

hyP3<y<lu5

[indieguerillas]

VALUES IN DIGITAL AGE

The title of this exhibition, *_hyP3<y<lu5_*, refers to the word 'hype cycle'. The hype cycle is a graphical presentation developed and used by IT research firm Gartner for representing the stages of life cycle that a new technology goes through, from its conception to maturity, widespread adoption, and social application. The Dutch word *cyclus* is used instead of 'cycle', in reference to 350 years of Dutch colonization and their role in introducing Western culture to Indonesia; alongside *Alay*-style of writing that is widely used by today's Indonesian teenagers on social media platforms.

hyP3<y<lu5 encapsulates indieguerillas' view on the current socio-economical state of Indonesian society as well as the rest of the world. In the age of the Internet and social media, digital data such as numbers of followers, views or likes is one of the key drivers in the creation of hypes that leads to the increase in economic value of a thing or a person. Meaning, the numbers of likes, followers and views are becoming the social media currency that can be converted into real money in the real life. The late French sociologist Pierre Bourdieu believed that a person's connection between groups increases their value to society. This has taken a new meaning since the invention of Twitter, Facebook, Instagram, Snapchat, and other social media platforms. This global phenomenon has opened up a new breed of business opportunities that we never could have imagined before, although at the same time it has also created a surge of materialistic behavior in our modern society.

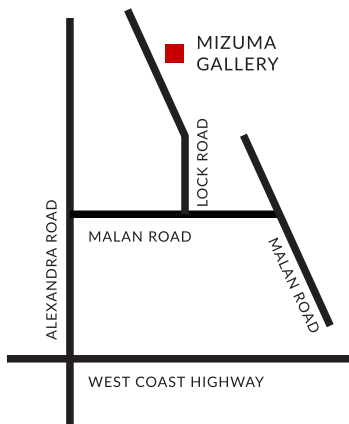
In their art practice, indieguerillas are strongly influenced by the phenomena of the Internet and social media. Although they are a part of the society, at the same time they also hold a strong criticism against what is going on in their society. In a way, their art is a form of self-criticism. They see themselves as Javanese people packaged in the hyped-up global culture. Discourse about locality and the survival of the local culture in the era of globalization and the Internet has always been an important aspect in indieguerillas' artworks. In their search of new possibilities to further develop their works, indieguerillas stumbled upon the "almost forgotten" local wisdom, creativity, and craftsmanship. *_hyP3<y<lu5_* is their attempt to bring back the interest or the hype in the local culture that has lost their popularity, drowned in the global hype of the Internet and social media. In a way, *_hyP3<y<lu5_* demonstrates indieguerillas' use of art as a tool to recall the hype of their local culture, making it relevant to the Millennial generation. In their attempts to bring back the hype of the local wisdom, creativity, and culture, in *_hyP3<y<lu5_* indieguerillas collaborated with local designers, craftsmen, and the creative community.

In their work entitled *Seasoning the Issues 1 & 2*, indieguerillas collaborate with Mr. Medi, a local craftsmen specializing in making hammered metal ornaments from Kotagede, an area in Yogyakarta known for its silver and metal craft. The silver craft industry in Kotagede began when the royal craftsmen of the Yogyakarta Sultanate started making silverware for

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, 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.

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Left to Right :

Say ¥€\$:V¥¥¥€\$!, Say ¥€\$:V¥€€€\$!, Say ¥€\$:V¥€\$\$\$!
2016, acrylic on canvas, brass frame, Ø 64 x 10 cm

the *Keraton* (Palace) of Yogyakarta. Today, the glory of Kotagede's silver and metal craft industry has faded, and little by little the skill and knowledge of the craft had been forgotten. *Seasoning the Issues* is a series that demonstrates indieguerillas' unique deformation of the *wayang* (traditional Javanese shadow puppet) heads made from sheets of brass shaped into a 3D ornament using the traditional technique of hammering the metal.

Datang Untuk Kembali (Arriving to Return) is a project in which indieguerillas collaborate with Lulu Lutfi Labibi, a fashion designer from Yogyakarta known for his unique style of incorporating *kain lurik* (Javanese traditional woven fabric with stripe patterns) and other traditional elements into contemporary fashion. In this work, indieguerillas and Lulu Lutfi Labibi are intrigued by the phenomena of *awul-awul* stalls or stores selling imported cheap second-hand clothes. They try to bring back the hype of used clothes found in *awul-awul* by turning them into new purpose and designs that are more

relevant for the lifestyle of the millennial generation. Embroidery patches designed by indieguerillas are used as the ornaments and the centerpieces of the design. Mixed and matched with shirts made from batik textile designed by indieguerillas, these used clothes from *awul-awul* found their new "hype". During the opening of *_hyP3<y<lu5_* exhibition in Mizuma Gallery, indieguerillas, Lulu Lutfi Labibi, and Ari Wulu as the music director, in collaboration with NTU Centre for Contemporary Art Singapore present an art performance in the form of fashion parade, performed by 20 models and volunteers walking along a designated route from NTU CCA to various points in Gillman Barracks, ending at Mizuma Gallery.

