



ISWANTO SOERJANTO

Born in Jakarta, Indonesia, 1967
Lives in Jakarta, Indonesia

Education

- 1988 Illustration and Advertising Photography, Brooks
Institute of Photography, Santa Barbara,
California, United States
1985 Law, Faculty of Law, University of Indonesia,
Java, Indonesia

Solo Exhibitions

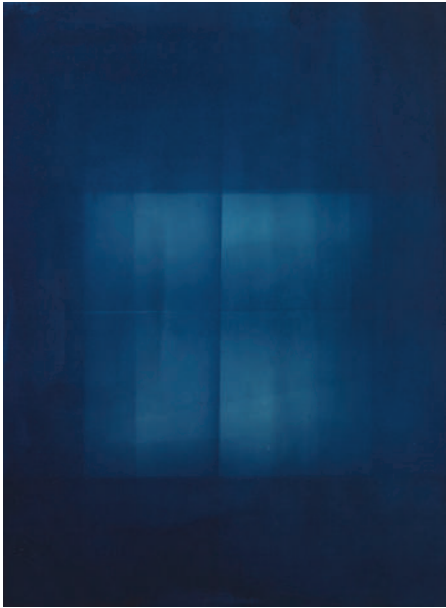
- 2020 *Painting with Light*, Mizuma Gallery, Singapore
2018 *Re-Definition*, Selasar Sunaryo Art Space,
Bandung, Indonesia

Group Exhibitions

- 2019 *ON/OUT OF PAPER*, Mizuma Gallery,
Singapore
2018 *From the Archives*, Mizuma Gallery, Singapore
Art On Paper Amsterdam, Gallery Lukisan,
Amsterdam, Netherlands
Contemporary Art Ruhr (C.A.R.), Gallery
Lukisan, World Heritage Site, Zollverein-Essen,
Germany
2016 *Why are we doing what we are doing?*, Mizuma
Gallery, Singapore
2015 *The Collective Young: From Southeast Asia*,
Mizuma Gallery, Singapore
2011 *Beyond Photography*, Ciputra Artpreneur
Centre, Jakarta, Indonesia
2008 Garis Art Space, Jakarta, Indonesia
2004 Garis Art Space, Bali, Indonesia
2000 NINE Art Gallery, Yogyakarta, Indonesia
1996 *Photomorgana*, Professional Photographer
Association of Indonesia (APPI), Plaza Senayan,
Jakarta, Indonesia
1993 *Inspiration*, Professional Photographer
Association of Indonesia (APPI), Plaza
Indonesia, Jakarta, Indonesia



Exhibition View



Soliloquy #2
2019
cyanotype on Arches paper
76 x 58 cm (unframed)
84.3 x 66.2 x 6 cm (framed)



Soliloquy #1
2019
cyanotype on Arches paper
114.5 x 78 cm (unframed)
124 x 88 x 6 cm (framed)

Painting with Light

A solo exhibition by Iswanto Soerjanto

22 February - 29 March 2020

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

Facebook.com/mizumagallery
Instagram @mizumaartgallery

Executive Director: Mizuma Sueo
General Manager: Fredy Chandra
Gallery Manager: Theresia Irma
Gallery Liaison: Cai Yun Teo, Marsha Tan

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Cover Image: Iswanto Soerjanto, *Untitled #7*
(detail), 2019, cyanotype on Arches paper,
76 x 56 cm (unframed), 87.5 x 68 x 5.5 cm
(framed), © Iswanto Soerjanto, courtesy of
the artist and Mizuma Gallery

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artists and Mizuma Gallery

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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. 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 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 Wharso, Gilang
Fradika, Heri Dono, indiegueillas, 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



PAINTING WITH LIGHT

Mizuma Gallery is pleased to announce
Painting with Light, a solo exhibition of
Indonesian artist, Iswanto Soerjanto -
his first solo presentation in Singapore.

