

acara total 2.688 tentara Israel tewas dan kurang lebih 7.000 orang dera, 314 tentara Israel dijadikan tawanan perang dan puluhan tirta Israel hilang (17 di antaranya bahkan sampai tahun 2003 lum ditemukan). Tentara Israel kehilangan 102 pesawat tempur dan rang lebih 800 tank. Di sisi Mesir dan Suriah 35.000 tentara tewas lebih dan 15.000 cedera, 8300 tentara ditawan. Angkatan Udara



Platform STPI Projects (PSP) began as a partnership between STPI and Platform Projects, giving three highly adept artists of our time the unique opportunity to expand their creative capacities in the print and paper medium through STPI's residency program.

The sculpture and installation artist Haegue Yang (Berlin/Seoul) was the first to receive this generous support, leading to the opening of her solo exhibition *Honesty Printed on Modesty* at STPI in November 2013 and the subsequent acquisition of *Spice Moons* by the Museum of Modern Art, New York, for its permanent collection. The second recipient was the interdisciplinary artist Sun Xun (Beijing), whose all-encompassing body of work was presented at Encounters, Art Basel Hong Kong, in May 2014 as *Republic of Jing Bang: Citizens Wanted*. This year we are pleased to present the provocative creations of the Indonesian artist Entang Wiharso, whose exhibition at STPI in 2015 completes the PSP initiative.

Entang is one of Indonesia's most acclaimed contemporary artists, having represented his country in numerous international biennials. Although he is a multidisciplinary artist who has embraced a variety of mediums, from sculpture and relief cutouts to performance, it was his paintings that drew me to him.

Never Say No is the result of Entang's tireless commitment to his art, a testament to his caliber and rigor as an artist who actively pursues new challenges to redefine his subjects. This latest body of work is both comprehensive and unique in what he has achieved, and we hope that we provided a good conduit for him to discover new possibilities in developing his art.

I would like to acknowledge and thank our partner Platform Projects Singapore for its unwavering support of our residencies and programs and for sharing a vision to shape the course of contemporary art history through collaborations such as these. I would like to thank Entang for his enthusiasm and keen interest in working with us.

Lastly, all this would not have been possible without the backbone of the passionate STPI team.

Emi Eu
Director
STPI

Each year PSP (Platform STPI Projects), the ongoing collaboration between Platform Projects Singapore and STPI, invites one Asian artist, jointly selected by the two organizations, to make use of the extraordinary facilities of STPI workshops and programs to expand his or her working practice. The third artist in this series is the Indonesian artist Entang Wiharso. Entang's residency was meditatively prolific, combining free-ranging exploration with predetermination and experience. He exploited the medium of paper, subjugating it through molds to produce paper casts that relate closely to his renowned aluminum works and the complex and ambiguous narratives that they explore. At night he worked contemplatively on the engravings, incorporating drawings, musings, text, and visual haiku to produce a number of paper bricks, which in turn led to a novel autobiographical work that exemplifies all his concerns with territories—physical, geographic, cultural, temporal, spiritual, moral, and imaginary.

The residency was both a continuation of and a break from Entang's earlier practice, an opportunity to produce work that was monumental as well as minute, saturated with color as well as restrainedly monochromatic, employing pure white paper as well as surfaces enriched and textured through the incorporation of yarn. Entang's personal experiences are deeply embedded in his work and form the empathetic lens through which he explores the human condition and the interconnectedness of human beings against the political, historical, and cultural backdrop of his native Indonesia.

The patrons and board of Platform Projects Singapore are delighted to have been connected to the work and mind of Entang Wiharso through PSP and to have been afforded rare and intimate knowledge of his works in progress. Platform Projects Singapore gratefully acknowledges the support of its patrons and board in this ongoing collaboration. We at Platform Projects are most appreciative of our relationship with STPI and would like to thank Emi Eu and the entire team in the workshop and at the gallery for their continued support.

Savita Apte
Director
Platform Projects Singapore

ENTANG WIHARSO: AN ANXIOUS HOME

MELISSA CHIU

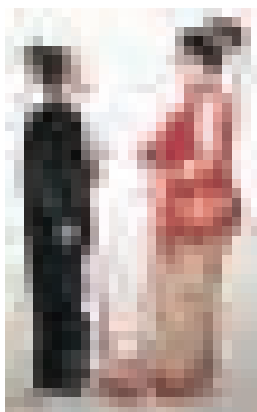
The Indonesian artist Entang Wiharso creates works that are difficult to categorize. When I visited his studio in Yogyakarta a few years back, it was filled with sculptures in all types of materials—including lead, clay, and ceramic—at different stages of creation. His paintings were also there. It was a memorable experience because of Entang’s pursuit of multiple ideas simultaneously. Yet if one had to identify a clear connection between his works, it would be the inclusion of figures. His works are all about the interaction between individuals—a kind of cause and effect of relationships. One of the bigger issues they grapple with is the role of the individual in forming and creating society. Entang lives in one of the most populous nations in the world, one that is at once culturally diverse and geographically dispersed across an archipelago of more than seventeen thousand islands (about six thousand of which are inhabited). His works speak of a specifically Indonesian view of the world but often through universal ideas. They raise various questions: How do we live together in a highly contested environment? How much does our history inform the present? Embedded in these questions is of course the understanding of political representation, for Indonesia has seen democracy develop in fits and starts since the 1950s, with this process culminating as late as 1999 in parliamentary elections.

These may seem like meta-issues for specialists in political science or demography, but Entang’s works offer incisive commentary on many of them. The figures in his paintings and sculptures are rarely portrayed as individuals but rather are presented as part of a couple or a group of individuals interacting with one another. One of the works I saw in the front yard of his home and studio was *Borderless: Floating Island* (2011–12). I introduce it here because it speaks to how Entang addresses both the specificities of his being Indonesian and more universal issues of human experience. *Borderless* is a large-scale sculpture of an inverted island with three sections that correspond to the provinces of West Java, Central Java, and East Java. Atop each section the artist has arranged a tableau that shows a couple in a different phase of their relationship, beginning with the early furtive stages of getting to know each other, signaled through a casual composition in which one partner lies down while the other sits, in a scene of emotional connection. Another tableau shows a young couple getting married, full of optimism for the future of their new family. These tableaux show some of the ways in which Entang seeks to capture human experiences that transcend cultures while also pointing to some of the more specific experiences of living in Java, the largest of the Indonesian islands. For example, the banana trees that appear in each part of the sculpture have been cited by the artist as a reference to Dutch colonial times, when a banana leaf was known as the local “poor man’s umbrella.”¹

One of the works created at STPI, titled *Under Protection for 24 Hours* (2015), takes on similar issues of relationships and intimacy. This unique paper cast shows two figures, Entang himself and his wife. The paper pulp is white, faintly colored with a light blue background, and the couple’s skin is a light blush pink. Their hair and clothes are all left blank white, the qualities of the handmade paper evident. Entang has used this composition of male and female figures facing each other before, for a watercolor on paper titled *After Agreement: Reclaim Landscape* (2013). Here we see the artist with his American wife, both dressed in Javanese clothing, facing each other. In his hand is a fleshy flower that appears to have grown in a fantastical way from his wife’s long braid. In *Under Protection*, however, the work acquires another meaning, one that Entang has said is about the “heightened anxiety” he experiences in Indonesia, where there have been examples of cultural and racial conflict.² One of the main differences between the two works is the inclusion in *Under Protection* of a rifle standing between the two figures and, behind them, a small, self-contained room used for surveillance, the kind we see at airports today. The artist has written that this work is about “how consciously or unconsciously one can feel insecure living in Indonesia with the



Borderless: Floating Island, 2011–12
Crushed brick, resin, steel, graphite
350 x 750 x 140 cm



After Agreement: Reclaim Landscape, 2013
Watercolor on paper
200 x 109 cm

issue of racism—since the history of colonization is still strongly present.”³ Entang identifies an external threat to the couple’s relationship: violence and a heightened state of anxiety.

Home Sweet Home (2015), another work created at STPI, takes this idea even further by looking at the idea of internal and external threats. The work, made of cast paper, shows five figures, three men and two women, in a confined space. Although they do not at all resemble a nuclear family, this group of adults is together for better or worse. The two men are engaged in conversation, but the one dressed in a business suit holds a knife in one hand; he grasps a smaller dagger in the other while his arm snakes around the waist of one of the women. It is a confusing and disturbing image, made all the more complex by the couple lying on the floor. The man wears only his shorts, and the woman climbs on top of his chest, her face only partially recognizable through a black box. It is a home we would not want to return to. One wonders if this is Entang’s commentary on returning to Indonesia after extended periods abroad. There is a distinct ambivalence about his homeland that is about the push-pull of, on the one hand, the compelling emotion of belonging and, on the other, unease at the undercurrent of violence that sometimes erupts through racial and cultural conflict. In the artist’s own words, “it’s about fighting within yourself when longing for home.”⁴ In multiple ways, Entang’s works address the idea of home as a metaphor for society, playing our emotional attachment to place against the anxiety and tensions found in Indonesia—and many other places—today.

Notes

1. Amanda Rath, “Entang Wiharso’s *Untold Stories*,” in *Entang Wiharso: Untold Stories*, exhibition brochure (Berlin: Arndt, 2012), 7. Available at http://www.arndtberlin.com/website/media/artists/wiharso/Entang_Wiharso_Untold_Stories_ARNDT_Online_Catalogue.pdf.

2. Entang Wiharso, e-mail correspondence with the author, 24 February 2015. Unless otherwise noted, all quotations from the artist are from this correspondence.

Melissa Chiu is director of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. She was previously museum director and senior vice president, global art programs, at Asia Society in New York, where she was responsible for overseeing the programming for museums in New York, Houston, and Hong Kong. As a leading authority on international art, with a specialization in the Asia-Pacific region, she has organized nearly thirty exhibitions, including a retrospective devoted to Zhang Huan, a survey of works by Yoshitomo Nara, and an exhibition of art from China’s Cultural Revolution. Chiu earned an MA in arts administration (1994) and a PhD (2005) in art history and is the author of numerous articles and books, including *Breakout: Chinese Art outside China* (2007), *Chinese Contemporary Art: Seven Things You Should Know* (2008), *Asian Art Now* (2010, coauthored with Benjamin Genocchio), and the anthology *Contemporary Art in Asia: A Critical Reader* (2011, coedited with Benjamin Genocchio). She has served on panels for the Pew Center for Arts and Heritage, the Institute of Museum and Library Services, the New York State Council on the Arts, and other organizations and has served on the boards of the Association of Art Museum Directors, the American Alliance of Museums, and, currently, the Museum Association of New York.

DID I JUST SAY YES?

AGUNG HUJATNIKAJENNONG

The range of Entang Wiharso's artistic explorations has been extensive, as seen not only in the diversity of themes that he has addressed but also in the different mediums that he has tackled and in the varied scale of his works. In the last ten years Entang has become known for his performances, his gigantic aluminum and resin sculptures, and his reliefs and installations. Paintings, drawings, and prints, however, still occupy an important position in his oeuvre. Although he has never felt comfortable with being identified exclusively as a painter, the exploration of two-dimensional language is clearly at the core of his artistic practice.

In general, we may apply the label "figurative" to Entang's body of work. Not coincidentally, human figures have been a central subject of his work, and his way of presenting the figure has undergone a long and slow evolution in style since the late 1990s. Over the past five years or so he has often depicted figures in profile and in sturdy, awkward poses, characteristics reminiscent of Javanese *wayang kulit*, or shadow puppets. Entang's figures, male and female, may appear realistic and intact at one moment and be presented as mere organs—marred, stretched, deformed, or distorted—at another.

