

plenty of room for imagination, allowing the puppets to speak for themselves and create their own narratives.

The artworks are based mostly on Iwan Effendi's reflections on the making of the puppets' faces for Papermoon's plays. In Papermoon's early works, Iwan was limited by the 'likeability factor' of the characters, which resulted in him either giving them smiley faces or trying to make them cute to appeal to the mass audience. However, this made the characters less versatile and undermined the weight of the stories. Through his experiences on the stage, most particularly in the process of making the seminal Papermoon's play, *Mwarithika*, he finally found the ideal way of creating the puppets' faces, which he refers to as a 'daydreaming face'.

According to Iwan Effendi, "In *Mwarithika*, especially from the character of Tupu, I realized that a static, blank face can show so many emotions, supported by gestures, lighting, and sounds. I also tried to pay more attention to the audience's reactions and comments, to

find out details on how they relate to the characters and how the faces dominantly define the 'life' of the puppet. From the composition of the eyes, nose, mouth, eyebrows, and facial contours, as well as the angles. A daydreaming face is a very bizarre and enigmatic expression for me – we all do it, but we never really pay too much attention to how we look when we daydream. We are not aware when we're doing it."

The power and versatility of these 'daydreaming faces' become a fundamental part of Papermoon Puppet Theatre's 'puppet moments' – a term coined in the art of puppetry which refers to 'a juncture when cultural attention has turned forcefully towards the manipulated theatrical object' (The Routledge Companion of Puppetry and Material Performance, Posner, Orenstein and Bell, ed. 2014). In other words, it is a performative state where the puppet 'comes to life'. It is a fully realized character that becomes believable on stage. In Papermoon's case, the puppet's 'daydream face' becomes multifaceted – offering different arrays of emotions

and meanings, something that generic and 'likeable' facial expressions cannot achieve.

In this exhibition, Iwan Effendi presents 21 drawings of these multifaceted 'daydreaming faces', accompanied by an installation of 20 puppets. The basis of this exhibition is to retrace every step of the process that he had gone through in the creation of Papermoon's plays. Creating the faces of the puppets has always been the start of the process, and as mentioned above, he always begins with drawing them. For him, the drawings are the essence of the puppets. When the puppets are being animated on stage, they are inseparable from the drawings. By presenting these drawings and the puppets together in one ensemble, Iwan lets these 'daydreaming faces' take centre stage and tell their own stories, opening up new facets of artistic possibilities for both Papermoon as well as Iwan Effendi individually as an artist.



Daydreaming face #20
2019
pencil and charcoal on paper
61 x 41 cm



Daydreaming face #10
2019
pencil and charcoal on paper
61 x 41 cm



Daydreaming face #3
2019
pencil and charcoal on paper
61 x 41 cm



Daydreaming face #12
2019
pencil and charcoal on paper
61 x 41 cm



The Visitor #7
2019
bamboo, wood, cloth,
papier-mâché, aluminium
dimensions variable

FACE TO FACE

Iwan Effendi

8 June - 7 July 2019

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#1 (detail), 2019, pencil and charcoal on
paper, 61 x 41 cm, © Iwan Effendi

