

Let us take a look at how Agan Harahap uses social media platforms, such as Instagram and Facebook, as his 'museum', opening up a door for a two-way communication between him and his audience through his artworks. In this exhibition, Agan presents a series of photographs depicting a hybrid swimsuit of a 'burkini' (the Arabic version of bikini) and a 'facekini' (a face mask popular among swimmers in the coastal city of Qingdao, China, to protect the face from UV and jellyfish), producing a new kind of beachwear. This is Agan's response towards the phenomena in Indonesian society which forces the adoption of trend or ideology, even if they do not fit with our own culture and philosophy.

In Artjog MMXIX, the husband-and-wife duo indieguerillas (Dyatmiko "Miko" Lancur Bawono and Santi Ariestyowanti) collaborated with award-winning Indonesian product designer Singgih S. Kartono, activist of the sustainable food movement Agung Satria Wibowo, renowned Indonesian fashion designer Lulu Lutfi Labibi, upcycle activist Sindhu Prasastyo, advertising practitioner Adamuda, and art event organizer Rismilliana Wijayanti, in launching their concept of *Murakabi*. Taken from the philosophy of Petruk (one of the members of *Punakawan* in Javanese *wayang* story), *Murakabi* means 'to become beneficial for others'. The central idea of *Murakabi* is on utilizing art to promote goodness in society. In Artjog MMXIX, the concept of *Murakabi* took form as a hybrid between a stall and an art

installation where people could buy various products (ranging from coffee to hair pomade) produced by creatives and sociopreneurs with the intention of bringing goodness to others. The idea of *Murakabi* is also to defend traditional commerce in wet markets and/or neighborhood stores, whereby trust is built through personal relationships and is not based on digital ratings. Sadly, this type of commerce is now marginalized by the growth of e-commerce. In this exhibition, indieguerillas presents the idea of *Murakabi* in the form of paintings depicting a typical old Singapore shophouses in a narrow and tall proportion, as an expression of how spaces of traditional commerce are being squashed by modernization.

In this exhibition, Heri Dono presents a political parody of *Supersemar*, the Indonesian abbreviation of '*Surat Perintah Sebelas Maret*' (Order of Eleventh March). *Supersemar* was a document signed by Indonesian first president, Sukarno, on the 11th of March 1966, giving the army Lieutenant General Suharto the authority to take whatever measures

indieguerillas
Zeitgeist Landscape II (detail)
2019
acrylic on canvas, Mahogany wood,
Teak wood, epoxy clay, iron plate
205 x 30 x 17 cm



he 'deemed necessary' to restore order to the chaotic situation during the Indonesian killings in 1965-66. *Supersemar* was the key instrument of transferring the executive power from Sukarno to Suharto. A year later, in March 1967, MPRS (People's Consultative Assembly) voted to strip Sukarno of his power and appoint Suharto as the acting President, and Suharto remained in power for 31 years. Many speculate that *Supersemar* was an act of *coup d'état*. The abbreviation of *Supersemar* is a play on the name of Semar, the mystic and powerful figure who commonly appears in Javanese mythologies. In Javanese *wayang* performance, Semar is one of the *Punakawan* (the clown), but is in fact divine and very wise. He is regarded as the most sacred figure of the *wayang*. In *wayang* story, it is told that his ultimate weapon is his fart, but his fart does not kill his enemies, instead it awakens them and transforms them back to their original forms. The story about the '*kentut Semar*' or 'Semar's fart' in the context of *Supersemar* is Heri Dono's main topic in this exhibition. Inspired by his 1999 art installation of *PhARTy Semar* at The New Gallery of the Auckland Museum, in this exhibition, he presents *The Pandora of Super Semar*. In this installation, Heri Dono uses jars with vintage-looking labels depicting the figure of Semar and the brand name "*PHARTY SEMAR*" to contain the fart of Semar, with a tea bag, symbolizing Asia, hanging in each jar. The jars are neatly placed in four antique suitcases, arranged symmetrically on pedestals. Hung from the ceiling in the center of the

formation is a red cylinder with a bust of Semar and a Superman logo on his chest.