Entang explains that his way of portraying the human figure emerged in part as a result of an inner conflict regarding his Muslim religion early in his career. In the early 1990s he was troubled by doubts about the validity of depictions of the human figure in art. One day he discovered an interesting option for dealing with this conflict in the tradition of *wayang kulit* and the system of representation said to have been introduced by the fifteenth-century Javanese Islamic missionary Sunan Kalijaga. The depiction of living beings is discouraged in Islam, so artisans would scratch three lines into the neck of the leather puppets, a symbol referred to as the "corpse marker," indicating that the figure was not alive. Inspired by this, Entang began to apply paint directly with a palette knife, "etching" into the figures to demonstrate that they were not living. Once he had this "revelation," his figurative painting style developed rapidly, characterized by experimentation and distortion. More importantly, he made human experience a focal point of his work, dealing with our fragility, mortality, obsessions, fallibility, joys, pleasures, and frustrations, through themes of violence, fear, alienation, and betrayal as well as love, familial bonds, heroism, and desire.

Entang regards his practice as a form of criticality. Behind his humble gestures and grounded style of speech, he possesses a combination of intellectual ability and sharp empirical observation as well as an imagination that has been nurtured naturally for decades. The images in his works are born of a desire to capture phenomena that are varied and ubiquitous. The specificity of his works comes not only from the unique phenomena that catch his attention but also from the idiosyncratic and critical way he understands and represents them in his works.

Here are some of the icons and signs that are prominent in Entang's oeuvre: hybrid figures (men with goat legs, horns, and tails), superheroes, animals (especially dogs, goats, and koi fish), tropical plants, vines, tables, chairs, umbrellas, weapons (spears, arrows, swords, or *keris*), the artist's nuclear family (including his wife and two children), sky, forest, fire, fences, walls, landscape, flowers, and gas cylinders, as well as texts, whether quotations or the artist's own aphorisms.

Revisiting Paper and Printmaking

When Entang visited STPI for the first time in 2005, he was impressed by the facilities and dreamed of having an opportunity to work there someday. Yet he had to bury this desire, as artists may not apply to STPI's residency program but must be invited. Printmaking was not an entirely foreign medium to Entang. He was passionate about woodcut when he was a student, and his wife, Christine Cocca, is also an artist and scholar who majored in printmaking. Entang

undertook one of his most important experiments with printmaking techniques in 2008, when he was preparing for his exhibition *Black Goat Space* in Jakarta and decided to create a series of embossed prints, which ultimately led to the development of his aluminum cutouts.

In 2011, when the invitation for a residency at STPI finally arrived, Entang responded immediately with great enthusiasm. As an artist who had some experience with residencies, he knew that STPI offered a very efficient and well-equipped work environment. So he did not come to Singapore empty-handed. A number of molds for his metal relief works were sent from Yogyakarta. Already in the early planning phases, Entang knew that he wanted to use these molds to make cast-paper works.

For a number of works in this exhibition—including *Black Goat vs. Identity Crime and Aesthetic Crime: Comic Book Series* (2015), *Art as Gift: Comic Book Series* (2015), and *Home Sweet Home* (2015)—Entang reused molds from his earlier works, but the resulting works are transformed through the use of cast paper and other materials. While he had never used a background field in the metal reliefs (because the works are usually mounted on hooks attached to the wall to create shadows), he incorporated backgrounds in his cast-paper reliefs to strengthen their structure.

The paper-casting process resulted in completely new works, particularly because of the introduction of color and the textures created by threads of soft yarn that blend perfectly with the cotton paper. The adaptive nature of paper pulp, which allows it to be mixed with any soft or liquid material, produces a very interesting sense of detail. In *Art as Gift*, the surreal bodies and floating human heads look like transparent flesh with exposed, smooth blood vessels. Another recast relief work, *Body Text: Aku Akan Berlindung di Wajahku* (2015), shows how easily paper casting can be combined with collages taken from hundreds of printed images.

A number of works that were done with relief printing and stencil coloring techniques—such as the series *Shelter*, *Her Shifting Identity*, and *Never Give Up* (all 2015)—gave Entang a great space to play with color. And as he said in an interview, “I did not paint the color, like I used to do on canvas. I only ‘gave’ color to the paper. And the paper just ‘drank’ any paint drops, sprinkles or splashes that I made. There were unexpected effects that I really liked in this process.”¹

The cast-paper reliefs, characterized by textured surfaces and bold colors, highlight the interconnected themes that have evolved in Entang’s work over time. When I asked him whether the shift in material from metal to paper affected the meaning of his relief works, his answer was very clear: “The core concepts of these relief works, either paper or metal, remain the same, but some aspects transform into a different meaning. The idea takes precedence over the material because in most instances the image precedes the choice of material. However, through this reinvestigation, I created a different feeling.” Entang also found parallels between two materials that seem to have little in common: “I see some resemblance between aluminum and paper, particularly in their ‘softness.’ Aluminum is the lightest and softest kind of metal. It is a type of metal that is associated with ‘domesticity’ because it is widely used for household items. This makes a nice connection with paper as a humble yet essential material of daily life.”²

Entang’s *Art History: Blue Moon* series and *Self-Portrait* (both 2015) are newly produced works that are visually and conceptually different from his relief pieces. The former was produced using rather “classical” printing techniques, as Entang calls them: lithography and relief printing. But what makes this series special for me is the way the moon and the land (or shore) look: very minimal yet calm and compositionally balanced. This may not be a visual impression commonly found in Entang’s other works. The artist told me that the series grew out of his sentimental mood and his longing for his family and his second home in the United States.

Self-Portrait is a composition of hundreds of acrylic cutouts containing images collected from various Internet sites. Entang selected only fragments of images that are close to his memories. Forms mimicking the shape of the popular Apple iPhone allude to the projection of a “self” that is no longer authentic in the presence of media technology. The Internet and the camera are now in the grasp of every individual, and this has changed the definition of public archives and memory. By combining these fragments into a self-portrait, Entang is trying both to juxtapose and to connect a projection of himself with images and texts associated with other people’s memories.

Always Say Yes?

Entang has deliberately given this exhibition a title—***Never Say No***—that makes a statement about himself as an individual. He believes that Indonesian culture, and more specifically Javanese culture, tends to instill certain social norms that make people excessively shy and respectful. The title implies not only a blind acceptance of any offer or choice but also an ironic helplessness: a person who never says no cannot express his or her own desires. This is not a manifesto expressed directly in the imagery of the works in the exhibition. ***Never Say No*** is more a reflection on Entang’s critical attitude towards various identities and stereotypes that have been imposed on him as an Indonesian artist.

Entang is actually one of a very few contemporary Indonesian artists who have lived through unique cultural trajectories. He was born and raised in a Muslim peasant family in Tegal, an old city on the northern coast of Java; studied painting in Yogyakarta, the capital of the official Javanese “monarchy”; participated in international residency programs and in several major exhibitions in Asia, Europe, and the United States throughout the 2000s; and married an American and had two sons who speak English more than Bahasa Indonesia. His international reputation has brought him into contact with various cosmopolitan people in the art world while he has remained rooted in the local art scene of Yogyakarta. These experiences, coupled with his experience of living cross-culturally, make him especially sensitive to the value of questioning cultural norms.

In the course of his career as an international artist, there have been situations in which Entang has constantly moved across different cultural borders. The borders and differences can sometimes be blurred or dissolved in daily interactions and routines. But he has also found that at times aspects of his own identity can be insensibly present, even restraining his freedom, and some of his experiences have made him realize that the Javanese culture is firmly implanted in him. For Entang, the title ***Never Say No*** is especially meaningful in that it represents his efforts to push the limits of his identity.

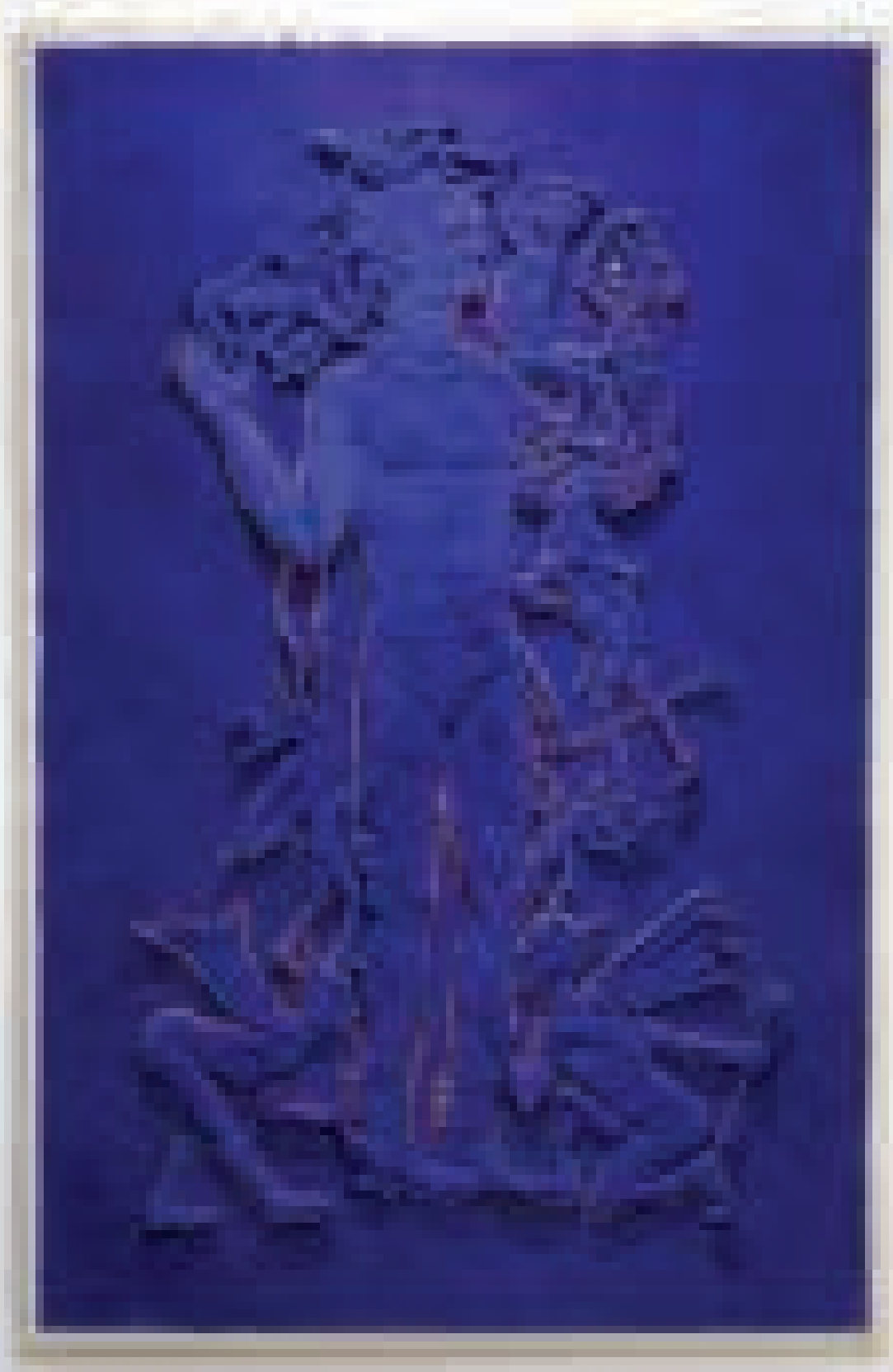
Notes

1. Entang Wiharso, interview with the author, Yogyakarta, 14 February 2015.
2. Ibid.

Agung Hujatnika, aka Agung Hujatnikajennong, is a lecturer at the Visual Art Study Program, Faculty of Art and Design, Bandung Institute of Technology, Indonesia. He also completed his doctoral research at the institute (2012). Since 1999 he has contributed articles to various journals, catalogues, and books and has participated in many seminars in Indonesia and abroad. Agung has been a curator-in-residence in Australia (2002) and Japan (2004, 2011). From 2001 to 2012 he served as the curator at Selasar Sunaryo Art Space, Bandung. Among the exhibitions he has curated are *Fluid Zones*, Jakarta Biennale (2009); *Exquisite Corpse*, Bandung Pavilion at *Reactivation*, 9th Shanghai Biennale (2012); and *Not a Dead End*, Jogja Biennale II, Equator #2 (2013).