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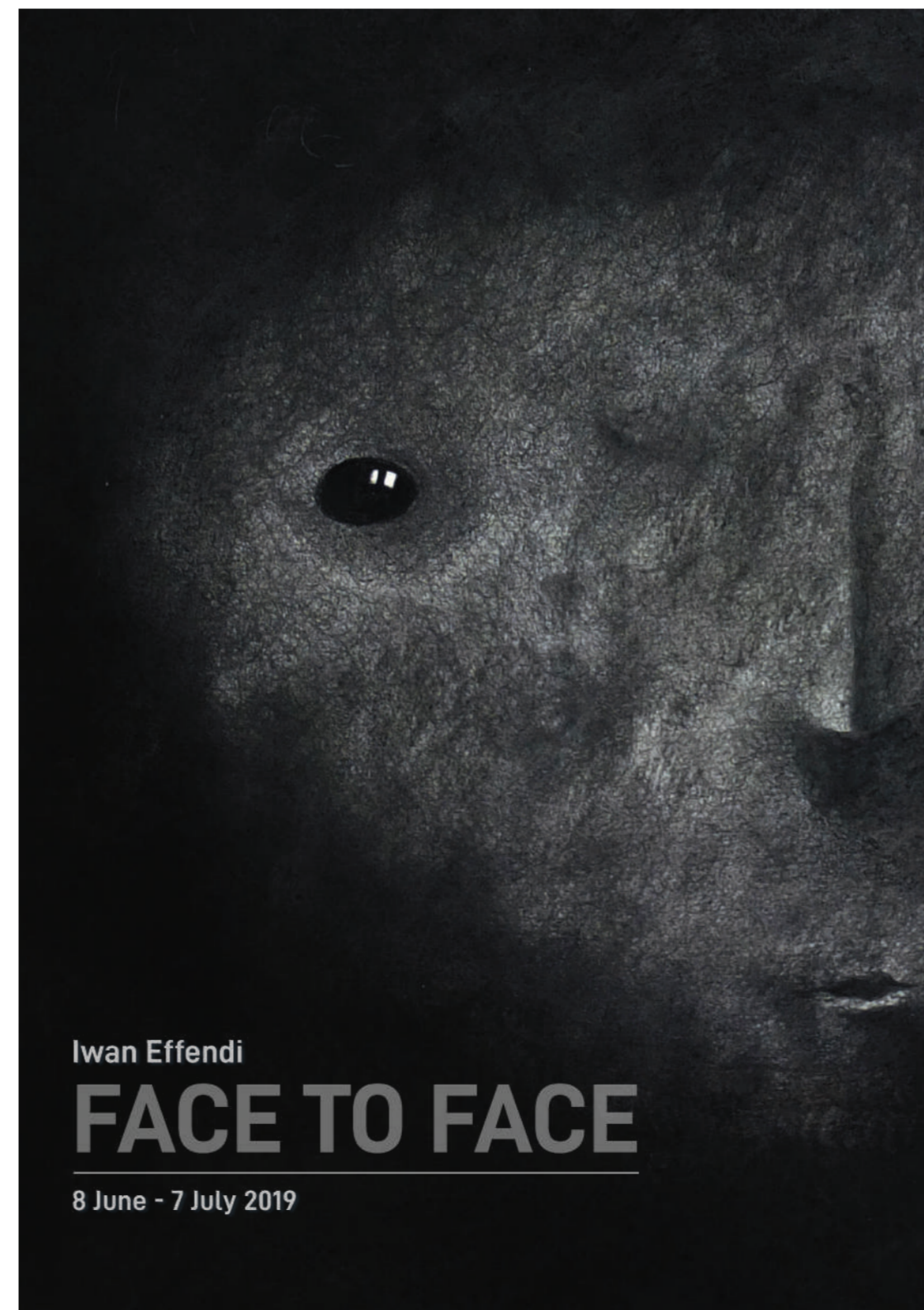
MIZUMA GALLERY

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. In 2014,
the artist residency space "Rumah Kijang
Mizuma" opened in Yogyakarta, Indonesia,
to create a new platform for dialogue by
supporting exchanges between East Asian
and Southeast Asian artists. In 2018, a
new gallery space, "Mizuma, Kips & Wada
Art" opened in New York, USA, as a shared
collaboration between Mizuma Gallery from
Tokyo and Singapore, Kips Gallery from New
York, and Wada Garou from Tokyo.