From the cylinder, we could hear a beeping sound which repeats in a periodic pattern. Accompanying this installation, there is also a painting depicting the full figure of Semar with a Superman logo on his chest. In this series of works, Heri Dono successfully transformed a complex political conspiracy into an interesting and engaging satirical comedy.

Since the beginning of his artistic career, Uji Handoko Eko Saputro or commonly addressed by his nickname, Hahan, was interested to talk about consumerism in today's society. This topic was expressed through various ways in his artworks, from symbols and texts he used in his paintings to the choice of medium, such as the neon tubes commonly used in advertising signages. The topic of consumerism was also expressed in the process of selling his paintings, particularly in *Speculative Entertainment*, whereby he cut his painting into smaller pieces so more people could collect them. In *62 Years After Hamilton*, Hahan showcases a series of paintings inspired by his memory about the Indonesian art boom in 2006-07, when many Indonesian artists suddenly became celebrities and the "new rich". The two paintings presented in this exhibition talk about what happened during the Indonesian art boom. One painting is about auction as a vital element behind the art boom, and the second painting is about the medium,

with artworks 'on canvas' being the favorite of many collectors, and thus, bringing more money for the artists. Another series in this exhibition is about the impact of Internet in the society. As we could see in one of the paintings, Hahan talks about how WiFi changes people's behavior in so many ways, while another work speaks about the hype of selfie culture. Both phenomena work hand-in-hand to boost the consumerism mentality of our society. To reach a wider type of collectors, a series of limited edition fashion items by the artist accompanies these paintings.

Works of the four artists in this exhibition serve as a very small evidence which proves that we are now living in a very, if not the most, exciting era in art history. An era in which art's power reaches beyond the walls of museums and galleries, an era in which art can bring tangible impact to human lives – as an example, we can look at how Benesse Art Site Naoshima in Japan employs art as a medium to revitalize the lives and the livelihood of the people of Naoshima and its surrounding islands. I wonder whether in 1957 when Richard Hamilton wrote the definition of Pop Art, he could ever imagine of an era like the one we are living in right now.

- Hermanto Soerjanto

Hermanto Soerjanto



Hermanto Soerjanto (b. 1970, Indonesia) went to Palin School of Arts & Design in Singapore and Akademi Teknik Desain Interior (ATDI) in Jakarta, Indonesia, before joining Cipta Citra advertising agency in 1994. Since then, he had built his career in the field of advertising and currently holds a position at Pantarei Communications as Chief Creative Officer. As an art collector, Hermanto Soerjanto is familiar with Indonesian artists, having spent much time conversing with them and visiting their studios. In 2008 he established GARIS Artspace, an art gallery in Jakarta showcasing works by contemporary Indonesian artists, where he organizes and curates the exhibitions on regular basis. To date, Hermanto Soerjanto has organized several exhibitions, most notably *Noodle Theory* by Angki Purbandono at GARIS Artspace (2010), *Ethnicity Now*, a group exhibition at Galeri Nasional Indonesia, Jakarta (2010), and *Unveiling Fundamentals in Contemporary Art Through Asia* at OHD Museum, Magelang, Indonesia (2015). Hermanto Soerjanto lives and works in Jakarta, Indonesia, and is one of the co-founders of Rumah Kijang Mizuma alongside Executive Director of Mizuma Galleries, Sueo Mizuma, and artist Angki Purbandono.

62 Years After Hamilton

Curated by Hermanto Soerjanto
Agan Harahap, Heri Dono, indieguerillas,
Uji "Hahan" Handoko Eko Saputro

24 August - 15 September 2019

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Design: Cai Yun Teo
Printer: Print Ideas
First published in Singapore, 2019, in print run of 300.

Text: © Hermanto Soerjanto

Images: © Agan Harahap, Heri Dono, indieguerillas, Uji "Hahan" Handoko Eko Saputro, courtesy of the artists and Mizuma Gallery

Artworks by Uji "Hahan" Handoko Eko Saputro are presented in collaboration with ROH Projects.

