



D

indieguerillas

13 JAN - 19 FEB 2023

MIZUMA GALLERY

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“This series is a journal of our moments of fun, joy, and happiness that we experience and feel every day, starting from the routine that we do in the morning before entering the studio, to the things we do at night before going to sleep, everything is expressed in these works. So, this exhibition is sort of a collage of our moments of happiness.

*How we savour the tiny moments and simple things that bring us joy and gratitude.
How we reconnect with our surroundings, seeing the beauty in things that are otherwise overlooked when our minds are anxious and busy.*

*We cultivate seeds of happiness starting from
when we wake up,
no rush to leave the bed,
take a moment to
enjoy a deep breath,
then let the deepest part of our soul
be grateful to be alive, and
put a smile on our face :D*

*Then, the rest of day, we realise that the universe
smiles back at us,*

*in forms of
the dawn chorus of birds,
the aroma of our first sip of morning coffee,
the warmth of sunshine greeting us on our skin,
flowers blooming at the beginning of rainy
season,
butterflies and bees busily hunting for nectar in
the blue trumpet vine flower petals,
the rays of sun filtered through leaves of trees,
every time Miko sweeps away the dry leaves in
the backyard,
feeling pleasantly sated after a simple lunch,
an afternoon break accompanied by a cup of tea
while stretching after a long day.*

*This is also about how we live in a world that is
constantly in flux.
We learn to adapt to changes, to be flexible, and
to gain sufficient internal control. To have internal
control, we need to take responsibility for our own
happiness and spend every moment in silence to
find fulfilment, happiness, serenity in what already
lies inside of us, to be grateful that we are always
blessed in every breath we take.”*

— indieguerillas

Controlling Chaos

by Hendro Wiyanto

“[...] there is no other way, in a brief survey to suggest the historical richness of ornament. Without historical and conceptual frameworks, however schematic, this richness actually works against understanding. Seen all in a rush, ornament is a wild celebration of freedom and fantasy, a deliberate flouting of whatever canons of naturalism happen to prevail. It can be hard to resist the assumption that the full resources of ornament, drawing simultaneously on the twin human instincts for beauty and fantasy, have always been available to anyone with the imagination and skill to harness them.”

– James Trilling,
The Language of Ornament

Don't seek the equivalent word for 'guerillas' in the archives or the history of art in Indonesia. In the context of 'indieguerillas', it does not refer to any guerillas—which in the grim and tense paintings of the revolution era were typically depicted as long-haired, weapon-carrying male soldiers. 'Guerillas' here refers to a new tactic, increasingly seen after the year 2000, of a young generation expressing themselves or their groups by using different ways and styles. After the dissolution of the authoritarian regime in 1998, various scenes of 'guerilla' emerged among young Indonesian artists as ways to discover something new.

Since the year 2000, many forms of expressions that rose amongst the youth demonstrated this. Community networks were popping up, official information channels quickly gained various responses, facilitated by photocopied publications, critiques and art forms such as film, music, fine art, or visual art. These materials could be published in the blink of an eye. Although the number of copies were limited, they were mainly distributed to the targeted audience – the youths. Anything official were not immediately consumed, as there would

always be other versions and sources to be considered. At the same time, the conversation topic was constantly changing and new alternatives were needed, no matter how big or small.

Nuraini Juliastuti, a cultural researcher, wrote, “in the publications of this new generation, there is an obvious intersection between visual arts, literature, and socio-political issues. This diversity shows how Indonesian youth intensively consume global issues through various cultural aspects in their day-to-day lives.” They are truly the “cultural producers (who) seamlessly move from one project to another, creating a medium and then moving on to creating another new media. [...] In youth media and culture [...] the ‘big’ political issues shifted to the celebration of community and self-existence in the post-Reformation years [...] the boundaries between lifestyle, personal attitudes, and ideology are no longer clear.” (Nuraini Juliastuti, 2022: 23-25).