**BLACK
GOAT
VS.
IDENTITY
CRIME^{AND}
AESTHETIC
CRIME: COMIC
BOOK
SERIES**

2015 · Cast paper, acrylic paint, STPI handmade paper · 227 × 147 × 4 cm









**UNDER
PROTECTION
FOR
24
HOURS**

2015 · Cast paper, acrylic paint, glass mirror, colored STPI handmade paper · 234.5 × 153.5 × 3 cm

**BLACK
GOAT
VS.
IDENTITY
CRIME AND
AESTHETIC
CRIME: COMIC
BOOK
SERIES**

2015 · Cast paper, acrylic paint, yarn, colored STPI handmade paper · 227,5 × 146,5 × 5,5 cm





**HOME
SWEET
HOME:
COMIC
BOOK
SERIES**

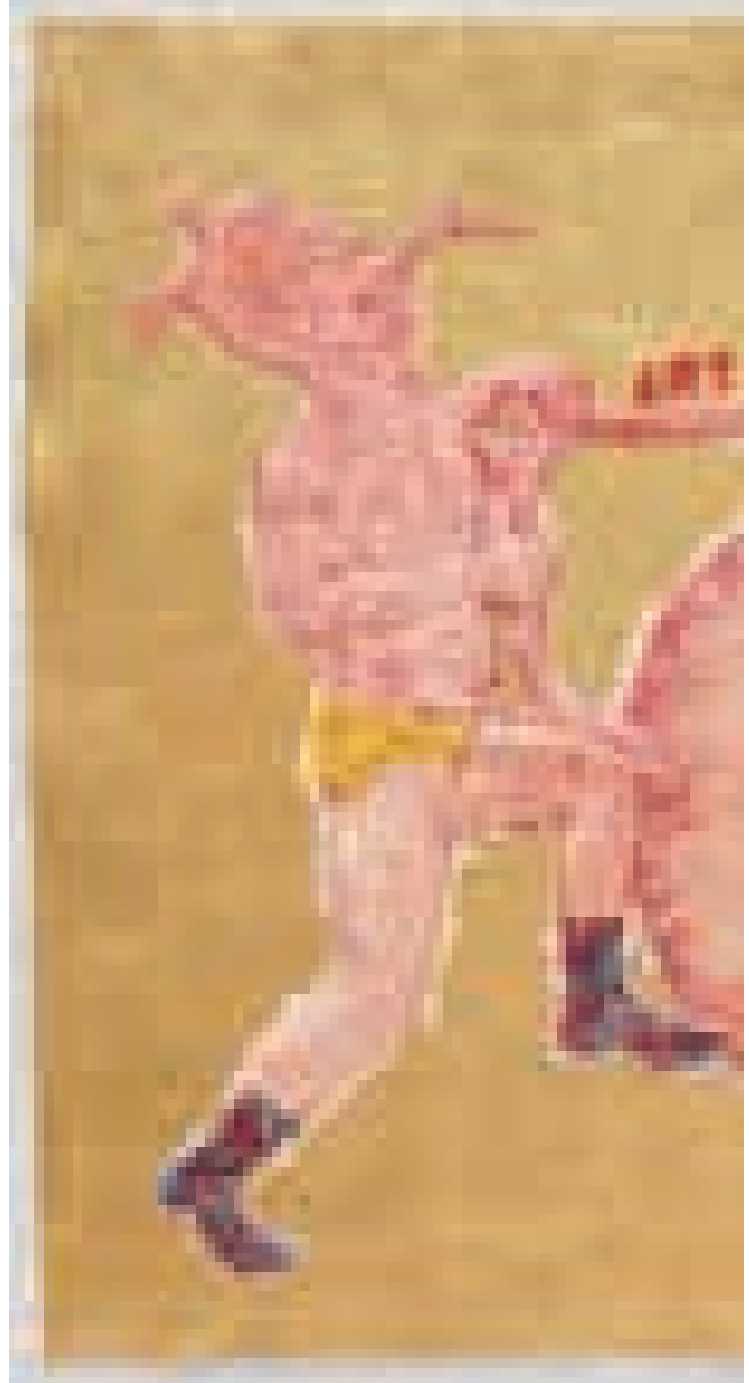
2015 · Cast paper, STPI handmade paper · 217.5 × 244 × 3.5 cm





ART AS GIFT: COMIC BOOK SERIES

2015 · Cast paper, acrylic paint, yarn, metal leaf, STPI handmade paper · 145 x 225 x 4 cm









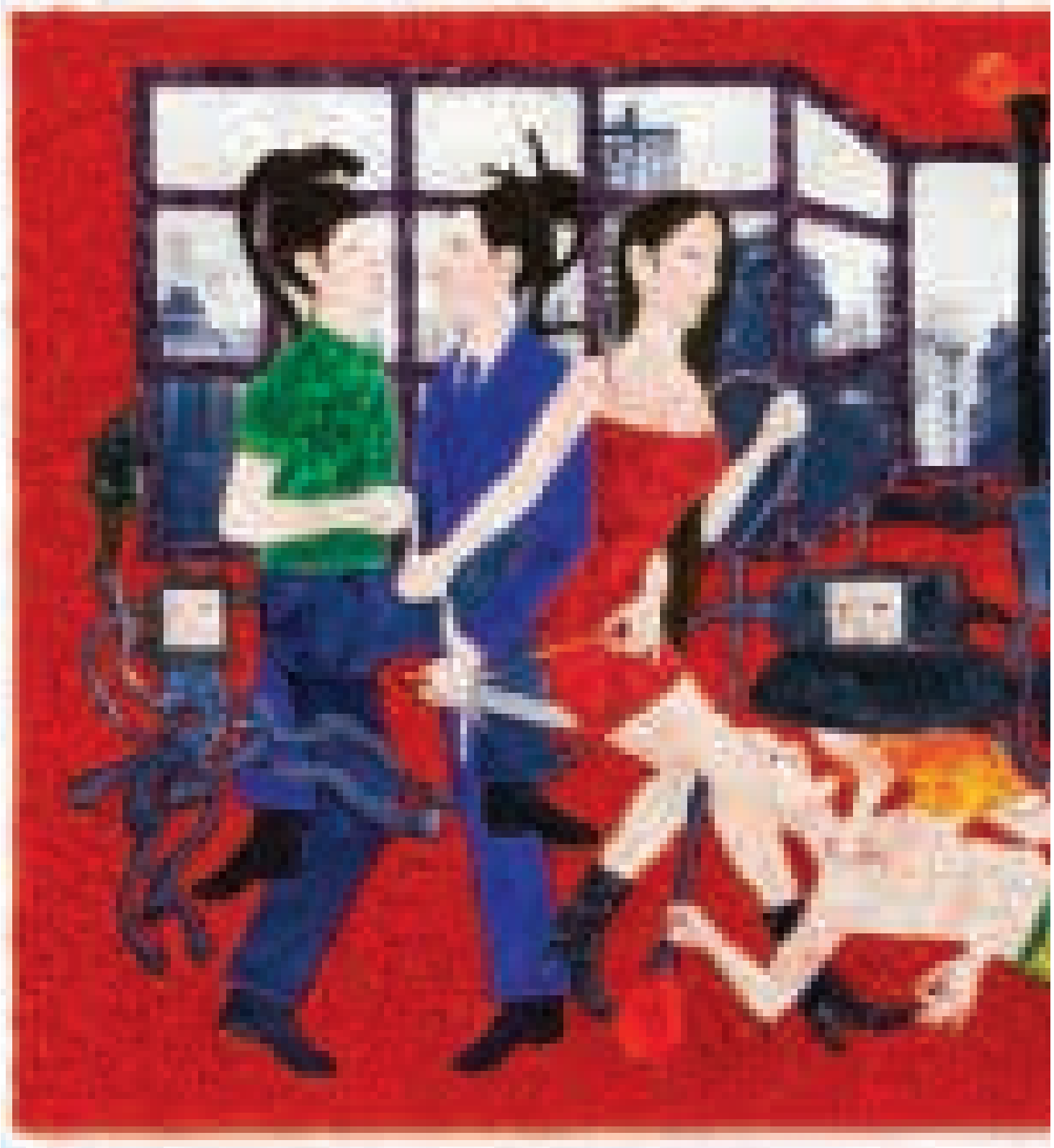
BODY
TEXT:
AKU **AKAN**
BERLINDUNG
DI WAJAHKU

2015 · Cast paper, etching, collage, gampi paper, copper · 217.5 × 244 × 3.5 cm



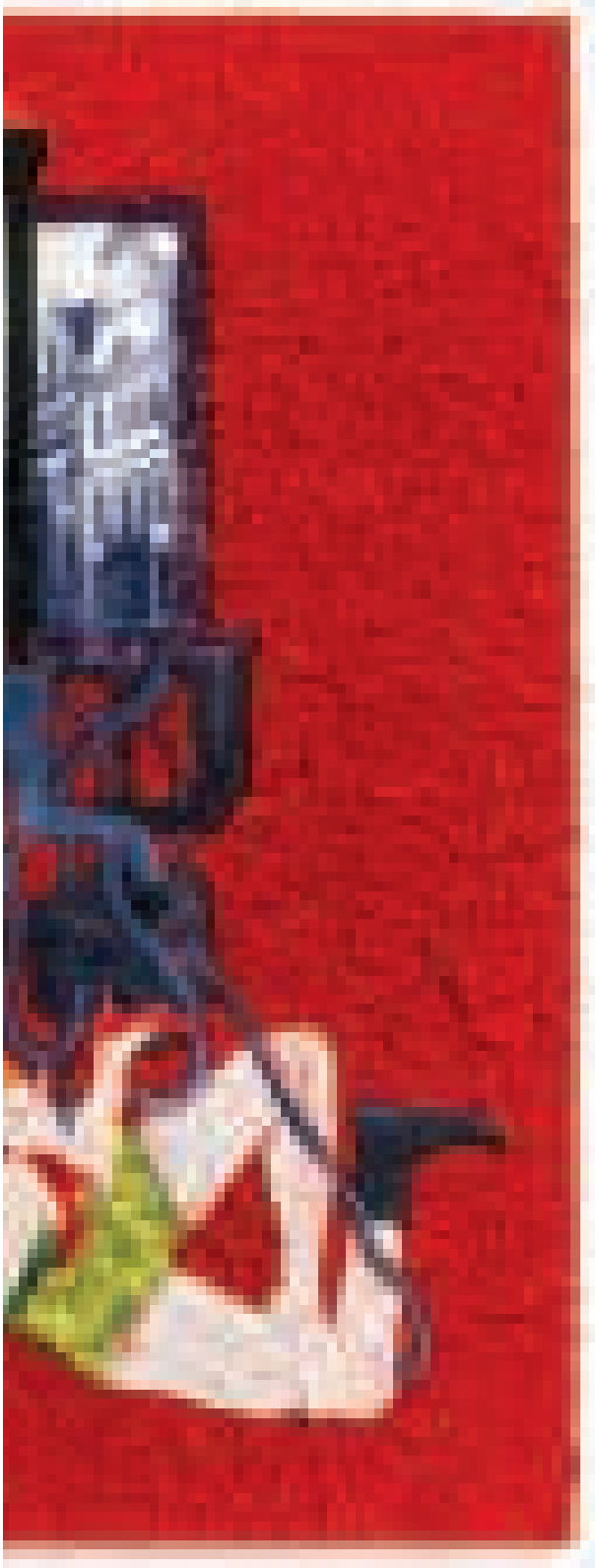






HOME SWEET HOME

2015 · Cast paper, acrylic paint, yarn, acrylic mirror, wood panel · 201 × 254 × 4 cm



