

**BROKEN WHITE PROJECT:  
TROPENWELLE**

**2 - 31 JULY 2022**

# TROPENWELLE

**DIAN SUCI RAHMAWATI  
MELIANTHA MULIAWAN  
PRIHATMOKO MOKI  
RESTU RATNANINGTYAS  
RIONO TANGGUL NUSANTORO  
RUDY 'ATJEH' DHARMAWAN  
WIDI PANGESTU  
WISNU AURI**

**MIZUMA GALLERY**

**BROKEN  
WHITE  
PROJECT**



Broken White Project is an initiative by Yogyakarta-based artists-run Ace House Collective that works with artists to conduct comprehensive readings of creative processes while optimizing the potential for interconnectivity between spaces and artists. Presented as a series of exhibitions, the project focuses on dialogues related to the creation of ideas and artworks, fostering creative processes through a collective work style. These dialogues, networking, and spatial partnerships with artists are an effort to find a methodological framework and to discover a formula for nurturing the creative process of artists and sustaining their artistic works.

This time, Ace House Collective collaborates with Mizuma Gallery to present *Broken White Project: Tropenwelle*, an exhibition that envisions the Singapore art scene as one of the main pillars of contemporary Asian art today. The activation of inter-spatial networks is crucial in order for us to observe the extent of art's potential in reading the phenomena and in responding to ideas and changes in our everyday life.

# TROPENWELLE

*Cultural Memory X Artistic Memory*

Hendra Himawan

The conceptual outlines carried out in the works exhibited in *Broken White Project: Tropenwelle* stem from history and collective memory as the foundation, gallery networks as the basis for the areas of practice, contemporary art as the work model, and cultural approaches as the themes.

We are currently witnessing the ongoing process of reading and reconstructing historical records and cultural practices on a public as well as a domestic scale, in order to explore the challenges of the future of Asian contemporary art. This process takes forms in the work practices of artists working with past issues, especially those related to the modes of knowledge, repertoire of local material, cultural productions, and the regional politics tightly related to the decolonization discourse. The jumbled intersection of issues and discourses of contemporary art that converge with global culture has given rise to significant changes and tensions to the intrinsic realm of artists' studio work.

The term *Tropenwelle* (English: Tropical Wave) was chosen as a foothold to reexamine how the practices of artists from Southeast Asia, particularly Indonesia, were often constructed by colonial views to be 'tropical', 'a paradise', as well as an 'alien world' for the people outside of the equator. The diversity and dynamics of the artists' practices in this exhibition highlights current contemporary art issues in Indonesia, which cannot be separated from the psychogeographical conditions of the area where they live and work in.

### ***Cultural Memory and Art Practice***

The works in this exhibition bridge the anxiety and the sway between traditional and contemporary works. How should contemporary artists incorporate tradition into their work? Does being a contemporary, global, and cosmopolitan artist mean having to lose the traditions that shape their identity? To what extent can memory and trauma serve as the basis for their creation? And, does including trauma and memory into contemporary artworks make them a ‘traitor’ to the tradition?

There is no absolute or completely correct answer in addressing the anxiety of these artists. They are individuals who carry their own memories with all their anxieties, forged in the field of art through art institutions (schools, universities), and raised under pressure from various groups (commercial interests, idealism, and so on). The artworks produced are interwoven with various memories and interests – a common thread for young artists in Southeast Asia, or any region in the world that has tasted colonialism.

This exhibition attempts to embed classic problems and dilemmas in contemporary art, the meeting between axes: memory, traditional art, and contemporary art. The perspective that outlines the conversation between these eight artists is the concept of cultural memory. Jan Assmann’s concept of ‘cultural memory’ includes a discussion of the realm of cultural tradition<sup>1</sup>. When probed even deeper, factually, the word ‘tradition’ here is related to Assmann’s conceptualization of cultural memory. The reason is that this format of memory extends diachronically over several centuries. However, most contemporary art and cultural productions today follow strong anti-traditionalist trends. Many artists claim that their artistic production is a form of rebellion against artistic and cultural traditions. However, artists and art academics often do not provide detailed explanations of what ‘tradition’ means and connotes to them. They tend to reject the belief that what is called contemporary is modern, even though what is modern today will surely become traditional a few hundred years later. The rejection of traditional aesthetic values (such as beauty, harmony, elegance) in artistic practice is also reflected in the artistic choices raised by contemporary artists. Often, and with a few exceptions, we hear the maxim ‘tradition[al] versus contemporary’. This statement was formulated by contemporary artists on the grounds that tradition is oppressive and that it hinders the creative development in the creation of art.

It is undeniable that up till now, many contemporary artists have rejected the materials, media, institutions, and creation techniques of traditional art. However, what contemporary artists have retained in their works are the individual and collective identities and memories, qualities that are also present in traditional art. While contemporary artists often reject traditional media (such as painting or sculpture), and prefer to express their ideas in contemporary formats (conceptual, de-materialized, performative), the quest for materialization of memory is common.

