when it has the ability to move people.

In this exhibition, I would like to invite the audience to forget about the intellectual

narratives of the artworks, and instead to connect with the emotional responses of the participating artists. The fourteen paintings by Made Wianta, Pupuk DP, Faizal, Dipo Andy, Yoga Mahendra and R. Yuki Agriardi presented in this exhibition resulted from the extractions of feelings contained in our realities. They are a kind of art we commonly identify as abstract art.

City Lights, by **Made Wianta**, is an example of how the artist employs a composition of geometric objects and colors to extract the mood of a dynamic city life at night.

The basic idea behind *Expression of Accomplishments (Ekspresi Pencapaian)* by **Pupuk DP** is a diagram about those who contributed greatly to human civilization. While *Outburst of Emotions (Luapan Emosi)*, also by Pupuk DP, is a pure manifestation of his emotions and frustrations that he cannot verbalize and thus instead chose to convey through brush strokes and colors.

Faizal's play of overlapping bright and warm-tone colors give us the sensation of fire in his painting, *Burning Forest*, which

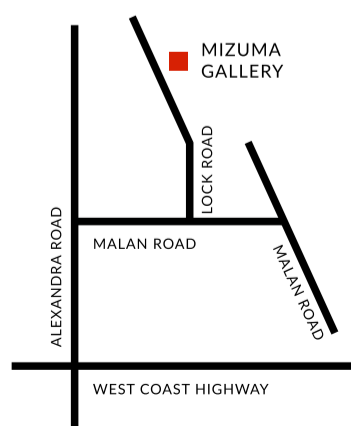
Mizuma Gallery was established in Singapore's new art cluster Gillman Barracks in September 2012 by director Suelo Mizuma. The gallery was established in 1994 in Tokyo, and since its opening in Singapore aims for the promotion of Japanese artists in the region as well as the introduction of new and promising 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, Ikeda Manabu, Aiko Miyanaga, and Yamaguchi Akira. Moreover, it has showcased the work of renown East Asian artists such as Ken + Julia Yonetani, Jun Nguyen-Hatsushiba, Susan Philipsz, Ai Weiwei, and Du Kun. The gallery also organises exhibitions featuring the creations of Indonesia's forerunner artists including Heri Dono, Nasirun, Made Wianta, indieguerillas, Albert Yonathan Setyawan, Angki Purbandono, Agan Harahap and Agung Prabowo. Mizuma Gallery also participates yearly in Art Stage Singapore, Jakarta and Art Basel Hong Kong.

cover : Made Wianta, *Skyscraper Silhouettes I* (detail), 2012, needles and acrylic on canvas, 90 x 100 cm.

© 2016 Mizuma Gallery and artists.