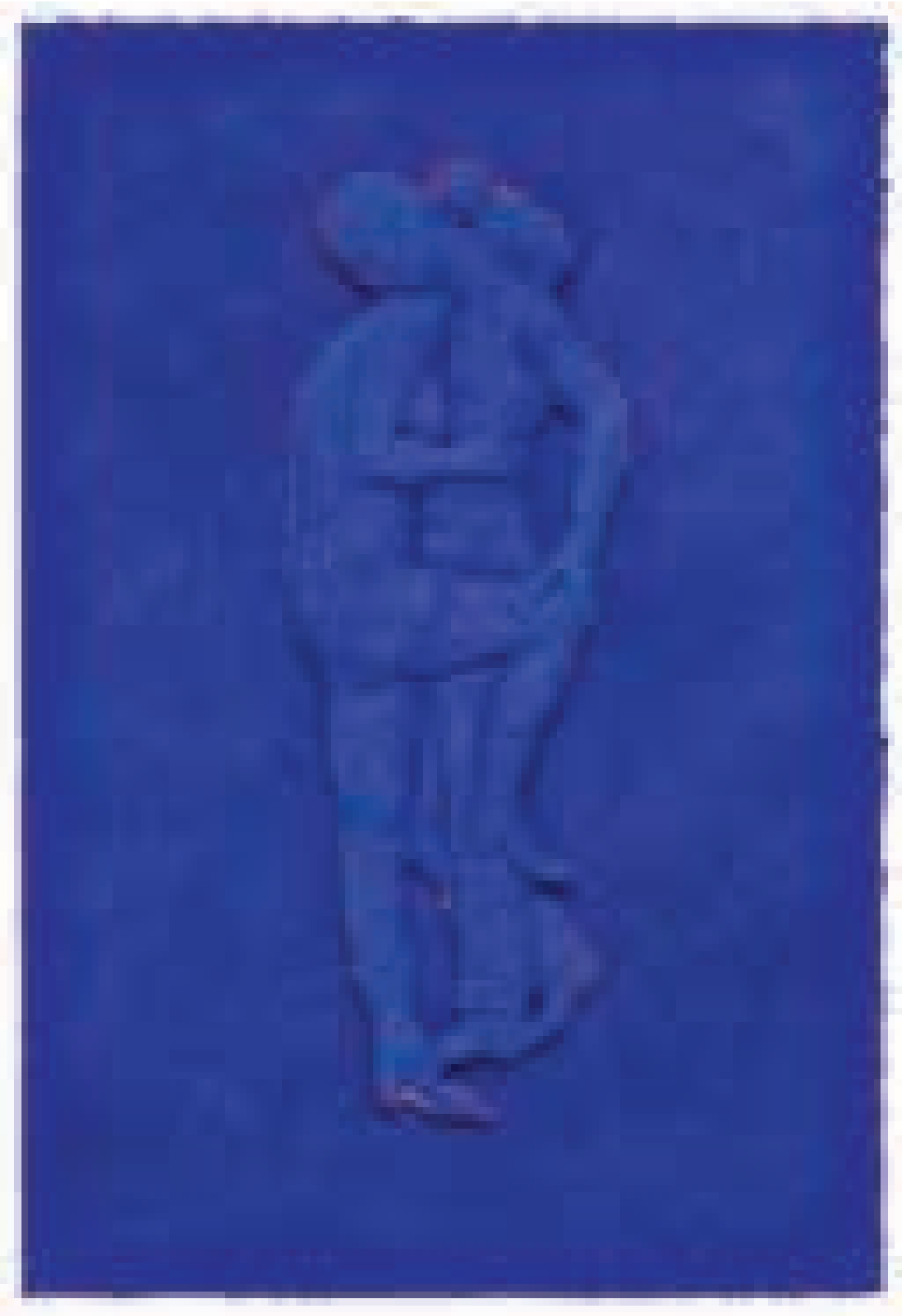




**ART
HISTORY:
BLUE ON
BLUE
#1**

2015 · Cast paper, acrylic paint, STPI handmade paper · 105.5 × 71.5 × 3 cm





**ART
HISTORY:
BLUE^{ON}
BLUE
#2**

2015 · Cast paper, acrylic paint, STPl handmade paper · 106,5 × 72 × 4 cm

**ART
HISTORY:
BLUE ON
BLUE
#3**

2015 · Cast paper, acrylic paint, STPI handmade paper · 106.5 × 72 × 3 cm





ART HISTORY: BLUE ON WHITE

2015 · Cast paper, acrylic paint, STPI handmade paper · 81.5 × 38.5 cm

FAR AWAY LAND

2015 · Lithograph on Saunders 638g paper · 102 × 124.5 cm





SHELTER #1

2015 · Colored paper pulp, stencil, etching, collage, acrylic paint · 141 × 220 cm

