

# Radiance

Albert Yonathan Setyawan  
& Miyanaga Aiko

01.11.2018

-

16.12.2018

 MIZUMA GALLERY



Miyana Aiko  
*life*  
2018  
resin and air  
62.5 x 47.2 x 7.5 cm

Mizuma Gallery is delighted to present *Radiance*, a two-person exhibition by Indonesian artist Albert Yonathan Setyawan and Japanese artist Miyana Aiko. While both artists are distinct in their disciplines, their practices are connected through their interest in the concept of fragility, where the changing states of materials are important in the making of their works.

Valued for her unique approach to naphthalene, Japanese artist Miyana Aiko comes from a family of ceramicists – the Miyana Tozan kiln. As a material, naphthalene is solid in appearance but sublimates when exposed to air in room temperature. Miyana explores various possibilities of presenting naphthalene by encapsulating it in an airtight environment such as a glass box or resin, sheltering it from vanishing entirely and giving it a sense of permanence.

Miyana describes life as a phenomenon that is ever-changing and constantly in motion. With a deep interest in time and the everyday life, she challenges herself to capture the ephemeral moments in her works. Her first sculpture made out of naphthalene was a shirt, as she chanced upon naphthalene while she was changing clothes for the coming season. To Miyana, a brand new piece of clothing is different from a used one, as the latter holds the sense of time passed. She is particularly interested in capturing the subtle, unnoticeable changes in everyday life.

Miyana's series of works, *waiting for awakening*, showcase the drowsy

white shoes and clock sealed in transparent resin. According to her, "The daily laminations and the bubbles are a reflection of time. When you break the seal, the sculpture leads to an awakening in a small hole, leaving translucent traces over the layers. Absence becomes a presence cloaked in time."

In her new series, *life*, Miyana created a set of transparent 'paintings' from resin and air, highlighting the formation of millions of bubbles within the frame. Each individual air bubble contains the landscape of quietly slumbering presences. "The world is constantly in a state of elastic fluidity; the environment surrounding us continues to change. In this moment now, too, perceptions that have surpassed our conscious recognition remain gently stored within our deep memories. I have extracted some of them, and carefully attired them with frames. Our moments, constantly changing even as we do not realize it, become new paintings, floating to the fore and disappearing once again."

Similar perspective on material is explored by Kyoto-based Indonesian artist Albert Yonathan Setyawan. Through his works, Albert transforms clay, a fundamental ingredient behind ceramic, into artworks inspired by nature and the universe. Derived from the earth, clay is a reflection of life and nature. Solid but brittle when fired and malleable but soluble when left unfired – these transitory moments of the material hold their value precisely because of their transience and impermanence.



Repetitive gesture of ceramic casting works like a mantra for Albert in his artistic practice. Every individual piece of the whole aggregation is identically crafted. Albert believes that art has the creative and poetic capacity to transform ordinary elements which we perceive with our senses, such as colours, shapes, sounds, and words into a set of configurations within which they become more than ordinary. In his works, we find images of snakes, moths, birds, feathers, and flowers transformed into metaphorical visuals that carry symbolic meanings. Repetitions and mandala forms are fundamental in his works. These motifs lead viewers through a singular, circuitous path where the start and end are the same. To him, geometric patterns represent the human mind and the psyche, and the balance between the controllable and the uncontrollable, between the organic and the fabricated.

Taking its title from the Sun god of Greek mythology, *Helios* is the artist's largest-scale artwork to date. Previously exhibited at "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now" at the Mori Art Museum, Tokyo, *Helios* comprises of approximately 2,000 ceramic pieces in the shapes of the sun, derived from his observations of Shinto religion, and the seraph, a six-winged angel from the Old Testament. These pieces are glazed to resemble characteristics of old Chinese porcelains.

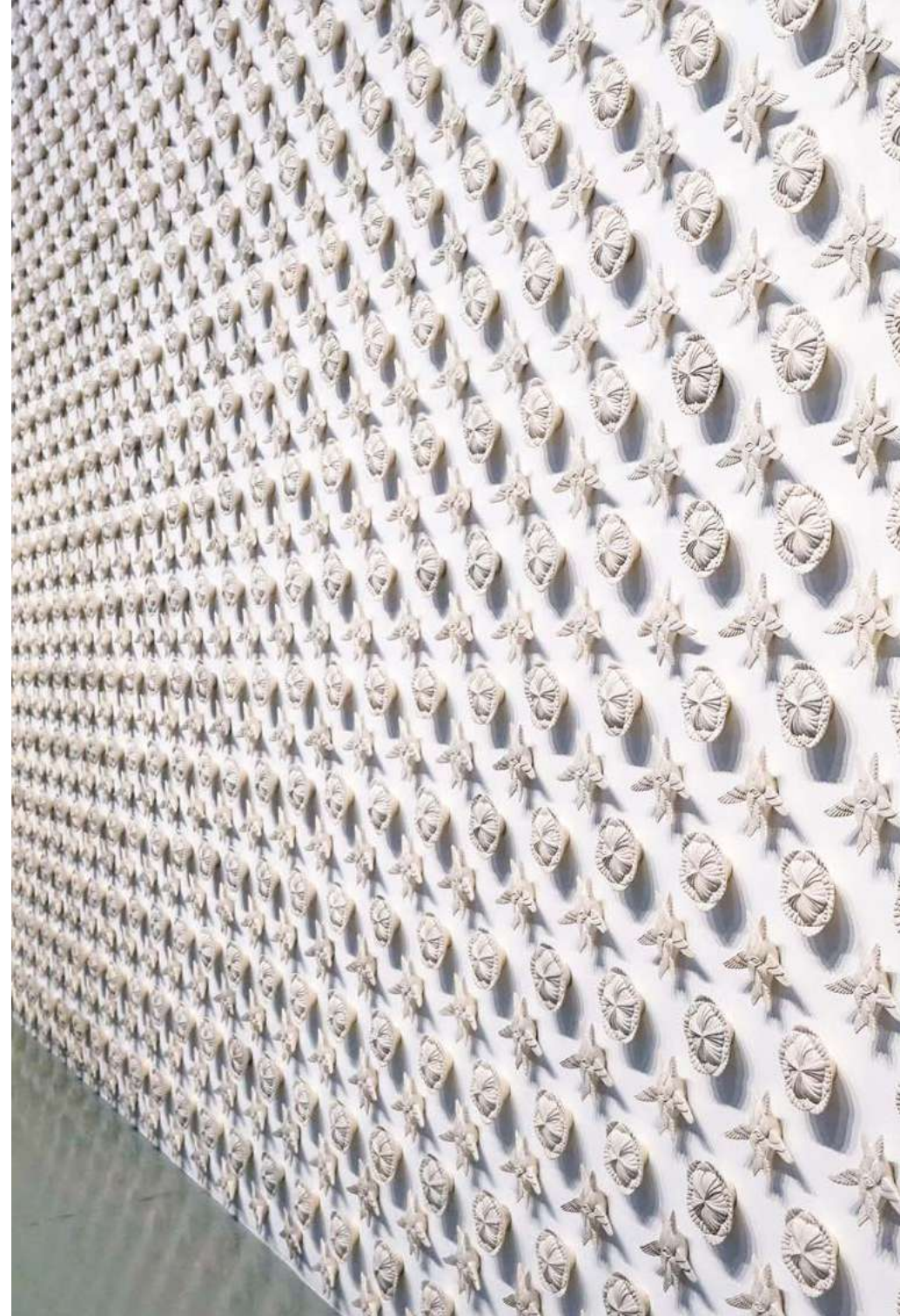
In his most recent works, Albert primarily used red clay or terracotta. To Albert, clay is a metaphor for the human body– it refers to the earth,

to the ground that binds us together, connecting every living being on the planet. When clay is heated or baked it becomes ceramic, a new type of material. Unfired clay is constantly in a temporary state - it can be formed into shape, but it can be dissolved back into its initial state and formed into other shapes. Referring specifically to this fleeting nature of unfired clay, Albert combines soil, compost, seeds, and planting material to create a living, constantly evolving sculpture. "I'd like to explore the physical states of clay and incorporate nature within, where seeds can grow in damp weather and how the sculptures can harden and crack in extreme outdoor heat."