<sup>1</sup> Assmann, Jan, and John Czaplicka. “Collective Memory and Cultural Identity.” *New German Critique* 65, (Spring-Summer 1995): 125–33. <https://doi.org/10.2307/488538>.

### ***A Cross of Traditional and Contemporary in Artistic Memory***

**Meliantha Muliawan** documents family memory (and trauma) by recreating artifacts of prayer and ritual practices. She highlights personal narratives of history and genealogy, norms, traditions, and the accompanying ethnic trauma, drawn from the empathy and identification of fragile family practices. Through the recreation of ritual objects, she ushers a strand of traumatic history in a more intimate language through the context of her works. She envisions prayer rites as a cross-generational mode of memory transfer, where images and expectations of generations are represented in a chain of unbroken prayers. In her artistic practice, Meliantha processes a lot of material as her medium of representation, as she is specific in choosing and searching for relevance in the socio-historical context, and the cultural position in which the material is located. She deviates from the definitive tendencies and material capacities of a social system. Dealing with material means initiating a tension between memory and the need for representation, processing values by turning objects into more than just a material for a work. Her choice of material becomes very intimate, personal, and corresponds to bodily experience. These consciousnesses are chained to a series of memories, which are said to be endless. With her conscious observation of a material as a signifier, she is also interested in the tension of its meaning in cultural memory and public perception.

**Dian Suci Rahmawati** features a woman's conversation with herself about multifaceted issues at the intersection of domestic narratives and the political power of state institutions, with the New Order as the political background of her works. These domestic spaces are presented on the canvas, such as rooms, houses, backyards, with the subject's poses and body language as statements. Norms regarding women in the paradigm of eastern traditions and customs have become a feminist issue in her works. Her gesture of painting self-portraits with covered faces became a form of mental symbols for women concealing certain things within the domestic realm that are still considered taboo to be voiced out or simply told to others.

The works of Meliantha and Dian represent personal connections to family experiences that are often traumatic, leaving a deep impression, replaying the memories over and over again. The two artists acknowledge that generational trauma can be transmitted through photography, where they identify the best possible expressions to mobilize memory, examine the role of the family as a space of transmission and the role of gender as an idiom for memories. Through objects and paintings, they offer the opportunity for a reading about memory, trauma, gender, and visual culture by creating a new understanding of the history and culture in which we live today.

The works of **Prihatmoko Moki** delve into the mythos of the Javanese literary tome, *Primbon Betaljemur Adammakna*, which describes the acculturation of culture and religion that reflected as the counter-discourse to the radical religious politics developing in today's society. He digs into the relations of local history and traditional myths that develop in the society, examining how they can intersect with contemporary issues and contexts. Using the language of traditional imagery and illustrations as a point of reference, he reconstructs the narrative of works that collide with today's global context.

**Restu Ratnaningtyas** explores public expressions of the uncertain socio-political situation of the community in a naive local language. Rows of lyrical graffiti texts, traces of prayer and hope, or sarcastically-toned motivational quotes inspire her works. When lines of graffiti text get erased either by time or by the authorities, Restu sees it as a satirical portrait and an escapism of society's huge desperation. The traces left from these texts became a memory of how vulnerable the public is in facing life, furthermore, it shows the way they (and we) face problems as part of life itself.

Moki and Restu explore the practices and principles of local values as a way to view the multi-layered socio-political phenomena of the society. Traditional views and naiveties that appear in their works demonstrate how they appreciate and respond to everyday life. Through digging into myths and capturing the public's spontaneous expressions, they demonstrate that the society is actually able to adapt to changes. From a distance, they observe the traditional dominant values that are often escapist in nature, but secretly acknowledge them as a way of life.

Studying the impact of cultural globalism across generations is the foundation for **Wisnu Auri** in crafting visual interpretations of songs and lyrics that represent his personal history. Through his *On the sound!* method, a term he coined from 'on the spot' practices – a local term for the practice of *en plein air* painting, or painting landscapes in the open air – he utilizes music as a way to build up atmosphere and nuances, flashes of memories, emotional landscapes, and an immediate sensory experience, just like how an Impressionist would be chasing light and color change. *On the sound!* is about capturing the aural landscape of music, discovering the ambience, lyrical language, and ideas of the band that gave birth to it. He would then accumulate these findings in a symbolic play of interpretation of song lyrics. This method allows a freer interpretation, and for him, each song lyric is a poetic language that represents its generation, where views of the world grow, collide, and are constructed.

Likewise with **Riono Tanggul Nusantoro** who employs the logic of 'cut n remix' (collage) typical in pop culture as a method of composing his visuals on canvas. He created figurative portraits with disguised expressions by combining images of classical sculptures and female figures. Collage and portrait works are two different manifestation methods of artistic expression and analysis, but in his case, this poses an important challenge. Through collage, he overturns the conventional notion that portrait painting must represent a single reality, he divides the space and uses multiple images to contextualize various realities—in the context that his work is a free interpretation of the digital world as an infinite archival space that becomes a field for accumulation of experience and understanding.

