

HYBRID BRAIN

Entang Wiharso

19 September -
21 October 2018

 **IZUMA GALLERY**

Mobility, Identity and the Other: Entang Wiharso's life in art

By Loredana Pazzini-Paracciani

Entang Wiharso is an Indonesian artist. Or, is he not?

In his life and art, Entang* has been able to move from the local to the global and back again, deploying an artistic syntax that weaves domestic concerns into a largely international narrative, which is centred on his personal experience as not only an artist but also a human being in a global society where notions of otherness and marginalisation take centre stage.

Entang was born in 1967 in Tegal, Central Java. His parents were farmers-turned-entrepreneurs who journeyed to the Indonesian capital of Jakarta to open a food stall. He grew up in Jakarta, initially assisting his parents in their family business, and then he moved to Yogyakarta to study at the Indonesian Institute of the Arts.¹ In the 1990s during the global turn in art, Entang and his contemporaries were part of the then-developing Indonesian contemporary art scene, which he found limiting and controlling. This led to the creation

of his alter ego in 2009, the Black Goat, or *kambing hitam* in Indonesian, which means both scapegoat and black sheep. Adopted as a visual and conceptual strategy, the Black Goat embodies Entang's self-portrait, "always struggling and being at a distance from the establishment".² Entang and his American wife Christine have two children: Dominic and Marco. Since 1997, Entang and his family have shuttled between Yogyakarta where his Indonesian studio is located, and his studio in Rhode Island, progressively belonging and un-belonging to his land of origin, Indonesia. Today, Entang is an internationally acclaimed artist whose purview of critical multiculturalism has undoubtedly informed his practice. At the same time, he is also considered one of the most prominent Indonesian artists. To the keen observer, his art retains richly symbolic elements of traditional Javanese iconography. He is the *dalang*, the puppeteer of the *wayang kulit* (shadow puppet theatre), who directs and orchestrates his contemporary Indonesian tale.

* Here on, the artist is referred to by his first name as is convention of Indonesian names.

¹ Having been between places since an early age has informed much of Entang's sophisticated art practice. As he shares in the interview with Natalie King "Kambing Hitam: An Interview with Entang Wiharso", Entang has for many years in his practice been incorporating furniture, especially tables, the only place, the artist says, where he could rest at his parents' stall at the marketplace, as well as engage with the customers. It was only later that he realised he has been influenced by the experience working at his parents' *warung* or small food stall. See *Entang Wiharso: Trilogy*, ed. Christine E. Cocca (Yogyakarta: Black Goat Studios, 2014), pg. 45.

² Entang uses this term to define himself as not only an artist but also a person to draw the portrait of the outsider, on the fringe of society and at risk of being misunderstood. Ibid, pg. 118.

The new works in *Hybrid Brain*, intentionally produced in his two studios as both an American and an Indonesian artist, reflect on the concept of 'identity' as a social conditioning that further unpacks notions of alienation and prejudice to which, in various degrees, we are all subjected in society.

Entang is also an American artist. Yet, is he? This brief biography hides a complex conundrum of identity in our mobile society. To start with, which social conventions define Entang's 'Indonesian-ness' versus his 'American-ness'? Indeed, should social conventions be at all relied upon to define any identity?

Hybrid Brain, Entang's fourth solo show in Singapore, explores issues of identity, belonging and otherness in an increasingly mobile society where acceptance and integration are rare privileges coloured by ideology, social status and genetic heritage. "I arrived in the USA in 1997 as a minority," a condition Entang insists has all but faded, exacerbated by the newly elected Trump administration, which appears intolerant to the other in colour and faith, and animated by a resurgent nationalism.³ "A powerful fear has emerged," Entang comments in our recent interview, "people want to close themselves off to any possibility of foreign influence, such as ideology and culture, either consciously or unconsciously, in order to protect their inheritance."⁴ The new works in *Hybrid Brain*, intentionally produced in his two studios as both

an American and an Indonesian artist, reflect on the concept of 'identity' as a social conditioning that further unpacks notions of alienation and prejudice which, in various degrees, we are all subjected to in society. Disguised by thick impasto and a vivid palette, and through the use of glitter, collage, ink and, occasionally, car paint, the seemingly abstract works on the canvases of *Ground Zero*, *Hibernation*, *Floating Garden* and *Precaution* are reminiscent of landscape painting where the flat surface of the canvas is deployed to portray the artist's emotions in relation to his surroundings. However, in these works, natural elements such as the sky and the earth, typical of the landscape format and their relation to the human being, are reshuffled and transformed through the artist's emotions and "mind notes" and are translated on the canvas according to his medium of choice.⁵ For instance, glitter used in *Precaution: Five Eyes* is used to mimic the glamour particularly with reference to Donald Trump's appearances on stage "when everything [becomes] sparkling with light, noise and glitter".⁶

³⁻⁶ Entang Wiharso, email interview with the author, July 2018.



Precaution: Five Eyes

Among the canvases featured in *Hybrid Brain*, I would argue that *Precaution: Five Eyes* in particular is a call for attention; in it Entang's signature iconography of the eye, disguised in various forms and mediums throughout his practice as a voyeuristic element that alludes to surveillance and obsession, becomes a key presence. Made of resin, colour pigments and thread, the five eyes resemble real human eyes and are placed in sets of two and one on the lower to central part of the canvas. A light-skinned forehead frames each set of eyes. Together, the five eyes signal a dismembered human presence, floating, so to speak, on the canvas among weaves of intense deep blues, reds, yellows and purples bound together by the glitter mentioned above. All the while, another set of eyes, those of the viewer, scans the surface of the canvas to uncover hidden cues.

