

How

are

we

doing

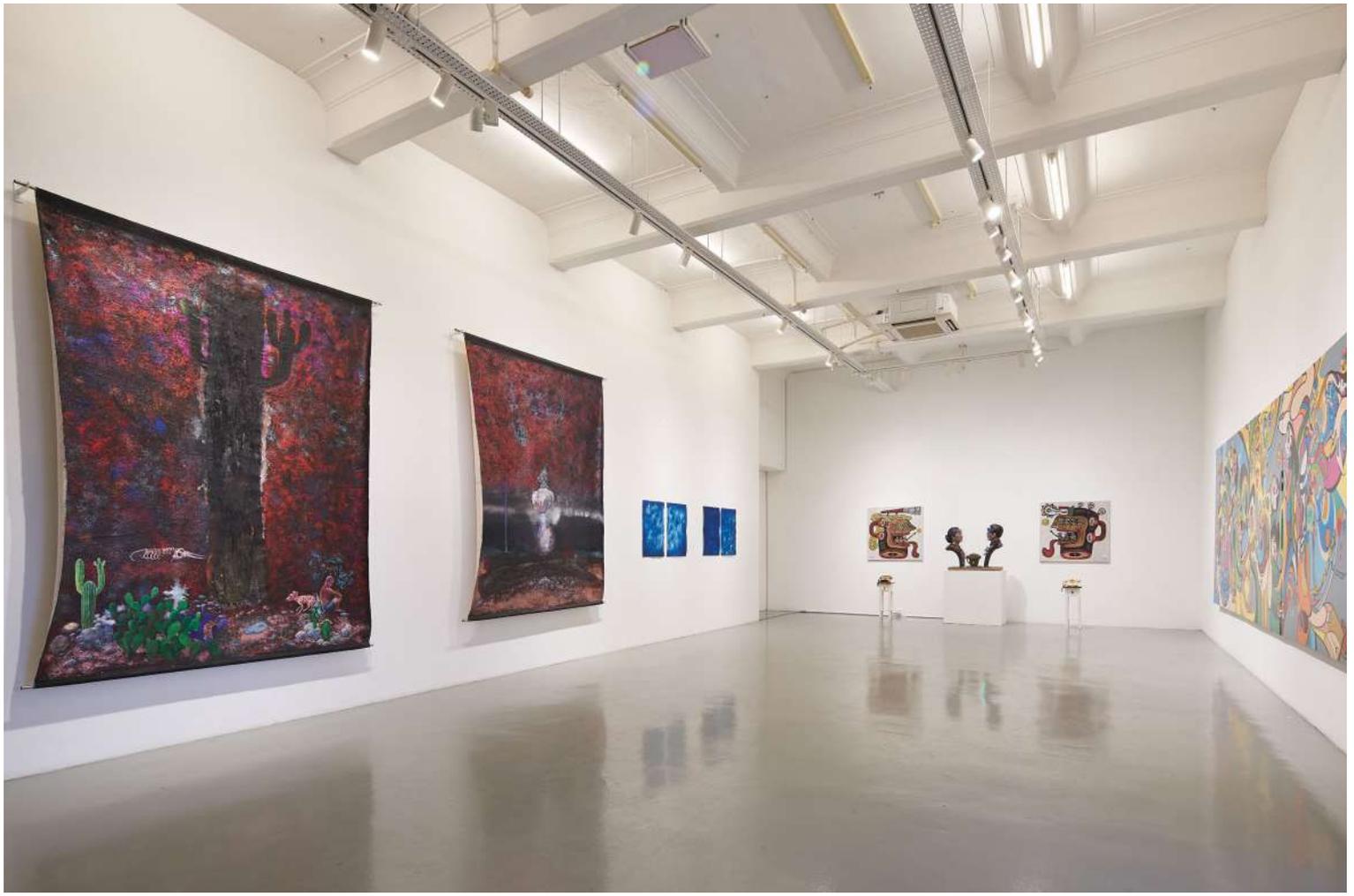
Curated by
Hermanto Soerjanto

04.09.-10.10.
2021

Albert Yonathan S.
Entang Wiharso
Heri Dono
indieguerillas
Iswanto Soerjanto
Iwan Effendi

 MIZUMA GALLERY







How are we doing?

Curated by Hermanto Soerjanto

The Covid-19 pandemic has brought devastation to many aspects of our lives around the globe. It has gone beyond being a health issue, causing a huge impact on the global economic, social, political, and cultural fabrics. Most importantly, it has changed our lifestyles, our priorities in life, and the perspective on how we look at our lives. For example, the habit of handshakes has become increasingly uncommon, and is now replaced by friendly hand gestures from a distance. In Indonesia, the rapid growth of travel-related apps has been replaced by investment apps – mainly due to the travel restrictions, and the young generation realising that their financial security is actually very vulnerable. The pandemic has also become a catalyst for digital transformation in many aspects of our lives. Shopping, working, medical consultation, celebration of festivities, art exhibition, auction sales, and other activities are now commonly done online. In short, this pandemic situation has become the start for our new way of life.

Now, what about art? I believe that artworks are the manifestation of artists' perspective and sensibility towards life and things around it. When an artist goes through significant changes in their life, I believe that their artworks will naturally change alongside. This exhibition intends to observe the impact of the pandemic on the creative process of six artists: Heri Dono, Entang Wiharso, Iswanto Soerjanto, indieguerillas, Albert Yonathan Setyawan, and Iwan Effendi. I understand that the number of artists participating in this exhibition is too small to be able to get an accurate conclusion, but I hope at the very least we can get the notion on how this situation is affecting the creative process.

