



インディゲリラ | indieguerillas

Cosmic Waltz

この度ミヅマアートギャラリーでは、インドネシアのアーティストユニット、インディゲリラによる個展「Cosmic Waltz」を開催いたします。

「Cosmic Waltz」は、2015年の天明屋尚との2人展、2017年のグループ展に続く、日本では初となるインディゲリラの個展です。

近年、香川県小豆島にある福武ハウスでの「眼に見える魂」(2019年)や「時代の風景・時代の肖像」(2020年)を通じて彼らの作品に接した方々もいらっしゃるかもしれません。本カタログでは、ベネッセアートサイト直島でインターナショナル・アーティストック・ディレクターを務めるキュレーターの三木あき子氏にご寄稿いただいた、インディゲリラとの協同の経験を綴ったテキストも掲載しています。

インドネシアのジョグジャカルタ近郊に暮らす、ミコとサンティによる夫婦のアーティストユニット、インディゲリラは、20年にわたり積極的に作品を発表しています。

彼らは1999年、グラフィックデザイナーとしてそのアーティストックなキャリアをスタートしました。ジョグジャカルタの、活発な生態系とも言えるコミュニティは、彼らのような若いクリエイターにとって、さまざまな素材や空間を試すのには非常に良い場所であり、やがて二人は現代美術の分野に目を向けるようになりました。彼らにとって、自身の作品制作のプロセスは自己批判の儀式であり、内省するための方法です。

本展は、彼らの個展では初めて、キャンバスにアクリルで描いた作品のみで構成する展覧会です。これまでは、絵画にさまざまな2Dや3D的要素を足したり、時には音楽や映像を構成に加えたりしながら、アート作品の機能性に問いを投げかけ、芸術形態における厳格な分類にとらわれない、マルチメディアやミクストメディアによるインスタレーションを制作してきました。

「Cosmic Waltz」の新作アイデアは、私たちが身体の動きにどれほど無意識

であるか、という人体へのシンプルな観察から始まりました。24時間のうち、私たちが完全に身体の状態を把握しているのはたったの5%だと言われています。私たちは、それ以外は無意識に身体を動かしており、それが本来は驚異的な可動域であることを忘れてしまうほどです。しかし、身体の痛みによって常に制限をかけられているような、自由に身体を動かすことが困難な人々にとってそれは同様とは言えません。

インディゲリラは、本展の作品中のキャラクターたちが皆、魂のダンスを踊るかにように、宇宙のリズムに合わせて自発的にうねり、流れるように動いていると考えます。これらの作品を通して彼らは、自由に動くことができる健康な身体に感謝し、自分自身を愛するようにと、我々を導くことでしょう。

一連の作品群には、ポップカルチャーとジャワの伝統的なイメージとともに、20世紀の近代絵画の影響がみられます。それは、6ヶ月間と比較的短期間ながら、西洋のアートヒストリーに触れる機会となった、2018年のドイツのシュツットガルトでの滞在の賜物であるといえるでしょう。一方で、遠近法を排除したような構成には、全てが平面と2次元で現される伝統的なワヤン・クリ(wayang kulit)の影響もみられます。本作におけるオブジェクトの抽象化は、彼らが現在、ものの本質を感じることに関心を持っていることの現れです。また、作品中の色彩は、幸福に満ちた前向きな人生を祝福するムードを後押しするように選定されています。インディゲリラはジャワ人として、ものごとを前向きに受け止め、身をまかせるスマラー(sumarah)であれと教えられました。

「Cosmic Waltz」は2021年9月8日から10月9日まで開催いたします。会期中、展示作品は週に一度、宇宙のリズムに合わせて「ダンスする」かのよう
に90度ずつ回転をしていきます。展覧会を通して各作品の鑑賞体験が一斉に生まれ変わることでしょう。

It is with great pleasure that we present “Cosmic Waltz”, a solo exhibition by Indonesian artists indieguerillas.

“Cosmic Waltz” is indieguerillas’ first solo exhibition in Japan, following their group show in Mizuma Art Gallery in 2017 and a joint exhibition with TENMYOYA Hisashi in 2015. Recent visitors to Fukutake House in Shodoshima, Kagawa Prefecture, might recall seeing their works in the exhibition “Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima” (2019), as well as “Portrait of the Landscape Era” (2020). This catalogue also includes a text by MIKI Akiko, International Artistic Director of Benesse Art Site Naoshima, on her experience working with indieguerillas.