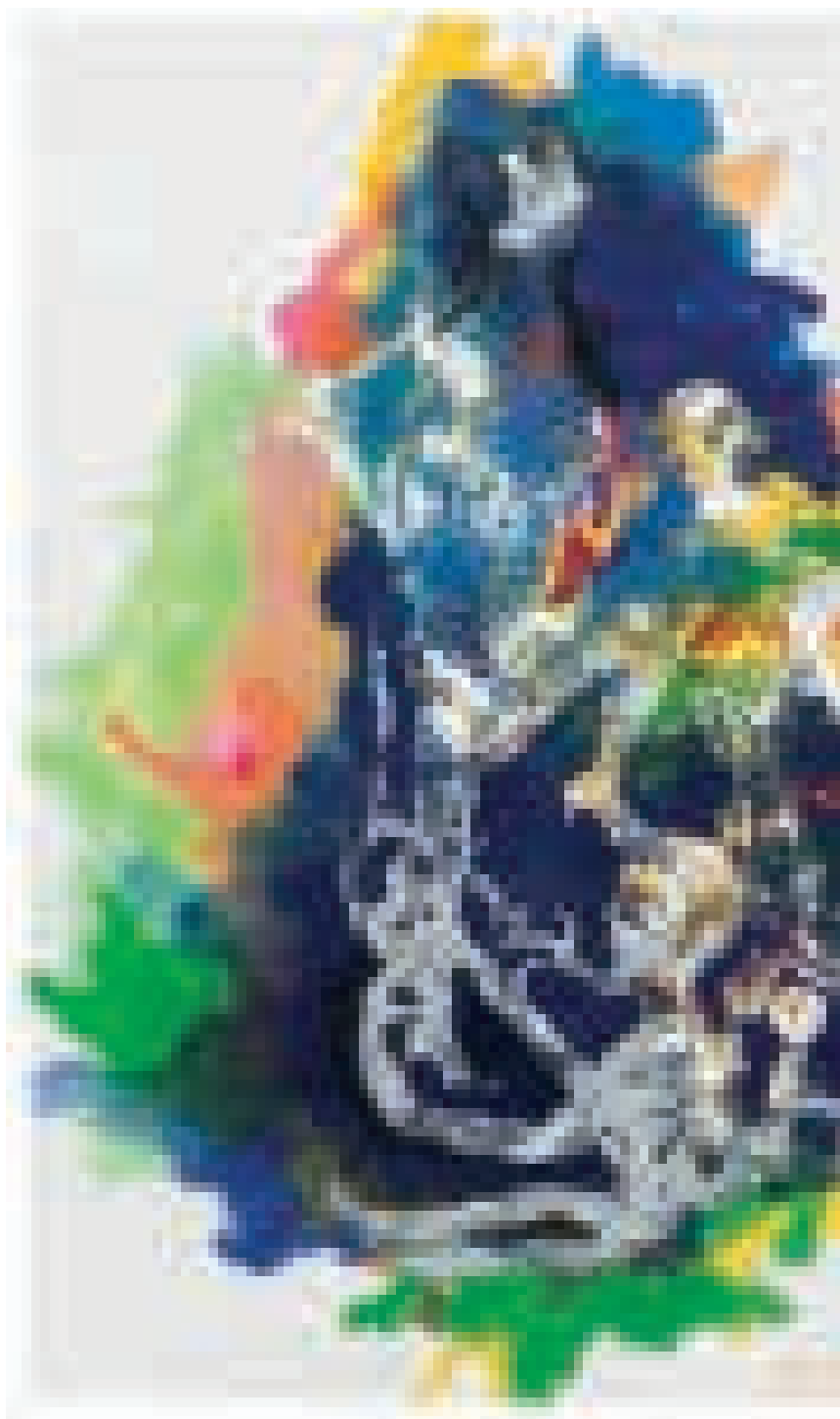






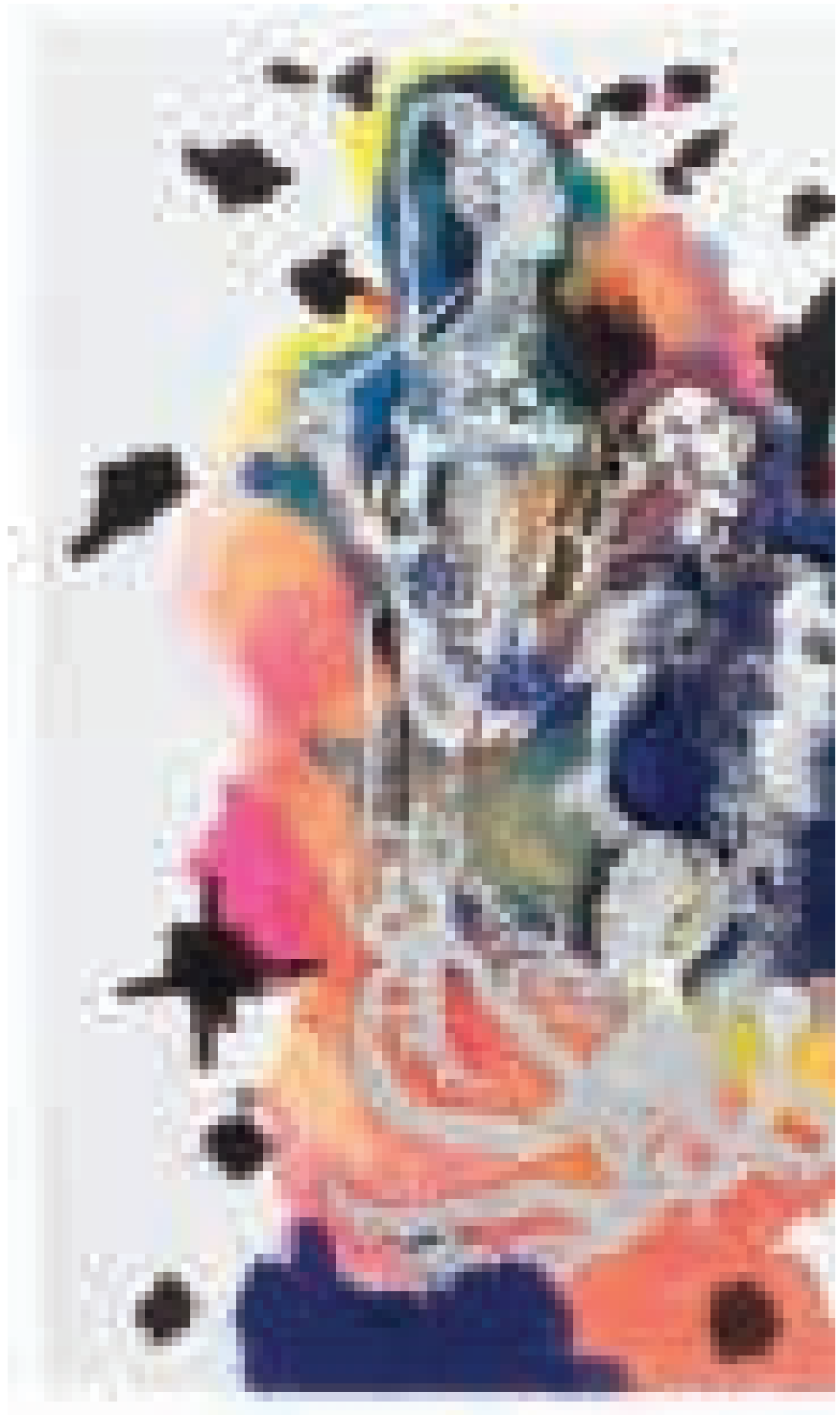
SHELTER #2

2015 · Colored paper pulp, stencil, relief print, acrylic paint · 141 x 219,5 cm



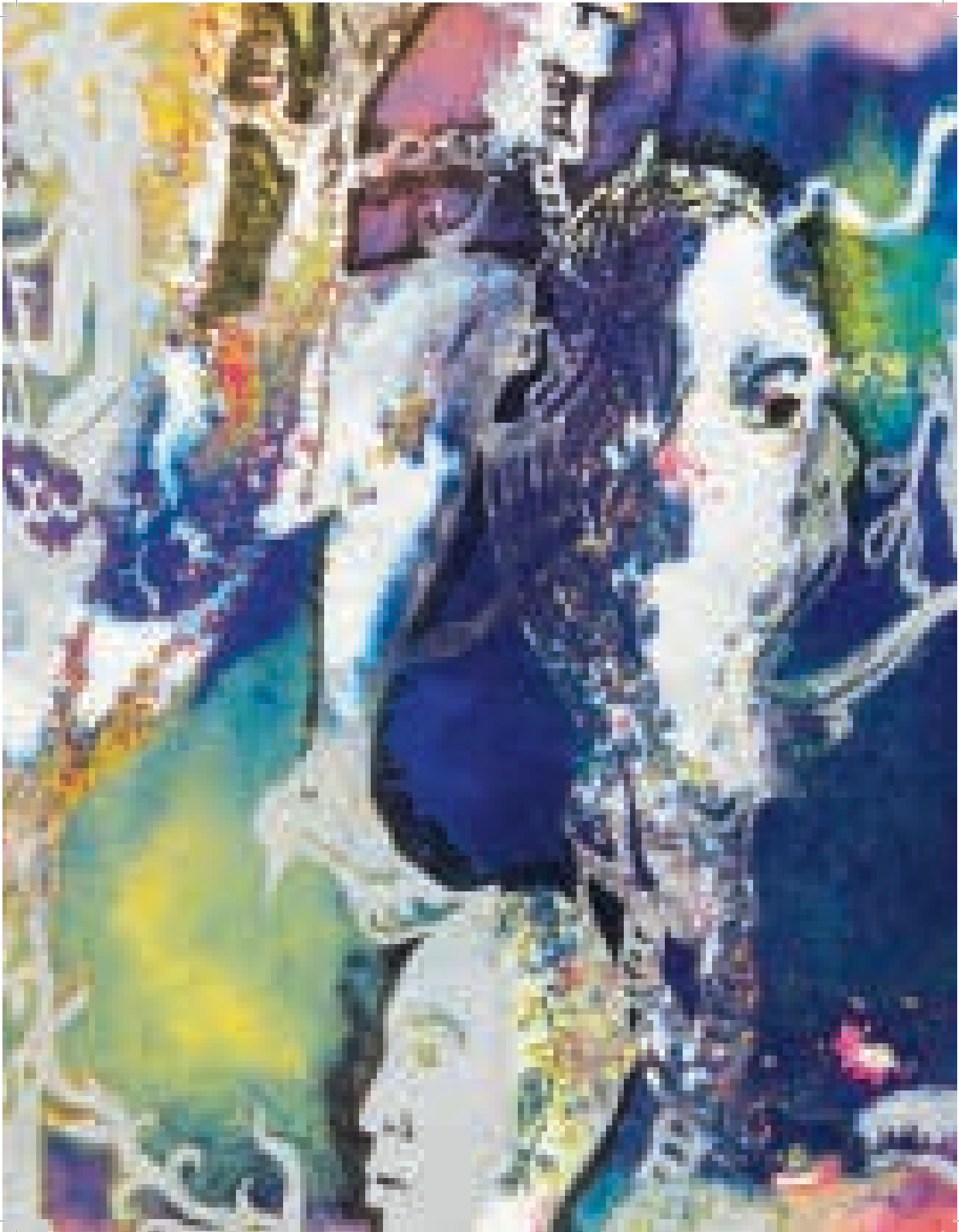


SHELTER #3



2015 · Colored paper pulp, stencil, relief print, acrylic paint · 142 × 220.5 cm

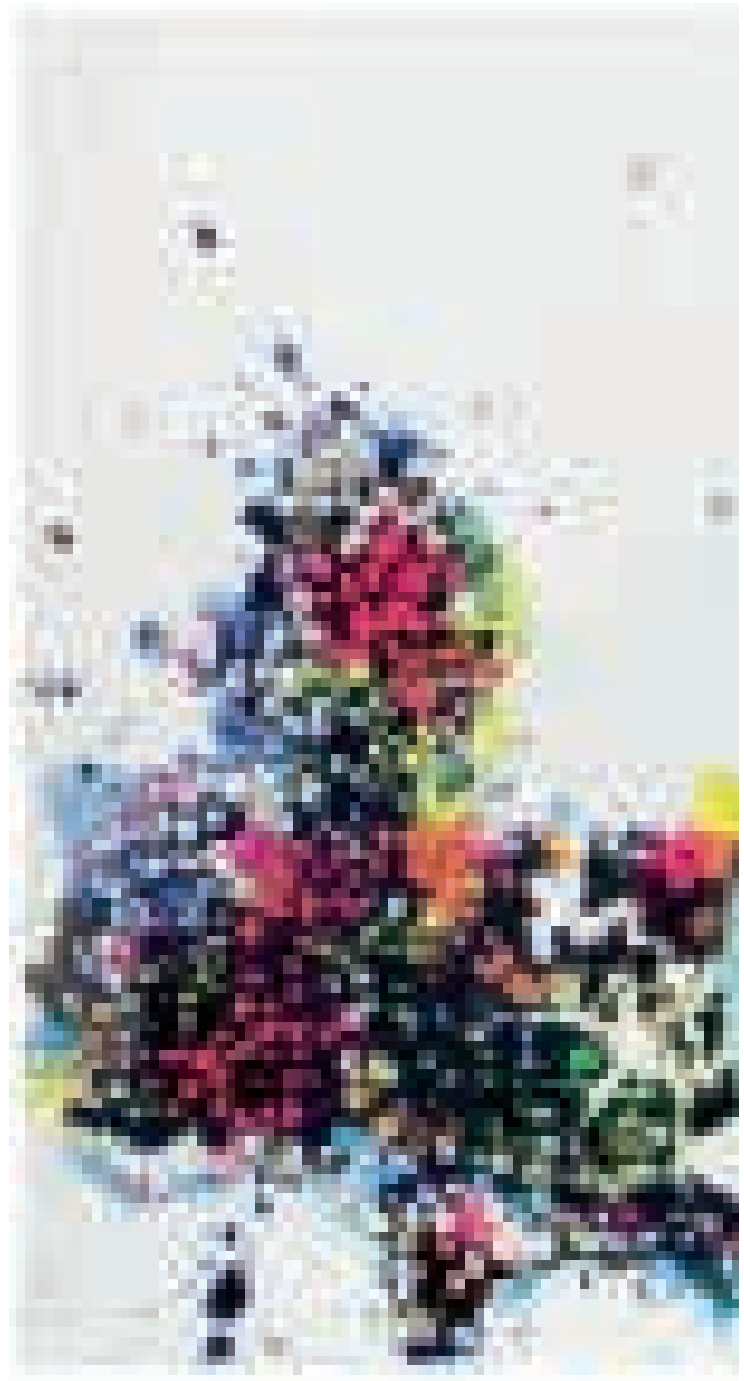






NEVER GIVE UP #1

2015 · Colored paper pulp, stencil, relief print, acrylic paint · 144 × 220 cm