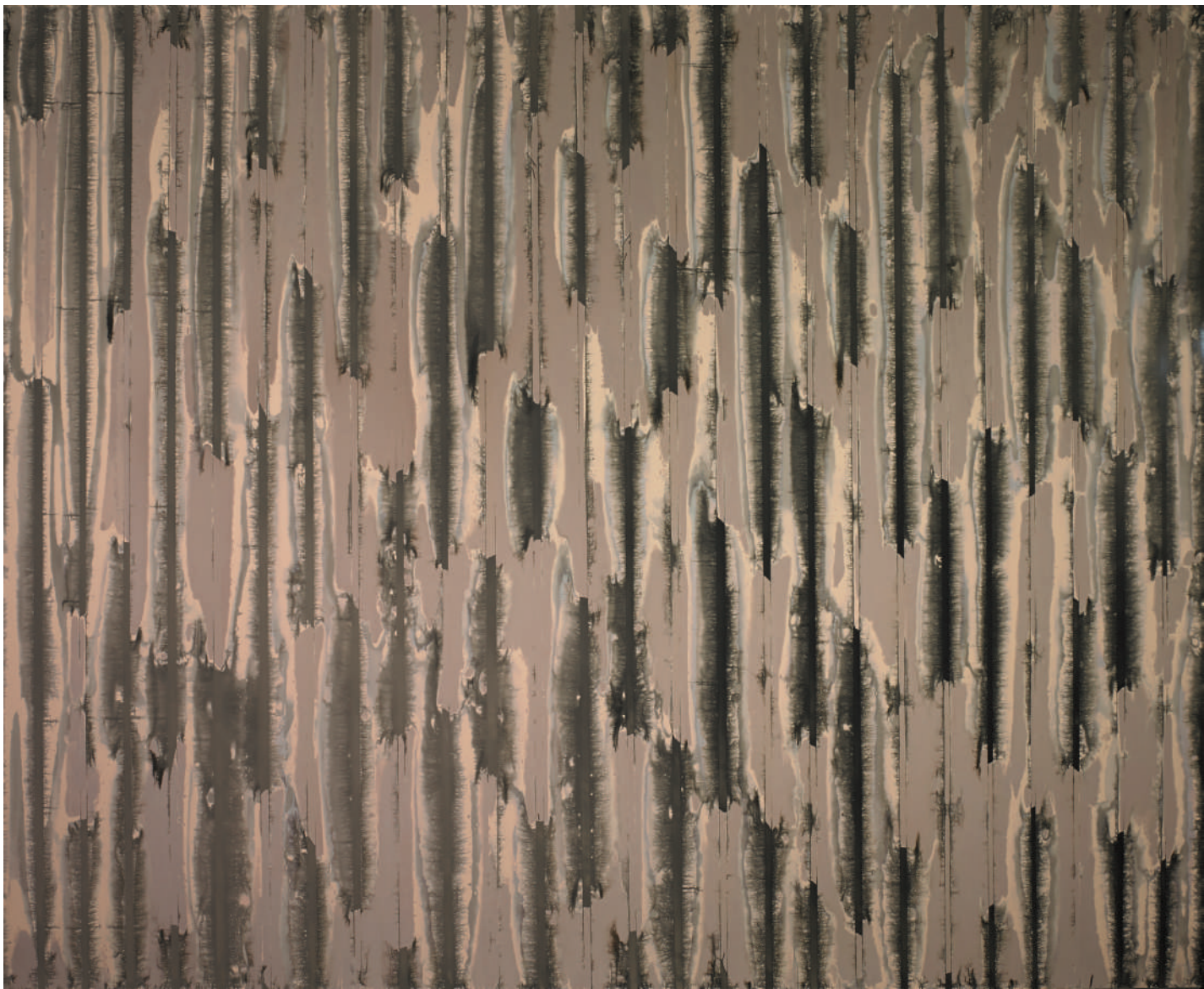
Known for his use of cameraless
photography as a medium of artmaking,
Iswanto utilizes the principles and the
materials of photography but without
the presence of camera as a device
to capture the image. In his process,
Iswanto employs various types and
forms of masking elements to control
the light that falls onto the paper surface
that had been primed with light-sensitive
chemical substances often used in the
process of photo-printing.

In his artmaking process, Iswanto acts
as the camera, as well as the photo
enlarger. By eliminating the camera as
the image-recording device, Iswanto's
works bring about abstract visuals
manifested from the reaction between
the chemical substances and sunlight.
The exhibition's title, *Painting with Light*,
references Iswanto's technical process
of artmaking - mainly in his ability to
control the amount of sunlight falling
onto the surface of his paper.