Hailing from Yogyakarta, Indonesia, indieguerillas is a husband and wife artist duo, Miko and Santi, who have been actively exhibiting in the last two decades. They started their artistic career in 1999 as graphic designers. The lively ecosystem of Yogyakarta was a very conducive place for young creatives like them to experiment with various mediums and spaces, and before long, they had their eyes on the field of contemporary art. To them, their art making process is an auto-criticism ritual and a method of self-reflection.

“Cosmic Waltz” is the first time that indieguerillas only showcase their acrylic-on-canvas paintings in a solo exhibition. Prior to this, they would combine paintings with various 2D and 3D elements, sometimes with sound and video components, creating multimedia and mixed media installations which question the functionality of art objects and defy the rigid classification of art forms.

The initial idea of “Cosmic Waltz” came from a simple observation of the body; how we are often unconscious of the movements of our bodies. It is said that in

24 hours, we are only fully aware of the condition of our bodies 5% of the time. Beyond that, our bodies are on autopilot, and we often forget that they perform an extraordinary range of motion. But this is not the case for those who have difficulty moving, as the pain in their bodies is a constant reminder of their limitations.

In this exhibition, indieguerillas imagine that all the characters in the paintings are in motion—waving and flowing consciously along with the rhythm of the universe, like dancing a dance of the soul. Through the works in the exhibition, indieguerillas are inviting us to be grateful for the health of our bodies that allows us to move freely, and to love ourselves.

Alongside influence from the pop culture and traditional Javanese imageries, this series of works is also influenced by Modernist paintings of the 20th century, likely as the results of their six-month stay in Stuttgart, Germany, in 2018, which exposed them to Western art history within a relatively short period of time. Elements like rejection of perspective echoes traditional *wayang kulit*, where everything appears flat and two-dimensional. Object abstraction in the works are manifestations of their current interest in learning to feel the essence of things. The selection of bright, vivid, and bold colours in these works was made to support the joyful mood to celebrate life—the optimistic life filled with happiness. As Javanese, indieguerillas are taught to be *sumarah*; to accept and surrender in a positive way.

“Cosmic Waltz” will run from 8th September to 9th October 2021. During this period, the exhibited paintings will be rotated 90 degrees once every week, allowing them to ‘dance’ alongside the universe and simultaneously altering the viewing experience of each of the works throughout the show.

承認、自分自身への愛、感謝、意識、自己認識、動き
—展覧会を表すキーワード、という問いに対するインディゲリラの回答より

“Acceptance, love yourself, gratitude, consciousness, self-awareness, movement.”
– indieguerillas on the question of keywords to describe the exhibition



Cosmic Waltz, 2021, installation view



Cosmic Waltz, 2021, installation view

香川県小豆島福田の廃校舎を利用した福武ハウスでは、2019 年春より、2 階部分を建築家の西沢立衛が新たに改装し、「アジアギャラリー」としてベネッセアートサイト直島が所蔵するアジアの現代アートコレクション等を中心とする展覧会を開催している¹。その最初の展覧会企画に際し、インディゲリラは、この場所にあわせて複数の新作を制作した。

「新しい可能性を見つけるための、絶え間ないゲリラ戦」という哲学のもと活動する²、夫婦アーティストデュオのインディゲリラの作品との本格的な出会いは、その数年前のインドネシアのジャワ島中部の都市、ジョグジャカルタに位置する彼らの自宅兼スタジオ訪問に遡る。

彼らがデザインしたという、周囲の緑に溶け込むように開放的で鮮やかな色調の内装空間に、制作中の街や道路の地図、宇宙のカオス等を想起させるグラフィカルで複雑な画面構成の絵画や、子供の玩具のようなオブジェ、スケートボードと合体した彫刻など多種多様な作品が溢れている様子は、アートと日常生活、社会や自然との関係、そしてインドネシアの現代アートシーンの多様性といった点から特に興味深く眼に映った。彼らの作風は、ジャワの伝統的な世界観と現代のポップカルチャーの融合、元々デザイナー出身らしく、高度なデザイン技術や豊かな色使いが特徴的で、遊び心やユーモアを備えつつ現代社会に鋭い視線を投げかける。その背景には、急激に都市化、資本主義化、技術化、消費社会化するインドネシアにおける自らのルーツや歴史の考察だけでなく、文化の画一化への抵抗があるという。