This new wave is filled with momentary ‘styles’, without any fixed patterns of networking. It is more spontaneous and likely more resilient, as it is not necessarily solid. There are plenty of mailing list groups, hundreds of blogs, Facebook pages, and many others that could serve as alternative arenas for exchange of ideas. With the abundance of alternative media, imagine the linear model of communication, which was previously interpreted merely as a ‘sender/message/recipient’ chain. In a more complex communication process, the pattern comprises ‘production, circulation, distribution/consumption, reproduction’. The former is a one-way communication, while the latter relies on “the articulation of connected practices, each of which, however, retains its distinctiveness and has its own specific modality.” This is called encoding/decoding: the ‘object’ is meanings and messages in the form of sign-vehicles, that are “only ‘relatively autonomous’ in its relation to the communication process as a whole”. (Stuart Hall, 1980/2011: 213, 214).

For example, when a message is produced by a television channel (encoding), its meaning will be received or re-encoded (decoding), and the practice of accepting and using it enters a social practice structure that is not solely limited by the behaviour of the recipients. If there are more than one message producer with a straight chain, and the circular model is considered to be more efficient in revealing the distinctive forms

of the messages, then going ‘guerilla’ may also be interpreted as networking with codes that transform or change and cross boundaries. If we can transfer the theory of representation in language to the exchange or trajectory of visual culture, then the ‘message’ in indieguerillas’ artwork (founded in 1999) can be more ‘colourful’ than mere superficial colours in their works.

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However, as a side note, there is another meaning of ‘youth’ after 2000. I quoted another researcher, “[...] During the post-New Order era, the 2004-2009 government, “almost half of the House of Representatives members (45%) included youth organisation in their *curriculum vitae*”. “Youth organisation” is an official term, diluted, to refer to mass organisation networks acknowledged by the government, dominated by the paramilitary, militia, and organised thugs” (Ariel Heryanto, 2015: 191). In this context, youth is the ‘mass’ or a mob or whatever, but the ‘indie’ young people who enjoyed hanging out in the café-culture atmosphere that could physically be transformed into an exhibition space was certainly more popular, and had more than just one style. The first one, once again, was organisation, and the second was network—in the real and virtual world. The two artists of indieguerillas, Miko Bawono and Santi Ariestyowanti are certainly not some kind of masses, mob, nor organisation.

Apparently, there is a difference between young people and the ‘youth’ in ‘youth organisation’. Likewise, we will distinguish the indie ‘guerillas’ from other guerillas of the past Indonesian revolution era who, as reflected in art and among other things, was already famous. And they discreetly labelled themselves ‘indie’. After 2000, there were many kinds of indie, such as “indieguerillas”—often written in all lowercase—in Jogja or in other cities in Indonesia. It’s more amazing when we realise that the word “indie” (guerillas) has two meanings: a short for “independent” and a short for Indonesia (like in the controversial style: “mooi indie”).

indieguerillas is the efforts of Miko and Santi to put out everything that seems like a *racana* or foundation (design, plan, or structure), of what seems like ornamental patterns

into the Indonesian contemporary arts scene, or beyond that. *Racana*, patterns, ornaments, style, motifs, are more similar, closer and circulated, or encoded as “images” rather than what is often imagined to be and differentiated by the non-visual coding of “fine arts”. The first is more dazzling and appears every second on any virtual screen—we recognize it as a design explosion, a tsunami of images, millions of two-dimensional pictures in the global world. The second is the traditional printed product material of books. This differentiation is certainly not an interpretation with “historical and conceptual framework” as quoted above. However, if indieguerillas’ ornaments are not merely a celebration of freedom and fantasy, the design ‘guerilla’ in their artworks can be dubbed as a controller of chaos—traces of characteristic brush strokes, paint drips and splatters, and erratic shapes—for the non-design fine art genre during a time when artists liked to go on a guerilla.

indieguerillas’ artworks are more similar to colour codes than weighty symbols, more like a cross section of an arrangement or even variants of game motifs that change on the screen rather than a ‘stylistic’ expression. Paintings the size of a ping-pong table or nearly as big as *Pengantin Revolusi* (1955) would be worked on by a number of artisans once the final design is approved by the artist. In another part of the room, an equally large painting was being finished by another specialist, giving it a glossy finish that would protect the paint from dirt or risk of scratching. When I was witnessing this process at indieguerillas’ studio recently, I got the impression of an army of artists in the midst of producing a ‘viuser’ (visual information user) guerilla project, encoding-decoding images from visual archives sourced from anything and anywhere: from the cute emojis to the hip-hop shadow puppets.

