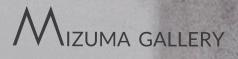
preload

solo exhibition by Iwan Effendi

11 November - 17 December 2023





preload

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



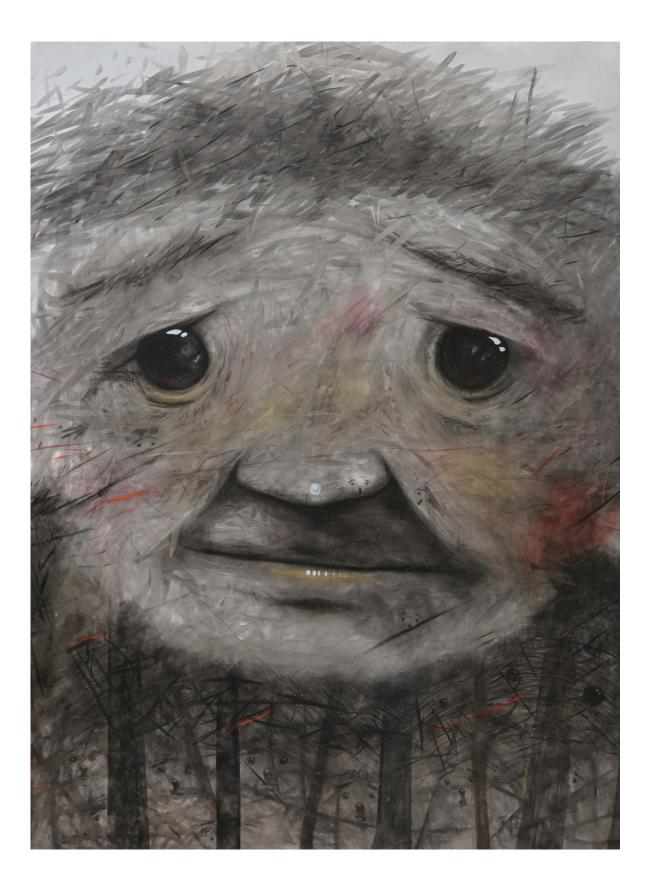
About the Writer

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.

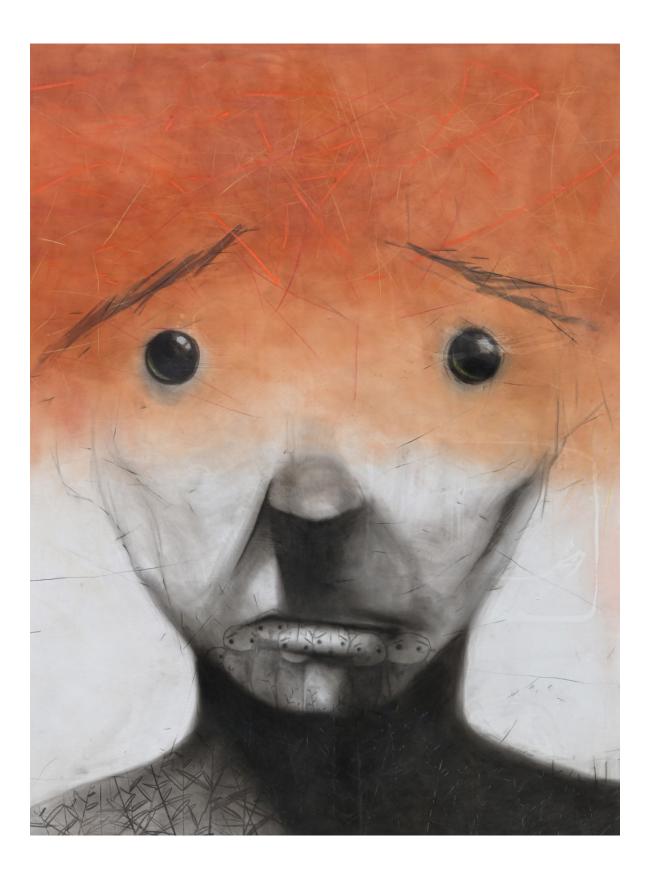
Min, 2023 charcoal, acrylic, soft pastel on canvas 200 × 150 × 5 cm



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.