ファッションからプロダクトデザイン、公共空間での大型インスタレーションにまで拡がる彼らの柔軟で多面的な活動の一端を紹介すべく、本展示では、建物のサインとしても機能するようなバナー絵画と、福武ハウスと地域コミュニティを繋ぐ機能性と移動性を持った立体作品、そして内部の階段空間等に侵入するかのように展開され

るウォール・ペインティングという複数の作品を、いわゆる展示室とは異なる空間に向けて検討することになった。

正面玄関前に大きく貼りだされ、福武ハウスに来る人々を迎えるバナーの構想にあたり、彼らが興味を持ったのは、旧校舎の前にひろがる元石切り場の風景である。ここで採掘された石が福田の港から運ばれ、大阪城の石垣等に使われていった歴史や、小豆島の豊かな自然資源などから発想し、彼らは日本と同様に自然災害の多いインドネシアで地震にも強く柔軟な伝統的土台組みの手法や影絵芝居ワヤン・クリのキャラクター、ブノカワンを組み込んだ複雑なネットワークコミュニケーション、あるいは循環システムのようなイメージを生み出した。彼らの作品では、現代的・伝統的なアイコンがしばしば登場するが、なかでも神と人間が融合したようなキャラクター、ブノカワンはユーモアと哲学的な彩りを物語に添える道化のような存在で、自分たちも含めたインドネシア庶民の象徴として欠かせないモチーフである。

一方、二人乗り自転車に屋台が合体したような彫刻作品は、時に近隣の路上に繰り出すことも想定した移動式作品である。これまでも彼らは自転車を元に発展させた彫刻や散髪屋、祈禱室、マイクロサイズの稲作水田といった機能をもった移動式彫刻シリーズを展開。視覚的インパクトと参加型の楽しさに特に眼が行きがちだが、現実世界を巻き込みながら、交流を促し、人々の身体的経験値を拡大、草の根から意識を変え、新たな文化的土壌を形成していくことに必要な努力とその困難さという現実も内包する。

これを操作するためには前後に乗る 2 人の協力が必要とされ、作品は乗り物であると同時に協働のためのソーシャルツールでもある。前方の人は進行方向を決定し、後方の人は前進するためのエネルギーを提供するが、両者の息が揃わないと上手く進まない。中央部分には、彼らが手掛ける希望と夢を象徴する商品が並べられ、乗る人たちの関係によって示される葛藤が、コミュニティ全体の目標を目指して皆で努力する協働の価値を際立たせる行動のメタファーともなるのだ。こうした身体の動きへの彼らの関心は、最新の展覧会でも見て取れる。

人間と神、海や緑、大地が繋がり循環するコスモロジーとでも言えるような前述のバナーイメージは、翌年の展示に際し、カンバス作品として仕上げられ、インディゲリラの二人は「Hamemayu Hayuning Bawana」という言葉を新たに加えた。ジャワの諺のひとつからとられたという言葉には、人や生き物の幸せと安全、平和のため宇宙のバランスをはかるといった意味が込められているという³。

世界は今、出口が見えないコロナ禍と、豪雨に台風、猛暑と益々荒ぶる自然による災害に直面している。こうした状況は、行き過ぎた近代化や都市化、経済優先による自然と人の共生バランスが崩壊しつつあることを顕在化させ、これまでの枠組みや価値観に揺さぶりをかけ、世界や生き方を変える必要があることを人類に気付かせたと言われる。自然共生、循環型経済、地方分散型社会、グローバルcommons、レジリエント社会といった様々な言葉がメディアを賑わせるなか、自己を顧みる手段、自己批評の儀式としてアートを実践、「インディ」で「ゲリラ」な方法、つまり独立した立場から流動的かつ制限のない自由なやり方で可能性を拡大する彼らの活動が示唆するのは、「思い出す」ことの大切さのような気がしてならない。すなわち、大きな言葉とは異なる独自の多様な視覚言語で、自然を敬い、守り、土地固有のものを評価し、自らのルーツを大切に、歴史や記憶を継承、助け合い共に生きるという、古来より人々が培ってきた、生きていくための知恵を――。

(キュレーター)

