

preload

solo exhibition by Iwan Effendi

11 November - 17 December 2023



MIZUMA GALLERY



***preload* – A Memoir of Memories**

Remembering is a way of letting go and understanding how far humans have grown.

I embarked on *preload* (2023) with a simple question: what images surface in one's mind as they reflect on their past until a trace of expression appears on their face?

Facial gestures, or simply “expressions,” have long fascinated me. It drove me to explore what captivates the audience of Papermoon Puppet Theatre, allowing them to believe in the static-faced puppets on stage and even engage emotionally with the stories these puppets tell. Over the years, this quest has evolved into my personal process of growth and creative work in imagery. Then the question expanded: what will ignite people to engage emotionally with an image at the same intensity?

My quest for answers began during the process of *Mwathirika*, a 2010 production staged by Papermoon. I delved into and pinpointed my memories and artistic process of meeting individuals who shared stories of loss, fear, sorrow, and uncertainty. The exhibitions *Face to Face* (2019) and *Daydreaming Face* (2021) were stepping stones in my search for answers. Through imagery as a medium, I acquainted myself with sensing how the lines that form facial expressions are created. My 2020 exhibition *Drawing Withdrawing* was born as a distinct stage in my process of recognizing and interpreting these lines. I realised that expressions are a key factor that leads to engaging the audience. But which type of expression kindles personal and emotional involvement in them?

In puppet theatre, it is the daydreaming look on the puppets' faces that enables puppeteers to convey the emotions they sought to express, while also giving the audience the freedom to interpret them. In contrast, facial expressions in images are shaped by expressive charcoal lines, leaving an impression of unfinished artwork. This is my way of empowering the audience to infuse their emotions, allowing them to choose the lines that resonate most with their feelings. Lines are a personal human expression.

preload comprises works that not only illustrate my process of becoming intimately acquainted with these lines but also understanding the journey of remembering through seven faces: Min, Kah, Kus, Wid, Yun, Tin, and Tri. These portraits on large canvases invite the audience to observe the expressions that appear on their faces as they successfully recollect what they wish to remember. Unlike the passive ‘daydreaming faces’, *preload* presents active faces—faces that arouse curiosity.

While drawing these faces for *preload*, I, too, learnt about remembering. I allowed my body to ponder and observe the reactions that surfaced as their data and stories once again filled my mind. Each stroke, whether thick or thin, represents layers of meaning in the journey of remembrance; understanding what lies beneath an expression capable of emotionally engaging others and discovering the stories behind it. Within each face of the *preload* characters, there are other expressions; expressions within expressions.

Upon completing the *preload* process, I needed to set myself free. To be able to move forward, I must firmly establish some distance. *preload* isn't just a facet of my personal process of remembrance; it is a way to understand how far I have grown and, once again, to embrace the role of a beginner: to embark on new quests.

- Iwan Effendi, October 2023



About the Writer

Windy Ariestanty is an editor, writer, magazine contributor, translator, publishing manager, and independent creative communication consultant. Windy has been involved as a writer and editor for *Selepas Napas—After the Breath*, the book initiated by Papermoon Puppet Theatre to document their creative journey with their friends. She is also actively engaged in providing creative writing and storytelling training. In 2018, she founded *patjarmerah*, an intimate traveling literacy festival and book market throughout the archipelago.





Hug, 2023
charcoal, soft pastel on paper
56.5 × 76 cm (unframed), 67.3 × 86.5 × 5 cm (framed)



MIN

“Every evening after Maghrib or Isha, the sound of trucks would always fill the air,” said Min, recalling what happened in the limestone-rich area near his home in the southern mountains. There, many sinkholes served as sites for the massacre and disposal of people detained on suspicion of involvement in a subversive group by the new sovereign.

Usually, three to four times a night, trucks would come. “It happened every day,” he continued proudly as if revealing a great secret known only to him. Like the other village children, Min enjoyed peeking at the arrival of the trucks from behind the trees. Through the gaps in the truck’s wooden cargo bed, pairs of eyes were visible, and one by one, people got out, were gathered, and led into the forest. Then came the sound of ‘Bang!’—gunshots. Before long, the sounds of the trucks could be heard again as they drove away from the village with empty cargo beds.