ROH

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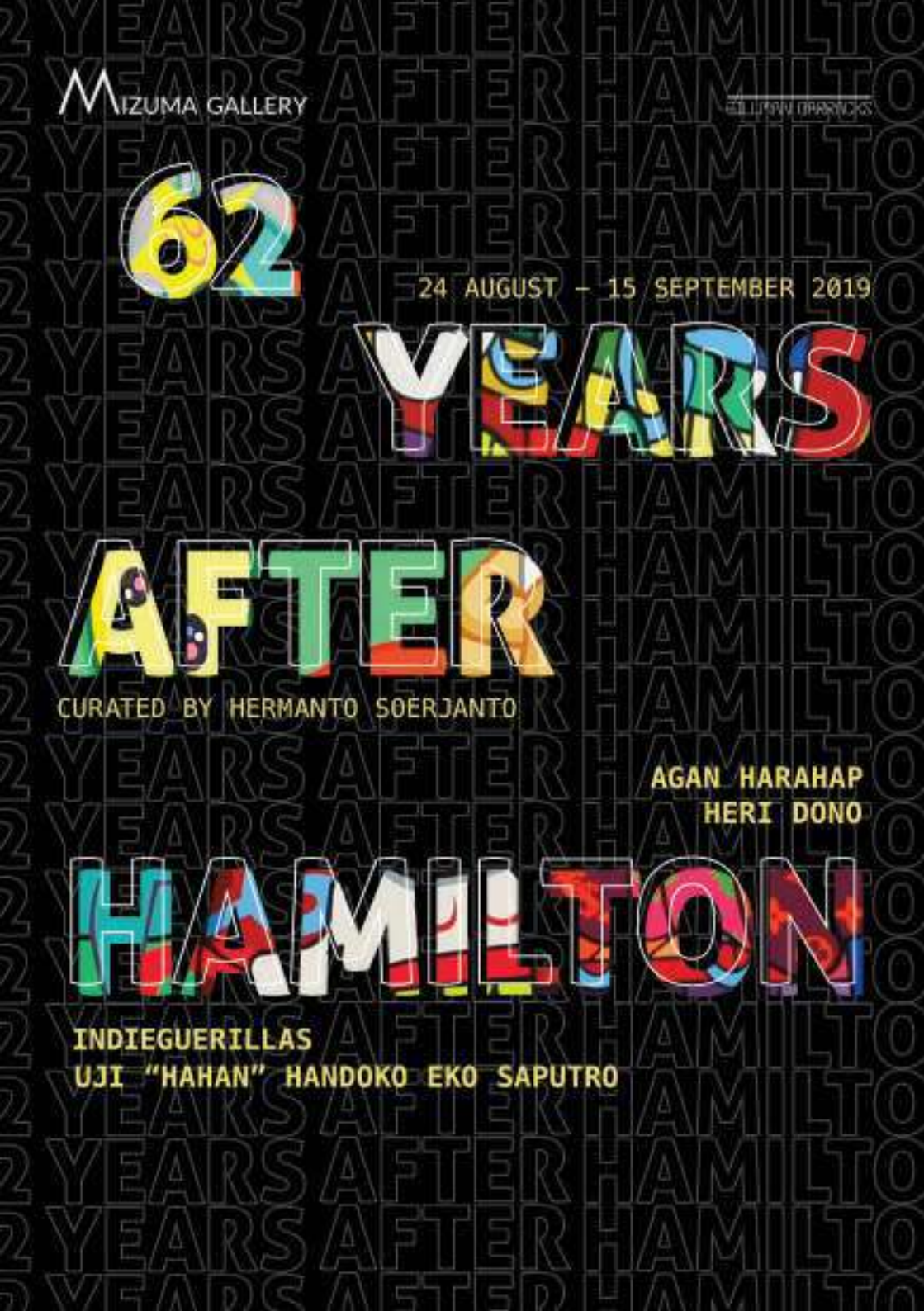
MIZUMA GALLERY

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 Asian and Southeast Asian artists. In 2018, a new gallery space, "Mizuma, Kips & Wada Art" opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore, Kips Gallery from New York, and Wada Garou from Tokyo.

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.

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



62 Years After Hamilton

Emerged in the 1950s, Pop Art challenges the traditions of fine art by incorporating mundane imageries from popular and mass culture. In 1957, British artist Richard Hamilton, one of the pioneers of Pop Art, listed the characteristics of the movement in a letter to his friends, the architects Peter and Alison Smithson:

"Pop art is popular (designed for mass audience), Transient (short-term solution), Expendable (easily forgotten), Low cost, Mass-produced, Young (aimed at youth), Witty, Sexy, Gimmicky, Glamorous, Big business."