“We use mac as we use paint and brush”. Paint and brushes can be made to mimic or decode things that were done on the ‘mac’. What is inconceivable, is the content in the belly of a machine named ‘mac’. It is not because ‘mac’ is more mysterious than ‘paint’ and ‘brush’ work, but because the range of encoding it offers is truly limitless.

This is not an imagination. Humankind has created and allegedly stored hundreds of trillions of data, and will continue

to produce even more. Most of this unimaginable amount of data is dominated by images and video. At this point, it is getting more difficult for us to distinguish between information and images. In 2010, 500 billion digital images had been produced by more than 1 billion cameras, camcorders, and various types of sensors, for various purposes, from surveillance to scientific study. Data collecting, as well as data analytics, will be increasingly cheaper.

New experimental programs will be born and become the basis of various new methods of research. Environmental scientists will leverage these various new instruments to analyse every millimetre of the ecosystem, art critics will use *functional magnetic resonance imaging* (fMRI) to compile quantitative data on responses to artworks, and physicist will use genomics and physiological data from a vast population to understand genetic predisposition to a disease. Sensor devices will be data collectors that are no longer passive, and turn into smarter search engines for any interesting events.

The colourful images in indieguerillas' artworks are connected—whether consciously or not—to the abundant varieties of images, illustration, diagrams, data, or infographics in the virtual world. We see a certain variant of pictures or image pattern that is flat and neatly planned, through the principles of *racana* or visual design. Consider, for example, the logo of a certain leading computer brand, an illustration for a fantastic prose, and a contemporary painting – they appear to be in the same or equivalent stage of the process of ‘production, circulation, distribution / consumption, reproduction’, and each of their elements are ‘relatively autonomous’.



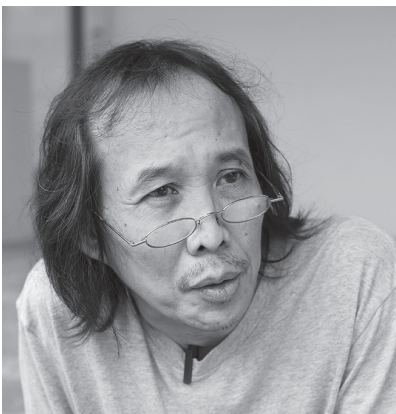
Image 1 (Left): A computer brand logo; Image 2 (Middle): Illustration by Danarto for the cover of his collection of short stories; Image 3 (Right): A painting by Gede Mahendra Yasa, “Plototan 2” (2008).

Circles, ovals, arcs, and bumpy shapes appear to converge, stretch, shift, spread, interlock, layer, pile up, overlap, and cross over – giving the impression of shrinkage or expansion, abstraction or fantasy. Ornaments, designs, or compositions are not an established principle at all. In visual art, it is increasingly apparent that rich motifs or

visual patterns come from the design repertoire—including typeface design. Today, messages are images, information is ‘poetry’, objects are ornaments and ornaments are coded arrangements or graphic-synthetic images generated from computer software.

The simplest principle of a *racana* (structure or design) is the play of forms, which, in the context of design, is *gatra*, forms that have similar appearance. The simpler a *gatra*, the easier it seems to repeat. Repetition is made in such a way on canvases or installations by indieguerillas. The striking flashy visuals on the surface of all their artworks are the repetition of shapes and colours. “Usually we plan ahead or think of a colour palette, with the types and gradations, up to 25 colours. We study the colours that are in trend, and the most eye-catching colours that we encounter on the streets,” the artist explained. To a certain extent, the processes of production, circulation, distribution/consumption, reproduction take place at this creative stage.

The colourful geometric planes in indieguerillas’ artworks, which are composed of *gatra* fragments, are the coding of how design works to recognize familiar forms. The visual codes at play, as it can be seen in their new artworks in this exhibition, are close to the expressions in nature – a nature that is discovered through simulation and circulation of codes in a variety of languages or computed worlds of images. Through the designs and various pictures, the ‘guerilla’ patterns and geometric-ornamental motifs of indieguerillas’ artworks enrich visual expressions in the world of visual arts. +++ **(Hendro Wiyanto)**



Hendro Wiyanto Budiman is an art writer based in Jakarta. He graduated from Visual Arts in Yogyakarta and School of Philosophy in Jakarta. He has written essays on Indonesia’s contemporary artists, including Alit Sembodo, FX Harsono, Gerakan Seni Rupa Baru, Heri Dono, Melati Suryodarmo, Tisna Sanjaya, Ugo Untoro, S. Teddy D., Yogya Agropop, amongst others.