**NEVER
GIVE
UP #2**

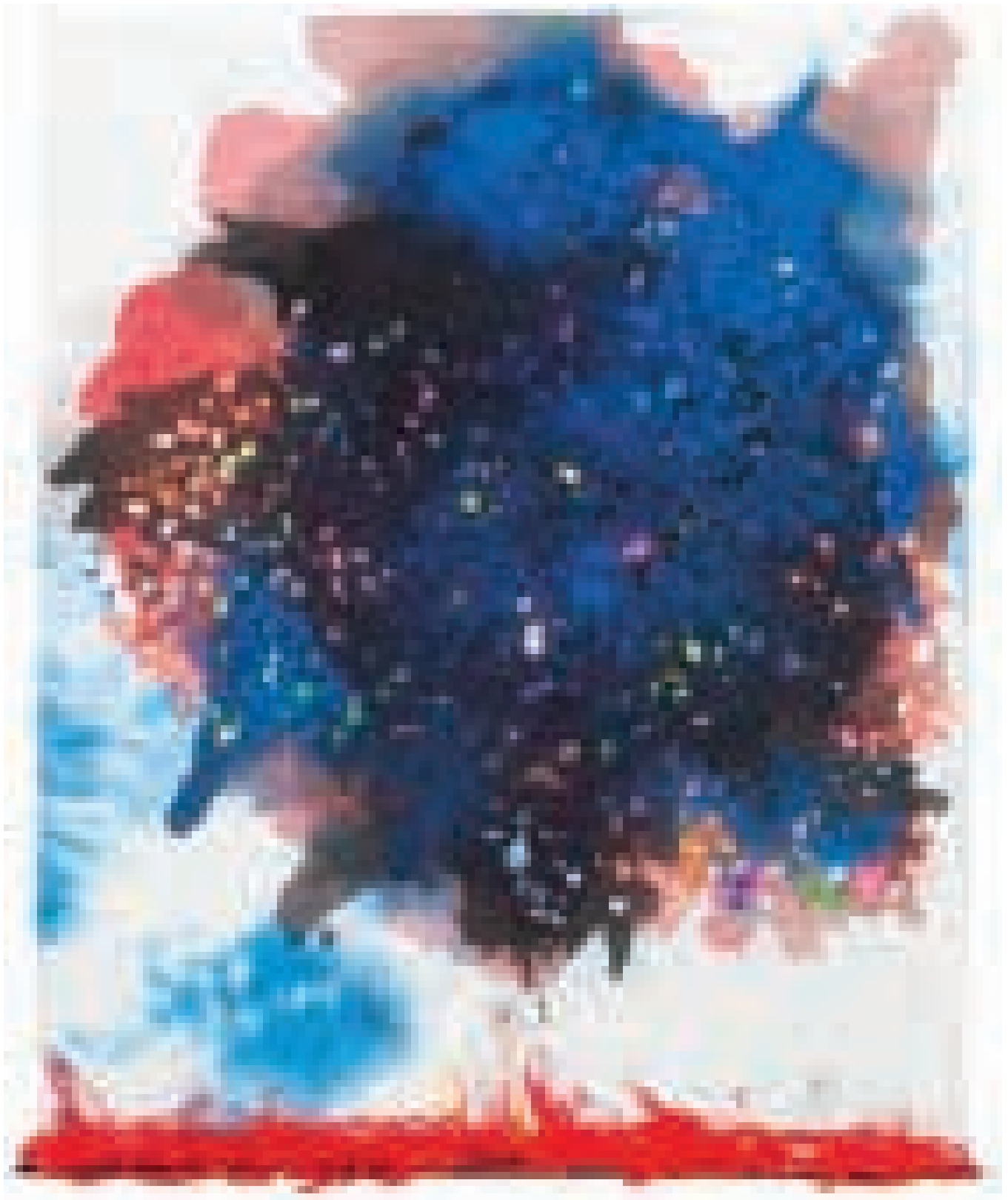


2015 · Colored paper pulp, stencil, yarn, acrylic paint · 141 × 221 cm



DIGITAL NEWS: CLOUD #1

2015 · Colored paper pulp, yarn, acrylic paint · 129 x 108 cm



**DIGITAL
NEWS:
CLOUD
#2**

2015 · Colored paper pulp, stencil · 168 × 132.5 cm



HER SHIFTING IDENTITY #1

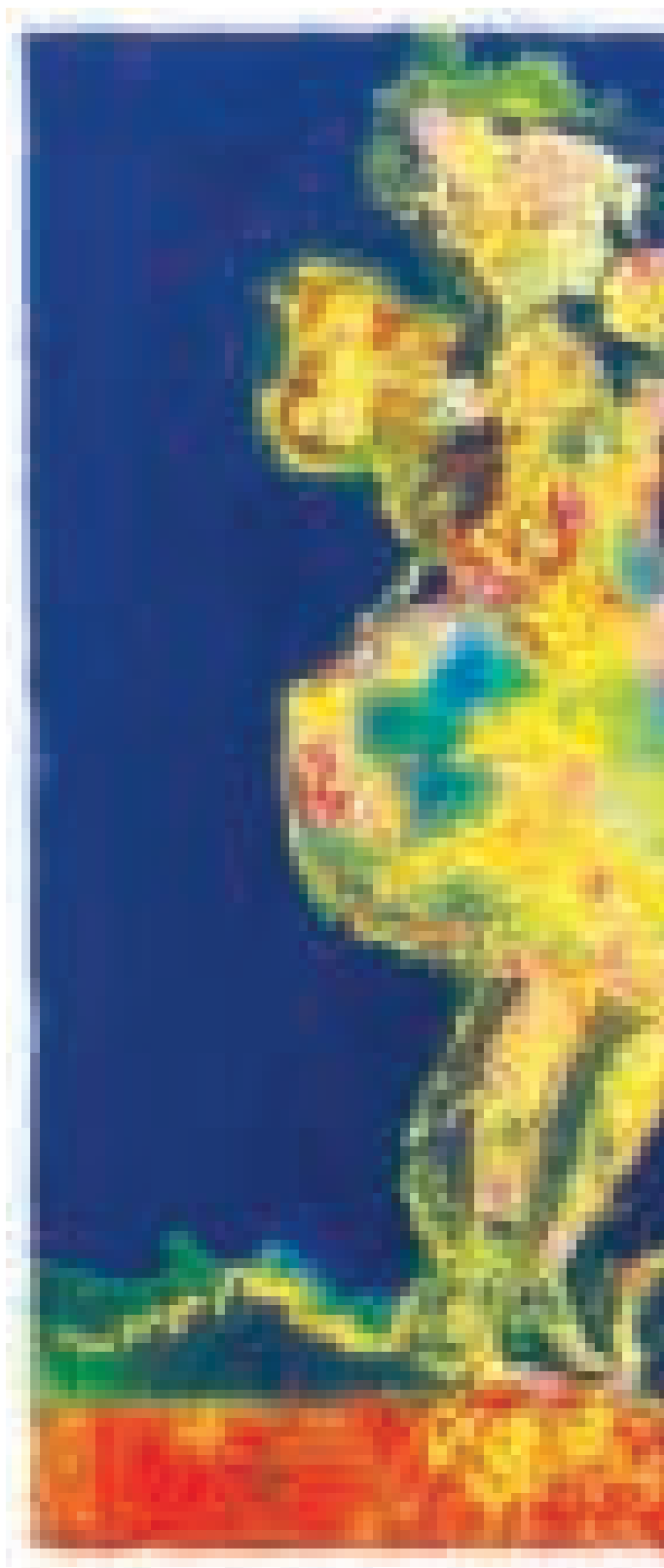
2015 · Colored paper pulp, yarn, acrylic paint, stencil · 132.5 × 168 cm