"Clay, soil, or earth is a constant reminder of our material existence. And, just as we know that there would be no light without darkness and vice versa, there would be no concept of materiality without immateriality. Clay, for me, is a constant reminder of both ideas. Everything that we know about our existence is reflected on clay, the gravitational energy that holds us and keeps pulling us toward the earth, the aging process of our body, and the decaying process that some day this 'vessel' will return to earth."

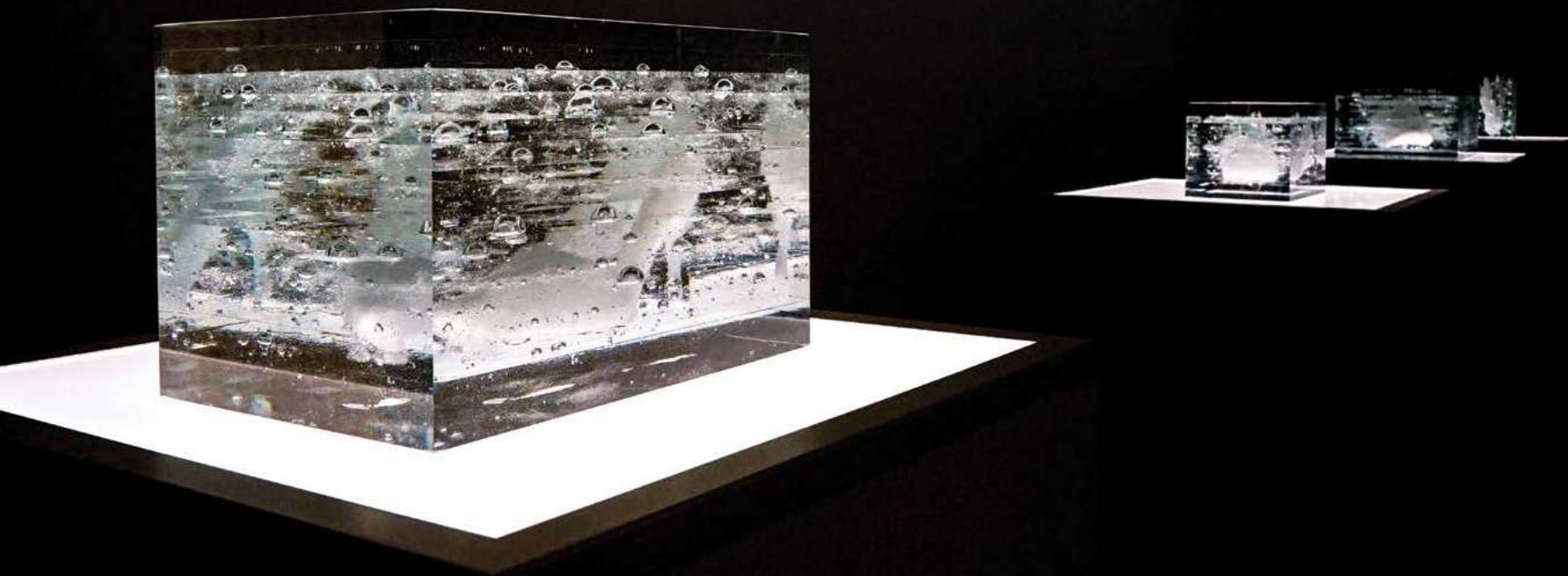
--

Albert Yonathan Setyawan  
*Helios (detail)*, 2017, ceramic,  
436 x 999.5 cm (approx. 2000 pieces)



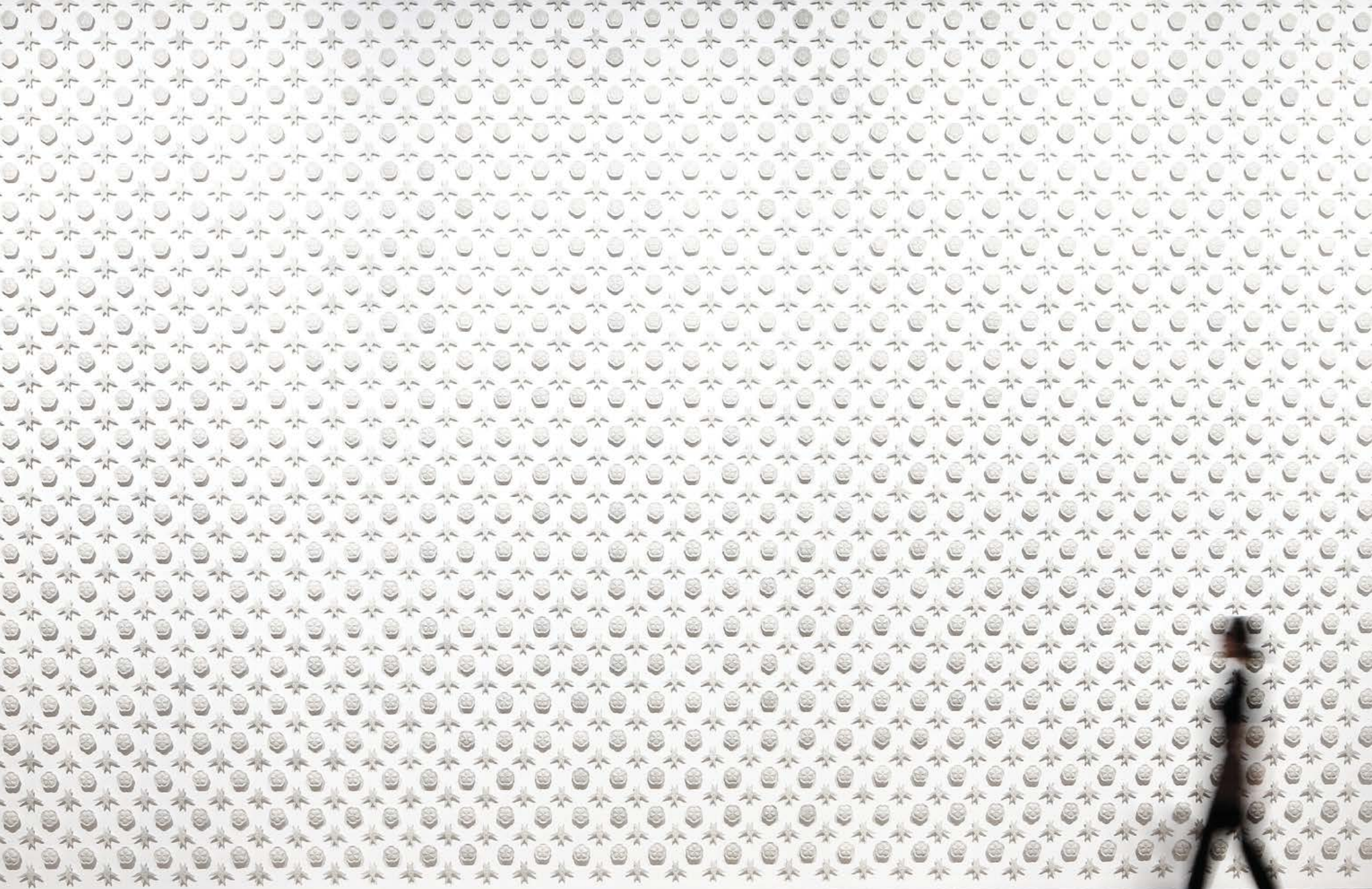






Miyanaga Aiko, *waiting for awakening*, 2018,  
naphthalene, resin, mixed media, dimensions variable