1 筆者キュレーションによる「眼にみえる魂」展は、2019年に開催、同様の「時代の風景・時代の肖像」展は、2020年から2021年秋まで随時公開中。日程はベネッセアートサイト直島WEBサイトで事前に要確認。

2 作家資料より。

3 作家、制作関係者より筆者への制作時メールより。

参考文献：

ヘルマント・ソエルジャント「SAME BUT DIFFERENT」、天明屋尚×インディゲリラ展（2015年ミヅマアートギャラリー）リーフレット

“Studio Solitude: Forget Dichotomies”, Schloss Post, 26 November 2018

“indieguerillas: The Unlucky Generation” by Elliot Albrecht and Aisha Johan, OCULA, 22 September 2017



福武ハウス 展示風景
インディゲリラと作品



福武ハウス 展示風景

Fukutake House is presently based in a former elementary school building in Fukuda in Shodoshima, Kagawa Prefecture. Since 2019, the entire second floor has been newly renovated by architect NISHIZAWA Ryue, and the “Asia Gallery” opened as a venue for exhibitions showcasing mainly the Benesse Art Site Naoshima’s collection of Asian contemporary art.¹ For the first show at this gallery, indieguerillas created site-specific new works for this particular context.

indieguerillas is a husband-and-wife duo of artists who base their activities on the philosophy of being “constantly in guerilla to find new possibilities.”² My first serious encounter with their work took place several years ago, when I visited their house/studio in Yogyakarta on the Indonesian island of Java.

Designed by the artists themselves, the open, colorful space blended in well with the green surroundings. It was filled with an array of items in-the-making, including complex graphical paintings reminiscent of city/road maps and cosmic chaos, objects resembling children’s toys, sculptures incorporating skateboards, and various other things. The scenery looked quite intriguing, especially as it hinted at the relationships between art and everyday life, society and nature, and at the diversity of the Indonesian contemporary art scene at large. indieguerillas combine traditional Javanese world-views with elements of contemporary pop

culture, to establish their own unique style that is first and foremost characterized by the advanced design skills and use of colors of artists coming from the field of design. Playfully and humorously expressing their sharp-eyed observations of contemporary society, the works of indieguerillas are not only manifestations of the members’ own roots and history against the backdrop of rapidly advancing urbanization, capitalization, technologization and consumerization in Indonesia, but also of their resistance against the standardization of culture.

An occasion to introduce a portion of the flexible and multifaceted activities of indieguerillas, which range from fashion and product design to large installations in public spaces, this exhibition features a “banner” painting that assumes at once a signage function for the building; a mobile and functional three-dimensional work that connects Fukutake House with the local community; and a wall painting that looks as if to “intrude” into the staircase and other parts of the interior. The basic idea was to present multiple artworks in a setting that is different from the common idea of an “exhibition space.”

What particularly aroused the artists’ interest regarding the conception of the large banner on the façade that welcomes visitors to Fukutake House, was the scenery of what was once a large stone quarry in front of the old school building. Inspired by Shodoshima’s natural resources and history, according to which the stone that has mined here was shipped from the port of Fukuda to be used for building Osaka Castle’s stone

wall, they created images akin to complex communication networks and cyclic systems, incorporating traditional methods of flexible, earthquake-proof base construction in Indonesia – which is just as prone to natural disasters as Japan – and the popular *Wayang Kulit* (shadow puppet) character *Punokawan*. Contemporary and traditional icons frequently make appearances in the works of indieguerillas, whereas especially the demi-god *Punokawan* – a clown of sorts that adds notions of humor and philosophy – is an essential motif that embodies the common people of Indonesia, including the artists themselves.

The work that combines a tandem bicycle and a food stand, is a mobile “sculpture” based on the idea that it may occasionally ride out into the surrounding streets. Previous series of mobile works based on bicycles included items that functioned at once as sculptures, barbershops, prayer rooms or miniature rice fields. While we tend to focus primarily on such works’ visual impact and the fun aspect of being interactive, by involving the real world, they address such real world issues as the necessity and difficulty of making efforts to create new cultural soil by promoting exchange, increasing people’s physical experiences, and changing their awareness from the very root.