The way of Sumarah: Joy as Healing Notes on indieguerillas' :D by Nathaniel P Gunawan

We live in strange times. Emerging from a global pandemic, we look forward to brighter, sturdier days. Buoyed by technological innovations and a renewed sense of freedom, we take pride in venturing into a changed, and hopefully improved, world. But have we genuinely acknowledged the sadness, terror we felt the past two years? Or have we simply buried them under our plethora of desires, our tendency to buy ourselves out of less-than-ideal situations? Moving forward then no longer requires communal healing; a change of mindset is sufficient. We tell ourselves, “We should not let the past define our present, we are our own (future) heroes.” Dwelling on history is a trap, a snake pit to avoid in our journeys. At the same time, luxury wares and opulent travelling have become our deflecting armors, band-aids for the gaping wounds we are not sure have dried up. ¹What do we make of art in this context? Has it become part of our superficial armour? Or is it an instrument for introspection, anticipating future joy and trauma? It is in these fertile grounds of uncertainty and potential that indieguerillas will be holding their solo show :D in Mizuma Gallery Singapore. With eight large-scale paintings and wall installations and one stately wood and aluminium sculpture, Yogyakarta-based Santi and Miko have invited us to ponder our respective journeys, to take a passing respite, to properly recharge. And what a vivid rest stop they have provided. :D is an ode to gratitude, a timely reminder of the pleasures and chaos that colour our past, present, and future lives.

be Created” and “Demand can be Designed.” These cues point to a complex, sobering narrative; one where externally imposed desires and internal control are at odds. And in highlighting this tension, indie has fashioned a compelling, contemporary folktale—a *cerita rakyat* for our times.

An essential component to this narrative success is indie’s deft mixing of recognizable visual cues across time and space. From the appropriation of the Javanese *punakawan* Bagong to the scattering of Google’s familiar geotags to the unfolding of Hokusai’s *Great Wave (off Kanagawa)*, indie scavenges and weaves an eclectic collection of readily recognizable images. In one corner, a Warholian Campbell’s soup can is paired with a modified *wayang* mask: a meeting of 60s pop art and centuries-old traditional art, of ‘western’ art and its ‘eastern’ counterpart. As self-declared *pemulung* or scavengers, indie has built a practice of hunting images extensively.² One impetus for this act is the opportunity to relearn and recontextualize their inherited visual legacy. Deferring to autocriticism, indie has turned their attention to heroic characters in epic *wayang* narratives, recognizing the latter’s moral significance, its *jiwa* or soul. In scavenging these rich tales, indie appropriates the tales’ assorted characters as visual bridges. The painted image is not a copy but a dialogue. It speaks to the need to better understand our cultural roots, to see both the complexity and limitation of our current imagination: for instance, is there really a need to limit oneself to prescribed dichotomies (of eastern/western, of tradition/wokeness)? The inclusion of these images also serves to further enhance indie’s narrative focus. As contrasting characters pop in and out (of the composition), deprived of a guiding principle, how do we make sense of the protagonist’s—and our own—role in fashioning personal aspirations? Are we really in control of all the images we consume daily? How about our desires? The central narrative of external pressures versus internal control thus comes back to light and requests introspection on our part.

While this deliberate mixing continues in indieguerillas’ suite of works for :D, the lack of formal composition or easily decipherable protagonist(s) seems to suggest a radical departure for the artist. Has the duo given up on their need for a cohesive narrative focus? The question of intent also