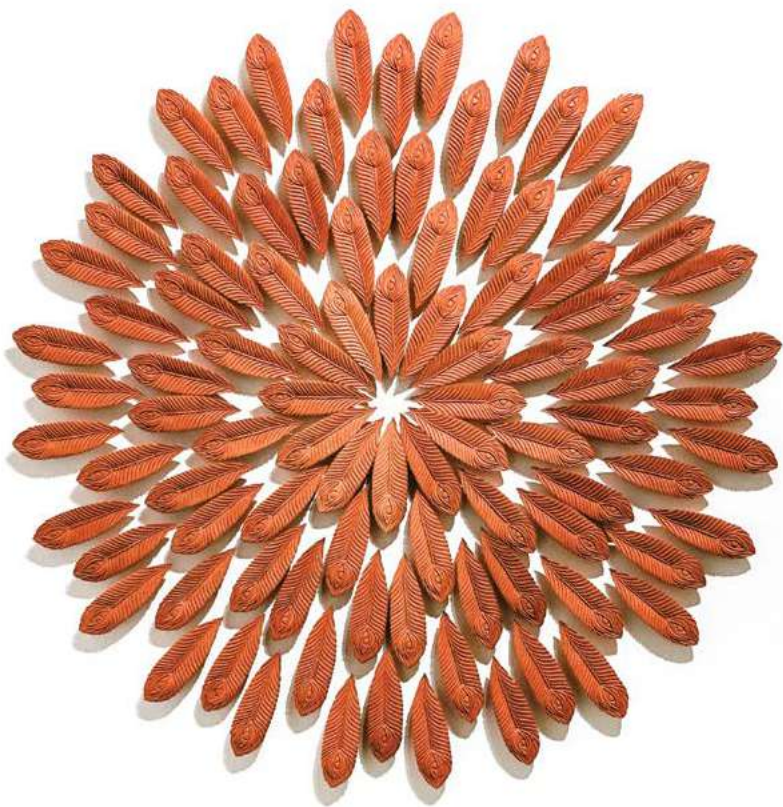


Albert Yonathan Setyawan

*Helios*, 2017, ceramic, dimensions variable

Photo by: Kioki Keizo, courtesy of Mori Art Museum, Tokyo





Albert Yonathan Setyawan  
*Providentia*  
 2018  
 terracotta  
 Ø 90 cm (97 pieces)



Albert Yonathan Setyawan, *Gnosis* (left) and *Momentary Reason for Eternity* (right), exhibition view at Mizuma Gallery





Miyanaga Aiko  
*life*  
2018  
resin and air  
81 x 110.5 x 9.5 cm





Miyanaga Aiko  
*waiting for awakening -keys-*  
 2018  
 naphthalene, resin, mixed media  
 18.5 x 11.5 x 8.4 cm



Miyanaga Aiko  
*waiting for awakening -shoes-*  
 2018  
 naphthalene, resin, mixed media  
 15 x 22 x 15 cm



Miyanaga Aiko

Left (top to bottom):

*waiting for awakening -shoes-*  
2018

naphthalene, resin, mixed media  
26 x 34 x 19.3 cm

*waiting for awakening -high-heeled shoes-*  
2018

naphthalene, resin, mixed media  
20 x 30 x 19 cm

Right:

*waiting for awakening -ballet shoes-*  
2018

naphthalene, resin, mixed media  
15 x 22 x 12 cm



# Albert Yonathan Setyawan & Miyanaga Aiko

## in conversation with Lourdes Samson

**Lourdes Samson:** Good evening everybody, thank you for joining us for this conversation between two very interesting artists. We have Aiko Miyanaga, who was a graduate of Kyoto University of Art and Design, Sculpture course, and she attended the Master Course at the Tokyo University of Fine Arts and Music. She exhibited across Japan and was awarded the Japanese government overseas study program for artists. Creating sculptures that infiltrate spaces as they inhabit, evolve, and disintegrate, Miyanaga-san uses natural materials like naphthalene and salt to create evocative, ephemeral sculptures that relay the passage of time and engage the viewer's senses and imagination.

With her is Albert Yonathan Setyawan, who was born in Bandung, West Java, Indonesia. He completed his Postgraduate degree at the Faculty of Fine Arts, Bandung Institute of Technology in 2012, and at the ceramic department of Kyoto Seika University in 2016. He is a professional ceramic artist based in Kyoto and is a PhD candidate at the same university, focusing his research on Indonesian contemporary ceramic art. My name is Lourdes Samson, and I am very privileged tonight to speak to these two artists and try to find out the commonalities, as well as the differences, in their artistic practice.

These two artists actually have quite a bit in common – both have lived in Kyoto, Japan, and they both have backgrounds in the ceramic arts. Albert, as mentioned is a ceramic artist, and also Miyanaga-san comes from a family of very famous ceramicists, her great-grandfather established a very famous kiln, The Miyanaga Tozan kiln in Kyoto, which is renowned in Japan. But apart from these coincidental similarities, it really is very interesting to find out about the intersections between their works, which are showcased in this exhibition. So may I ask, is this the first time you've worked with each other?

**Albert Yonathan Setyawan:** Yes, it is the first time, and it is also the first time for us to meet each other.

**Lourdes Samson:** So how was this collaborative process working for this show together?

**Miyanaga Aiko:** I have previously made an artwork that was a bag made of naphthalene with a key inside of it. It was shown in an art museum in Tokyo. This time, the idea is very similar to that piece of work that I showed back in Tokyo, which has the concept of having Albert's work inside a basket and as the basket disintegrates, slowly you can start to see the treasure that is inside, and

that was kind of the collaboration process for us.

If you look carefully right now, by the handle of the basket, there is a small hole (it is really tiny right now) and as time passes, the hole will grow bigger and bigger, and slowly Albert's work will start to become visible. So although within the glass casing, the basket itself will start breaking down, however, the crystals on the case will start growing and there will be more and more as time passes. If you think about the piece of work as a sculpture, you might say that it is slowly disintegrating and

disappearing. However if you look at the artwork as a whole, it is not that the work itself is disintegrating, but that the sculpture is transforming into crystals.

**Miyanaga Aiko**  
*radiance -basket-*  
2018  
naphthalene, ceramic, mixed media  
25 x 36 x 30 cm



**Lourdes Samson:** And Albert, how would you describe the collaboration you did with Miyanaga-san?

**Albert Yonathan Setyawan:** First of all, I would like to clarify that in my personal opinion, this isn't really a form of collaboration, because the idea of a collaboration, if you think about it, actually involves a form of discussion and thinking about the idea together. We didn't really do that. We spontaneously decided to make something in response to each other's works, so it's more a form of conversation, communication, responding to each other's works in our own way. For example, in Miyanaga's work, she created the basket using naphthalene and then put my work inside.

In my case, I remembered that one of Miyanaga's work was a book made of resin that she casted from the original book. It's transparent, so you can see that inside the resin she planted a key made of naphthalene. I thought that work was quite uncommon and interesting, so I wanted to do something in response to that work. I tried to reproduce the same book but with a different material. In this case, I'm using clay, pottery clay, and I try to make it exactly the same as the original resin-casted book. But instead of naphthalene, I planted grass seeds inside the clay. The grass will grow and sprout out of the book, eventually deforming or changing the shape of the book. Also, we are both interested in ideas of impermanence, transformation, and the change from one state to the other. That it is not fixed in one position or one state. I guess we are exploring the idea of

transformation as a point of departure in our artistic process. So, I think, it's a form of conversation rather than a collaboration.

**Lourdes Samson:** Miyanaga-san, when I was doing research for this talk, I came across several articles that mentioned how your works have a very Japanese aesthetic. There is a Japanese concept of wabi-sabi, which is a philosophy associated with the concept of Zen Buddhism. Basically, it is an idea that embraces impermanence and imperfection, which Albert was talking about. So, I sort of understand how your very spare crystalline work may be seen as an application of this philosophy in contemporary art. Was this philosophy something you were conscious of when you were developing your practice?