During the travel restriction caused by the pandemic, Heri Dono, who lives in Yogyakarta, could not be together with his mother who lives in Jakarta. Based on what I know about Heri Dono for years, his relationship with his mother is very close, and he often visits her from time to time. This condition has led to a new ritual of calling his mother at 9:00 PM every day. Although emotionally this way

of spending time with his mother is not what he expected, on the positive side, the communication between them has become more intense. I think this kind of situation happens to many of us, not only limited to family affairs, but also to office work and various aspects of our life, including art shows that are now quite commonly held online. Physical and emotional closeness are replaced by online closeness via Whatsapp, Zoom, Instagram, Google Meet, etc, as represented in Heri Dono's works, entitled "*Farewell Couple Called to Heaven*"; "*Me and Telephone*"; and "*My Mother and Telephone*" that are presented in this exhibition. I think in the case of Heri Dono, this pandemic situation has inspired a new narration in his artistic practice. It will be interesting to see how this narration will collide with the artist's political point of view in the future.

Similar to Heri Dono, this pandemic has also inspired a new narration for indieguerillas, but in a different aspect of life. A series of misfortune that they experienced not long before and during the outbreak of the pandemic has triggered Santi and Miko to rethink their existence and their relationship with life and nature. The whole experience has led them to a different awareness about life and it has affected the narration as well as the visual exploration in their works. I think indieguerillas have started a new chapter in their artistic development. In many of their recent works, indieguerillas mainly talk about the relationship between humans and the whole universe, questioning the human's position in the whole circle of life. This philosophy is also evident in their visual expression, which to me feels more liberating and flowing – just like how the whole life is flowing like a dance, with its ups and downs – although somehow in my mind I can still make connections to their previous series of works. In this exhibition, indieguerillas' mesmerizing new series manifest in a 200 x 600 cm painting entitled "*Cosmic Dance*". Please allow me to quote their statement regarding their work presented in this exhibition.

"Human beings, vegetables, or cosmic dust, we all dance to a mysterious tune, intoned in the distance by an invisible piper." – Albert Einstein.

The universe expands. It expands over time. It moves. Including everything that it contains. Including us human beings. We are all united by the same law. United in one motion. Motion of the Universe. A motion that we humans often ignore. A harmonious movement that we often unknowingly violate in the name of ego. Look around us. Feel. Observe in silence."

– indieguerillas

One thing that many people have in common during this pandemic is that we have so much more spare time than ever before. Many of us are starting to adopt new hobbies, or just doing things that

we always wanted to do but found it difficult to find the time to do it. For some artists, this situation is a blessing. It is time to rethink their artistic practice, explore new things in life, experiment with new mediums and techniques – basically it's time to refresh their creative minds.

A visual artist who is also the artistic director of Papermoon Puppet Theatre, a puppet performance company, Iwan Effendi is one of the artists who thinks that this pandemic situation is a blessing. Before the pandemic, his life was super busy running around the globe to perform with Papermoon. Because of that, he had put his career as a visual artist as secondary. During this pandemic and with travel restrictions around the world, his activity with Papermoon is drastically reduced, and he has abundant time to pursue his passion in visual art. Finally, he has the time to pursue his long-time passion for printmaking. In the past 7 years, he has bought a printing machine and bought various printmaking equipment every time he travels abroad with Papermoon, but never had the time to establish his printing studio nor study the printing process. Influenced by his puppet theatre performance, which is closely related to movement, Iwan Effendi also tries to explore the world of animation. In the series of artworks presented in this exhibition, we can see his exploration on multiple mediums, from drawing, papier-mache (medium and technique that he normally uses to make puppets), printmaking, and animation. During this time, he also has plenty of time to look back, re-think, and evaluate his artistic journey, and try to dig deeper with different awareness and context. His works presented in this exhibition: *"Father and Son"*, *"Float"*, *"Serve"*, *"Split"*, *Sheet no. 8*, *Sheet no. 2*, and *"Masked"* are mainly inspired by fragments of his artistic activities in Papermoon Puppet Theatre.

Entang Wiharso typically lives between two cities, Yogyakarta and Providence, but due to the current traveling restriction, he spends his time in Providence entirely. The lack of traveling and out-of-home activities brought Entang closer to his hobby, which is gardening. It has become a daily ritual for him to do gardening every morning before he works in his studio, to take care of the trees, fruit gardens, vegetables, and the rock garden. For him, gardening is an activity that gives him inner gratification and spiritual satisfaction. Moreover, nature has made him more aware about resilience and hope. To give a clear picture on how Entang's activity in his garden influenced his creative process, please allow me to quote his artist's statement that accompanied his two paintings, *"29.7.2021 Blue Lights"* and *"29.7.2021 in the Rock Garden"*, presented in this exhibition.

"Gardening teaches us how to overcome challenges from pests and climate, and how to deal with the character of each species. I read and process the signs of what is going on

around me, the pandemic and political situations. I do garden through that noise coming in and out of my head.

Gardening has become part of my studio practice and offers a lot of inspiration in my life and work, especially with issues related to migration and climate change. I often talk about migration issues in my work, and have become fascinated with the movement of plants, fruits, and vegetables that are brought by migrants to new lands for survival, and also to preserve heritage. I have observed the effects of climate change in my own yard and see how things have changed over the last ten years. There are many new problems due to the emergence of changing fungi, insects, and life cycles from the extremes in hot and cold temperatures. I'm still learning and figuring out how to adapt, and these experiences seep into my work as well.