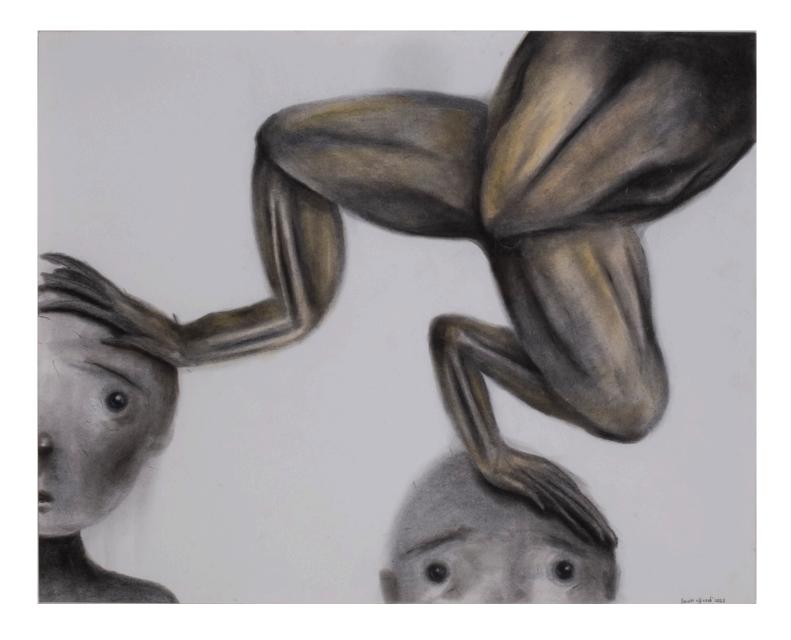
Kus returned from school one day to find his mother sitting by the fire. That afternoon, had he come home earlier, he might have been arrested, thrown behind bars somewhere, never to face trial—just like his father. Kus wasn't arrested, but in my view, he seemed to live in a different kind of confinement: 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.

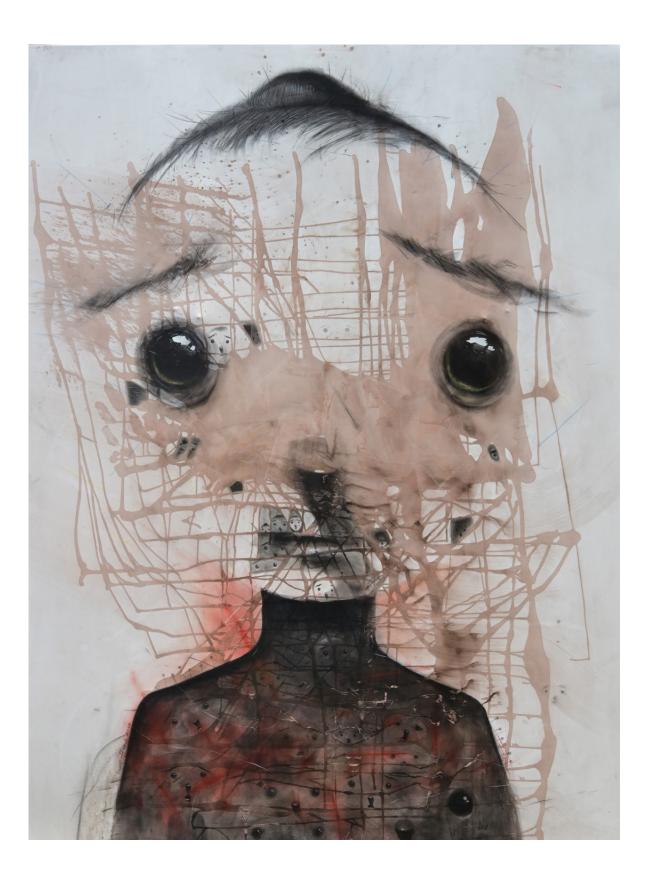
Kus, 2023 charcoal, acrylic, soft pastel on canvas 200 × 150 × 5 cm



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.