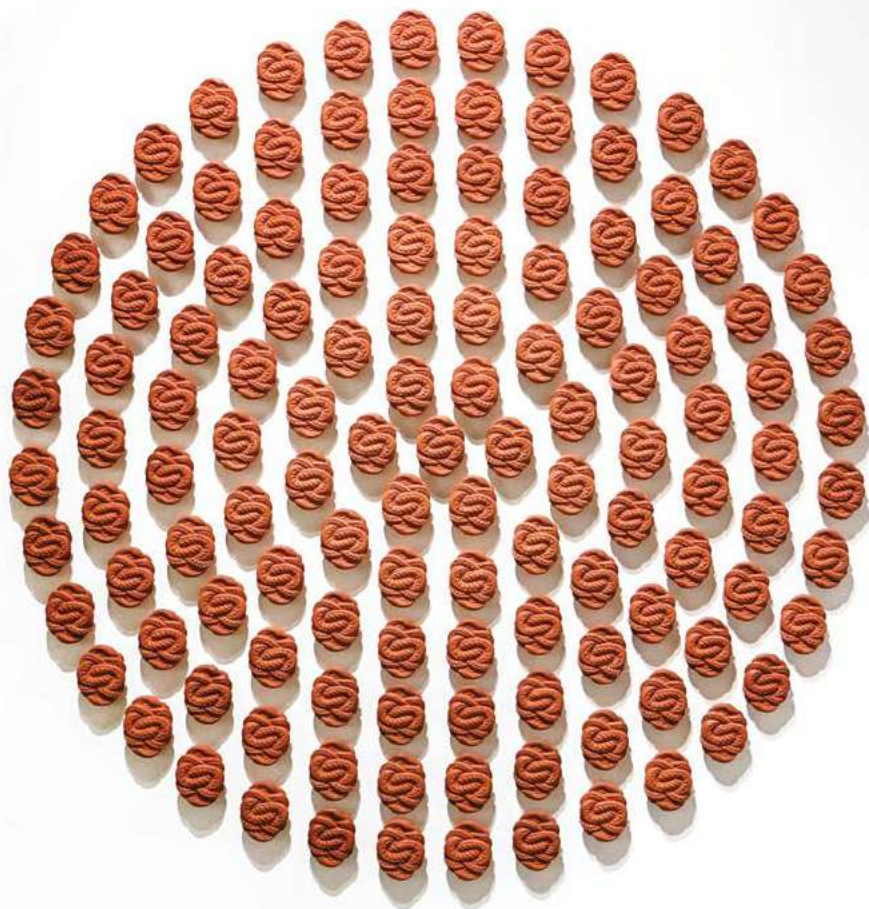
**Miyanaga Aiko:** Whenever I travel overseas, a lot of foreigners would say that my work is very Japanese. But I did not personally consciously want my work to look "Japanese". Perhaps it is because I was born and raised in Japan, I absorbed all these elements of Japanese culture, and therefore it is reflected in my personal preferences and it ends up being reflected in my works and how my works look.



Albert Yonathan Setyawan  
*Momentary Reason for Eternity*  
2018

terracotta, seed, planting material, ribbon  
19 x 13.5 x 4.5 cm





Albert Yonathan Setyawan  
*Chrysopoeia*  
 2018  
 terracotta  
 Ø 115 cm (127 pieces)

**Lourdes Samson:** A writer in the '60s, Marshall McLuhan, coined a phrase "The medium is the message" in relation to film and other electronic media during that period. But his ideas can actually be related to all materials that are used in contemporary art. What he meant was that the artist's choice of medium is part of the meaning of the work, and it influences the way audiences perceive and understand the work. How do you think your choice of materials emphasize the themes that you are exploring in your work?

**Albert Yonathan Setyawan:** I've read Marshall McLuhan's "Understanding Media" and I still have to study that, as it is obviously not very easy to understand that text, but, so far as I understand, what he meant by "*The medium is the message*" is that – media as we understand, is an extension of our human consciousness and physical existence. For example we have different kinds of tools. But here, he is also criticising about how humans in the '60s invented digital media, like TV, etc, and that there was a separation between medium and content. That there should be something behind the medium, there's gotta be something. The problem with digital media in that era is that, when you look at TV, you can see and experience so many things at the same time, simultaneously, and this dilutes and diffuses our senses and content. So, he's saying that the media itself is the message. The medium is essentially the message. Because once you think that there is something called 'content' that is separated from the medium, we are actually confused, because the content itself can be a medium, and

the medium is the message. That was what essentially Marshall McLuhan was saying.

In his book, he also gave an interesting example about Cubism – how Picasso invented Cubism. What he essentially wanted to do was to give this experience of looking at an object from so many different perspectives simultaneously. So it's a whole experience of an object. It is composed of so many different perspectives, not just the usual two-dimensional perspective, but also other different point of views on the same plane. In this case, there are so many things that appear in our eyes, the painting becomes holistic. In this case, the painting does not carry any content at all. The painting is the painting. The painting itself is the medium. We can also extend this to Minimalist art, in which the experience of looking at the painting, for example, Rothko's colour field paintings – they don't carry any content. We don't talk about what's the story behind the painting. The painting is the painting. It's all about experiencing the colour.

So, if I apply this idea to my works, I'd rather the question be: what would it be like if I make this work in a different medium? Will it create the same kind of experience? Will people still be able to get the same experience as when they see these works in ceramic? I thought, perhaps, it wouldn't be the same. Maybe it will be really different. The reason why – it's because ceramic itself is a really really old medium, even before humans created paintings, there was already ceramic. Ceramic had already been used in so many different cultures. It's quite primitive

a way, but at the same time it's still relevant as we still use it in our daily life.

Ceramic itself as a material carries so many connotations, so many associations, connected to so many different aspects of our daily lives. We use plates, cups, made of ceramics. Even speakers that we use in our house contain some components made of ceramics. There are so many different types of tools and equipment that are made of ceramic. So, there is a huge array of associations connected to this medium. I think, when I use ceramic, I try to be aware of the conditions. I cannot just use this material and take for granted all the cultural and social associations to this medium. I know there's that historical association. For example, the reason why I chose this particular glaze (in *Helios*), is that I wanted it to look old and trigger associations with Chinese porcelain, like it's something that came from another place, something that came from the past. So, that was my thought in the beginning. I think in a way, I completely agree that the medium carries the message. I think it will be impossible to create these works using another medium. If I were to use other mediums, then I would create different works, which would be completely different, because my ideas were developed from the medium itself, and the medium carries such connotations. Well – that's what I understand.

**Miyanaga Aiko:** In broader context, I take great care in choosing the material that I use in my works, as that is the beginning of my work. I like to choose materials that I can

find in everyday life, and usually, I take the material, tweak something about it, change it, and transform it into a different experience, a different scenery for people. That is what my work is about. Materials mean a lot to me, and impact the message of my work greatly.

For me, the most important concept in my work is the idea that the world changes as it continues moving forward. When I first found out about naphthalene as a material that crystalizes at room temperature, that aspect of the material really spoke to me, and it got me to embark on the journey of what my works are about right now. In the world of sculptures, we usually add things – we add clay, or we carve something out of wood, or stone. So to create a work that slowly disappears contradicts what most people understand about sculpture as a medium, and for me, it's a new beginning to my exploration in my artistic journey.

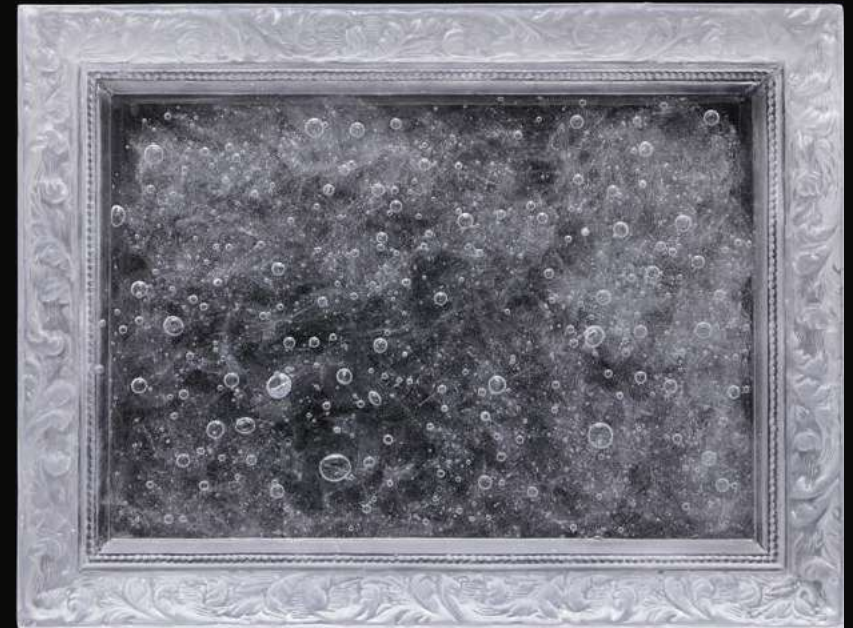
Although the unique nature of naphthalene sublimation is something that spoke to me, how I stumbled upon my current form of work is not intentional – I just needed to cover naphthalene as I heated it from below, and in doing so, I started to create the work that you see right now. I found out that the naphthalene is a material that did not just disintegrate and disappear. Because I had to put a glass case over it, I realised that it transformed into crystals, and that the work is not just about disintegration but also about transformation. For me, this kind of helped me to rediscover the world view that all of us as individuals, the self, and the world,

continues to change as we move forward in life. We are as we are, but we are also constantly changing and transforming, so this rediscovery has now become something that is very important for me and for my works.