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,
Angki Purbandono, Entang Waharso, Gilang
Fradika, Heri Dono, indieguerillas, Made
Wianta, Mark Justiniani, Nasirun, Robert
Zhao Renhui, and Zen Teh. Mizuma Gallery
participates annually in international art
fairs including Art Basel Hong Kong and The
Armory Show, 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. Jointly developed
by government agencies, the Singapore Economic
Development Board (EDB), the National
Arts Council (NAC) and the JTC Corporation
(JTC), Gillman Barracks' vision is to be Asia's
destination for the presentation and discussion of
international and Southeast Asian art.
For more information, please visit
www.gillmanbarracks.com



Iwan Effendi

FACE TO FACE

8 June - 7 July 2019

FACETS:

The Many Faces of Daydream

Iwan Effendi is the artistic force behind the stage and puppets of Papermoon Puppet Theatre, the critically acclaimed and hugely popular puppetry group from Yogyakarta, Indonesia. Together with his other half, Maria 'Ria' Tri Sulistyani, the couple shaped the artistic ideas and visions of Papermoon as a non-verbal puppet theatre that can be universally understood by a global audience. Their puppet characters are a mix of cute, eerie and grotesque, with storylines taking place in fantasy/retro settings, filled with various found/vintage objects. It is a blend of techniques including *wayang*, multimedia, and mechanical gadgetry. This artistic aspect of Papermoon can be perceived as an autonomous art installation. This exhibition presents Iwan Effendi's side of Papermoon-inspired art works in a full-length exhibition, the first in 13 years.

As a renowned artist, Iwan Effendi first received his education in Bandung UPI Fine Arts (2000-2002) before transferring to Yogyakarta's Institute of Arts (ISI) in 2002. It was at ISI that he met Ria and the young art community, and they started working together to realize their ideas. The first full manifestation of Papermoon was in 2007, when they created the first full-scale puppet designs of the three main puppet characters, including the lead, Mona, for their play *Noda Lelaki di Dada Mona* (The Stain On Mona's Chest).

Iwan is a versatile artist. Although originally trained in painting, he is also honed in sculpture and printmaking. He has always been fascinated with the

fantasy genre, comics, and character design – a common interest of the people in his generation who came of age in the late 1990s and early 2000s. This became the very fundamental artistic basis of Papermoon. Their plays are set in a fantastical and 'magical realism' setting, though audiences can always find the familiar characteristics of Indonesia in every story.

In his process, Iwan starts by making simple sketches which he further elaborates into more complex drawings, creating volumes and rendering, and adhering to the would-be characters their age, gender, size, and the choice of puppeteers. Once the drawing is done, he moves on to create the three-dimensional base of the puppet's face by using *papier-mâché* and clay. This step is very crucial to Iwan, as it determines the characteristics of the puppets and allows him to find the right facial expressions for them. As the finished surface of the clay may have varying textures, he usually leaves them out for one or two days before layering them with *papier-mâché*. The rough yet textured finish of this blend of clay and *papier-mâché* creates the signature look of Papermoon's puppets as widely known by their audiences.

For this exhibition, Iwan Effendi will present new characters that are not derived from any of Papermoon's previous puppets or stories. It is a process that Iwan deliberately takes as a reversal from his usual process whereby he fabricates characters based on stories. In *Face to Face*, he leaves



IWAN EFFENDI

Born in Sleman, Indonesia, 1979
Lives and works in Yogyakarta, Indonesia

Education

- 2004 Fine Art, Department of Visual Art, Indonesia Institute of the Arts, Yogyakarta, Indonesia
- 2002 Visual Art Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

Solo Exhibitions

- 2019 *Face to Face*, Mizuma Gallery, Singapore
- 2013 *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*, Kafe Deket Rumah, Yogyakarta, Indonesia

Group Exhibitions

- 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, 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's Gallery, Jakarta, Indonesia
- 2013 *Print Parade*, Grafis Minggiran, Yogyakarta, Indonesia
- Made in Commons*, Stedelijk Museum Bureau Amsterdam (SMBa), Amsterdam, The Netherlands
- Salamat Po*, Sangkring Art Project, Yogyakarta, Indonesia
- Pameran Perdana*, Krack Gallery, Yogyakarta, Indonesia
- Pertemuan Pertama*, Padepokan Seni Bagong Kussudiardjo, Yogyakarta, Indonesia
- Frying Tofu*, Soemardja Gallery, Bandung