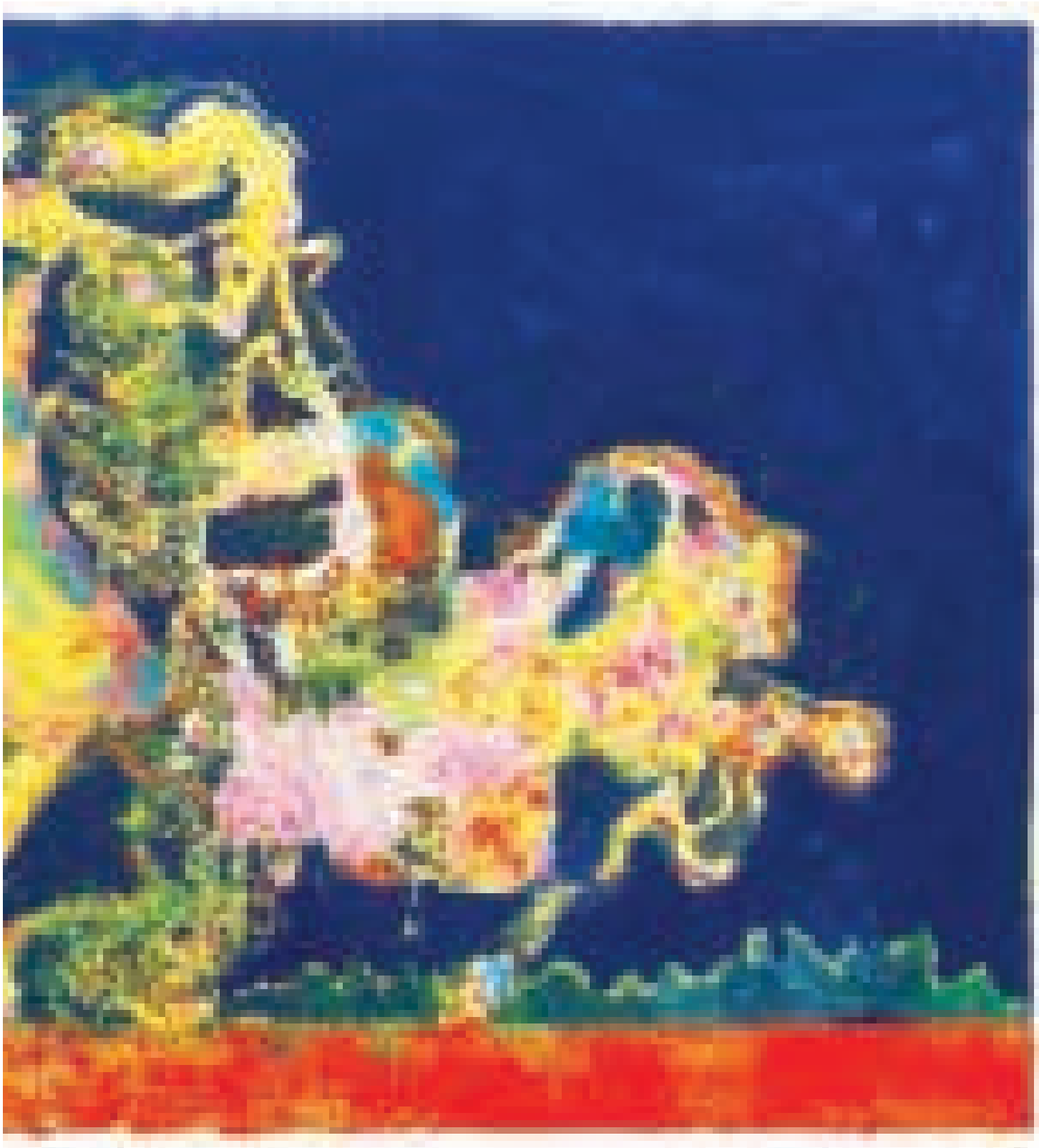




HER SHIFTING IDENTITY #2

2015 · Colored paper pulp, stencil · 81 × 106.5 cm

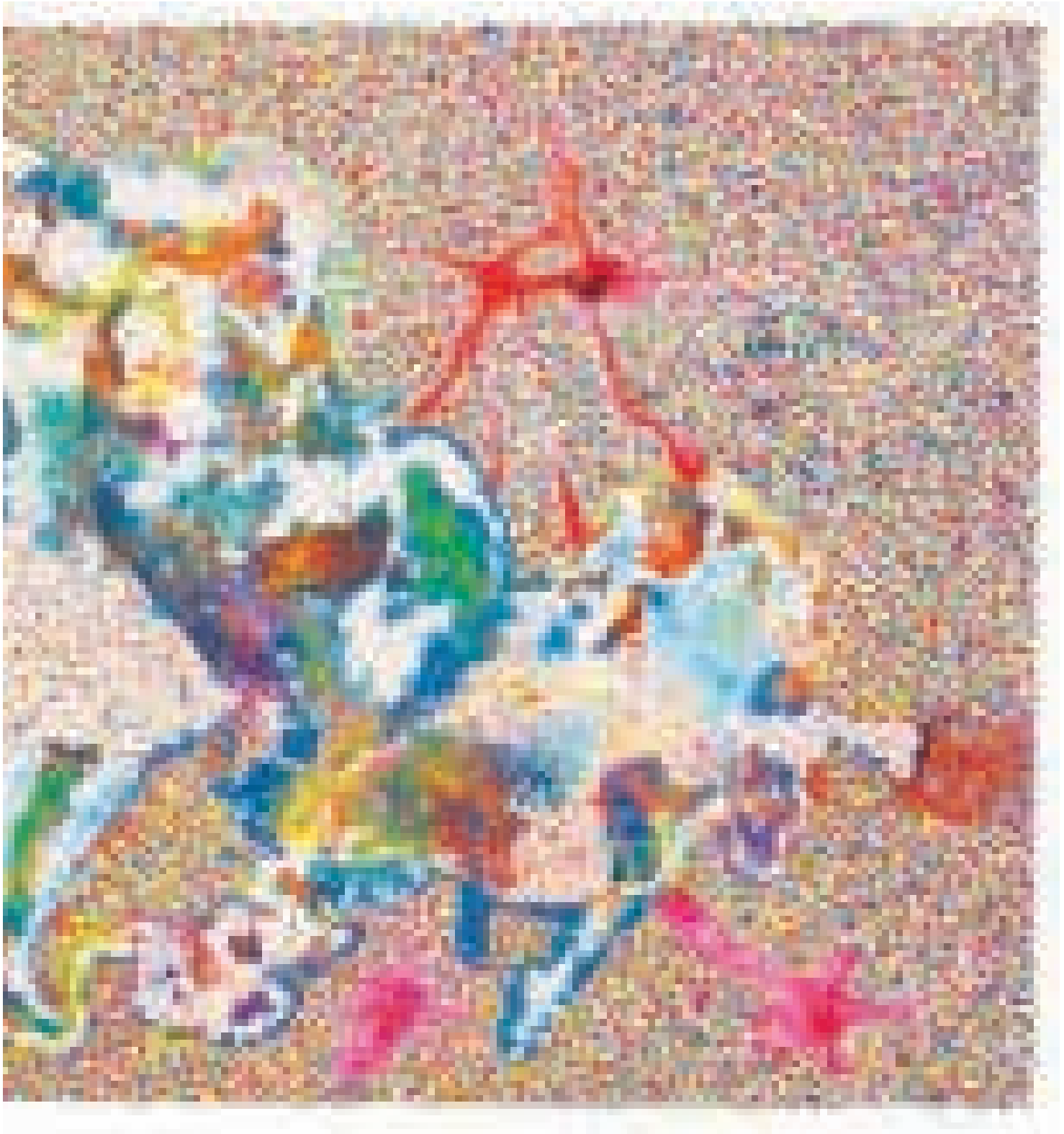


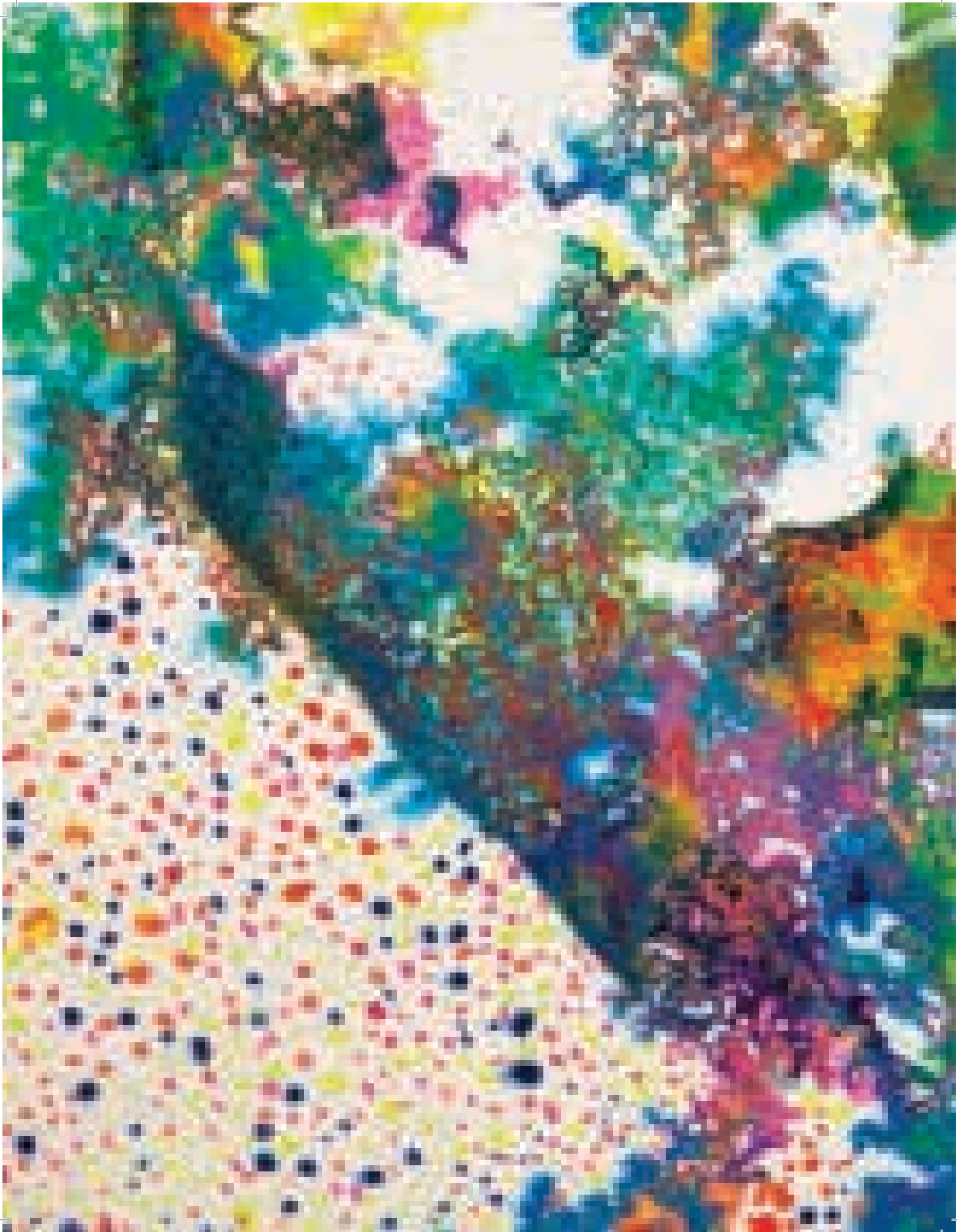


HER SHIFTING IDENTITY #3

2015 · Colored paper pulp, stencil, yarn, acrylic paint · 81 × 105 cm





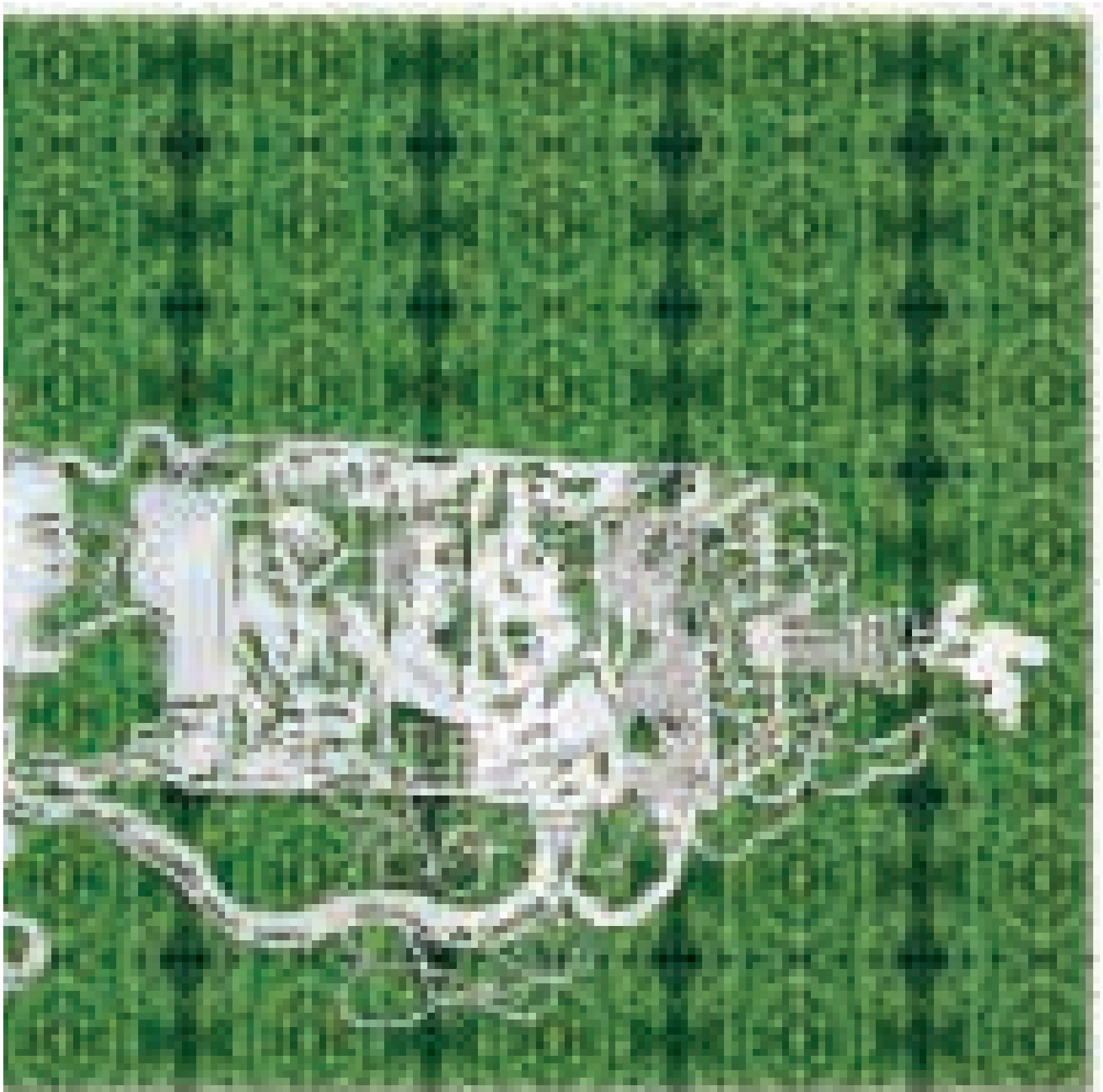




SHELTER: FOREST OF EYES

2015 · Aluminum sheet, laser cut, C-type print · 127 × 184 × 3 cm





**NEVER
GIVE
UP**

2015 · Aluminum sheet, laser cut, graphite, Saunders paper 638 g · 165,5 × 116 × 3 cm





