

FOR IMMEDIATE RELEASE

## ***Doxa & Episteme – In Search of the Real Deal***

Agan Harahap, Budi Agung Kuswara, Miti Ruangkritya, Nakrob Moonmanas,  
Naraphat Sakarthornsap, and Victoria Kosasie

Curated by Loredana Pazzini-Paracciani

13 January – 8 February 2024

Vernissage: Saturday, 13 January 2024, 3pm – 7pm

Curator's Talk: Saturday, 20 January 2024, 4pm – 5pm



Mizuma Gallery is pleased to announce *Doxa & Episteme – In Search of the Real Deal*, an exhibition curated by Loredana Pazzini-Paracciani, featuring artworks by Agan Harahap, Budi Agung Kuswara, Miti Ruangkritya, Nakrob Moonmanas, Naraphat Sakarthornsap, and Victoria Kosasie.

Referred to as popular opinion or common belief, the ancient Greek term *doxa* became a topic of major concern in Western philosophy when Plato associated it with the emotional and illusory part of the brain. In classical rhetoric, *doxa* is contrasted with *episteme*, the Greek term for knowledge, or true belief. In the context of this exhibition, the opposing concepts of *doxa* and *episteme* (illusion and truth) are lightly adopted as a syllogism for pervasive and nowadays often digitally construed visual representation. Through digital and conceptual manipulation of cultural knowledge, we are lulled into certain shared values that ultimately define our beliefs, national identity, and sense of belonging.

The transformative potential of visual representation in shaping social and cultural narratives is the point of departure of this exhibition, on one hand questioning the significance of increasingly prevalent digital adaptation and, on the other, investigating perceptions of propaganda and control. In a time of visual information overload, both real and artificial, is it possible to discern illusion from truth – the real deal? Do technological advancements, from artificial intelligence to other generative systems, enhance or distort the interpretation of visual culture? What happens to the physical process of creating art, for instance, by assembling, sculpting, or printing?

To address these questions, the invited artists from Thailand and Indonesia examine ongoing issues of national and cultural identity from both personal and collective perspectives, prompting us to ponder the consequences of invasive visual representations. Spanning video, photography, and AI-generated mixed-media installation, the featured works examine the implications of mutation, digital and otherwise, in reinterpreting national archetypes, such as cultural ideals, mythology, and historical trauma, and explore the use of archives in analysing our current societies.

*Doxa & Episteme – In Search of the Real Deal* will run from 13 January to 8 February 2024 at Mizuma Gallery, 22 Lock Road, #01-34 Gillman Barracks, Singapore 108939. The gallery will open from 11am-7pm on Tuesdays to Saturdays, and 11am-6pm on Sundays. The gallery will be closed on Mondays and Public Holidays.