In artworks in which I use salt, I did not collect the salt from the sea, but rather from the mouth where the river meets the sea, where the river becomes the sea. The process of taking the salt allows me to reflect that although we call them by different names, the sea is the river, and the river is the sea. The duality and transformation of the states are something that come true to me. In my past work, I used fallen leaves.

When we see the veins of the leaf, we know that scientifically, water passes through those veins, but by weaving the fallen leaves together, a brand new map is created.

**Miyanaga Aiko**  
*life*  
2018  
resin and air  
47.2 x 62.5 x 7.5 cm







**Lourdes Samson:** Albert, in your previous exhibition in Singapore, you presented works that talk about man's relationship to the natural world, as well as a universal spirituality that was manifested in your ceramic wall patterns and floor mandalas. For this show, are these things carried over onto your large scale wall installations, like *Helios* which was exhibited at SUNSHOWER, Mori Art Museum, Tokyo last year?

**Albert Yonathan Setyawan:** I guess they still carry the same form of message which I'm still interested in conveying so far. There are many reasons to why I made these works. Partly it is based on my personal experience as a Chinese Indonesian, I grew up in a Christian family. Since I was a child, I was always pretty much involved in church activities. Christianity played a big part in my childhood. So when I started studying art, somehow by looking at artworks, looking at paintings, somehow I felt like I could get the same form of experience that I was always experiencing in church. At that moment, when I was about to graduate from university, something happened in my personal life, in terms of spiritually, that I decided to stop associating myself with activities related to the church, and opened myself to study different religions, especially Buddhism. Although I wouldn't say that I'm a Buddhist, for a couple of years now I've been very much interested in Buddhist teachings, and I try to implement some of the ideas that are present in Buddhist teachings. When you engage in religious activities, like praying, the same kind of experience can actually

be experienced through artworks, and that was my personal reason why I was interested in the idea of spirituality. I believe that religion should be something personal and I believe that spirituality is something much more universal. You can talk about spirituality to someone from a different religion, and you still can connect with people, engage with people without any barrier. I think, this whole universal spirituality is a form of awareness of something beyond the physical, something that is always present.

Regarding *Helios*, the idea came from some of the religious symbolisms that are fascinating to me. The six-winged figure came from the Bible, particularly from the book of Revelation, it is an angel represented in the form of part human being, part animal – bird. It has six wings – two covered its eyes, and there are four other wings. They represent light and fire, based on what I know and what I understand. The other shape looks like a flower, but when I made it, I was thinking of light and what can I make that represents light. Based on my personal experience of being in Japan, for the first time I had the freedom to do whatever I want to do, without the burden of pressure from outside in relation to my faith and my personal belief. I was thinking, why do people believe in spirituality, and in the case of Japanese people, perhaps it is the Sun – one of the major gods in Japanese belief, in the Shinto religion. I wouldn't say that they worship the sun, but there are so many symbolisms that can refer to the idea of the ever-present sun. So, that was the idea for the work.

**Lourdes Samson:** Miyanaga-san, in your works, we see a lot of shoes, keys, clocks – these are some images that you've used before. In using shoes, was there any special significance as to why you selected these objects to be embedded into your sculptures?

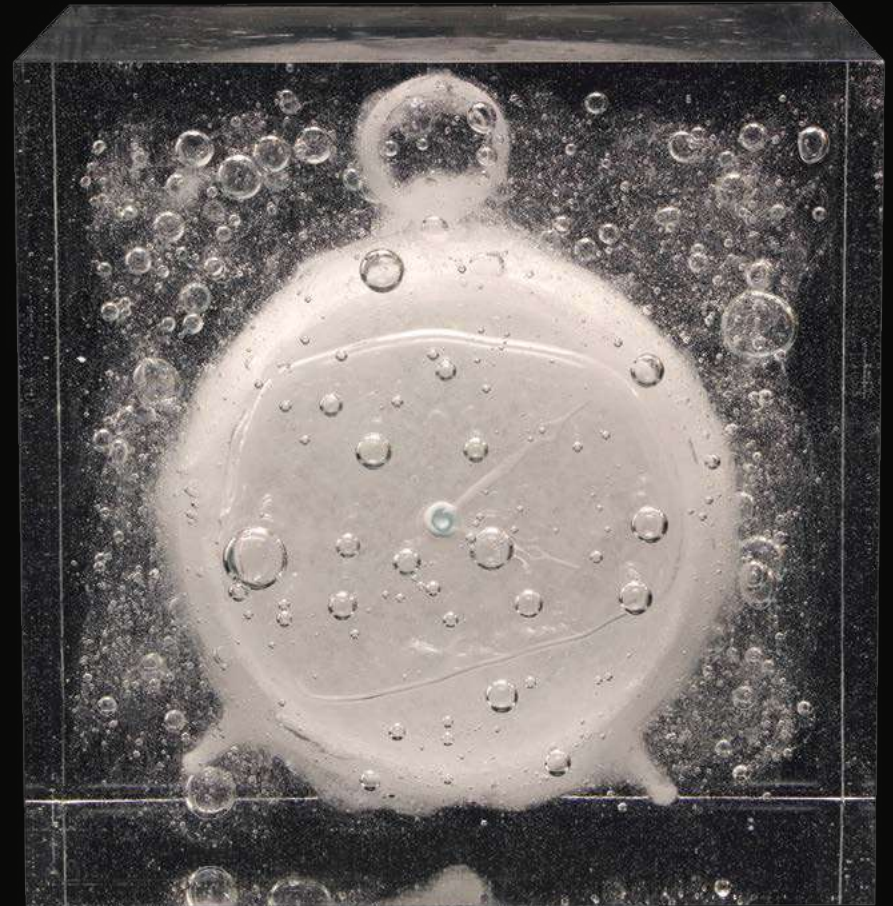
**Miyanaga Aiko:** All the shoes you see in my works are shoes that have been worn by somebody before. For me, although all they may have the same design as a million other shoes around the world, the moment someone wears them, they became unique, because they are worn in a different way and they have a specific character that makes them special. Within these worn shoes, there is time embedded into the shoes. They tell you a story about the person who wore them – where they've been, who they've met. Although the person who looks at them may not know the stories, the shoes themselves actually do know.

When I casted the shoe, the sculpture produced contains the memories and the stories of the shoe, frozen in time. But the moment it was released from the mould, it starts to disintegrate, and it kind of signifies the liberation of time that the shoe has held on to.

This time, my work is a twofold sculpture. The first sculpture is a naphthalene piece that you can see. As it disintegrates and as it gets released, the casing captures the particles which crystalize and become the crystal pieces that we see inside. If you lower your eye level, you can see the layers of the work. Every single layer is an individual layer of time collected on top of each other. The