The arrival of trucks loaded with people continued for some time. Initially, every day, then twice a week, once a week, once a month. “Until one day, those trucks stopped coming.” Min paused in his sweeping as he recounted this. He stood beneath the mango tree, gripping the broom handle tightly, his eyes fixed on me. It was as if I saw young Min peeking from behind the trees. Who knows what else those eyes had witnessed.

Min, 2023
charcoal, acrylic, soft pastel on canvas
200 × 150 × 5 cm



Min: Peek, 2023
 charcoal, soft pastel on paper
 65 × 50 cm (unframed), 75.5 × 60.8 × 3.2 cm (framed)



Min: Peeper, 2023
 charcoal, soft pastel on paper
 50 × 65 cm (unframed), 60.8 × 75.7 × 3.2 cm (framed)



KAH

Half past two in the morning. Only the two of us remained awake. Silence filled the living room, a space usually frequented by villagers for gatherings. “What happened back then, Pak?” I asked Kah.

“Chaotic,” Kah replied. “The situation at that time was unclear.” Kah had just returned from the fields with his father when a group of people confronted them, demanding his father to give up a portion of the land. He pointed in various directions without providing any specifics. “That one was also ‘like this,’” Kah said, curving his index finger to form a crescent shape, his voice shifting into a hushed whisper. He seemed cautious, making sure not to be overheard by anyone, not even the walls of his own home. I wondered what it felt like to live with such suppressed fear. Time passed, but Kah seemed to stand still. The fear seemed to have nailed him, so even mentioning the name took more than mere guts.

Kah, 2023
charcoal, acrylic, soft pastel, pigment on canvas
200 × 150 × 5 cm



Kah: The Wall, 2023
charcoal, soft pastel on paper
50 × 65 cm (unframed), 60.5 × 75.5 × 3.3 cm (framed)



Kah: Eavesdrop, 2023
charcoal, soft pastel on paper
50 × 65 cm (unframed), 60.5 × 75.5 × 3.3 cm (framed)



KUS

Frogs were the saviours in Kus's life. After his father's arrest, these leaping creatures he caught in the rice fields became the family's lifeline.

Kus returned from school one day to find his mother sitting by the fire. That afternoon, had he come home earlier, he might have been arrested, thrown behind bars somewhere, never to face trial—just like his father. Kus wasn't arrested, but in my view, he seemed to live in a different kind of confinement: utter cluelessness. Without asking many questions, Kus immediately helped his mother burn all the documents—papers and books—in the house, which could be seen as evidence and data related to their family's involvement. The only way to continue living was by erasing their identities.

The flame of that day not only devoured identity papers, reducing them into ashes, but also consumed the days ahead. The ember's glow was not a sign of brightness; it was simply a matter of waiting for it to die out. Kus's life and that of his siblings never returned to what it had been before. Their saviours were the frogs in the rice fields, which Kus caught to sell at the market or to use for food. Propaganda launched by the new sovereign kept his family away from many opportunities, as well as safety. Any assistance given to them, no matter how small, could lead to disaster for those attempting to be saviours.

The light had indeed died out.

Kus, 2023
charcoal, acrylic, soft pastel on canvas
200 × 150 × 5 cm



Kus: The Frog and Us, 2023
 charcoal, soft pastel on paper
 50 × 65 cm (unframed), 51 × 75.3 × 3.3 cm (framed)



Kus: Bonfire, 2023
charcoal, soft pastel on paper
50 × 65 cm (unframed), 60.5 × 75.7 × 3.2 cm (framed)



WID

That day was red. Young Wid saw only blood.

“I can’t remember exactly,” she admitted. “The neighbour who lived next to our house was killed.” Wid didn’t witness her neighbour being massacred, but she saw the spattered streaks of blood on the floor as the body was dragged out of the house.

“Red. That’s what I remember.”

Wid, 2023
charcoal, gouache, acrylic, soft pastel on canvas
200 × 150 × 5 cm



Wid: Stained, 2023
charcoal, soft pastel on paper
50 × 65 cm (unframed), 60.5 × 75.7 × 3.1 cm (framed)



YUN

I liken Yun's relationship with his parents to a kite game. The string is extended to let the kite soar far above. Yun flew high, away from his parents. Only a thin thread connected them.