lingers: are these large-scale works created to invite our introspection, or do they simply play on our basic need to be entertained? Looking back at indie's overall practice—and scavenging clues from it—the answer, unsurprisingly, is a complex one. As Miko professed in a prior interview, “God lives in the details,”³ and surely, there are plenty of details to be deciphered in :D. Let us start with the scale of these works. They are massive. The largest painting, *State of Sparkling Delight* (2022), measures 200 × 400 cm, while the lone standing sculpture, *Habitat of Pure Love* (2022), measures 190 cm in height, well above the average adult height. Placed on all sides of Mizuma's main gallery space, these works physically envelop visitors. The enveloping continues as indie presents bright visual tidal pools bursting with confident swirls and contortions; vivid colours permeate whole canvases and undulating acrylic sheets. These swirling whirlpools revel in their physicality and wholeness. We do not know where the painting starts or ends; we are simply plunged into its presence. A closer look also reveals indie's signature scavenging: we see a scattering of remnants—an eye here, a nose there, a skateboard in one corner—of images from popular culture. There is a real sense of freedom in their haphazard inclusion and in the overall dynamism they evoke. Of note is how these distorted characters are set in (perpetual) motion—waving, contorting, and flowing freely—as if the already large canvases were still too small to contain their infectious energy. As the aptly titled *Contagious Enthusiasm* (2022) demonstrates, there is deliberate intent in :D to stimulate, share, and unleash some latent energy.

indieguerillas echoes this intent in their press statement for :D: they envision the works as journal of “moments of fun, joy, happiness” that span the uplifting “routine that [they] do in the morning before entering the studio” to the winding down “at night before going to sleep.” In the wake of the pandemic, this instinct to share joyful energy is well-earned and expected. As individuals retreated to restrictive bubbles (often by force), suspicion and egocentrism ruled. Social gatherings, once a daily staple, became an extravagance, suppressing our instinct to share joy with others. Amidst these pressures, artmaking has become the artist's means of making this instinct (of sharing) explicit and permanent. Created in a post-pandemic world, indie's kaleidoscopic

works then may perform as healing talisman. They remind us to take some time off and appreciate life's many beauties, starting perhaps with simple pleasures such as *A Bouquet of Flowers, a Butterfly and Everything in Between* (2022). Healing begins with acknowledging and sharing this joyful energy. As such, yielding to the *Intense Colors of Joy* (2022) or the happy swirls in *The Spectrum of Ecstatic Feeling* (2022) is not a superficial act of consumption, but rather a first, necessary step to recovery. Taking a more holistic view of this endeavour, it is important to note its philosophical grounding: the Javanese philosophy of *sumarah*, to surrender in a positive way. As *pemulung*, indie has moved beyond the appropriation of images to the adoption of traditional Javanese philosophy. Acceptance is key here. With the universe in perpetual motion and its rhythmic flows beyond any individual's or nation's control, there is wisdom in conceding some control to this worldly flux. The use of whirlpools as visual tropes is notable here. Implicit within the whirlpools' assertive swirls and positive energy is a concurrent sense of vastness and restlessness. One can easily get lost in these visual tidal pools, pulled by their centripetal force toward a vast unknown. The spectre of chaos lingers, and acceptance of this truth will help us to see the limits of our own action. Again, this is not a call to inaction, but rather a plea for a brief pause, a respite to consider both the potential and limitation of our worldly deeds. This stance is physically embodied in the single white circles that appear in three of the paintings: a literal empty space for introspection. The embedding of this interior space also brings back an earlier narrative focus, one where external pressures and internal control are at odds.

In this re-introduction of a recurring narrative focus, we see that despite apparent stylistic differences, indieguerillas has only deepened the habits of their practice in :D. Deferring to autocriticism and to the way of *sumarah*, indieguerillas instills their bright, confident whirlpools with a depth that is not immediately evident. While the vivid colours emanate joyful energy, the vastness of their swirling cautions against overreliance on mere enthusiasm. A more balanced approach, intersecting sentimentalism with pragmatism, is necessary. As such, the kaleidoscopic works on view provide a safe space for introspection, a brief respite where we are encouraged to accept and grasp the complexity of our

present, past, and future lives. At the same time, the artworks are clearly only fragments, elements of a larger-life nexus, in fact of (an experience of) life itself. We do live in strange times, there is no doubt about it. But let us embrace this strangeness, with all the pleasure and chaos it entails.

¹ The global luxury market is projected to grow by 21% in 2022, reaching EUR 1.4 trillion; the personal luxury goods market is expected to show accelerated growth of 22% to EUR 353 billion. The personal luxury market is projected to see further growth of at least 3-8% next year, even given a downturn in global economic conditions, and to 2030, by when the market value is expected to climb to around EUR 540-580 billion, an increase of 60% or more compared to 2022. For more information, please consult the 21st edition of the Bain & Company — Altagamma Luxury Study published in November 2022.