Observing how Wisnu and Riono work ceaselessly, they do not create works spontaneously and naturally. They would compile several designs as alternatives, whether visualizing lyrics or composing image pieces, both really considering the choice of objects, image details, and other formalistic aspects. In an analysis of their creative processes, aspects of interpretation and preparation of images will always clash with the aesthetic experiences that arise. However, for both of them, this visual play is a way to provide another alternative in enjoying art. So, when reading on their practice, the method of

interpretation and collage is categorized in three functions: as a reflective process, as a form of elicitation (in finding the urgency), and as a way of conceptualizing ideas. Related to the theme of this exhibition, the two artists represent the globalization trend that characterizes contemporary art practice. From the way they interpret pop culture, the clashing of traditional and contemporary, to playing with value-free symbols, their practice shows their identity as the legal heirs to contemporary (today's) culture.

**Widi Pangestu** experiments with material processes and the paper medium, focusing on image and object making, and the details of the process in the realm of artistic research. How the practice of creating works and the theoretical reflection (thoughts) go hand-in-hand, where one cannot exist without the other. He explores the threshold in material processing through the various traditional processing methods of paper, while juxtaposing it with the rhetorical experiences that he encountered along the way. This creative mode of working gives him the flexibility to discover so many unexpected things and new sets of possibilities/meanings. Like a formalist artist who appreciates every invention throughout the creation of a work, the technical simplicity carried out with the accumulation of materials and repetitive visual constructions, encourages the audience to enjoy the depth and the space displayed by the works. The nature of Widi's materials show arguments for curiosity, spontaneity, and excitement, demanding his work to be taken as it is. The 'plain' paper incites a desire to explore more possibilities for its potential and the special treatment it provides, which probes the audience to activate their senses and build their respective perceptions.

**Rudy 'Atjeh' Dharmawan** re-explores the technique of *tatah sungging*, commonly used in *wayang kulit* (shadow puppet), as an experimental method of creating his works. He is interested in material and medium-related experimentation to construct his works, which significantly changed the perspective and understanding of his artistic process so far. Experimentation is a trigger for Atjeh in formulating a work strategy, as well as a way for him to discover the recipe for a new way of thinking. It is also how he captures the moment and lives the experience, and realizes personal perceptions through symbolic media. Starting his practice in the field of printmaking which is laden with methodical work procedures, he expanded to developing leather materials (parchment), traditional hand cutting techniques (*tatah sungging*), to works that merge various objects, all the way to performances that are similar to *wayang kulit* (shadow puppet). Combining the workings of printmaking with the practice of installation art is one of the ways he chose to understand how the world works through the crashes and collisions of everyday phenomena.

Both Widi and Atjeh have conducted an interesting study on how traditional knowledge of simple materials (paper and leather) were re-presented as a method in creating works. Tradition in this context should be understood as a continuous interpretation of the past or as a thought process rather than a collection of artifacts and manufacturing techniques. The proclivity toward traditional materials and methods of processing demonstrates how past experiences have met the context of praxis in today's medium of art communication.

## ***Cultural Memory - Communicative Memory***

When we look at contemporary art works, our memories are often brought to things that we have encountered, this is because art was not born from a void. Contemporary artists will always refer to the past (consciously or not), either by borrowing traditional artistic techniques, or even when they criticize or laugh about it. In a way, these artists are exploring new possibilities in their work methods. Perpetually constructing perspectives and paradigms on every contradictions between oneself and the spirit of the era (zeitgeist) by placing personal works on the spectrum of social practice. Maurice Halbwachs places memory in a social context by showing that at a social level, memory is a matter of social interaction and communication. For Jan Assman, cultural memory is “a kind of institution”<sup>2</sup>, where its preservation, interpretation, appearance, and transmission are handled by trained, knowledgeable and specialized people (historians, priests, archivists, museum curators, etc). However, unlike cultural memory, communicative memory is non-institutional, and its content is unstable but can be changed and is temporary.

Communicative memory, according to Assmann, is not preserved in the hands of connoisseurs and esteemed figures. In reality, everyone is considered equally qualified in remembering and interpreting the past, including the artists in this exhibition. The influence of cultural traditions is indeed truly significant, but that does not mean it cannot be altered or developed. The interaction of artists with tradition through memory is the core of the artistic development of contemporary art itself. Meanwhile, the development of contemporary art is now not only in the archives, but also in the re-staging and repetition of artworks from the past, as a proof of art’s exploration of memory and its effects over the course of time.



**Hendra Himawan** (born 1985 in Surakarta, Indonesia) is an art curator and writer who works predominantly with young artists to conduct studies related to artistic research-based methods of art creation. He actively organises various exhibitions since 2009, through his role as the curator of Sangkring Art Space (2010-2012), co-curator of the *Biennale Jogja XIII: Hacking Conflict* (2015) and *Biennale Jogja XIV: STAGE OF HOPELESSNESS* (2017) and the curator of *Festival Kesenian Yogyakarta* (2018-2019). Himawan was involved in various artist exchange programs and collaborative art work between Indonesia and Malaysia (2015 - 2020), and since 2021, he has been a member of the research team for the artist incubator program *Broken White Project* at Ace House Collective, Yogyakarta. Hendra Himawan lives and works between Yogyakarta and Surakarta, Indonesia, where he also serves as a lecturer at the Department of Fine Arts, Faculty of Fine Arts and Design (FSRD), ISI Surakarta, Indonesia.