Institute of Technology, Bandung, Indonesia
Constellations, Blanc Gallery, Manila, Philippines
Stage: Life in Motion, Esplanade-Theatres on the Bay, Singapore
Pharmacide Arts: Seni Memberantas Obat Palsu, Langgeng Art Foundation, Yogyakarta, Indonesia

2012 *Kopi Keliling #7*, Kedai Kebun Forum, Yogyakarta, Indonesia
PAP Open Studio, Printmaking Association of Philippines, Manila, Philippines
NGUDANG, Kendra Gallery, Bali, Indonesia
ARTJOG 2012, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
JOGJA AGRO POP, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Les Tonnerres de Brest 2012, Brest, France
Living Room, Koganecho Area Management, Yokohama, Japan

2011 *Living Room*, S. 14, Bandung, Indonesia
ARTJOG 2011, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Mega Munny Festival, Plastic Culture, Jakarta, Indonesia
MENGINTIP LAUT, French Cultural Centre, Yogyakarta, Indonesia
Circus Of Life, Esplanade-Theatres on the Bay, Singapore
Crop Cycle, Gallery Canna, Jakarta, Indonesia
TV EYE, indieguerillas vs happyvictim, Lou Belle Shop, Bandung, Indonesia
The Alleys of a City named Jogja, Primo Marella Gallery, Milan, Italia

2010 *IVAA Archive Aid*, Jakarta Art District, Jakarta, Indonesia
Indonesia Disjunction, Kendra Gallery, Bali, Indonesia
Draw, curated by Erik Foss and Curse Mackey, Museo de la Cuidad de Mexico, Mexico City, Mexico
ARTJOG 2010, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Six by Six Project, Charmingwall Gallery, New York, United States
Space and Image, Ciputra Gallery, Jakarta, Indonesia

2009 *The Rainbow*, Sampoerna Art House, Surabaya, Indonesia
Polichromatic, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
Survey 2, Edwin's Gallery, Jakarta, Indonesia
Freedom in Geekdom, Nadi Gallery, Jakarta, Indonesia
Kere Munggah Bale, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
Boys and Girls, Edwin's Gallery, Jakarta, Indonesia

2008 *Perang Kembang*, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
Wong Liya, Bentara Budaya Yogyakarta,

Yogyakarta, Indonesia
Komedi Putar, Jogja Gallery, Yogyakarta, Indonesia
Animal Kingdom, Jogja Gallery, Yogyakarta, Indonesia
69 seksi nian, Jogja Gallery, Yogyakarta, Indonesia
Jogja Art Fair, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Black Urban Art, Bandung, Jakarta, Surabaya and Yogyakarta, Indonesia
T-shirt from march, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia

2007 *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, Yogyakarta, Indonesia
Shout Out, FKY XIX 2007, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Superb Ambition, Senayan City, Jakarta, Indonesia

2006 *Agraris Kobo*, Jogja Gallery, Yogyakarta, Indonesia
Get It (Wall), Lembaga Indonesia Perancis, Yogyakarta, Indonesia
Soulmate, Art Sociates, Jakarta, Indonesia
BOCOR #3, Rumah Seni Cemeti, Yogyakarta, Indonesia
Serangan Sendu Bulan Gerimis, Kafe Deket Rumah, Yogyakarta, Indonesia
Midnight Mural Project, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Art for Jogja, Taman Budaya Yogyakarta, Yogyakarta, Indonesia

2005 *September Something #2*, Kedai Kebun Forum, Yogyakarta, Indonesia
republik Art, Kedai Kebun Forum, Yogyakarta, Indonesia
Daun Muda, Galeri Padi, Bandung, Indonesia
Halo Kawan Baru #1, Galeri IKJ, Jakarta, Indonesia
Tribute to Mas Tri, Kedai Kebun Forum, Yogyakarta, Indonesia
3D Passion, Kafe Kecil, Yogyakarta, Indonesia
Eksplorasi Cetak, Dialog Dua Kota ISI-IKJ, Jakarta, Indonesia