62 years later, we witnessed how people rushed to Uniqlo stores around the globe to purchase T-shirts from the KAWS X Uniqlo collaboration. In Uniqlo's major stores in Jakarta, the particular T-shirts were sold-out within hours, and so was in China. In some stores they even sold-out within an hour, and soon after, I saw resellers listing the same T-shirts online for eight times the original price. In my opinion, they were not just buying T-shirts, but rather the artworks and the brand name of KAWS.

Art exhibitions, too, have become a global chain of art shows with very long queues; such as Yayoi Kusama's solo show at many major museums around the world.

Big fashion brands, like Hermes, commission artists such as indieguerillas and Mulyana to create their window displays. Similarly, Yayoi

Curator Hermanto Soerjanto

Kusama has done collaborations with Louis Vuitton. Such collaboration between brand and artist was a taboo back then, but now it is considered cool.

In my opinion, Richard Hamilton's vision about pop art reflects the reality of the world we live in right now. Art has become popular, transient, expendable, low cost, mass-produced, young, witty, sexy, gimmicky, and most definitely, big business.

The art audience has grown from very exclusive art connoisseurs to a very massive audience from diverse backgrounds and age groups, as we could observe in the diversity of the visitors of art fairs, museums, and galleries. The way this mass audience interacts with art is also shifting. Now there are more liberty in how people interact with art, from the conventional way of viewing them in museums or galleries, to wearing them as part of fashion, enjoying an art installation in the window display of a store, or even taking a selfie with an art object and posting it on Instagram. In today's society, art has grown beyond the conventional understanding about itself, and has become a value that exists in the lifestyle of its audience.

Art has become the 'cool factor'. I saw this phenomenon as a bridge that connects art to other things in life, opening up many exciting opportunities ahead.

Uji "Hahan" Handoko Eko Saputro
1997
2019
acrylic and aerosol on canvas
150 x 100 cm



indieguerillas
Zeitgeist Landscape II
2019
acrylic on canvas,
Mahogany wood,
Teak wood, epoxy
clay, iron plate
205 x 30 x 17 cm



Agan Harahap



Agan Harahap (b. 1980, Jakarta, Indonesia) graduated from Sekolah Tinggi Desain Indonesia (STDI) Design and Art College in Bandung, Indonesia, where he majored in Graphic Design. After which, he moved to Jakarta and photographed for Indonesian-based music magazine, Trax Magazine. He held his first solo exhibition in 2009 and has since been participating in various photography exhibitions around Southeast Asia and beyond. Agan's photographs depict his subjects in surreal situations that mislead the realism of his work and question our dependence on photography to inform us of reality. Agan has participated in both Shanghai and Singapore Biennale in 2016, as well as Bangladesh's Chobi Mela in 2017. His solo exhibitions include *The Social Realism of Agan Harahap* at Mizuma Gallery, Singapore (2017); *Garden Fresh* at Element Art Space, Singapore (2012); *Holy War* at Richard Koh Fine Art, Kuala Lumpur, Malaysia (2011); *Superhistory* at ION Art Gallery, Singapore (2011) and *Vivi Yip Art Room*, Jakarta, Indonesia (2010). Agan also recently participated in *Apa Kabar?* at Showroom MAMA, Rotterdam, The Netherlands (2019); the major exposition of the collection of Berlin's Nationalgalerie – *Hello World, Revising a Collection* at Hamburger Bahnhof, Berlin, Germany (2018); and *PhotoBangkok Festival 2018* at Bangkok Arts and Culture Centre, Bangkok (2018). His works are part of the Sigg Collection in Mauensee, Switzerland. Agan Harahap lives and works in Yogyakarta, Indonesia.