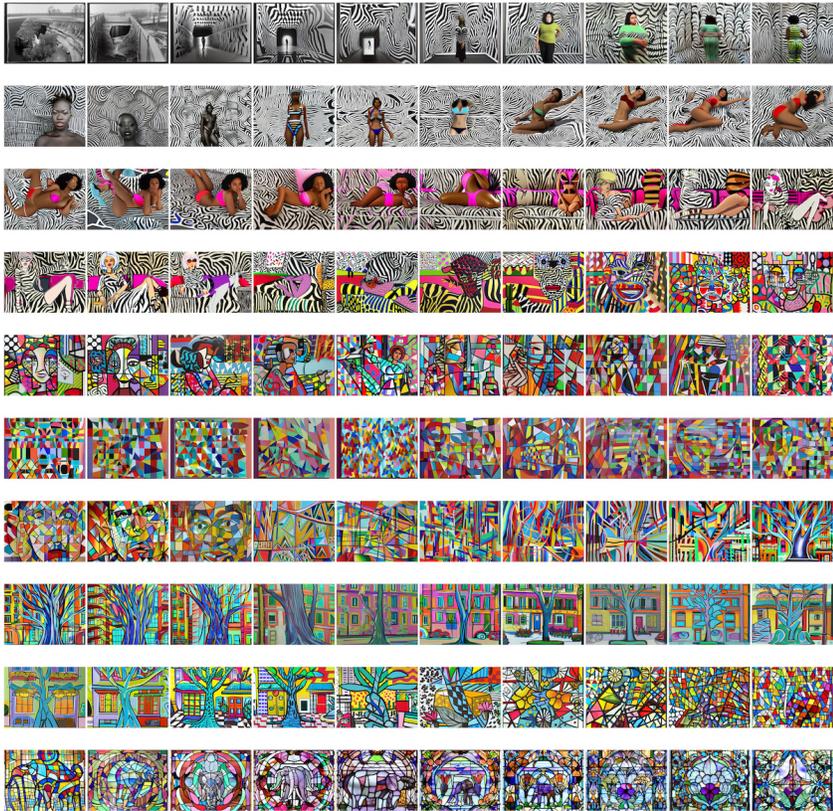
In conjunction with the launch of the exhibition, a vernissage will be held on Saturday, 13 January 2024, from 3pm to 7pm. A curator's talk by Loredana Pazzini-Paracciani will be held on Saturday, 20 January 2024, from 4pm to 5pm. This event is free admission, and is open to the public. To register your attendance, please RSVP at [info@mizuma.sg](mailto:info@mizuma.sg) by Friday, 19 January 2024. A digital publication with images of the artworks and a text by Loredana Pazzini-Paracciani will be available.



**Agan Harahap**, *The Border Line 6*, 2023, gumpoil print on paper, 80 × 120 cm, edition of 2 + 1 AP  
© Agan Harahap, courtesy of the artist and Mizuma Gallery.



Victoria Kosasie, *Eat This!*, 2021, single-channel video, 6 min 9 sec, edition of 3 + 1 AP  
 © Victoria Kosasie, courtesy of the artist and Mizuma Gallery.



Miti Ruangkritya, *Variations of an Erosion op. 1*, 2022, Image-to-Text and Text-to-Image generative AI application; dye sublimation print on ChromaLuxe, 9 × 12 × 0.1 cm each, set of 100, edition of 3 + 2 AP  
 © Miti Ruangkritya, courtesy of the artist and BANGKOK CITYCITY GALLERY.

## About the Artists



**Agan Harahap (b. 1980, Jakarta, Indonesia)** graduated from the Indonesian Design School (STDI), Bandung, Indonesia in 2005, after which he moved to Jakarta and worked as a senior photographer for Trax Magazine. Since his first solo exhibition in 2009, Harahap's works have been featured in a range of exhibitions, including: *For the House; Against the House: Life Imitates Art* by OH! Open House at Gillman Barracks, Singapore (2022); *Apa Kabar?* at Showroom MAMA, Rotterdam, The Netherlands (2019); *Hello World. Revising a Collection* at Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany (2018); *The History of Boys: the MES 56 and Beyond* at DECK, Singapore (2017); and *5<sup>th</sup> Singapore Biennale: An Atlas of Mirrors*, Singapore (2016). In his studio practice, he has maintained a fascination with the art of photo manipulation often combining satire or parody with social commentaries. Harahap was the resident artist of Objectifs Centre for Photography and Film, Singapore, in 2017. His works are part of the Sigg Collection in Mauensee, Switzerland; Freunde der Nationalgalerie, Berlin, Germany; and Tumurun Private Museum, Solo, Indonesia. Agan Harahap lives and works in Yogyakarta, Indonesia.