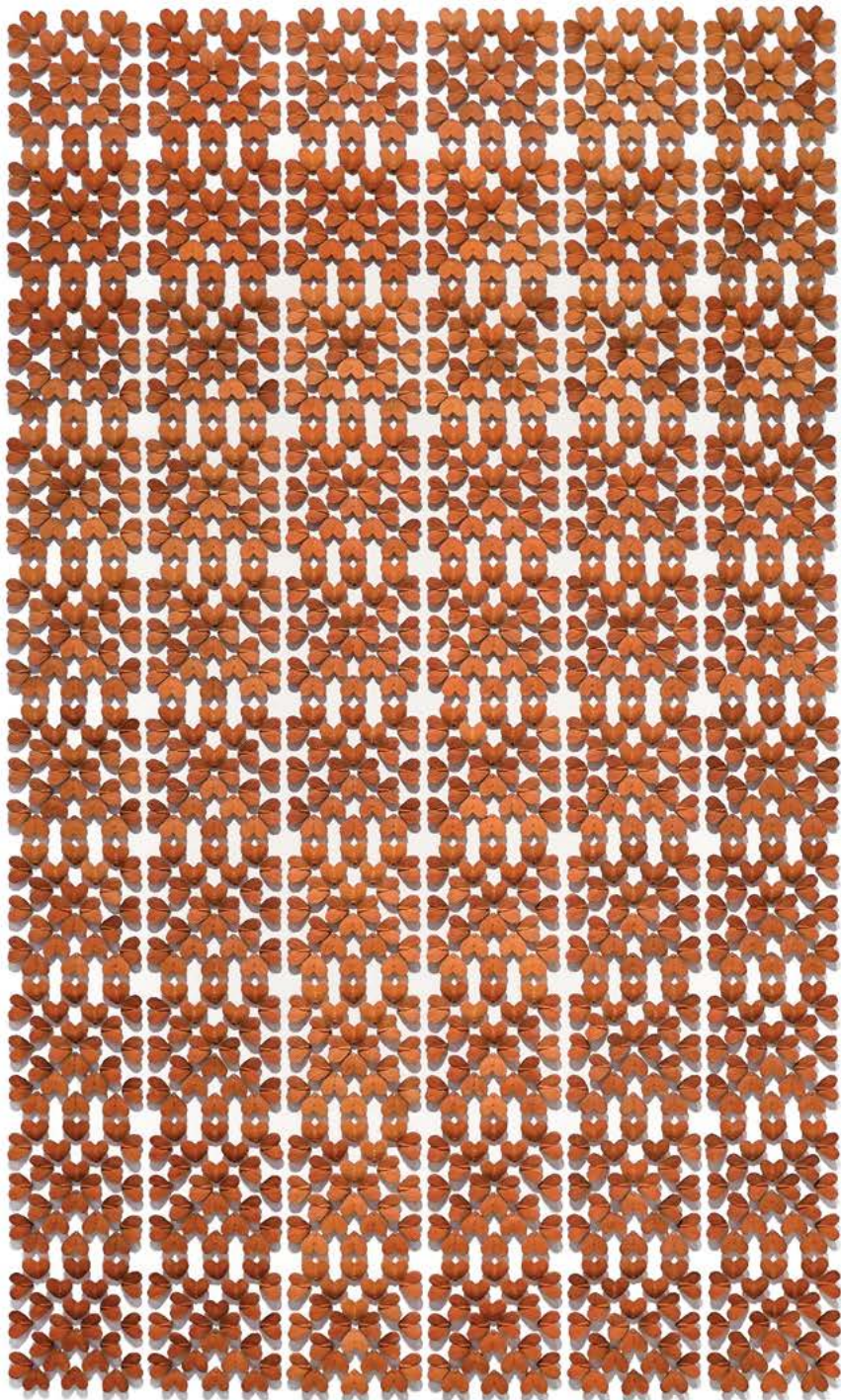
shoe has now been transformed into individual layers inside the work.

These pieces are called *waiting for awakening*, and it refers to the time contained within the shoe that has now gone to sleep, hibernating between these layers. Between the layers, we are able to see air bubbles. The shoe is now sleeping between these bubbles of time, waiting to be released. If anyone ends up buying the work, there is actually a seal on top of the work that can be removed, if you want to remove it. But once it's removed, the air escapes, and the work transforms from a crystalized naphthalene sculpture to a sculpture of nothingness or absence. But it's not like it has disappeared or vanished, but rather it has departed, and it has left a trace of its presence. The white part of the work will become semi-transparent. Also, the hole is very small, so it will not be instantaneous, and there is a potential that it may change to become a different kind of sculpture. This kind of reflects and goes back to the idea of shoes, how the person who wears the shoes decides what kind of stories the shoes collect, and similarly, it is echoed when the person who opens up the seal decides what kind of direction the sculpture will take.



Miyanaga Aiko  
*waiting for awakening -clock-*  
2018  
naphthalene, resin, mixed media  
16.5 x 16.5 x 13.9 cm





**Lourdes Samson:** So, Miyanaga-san has explained to us about her work process. Now I'd like to ask Albert regarding the process of your work – did you cast each and every piece yourself?

**Albert Yonathan Setyawan:** Yes, I cast all the pieces myself. Practically the process starts with creating the models, and making the moulds - usually I make about 10-15 moulds, depending on the amount of sculptures that I wanted to create. Recently I've been making some works that did not have any fixed conclusion, so they were ongoing, I just kept making and making them.

In my work, I use slip-casting method, so you can reproduce hundreds of objects based on just one object. But after a while, the moulds would wear out, usually I would use them for three, four times a day. Once they got worn out, I would have to carve the shape and details and do it all over again. But that's the point of my work. I want to have this experience of making or reproducing or being engaged in the same form of activity over a certain period of time.

I was interested in this form of “art labour”, where I don't have to think of inventing something new, I just want to reproduce one single object everyday, over and over again. Will I get bored? Will I get stressed? Or maybe it's a meditative, spiritual

activity, perhaps there's something religious? I don't know, but there is a certain degree of commitment. And that is actually what this work allows me to do – to engage in this process.

**Lourdes Samson:** My next question is, what do you consider as the turning point in your artistic career? Do you think luck played a big part in the success that you've had so far?

**Miyanaga Aiko:** Unlike Albert Yonathan, I did not have a great start, so I am envious of him in that respect. For me, I've always had great faith in the works that I'm doing. The first biggest turning point in my career was when I found naphthalene as a material to use in my sculptures, and the second one was meeting Mr. Mizuma. No matter how much self-approval I have towards my work, it is important to have someone else to validate, to find someone who sees my artworks and wants to showcase my artworks, and wants to own and hold on to my artworks – I feel very fortunate to have these people in my life.

**Albert Yonathan Setyawan:** First of all, I don't believe in luck. I believe in human efforts. I believe if you work hard, you will be able to achieve what you want. But you have to be realistic, you have to know yourself, your capabilities, and you can create your goals – what you want to achieve. I don't think luck has anything to do

**Albert Yonathan Setyawan**  
*Gnosis*  
2018  
terracotta  
277 x 162 cm (1440 pieces)



with it. But also, in terms of turning point, I guess this is a question that I can answer in the next 10 years? My first exhibition was in 2007, so it's just been 10 years, which is very short. If I want to do this as a lifetime thing, then it's been really short. If I want to do this just for 20 years, then it's a big deal. But no. I like art, and since I was a child, I wanted to be an artist, although I did not know at that time that there is such a profession, I always wanted to be in this, to make something, to draw something, to create something.

So, turning point... I don't know if there has been any turning point. I feel like it's been just steps and opportunities that just happened to appear in life. It does not happen because of luck, but it happens because you know what you do, and you feel it's right, and you just follow what you feel is right, and keep doing it. If you pay attention to things, then you are able to see opportunities, and take the opportunities, and make you do something better, or bigger... so, yes, it's just about steps.

**Lourdes Samson:** I'd like to open the floor for questions from audience – is there any question?

**Question 1:** Why don't you believe in luck?

**Albert Yonathan Setyawan:** I don't know, I can't explain – but I don't have any faith or any... luck is just too random? But human effort is something that is real. You commit yourself into something, and you can feel it, you can see it. Luck, seems to me, like something too random.

**Question 2:** Miyanaga-san, on your works that look like frames, there seems to be a trace of an object on its surface, was there any?

**Miyanaga Aiko:** There wasn't any object on it, actually. This series of works is called *life*, if you look at the works from the side, you can see many layers. Each frame was laid horizontally, and everyday I would add one layer on top of another, creating bubbles of air in between. I would manipulate the surface of the resin to create more air bubbles.

Each layer of bubbles represents time that passed, and within each bubble is the air on that day, sleeping within this frame. So, the air is also incorporated into this piece of work.

If you look at the work from the side, you can see the layers, but when you look at it from the front, it looks as if you are looking into the universe. Within one work, you can see different measures and different relationships of time, and all those merge into one, so I call this work *life*. When the frame is hung suspended from the ceiling and floating, the person standing behind the artwork will be able to see the other side of the frame, and it becomes an artwork about space.

**Lourdes Samson:** Thank you very much everybody, I'd like to thank all of you for staying for this talk. Thank you to the artists, Miyanaga-san and Albert, for sharing your answers with us.