Inspired by "*Berburu Celeng*" (*Hunting Wild Boar*), the famous work of Djoko Pekik, one of Indonesia's foremost painters of the modern era, indieguerillas collaborate with sneaker modifier, Sevenzulu, in creating a sculpture made of Nike Vandal High Supreme EX - Heavy Metal sneakers, entitled *Berburu Celeng (After Djoko Pekik)*. In this work, indieguerillas and Sevenzulu remodeled the sneakers into objects that look like wild boars, stabbed by pointer arrows – the pointer arrow that we normally see in our

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13 January - 19 February 2017

MIZUMA GALLERY

computer screen – as a representation of how modern people often do their hunt for many things on the Internet, and one golden arrow that represents the local wisdom. On the display, indieguerillas place the *céléng* (wild boar) sculpture on top of their version of *ànglo*, a traditional Javanese barbecue grill.

Paintings presented in this exhibition were treated in unconventional manners. For their paintings entitled *Overindulgence I: No Remorse, Overindulgence II: No Regret, and Overindulgence III: No Repent*, indieguerillas chose not to stretch the canvases in stretchers, but instead, to treat them as common textile and hang them in oversized brass clothes hangers. This is their satirical statement on how the value of art is now commonly measured by its price, instead of the depth of their artistic accomplishments.

Their other paintings presented in this exhibition entitled *How to measure life I: Bubble Diagram, How to measure life II: Block Diagram, and How to measure life III: Graphic Chart*. indieguerillas created three panels of rectangular-shaped paintings in different sizes of form a diagram, as a representation of how values in life are no longer determined solely by its substance, but mainly by the statistic found in the social media, like how many followers, views, and likes. This statement shows us that we now live in the age where values in life are measured by numbers. These works were inspired by a famous quote by Joseph Stalin: “*The death of one man is a tragedy. The death of millions is a statistic.*”

Three faces inside the bubble: mine, yours and ours. In this bubble-shaped painting, we can see the geotag pins (often seen in Google Maps) scattered around the three faces that emerge from a bowl of chicken noodle. On the top right of the painting, we can see indieguerillas’ symbol of social media currency, a circle made of two arms with both thumbs up and a dollar sign in the center. In this painting, indieguerillas talk about the phenomena of taking picture before eating in a restaurant, and posting it in social media platforms to get the satisfaction of getting ‘likes’ from our ‘social media friends’, that eventually may also result in the increase of value of the food or the restaurant. The odd shape of this painting mimics a bubble, representing the economic bubble in which we live.

Whether we like it or not, our society is now in the middle of a very big change, where cyberspace and the real world co-exist and become a reality parallel to our life. Social values and commercial values also shift accordingly.

THE ART SHOW/MARKET

In the early stage of preparing this exhibition, we had an idea about *pasar* (market). This idea actually came from our childhood memory, where a visit to *pasar* with our parents was the highlight of the week. But now, the era of *pasar* as

a fun and exciting place for the family has faded away, replaced by malls. The word *pasar* or market now even holds a different meaning in our daily conversation. The word *pasar* or market is now more often used to describe about the stock market or the condition of purchasing power in a community or society. The idea of this exhibition is to bring back the excitement of *pasar*, where there is always something for everyone to buy. We thought art should not be exclusively for people with money and knowledge. It should instead be a basic necessity for everyone.

Over time, after so many cups of coffee and few brainstorming sessions, the idea of *pasar* was further developed. indieguerillas feel that the real *pasar* now happens in the Internet. *Pasar* is now no longer a physical space, but rather a cyberspace where everyone around the globe is connected and is able to participate, whether as buyers or sellers. That is how the idea of *_hyP3<y<lu5_* was born.

This exhibition is indieguerillas’ attempt to bring back the fun and excitement of *pasar* into a physical space, in the form of an installation consisting many kinds of art objects for sale. In this installation, indieguerillas made special display racks to display and interconnect their artworks with the art objects they created together with local artisans and the creative community.

Hermanto Soerjanto
Curator

Left to Right :

How to Measure Life II: Block Diagram
2016
acrylic on canvas,
brass frame
161 x 81 x 10 cm

How to Measure Life III: Graphic Chart
2016
acrylic on canvas,
brass frame
191 x 81 x 10 cm



Seasoning The Issues I
2016
brass relief and wood
128 x 106 x 4 cm (left)
152 x 81 x 4 cm (right)



Left to Right :
Fog Populi I, Fog Populi II, Fog Populi III
2016
print on acrylic, neon box installation, aluminium, leather, brass
Ø 54 x 8 cm, Ø 54 x 12 cm, Ø 54 x 15 cm