**Budi Agung Kuswara (b. 1982, Bali, Indonesia)** graduated with a Bachelor in Fine Arts from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2009. Trained in *kamasan* painting, Budi retains the intricacy and delicate linework of this traditional art form in his contemporary works. His paintings celebrate the treasury of aesthetic and cultural influences on the Indonesian archipelago, marrying these baroque sensibilities with observations on social tensions and dynamics. His notable exhibitions include *Repose: Under The Sun* at Kiniko Art Room, Yogyakarta, Indonesia (2023), *Residual Memory* at Mizuma Gallery, Singapore (2021); *Arus Berlabuh Kita* at the Asian Civilization Museum, Singapore (2018); *Love Me in My Batik* at ILHAM Gallery, Kuala Lumpur, Malaysia (2016); and *The Wax on Our Fingers*, a collaboration with Singaporean artist Samantha Tio (Mintio) at the Indonesian Contemporary Arts Network, Yogyakarta, Indonesia (2012); and his first solo exhibition, *i.self* at Komaneka Fine Art Gallery, Bali, Indonesia (2009). He has also undertaken residencies at Bamboo Curtain Studio, Taipei, Taiwan (2016); Fukuoka Asian Art Museum, Fukuoka, Japan (2012); and TAKSU, Kuala Lumpur, Malaysia (2012). Budi Agung Kuswara lives and works in Singapore and in Bali, Indonesia, where he co-founded Ketemu Project Space, a visual collective and social enterprise hybrid with focus on social engagement.



**Miti Ruangkritya (b. 1981, Bangkok, Thailand)** is a visual artist whose photography practice incorporates video, text, and publishing in examining the notion of the City. Encompassing topics ranging political upheaval, ecological change, dislocation, and economic inequalities, his oeuvre chronicles personal responses to his everyday observations while communicating the urban urgencies of contemporary living. His utilisation of media beyond traditional digital and film photography elucidates the nature of image generation, presentation, and consumption in a world increasingly defined by the visual experience. He is the recipient of numerous awards and commendations, and his art practice and publications are represented in public and private collections and libraries worldwide. Miti Ruangkritya lives and works in Bangkok, Thailand.



**Nakrob Moonmanas (b. 1990, Bangkok Thailand)** is a visual artist and illustrator who works mainly with the medium of collage. His interest lies in historical memories, which he tries to reveal, play, and question in several aspects. Through the pictorial archives across multiple times and places, his artworks are made by juxtaposing local and outlandish fragments of history and visual culture with the touch of present-day aesthetic to create an alternative narrative, which leads to a state of reexamining the past. Moonmanas has done editorial and commercial works for notable clients including the Delegation of the European Union to Thailand, Thai Airways, Mercedes Benz Thailand, and Vogue Thailand. He has exhibited across Thailand, France, South Korea, Singapore, and The Czech Republic. In 2020, Moonmanas was the laureate of Cité Internationale des Arts Paris, an artist residency programme in Paris. Nakrob Moonmanas lives and works in Bangkok, Thailand.



**Naraphat Sakarthornsap (b. 1991, Bangkok, Thailand)** presents stories of social inequality and gender discrimination from his lived experience. Through his photographs and installations, he expresses the endeavour to heal from the trauma that haunts him till today. He uses various types of flowers as the main objects to narrate his stories, directly affecting our memory and perception. His works are simply and explicitly presented through ordinary local flowers found in his hometown. Naraphat's early works presented the challenge against nature in trying to prolong the freshness of the flower, and subsequently, he developed his ideas to become the challenge against power and influence in the society through the pictures of those flowers. His works are relatable to many, as problems of social structure such as discrimination and inequality have been ongoing for a long time. Naraphat Sakarthornsap lives and works in Bangkok, Thailand.



**Victoria Kosasie (b. 2000, Jakarta, Indonesia)** is a performance artist living and working in London, UK. Her performances often bleed into different media, including video, installation, and sculpture. Kosasie has exhibited between London and Indonesia and is one of three winners of the 7th biennial Bandung Contemporary Art Awards 2022. She is a member of the London-based Southeast Asian artist collective 'Unnamed'. Kosasie's performance practice is situated at the intersection of her maternal and paternal ancestry. Born to a Javanese mother and a Chinese-Indonesian father, the positionality of her ancestry during the wake of the country's independence is the focal point in which the tensions of intergenerational trauma arise in her performances. Lost archives, alternative histories, and speculative futures are the textures and patinas of her practice, as she draws from familial archives (of photographs, texts, and conversations) and post-colonial and feminist literature. In the narratives of her performances, fragmented histories of national and familial identity intertwine to speculate what will be post-human. The 'body', for Kosasie, is the instinctive medium which captures the temporal qualities of her practice; her body becomes the vehicle for endurance, against entropy, through which tensions converge, collide, manifest, and ultimately dissipate with time.