2004 *Ngerumpi di Mall*, Trio Plaza, Magelang, Indonesia
Hari-hari Ceria Sewon Bulaksumur, Gadjah Mada University, Yogyakarta, Indonesia
Murky Moral, Australia National University, Canberra, Australia
Exploring Vacuum #2, Cemeti Art House, Yogyakarta, Indonesia
Sound Garden, Gelaran Budaya, Yogyakarta, Indonesia
Countrybution, feat. Daging Tumbuh, Biennale Yogyakarta VII, Yogyakarta, Indonesia

2001 *Komik Udik*, Gd. Garnadi, Universitas

Pendidikan Indonesia, Bandung, Indonesia
Celana Dalam dan Alibi, Performance Art, Jakarta, Indonesia

Site-Specific Projects

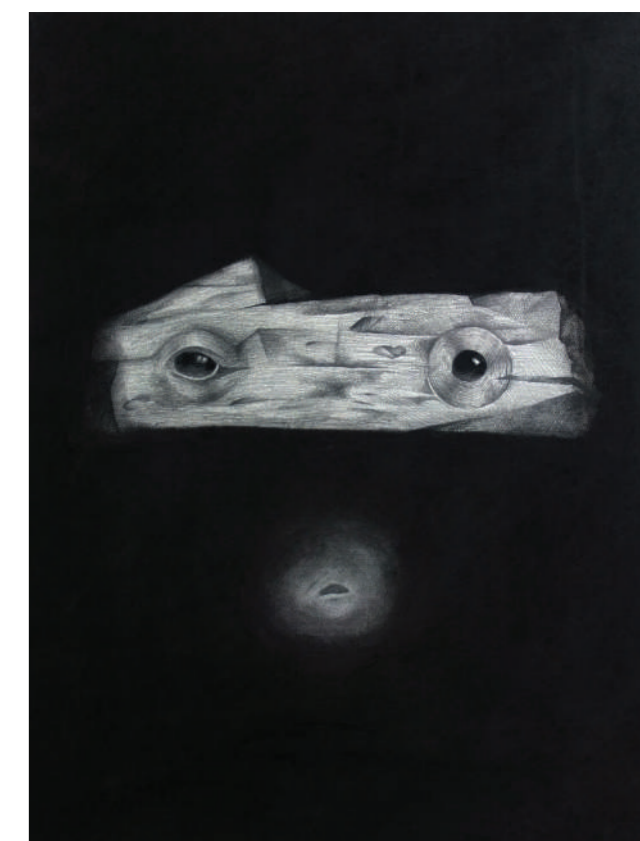
- 2014 *Dia and His Secrets*, feat. Papermoon Puppet Theatre, Bazaar Art Jakarta, Jakarta, Indonesia
- 2013 *Finding Lunang*, feat. Papermoon Puppet Theatre, ARTJOG 2013, Yogyakarta, Indonesia