Precaution: Five Eyes

2018

acrylic, oil colour, photo collage, resin,
colour pigment, thread and glitter on canvas

182.5 x 147 cm

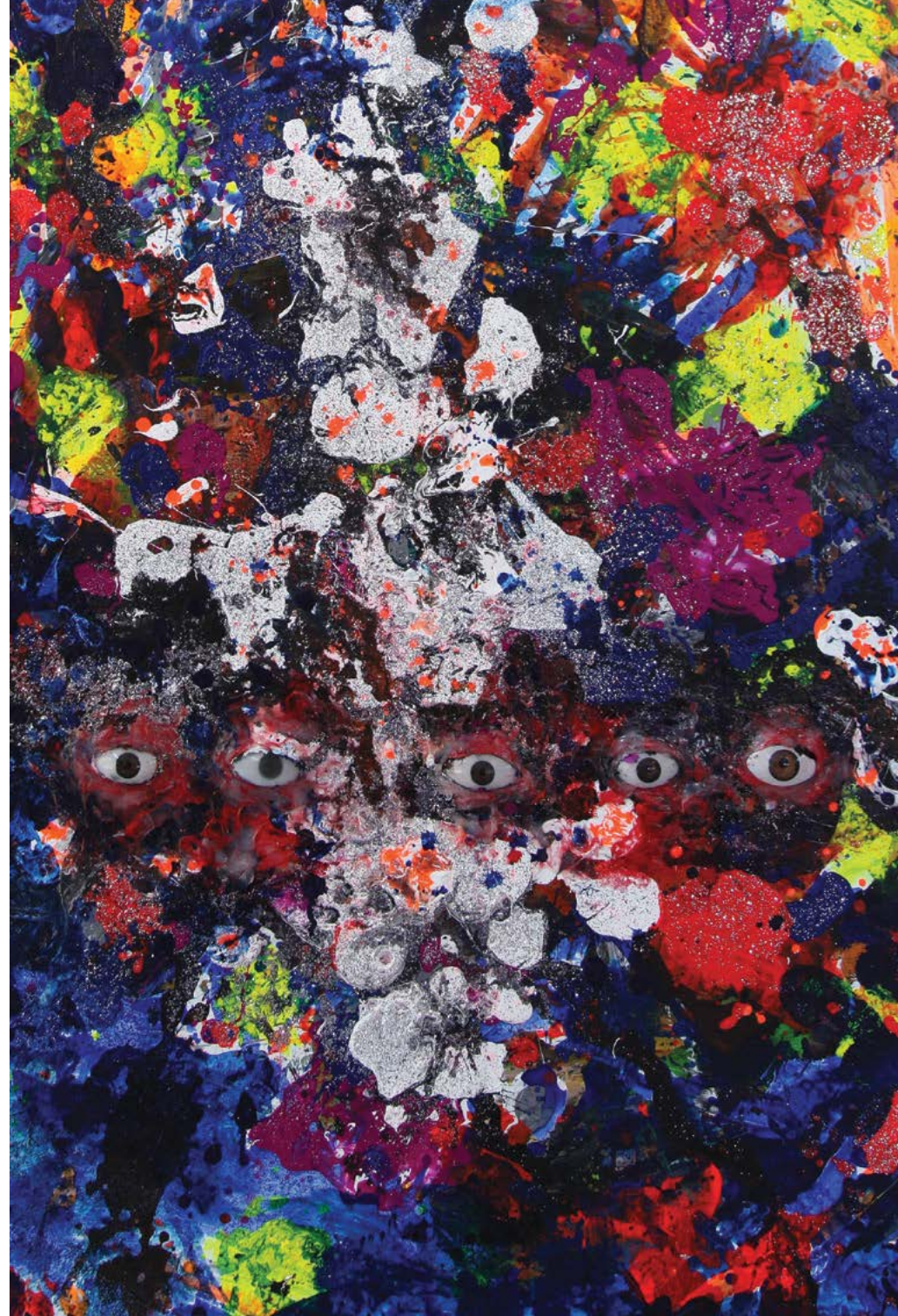
Why five eyes? Far from random, Entang often considers the number '5' in his works. Referring to Pancasila (derived from Sanskrit, *panca* means 'five' and *sila* means 'principle'), Entang hints at the five universal principles of justice that are considered inseparable and interrelated to the founding philosophy of the Indonesian State.⁷ At the same time, the number relates to the five pillars of Islam: faith, prayer, charity, fasting and pilgrimage to Mecca. "The number 5 becomes a strong presence in my brain," the artist explains, for its strong ideological symbolism especially in current times when religion and politics are distorted for individual benefit.⁸ The surveilling eyes on the canvas hint to not just fanaticism and intolerance, but also to false perceptions and the

proliferation of fake news.⁹ Here again, Entang offers a parallel of Indonesia, his motherland; and the United States, his country of adoption. "In the United States," Entang comments, "President Donald Trump has been playing with the media," which has since altered social perceptions of what is right and wrong, mixing "real news with fake news". Similarly, former Indonesian President Suharto associated himself with Semar, a figure of dual personality in Javanese mythology. Frequently appearing in *wayang kulit*, Semar is the guardian spirit of Java, divine and wise; he is one of the *punokawan* or god-clowns who is powerful and autocratic, able to transform reality to his own will.¹⁰

⁷ For a current perspective of Pancasila in Indonesian society, see "Role of Pancasila in Indonesian modern democracy," *The Jakarta Post*, June 5, 2018, <http://www.thejakartapost.com/academia/2018/06/05/role-of-pancasila-in-indonesian-modern-democracy.html>.

⁸⁻⁹ Entang Wiharso, op. cit.

¹⁰ Suharto was president from 1967 to 1998. He started to associate himself with the concept of *Semar* on 11 March 1966 when he wrested power from Sukarno to establish the New Order regime. Thereafter, Suharto used the dual personality of Semar as a propaganda tool to legitimise his rule and popularise its objectives. See Donald K. Emmerson, *Indonesia Beyond Suharto* (London: Routledge, 2015), pg. 270.





Into Landscape: Floating Garden

From Suharto to Trump, covering cultural, temporal and geographical distances, history seems to repeat itself. If so, are we able to learn from the past in the hope for a better future? In the work *Into Landscape: Floating Garden*, Entang takes a historical and generational outlook. Amid splashes of colour on a blue background, small photo collages of the artist's two sons Dominic and Marco are concealed, alluding to the future generation. As with the landscape format discussed earlier, *Into Landscape* differs slightly from the other works on canvas featured in the exhibition in that the colours here are softer and spread out to create natural shapes; this organic layout imparts a rhythmical, almost musical narrative to the work. Recalling Matisse's palette and fluid forms, *Into Landscape* coaxes the idea of a cosmic garden, "a secret place," Entang

explains, "like a temple, a mosque, or a church" where the artist retreats into for reflection, while at the same time hinting to the progressive destruction of that cosmic garden, a metaphor for the earth, or *Bumi* in Indonesian: "my father always said to me when I was small to be respectful of *Bumi* (earth)—earth is your stomach."¹¹ Through the unfolding of social and political events in the United States and worldwide, from 9/11 and the war on terror, to human-made climate changes and ensuing natural calamities, from suicide bombings in Bali and elsewhere, to anti-migrant sanctions, we are endangering the future generations, destroying our cosmic garden and regressing fundamental human principles of respect and inclusion to racism and social displacement.