The two works presented here are a kind of diary of my observations of nature, while gardening, and are related to more recent climate events. Ideas like these sometimes end up becoming a work of art, but also often just pass by. The ideas for these two paintings took hold when I was taking a break and enjoying my rock garden. I started thinking about the California fires on the West coast and the mysterious Marfa lights I saw near Route 67 in Texas, which inspired the work "29.7.2021 Blue Light". I've also been thinking a lot about the flooding in Germany, and how these events affect people who are also coping with Covid-19 and then how that intersects with politics around the globe. The landscape in "29.7.2021 in the Rock Garden" captures both fear and a longing for hope. For example, the cactus has been burned by fire, but it is still alive, and the appearance of a new bud shows its ability to adapt and survive. During the pandemic, the garden has become a sanctuary, a place that gives comfort and hope, brings balance, and offers refuge."

— Entang Wiharso

Albert Yonathan Setyawan happened to move from Kyoto to Tokyo during the early period of the Coronavirus outbreak. In Japan, there is no law that allows the government to impose a lockdown, so the milder version of lockdown, which is "state of emergency", was and is still applied in Tokyo and several cities in Japan. Although the restriction of physical mobility is not as strict as compared to many other countries and many businesses are still allowed to operate, being in a new city under such a situation means that his social circle and mobility were limited. Albert chose to spend most of his time at home/studio, reading books, and doing his artworks. He stumbled upon a book by Gaston Bachelard, "The Poetics of Space" that talks about how a space may have an emotional relationship with us. This happens to be very relevant to his current

situation. This book has become the inspiration behind his new body of works as presented in this exhibition: *"Hypnagogia - Inside Looking In (Stairs)"*, *"Hypnagogia - Inside Looking In (Windows)"* and *"From Constants – Spatial Tessellation No. 1 (Stairs)"*. The word 'hypnagogia' that is used in the artwork titles refer to the transitional state of consciousness between wakefulness and sleep. It is the opposite of hypnopompia, which is the transitional state that occurs before we wake up. During hypnagogia, it is common to experience involuntary and imagined experiences, which are referred to as hypnagogic hallucinations. Please allow me to quote his statement regarding his works presented in this exhibition.

"These works look at ordinary space such as houses, or parts of a house, the interior of a house, such as staircases, windows, doors, ceiling, or any other parts that seem mundane, but could actually evoke some sort of personal and intimate memories. I added repetition to make it look like this ordinary part of a house (the stairs) is a piece of 'memory' being repeated in our mind to create a feeling of being lost in that space, or a sense of being in the in-between space, just like when we are in our house or our intimate space, the past and the present happen at the same time. In our mind, our perception of that space is both past and present. It's like being in a hypnagogic state, where you're not awake but not asleep as well. The repetition also means that the same 'view' could have multiple meanings or feelings or could invoke different memories. In a way, our physical space, the house, the building is not static but organic, fluid, and never stays the same in our mind."

— Albert Yonathan Setyawan

Iswanto Soerjanto lives in Jakarta with his wife who runs a pastry business supplying to hotels. Due to the traveling and gathering restrictions, her pastry business was very quiet. They then decided to stay in their house in Bali, where their daily routine drastically changed. Morning walks along the beach has become a new habit, alongside visits to their land in Jati Leuwih, near the famous paddy field of Iseh, which has become their new entertainment spot. The whole new Bali experience gave Iswanto a lot of fresh inspiration. During his regular morning walk by the beach he found so much plastic trash, mainly the PET bottles. Intuitively he picked up the bottles just to clean the beach a little bit, and he started to collect those bottles in his house. Initially, he did that without any particular purpose, but then he started to think of what he could do with all the bottles. He began to experiment by boiling the bottles to melt them, crushing to flatten them, cutting them into small pieces. He then remembered *Tri Hita Karana*, the Balinese Hindu philosophy about the harmonious relationship between humans with God, humans with other humans, and humans with nature. He started to cut the head of the bottle and connected three bottles

into a triangular shape. He used that shape as the object of his photogram works using cyanotype process. This is a big leap in Iswanto's artistic practice. His previous works mainly discussed exploring new possibilities in photography by experimenting on photographic printing process, and his works from that period have no connection with issues outside photography. In his new body of work, by using objects unrelated to photography, suddenly his works are connected to issues other than photography, and it happens to be social and environmental issues.

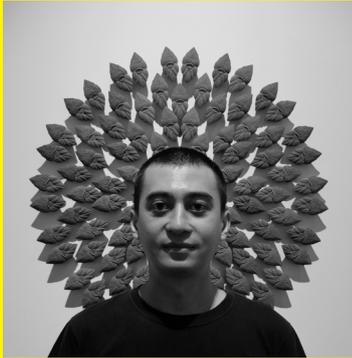
Based on my observation, there are several other interesting things happening during this pandemic with regards to the art world that we are unable to show in this exhibition. One thing that I noticed through social media is the increasing number of collaborations between artists, as well as collaboration between artists with non-artists, such as fashion labels or designers, even with cosmetic companies, coffee brands, etc. One interesting example was how Iwan Effendi invited his fellow artists in Yogyakarta to submit their artworks that would be transformed into print works by Iwan. It is a pity that we could not incorporate those works into this exhibition because they had all been sold out. Another exciting thing that happened recently was the hype of NFT art. With so much money involved I think the development of NFT art will continue, and I think possibly it might bring a big change in the art world in the future. Whatever the outcome from this pandemic situation will be, I think we are living in the most exciting time in history.

How are we doing?