Before Yun understood, even before hearing the wise saying that a child belongs not to their parents but to the future, he had to exchange who his parents were. There was no hope for those whose parents' ID cards bore the label 'EP' (short for Ex-Political Prisoner). State-sanctioned blood ties on his family card made Yun lose his rights as a citizen to education and employment.

When he boarded the train that carried him from a small village to a city, Yun didn't just change his residence. He also exchanged his family card, shedding his identity and blood ties to soar higher and see a broader world, free from the inherited 'sins' and the shackles of redemption designed by the new sovereign.

Yun swapped his parents for a future.

Yun, 2023
charcoal, acrylic, soft pastel on canvas
200 × 150 × 5 cm



Yun: Release, 2023
charcoal, soft pastel on paper
50 × 65 cm (unframed), 60.3 × 75.5 × 3.3 cm (framed)



TIN

“I was also taken in, you know, back then. I was also detained,” Tin chimed in, responding to my question. There was a hint of pride in the tone of her voice because she had managed to survive it.

Tin was nine years old when she was brought to a police station. She had no idea why it happened. She simply enjoyed singing in a choir with her friends. Among those brought in that day, Tin said she was the youngest. The adults were asked all sorts of things Tin knew nothing about. She was confused as to why her love for singing with her friends was being questioned. Why was letting one’s voice be heard suddenly a concern?

Tin spent hours there, engulfed by countless question marks.

Tin, 2023
charcoal, acrylic, soft pastel on canvas
200 × 150 × 5 cm



Tin: Perplexed, 2023
charcoal, soft pastel on paper
56.5 × 76 cm (unframed), 67.3 × 86.5 × 5 cm (framed)



TRI

Data is stories, and Tri is the repository of these scattered memories.

He became my guide to map the pins of the story. One day, Tri shared information about a man living in Cuba who, upon returning to Indonesia, would take the bus from the same terminal to the same destination at the same hour every day. “It was when his lover finished work. He did it every day,” said Mas Tri. The man hoped to reunite with his lover or someone he knew from the past.

The story of the man who took the same bus route every afternoon was truly unsettling. This short story unfolded a map that guided Papermoon to find Wid and Widari. A couple separated not because they no longer loved each other but because the hope of being reunited was crushed. The new sovereign shattered their love story. Wid, who was studying in Russia, had his passport revoked, and he became stateless for 40 years. He couldn’t return to his home country because he was considered a henchman of the old sovereign. However, he had promised his fiancée that they would marry after he completed his studies.

A Cup of Coffee from Playa, a work by Papermoon Puppet Theatre, presents another side of a political tragedy: an unfulfilled love story. It also leaves a question: how should love be pursued?

Tri, 2023
charcoal, acrylic, soft pastel on canvas
200 × 150 × 5 cm



Tri: The Bride, 2023
charcoal, soft pastel, coffee on paper
65 × 50 cm (unframed), 75.5 × 60.5 × 3.3 cm (framed)



Tri: The Groom, 2023
 charcoal, soft pastel, coffee on paper
 65 × 50 cm (unframed), 75.5 × 60.5 × 3.3 cm (framed)



Pak Wi, 2017

painting: acrylic and pencil on canvas, 60 × 200 × 4.5 cm;

sculpture: acrylic, pencil, leather, and wood, 36.5 × 16 × 18 cm



The Stage, 2023
charcoal, acrylic, soft pastel on canvas
150 × 400 × 4.5 cm (diptych, 150 × 200 × 4.5 cm each panel)



Dissolved 1, 2023
charcoal powder, charcoal on paper
65 × 50 cm (unframed), 75.5 × 60.5 × 3.2 cm (framed)



Dissolved 2, 2023
charcoal powder, charcoal on paper
65 × 50 cm (unframed), 75.5 × 60.5 × 3.2 cm (framed)



Dissolved 3, 2023
charcoal powder, charcoal on paper
65 × 50 cm (unframed), 75.7 × 60.5 × 3.2 cm (framed)



Marked, 2023
charcoal, soft pastel, pigment on paper
61 × 56 cm (unframed), 71.5 × 56.2 × 3.3 cm (framed)