It takes two people to move this object, so while being a vehicle, it is at once a social tool for collaboration. The person in the front seat determines the direction, while the one in the back seat provides the energy for moving forward, and this only works if they both act in

concert. The platform in the middle carries various goods made by the artists to symbolize hopes and dreams, while the two riders and their complicated relationship can be understood as a metaphor for concerted action, which highlights the value of working together in order for the community at large to achieve a common goal. The artists’ interest in physical movement can also be observed in this latest exhibition.

When transforming the aforementioned banner image – depicting something that may be seen as a cyclic cosmology with humans and gods, sea and land, and all things on earth connected – into a painting on canvas for an exhibition a year later, indieguerillas added the words “Hamemayu Hayuning Bawana.” Borrowed from a Javanese proverb, this line refers to the establishment of a cosmic balance for the sake of happiness, safety and peace for humans and other creatures.³

While an end to the COVID-19 pandemic is still not in sight, the world is also facing increasingly fierce natural calamities such as heavy rains and typhoons, severe heat, etc. The current situation is considered to be revealing how the coexistence of man and nature is in the process of being thrown off balance, as a result of excessive modernization, urbanization and economy-driven policies. It can also be understood as a message from nature to remind us humans of the necessity to challenge existing frameworks and values, and change our world and our lifestyles.

As concepts like coexistence with nature, recycling-based economy,

decentralized communities, global commons or social resilience, are making headlines in the media, indieguerillas practice art as a method of self-reflection, and an auto-critical ritual, in “indie” and “guerilla” ways. In other words, they create works that explore new possibilities, by free and fluid methods, and from an independent stand point, whereas I strongly feel that it is the importance of “remembering” that their activities suggest first and foremost. With their uniquely prismatic visual language, rather than big words, they encourage us to remember the wisdom of life that humankind has been cultivating since ancient times: Worship and protect nature, value one’s roots and all things indigenous, pass on history and personal memory, and live in cooperative harmony.

(Curator)

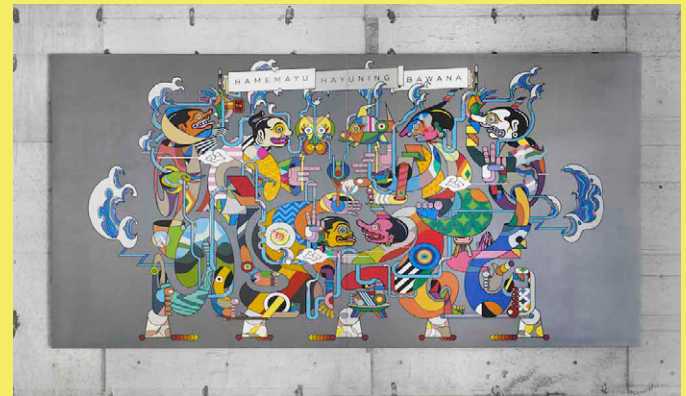
1. The exhibition “Visible Soul” was shown in 2019. The exhibition “The Sceneries and Portraits of the Eras” has been occasionally open between 2020 and late 2021. Both were curated by the author. Dates can be found on the Benesse Art Site Naoshima website.
2. From the artists’ statement.
3. From an email conversation with the artists and staff during the creation process.

References:

Hermanto Soerjanto “Same But Different” (from the leaflet for the TENMYOUIYA Hisashi + indieguerillas exhibition at Mizuma Art Gallery, 2015)

“Studio Solitude: Forget Dichotomies”, Schloss Post, 26 November 2018

“indieguerillas: The Unlucky Generation” by Elliot Albrecht and Aisha Johan, OCULA, 22 September 2017



Sahabat Alam / Friend of Nature, 2019

Installation views at Fukutake House
Photographs courtesy of Fukutake Foundation



Eternal Now

2021

acrylic on canvas

150 x 150 cm



Astro Fandango, 2021, acrylic on canvas, 150 x 300 cm



The Rejuvenation

2021

acrylic on canvas

φ 150 cm



Flow Me a River

2021

acrylic on canvas

ø 150 cm



I love I, xoxo!
2021
acrylic on canvas
150 x 150 cm



Blue Sky

2021

acrylic on canvas

150 x 150 cm



Grateful Life

2021

acrylic on canvas

150 x 150 cm



The Dancing Company

2021

acrylic on canvas

150 x 150 cm



右 /right : ミコ / Miko Bawono
左 /left : サンティ / Santi Ariestyowanti

MIKO BAWONO


1975 Born in Kudus, Central Java, ID
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Lives and works in Yogyakarta, ID