MIZUMA GALLERY



22 LOCK ROAD
#01-34
GILLMAN BARRACKS
SINGAPORE 108939

T. +65 6570 2505
F. +65 6570 2506

TUE-SAT 11AM-7PM
SUN 11AM-6PM

WWW.MIZUMA.SG
INFO@MIZUMA.SG

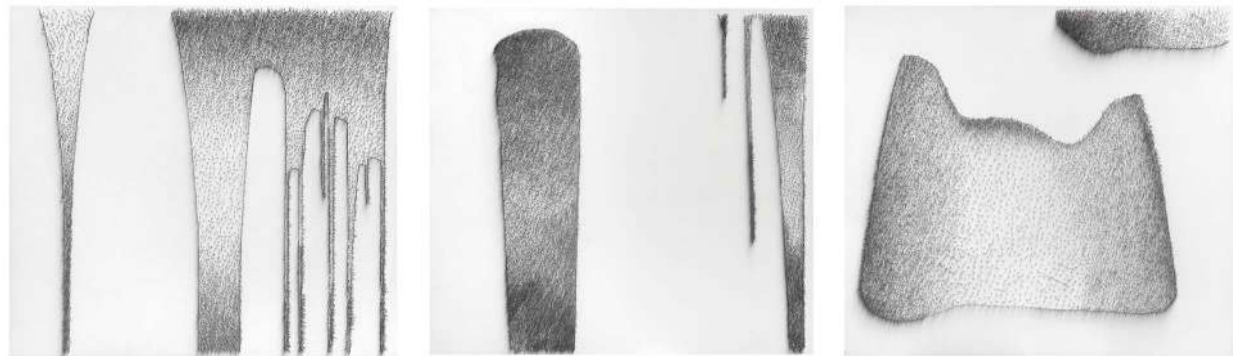
FACEBOOK.COM/MIZUMAGALLERY
INSTAGRAM @MIZUMAGALLERY
TWITTER @MIZUMAGALLERYSG

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

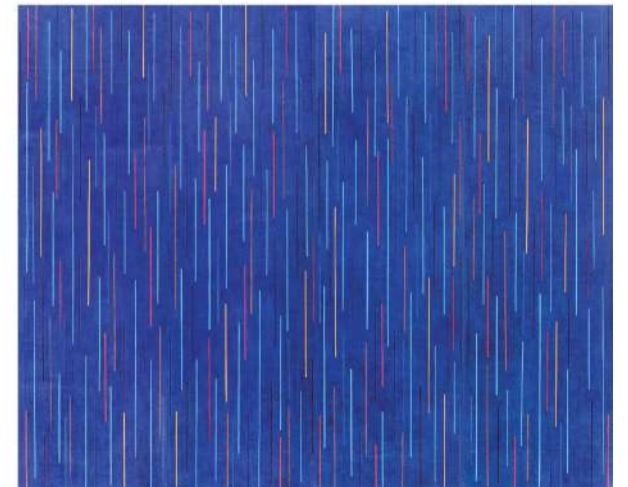
Made Wianta

born 1949, in Tabanan, Bali, Indonesia



▲ Left to Right:
Skyscraper Silhouettes I,
Skyscraper Silhouettes II,
Fort Silhouettes, 2012,
needles and acrylic on canvas,
90 x 100 cm each

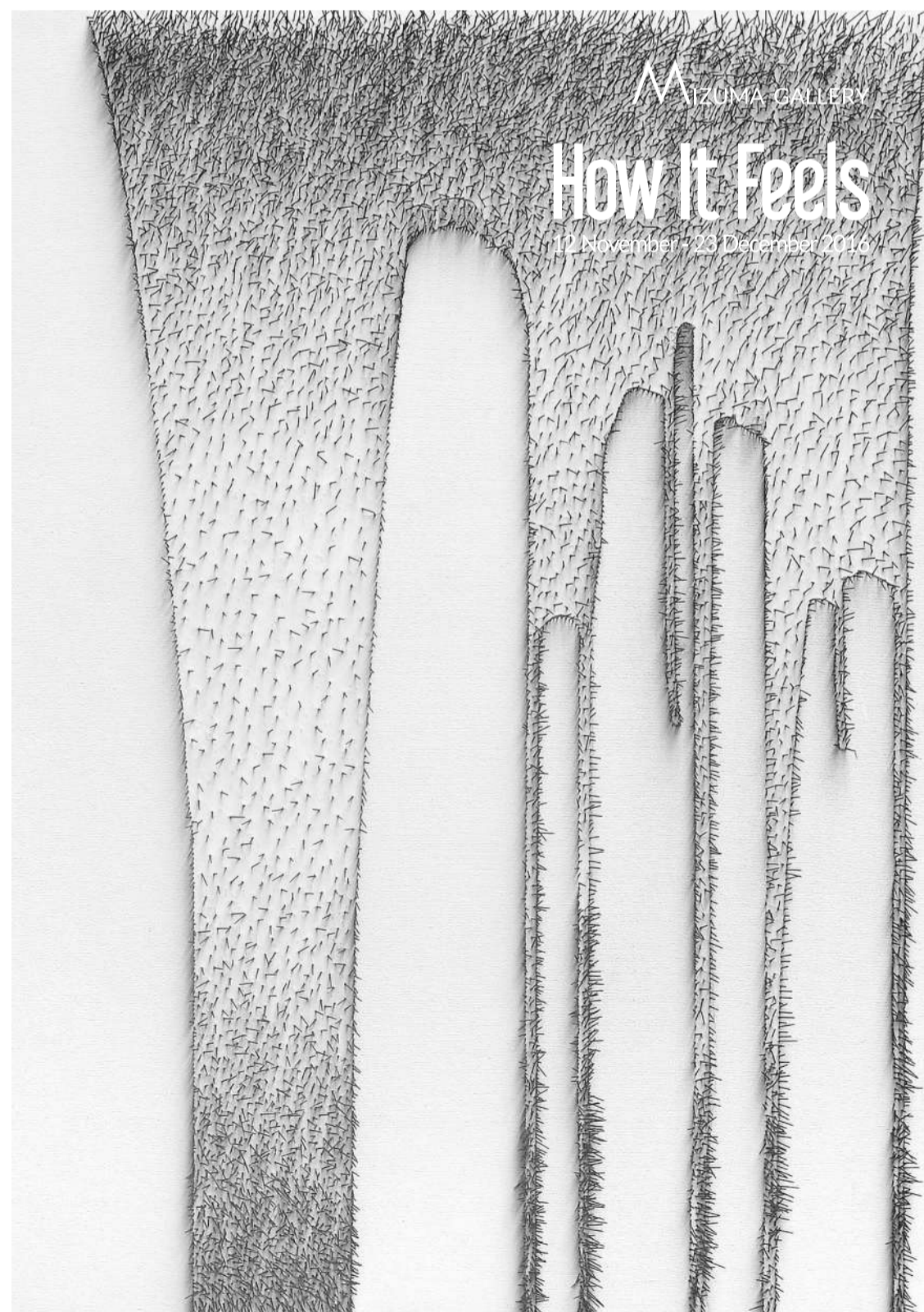
▶
City Lights, 2015,
oil and acrylic on canvas,
267 x 320 cm
(tetraptych, each panel
267 x 80 cm)



was triggered by forest fires in Sumatra. *Interior with Modern Statues* was made in reference to fragments of Faizal's memory about the private museum of an art collector.