## About the Curator



**Loredana Pazzini-Paracciani** is an independent scholar and curator of Southeast Asian contemporary art. Her research and curatorial practice revolve around critical sociopolitical issues in Southeast Asia, advocating a counter-hegemonic and non-Western-centric discourse. Her articles have appeared in several academic journals such as *Visual Anthropology*, Routledge UK; *Photographies*, Routledge and University of Westminster UK; *Frames Cinema Journal*, University of St Andrews, UK; *Convocarte: Revista de Ciências da Arte*, Lisbon University, Portugal; and *M.A.tter Unbound*, LASALLE College of the Arts, Singapore, among others. Together with Patrick D. Flores, she co-edited the anthology *Interlaced Journeys: Diaspora and the Contemporary in Southeast Asian Art*, published in 2020 by Osage Art Foundation, Hong Kong. Notable museum exhibitions she has curated include *Déjà vu: When the Sun Rises in the West*, solo show by Natee Utarit at Silpakorn Art Center, Bangkok, Thailand (2022); *Homecoming / Eventually* at UP Vargas Museum, Manila, Philippines (2021); *Diaspora: Exit, Exile, Exodus of Southeast Asia* at MALLAM Contemporary Art Museum, Chiang Mai, Thailand (2019); and *Architectural Landscapes: SEA in the Forefront* for InToAsia: Time Based Art Festival 2015 at Queens Museum, New York, USA. In 2022 Loredana was invited to curate the online program for the ASEAN-EU Cultural Festival titled “Youth Voices” to celebrate the 45<sup>th</sup> anniversary of ASEAN-EU cross-cultural relations. Loredana was one of the appointed curators for the Bangkok Art Biennale 2022.

## About Mizuma Gallery

Executive Director Suelo 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” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

## About 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.

## About Singapore Art Week

As Singapore’s signature visual arts season, Singapore Art Week (SAW) represents the unity and pride of a diverse and vibrant arts community in Singapore. From 19 to 28 January 2024, SAW 2024 will present an array of over 130 art events featuring new works and transnational collaborations across the island and online. In its 12th edition, the ten-day celebration of the visual arts will showcase two dynamic art fairs, S.E.A. Focus and the inaugural ART

SG; the Southeast Asian premier of the 5<sup>th</sup> VH AWARD Exhibition; a diverse range of practices that will present new ways of living and sharing; as well as a vibrant Light to Night in the Civic District. SAW is a nexus for creative collaborations and audiences can look forward to an exciting line-up of art experiences at our museums, galleries, independent art spaces and public spaces, and enjoy enriching discussions, talks, walks and tours. SAW 2024, a celebration of Singapore's lively art landscape, is helmed by the National Arts Council (NAC).

**Press Contacts**

Theresia Irma  
General Manager  
E. [theresia@mizuma.sg](mailto:theresia@mizuma.sg)  
T. +65 6570 2505

[www.mizuma.sg](http://www.mizuma.sg)  
[www.mizuma.shop](http://www.mizuma.shop)  
[www.mizuma-art.co.jp](http://www.mizuma-art.co.jp)

**Mizuma Gallery**

22 Lock Road #01-34  
Gillman Barracks  
Singapore 108939

Gallery hours:  
Tue–Sat: 11am–7pm  
Sun: 11am–6pm  
Closed on Mondays  
& Public Holidays

Text © Loredana Pazzini-Paracciani and  
Mizuma Gallery.

Part of

**SAW**  
SINGAPORE ART WEEK