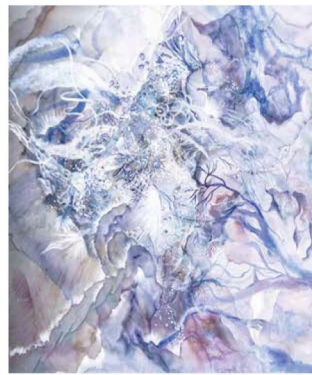
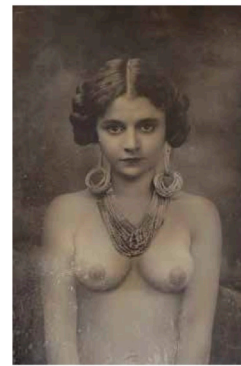




Kumazawa Mikiko
Going to Buddha's House
2018
pencil on gesso,
mounted on panel
130.3 x 194 cm



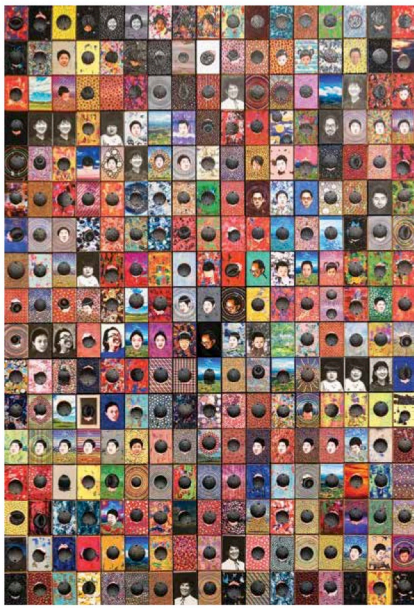
Yamamoto Aiko
Waver #2
2018
dye on silk, acrylic
80 x 70 x 3 cm



Agan Harahap
Miss Toedjilah (Meisjes Uit Indonesie)
2018
archival pigment print on paper
60 x 40 cm
edition 1 of 3 + 1 AP



Fatoni Makturodi
Chaosphere
2018
paint marker and
acrylic on canvas
150 x 150 cm



Yamamoto Ryuki
Portrait Diary
(289 pieces)
2015 - 2017
acrylic on canvas
259.6 x 170 cm
(each piece
14.8 x 10 cm)

welcome artists from Japan to work and stay in. Agan casually remarked that it would be a "Kijang", an abbreviation for "Kerjasama Indonesia Jepang", translated in English as "Cooperation between Indonesia and Japan". The word "kijang" in Indonesian means "deer" and the first Indonesian-made car by Toyota was also named *Toyota Kijang*. That was how the name "Rumah Kijang Mizuma" came about.

The first batch of artists who undertook their residency in Rumah Kijang Mizuma were Yoga Mahendra, Yamamoto Ryuki, and Yamamoto Aiko. Yoga Mahendra is a young artist from Malang, East Java, who stayed from November 2014 to June 2015. Yamamoto Ryuki, one of the artists represented by Mizuma Art Gallery, Tokyo, came in June 2015 and stayed till February 2016. From August to December 2015, we also hosted Yamamoto Aiko, who at that time was still completing her Master's degree at School of Inter-Media Art at Tokyo University of the Arts. Aiko continues to be the youngest and the only textile artist who ever stayed in Rumah Kijang Mizuma. During this period, PAPs was also actively working on their artworks in Rumah Kijang Mizuma. Some of them even stayed in-house, like Titus (-), Fatoni, who takes part in this show; and Kriyip who still lives in Rumah Kijang Mizuma, helping Angki and Dian to manage and maintain the house. Fatoni has become a full-time artist who exhibited in several shows in Indonesia, and whose works are now in the house of several collectors. Aside from them, Memet, who is a DJ and a close friend of Angki, is also a regular addition to Rumah Kijang Mizuma family.

I think the most important part of Rumah Kijang Mizuma is the people — they are just like a family of artists. Together they create a very lively atmosphere, full of artistic energies. There is always someone making artworks or discussing about art. Part of this family is Yamamoto Ryuki. The first time I met him was in Rumah Kijang Mizuma, not long after he arrived from Japan. My first impression of him was that he was a very shy and awkward person. When he showed me his paintings through his laptop, I was so mesmerised. They were full of energy and the level of detail in his works were beyond what I imagined any human being could achieve. But I noticed something unusual about them. He painted multiple big-sized paintings depicting many human figures, but he only paints one person: himself. The only other human figure that Ryuki had ever painted was of his mother, entitled *With Mother* (2008).

During his stay in Rumah Kijang Mizuma, Ryuki made a series of many small paintings (14.8 x 10 cm each) with his face in the centre of each frame. After some time, he began to paint faces of other people, such as Angki's son and Kriyip, and the longer he stayed at Rumah Kijang Mizuma, the more faces he painted. As seen in this exhibition, the completed series consist of many faces other than his. I think the friendly and family-like environment has opened up his heart to be more sociable. I really hope that Ryuki's experience in Rumah Kijang Mizuma might bring a new dimension to his art, as well as his life.

The early years of Rumah Kijang Mizuma saw many painters who stayed and worked there, often gathering in the living room and painting together. Yamamoto Aiko was a textile artist who used traditional Japanese dyeing technique. Being surrounded by painters, Aiko was intrigued to make paintings too. With materials from the other painters, she began to make some drawings. Using a piece of paper which she would extend whenever she felt she needed more space, her drawing grew into a beautiful 300 x 300 cm mixed media painting. Aiko's experience in Rumah Kijang Mizuma has led her to the discovery of her own style of artistic expression by mixing textile dyeing and painting.