Dipo Andy, well-known for his pop art-influenced paintings, lately tried to free himself from the global art discourse and to get back to the essence of artmaking by harmonizing lines, fields, colors and spaces. He lets his artistic intuition guide him through his new journey in abstraction, as we can witness in his painting entitled *OT05160130*.

Coming from similar background as Dipo Andy, **Yoga Mahendra** explored pop art at the early stage of his career as an artist. As a result of growing up and living in a slum in the city of Malang, East Java, where people are jostled with each other and bounded by their own strong social norms and codes, Yoga Mahendra's paintings always depict a throng of small



figures in the form of cartoon characters. He realized that as individuals, they are nothing to the society, but when united together, they become a very powerful force. In response to this awareness, in his paintings Yoga no longer focuses on exposing each character, but instead on what they, as a unity, can build or form. In *Nowhere* and *Nothing Never Happens*, Yoga Mahendra created fields and spaces comprised of small figures in a two-dimensional medium.

R. Yuki Agriardi blends reflections of his daily life and early childhood memories together with his interest in animal life to cross delicate boundaries between art and design. Triggered by his curiosity in the complex relationship between human, animals and their space, he went on a journey to explore *Native Island*, an expedition in a novel space within the borders of the urban and the wildlife. The idea of this project stems from the journey of discovering new species and observing their behaviors and relationships with other inhabitants. Historically, the blue color spectrum was discovered much later than the others, and hence it was chosen as a tool of visualization in relation to the novelty issues of Yuki's works.

I think, sometimes we need to stop thinking and just start feeling.

Hermanto Soerjanto
Curator

R. Yuki Agriardi

born 1984, in Bandung, Indonesia



◀ *Hover Clouds*
2015,
acrylic and vinyl paint
on canvas, 100 x 145 cm



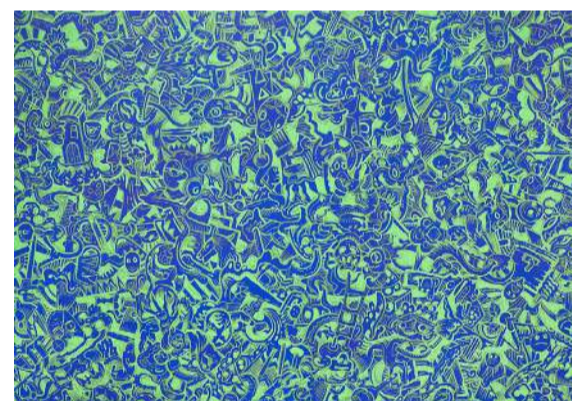
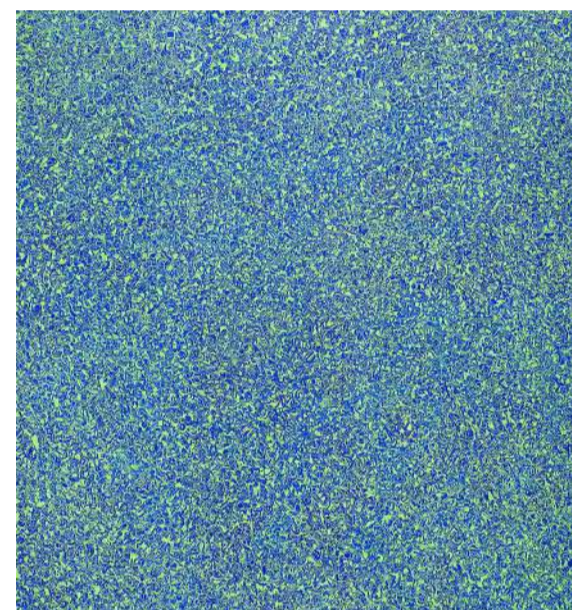
▼ *Triumphe Plantation*
2016,
acrylic and vinyl paint on
canvas, 145 x 200 cm
(diptych, each panel
145 x 100 cm)

Yoga Mahendra

born 1982, in Malang, Indonesia



▲ *Nowhere*, 2016,
acrylic on canvas, 140 x 150 cm



▲ *Top: Nothing Never Happens*, 2016,
acrylic on canvas, 150 x 140 cm
▲ *Bottom: Nothing Never Happens* (details)

Pupuk Daru Purnomo

born 1964, in Yogyakarta, Indonesia



▲ *Expression of Accomplishments*
(*Ekspresi Pencapaian*), 2010,
oil on canvas, 150 x 105 cm



▲ *Outburst of Emotions* (*Luapan Emosi*),
2010, oil on canvas, 140 x 105 cm

Faizal

born 1965, in Solo, Indonesia



▶ *Burning Forest*,
2016,
acrylic on board,
110 x 159 cm

▼ *Interior with
Modern Statues*,
2016,
acrylic on canvas,
150 x 200 cm



▶ *OT05160130*,
2016,
acrylic on canvas,
200 x 280 cm



Dipo Andy

born 1975, in Sumbawa, Indonesia