Smeared, 2023
charcoal, soft pastel, pigment on paper
61 × 56 cm (unframed), 71.5 × 56.2 × 3.3 cm (framed)



Wounded, 2023
charcoal power, charcoal on paper
56 × 61 cm (unframed), 56.2 × 71.5 × 3.3 cm (framed)



Me, 2023
charcoal, soft pastel on paper
50 × 65 cm (unframed), 61 × 71.5 × 3.5 cm (framed)



Iwan Effendi (b. 1979, Yogyakarta, Indonesia) studied at the Department of Visual Art in Indonesia Institute of the Arts, Yogyakarta, Indonesia from 2002 to 2004. In 2006, Iwan and his spouse, Ria Tri Sulistyani, founded Papermoon Puppet Theatre, and in 2020, he founded Ing Printmaking Studio. His solo exhibitions include *Daydreaming Face* at RUCI Art Space, Jakarta, Indonesia (2021); *DRAWING withdrawing* (2020) and *Face to Face* (2019) at Mizuma Gallery, Singapore; *Lunang* at Lir Space, Yogyakarta, Indonesia (2013); *Eye of the Messenger* at Yavuz Gallery, Singapore (2011); and *Two Shoes for Dancing* at Valentine Willie Fine Art (Project Room), Kuala Lumpur, Malaysia (2009). Iwan has also participated in group exhibitions in Bulgaria, Singapore, Australia, The Netherlands, Philippines, France, Japan, USA, and Mexico. He has undertaken residencies with the Museum of Art in Kōchi, Japan (2015); Federation Square, Melbourne, Australia (2014); and Asian Cultural Council in New York, USA (2009-10) researching on puppetry, visual, and performance arts. Iwan Effendi lives and works in Yogyakarta, Indonesia.

Solo Exhibitions

- 2023 *preload*, Mizuma Gallery, Singapore
- 2021 *Daydreaming Face*, RUCI Art Space, Jakarta, Indonesia
- 2020 *DRAWING withdrawing*, Mizuma Gallery, Singapore
- 2019 *Face to Face*, Mizuma Gallery, Singapore
- 2014 *Dia and His Secrets*, feat. Papermoon Puppet Theatre, Bazaar Art Jakarta, Indonesia
- 2013 *Finding Lunang*, feat. Papermoon Puppet Theatre, ARTJOG13, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Lunang, Lir Space, Yogyakarta, Indonesia
- 2011 *Eye of The Messenger*, Yavuz Gallery, Singapore
- 2010 *Mwathirika*, feat. Papermoon Puppet Theatre, Tembi Contemporary, Yogyakarta, Indonesia
- 2009 *Two Shoes for Dancing*, Valentine Willie Fine Art (Project Room), Kuala Lumpur, Malaysia
- 2006 *The Last Fortress*, Via Via Café, Yogyakarta, Indonesia
- 2005 *Menuju Matahari Terbenam*, dekat rumah coffee shop, Yogyakarta, Indonesia

Group Exhibitions

- 2023 *Beneath The Layers*, Baik Art Gallery, Jakarta, Indonesia
WARTA #3, Jogja Gallery, Yogyakarta, Indonesia
Pekan Seni Grafis Yogyakarta "INTAGLIO", Kiniko Art, Yogyakarta, Indonesia
- 2022 *Distrik Seni Sesi 2: Berkelanjutan!*, Distrik Seni X Sarinah, Sarinah Community Mall, Jakarta, Indonesia
Broken White Project: Parallel Margins, Vinyl On Vinyl, Makati, Philippines
ARTJOG MMXXII: Arts in Common - Expanding Awareness, Jogja National Museum, Yogyakarta, Indonesia
WARTA #2, Jogja Gallery, Yogyakarta, Indonesia
Salone del Sneakers, C on Temporary, Bandung, Indonesia
- 2021 *How are we doing?*, Mizuma Gallery, Singapore
The Broken White Project #4, Ace House, Yogyakarta, Indonesia
- 2020 *Jumping the Shadow*, Sapar Contemporary, New York, United States
- 2019 *Eastern Rhythms*, History Museum of Sofia, Sofia, Bulgaria
INTENTION, PLEASE!, Edwin's Gallery, Jakarta, Indonesia
- 2018 *REDRAW III: UGAHARI*, Edwin's Gallery, Jakarta, Indonesia
Folkloristics, Mizuma Gallery, Singapore
- 2017 *Carte Blanche*, Mizuma Gallery, Singapore
- 2015 *REVITALISASI MUSEUM WIDAYAT*, Museum H Widayat, Magelang, Indonesia