SANTI ARIESTYOWANTI

1977 Born in Semarang, Central Java, ID
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<http://indieguerillas.com/>

 <https://www.instagram.com/indieguerillas/>

 <https://www.facebook.com/indieguerillas/>

 <https://twitter.com/indieguerillas>

 <https://www.youtube.com/user/indieguerillas>

 <https://vimeo.com/indieguerillas>

インディゲリラについて

ミコ (1975 年インドネシア、クドゥス生まれ) とサンティ (1977 年インドネシア、スマラン生まれ) 夫婦によるアーティスト・ユニット。1999 年にグラフィックデザイン・オフィスとして立ち上げられたインディゲリラは、「新たな可能性を見出すために常にゲリラでいる」という自身の哲学により、2007 年にフルタイムのアーティストとなる。しかし今なお、デザインは彼らの芸術的表現の一部として、型にはまらない表現手段や技法を探究する上で非常に重要な役割を担っている。彼らの熟練した視覚効果への手腕と、様々なメディアを横断する実験的な試みに加えて、その作品はまた、民族学的影響においても評価されている。伝統的な価値観と現代文化とのユニークな繋がりが注目され、世界中で数々の重要な展覧会に参加。

About the artist

indieguerillas is a husband-and-wife artist duo consisting of Dyatmiko Lancur Bawono and Santi Ariestyowanti. Founded in 1999 as a graphic design firm, indieguerillas's philosophy of "constantly in guerrilla to find new possibilities" has led them to become full-time artists in 2007. Nevertheless, design still plays a very important role as it allows for them to explore the use of unconventional media and techniques as part of their artistic statement. In addition to their proficiency at visual effects and inter-media experimentation, their works are also recognized for its folklore influences. The unique intertwine between traditional values and contemporary culture has brought indieguerillas to numerous important exhibitions around the globe.

indieguerillas

Solo Exhibitions

- 2021 *Cosmic Waltz*, Mizuma Art Gallery, Tokyo, JP
- 2017 *_hyP3<y<lu5_*, Mizuma Gallery, SG
- 2010 *Indie what? Indie who?*, Garis Art Space, Jakarta, ID
- 2010 *HAPPY VICTIMS*, Valentine Willie Fine Art, SG
- 2008 *Fools'lore: Folklore Reload*, Biasa Artspace, Bali, ID

Selected Group Exhibitions

- 2021 *How are we doing?*, Mizuma Gallery, SG
ARTJOG MMXXI: Arts in Common - Time (to) Wonder, Jogja National Museum, Yogyakarta, ID
- 2020 *RESIST! The Art of Resistance*, Rautenstrauch-Joest Museum, Cologne, DE
Portrait of the landscape era, The Asian Gallery of Fukutake House, Kagawa, JP
- 2019 *ART • BALI 2019: Speculative Memories*, AB • BC Building, Bali Collection, ITDC Nusa Dua, Bali, ID
In-between Land, Mizuma, Kips & Wada Art, New York, US
62 Years after Hamilton, Mizuma Gallery, SG
Warung Murakabi, ArtJog MMXIX - Arts in Common: commonspace, Jogja National Museum, Yogyakarta, ID
Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima, Fukutake House, Kagawa, JP
- 2017 *Fiction of Precision*, Millenia Walk, SG
Traces of the Future: Contemporary Art from Southeast Asia, Mizuma Art Gallery, Tokyo, JP
Art Way, ASEAN Way, Art Mill Songkhla Art Center and Old Town Songkhla, TH
NTU CCA Ideas Fest! CITIES FOR PEOPLE, Fashion Performance: Arrival to Return, NTU CCA Singapore, SG
Lock Route, Gillman Barracks, SG
- 2016 *Universal Influence*, ARTJOG 9, Jogja National Museum, Yogyakarta, ID
First Sight in Jogja, Cemeti Art House, Yogyakarta, ID, and Space XX, Seoul, KR
Irama Visual, QUBJAKARTACULTuART, Spasial, Bandung, ID
Prudential Eye Awards Exhibition, Art Science Museum, SG
- 2015 *TENMYOUYA Hisashi x indieguerillas*, Mizuma Art Gallery, Tokyo, JP
Infinity in Flux (commissioned artist), ARTJOG 8, Taman Budaya Yogyakarta, Yogyakarta, ID
Monster Pop!, Museum and Art Gallery of the Northern Territory, Conacher St. Darwin, AU