¹¹ Entang Wiharso, op. cit.

Into Landscape: Floating Garden
2018
acrylic, glitter and photo collage on canvas
167.5 x 126.5 cm



Under the Shadow of the Flag

Under the Shadow of the Flag ventures into Entang's personal experience of displacement as he reconciles his personal and professional life between two disparate countries. One of the few wall sculptures in the exhibition, *Under the Shadow of the Flag* examines the notion of diaspora—any diaspora, yet specifically the Indonesian diaspora—a subject not widely discussed on social and cultural platforms. "The idea of an Indonesian diaspora is still a new and unfamiliar concept for Indonesians and I think this is because of our colonial history," Entang comments, which in turn has led to a form of resistance in Indonesia towards what is foreign.¹² Similarly in the United States, Entang's 'surrogate home,' a resurgent nationalism and resistance to the "other" is getting a foothold. *Under the Shadow of the Flag* translates this duality of homes and ideologies into one visual narrative.

Made of cast aluminium, a material Entang has been using since 2009 in acknowledgement of industrialisation, the work is encased in two white flags on either side of the wall sculpture. In Indonesia, and Asia in general, white is the colour of mourning; it is also, I would argue, the colour used to signal surrender in war. Both mourning and surrender may be viewed as signs of defeat when something, freedom or otherwise, is lost forever. Between the two flags lays a rectangular blue shape symbolising a pool of water, or the ocean that separates the two countries. On closer inspection, each flag is embroidered along the lengths with short texts in Indonesian and English, borrowed from Indonesian literature as well as the artist's personal reflection, expressing anti-racism sentiments: *racism is a sin*, *racism is unethical*, *racism is a crime*, and so on.



¹² In our recent conversations as well as in various interviews, Entang laments the fact that Indonesians generally ignore or do not acknowledge Indonesian diaspora—from early migration and settlement on the island to the more recent forced migration and exodus. On the other hand, diaspora, land and migration are notions he often explores in his work, departing primarily from the autobiographical *Family Portrait*. See also Nicola Trezzi, "The Indonesian Diaspora," in *Entang Wiharso: Trilogy*, ed. Christine E. Cocca (Yogyakarta: Black Goat Studios, 2014), pg. 222.

Under the Shadow of the Flag

2018, aluminium, mirror, digital print on acrylic glass, resin, colour pigment, thread and fabric
223 x 282 x 25 cm
edition of 2 + 1 AP



"This work is a response to the trucks I see driving around in the USA with the confederate flag mounted on the back," Entang shares.¹³ Those trucks and the audacious display of the controversial confederate flag historically associated with racism, segregation and white supremacy have become a form of "primitive" propaganda supported by not only the earlier generations of American citizens, but, worryingly, also the younger generation despite widespread awareness of social and cultural equality.¹⁴ Surrounded by Entang's signature elements, from the eyes, floating heads and bodies, to references to masks and caricatures,¹⁵ the focal point of *Under the Shadow of the Flag* is the configuration of a man and woman facing each other. Symbolising the American/Indonesian couple Christine/Entang, and also any other couple, the man-and-woman

ensemble is taken as a symbol of trust and respect regardless of background.

Within current geopolitical and social tensions, "the only distance that separates continents, islands and villages is a mental difference."¹⁶ This is the bearing around which Entang's practice revolves, the fact that he is able to identify and gather this multiplicity of identities in each of us, equipping his works with a "permeable skin" that bears no national barrier.¹⁷ It is in the transit space of his mobile life that he finds inspiration for his practice—a space where art foregrounds the discovery and recovery of humanity—and where the essences of otherness and hybridity, far from being a threat, are conducive to the evolution of society.

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^{13, 16, 17} Entang Wiharso, op. cit.

¹⁴ The confederate flags have been used as an ideological symbol in the United States to reinforce racist sentiments. In recent times under the Trump administration, there has been an increase of its use, flying on improvised flagpoles or displayed on trucks at various locations, including in schools to incite nationalist sentiments. For more information, see "Confederate Flag-Bearing Trucks Park Outside Michigan School," *U.S. News*, April 18, 2018, <https://www.usnews.com/news/us/articles/2018-04-18/confederate-flag-bearing-trucks-park-outside-michigan-school>.

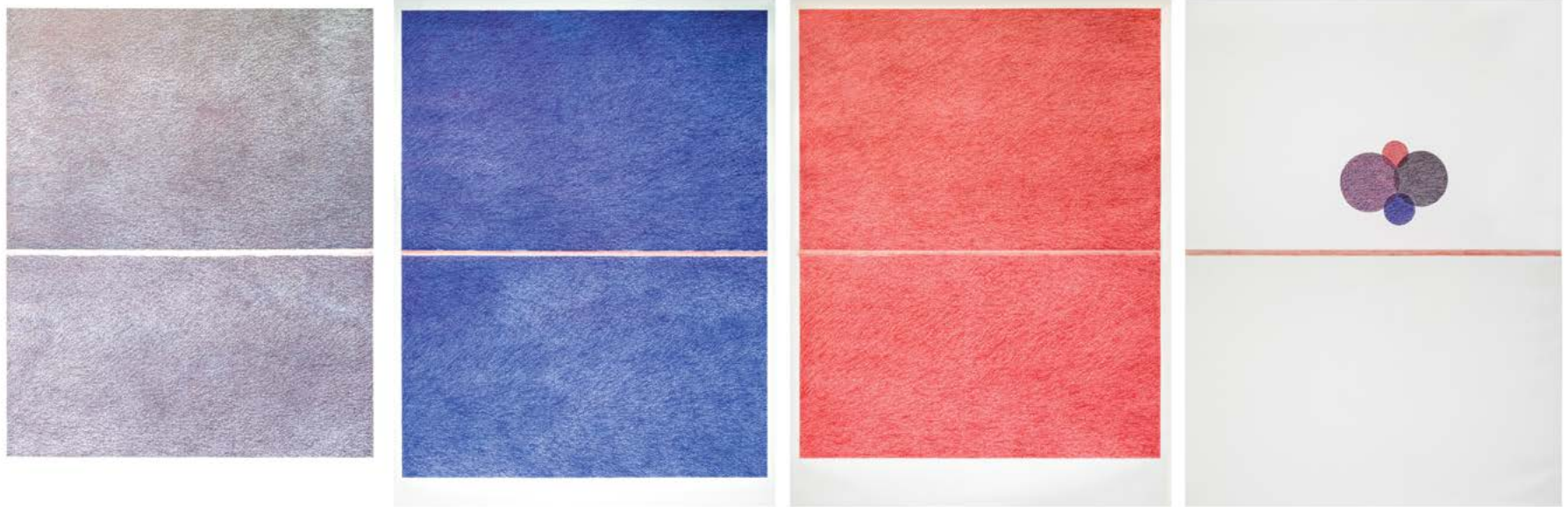
¹⁵ Note the Batman figure on the right-hand side of the work, a recurrent motif in Entang's practice as a representative of American pop culture. Popular culture is also reflected in Entang's use of comics popularised by Suharto's New Order regime as a sign of modernity. Artists of Entang's generation such as Heri Dono and others have also adopted comics in their narratives.