² indieguerillas interview with IndoArtNow, February 14, 2015, available on IndoArtNow's official Youtube channel, <https://youtu.be/d2N3CZXnaNM>.

³ Ibid



Nathaniel Gunawan is an avid art collector & enthusiast. He is a Director of Oasis Waters International, a leading consumer goods company which is a national manufacturer & distributor of ready-to-drink water in Indonesia. He has a background in private investments, starting his career at Morgan Stanley and then in a family office, overseeing its public equities portfolio. He is also the Co-Founder & Director of Phoenix Films, a content investment company focusing on the production and distribution of Indonesian & Southeast Asian films, with its latest project winning the Golden Leopard at the 2021 Locarno Film Festival, the first Indonesian film to do so. He is also an appointed member of the Singapore Tyler Print Institute (STPI) board, serving in its Content & Curatorial Committee since 2020.



A Bouquet of Flower, a Butterfly, and Everything in Between
 digital print on acrylic sheet
 176.5 × 171.8 × 14.5 cm
 2022



I Am You
digital print on acrylic sheet
222 × 175 × 14.5 cm
2022



Spring Bloom
digital print on acrylic sheet
143 × 180 × 14.5 cm
2022



Thread and Void
digital print on acrylic sheet
166.7 × 134.7 × 20 cm
2022



Intense Colors of Joy
acrylic on canvas
200 × 200 × 5 cm
2022



Contagious Enthusiasm
acrylic on canvas
200 × 200 × 5 cm
2022



The Spectrum of Ecstatic Feeling
acrylic on canvas
200 × 300 × 5 cm
2022



State of Sparkling Delight
acrylic on canvas
200 × 400 × 5 cm
2022





Habitat of Pure Love
digital print on aluminium and wooden sculpture
191.1 × 167.6 × 190 cm
2022



indieguerillas, founded in 1999, is a duet of artists from Yogyakarta, Indonesia. They are the couple Santi Ariestyowanti (b. 1977, Semarang) and Dyatmiko “Miko” Bawono (b. 1975, Kudus). The former has a background in visual communication design and the latter in interior design. Both are alumni of the Faculty of Art of the Indonesian Institute of the Arts in Yogyakarta (ISI Yogyakarta). In addition to their being known for their interest in folklore, indieguerillas are also recognised for their proficiency in visual effects and inter-media experimentation in their works. The unique intertwine between traditional values and contemporary culture has brought indieguerillas to numerous important exhibitions around the globe.

Dyatmiko Lancur Bawono

1975

Born in Kudus, Indonesia
Lives and works in Yogyakarta, Indonesia

1999

BA Interior Design, Visual Art Faculty, Indonesia
Institute of the Arts, Yogyakarta, Indonesia

Santi Ariestyowanti

1977

Born in Semarang, Indonesia
Lives and works in Yogyakarta, Indonesia

2001

BA Visual Communication Design, Visual
Art Faculty, Indonesia Institute of the Arts,
Yogyakarta, Indonesia

Solo Exhibitions

2023

:D, Mizuma Gallery, Singapore

2021

Cosmic Waltz, Mizuma Art Gallery, Tokyo, Japan

2018

The Joybringer, Windows at Hermès Liat Towers, Singapore (Site-Specific Project)
Taman Budaya: The Dakon, Children’s Season at Malay Heritage Centre, Singapore
Hotel Alila SCBD, Jakarta, Indonesia

2017

NGA Play Project: Indieguerillas, National Gallery of Australia, Canberra, Australia
hyP3<y<lu5, Mizuma Gallery, Singapore
Me and My Monkey Mind, Pacific Place Jakarta, Jakarta, Indonesia (Site-Specific Project)

2012

Please, Please, Please, Let Me Get What I Want, Painting Project Room, Equator Art
Projects, Singapore
(Foster) *The Prefabricated Faith*, Project Room, Gillman Barracks, Singapore.