- Bitter Sweet*, Cemeti Art House, Yogyakarta, ID
Unveiling Fundamentals in Contemporary Art Through Asia, OHM Museum, Magelang, ID
Aku Diponegoro Sang Pangeran Dalam Ingatan Bangsa, National Gallery of Indonesia, Jakarta, ID
- 2014 *TENMYOUYA Hisashi x indieguerillas*, Mizuma Gallery, SG
Fermented, Mizuma Gallery, SG
Archipelagoes, Mizuma Gallery, SG
Do You Believe in Angels?, Equator Art Projects, SG
Indonesian Painting IV, Equator Art Projects, SG
ARBOTICS, Dia.lo.gue Artspace, Jakarta, ID
- 2013 *Maritime Culture*, ARTJOG13, Taman Budaya Yogyakarta, Yogyakarta, ID
VERSUS – Indonesian Contemporary Art, Mizuma Gallery, SG
SIP! Indonesian Art Today, ARNDT, Berlin, DE & Singapore, SG
Indonesia Pavilion, Art Stage Singapore 2013, SG
- 2012 *Marcel Duchamp in Southeast Asia*, Equator Art Projects, SG
ROMANCING INDONESIA Modern and Contemporary Painting and Sculpture, Royal Opera Arcade Gallery, Pall Mall, London, UK
Gangster Nation, Bazaar Art Jakarta, Jakarta, ID
Re.Claim, National Gallery of Indonesia, Jakarta, ID
Tribute to Mentor, Tri Bakti, Magelang, ID
Legacy: The Trace of Civilization, Esa Sampoerna Art Museum, Surabaya, ID
JANEFO #1, Jogja New Emerging Forces: The First Batch, Langgeng Art Foundation, Yogyakarta, ID
Rupa Belanja, Rupa Kota (Forms of Shopping, Forms of Our Cities), Galeri Salihara, Jakarta, ID
- 2011 *Ethnicity Now*, National Gallery of Indonesia, Jakarta, ID
- 2010 *The Fantastic Garden: Changwon Asian Art Festival*, Sungsan Art Hall, Changwon, KR
- 2009 *CROSS/PIECE*, Galeri Canna, Jakarta, ID
Borderless World, 2nd Anniversary of Srisasanti Gallery, Yogyakarta, ID
Polichromatic, Bentara Budaya Yogyakarta, Yogyakarta, ID
In Rainbow, Esa Sampoerna Art Museum, Surabaya, ID
HEROISME, Mon Décor Gallery, Jakarta, ID
- 2008 *Jawa Baru*, Pantarei, Jakarta, ID
Not Only China, Please!, Artissima15, Turin, IT
Refresh: New Strategies in Indonesian Contemporary Art, Valentine Willie Fine Art, SG
Hello Print, Edwin's Gallery, Jakarta, ID
Wedding: Loro Blonyo, Gedung Tri Juang, Magelang, ID

- Jawa Baru, Srisasanti Gallery, Yogyakarta, ID
Freedom, Mon Décor Gallery, Taman Budaya Yogyakarta, National Gallery of Indonesia, ID
Perang Kembang, Bentara Budaya Yogyakarta, Yogyakarta, ID
69 Seksi Nian, Jogja Gallery, Yogyakarta, ID
Boys/Girls - Contemporary Art, Youth Life and Culture in Two Parts, Edwin's Gallery, Jakarta, ID
STICKER PHIEND Expo, Sticker Art Exhibition, Phoenix, Arizona, US
STICKER EXPO 2008, Sticker Art Exhibition, Curitiba, BR
Lullaby, V-art Gallery, Yogyakarta, ID
- 2007 *Shadows of Prambanan*, Jogja Gallery, Yogyakarta, ID
ARTVERTISING, Galeri Nasional Indonesia, Jakarta, ID
Insert Character, Kedai Kebun Forum, Yogyakarta, ID
Shout Out, Yogyakarta Arts Festival, Yogyakarta, ID
TEAR OFF I DIY: MIA, Miami International University of Art and Design, Miami, Florida, US
Latex for Fun, Stop the Dictatorship of Vinyl, Barcelona, ES
Massive Territory, National Gallery of Indonesia, Jakarta, ID
- 2006 *Wedding: Tobacco & Art*, Gedung Tri Juang, Magelang, ID
- 2005 *Culture Clash*, Viavia Yogyakarta, Indonesia and Viavia Antwerpen, Antwerp, BE
- 2004 *Barcode*, Festival Kesenian, Yogyakarta, ID
- 2003 *Exploring Vacuum*, Cemeti Art House, Yogyakarta, ID
- 2002 *Signs*, Cemeti Art House, Yogyakarta, ID