Hibernation: Ground Zero

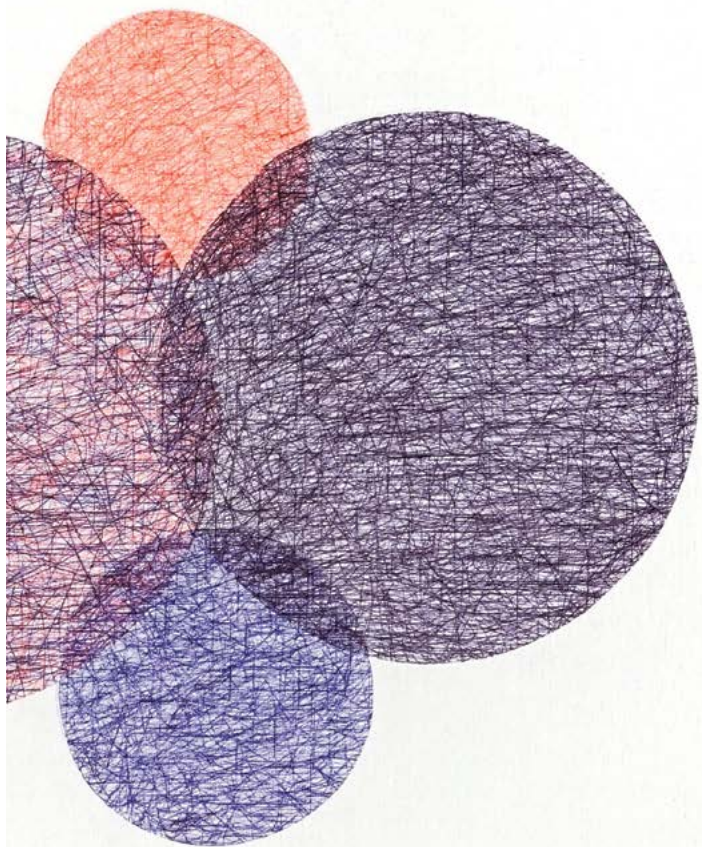
Entang Wiharso

Hibernation: Ground Zero is a performance I developed in response to the current conditions in a world dominated by a destructive fanaticism, including racist activities against those from different religious faiths, political parties and national origins, particularly migrants (the “other”). My brain is flooded with media reports on radical views and extremist activities. An overwhelming fear has arisen and is a strong response to globalization. Some people close themselves off consciously and unconsciously to any possibility of foreign influence, such as ideology and culture, to protect their heritage. When fearful, they become intolerant of foreigners and ultimately do not want to compromise their beliefs. They do not want to be polluted, so they keep watch and protect their group in order to maintain difference and distance. This work uses abstraction to create a response, a search for common ground, using landscape as a symbol of hope for a beautiful and better future. It is an abstracted, imagined landscape like the ones we create in our childhood. *Hibernation: Ground Zero* represents a form of refusal or rejection, as well as a personal protest, by deliberately hiding content. This performance is strongly motivated, highly repetitive, and intuitively impulse-driven. This method of rejection is manifested through silence (hibernation) and comes directly from the experience of gardening through the four seasons.

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Art History: Indonesia Diaspora
2015
ballpoint and car paint on linen
200 x 600 cm
(tetraptych, each panel 200 x 150 cm)





Recalling Home
2018, aluminium, resin, thread,
colour pigment and car paint
244.5 x 339 x 15 cm
edition of 2 + 1 AP



Reconciliation - Ground Zero
2018

acrylic, ink, thread, resin, colour pigment and glitter on canvas
200 x 287 cm





Reconstruction - Floating Garden
2018
ink, acrylic, glitter and car paint on canvas
145 x 214 cm





After Hibernation - Floating Garden
2018
ink, acrylic and glitter on canvas
200 x 287 cm