About the Curator

Hermanto Soerjanto (b. 1970, Indonesia) went to Palin School of Arts & Design in Singapore and Akademi Teknik Desain Interior (ATDI) in Jakarta, Indonesia, before joining Cipta Citra advertising agency in 1994. Since then, he has built his career in the field of advertising and currently holds a position at Pantarei Communications as Chief Creative Officer. As an art collector, Hermanto Soerjanto is familiar with Indonesian artists, having spent much time conversing with them and visiting their studios. In 2008 he established GARIS Artspace, an art gallery in Jakarta showcasing works by contemporary Indonesian artists, where he organizes and curates the exhibitions on a regular basis. To date, Hermanto Soerjanto has organized several exhibitions, most notably *Ethnicity Now*, a group exhibition at Galeri Nasional Indonesia, Jakarta (2010), and *Unveiling Fundamentals in Contemporary Art Through Asia* at OHD Museum, Magelang, Indonesia (2015). Hermanto Soerjanto lives and works in Jakarta, Indonesia.



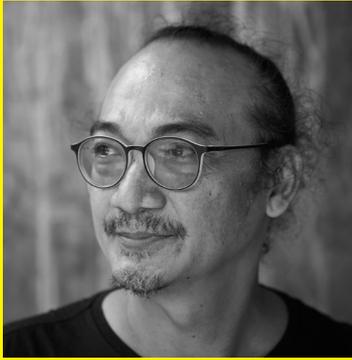
Albert Yonathan Setyawan

(b. 1983, Indonesia) graduated from Bandung Institute of Technology with an MFA in Ceramics in 2012. Following that, he moved to Kyoto, Japan, to continue his research and training in contemporary ceramic art at Kyoto Seika University, from which he received his doctoral degree in 2020. He has participated in several major exhibitions such as *55th Venice Biennale* in 2013; *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now* at Mori Art Museum, Tokyo, in 2017; and *Contemporary Worlds: Indonesia* at the National Gallery of Australia, ACT Canberra, in 2019. Albert has built his artistic practice mainly in the field of contemporary ceramic art, however, at the same time he also translates his conceptual ideas into various medium such as drawing, multi-media installation, performance and video documentation. Albert Yonathan Setyawan currently lives and works in Tokyo, Japan.



Entang Wiharso

(b. 1967, Tegal, Central Java, Indonesia) graduated from the Indonesian Institute of Arts in Yogyakarta, majoring in Painting, in 1994, before moving to Rhode Island, USA, in 1997. He has exhibited across Asia, Europe and the US, including recent exhibitions *Turning the Axis of the World* at STPI Gallery, Singapore (2020); *In-between Land* at Mizuma, Kips & Wada Art, New York, USA (2019); *Half Degree of Separation* at Tang Contemporary Art, Bangkok, Thailand (solo, 2018); and *Promising Land* at Marc Straus, New York, USA (solo, 2017). Entang is represented in numerous notable collections, including the Guy and Myriam Ullens Foundation, Switzerland; the Olbricht Collection, Berlin, Germany; Indonesian Art Institute, Yogyakarta, Indonesia; National Gallery of Victoria, Melbourne, Australia; the Rubell Family Collection, Miami, USA; and Singapore Art Museum, Singapore. Entang Wiharso lives and works in Rhode Island, USA, and Yogyakarta, Indonesia.



Heri Dono

(b. 1960, Jakarta, Indonesia) is known for incorporating elements of traditional Indonesian art forms into his work, including aesthetic conventions of wayang kulit shadow puppetry. Having studied under a professional wayang master, Heri Dono fuses the idioms of indigenous storytelling with contemporary methods of expression. The vibrant aesthetics and popular appeal of his practice is synchronous with its engagement with political concerns as the artist's personal experience of the former Suharto regime profoundly influenced his works' underlying societal critique. Heri Dono represented the Indonesian Pavilion during the *56th Venice Biennale*, Venice, Italy (2015); and he has participated in several major exhibitions including *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now* at the Mori Art Museum and National Art Center, Tokyo, Japan (2017); *Kochi-Muziris Biennale* in Kochi, India (2018); and *Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima* at Fukutake House, Okayama, Japan (2019). His works are in the collections of Tropenmuseum, National Gallery of Australia, Fukuoka Art Museum, and Deutsche Guggenheim Frankfurt, amongst many others. Heri Dono lives and works in Yogyakarta, Indonesia.



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 April 2006, Effendi and his spouse, Ria Tri Sulistyani, founded the Papermoon Puppet Theatre, and in 2020, he founded Ing Printmaking Studio. His solo exhibitions to date include *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). He 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. Effendi lives and works in Yogyakarta, Indonesia.