<sup>2</sup> Assmann, Jan. “Communicative and Cultural Memory.” In *Cultural Memory Studies. An International and Interdisciplinary Handbook*, edited by Astrid Erll and Ansgar Nünning, 109–18. Berlin, New York: De Gruyter 2008.







**Dian Suci Rahmawati***Beauty: Struggle for a Moment*

2022

oil on canvas

138 × 179 × 4.5 cm



**Dian Suci Rahmawati**  
*Roughness: Happy for a Moment*  
2022  
oil on canvas  
117 × 178 × 4.5 cm



**Melantha Muliawan***Silent Prayer #1*

2022

ink on plastic print, yarn

90 × 90 × 8cm



**Melantha Muliawan***Silent Prayer #2*

2022

ink on plastic print, yarn

set of 4 boxes, 17 × 45 × 8 cm each



**Prihatmoko Moki***Betaljemur Adammakna*

2022

engraving and acrylic on cowhide

68 × 98 × 12 cm



**Prihatmoko Moki***Fragment of Betaljemur Adammakna #1*

2022

engraving and acrylic on cowhide

43 × 43 × 12 cm



**Prihatmoko Moki***Fragment of Betaljemur Adammakna #2*

2022

engraving and acrylic on cowhide

43 × 43 × 12 cm





**Prihatmoko Moki***Fragment of Betaljemur Adammakna #3*

2022

engraving and acrylic on cowhide

43 × 43 × 12 cm



**Prihatmoko Moki***Fragment of Betaljemur Adammakna #4*

2022

engraving and acrylic on cowhide

43 × 43 × 12 cm



**Restu Ratnaningtyas***Nobody*

2022

acrylic on canvas

set of 7 panels, 50 × 60 cm (3 panels), 40 × 60 cm (2 panels),  
60 × 80 cm (2 panels)

**Restu Ratnaningtyas***I'm Tired of...*

2022

cotton, polyester, thread

200 × 40 × 40 cm



**Riono Tanggul Nusantoro***Many Sources Series*

2022

acrylic and spray paint on canvas

Ø 120 cm



**Rudy 'Atjeh' Dharmawan***Defragment Life*

2022

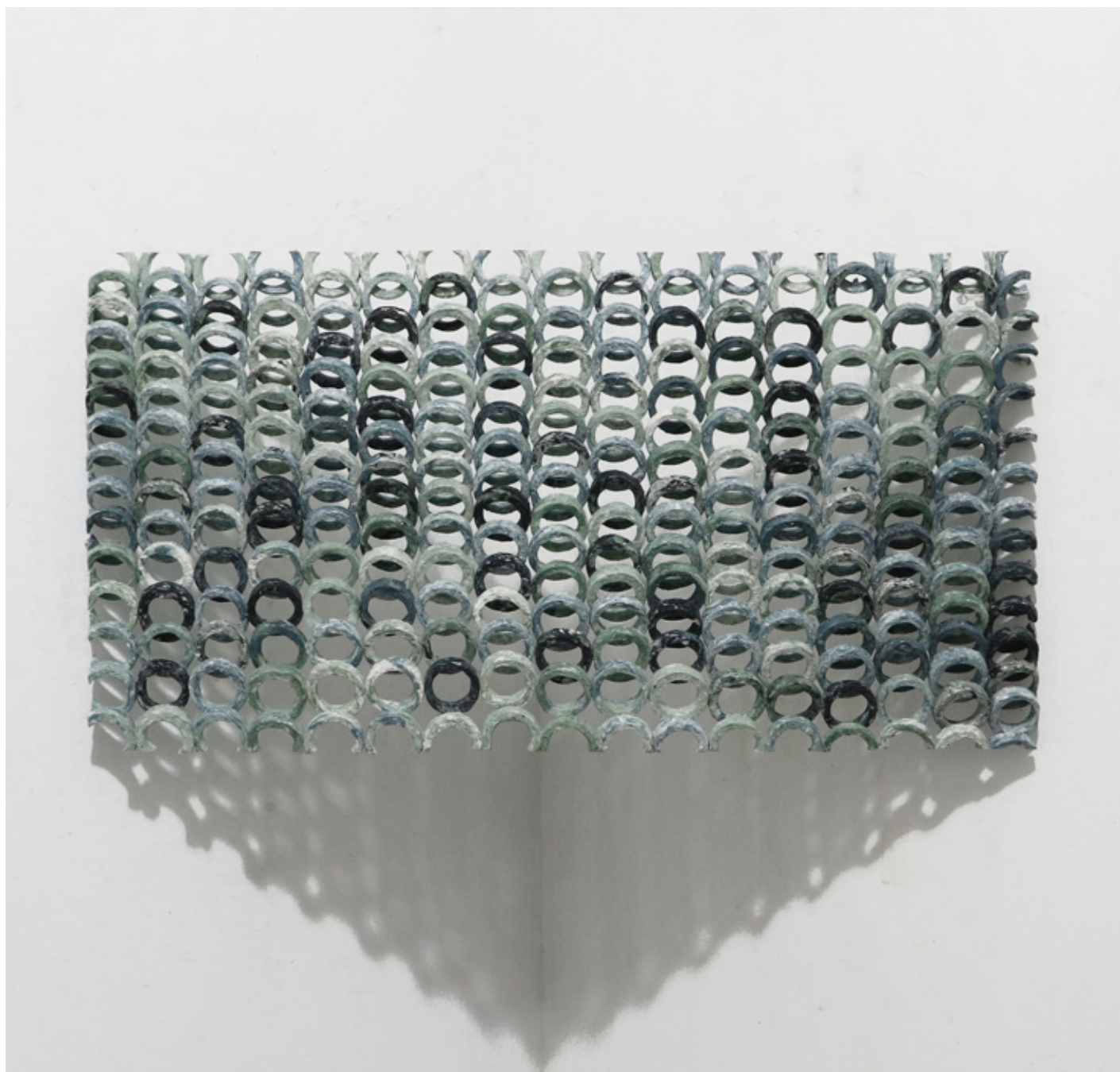
hand carving (*tatah sungging*) on buffalo parchment  
set of 4 pieces, 65 × 40 cm each