Based on the materials and techniques
used, Iswanto's works can be classified
into Chemigram and Cyanotype. In his
Chemigram works, he experiments
with various masking substances, both
solid and liquid forms, on monochrome
or silver gelatin photo paper. Thus, the
images produced tend to be a gradation
of black and white; although on some
occasions, Iswanto experiments with
post-exposure chemical reactions
to create colours in his Chemigram
works. Whereas in his Cyanotype
works, Iswanto uses aquarelle paper
coated with a light-sensitive mixture
of ammonium citrate and potassium
ferricyanide, so that upon exposure to
sunlight, a chemical reaction ensues, and
upon rinsing off, a Prussian blue image
appears on the surface of the paper.

Painting with Light will feature works
from these two printing techniques,
created between 2018 - 2019.

Text: © Hermanto Soerjanto



Left to right:

Line Meditations #6
2018
chemigram on silver gelatin paper
127 x 160 cm (unframed)
132.5 x 163 x 6.7 cm (framed)

Line Meditations #7
2018
chemigram on silver gelatin paper
127 x 160 cm (unframed)
134 x 162 x 6.4 cm (framed)

Left to right:

Line Meditations #1 plate #10
2018
chemigram on silver gelatin print
61 x 50.8 cm (unframed)
71 x 60.6 x 5.6 cm (framed)

Line Meditations #1 plate #8
2018
chemigram on silver gelatin print
61 x 50.8 cm (unframed)
71 x 60.6 x 5.6 cm (framed)



Left to right:

Transformation in Blue plate #20
2018
cyanotype on Aquarelle paper
83.4 x 59 cm (unframed)
94.5 x 71 x 5.5 cm (framed)

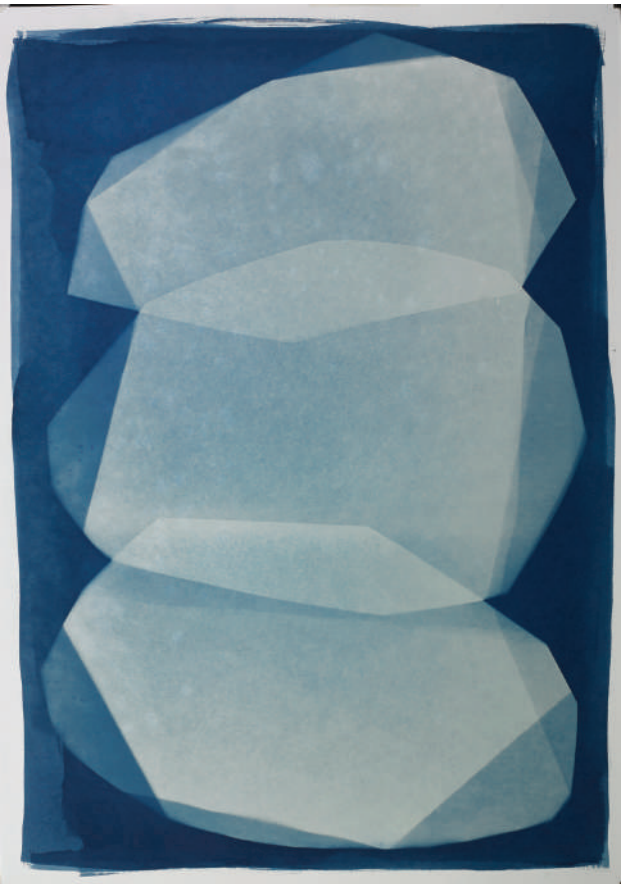
Transformation in Blue plate #22
2018
cyanotype on Aquarelle paper
83.4 x 59 cm (unframed)
94.5 x 71 x 5.5 cm (framed)

Transformation in Blue plate #23
2018
cyanotype on Aquarelle paper
83.4 x 59 cm (unframed)
94.5 x 71 x 5.5 cm (framed)

Transformation in Blue plate #24
2018
cyanotype on Aquarelle paper
83.4 x 59 cm (unframed)
94.5 x 71 x 5.5 cm (framed)

Untitled #7

2019
cyanotype on Arches paper
76 x 56 cm (unframed)
87.5 x 68 x 5.5 cm (framed)



Left to right:

**Ngono Yo Ngono,
Ning Ojo Ngono #1**
2019
cyanotype on Arches paper
110 x 222 cm (unframed)
115 x 228.3 x 6.3 cm (framed)

**Ngono Yo Ngono,
Ning Ojo Ngono #2**
2019
cyanotype on Arches paper
112 x 112 cm (unframed)
118.7 x 118.5 x 6cm (framed)

Cross
2019
cyanotype on Arches paper
113 x 113 cm (unframed)
118 x 118 x 6 cm (framed)