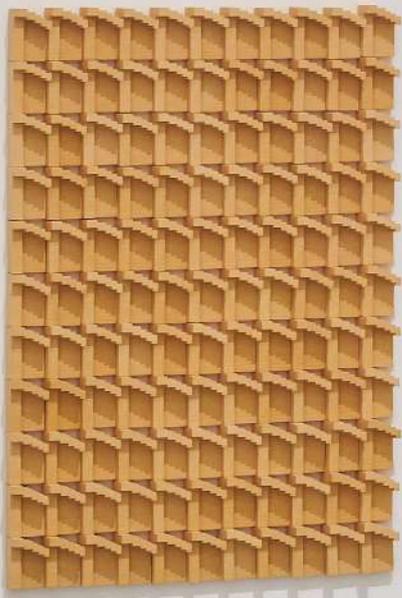
indieguerillas

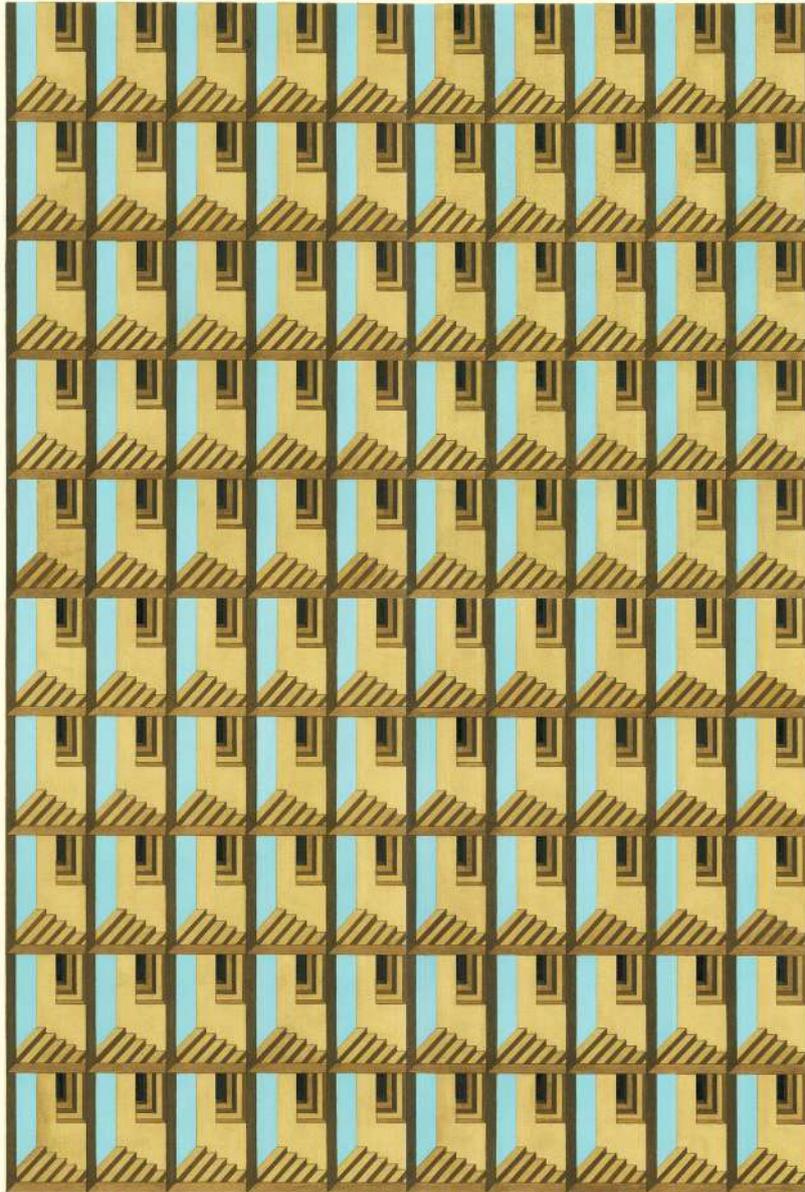
is a husband-and-wife artist duo consisting of Dyatmiko Lancur Bawono (b. 1975 in Kudus, Indonesia) and Santi Ariestyowanti (b. 1977 in Semarang, Indonesia). Founded in 1999 as a graphic design firm, indieguerillas's philosophy of "constantly in guerrilla to find new possibilities" has led them to become 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 their folklore influences. Through their multidisciplinary works, they talk about their reality as Javanese people who live amidst a wave of global consumerism that demands everything to be instantaneous. indieguerillas' recent exhibitions include *RESIST! The Art of Resistance* at Rautenstrauch-Joest Museum, Cologne, Germany (2021-2022), *Warung Murakabi*, Special Project at ARTJOG: Resilience, Jogja National Museum, Yogyakarta, Indonesia (2020); *Visible Soul: Around the Asia Collection of Benesse Art Site Naoshima* at Fukutake House, Okayama, Japan (2019); and *NGA Play Project: indieguerillas* at the National Gallery of Australia, Canberra, Australia (2017). Their works are in the public collections of OHD Museum, Singapore Art Museum, and Guangdong Museum of Art. indieguerillas lives and works in Yogyakarta, Indonesia.



Iswanto Soerjanto

(b. 1967, Jakarta, Indonesia) graduated from the Brooks Institute of Photography, Santa Barbara, California, United States; with a major in Illustration and Advertising Photography in 1988. His solo exhibitions to date include *Painting with Light* at Mizuma Gallery, Singapore (2020); and his first solo exhibition *Re-Definition* at Selasar Sunaryo Art Space, Bandung, Indonesia (2018). He has also been part of various group exhibitions, such as *ON/OUT OF PAPER* at Mizuma Gallery, Singapore (2019); *Art On Paper Amsterdam* at Gallery Lukisan, Amsterdam, Netherlands (2018); *Beyond Photography* at Ciputra Artpreneur Centre, Jakarta, Indonesia (2011); and at Garis Art Space Jakarta (2008) and Bali (2004), Indonesia. Iswanto Soerjanto lives and works in Jakarta, Indonesia.