- ARTJOG 2015, Taman Budaya, Yogyakarta, Indonesia
 BETWIXT AND BETWEEN, Lir Space, Yogyakarta, Indonesia
- 2014 Neo Iconoclas, Langgeng Gallery, Magelang, Indonesia
 Jeforah, Kota Lama, Jakarta, Indonesia
 ARTJOG 2014, Taman Budaya, Yogyakarta, Indonesia
 Anachron -Light in Winter Festival, Federation Square, Melbourne, Australia
 ReDraw, Edwin Gallery, Jakarta, Indonesia
- 2013 Print Parade : Grafis Minggir, Yogyakarta, Indonesia
 Made in Commons, Stedelijk Museum Bureau Amsterdam, Amsterdam, Netherlands
 Selamat Po, Sangkring Art Project, Yogyakarta, Indonesia
 Pameran Perdana, Krack Gallery, Yogyakarta, Indonesia
 Pertemuan Pertama : Padepokan Seni Bagong Kussudiardjo, Yogyakarta, Indonesia
 Frying Tofu, Soemardja Gallery, Bandung Institute of Technology, Bandung, Indonesia
 Constellations, Blanc Gallery, Manila, Philippines
 Stage: Life in Motion, Esplanade, Singapore
 Pharmacide Arts: Seni Memberantas Obat Palsu, Langgeng Art Foundation, Yogyakarta, Indonesia
 Kopi Keliling #7, Kedai Kebun Forum , Yogyakarta, Indonesia
- 2012 PAP Open Studio, Printmaking Association of Philippines, Manila, Philippines
 NGUDANG, Kendra Gallery, Bali, Indonesia
 ART JOG 2012, Taman Budaya Yogyakarta, Indonesia
 JOGJA AGRO POP, Taman Budaya, Yogyakarta, Indonesia
 Les Tonnerres de Brest 2012, Brest, FranceLiving Room, Koganecho Area Management, Yokohama, Japan
 Living Room, S 14, Bandung, Indonesia
- 2011 ARTJOG 2011, Taman Budaya Yogyakarta, Indonesia
 Mega Munny Festival, Plastic Culture, Jakarta, Indonesia
 MENGINTIP LAUT, French Cultural Centre, Yogyakarta, Indonesia
 Circus Of Life, Esplanade, Singapore
 Crop Cycle, Gallery Canna, Jakarta, Indonesia
 TV EYE, indieguerillas vs happyvictim, Lou Belle Shop, Bandung, Indonesia
 The Alleys of a City named Jogja, Primo Marella Gallery, Milan, Italy
 IVAA Archive Aid, Jakarta Art District, Jakarta, Indonesia
- 2010 Indonesia Disjunction, Kendra Gallery, Bali, Indonesia
 Draw, curated by Erik Foss and Curse Mackey, Museo de la Ciudad de Mexico, Mexico City, Mexico
 ART JOG 2010, Taman Budaya Yogyakarta, Indonesia