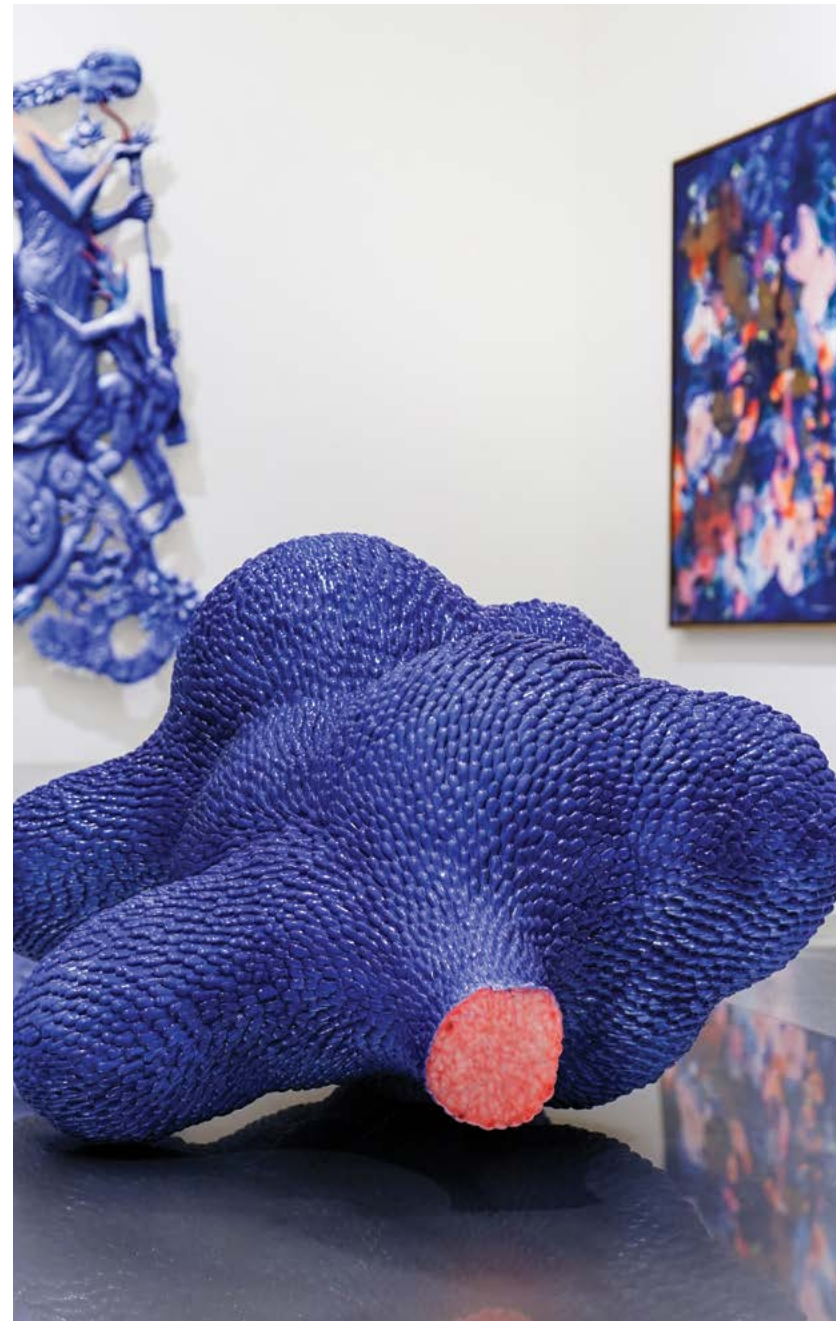




Hibernation
2018
acrylic, ink and glitter on canvas
213 x 125 cm



Nothing Left
2018
car paint on resin
110 x 85 x 68 cm
edition of 2 + 1 AP





Entang Wiharso

Born in 1967, Tegal, Central Java, Indonesia
Lives and works in Rhode Island, United States and Yogyakarta, Indonesia

Education

Bachelors of Fine Art in Painting, Indonesian Institute of the Arts, Yogyakarta, Indonesia

Solo Exhibitions

- 2018 *Hybrid Brain*, Mizuma Gallery, Singapore
Landscaping My Brain, Can's Gallery, Jakarta, Indonesia
Half Degree of Separation, Tang Contemporary Art, Bangkok, Thailand
- 2017 *Promising Land*, Marc Straus, New York City, New York, United States
- 2015 *Untold Stories*, Dirimart, Istanbul, Turkey
Never Say No, Singapore Tyler Print Institute, Singapore
Perfect Mirror, Bernier/Eliades Gallery, Athens, Greece
Entang Wiharso, Marc Straus, New York City, New York, United States
- 2014 *Second Homeland*, Hiromi Yoshi Gallery, Tokyo, Japan Trilogy, ARNDT, Singapore
- 2013 *Geo-Portrait #2*, Galeri Salihara, Jakarta, Indonesia
Geo-Portrait, Primae Noctis, Lugano, Switzerland
Crush Me, Pearl Lam Galleries, Shanghai, China
Re-Play #2, Office for Contemporary Art International, Yogyakarta, Indonesia
- 2012 *Untold Stories*, ARNDT, Berlin, Germany
- 2011 *Second Skin: Peeling Back the Layers*, Kalamazoo Institute of Art, Kalamazoo, Michigan, United States
Love Me or Die, Primo Marella Gallery, Milan, Italy
- 2010 *Love Me or Die*, National Gallery of Indonesia, Jakarta, Indonesia
- 2008 *Black Goat is My Last Defense*, 5 Traverse Gallery, Providence, Rhode Island, United States
Black Goat, The Drawing Room Contemporary Art, Manila, Philippines
Black Goat Space, Ark Gallery, Jakarta, Indonesia
I Am Black Goat, SMU Concourse, Singapore
- 2007 *InToxic*, Rumah Seni Yaitu, Semarang, Indonesia
- 2006 *Puppet Blues*, Western Michigan University, Kalamazoo, Michigan, United States
Inter-Eruption, Bentara Budaya, Jakarta, Indonesia
- 2004 *Sublime Tunnel*, Circle Point Art Space, Jakarta, Indonesia
Hurting Landscape: Between Two Lines, Gallery Agniel, Providence, Rhode Island, United States
Hurting Landscape, Chouinard Gallery, Hong Kong
- 2001 *NusaAmuk*, National Gallery of Indonesia and Nadi Gallery, Jakarta, Indonesia, Purna Budaya Art Center and Bentara Budaya Art Center, Yogyakarta, Indonesia
Amuk, CP ArtSpace, Washington D.C., United States
- 2000 *Entang Wiharso*, Chouinard Gallery, Hong Kong
Melting Souls, Gallery Agniel, Providence, Rhode Island, United States
Visit to Sacred Place: Cultural Interrogation, Installation, Taman Martani, Indonesia
- 1999 *Melting Souls*, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, Pennsylvania, United States
The New God Series, Hunt-Cavanagh Gallery, Providence College, Providence, Rhode Island, United States
The New God Series and Ceremony of the Souls, Java Gallery and Cemara 6 Gallery, Jakarta, Indonesia

- 1998 *Evidence on Earth*, CenterCity Contemporary Arts, Providence, Rhode Island, United States
Strange Journey, Santi Gallery, Jakarta, Indonesia
- 1997 *Strange Journey*, Native Gallery, Providence, Rhode Island, United States
Strange Journey, Benteng Vrederburg Museum, Yogyakarta, Indonesia
- 1996 *Idea is Form*, National Gallery of Indonesia, Jakarta, Indonesia
Idea is Form, Purna Budaya Art Center, Yogyakarta, Indonesia
- 1995 *Conflict, Dreams and Tragedy*, Purna Budaya Art Center, Yogyakarta, Indonesia