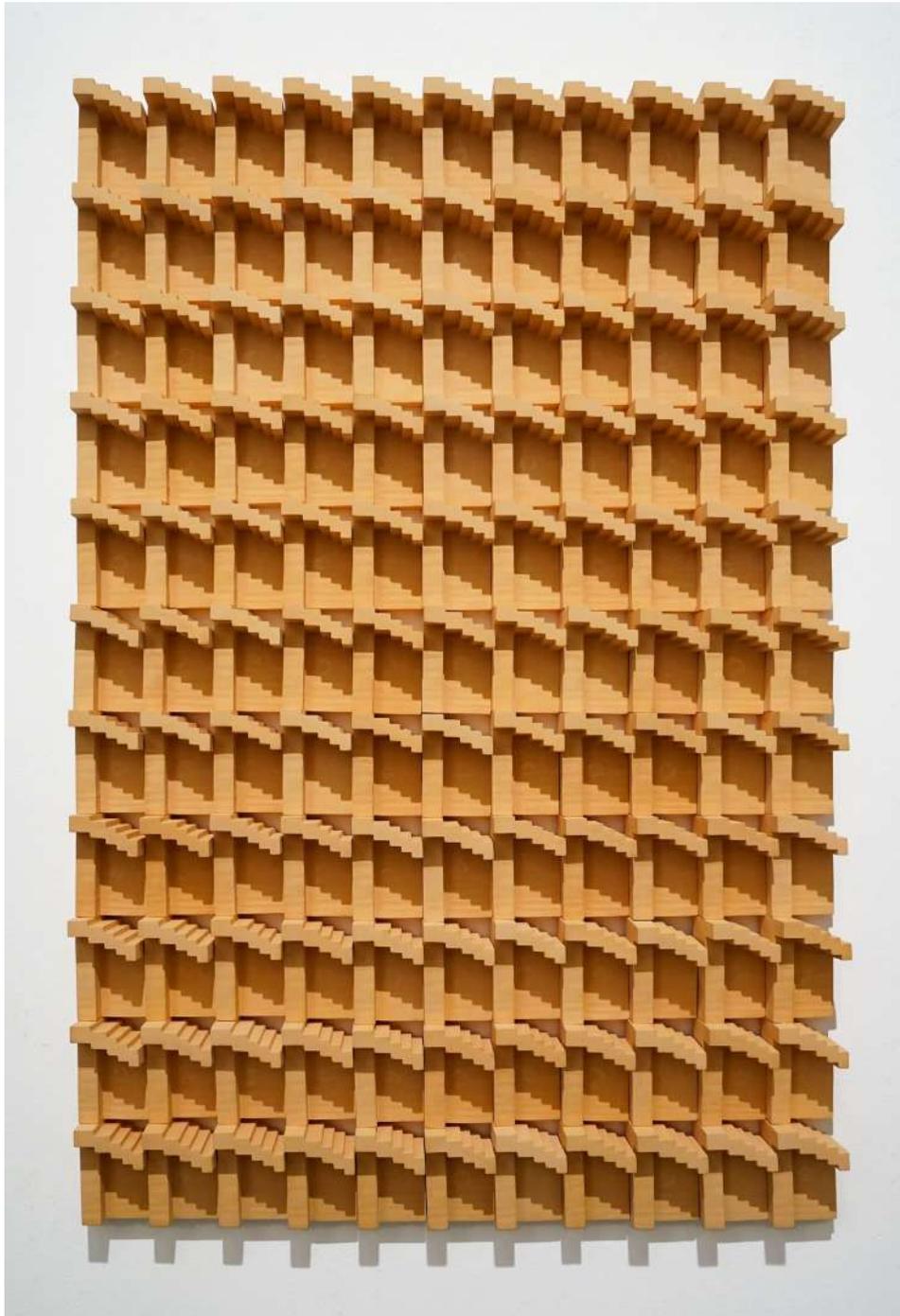
How are we doing?

Albert Yonathan Setyawan
Hypnagogia - Inside Looking In (Stairs)
2020
gouache on paper
69.6 × 50 cm (unframed), 89.3 × 69 × 3.3 cm (framed)



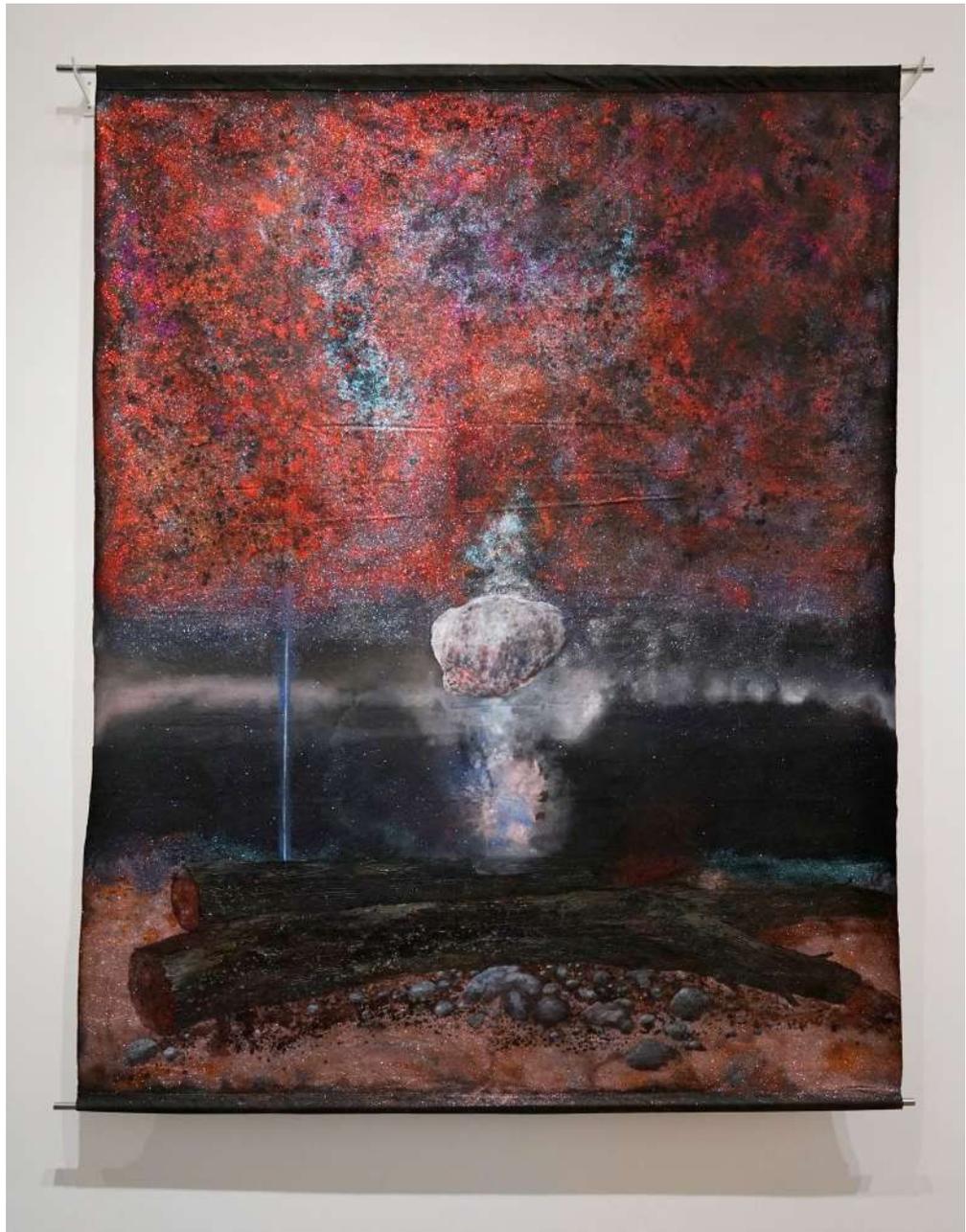
How are we doing?