To date, there are 23 artists who have stayed and worked in Rumah Kijang Mizuma. They are: Angki Purbandono, PAPs, Yoga Mahendra, Yamamoto Ryuki, Yamamoto Aiko, Titus Garu (-), Agan Harahap, Fatoni Makturodi, Okada Hiroko, Eguchi Ayane, Tsutsui Shinsuke, Ogino Yuna, Kumazawa Mikiko, Yuki Yuki (Muramatsu Yuki), Makopuri (Watanabe Masako), Aki Mitsuki, Shirai Tadatoshi, Kyun-Chome, Ikeda Satoshi, Sayaka Toda, Hitomi Noda, Gilang Fradika, and Okamoto Ellie. I apologise for not being able to write about all of the artists due to my limited knowledge and personal interactions with them.

The most recent artist to join the family of Rumah Kijang Mizuma and is still there as I am writing this essay is Okamoto Ellie, a young artist represented by Mizuma Art Gallery, Tokyo. On March 30th 2018, she came to Rumah Kijang Mizuma and stayed until June 14th, 2018. She came back again on September 8th, 2018, and has been there since. Through her works produced in Rumah Kijang Mizuma, I can see how life in Yogyakarta has influenced her artistic narrations. She began to paint figures that are not derived from the mythological world, but from the real world. In one of the works in this exhibition,

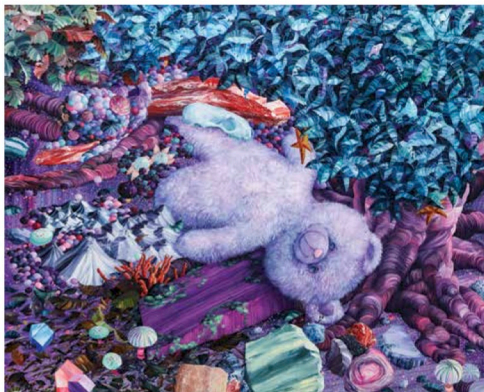
she painted Kriyip holding a plant while wearing a batik sarong with intricate ornamentations. Prior to this, I had never seen any ornamentations in her works before. To me, it came as a pleasant surprise. Other examples of how Yogyakarta's life has influenced her works was her study about Batara Kala, the god of the underworld in traditional Javanese and Balinese mythology who is also known as the god of time and destruction (he is related to Hindu concept of *Kala*, or time). In the drawing that she has made about Batara Kala, Ellie told me that she used Javanese ornamentation to depict Batara Kala, but it felt more Japanese than Javanese. To me, I found this work very interesting; it's as if I am listening to a Japanese person speaking the Javanese language.

Personally, what we have accomplished in Rumah Kijang Mizuma has gone far beyond what I had in mind in the beginning. The place is not just about helping artists to expand their artistic visions, it is also a temporary shelter for former convict members of PAPs, as it gives them a safe haven to rebuild their confidence in order for them to reintegrate back into the society. PAPs has given a positive motivation to many other former convicts through their art projects, such as *The Swimmer*, an exhibition in 2014 at Mizuma Gallery, Singapore; and *Atas Nama Daun*, an artwork which is now in the collection of OHD Museum, Magelang, and also at the arrival lounge of Terminal 3 in Soekarno-Hatta International Airport, Jakarta. Rumah Kijang Mizuma has been the birthplace of Aiko's unique artistic expression, as well as the place where Angki's and Dian's first son, Daunburi Purbandono, was born in 2015. It is also where Ryuki opened up his heart to paint other people's faces. To me, Rumah Kijang Mizuma is a home to constant dialogue that builds hope.

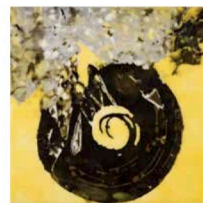
- Hermanto Soerjanto



Gilang Fradika
Kardiak
2018
acrylic, oil bar, medium gel on canvas
200 x 150 cm



Eguchi Ayane
The dream island
2018
oil on canvas
130.4 x 162.3 cm

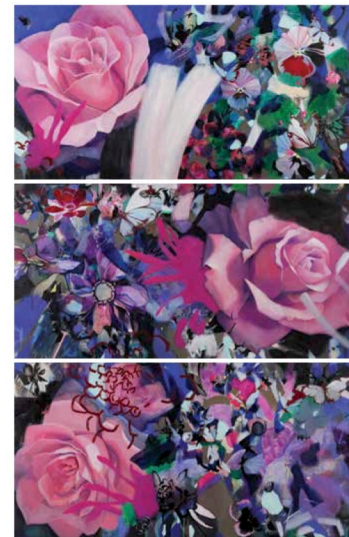


Tsutsui Shinsuke
untitled 2
2018
wax and oil
25 x 25 cm



Okada Hiroko
KARADA AYATORI - Physical String Figures
2015
single-channel digital video
8 min 48 sec

Ogino Yuna
p-301118_1
2018
oil on canvas
301 x 192 cm (triptych, each panel 97 x 192 cm)



Angki Purbandono
Flower Power Series (detail)
2018
scanography, lightbox
installation
50 x 50 cm each
1 edition lightbox + 1
edition C-print on paper,
diasec + 1 AP