2010

Indie what? Indie who?, Garis Art Space, Jakarta
HAPPY VICTIMS, Valentine Willie Fine Art, Singapore

2008

Fools’lore: Folklore Reload, Biasa Artspace, Bali, Indonesia

Group Exhibitions

2021

How are we doing?, Mizuma Gallery, Singapore
ARTJOG MMXXI: Arts in Common – Time (to) Wonder, Jogja National Museum, Yogyakarta, Indonesia
RESIST! The Art of Resistance, Rautenstrauch-Joest Museum, Cologne, Germany

2020

Portrait of the landscape era, The Asian Gallery of Fukutake House, Kagawa, Japan
Tembang Laras Murakabi, ArtJog Resilience 2020, Jogja National Museum, Yogyakarta, Indonesia (Site-Specific Project)

2019

Fracture/Fiction, ILHAM Gallery, Kuala Lumpur, Malaysia
ART• BALI 2019: Speculative Memories, AB • BC Building, Bali, Indonesia
In-Between Land, Mizuma, Kips & Wada Art, New York, United States
62 Years After Hamilton, Mizuma Gallery, Singapore
Diverting Politics of (Re)presentation, Gajah Gallery Yogyakarta, Yogyakarta, Indonesia
Warung Murakabi, ArtJog MMXIX - Arts in Common: common|space, Jogja National Museum, Yogyakarta, Indonesia (Site-Specific Project)
Challenging Autonomy, LATAR Art Space, Jakarta, Indonesia
Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima, Fukutake House, Okayama, Japan

2017

Biennale Jogja XIV Equator # 4, Jogja National Museum, Yogyakarta, Indonesia
Fiction of Precision, Millenia Walk, Singapore
Traces of the Future: Contemporary Art from Southeast Asia, Mizuma Art Gallery, Tokyo, Japan
Art Way, ASEAN Way, Art Mill Songkhla Art Center, Songkhla, Thailand
NTU CCA Ideas Fest! CITIES FOR PEOPLE, Fashion Performance: Arrival to Return, NTU CCA Singapore
Lock Route, Gillman Barracks, Singapore

2016

Universal Influence, ARTJOG 9, Jogja National Museum, Yogyakarta, Indonesia
First Sight in Jogja, Cemeti Art House, Yogyakarta, Indonesia; and Space XX, Seoul, South Korea
Prudential Eye Awards Exhibition, Art Science Museum, Singapore

2015

TENMYOUYA Hisashi x indieguerillas, Mizuma Art Gallery, Tokyo, Japan
Infinity in Flux (commissioned artist), ARTJOG 8, Taman Budaya Yogyakarta, Indonesia
Monster Pop!, Museum and Art Gallery of the Northern Territory, Conacher St. Darwin, Australia
Bitter Sweet, Cemeti Art House, Yogyakarta, Indonesia
Unveiling Fundamentals in Contemporary Art Through Asia, OHD Museum, Magelang, Indonesia
Aku Diponegoro Sang Pangeran dalam ingatan bangsa, National Gallery of Indonesia, Jakarta, Indonesia

2014

TENMYOUYA Hisashi x indieguerillas, Mizuma Gallery, Singapore
Fermented, Mizuma Gallery, Singapore
Archipelagoes, Mizuma Gallery, Singapore

Do You Believe in Angels?, Equator Art Projects, Singapore
Indonesian Painting IV, Equator Art Projects, Singapore
ARBOTICS, Dia.lo.gue Artspace, Jakarta, Indonesia

2013

Maritime Culture, ARTJOG13, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
VERSUS – Indonesian Contemporary Art, Mizuma Gallery, Singapore
SIP! Indonesian Art Today, ARNDT, Berlin, Germany; and Singapore
Indonesia Pavilion, Art Stage Singapore 2013, Singapore

2012

Marcel Duchamp in Southeast Asia, Equator Art Projects, Singapore
ROMANCING INDONESIA Modern and Contemporary Painting and Sculpture, Royal Opera Arcade Gallery, Pall Mall, London, United Kingdom
Gangster Nation, Bazaar Art Jakarta, Jakarta, Indonesia
Re.Claim, National Gallery of Indonesia, Jakarta, Indonesia
Tribute to Mentor, Tri Bakti, Magelang, Indonesia
Legacy: The Trace of Civilization, Esa Sampoerna Art Museum, Surabaya, Indonesia
JANEFO #1, Jogja New Emerging Forces: The First Batch, Langgeng Art Foundation, Yogyakarta, Indonesia
Rupa Belanja, Rupa Kota (Forms of Shopping, Forms of Our Cities), Galeri Salihara, Jakarta, Indonesia