**Widi Pangestu***Cellulose Chain*

2022

pigmented handmade *Muxa textilis* (abaca), smooth cayenne (pineapple),  
cotton paper

49.5 × 79.5 × 4 cm



**Wisnu Auri***It's Alright Now, Candle*

2022

oil on canvas

80 × 60 cm





**Wisnu Auri***Try to Set the Night on Fire*

2022

oil on canvas

80 × 60 cm

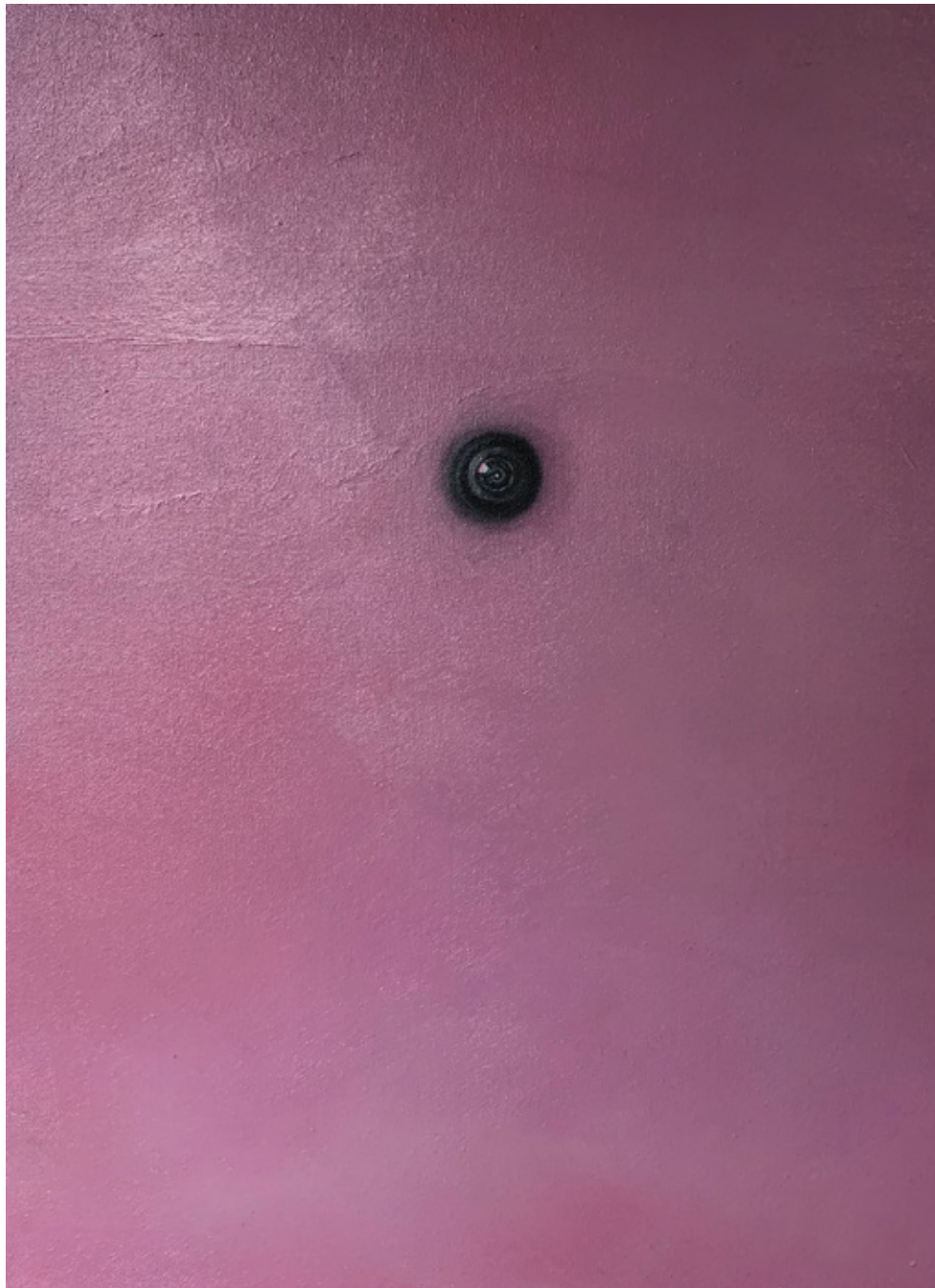


**Wisnu Auri***My Picture of You 1*

2022

oil on canvas

80 × 60 cm



**Wisnu Auri***I Will be Watching You*

2022

oil on canvas

80 × 60 cm