—



Top to Bottom:  
**Miyanaga Aiko**  
*life*  
2018  
resin and air  
47.2 x 62.5 x 6.5 cm and  
47.2 x 62.5 x 7.5 cm



## Albert Yonathan Setyawan

Born in Bandung, Indonesia, 1983  
Lives and works in Kyoto, Japan

### Education

2016-Current	PhD. Program Candidate, Ceramic Art Department, Kyoto Seika University, Kyoto, Japan
2014-2016	Post Graduate in Ceramic Art Department, Kyoto Seika University, Kyoto, Japan
2012-2014	Research Student in Ceramic Art Department, Kyoto Seika University, Kyoto, Japan
2010-2012	MFA, Ceramic Art Studio Program, Faculty of Art & Design, Bandung Institute of Technology, Bandung, Indonesia
2002-2007	BFA, Ceramic Art Studio Program, Faculty of Art & Design, Bandung Institute of Technology, Bandung, Indonesia

### Solo Exhibitions

2017	<i>Terrene</i> , POLA Museum Annex, Tokyo, Japan
2016	<i>Terrene</i> , Strathnairn Arts Association, Canberra, Australia
2015	<i>Apotheose</i> , Mizuma Gallery, Singapore
2014	<i>Enshrined</i> , Mizuma Art Gallery, Tokyo, Japan
2012	<i>Sacred Veranda</i> , Galeri Soemardja, Bandung, Indonesia <i>Grammar of Meditation</i> , Galeri Canna, Jakarta, Indonesia <i>Cosmic Totems</i> , WTF Gallery, Bangkok, Thailand
2011	<i>Temple of Threshold</i> , Valentine Willie Fine Art, Singapore
2010	<i>Cosmic Mantra</i> , SIGlarts Gallery, Jakarta, Indonesia <i>Liminal Being</i> , The Japan Foundation, Jakarta, Indonesia
2009	<i>I am a bird now</i> , Shigaraki Ceramic Cultural Park, Koka City, Shiga, Japan

### Selected Group Exhibitions

2018	<i>Radiance</i> , Albert Yonathan Setyawan & Miyana Aiko, Mizuma Gallery, Singapore <i>Echigo-Tsumari Art Triennale 2018</i> , Tokamachi, Niigata, Japan <i>DISINI Festival 2018</i> , Gillman Barracks, Singapore <i>Folkloristics</i> , Mizuma Gallery, Singapore
2017	<i>SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now</i> , Mori Art Museum, Tokyo, Japan <i>Y : Collect 2.0</i> , Ruci Art Space, Jakarta, Indonesia
2016	<i>Tom Tandio - The Man Who Fell into Art: Collecting as a Form of Personal Narrative</i> , SongEun ArtSpace, Seoul, South Korea <i>Constituent Concreteness</i> , Mizuma Gallery, Singapore <i>MULTIPLE JUNCTURES</i> , Mizuma Gallery, Singapore <i>Kyoto Seika University - Final Graduation Exhibition</i> , Kyoto Municipal Museum of Art, Kyoto, Japan
2015	<i>Kyoto Seika University - Graduate Program Exhibition</i> , Kyoto, Japan Municipal Museum of Art, Kyoto, Japan <i>Contemporary Asian Ceramics</i> , China Academy of Art, Hangzhou, China <i>Rev/Action: Contemporary Art from Southeast Asia</i> , Sundaram Tagore Gallery, New York, United States <i>Unveiling Fundamentals in Contemporary Art Through Asia</i> , OHD Museum,

2014	Magelang, Indonesia <i>Transmission</i> , Jim Thompson Art Center, Bangkok, Thailand <i>Contemporary Ceramic Art in Asia 2014</i> , Clayarch Gimhae Museum, Gimhae, South Korea <i>Sekai to Hontou no Houhou - Mite Kiite Kanjiru Tougei</i> , Museum of Modern Ceramic Art, Gifu, Japan
2013	<i>"Sakti" Indonesia Pavilion, Venice Biennale 2013</i> , Venice, Italy
2012	<i>Panorama: Recent Art from Contemporary Asia</i> , Singapore Art Museum, Singapore
2011	<i>1001 Doors</i> , Ciputra Marketing Gallery, Jakarta, Indonesia <i>Survey 2.10</i> , Edwin's Gallery, Jakarta, Indonesia <i>Ekspansi - Pameran Besar Seni Patung</i> , National Gallery of Indonesia, Jakarta, Indonesia <i>la composition séduisante</i> , Edwin's Gallery, Jakarta, Indonesia <i>The Equator - Biennale Jogja XI</i> , Jogja National Museum, Yogyakarta, Indonesia
2010	<i>Tribute to S.Sudjojono - Sang Ahli Gambar dan Kawan-kawan</i> , PLATFORM 3, Bandung, Indonesia <i>Critical Point</i> , Edwin's Gallery, Jakarta, Indonesia <i>15 x 15 x 15 #3</i> , Galeri Soemardja, Bandung, Indonesia <i>Halimun   The Mist - Inaugural Exhibition for Lawang Wangi Art &amp; Science Estate</i> , Lawang Wangi, Bandung, Indonesia
2009	<i>Jakarta Contemporary Ceramic Biennale #1</i> , North Art Space, Ancol, Jakarta, Indonesia <i>Crossroads</i> (part of residency program from The Japan Foundation), Warehouse Bungoro Gallery, Shigaraki, Japan <i>POST</i> , Place Gallery, Richmond, Victoria, Australia <i>We're All Millionaires</i> , A.O.D Art Space, Jakarta, Indonesia <i>Survey #2</i> , Edwin's Gallery, Jakarta, Indonesia <i>Contemporary Archaeology</i> , SIGlarts Gallery, Jakarta, Indonesia <i>Revisiting The Last Supper</i> , CG artspace, Jakarta, Indonesia <i>Bandung Art Now</i> , National Gallery of Indonesia, Jakarta, Indonesia
2008	<i>Apocalypse Now!</i> , ARK Galerie, Jakarta, Indonesia <i>Himpunan Senyap</i> , Emmitan CA Gallery, Surabaya, Indonesia <i>Bandung New Emergence vol. 2</i> , Selasar Sunaryo Art Space, Bandung, Indonesia <i>Invasi Bandung</i> , Galeri Canna, Jakarta, Indonesia
2007	<i>Inner Object</i> , Potluck Coffeebar and Library, Bandung, Indonesia <i>Neo-Nation - Biennale Jogja IX</i> , Jogja National Museum, Yogyakarta, Indonesia <i>Demi Mas(s)a, Pameran Seni Rupa Nusantara</i> , National Gallery of Indonesia, Jakarta, Indonesia

### Residencies

2016	Strathnairn Arts Association, Canberra, Australia
2009	JENESYS Programme - The Japan Foundation, Shigaraki Ceramics Cultural Park, Shigaraki, Japan

### Public Collections

Singapore Art Museum, Singapore  
Museum of Modern Ceramic Art, Gifu, Japan  
OHD Museum, Magelang, Indonesia

## Miyanaga Aiko

Born in Kyoto, Japan, 1974

Lives and works in Yokohama, Japan

### Education

- 2008 MFA, Master's degree program in Intermedia Art, Graduate School of Fine Arts,  
Tokyo National University of Fine Arts and Music, Tokyo, Japan
- 1999 BFA, Sculptuer Course, Department of Fine Art, Faculty of Art, Kyoto University of  
Art and Design, Kyoto, Japan

### Selected Solo Exhibitions

- 2018 *life*, Mizuma Art Gallery, Tokyo, Japan
- 2017 *between waxing and waning*, Ohara Museum of Art, Yurinso, Okayama, Japan
- 2015 *reading room*, ART FAIR TOKYO 2015, Tokyo, Japan
- 2014 *Strata: Origins*, White Rainbow, London, United Kingdom
- Strata: slumbering on the shore*, Liverpool Central Library, United Kingdom
- ENCOUNTERS*, Art Basel Hong Kong 2014, Hong Kong
- Miyanaga Aiko's Tearoom: soramimimisora (rain palace)*, Hagi Uragami Museum (Tea  
Ceremony Room), Yamaguchi, Japan
- 2013 *house*, Mizuma Art Gallery, Tokyo, Japan
- 2012 *MIYANAGA Aiko: NAKASORA –the reason for eternity–*, National Museum of Art,  
Osaka, Japan
- 2011 *beginning of the landscapes*, Mizuma Art Gallery, Tokyo, Japan
- 2009 *dwelling in a boat*, Mizuma Art Gallery, Tokyo, Japan
- MIYANAGA Aiko: Mirage of water, shiseido art egg 3*, Shiseido Gallery, Tokyo, Japan
- 2008 *personal site by aiko miyanaga*, Tozanyo, Fushimi-ku, Kyoto, Japan
- Rowing Style*, Kyoto Art Center, Kyoto, Japan