Selected Group Exhibitions

- 2018 *Pathos of the Fringes*, Jeonbuk Museum of Art, Jeollabuk-do, South Korea
CELEBRATING INDONESIAN PORTRAITURE, OHD Museum, Magelang, Indonesia
Enlightenment, ART|JOG|11, Jogja National Museum, Yogyakarta, Indonesia
Folkloristics, Mizuma Gallery, Singapore
- 2017 *Art Turns. World Turns. Exploring the Collection of the Museum of Modern and Contemporary Art in Nusantara*, Commissioned Work for Children's Space, Museum MACAN, Jakarta, Indonesia
Allegories & Identities: Eko Nugroho, Entang Wiharso and Heri Dono, Singapore Tyler Print Institute, Singapore
The Art Show – Art of the New Millenium in Taguchi Art Collection, The Museum of Modern Art, Gunma, Japan
Terra Incognita, as part of *curated by_vienna 2017*, Hilger Brotkunsthalle, Vienna, Austria
Land, Landscape, and Utopia, ARNDT, Singapore
Instant Replay: ARNDT Singapore's Highlights from Southeast Asia, ARNDT, Singapore
Lock Route, Gillman Barracks, Singapore
- 2016 *Ritiro*, Rumah Topeng dan Wayang, Bali, Indonesia & Rumah Doa Bagi Semua Bangsa, Java, Indonesia
Northern Land, Southern Seas, Tang Contemporary Art, Bangkok, Thailand
Odyssey: Navigating Nameless Seas, Singapore Art Museum, Singapore
Manifesto, National Gallery of Indonesia, Jakarta, Indonesia
Conversation: Endless Acts in Human History, Entang Wiharso & Sally Smart, National Gallery of Indonesia, Jakarta, Indonesia
- 2015 *Six Degrees of Separation*, Galeri Canna, Jakarta, Indonesia
Unveiling Fundamentals in Contemporary Art through Asia, OHD Museum, Magelang, Indonesia
Dies Natalis, Indonesian Institute of the Arts, Yogyakarta, Indonesia
Open Sea, Musee d'art contemporain, Lyon, France
The Seven Deadly Sins: Lust, Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, New York, United States
Love: The First of the Seven Virtues, Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, New York, United States
Aku Diponegoro, National Gallery of Indonesia, Jakarta, Indonesia
- 2014 *Prospect.3: Notes for Now*, New Orleans Biennale, New Orleans, Louisiana, United States
Spirits and ritual transformations of modernity in South East Asia, Kunstverein Gottingen, Gottingen, Germany
Mooi Indie – Beautiful Indies, Indonesian Art Now, Samstag Museum of Art, Adelaide, Australia
Xigue-Xigue, Marc Straus, New York City, New York, United States
Today and Tomorrow, Indonesian Contemporary Art, Yallay Gallery, Hong Kong
Sculpture Triennale 2, National Gallery of Indonesia, Jakarta, Indonesia
- 2013 *The Encyclopedic Palace*, 55th Venice Biennale, Indonesian Pavilion, Arsenale, Venice, Italy