- Six by Six Project*, Charmingwall Gallery, New York, United States
Space and Image, Ciputra Gallery, Jakarta, Indonesia
- 2009 *The Rainbow*, Sampoerna Art House, Surabaya, Indonesia
Polichromatic, Bentara Budaya, Yogyakarta, Indonesia
Survey 2, Edwin Gallery, Jakarta, Indonesia
- 2008 *Freedom in Geekdom*, Nadi Gallery, Jakarta, Indonesia
Kere Mungguh Bale, Bentara Budaya Yogyakarta, Indonesia
Boys and Girls, Edwin Gallery, Jakarta, Indonesia
Perang Kembang, Bentara Budaya, Yogyakarta, Indonesia
Wong Liya, Bentara Budaya, Yogyakarta, Indonesia
Komedi Putar, Jogja Gallery, Yogyakarta, Indonesia
Animal Kingdom, Jogja Gallery, Yogyakarta, Indonesia
69 seksi nian, Jogja Gallery, Yogyakarta, Indonesia
Jogja Art Fair, Taman Budaya Yogyakarta, Indonesia
- 2007 *Black Urban Art*, Bandung, Jakarta, Surabaya, and Yogyakarta, Indonesia
T-shirt from march, Bentara Budaya, Yogyakarta, Indonesia
One Month Shop Eli vs Vippy, Kedai Kebun Forum, Yogyakarta, Indonesia
IVAA BookAid, Nadi Gallery, Jakarta, Indonesia
Portofolio, Jogja Gallery, Yogyakarta, Indonesia
100th Affandi, Taman Budaya Yogyakarta, Indonesia
Shout Out, FKY XIX 2007, Taman Budaya Yogyakarta, Indonesia
Superb Ambition, Senayan City, Jakarta, Indonesia
Agraris Kobo, Jogja Gallery, Yogyakarta, Indonesia
Get It (Wall), Lembaga Indonesia Perancis, Yogyakarta, Indonesia
Soulmate, Art Sociates, Jakarta, Indonesia
BOCOR #3, Rumah Seni Cemeti, Yogyakarta, Indonesia
- 2006 *Serangan Sendu Bulan Gerimis*, Kafe Deket Rumah, Yogyakarta, Indonesia
Midnight Mural Project, Taman Budaya Yogyakarta, Indonesia
Art for Jogja, Taman Budaya Yogyakarta, Indonesia
- 2005 *September Something #2*, Kedai Kebun Forum, Yogyakarta, Indonesia
Republik Art, Kedai Kebun Forum, Yogyakarta, Indonesia
Daun Muda, Galeri Padi, Bandung, Indonesia
- 2004 *Halo Kawan Baru #1*, Galeri IKJ, Jakarta, Indonesia
Tribute to Mas Tri, Kedai Kebun Forum, Yogyakarta, Indonesia
3 D Passion, Kafe Kecil, Yogyakarta, Indonesia
Eksplorasi Cetak, Dialog Dua Kota ISI-IKJ, Jakarta, Indonesia
Ngerumpi di Mall, Trio Plaza, Magelang, Indonesia
Hari-hari Ceria Sewon Bulaksumur, Gadjah Mada University, Yogyakarta, Indonesia
Murky Moral, Australia National University, Canberra, Australia
- 2003 *Exploring Vacuum #2*, Cemeti Art House, Yogyakarta, Indonesia

- Sound Garden*, Gelaran Budaya Yogyakarta, Indonesia
Countrybution, feat Daging Tumbuh, Biennale VII Yogyakarta, Indonesia
2001 *Komik Udik*, Gd. Garnadi, Universitas Pendidikan Indonesia, Bandung, Indonesia
Celana Dalam dan Alibi, Performance Art, Jakarta, Indonesia

Collections

Tumurun Private Museum, Solo, Indonesia

Residencies

- 2015 Hide and Seek, Museum of Art, Kōchi, Japan
2014 Light in Winter Festival, Federation Square, Melbourne, Australia
2012 AIR Koganecho, Yokohama, Japan
Manila Contemporary, Manila, Philippines
2011 Y-Fest, Circus of Life, Esplanade, Singapore
2010 Y-Fest, Esplanade, Singapore
2009 Asian Cultural Council, New York, United States

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. 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. From 2018 to 2023, a new gallery space, “Mizuma & Kips” in New York, USA, as a shared collaboration between Mizuma Gallery and Kips Gallery from 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. 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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Mizuma Gallery features the works of Japanese artists including Aida Makoto, Aiko Miyana, Amano Yoshitaka, Ikeda Manabu, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover, it showcases the works of renowned 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, Ari Bayuaji, Ashley Yeo, Ben Loong, Budi Agung Kuswara, Entang Wiharso, Gilang Fradika, Heri Dono, I Made Djirna, indieguerillas, Iwan Effendi, Kemalezedine, Made Wianta, Mark Justiniani, Nasirun, and Robert Zhao Renhui.

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