

FOR IMMEDIATE RELEASE

Carte Blanche: Anxiety

27 May – 24 June 2017

Anang Saptoto, Bambang “Toko” Witjaksono, Cinanti Astria Johansjah, Cut and Rescue, Handiwirman Saptura, Iwan Effendi, Julia Sarisetiati, Kokok P. Sancoko, Krack, Priyanto Sunarto, and R.E. Hartanto

Curated by Grace Samboh



R.E. Hartanto, from left to right: Geologist #1, Geologist #2, Painter #1, Poet #1 (New Indonesian Series), © R.E. Hartanto

Mizuma Gallery is pleased to announce *Carte Blanche: Anxiety*, a group exhibition of works on paper by Indonesian artists.

*“Visible things can be invisible. If somebody rides a horse through a wood, at first one sees them, and then not, yet one knows that they are there. In *Carte Blanche* (1965), the rider is hiding the trees, and the trees are hiding her. However, our powers of thought grasp both the visible and the invisible – and I make use of painting to render thoughts visible.” – René Magritte*

When someone says, “I have it on paper”, it usually refers to something that binds two or more parties in a legal sense. It is an official promise that something must be done, more likely within a certain time frame. This marks the end of a negotiation. In the arts, however, it is almost the complete opposite. Paper is treated as a start, as a beginning. It is used for sketching, it is used before things become paintings, sculptures, installations, or whatever. It is okay to be wrong on paper. Paper represents ideas, thoughts, and try-outs. There is no certain time frame for things on paper to be executed. This exhibition begins with questioning the idea of paper as a representative of ideas. What power does paper have? What power does it render?

Curated by Grace Samboh, this exhibition showcases works by Anang Saptoto, Bambang “Toko” Witjaksono, Cinanti Astria Johansjah, Cut and Rescue, Handiwirman Saputra, Iwan Effendi, Julia Sarisetiati, Kokok P. Sancoko, Krack, Priyanto Sunarto, and R.E. Hartanto.

Opening Reception

Saturday, 27 May 2017, 6 – 9 pm

Exhibition Dates

Saturday, 27 May 2017 – Saturday, 24 June 2017

Gallery Profile

Mizuma Gallery was established in 1994 in Tokyo, and since its opening in Gillman Barracks, Singapore in 2012, it 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, Ai Weiwei, and Du Kun. The gallery also organises exhibitions featuring Indonesia's forerunner artists including Heri Dono, Nasirun, Made Wianta, indieguerillas, Albert Yonathan Setyawan, Agung "Agugn" Prabowo, Agan Harahap, and Angki Purbandono. Mizuma Gallery also participates yearly in Art Stage Singapore, and Art Basel Hong Kong.

About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art. Gillman Barracks is now home to leading international and home-grown galleries, national research centre NTU Centre for Contemporary Art (CCA) Singapore, and art organisations Art Outreach and Playeum's Children's Centre for Creativity. The art businesses and organisations are complemented by design retailer Supermama, and an array of cafes, bars and restaurants. For more information: www.gillmanbarracks.com

Contact

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Hours: Tue-Sat 11-7 Sun 11-6, Closed on Mondays & PH



R.E. Hartanto



Geologist #1 (New Indonesian Series)

2016

watercolour on Canson Montval 300 gsm acid-free paper

37 x 27 cm

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R.E. Hartanto



Poet #1 (New Indonesian Series)

2017

watercolour on Canson Montval 300 gsm acid-free paper

39.7 x 29.7 cm

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