2011

Ethnicity Now, National Gallery of Indonesia, Jakarta, Indonesia
Art Domain Migration, ASEAN & China, 10+1 Art Tactic Independent Art Project, The 4th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou City, China
Collateral Event of the 54th International Art Exhibition-la Biennale: Future Pass – From Asia to the World, Palazzo Mangilli-Valmarana, Venice, Italy

2010

The Fantastic Garden: Changwon Asian Art Festival, Sungsan Art Hall, Changwon, South Korea

2009

CROSS/PIECE, Galeri Canna, Jakarta, Indonesia
Borderless World, 2nd Anniversary of Srisasanti Gallery, Yogyakarta, Indonesia
Polichromatic, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
In Rainbow, Esa Sampoerna Art Museum, Surabaya, Indonesia
HEROISME, Mon Décor Gallery, Jakarta, Indonesia
Biennale Jogja X: Jogja Jamming, Jogja National Museum, Yogyakarta, Indonesia
Animamix Biennial : Visual Attrack & Attack, Museum of Contemporary Art Taipei, Taiwan

2008

Jawa Baru, Pantarei, Jakarta, Indonesia
Not Only China, Please!, Artissima15, Turin, Italy
Refresh: New Strategies in Indonesian Contemporary Art, Valentine Willie Fine Art, Singapore
Hello Print, Edwin's Gallery, Jakarta, Indonesia
Wedding: Loro Blonyo, Gedung Tri Juang, Magelang, Indonesia
Jawa Baru, Srisasanti Gallery, Yogyakarta, Indonesia
Freedom, Mon Décor Gallery, Taman Budaya Yogyakarta, National Gallery of Indonesia, Indonesia
Perang Kembang, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia

69 Seksi Nian, Jogja Gallery, Yogyakarta, Indonesia
Boys|Girls - Contemporary Art, Youth Life and Culture in Two Parts, Edwin's Gallery, Jakarta, Indonesia
STICKER PHIEND Expo, Sticker Art Exhibition, Phoenix, Arizona, United States
STICKER EXPO 2008, Sticker Art Exhibition, Curitiba, Brazil
Lullaby, V-art Gallery, Yogyakarta, Indonesia

2007

Biennale Jogja IX: Neo Nation, Jogja National Museum, Yogyakarta, Indonesia
Shadows of Prambanan, Jogja Gallery, Yogyakarta, Indonesia
ARTVERTISING, Galeri Nasional Indonesia, Jakarta, Indonesia
Insert Character, Kedai Kebun Forum, Yogyakarta, Indonesia
Shout Out, Yogyakarta Arts Festival, Yogyakarta, Indonesia
TEAR OFF | DIY : MIA, Miami International University of Art and Design, Miami, Florida, United States
Latex for Fun, Stop the Dictatorship of Vinyl, Barcelona, Spain
Massive Territory, National Gallery of Indonesia, Jakarta, Indonesia

2006

Wedding: Tobacco & Art, Gedung Tri Juang, Magelang, Indonesia

2005

Culture Clash, Viavia, Yogyakarta, Indonesia; and Antwerp, Belgium
Biennale Jogja VIII: Di Sini & Kini, Sagan Area, Yogyakarta, Indonesia
Urban/Culture, CP Biennale 2005, Museum Bank Indonesia, Jakarta, Indonesia

2004

Barcode, Festival Kesenian, Yogyakarta, Indonesia

2003

Exploring Vacuum, Cemeti Art House, Yogyakarta, Indonesia

2002

Signs, Cemeti Art House, Yogyakarta, Indonesia

Awards

2016

Nominee, Best Emerging Artist using Installation, Prudential Eye Awards, Singapore

Collections

Tumurun Private Museum, Solo, Indonesia
OHD Museum, Magelang, Indonesia
Singapore Art Museum, Singapore
Guangdong Museum of Art, Guangzhou, China
Fukutake House, Kagawa, Japan

Residencies

2018

Akademie Schloss Solitude, Stuttgart, Germany

2016

First Sight in Jogja, BAIK Art, Seoul, South Korea; and Cemeti Art House, Yogyakarta, Indonesia

2010

GASTRONAUT: Eatventure LOOKING FOOD, with HEDEN and Kosmopolis Den Haag, Den Haag, Netherlands

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, indiguerillas, 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.

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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Sun: 11am - 6pm
Closed on Mondays and Public Holidays

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