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| | Pressing, Centro Videolnsighte, Turino, Italy | | Self Portrait: Famous Living Artists of Indonesia, Jogja Gallery, Yogyakarta, Indonesia |
| | Prague Biennale 6, Prague, Czech Republic | | E-motion, National Gallery of Indonesia and Visual Art Magazine, Jakarta, Indonesia |
| | All You Need Is Love, Mori Art Museum, Tokyo, Japan | | Manifesto, National Gallery of Indonesia, Jakarta, Indonesia |
| | On Deck, Marc Straus, New York City, New York United States | | The Third Space: Cultural Identity Today, Mead Art Museum, Amherst, Massachusetts, United States |
| | Kindred by Choice I, ARNDT, Singapore | | Grounded in Space, Eli Marsh Gallery, Amherst, Massachusetts, United States |
| | Locally Made, RISD Museum of Art, Providence, Rhode Island, United States | 2007 | A New Force of SouthEast Asia, collaboration with Edwin Gallery, Asia Art Centre, Beijing, China |
| 2012 | Souvenir, Project by Lucie Fontaine, Perrotin Gallery, Paris, France | | Wind from The East, Kiasma Museum of Contemporary Art, Helsinki, Finland |
| | Seeing Paintings: Conversations Before the End of History, Sangkring Art Space, Yogyakarta, Indonesia | | The Big Picture Show, Singapore Art Museum, Singapore |
| | 2x2, Eileen S. Kaminsky Family Foundation (ESKFF) at Mana Contemporary, Jersey City, New Jersey, United States | | The International Print Portfolio: Artists' Expression of Universal Human Rights, Michigan State University Museum, East Lansing, Michigan, United States |
| | Estate, Project by Lucie Fontaine, Marianne Boesky Gallery, New York City, New York, United States | | Neo-Nation, Yogyakarta Biennale XI, Yogyakarta, Indonesia |
| | Panorama, Singapore Art Museum, Singapore | | 2nd Open Terra Cotta Biennale, Dumaguete, Philippines |
| | Migration, CASSydney, Sydney, Australia; Ormond Hall, Melbourne, Australia; ARNDT, Berlin, Germany | | Indonesian Contemporary Art Now, Nadi Gallery, Jakarta, Indonesia |
| | Insight, Kunstraum, Vaduz, Lichtenstein | | Fetish, Biasa Art Space, Bali, Indonesia |
| | Contemporary Indonesian Art, Ben Brown Fine Art, London, England | 2006 | (Un)Real, National Gallery of Indonesia, Jakarta, Indonesia |
| | Chimera: The Collectors Show, Singapore Art Museum, Singapore | 2005 | Interpreting, Semar Gallery, Malang, East Java, Indonesia |
| 2011 | Beyond the East, Indonesian Contemporary Art, Museum of Contemporary Art of Rome (MACRO), Rome, Italy | | Actualizing Insight Virtuality, 51st Venice Biennale, Indonesian Pavilion, Venice, Italy |
| | Asia: Looking South, ARNDT, Berlin, Germany | | Taboo and Transgression, Herbert F. Johnson Museum, Cornell University, Ithaca, New York, United States |
| | Closing the Gap, Melbourne International Fine Art, Melbourne, Australia | | Second Beijing Biennale, Beijing, China |
| | Installation Art: Indonesia, Monroe - Brown Gallery, Kalamazoo, Michigan, United States | | Jakarta Biennale XIII, National Gallery of Indonesia, Jakarta, Indonesia |
| | Documenting Now, APT Gallery, Indonesian Institute of the Arts, Yogyakarta, Indonesia | | Urban/Culture, CP Biennale, BI Building, Jakarta, Indonesia |
| 2010 | The Private Museum. The passion for contemporary art in the collections of Bergamo, Galleria d' Arte Moderna e Contemporanea (GAMeC), Bergamo, Italy | | Discourse: Scope and Space, Bali Biennale, Bali, Indonesia |
| | And_Writers, 1st Nanjing Biennale, Jiangsu Provincial Art Museum, Nanjing, China | | Here and Now, Yogyakarta Biennale VIII, Yogyakarta, Indonesia |
| | Rainbow Asia, Hangaram Art Museum of Seoul Arts Center, Seoul, South Korea | | After the Affair Art Project, Puri Art Gallery, Malang, Indonesia |
| | Pleasures of Chaos: Inside New Indonesian Art, Primo Marella Gallery, Milan, Italy | | Olympiade, Nadi Gallery, Jakarta, Indonesia |
| | Contemporaneity-Indonesian Contemporary Art, Museum of Contemporary Art, Shanghai, China | | Still Life, Raka Gallery, Bali, Indonesia |
| | Vault Portrait Series, New Bedford Art Museum, New Bedford, Massachusetts, United States | | Face, Chouinard Gallery, Hong Kong |
| | The Birth of Colors, Syang Art Space, Magelang, Indonesia | | Disini akan Dibangun MALL, Public Art Project, Bundaran Gajah Mada University (roundabout) and Bentara Budaya Yogyakarta, Yogyakarta, Indonesia |
| | Indonesian Art Now - The Strategies of Being, ArtJog 2010, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | 2003 | Barcode, Festival Kesenian Yogyakarta, Taman Budaya Yogyakarta, Yogyakarta, Indonesia |
| | Percakapan Masa, National Gallery of Indonesia, Jakarta, Indonesia | | Reading the World of Widayat, Museum H. Widayat, Magelang, Indonesia |
| | Collectors' Turn, Lawangwangi, Bandung, Indonesia | | Wings of Color, Wings of Words, Kyai Langgeng Art House, Magelang, Indonesia |
| | Crossing and Blurring the Boundaries: Medium in Indonesian Contemporary Art, National Gallery of Indonesia, Jakarta, Indonesia | | Contemporary Perspectives: Highlights from the Singapore Art Museum Permanent Collection, Singapore Art Museum, Singapore |
| | Sign and After: Contemporary Islamic Art, Lawangwangi, Bandung, Indonesia | 2002 | Passion: Etno-Identity, traveling exhibition to Capital Library Gallery, Beijing, China; Leu Hai Su Art Museum, Shanghai, China; and Galeri Canna, Jakarta, Indonesia |
| 2009 | Expanded Painting 3, Prague Biennale 4, Prague, Czech Republic | | Interpellation, CP Open Biennale, Jakarta, Indonesia |
| | A Transversal Collection: From Duchamp to Nino Calos, from Cattelan to Entang Wiharso, Arte Contemporanea ALT - Arte Lavoro Territorio, Bergamo, Italy | | Five Years of Reform, Dewan Kesenian Jakarta, Jakarta, Indonesia |
| | Viewing and Viewing Points, Second Asian Art Biennale, National Taiwan Museum of Fine Arts, Taiwan | | Borobodur Budweiser, Kyai Langgeng Art House, Magelang, Indonesia |
| | Common Sense, National Gallery of Indonesia, Jakarta, Indonesia | | Eye Witness, Nadi Gallery, Jakarta, Indonesia |
| | South East Asia B(l)ooming, Primo Marella Gallery, Milan, Italy | | Opera, Kyai Langgeng Art House, Magelang, Indonesia |
| | Exposign, JEC, Yogyakarta, Indonesia | | Mata Hati Demokrasi, Taman Budaya Surakarta, Surakarta, Indonesia |
| | Jogja Jamming, Jogja Biennale X, Jogja National Museum, Yogyakarta, Indonesia | 2001 | Reading Raden Saleh, Semarang Gallery, Semarang, Indonesia |
| | Living Legends, National Gallery of Indonesia, Jakarta, Indonesia | | Not I. Am I?, Nadi Gallery, Jakarta, Indonesia |
| 2008 | Highlights from ISI, Jogja National Museum, Yogyakarta, Indonesia | 2000 | Not Just the Political, Museum H. Widayat, Magelang, Indonesia |
| | | | The Problematic Desire, Casa de Cantabria, Madrid, Spain |
| | | | Modern Art Exhibition from the Archipelago: Works of 90 Artists from 20 Provinces, National Gallery of Indonesia, Jakarta, Indonesia |
| | | | Reflection of Our Time, One Gallery, Jakarta, Indonesia |
| | | | Indonesian Contemporary Art: A Cultural Journey, Museum of Modern Art, Moscow, Russia |

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| | <i>2nd Abstraction</i> , Andi Gallery, Jakarta, Indonesia |
| | <i>One Hundred Years of Modern Indonesian Art</i> , One Gallery, Jakarta, Indonesia |
| Awards | |
| 2013 | Art Sector Culture Award, Governor of Yogyakarta, Yogyakarta, Indonesia |
| 1996 | Top Ten Painters, Indonesian Art Awards, Philip Morris Group of Companies and Indonesian Fine Art Foundation, Jakarta, Indonesia |
| | Top 36 Indonesian Artists in 1996, Gatra Magazine, Indonesia |
| 1995 | Top 100 Artists, Indonesian Art Awards, Philip Morris Group of Companies and the Indonesian Fine Art Foundation, Jakarta, Indonesia |
| | Best Artist Prize, Sultan's Palace, Yogyakarta, Indonesia |
| 1994 | Juror's Award, 4th Yogyakarta Biennial Exhibition, Purna Budaya Art Center, Yogyakarta, Indonesia |
| | Best Painting, Indonesian Institute of the Arts, Yogyakarta, Indonesia |
| 1992 | Best Work, Annual Indonesian Institute of the Arts' Anniversary Art Competition, Yogyakarta, Indonesia |
| 1988 | Best Painting, Indonesian Institute of the Arts, Yogyakarta, Indonesia |
| | First Prize, Yogyakarta Calligraphy Painting Competition, Yogyakarta, Indonesia |
| | Best Still Life Drawing, Indonesian Institute of the Arts, Yogyakarta, Indonesia |
| 1987 | Best Watercolor Painting, Indonesian Institute of the Arts, Yogyakarta, Indonesia |