**Wisnu Auri**

*Let's Get Juxtaposed, with You*  
2022

oil on canvas  
80 × 60 cm



**Wisnu Auri***It's the Animal Instinct in Me*

2017 – 2022

oil and acrylic on canvas

diptych, 40 × 30 cm each

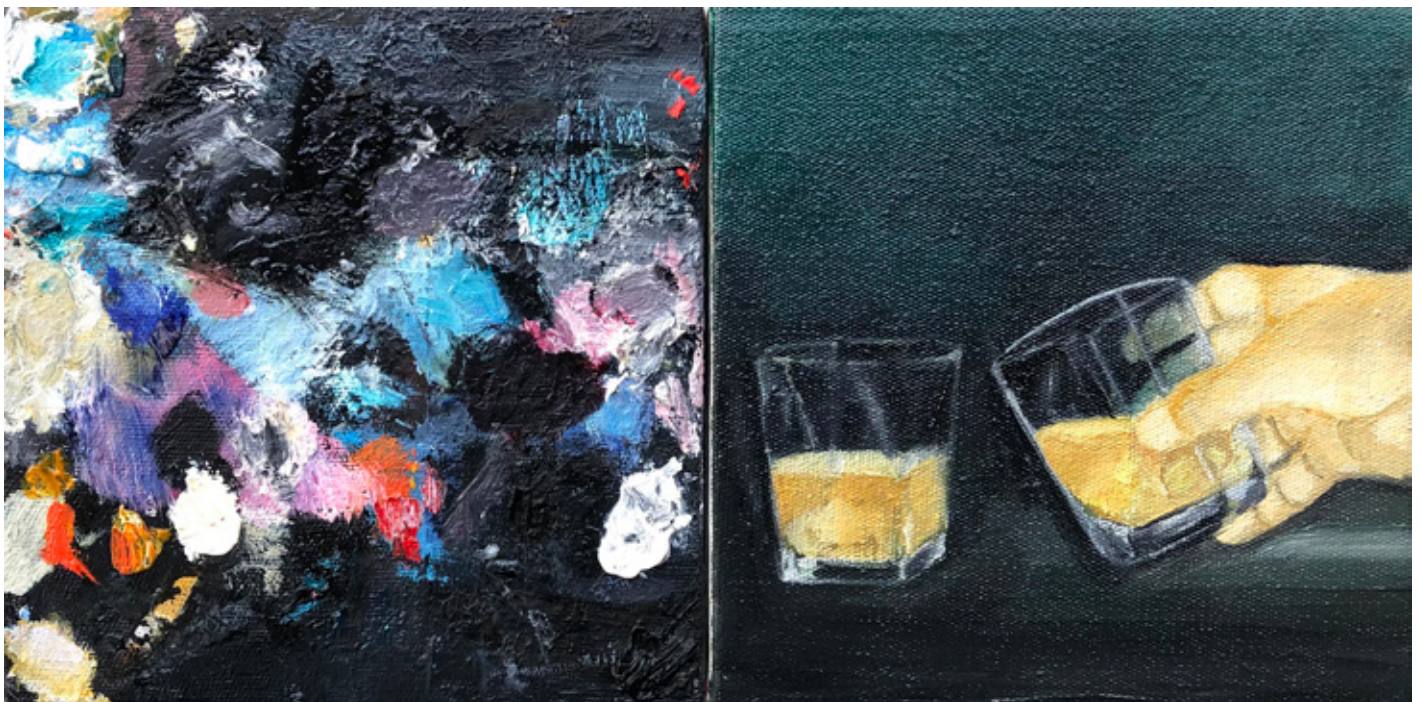


**Wisnu Auri**

*To the Next Whiskey Bar*  
2022

oil on canvas

diptych, 20 × 20 cm each



**Wisnu Auri***My Picture of You 2*

2017 – 2022

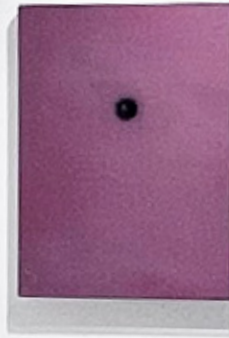
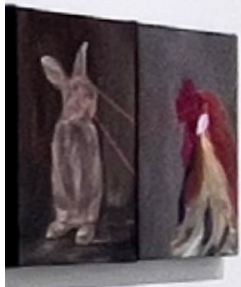
oil and acrylic on canvas  
diptych, 20 × 30 cm each