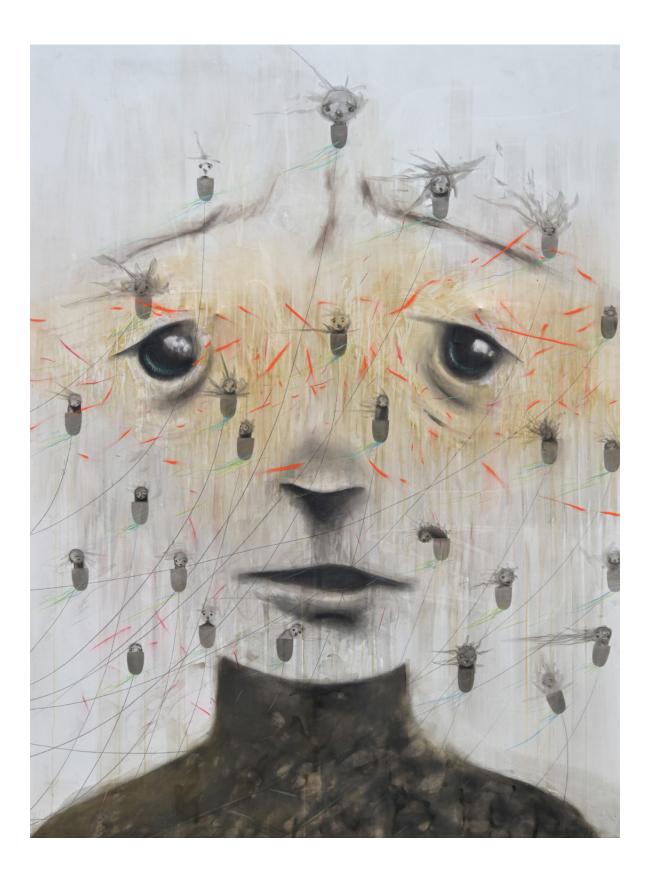
"I can't remember exactly," she admitted. "The neighbour who lived next to our house was killed." Wid didn't witness her neighbour being massacred, but she saw the spattered streaks of blood on the floor as the body was dragged out of the house.

"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

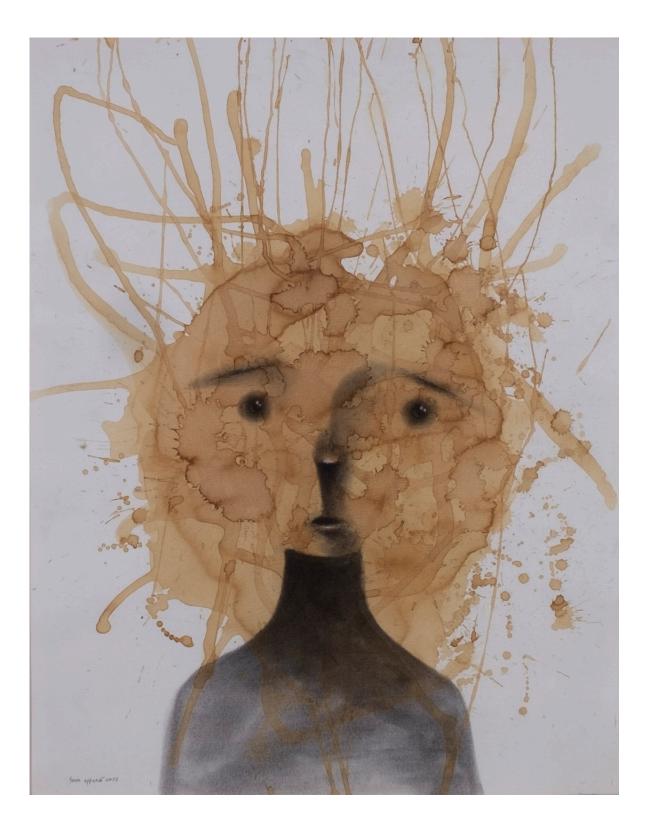
Data is stories, and Tri is the repository of these scattered memories.

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.