### Selected Group Exhibitions

- 2018 *Radiance*, Albert Yonathan Setyawan & Miyanaga Aiko, Mizuma Gallery, Singapore
- MOT Satellite 2018 FALL "To become a narrative"*, Kiyosumi-shirakawa, Tokyo, Japan
- Culture City of East Asia 2018 Kanazawa "Altering Home"*, Hiirō, Ishikawa, Japan
- 2017 *20th DOMANI: The Art of Tomorrow PLUS × Hibiya Library and Museum –Artists meet  
Books– Books as Trees and the Library as a Forest*, Chiyoda City's Hibiya Library and  
Museum, Tokyo, Japan
- "Mitate and Imagination – Homage to Rikyu and Duchamp"*, Former Junpu Elementary  
School, Kyoto, Japan
- Culture City of East Asia 2017 Kyoto "Asia Corridor Contemporary Art Exhibition"*,  
Nijo Castle, Kyoto, Japan
- Reborn-Art Festival 2017*, Oshika Peninsula & Central Ishinomaki city, Miyagi, Japan
- OpenART Biennale 2017*, Örebro konsthall, Sweden
- 2016 *19th DOMANI: The Art of Tomorrow Plus × Kyoto Art Center – Wormhole Travel*, Kyoto  
Art Center, Kyoto, Japan
- Art Celebration in Nara – Beyond Time and Space*, Naramachi, Nara, Japan
- Constituent Concreteness*, Mizuma Gallery, Singapore
- 2015 *Don't Follow the Wind – Non-Visitor Center*, The Watari Museum of Contemporary Art,  
Tokyo, Japan
- CAFE in Mito R*, Contemporary Art Gallery, Art Tower Mito, Ibaraki, Japan
- 2014 *Sapporo International Art Festival 2014 City and Nature*, Sapporo Art Museum,

Hokkaido, Japan

- 2013 *1974 part 1: 6 Artists born in 1974*, The Museum of Modern Art, Gunma, Japan
- Towada Oirase Art Festival*, Towada Art Center, Aomori, Japan
- Nissan Art Award Finalists Exhibition*, BankART Studio NYK, Kanagawa, Japan
- 2012 *MEDIATIONS BIENNALE 2012, 'Zamek' Culture Center*, Poznań, Poland
- Lady Dior as seen by*, Ginza, Tokyo, Japan
- 2011 *MASKED PORTRAIT II*, Marianne Boesky Gallery, New York, United States
- Epic of Units*, Gallery Hyundai, Seoul, South Korea
- 2010 *Aichi Triennale 2010*, Aichi Arts Center, Aichi, Japan
- Doubles lumières–Aiko Miyanaga & Naoko Sekine*, Maison de la culture du Japon à  
Paris, France
- 2009 *Animamix Biennial 2009 - 2010*, Today Art Museum, Beijing, China
- DISCOVERIES, ShContemporary 09*, Shanghai Exhibition Center, China
- Platform 2009*, KIMUSA, Seoul, Korea
- Artist File 2009: The NACT Annual Show of Contemporary Art*, The National Art  
Center, Tokyo, Japan
- 2008 *Busan Biennale 2008 – Sea Art Festival*, Me World, Busan, South Korea
- 2006 *Force of Nature*, McColl Center for Visual Art, North Carolina, United States
- 2005 *City\_Net Asia 2005*, Seoul Museum Of Art, Seoul, South Korea
- 2004 *Katsuhiko Hibino/ Aiko Miyanaga, INDEXLESS*, Asahi Beer Oyamazaki Villa Museum,  
Kyoto, Japan

### Awards / Grants

- 2018 The 28th Takashimaya Art Award, Japan
- 2014 The Best Young Artist Award by City of Kyoto, Japan
- 2013 Nissan Art Award Grand Prize, Japan
- 2011 The Gotoh Memorial Foundation Newcomer's Prize of Art, Japan
- 2010 The Creative Tradition Prize, Japan Arts Foundation, Japan
- 2009 Prize for Best Young Artist Award, DISCOVERIES, ShContemporary 09,  
Shanghai, China
- The Kyoto Prefecture Culture Prize, Japan
- shiseido art egg 3 Award Prize, Japan
- 2007 Grant for studying in Edinburgh, United Kingdom, from Japanese Government  
Overseas Study Programme for Artists, Japan
- 2006 Grant for studying in United States from Asian Cultural Council, Japan
- 1999 Presidential Prize of Graduation Works Exhibition, Japan

### Public Collection

Hagi Uragami Museum, Yamaguchi, Japan

21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan

National Museum of Art, Osaka, Japan

Takamatsu City Museum of Art, Kagawa, Japan



# RADIANCE

1 November - 16 December 2018

Mizuma Gallery Pte. Ltd.  
22 Lock Road #01-34  
Gillman Barracks  
Singapore 108939  
T: +65 6570 2505  
F: +65 6570 2506  
www.mizuma.sg  
www.mizuma.shop  
info@mizuma.sg

Executive Director: Sueo Mizuma  
General Manager: Fredy Chandra  
Gallery Manager: Theresia Irma  
Gallery Liaison: Cai Yun Teo, Marsha Tan

With assistance from Munehisa Masao and  
Harada Yu of Mizuma Art Gallery, Tokyo, Japan.

Text for "Albert Yonathan Setyawan & Miyanaga  
Aiko in conversation with Lourdes Samson" was  
transcribed from artist talk session at Mizuma  
Gallery on Thursday, 1st November 2018.  
All answers by Miyanaga Aiko were interpreted  
from Japanese to English by Ri Chang.

Design: Cai Yun Teo  
Printer: Print Ideas  
First published in Singapore in November 2018,  
in a print run of 300.

Text © Mizuma Gallery

Artwork Images © Albert Yonathan Setyawan  
and Miyanaga Aiko, courtesy of Mizuma Gallery  
and Mizuma Art Gallery.  
*Helios*, © Albert Yonathan Setyawan, photo by  
Kioku Keizo, courtesy of Mori Art Museum,  
Tokyo, Japan.

© 2018 Mizuma Gallery, writers and artists.  
All rights reserved under International copyright  
conventions. No part of this catalogue may be  
reproduced or transmitted in any form  
or by any means, electronic or mechanical,  
including photocopy, recording or any other  
information storage and retrieval system  
without prior permission from the publisher.

—

## 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.  
Jointly developed by government agencies,  
the Singapore Economic Development  
Board (EDB), the National Arts Council  
(NAC) and the JTC Corporation (JTC),  
Gillman Barracks' vision is to be Asia's  
destination for the presentation and  
discussion of international and Southeast  
Asian art. For more information, please visit  
www.gillmanbarracks.com

## MIZUMA GALLERY

Executive Director Sueo Mizuma established  
Mizuma Art Gallery in Tokyo in 1994. Since  
its opening in Gillman Barracks, Singapore  
in 2012, the gallery aims for the promotion  
of East Asian artists in the region as well as  
the introduction of Southeast Asian artists  
to the international art scene. In 2014,  
the artist residency space "Rumah Kijang  
Mizuma" opened in Yogyakarta, Indonesia,  
to create a new platform for dialogue by  
supporting exchanges between East Asia  
and Southeast Asia.

Mizuma Gallery features the works of  
Japanese artists including Aida Makoto,  
Aiko Miyanaga, Amano Yoshitaka, Ikeda  
Manabu, Tenmyouya Hisashi, and Yamaguchi  
Akira. Moreover, it showcases the works of  
renown East Asian artists such as Ai Weiwei,  
Du Kun, Jun Nguyen-Hatsushiba, Ken + Julia  
Yonetani, and Zhao Zhao. The gallery also  
features the creations of prominent and  
emerging artists from the region including  
Agan Harahap, Albert Yonathan Setyawan,  
Angki Purbandono, Entang Wiharso, Gilang  
Fradika, Heri Dono, indieguerillas, Made  
Wianta, Mark Justiniani, Nasirun, Robert  
Zhao Renhui, and Zen Teh.

Mizuma Gallery participates annually in  
international art fairs including Art Basel  
Hong Kong and The Armory Show, New  
York.