Agan Harahap
Mustaqim Swimwear (White)
2019
print on fabric
200 x 120 cm
edition of 3 + 1 AP

indieguerillas



indieguerillas (b. 1975, Kudus, Indonesia – Miko; b. 1977, Semarang, Indonesia – Santi) is a husband and wife artist duet from Yogyakarta, Indonesia, Dyatmiko Lancur Bawono and Santi Ariestyowanti. Founded in 1999 as a graphic design firm, indieguerillas's philosophy of "constantly in guerrilla to find new possibilities" has led them to become full-time artists in 2007. Nevertheless, design still plays a very important role as it allows for them to explore the use of unconventional media and techniques as part of their artistic statement. In addition to their proficiency at visual effects and inter-media experimentation, their works are also recognized for its folklore influences. The unique intertwine between traditional values and contemporary culture has brought indieguerillas to numerous important exhibitions around the globe. Their solo exhibitions include *NGA Play: indieguerillas* at the National Gallery of Australia, Canberra, Australia (2017); *_hyP3-y<lu5_* at Mizuma Gallery, Singapore (2017); *Indie what? Indie who?* at Garis Art Space, Jakarta, Indonesia (2010); and *HAPPY VICTIMS* at VWFA, Singapore (2010). They have participated in numerous group exhibitions in Indonesia, Singapore, Taiwan, Japan, South Korea, Thailand, the United Kingdom, Italy, Belgium, Spain, and the United States. Their works are in the public collections of OHD Museum, Singapore Art Museum, and Guangdong Museum of Art. indieguerillas lives and works in Yogyakarta, Indonesia.



Uji "Hahan" Handoko Eko Saputro, *Why You Try Harder to be #1 Collector*, 2018, auto paint on polyester resin, 38 x 28 x 18 cm each, ed. of 10 with unique colour

Heri Dono



Heri Dono (b. 1960, Jakarta, Indonesia) is known for incorporating elements of traditional Indonesian art forms into his work, including aesthetic conventions of *wayang kulit* (shadow puppetry). Having studied under a professional *wayang* master, Heri Dono fuses the idioms of indigenous storytelling with contemporary methods of expression. The vibrant aesthetics and popular appeal of his practice is synchronous with its engagement with political concerns as the artist's personal experience of the former Suharto regime profoundly influenced his works' underlying societal critique. As one of Indonesia's foremost contemporary artists, Heri Dono's prestigious career over the past three decades has won widespread international acclaim, such as when he represented the Indonesian Pavilion during the 56th Venice Biennale, Venice, Italy (2015); *Southeast Asian Art Sunshower* at the Mori Art Museum and National Art Center, Tokyo, Japan (2017); Kochi-Muziris Biennale in Kochi, India (2018); and *Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima* at Fukutake House, Okayama, Japan (2019). His accolades include the Prince Claus Fund Award (1998), the Unesco Prize (2000) and Anugerah Adhikarya Rupa (Arts Award) from the Indonesian Government (2014). His works are in the collections of Tropenmuseum, National Gallery of Australia, Fukuoka Art Museum, and Deutsche Guggenheim Frankfurt, amongst many others. Heri Dono lives and works in Yogyakarta, Indonesia.

Heri Dono
Super Semar Holds a Decree
2019
acrylic on canvas
200 x 150 cm



Uji “Hahan” Handoko Eko Saputro



Uji Handoko Eko Saputro a.k.a Hahan (b. 1983, Kebumen, Indonesia) graduated from the Indonesia Institute of the Arts (ISI), Yogyakarta, majoring in Printmaking in 2009. His works involve characters heavily influenced by youth culture and comics. Through satire and exaggeration of his characters, Hahan actively inserts subtle commentaries on current issues. His recent works explore themes of experience within the global art market from the perspective of an emerging artist. His most recent solo exhibitions include *Wall Street Gymnastics* at ROH Projects, Jakarta, Indonesia (2018); and *Sauce for Contemporary Art Problems* at Equator Art Projects, Singapore (2016). He has participated in numerous group exhibitions in Indonesia and abroad, such as the inaugural NGV Triennial (2017) in Melbourne and the 2012 edition of the Asia Pacific Triennial in Brisbane, Australia. His works have been collected by the Queensland Art Gallery of Modern Art, Brisbane, and the National Gallery of Victoria (NGV), Melbourne, Australia. Uji "Hahan" Handoko Eko Saputro lives and works in Yogyakarta, Indonesia.