Albert Yonathan Setyawan
Hypnagogia - Inside Looking In (Windows)
2020
gouache on paper
69.6 × 50 cm (unframed), 89.3 × 69 × 3.3 cm (framed)



How are we doing?

Albert Yonathan Setyawan
Form Constants - Spatial Tessellation No.1 (Stair)
2021
terracotta
87.7 × 60.5 × 4.6 cm



How are we doing?

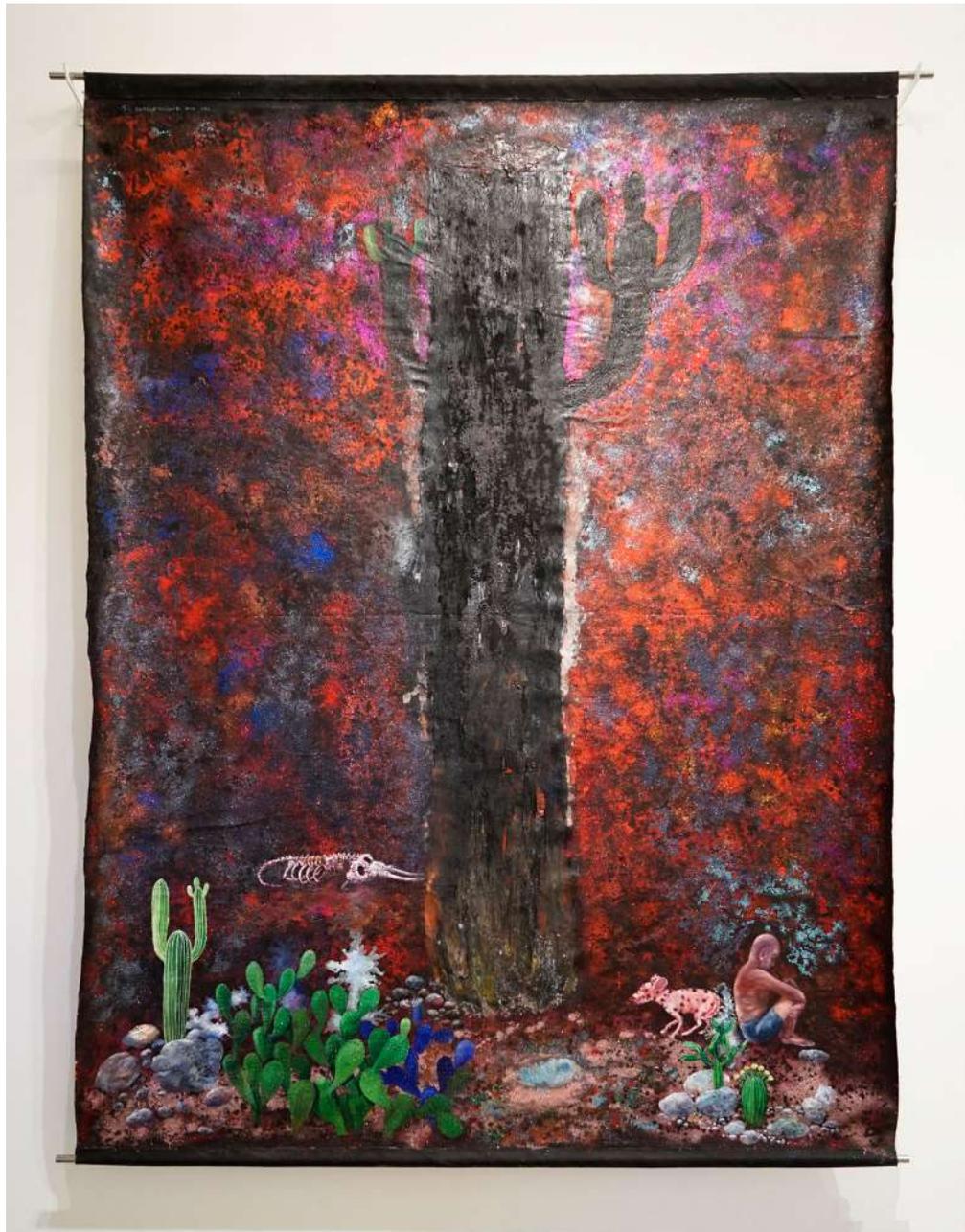
Entang Wiharso

29.7.2021 *Blue Light*

2021

acrylic, glitter, charcoal powder, polyurethane on canvas

268.5 × 211 cm



How are we doing?