**Wisnu Auri**  
*Rahasia / Secret*  
2017 – 2022  
oil on canvas  
20 × 30 cm









## ABOUT ACE HOUSE COLLECTIVE



Ace House Collective is an artists' collective that works with communities and their networks in running a space as a youth art and culture laboratory. Established in 2011 on self-funding, this community strives to support and develop the potential and the contribution to the latest art practices by providing a platform for productions, dialogues, and collaborations through assembly forums and exchanges. Ace House Collective's artistic vision aims to address the role and function of contemporary art in society today. Ace House Collective opened its artist initiative space Ace House Space in Yogyakarta, Indonesia in 2013.

## ABOUT THE ARTISTS



**Dian Suci Rahmawati** (b. 1985, Kebumen, Indonesia) graduated with a Bachelor in Architecture from the Indonesia Islamic University, Yogyakarta, Indonesia in 2009. Her practice takes root in the domestic realm, with a focus on the domestication of women's politics, authoritarianism and fascism, patriarchy and capitalism. Dian often conveys her works with an awareness of space, depicting body experiences, and plays on the composition of objects as metaphors. Her notable exhibitions include *Aku Pingin Crita Dawa, Nanging Apa Kowe Kuwawa? Aku Kuwawa?* at Kedai Kebun Forum, Yogyakarta, Indonesia (2018); *Katanya sih, Katanya* at LIR Space, Yogyakarta, Indonesia (2016); *Biennale Jogja XV Equator: 'Do We Live in the Same Playground'* at Jogja National Museum, Yogyakarta, Indonesia (2019); among others. She was awarded the Gold Winner, Established Artist Category at the UOB Painting of the Year Indonesia (2021). Dian Suci Rahmawati lives and works in Yogyakarta, Indonesia.



**Meliantha Muliawan** (b. 1992, Pontianak, Indonesia) graduated with a Bachelor of Fine Art (Painting), Faculty of Visual Art and Design from the Bandung Institute of Technology (ITB), Bandung, Indonesia in 2014. Her practice is centred on observations of domestic objects in her environment, with an interest to understand their functions and roles in our daily lives, in relation to human behaviour and the social situations we find ourselves in. Her notable exhibitions include *Translucent* at Redbase Foundation Residency Program, Yogyakarta, Indonesia (2017); *Biennale Jogja XV Equator: 'Do We Live in the Same Playground'* at Jogja National Museum, Yogyakarta, Indonesia (2019); *Museum of Days* at Sullivan+Strumpf, Singapore (2019); amongst others. She was awarded the Top Winner, Established Artist Category at the UOB Painting of the Year Indonesia (2021); and emerged as one of the top three finalists for the Young Artist Award at ARTJOG11 (2018). Meliantha Muliawan lives and works in Depok, Indonesia.



**Prihatmoko Moki** (b. 1982, Yogyakarta, Indonesia) graduated with a Bachelor in Fine Arts (Printmaking) from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2009. His focus on printmaking mediums from silkscreen to batik has extended into comics, murals, music, and performances. Moki's main interest in the printmaking and silkscreen technique explores its idea of artworks as vernacular objects produced in multiple editions, and the notion of originality and copies. In his practice, he is influenced by historical myths and events to create tension and blurriness between fiction and reality, using them as tools to discuss and understand contemporary social issues. Moki often approaches his works in a satirical and darkly humorous way, a manner he hopes would generate broader arguments. His notable exhibitions include *Complex Terrors* at Kedai Kebun Forum, Yogyakarta, Indonesia (2021); *Prajurit Kalah Tanpa Raja* at Kebun Bibi (2017) and Red Base Foundation (2016) in Yogyakarta, Indonesia. He has undertaken residencies at Europalia Art Festival, Brussels, Belgium (2017); ZeroStation, Saigon, Vietnam (2016); and Megalo Print Studio, Canberra, Australia (2014). Moki's works are represented in the collection of the National Gallery of Victoria, Melbourne, Australia. He was awarded the Silver Winner, Established Artist Category at the UOB Painting of the Year Indonesia (2021). Prihatmoko Moki lives and works in Yogyakarta, Indonesia.



