27 OCTOBER 2016 -26 FEBRUARY 2017

SINGAPORE BIENNALE 2016

EVERYWHERE OF

MIRRORINGS



EDDY SUSANTO

INDONESIA

The Journey of Panji, 2016

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MIRAORS

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EDDY SUSANTO

The Journey of Panji, 2016



THE ARTIST

Eddy Susanto (b. 1975, Jakarta, Indonesia) graduated in graphic design from the Indonesian Institute of Art, Yogyakarta in 1996. Since 2007, he has had 18 solo exhibitions and participated in 16 group shows. His works are in the collection of public and private museums, among others, the Indonesian Presidential Museum in Bogor and Eddy Hartanto's museum in Jakarta. Susanto has exhibited widely in venues such as the National Gallery of Indonesia, National Art Gallery of Indonesia, Setia Darma House of Mask and Puppets (Bali), Art Stage Singapore and Lawangwangi Creative Space (Bandung, Indonesia). In 2012, he received the Bandung Contemporary Art Award and the Dharmawangsa Award from the Nyoman Gunarsa Museum, Bali. He was a finalist in the UOB Painting of the Year competition (Singapore, 2012) and the Indonesia Art Award (2013). He lives and works in Yogyakarta.

THE IDEA

A newly commissioned artwork for Singapore Biennale 2016, Eddy Susanto's installation responds to the theme 'An Atlas of Mirrors' by tracing the migratory and intertwining relationships within Southeast Asia through the legendary story of Panji, a folk tale that spread from Java to other parts of the region. His artwork offers alternative perspectives to understanding what might unite the Southeast Asian region, apart from the political and economic affiliations we are accustomed to today. Similar to his previous artwork *The Java of Dürer (2011)*, Susanto's work draws inspiration from research of ancient subjects, and creates imagery composed of hand-written Javanese script.

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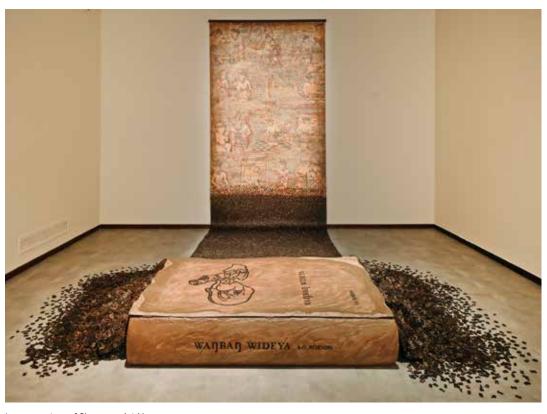


Image courtesy of Singapore Art Museum

THE ARTWORK

Ink on canvas, acrylic and wood 300 x 500 x 300 cm Collection of the Artist Singapore Biennale 2016 commission

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OBSERVE AND DISCOVER

GUIDING QUESTIONS

- Observe the artwork from a distance and identify the different components of the artwork.
- 2. Step closer and examine the tome¹ on the floor and the small pieces of wood. Can you make out their shapes?
- 3. Follow the path of the small pieces of wood from the tome to the canvas. Do you notice anything unusual about the drawing on the canvas?
- 4. How are the book, small pieces of wood and canvas connected to each other? What is the idea the artist is trying to convey?
- 5. The artwork illustrates how the tale of Panji has travelled throughout Southeast Asia and has been collated in the various scripts found in the region. How does the artwork mirror and map out the common histories and relations between Southeast Asian societies?

SUGGESTED ACTIVITIES

- A. The drawings on the canvas are taken from reliefs² dated back to 1400 and found in Gambyok, Kediri. These images illustrate various episodes of the Panji stories, a Southeast Asian epic. What other Southeast Asian/Asian epics do you know? Find out one that is interesting to you and share it with your family and friends.
- B. Recall one memorable event with your family and write down your memory of it. Find out from your other family members their account of the same event. Like the various versions of Panji, people may have differing accounts of the same event. Why do you think this is so? How does this reflect on the diversity and unity of your family?

EVERYWHERE

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¹Tome: an especially large, heavy and scholarly book.

²Relief: a surface that is sculpted or carved with forms, figures or writing.

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FIND OUT MORE

ARTWORK

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ABOUT SINGAPORE BIENNALE 2016

AN ATLAS OF MIRRORS AT ONCE, MANY WORLDS

FROM WHERE WE ARE, HOW DO WE PICTURE THE WORLD -AND OURSELVES?

Humankind has always devised ways of seeing beyond sight. Two such instruments are the map and the mirror, which make visible more than just physical terrains. While the atlas - a book of maps - locates where we are and charts where we want to go, the mirror shows us to ourselves, sometimes unreliably, and in curious ways.

Through an exploration of the literal and metaphorical characteristics of atlas and mirror, An Atlas of Mirrors reveals artistic perspectives that arise from our migratory, intertwining histories and cultures, particularly in Southeast, East and South Asia.

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ABOUT THE ZONES

NINE CONCEPTUAL ZONES

The main title of the Biennale is woven through nine 'conceptual zones', or subthemes, which locate each artwork in particular curatorial contexts. These zones shape the flow of the Biennale experience, like chapters in a book or sections in a poem. Like the title - 'An Atlas of Mirrors' - which is built on the relationship between a collective noun ("an atlas" as the collective noun) and what is being thought of 'collectively' ("mirrors"), these zones are conceptually themed along specific collective nouns and what they hold together for contemplation and experience. Artworks located within each zone resonate on many levels, and at the same time, all nine zones coincide, intertwine and reflect each other along the conceptual continuum of 'An Atlas of Mirrors' as a whole.

Each zone represents concepts, ideas and ways of seeing as explored in the 58 artworks and projects.

AN EVERYWHERE OF MIRRORINGS

- **GEOMETRY & GEOGRAPHY**
- MIRRORS & MAPS
- SPACE & PLACE

Where is 'reality', if every mapped 'here' is mirrored? Here, where culture-mapped territories and regions wend their way amidst world histories contained within art's histories, a mirror-scaled dragon heaves, bewilderingly opening up infinite flights of stairs within the curve of the stairwell in the heart of the museum. Elsewhere, maps of present-day Sri Lanka and old Ceylon jigsaw across space and time, whilst a pair of artist-doppelgangers doggedly do balancing acts.

Space and place are explored and glimpsed through mirrors and cartography, conjuring symmetrical and asymmetrical parallel worlds where the real, surreal, abstract and imaginary overlap.

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FOR MORE INFORMATION

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