Public Collections

Carnegie Mellon University, Pittsburgh, Pennsylvania, United States
 Centro Videoinsegna, Turino, Italy
 Colby College Museum of Art, Waterville, Maine, United States
 Guy & Myriam Ullens Foundation, Switzerland
 Indonesian Art Institute, Yogyakarta, Indonesia
 Marino and Paola Golinelli, Bologna, Italy
 Mariyah Gallery, Dumaguete City, Philippines
 Mead Art Museum, Amherst, Massachusetts, United States
 MG Arte, Torino, Italy
 Mori Art Museum, Tokyo, Japan
 Museum of Modern and Contemporary Art in Nusantara, Jakarta, Indonesia
 National Gallery of Singapore, Singapore
 National Gallery of Victoria, Melbourne, Australia
 OHD Museum of Modern & Contemporary Indonesian Art, Magelang, Indonesia
 Olbricht Collection, Berlin, Germany
 RISD Museum, Providence, Rhode Island, United States
 Rubell Family Collection, Miami, Florida, United States
 Rudi Akili Museum, Jakarta, Indonesia
 Singapore Art Museum, Singapore
 Singapore Management University, Singapore
 Taguchi Art Collection, Japan
 Taman Budaya Yogyakarta, Yogyakarta, Indonesia
 Tiroche DeLeon Collection and Art Vantage PCC Limited
 United States Embassy, Jakarta, Indonesia
 University of Indonesia, Jakarta, Indonesia

Residencies and Grants

| | |
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| 2017 | Pollock-Krasner Foundation funded Residency, International Studio and Curatorial Program (ISCP), Brooklyn, New York, United States |
| 2016 | Residency, Norma Redpath Studio, Victorian College of the Arts, University of |

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| | Melbourne, Melbourne, Australia |
| 2014 | Residency, The Watermill Center, Water Mill, New York, United States |
| | Residency, Singapore Tyler Print Institute, Singapore |
| 2013 | Residency and Grant, Gertrude Contemporary, Melbourne, Australia |
| 2007 | Copeland Fellowship, Amherst College, Amherst, Massachusetts, United States |
| | Pollock-Krasner Foundation Grant, New York City, New York, United States |
| 2006 | Vasl International Artists' Workshop, Karachi, Pakistan |
| | Ford Foundation Travel Grant, Jakarta, Indonesia |
| 2003 | Residency, Galerie Tangente, Eschen, Liechtenstein |
| 1999 | Residency, Pacific Bridge Contemporary Southeast Asian Art, Oakland, California, United States |
| 1998 | Residency, CenterCity Contemporary Arts, Providence, Rhode Island, United States |

Performances

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| 2013 | <i>Borderless</i> , Centro Videoinsegna®, Turino, Italy |
| 2012 | <i>Being Guest, Estate</i> , a Project by Lucie Fontaine, Marianne Boesky Gallery, New York City, New York, United States |
| 2011 | <i>My Cake is Sweeter than My Neighbor's Cake</i> , Documenting Now, APT Gallery, Indonesian Institute of the Arts, Yogyakarta, Indonesia |
| 2010 | <i>Lost and Found</i> , Ciputra World Gallery, Jakarta, Indonesia |
| | <i>Don't be Afraid of Your Desire</i> , Casa Golinelli, Bologna, Italy |
| 2009 | <i>Desire: Eating Identity</i> , Primo Marella Gallery, Milan, Italy |
| 2007 | <i>Eating Identity</i> , Mead Art Museum, Amherst, Massachusetts, United States |
| | <i>I Kill the Sign</i> , Rumah Seni Yaitu, Semarang, Indonesia |
| | <i>Your Pleasure is My Pleasure</i> , Rumah Seni Yaitu, Semarang, Indonesia |
| | <i>Being Javanese</i> , Rumah Seni Yaitu, Semarang, Indonesia |
| 2006 | <i>Nude Within</i> , Gadani, Pakistan |
| 2005 | <i>Behind Space: Forbidden Exotic Country</i> , 51st Venice Biennale, Venice, Italy |
| 2004 | <i>Behind Space</i> , Puri Art Gallery, Malang, Indonesia |
| | <i>7 Senses: Wall of Nations Series</i> , Festival Kesenian Yogyakarta, Yogyakarta, Indonesia |
| 2003 | <i>Buah Kuldi (Kuldi Fruit)</i> , Vaduz City and Tangente Gallery, Liechtenstein |
| | <i>Buah Kuldi: Kuldi Fruit Translation</i> , Warsawa, Sonosewu, Yogyakarta, Indonesia |
| 2002 | <i>Polluted by Norm</i> , Kyai Langgeng Art House, Magelang, Indonesia |
| 2001 | <i>Kulahirkan untuk tidak menjadi Bebek (I Gave Birth not to be a Follower)</i> , collaboration with members of Pendopo Theater, National Gallery of Indonesia, Jakarta, Indonesia; |
| | Bentara Budaya, Yogyakarta, Indonesia |
| | <i>From Watermelon Country</i> , Pacific Bridge Contemporary Southeast Asian Art, Oakland, California, United States |
| | <i>About Flag</i> , Asian Art Museum, San Francisco, California, United States |
| 1994 | <i>Conflict, Dreams and Tragedy</i> , Yogyakarta Art Centre, Yogyakarta, Indonesia |

HYBRID BRAIN

19 September - 21 October 2018

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2018, aluminium and car paint, 244.5 x 339 x
15 cm, © Entang Wiharso, courtesy of Mizuma
Gallery.

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 12 international art galleries, five restaurants, as well as the NTU Centre for Contemporary Art (CCA) Singapore. For more information, please visit 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. In 2014, the artist residency space "Rumah Kijang Mizuma" opened in Yogyakarta, Indonesia, to create a new vector of dialogue within Asia, by supporting exchanges between East Asia and Southeast 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 renowned East Asian artists such as Ken and Julia Yonetani, Jun Nguyen-Hatsushiba, Susan Philipps, Ai Weiwei, and Du Kun. The gallery also organises exhibitions featuring the creations of Indonesia's and Singapore's forerunner artists including Agan Harahap, Albert Yonathan Setyawan, Angki Purbandono, Entang Wiharso, Gilang Fradika, Heri Dono, indieguerillas, Made Wianta, Nasirun, Robert Zhao Renhui, and Zen Teh.

Mizuma Gallery also participates yearly in Art Basel Hong Kong and The Armory Show, New York.