Entang Wiharso

29.7.2021 in the Rock Garden

2021

acrylic, glitter, charcoal powder, polyurethane on canvas

279.5 x 211 cm



How are we doing?

Heri Dono
Farewell Couple Called to Heaven
2021
resin, electric device, telephone, concrete
78 x 90.5 x 50.5 cm



Heri Dono
Me and Telephone
2021
acrylic on canvas, wood, telephone
100 × 100 × 2 cm (painting), 80 × 25 × 25 (installation)



Heri Dono

My Mother and Telephone

2021

acrylic on canvas, wood, telephone

100 × 100 × 2 cm (painting), 78 × 25 × 25 cm (installation)



indieguerillas
Cosmic Dance
2021
acrylic on canvas
200 × 600 × 4 cm (triptych, each 200 × 200 × 4 cm)



How are we doing?

Iswanto Soerjanto
Drifted #3
2021
cyanotype on Montval paper
110 × 152 cm (diptych, each 110 × 76 cm)



How are we doing?

Iswanto Soerjanto

Drifted #5

2021

cyanotype on Montval paper

110 × 152 cm (diptych, each 110 × 76 cm)



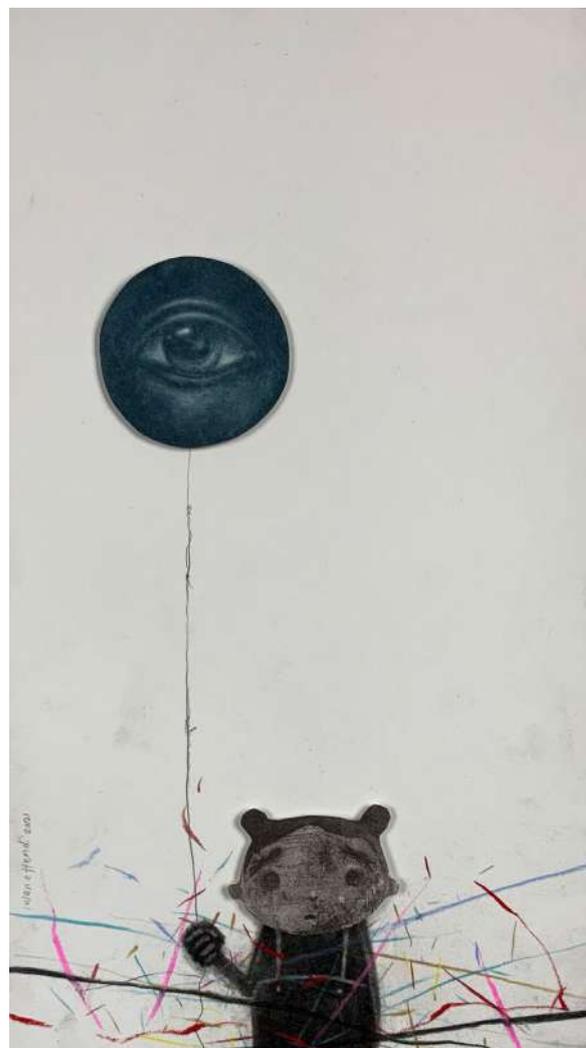
Iwan Effendi
Father and Son

2021

mezzotint print, charcoal, soft
pastel on paper

33 × 17.5 cm (unframed),

35 × 19 × 2.5 cm (framed)



Iwan Effendi
Float

2021

mezzotint print, charcoal,
soft pastel on paper

33 × 17.5 cm (unframed),

35 × 19 × 2.5 cm (framed)



How are we doing?

Iwan Effendi

Masked

2021

papier-mâché mask, washi, charcoal, soft pastel on paper

82 x 70 x 8 cm (unframed), 87 x 75 x 10 cm (framed)

video: single-channel animated video, 1min 7sec





Iwan Effendi

Serve

2021

mezzotint print, charcoal,
soft pastel on paper

33 × 18 cm (unframed),

35 × 20 × 2.5 cm (framed)



Iwan Effendi

Split

2021

mezzotint print, charcoal,
soft pastel on paper

33 × 18 cm (unframed),

35 × 20 × 2.5 cm (framed)



How are we doing?

Iwan Effendi

Sheet no. 2

2021

charcoal, soft pastel on paper

65 × 50 cm (unframed), 75 × 60 × 3 cm (framed)

video: single-channel animated video, 49sec





How are we doing?

Iwan Effendi

Sheet no. 8

2021

charcoal, soft pastel on paper

65 x 50 cm (unframed), 75 x 60 x 3 cm (framed)

video: single-channel animated video, 53sec



About 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” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. Later in 2018, “Mizuma & Kips” 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. For more information: www.gillmanbarracks.com

Mizuma Gallery Pte Ltd
22 Lock Road #01-34
Gillman Barracks
Singapore 108939
T. +65 6570 2505
F. +65 6570 2506
www.mizuma.sg
www.mizuma.shop
info@mizuma.sg

Tue-Sat: 11am - 7pm
Sun: 11am - 6pm
Closed on Mondays and
Public Holidays

[Facebook.com/mizumagallery](https://www.facebook.com/mizumagallery)
[Instagram @mizumaartgallery](https://www.instagram.com/mizumaartgallery)

Executive Director
Mizuma Sueo

General Manager
Fredy Chandra

Gallery Manager
Theresia Irma

Project Executive
Marsha Tan

Design
Raissa Ali

Printer
Print Ideas

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Effendi. Images courtesy of the artists and
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