**Restu Ratnaningtyas** (b. 1981, Tangerang, Indonesia) graduated from the Department of Art Education from the Art Faculty of Jakarta State University (Universitas Negeri Jakarta), Indonesia in 2003. She works through various media, especially watercolour, paper, video, cloth, installation, and multimedia, with a focus on everyday topics, small narratives, and objects related to the balance of human life. Her notable exhibitions include *Memento: Privatization Room* at Vivi Yip Art Room, Jakarta, Indonesia (2008); *Tantrum* at Kedai Kebun Forum, Yogyakarta, Indonesia (2016); *Subsume* at Baik Art, Los Angeles, United States (2017); and *Ranah/Tanah* at Cemeti Art Institute, Yogyakarta, Indonesia (2019). Restu has also participated in group exhibitions internationally, such as *mnmonikos: Art of Memory* at Jim Thompson Art Center, Bangkok, Thailand (2013); *The Roving Eye* at Arter, Istanbul, Turkey (2014); *Stealing Public Space* at the Substation, Singapore (2020); and *Includes* at Darren Knights Gallery, Sydney, Australia (2020). Restu Ratnaningtyas lives and works in Yogyakarta, Indonesia.



**Riono Tanggul Nusantoro** (b. 1984, Yogyakarta, Indonesia) graduated with a Bachelor in Fine Arts (Painting) from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2010. Having been actively involved in the graffiti and street art scene since 2003, Riono's practice is strongly influenced by popular culture such as music and comics. His notable exhibitions include *Back To The Future #5: Slow, Perfect, and Joy* at Ace House, Yogyakarta, Indonesia (2017); *Illunesia* at Centralstation, Darmstadt, Germany (2015); and *The Legend of Jogja* at Primae Noctis Gallery, Milan, Italy (2104). Riono Tanggul Nusantoro lives and works in Yogyakarta, Indonesia.



**Rudy 'Atjeh' Dharmawan** (b. 1982, Langsa, Indonesia) graduated from the Fine Arts Department in the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2009. Personal narratives and everyday issues are frequent themes in his practice, particularly with regards to identity. He is constantly negotiating with his closeness to the youth culture and background of his motherland, Nanggroe Aceh Darussalam, where the Moslem Sharia Law and its political conflict still exist in daily life. His notable exhibitions are *RUCI Art Space & Ace House Collective: Broken White Project Touchdown Jakarta!* at RUCI Art Space, Jakarta, Indonesia (2021); *Manifesto 6.0 "Multipolar"* at National Gallery of Indonesia, Jakarta, Indonesia (2018); *Asia Young 36* at Jeonbuk Museum of Art, Jeonju, South Korea (2016); *Welcome To The Jungle* at Kedai Kebun Forum, Yogyakarta, Indonesia (2012); among others. Rudy has undertaken residency at SAN ART, Session 5 San Art Laboratory, Ho Chi Minh City, Saigon, Vietnam (2014). Rudy 'Atjeh' Dharmawan lives and works in Yogyakarta, Indonesia.



**Widi Pangestu** (b. 1993, Bandung, Indonesia) graduated with a Bachelor in Fine Arts (Painting) from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2021. Mainly working with the paper medium, Widi's experimentations take place inside the spectrum of material-crafting, focusing on the image-making, object-making, and the details of the experimentation process as a work of artistic research. It explores the possibilities in material-crafting through different traditional (manual) preferences, while colliding them with rhetorical experiences encountered during the process. Widi works are then presented to emphasise how human relations are carried out through the transformation of paper materials. The biomorphic quality in the work and the fragility it presents are a form of intersection between organic principles and the practice of an industrial society. His notable exhibitions include *Making Sense of Sense Making* at Ace House, Yogyakarta, Indonesia (2021); *Everything in Between* at Indonesia Contemporary Art Network (ICAN), Yogyakarta, Indonesia (2017), among others. Widi was a Finalist in the 39th UOB Painting of the Year competition in 2019. Widi Pangestu lives and works in Yogyakarta, Indonesia.



**Wisnu Auri** (b. 1981, Yogyakarta, Indonesia) graduated with a Bachelor in Fine Arts (Printmaking) from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2008. Taking the forms of drawings, paintings, found objects, and mixed media, Wisnu's works are closely related to the dynamics of everyday life within the society, drawing from his personal stories of life, relationships, and his surroundings. His notable exhibitions include *The Broken White Project #10: Now Playing* at Ace House, Yogyakarta, Indonesia (2022); *I Am Just Doing Aesthetics* at Element Art Space, Singapore (2015); *MANIFESTO* at Galeri Nasional Indonesia, Jakarta, Indonesia (2018), among others. His works are represented in the collection of Akili Museum of Art, Jakarta, Indonesia. Wisnu Auri lives and works in Yogyakarta, Indonesia.

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. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” operated in Yogyakarta, Indonesia, providing a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. In 2018, a new gallery space, “Mizuma & Kips” in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore, and Kips Gallery from New York.

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, Iwan Effendi, Made Wianta, Mark Justiniani, Nasirun, Budi Agung Kuswara, Robert Zhao Renhui, Ashley Yeo, and Ben Loong. Mizuma Gallery participates annually in international art fairs including Art Basel Hong Kong and The Armory Show New York, promoting Asian artists on an international scale.

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#### GILLMAN BARRACKS

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond.

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