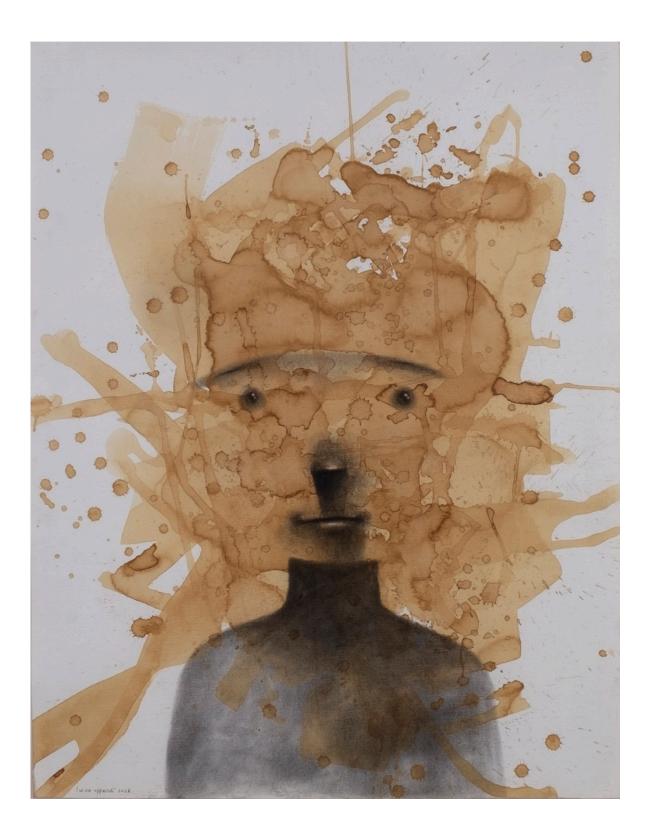
The story of the man who took the same bus route every afternoon was truly unsettling. This short story unfolded a map that guided Papermoon to find Wid and Widari. A couple separated not because they no longer loved each other but because the hope of being reunited was crushed. The new sovereign shattered 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)

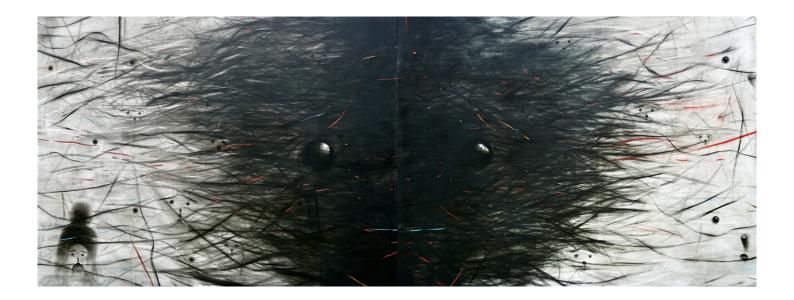


Tri: The Groom, 2023 charcoal, soft pastel, coffee on paper 65 × 50 cm (unframed), 75.5 × 60.5 × 3.3 cm (framed)

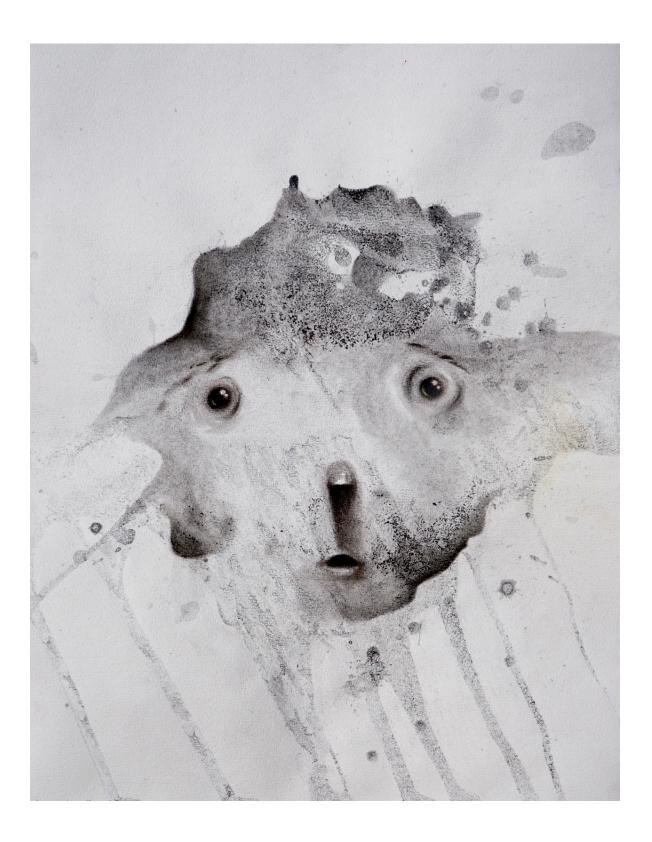




Pak Wi, 2017 painting: acrylic and pencil on canvas, 60 × 200 × 4.5 cm; sculpture: acrylic, pencil, leather, and wood, 36.5 × 16 × 18 cm