Awards

- 2016 Nominee, Best Emerging Artist using Installation, Prudential Eye Awards, SG

Collections

- OHD Museum, Magelang, ID
 Singapore Art Museum, SG
 Guangdong Museum of Art, Guangzhou, CH
 Fukutake House, Kagawa, JP

Performances

- 2017 *NTU CCA Ideas Fest! CITIES FOR PEOPLE, Fashion Performance: Arrival to Return*, NTU CCA Singapore, SG

Residencies

- 2010 *GASTRONAUT: Eatventure LOOKING FOOD*, with HEDEN and Kosmopolis Den Haag in Den Haag, NL

- 2016 *First Sight in Jogja*, with BAIK Art in Seoul, South Korea & Cemeti Art House in Yogyakarta, ID
- 2018 *Akademie Schloss Solitude*, Stuttgart, DE

Biennials / Triennials

- 2017 *Biennale Jogja X14 : Equator #4*, Jogja National Museum, Yogyakarta, ID
- 2011 *Art Domain Migration, ASEAN & China, 10+1 Art Tactic Independent Art Project, The 4th Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou City, CN
- 2011 *Collateral Event of the 54th International Art Exhibition-la Biennale: Future Pass – From Asia to the World*, Palazzo Mangilli-Valmarana, Venice, IT
- 2009 *Biennale Jogja X: Jogja Jamming*, Jogja National Museum, Yogyakarta, ID
- 2009 *Animamix Biennial : Visual Attrack & Attack*, Museum of Contemporary Art Taipei, TW
- 2007 *Biennale Jogja IX: Neo Nation*, Jogja National Museum, Yogyakarta, ID
- 2005 *Biennale Jogja VIII: Di Sini & Kini*, Sagan Area, Yogyakarta, ID
- 2005 *Urban/Culture*, CP Biennale 2005, Museum Bank Indonesia, Jakarta, ID

Site-Specific Projects

- 2020 *Tembang Laras Murakabi*, ArtJog Resilience 2020, Jogja National Museum, Yogyakarta, ID
- 2019 *Warung Murakabi*, ArtJog MMXIX - Arts in Common: commonspace, Jogja National Museum, Yogyakarta, ID
- 2019 *Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima*, Fukutake House, Kagawa, JP
- 2018 *The Joybringer*, Artist Window, Commissioned by HERMÈS, HERMÈS Liat Tower, SG
- 2017 *NGA PLAY x indieguerillas*, Site-Specific Installation, Commissioned by National Gallery of Australia, Canberra, AU
- Me and My Monkey Mind*, Site-Specific Installation, Commissioned by Pacific Place, Jakarta, ID
- Global Nomads Series*, Mural at Songkhla Old Town, TH
- A Pulse of Indonesian Netizens*, Mural Commissioned by Facebook Campus, Jakarta, ID
- Sumber Kemadjuan Rakyat*, Mural Commissioned by GOJEK Headquarter, Jakarta, ID
- 2015 *Para Pelipat Jarak*, Commissioned by Angkasa Pura II at Soekarno-Hatta International Airport, Jakarta, ID
- Taman Budaya*, Commissioned by ARTJOG 8, Taman Budaya Yogyakarta, Yogyakarta, ID
- (Foster) *The Prefabricated Faith*, Project Room, 37 Malan Road #01-04, Gillman Barracks, SG
- 2012 *Please, Please, Please, Let Me Get What I Want*, Painting Project Room, Equator Art Projects, Gillman Barracks, SG

Cover image: ***Mama, Pick the Moon for Me?***, 2021, acrylic on canvas, 150 x 150 cm

MIZUMA ART GALLERY

indieguerillas "Cosmic Waltz"

8th September - 9th October 2021

MIZUMA ART GALLERY, Tokyo

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First published in Tokyo in 2021

by Mizuma Art Gallery Co., Ltd.

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