Residencies

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



Daydreaming face #7
2019
pencil and charcoal on paper
61 x 41 cm



Daydreaming face #2
2019
pencil and charcoal on paper
61 x 41 cm



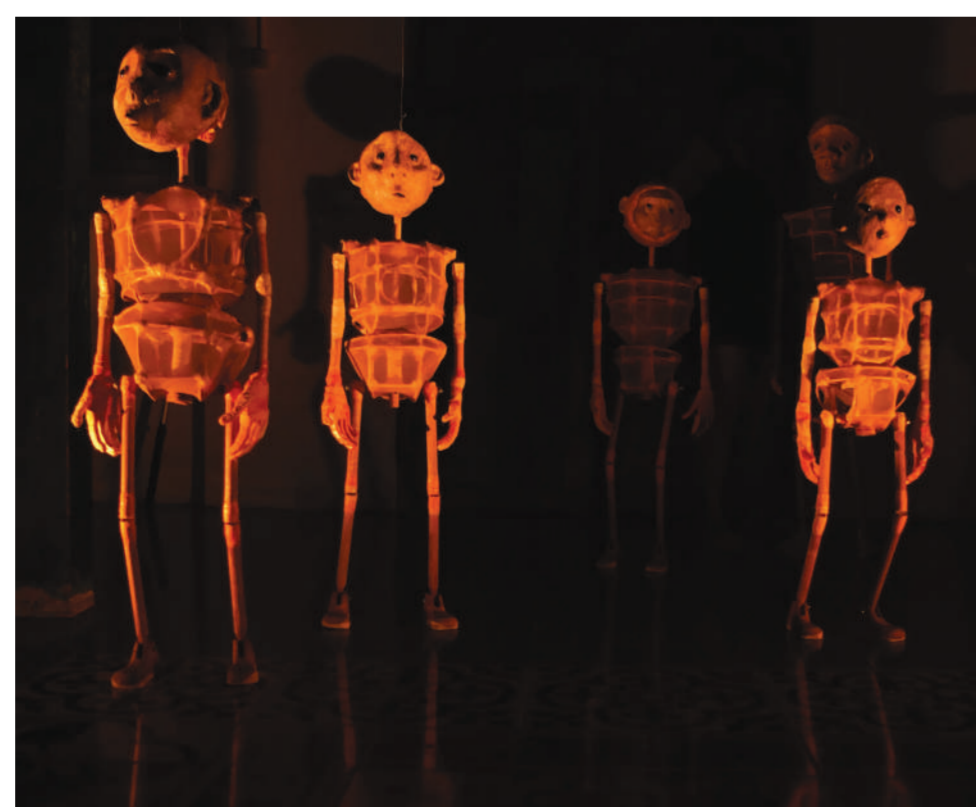
Daydreaming face #5
2019
pencil and charcoal on paper
61 x 41 cm



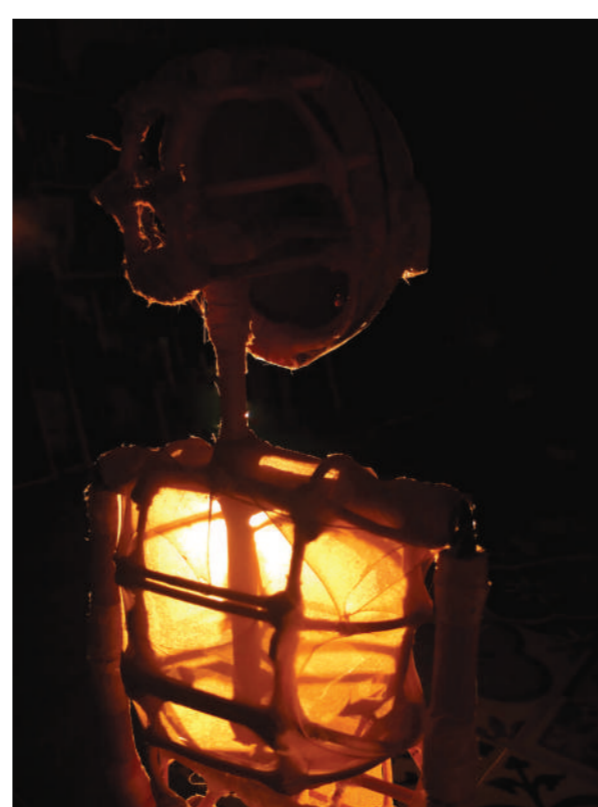
Daydreaming face #8
2019
pencil and charcoal on paper
61 x 41 cm



The Visitor Series (detail)
2019
bamboo, wood, cloth, papier-mâché, aluminium
dimensions variable



The Visitor Series (detail)
2019
bamboo, wood, cloth, papier-mâché, aluminium
dimensions variable



The Visitor Series (detail)
2019
bamboo, wood, cloth, papier-mâché, aluminium
dimensions variable



The Visitor #11 (detail)
2019
bamboo, wood, cloth, papier-mâché, aluminium
dimensions variable