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)



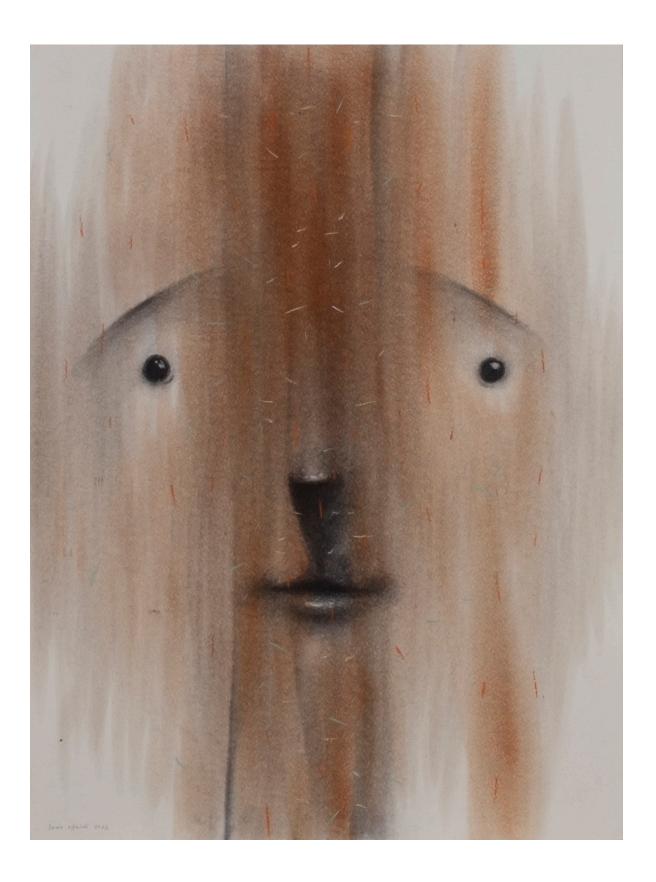
Dissolved 2, 2023 charcoal powder, charcoal on paper 65 × 50 cm (unframed), 75.5 × 60.5 × 3.2 cm (framed)



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, deket 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 Yogtakarta "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 Minggiran, Yogyakarta, Indonesia
	<i>Made in Commons</i> , Stedelijk Museum Bureau Amsterdam, Amsterdam, Netherlands
	Salamat Po, Sangkring Art Project, Yogyakarta, Indonesia
	Pameran Perdana, Krack Gallery, Yogyakarta, Indonesia
	Pertemuan Pertama : Padepokan Seni Bagong Kussudiardjo, Yogyakarta,
	Indonesia
	<i>Frying Tofu</i> , 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
	<i>Living Room</i> , 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
	<i>Circus Of Life</i> , Esplanade, Singapore
	Crop Cycle, Gallery Canna, Jakarta, Indonesia
	TV EYE, indieguerillas vs happyvictim, Lou Belle Shop, Bandung, Indonesia
	The Alleys of a City named Jogya, 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 Cuidad de
	Mexico, Mexico City, Mexico
	ART JOG 2010, Taman Budaya Yogyakarta, Indonesia

preload

	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
	<i>Survey</i> 2, Edwin Gallery, Jakarta, Indonesia
2008	Freedom in Geekdom, Nadi Gallery, Jakarta, Indonesia
	Kere Munggah 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
	<i>Jogja Art Fair</i> , 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
	<i>Agraris Koboi,</i> 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
2004	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
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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Tue-Sat: 11am - 7pm Sun: 11am - 6pm Closed on Mondays and Public Holidays

Facebook.com/mizumagallery Instagram @mizumaartgallery 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, 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.

Executive Director Mizuma Sueo

Director Fredy Chandra

General Manager Theresia Irma

Project Manager Marsha Tan

Writer Windy Ariestanty

Designer Yusuf Aji

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