ART HISTORY: BLUE MOON #1

2015 · Lithograph, relief print on Saunders 638g paper · 103 × 124.5 cm

ART HISTORY: BLUEMOON #2

2015 · Lithograph, relief print on Saunders 638g paper · 103 × 124.5 cm







2015 · Lithograph, relief print on Saunders 638g paper · 103 × 124.5 cm

**ART
HISTORY:
BLUE
MOON
#3**

**ART
HISTORY:
BLUE
MOON
#4**



2015 · Lithograph, relief print on Saunders 638g paper · 103 × 124.5 cm

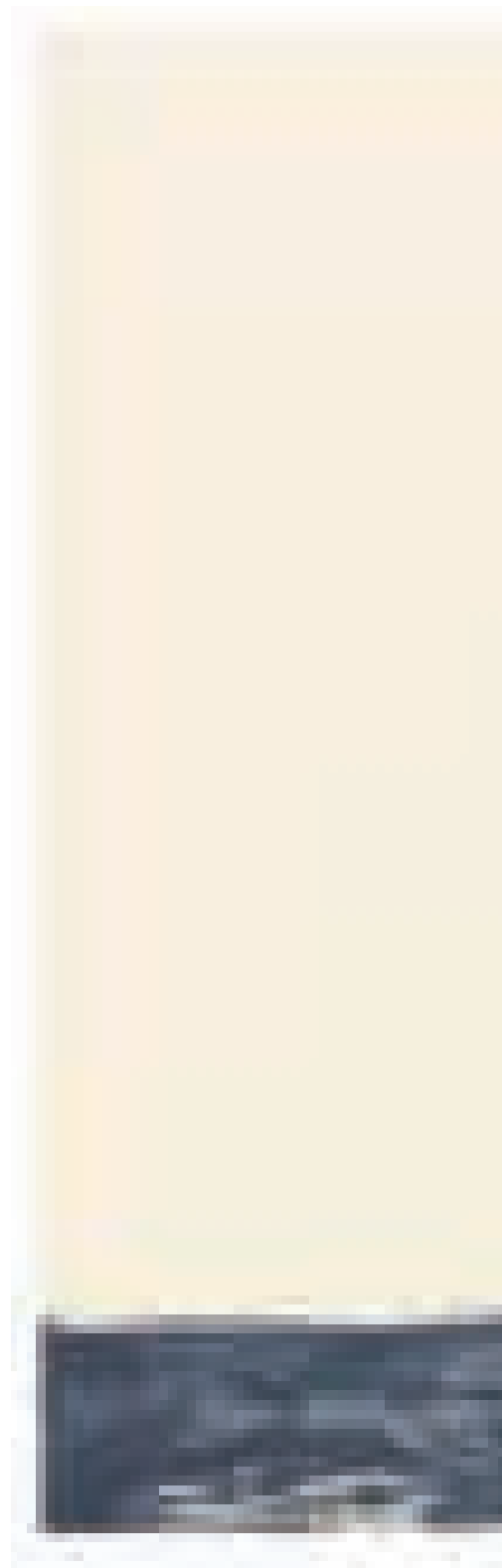




**ART
HISTORY:
BLUE
MOON
#5**

ART HISTORY: BLUE MOON #6

2015 · Lithograph, relief print on Saunders 638g paper · 103 × 124.5 cm







SELF PORTRAIT

2015 · Screen print, laser cut, acrylic vinyl sleeves · 164 × 105 cm





UNTITLED



2015 · Etching, sulfur tint on Fabiano 100% cotton paper · 37 × 76.5 cm



FAR AWAY GARDEN

2015 · Etching on Fabriano 100% cotton paper · 46 x 39 cm



UNTITLED

2015 · Etching on Fabiano 100% cotton paper · 46 × 45 cm



ON MIRROR

2015 · Etching on Fabriano 100% cotton paper · 50 × 33 cm



UNTITLED

2015 · Etching on Fabiano 100% cotton paper · 37 × 45 cm





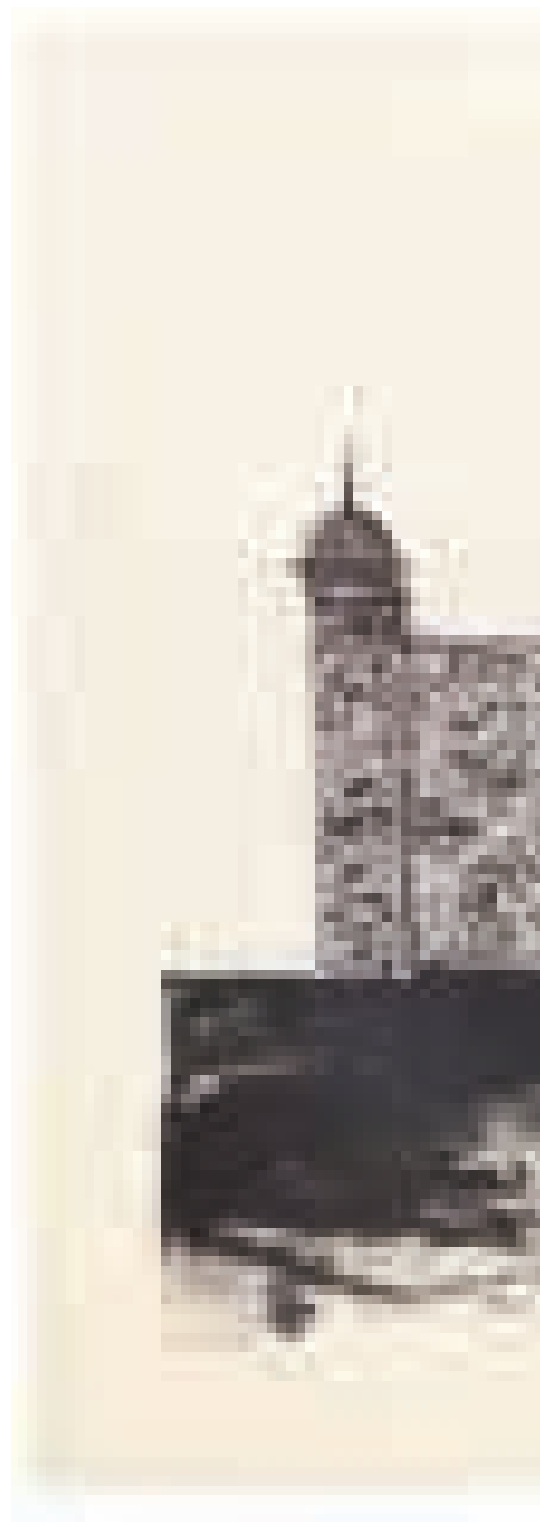
UNTITLED

2015 · Etching on Fabriano 100% cotton paper · 38 × 45 cm





BORDERLESS #1



2015 · Lithograph on Saunders 638g paper · 108 × 145 cm



SHELTER

2015 · Lithograph, acrylic paint on Saunders paper G38g · 112 x 144 cm









DECODED



2015 · Cast paper, etching, collage, gampi paper, copper plates · 120 × 250 × 3 cm



DECODED: SETENGAH



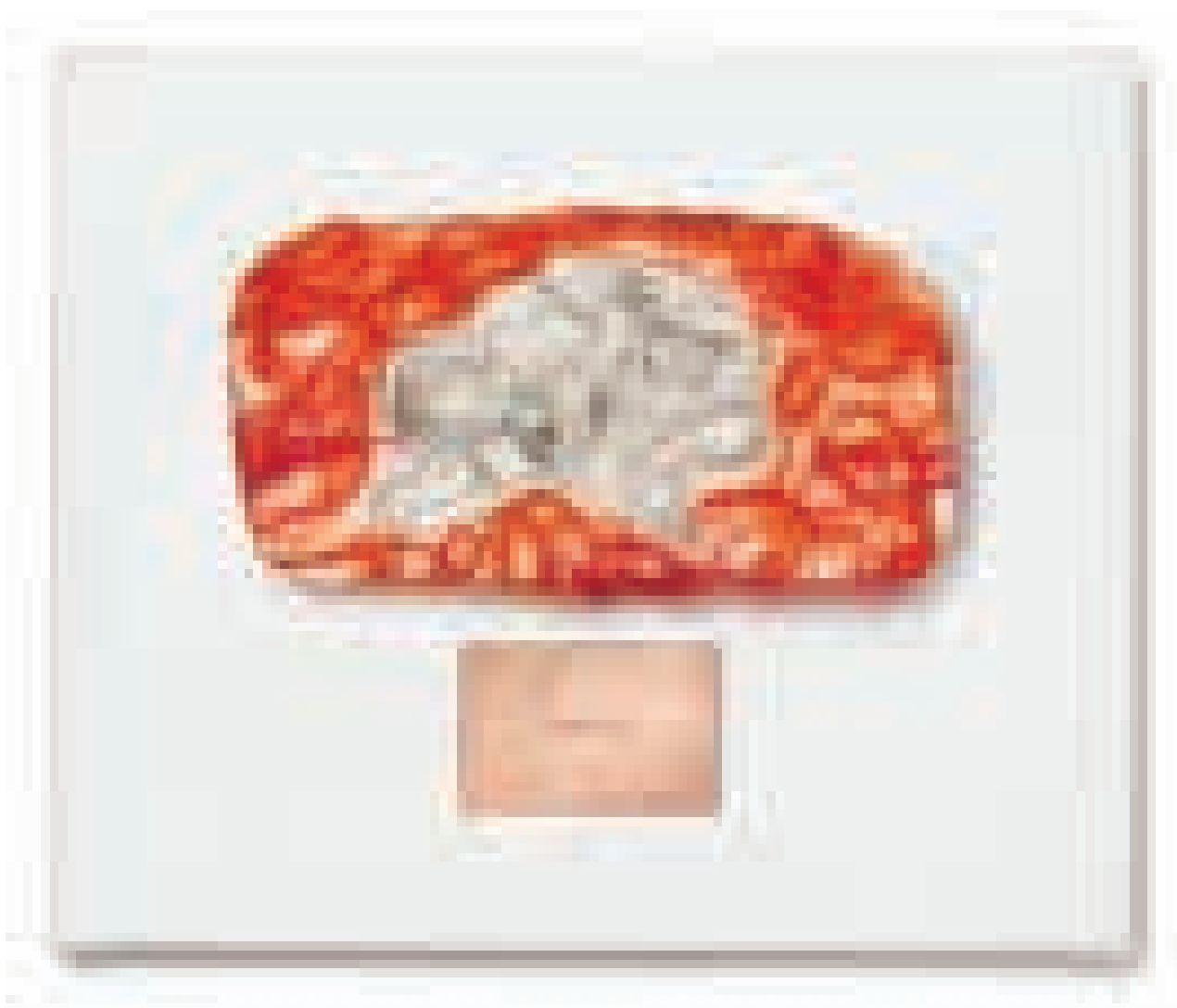
2015 · Cast paper, etching, acrylic paint, yarn, copper plate · 10 × 20 × 3 cm

DECODED: MELIHAT



2015 · Cast paper, cast plastic, yarn, copper plate · 10 × 21 × 4 cm

DECODED: TERBELIT



2015 · Cast paper, etching, yarn, copper plate · 11 × 21 × 3 cm

DECODED: HUNT

2015 · Cast paper, etching, collage, gampi paper, copper plate · 11 × 21 × 3 cm



DECODED: DISCONNECTED



2015 · Cast paper, etching, collage, gampi paper, copper plate · 22 × 11 × 3 cm

DECODED: JAGA



2015 · Cast paper, etching, collage, gampi paper, copper plate · 22 × 11 × 3 cm

**DECODED:
GOODBYE
(SELAMAT
TINGGAL)**



2015 · Cast paper, etching, collage, gampi paper, copper plate · 11 × 21.5 × 3 cm

DECODED: DREAM

2015 · Cast paper, etching, collage, gampi paper, copper plate · 11 × 21.5 × 3 cm



DECODED: ALONE



2015 · Cast paper, etching, collage, gampi paper, copper plate · 11 × 21.5 × 3 cm

DECODED: IN LOVE



2015 · Cast paper, etching, collage, gampi paper, watercolor, copper plate · 10 × 20.5 × 3.5 cm

DECODED: MENDENGAR



2015 · Cast paper, etching, collage, gampi paper, copper plate · 11 × 21.5 × 3.5 cm

DECODED: PETS

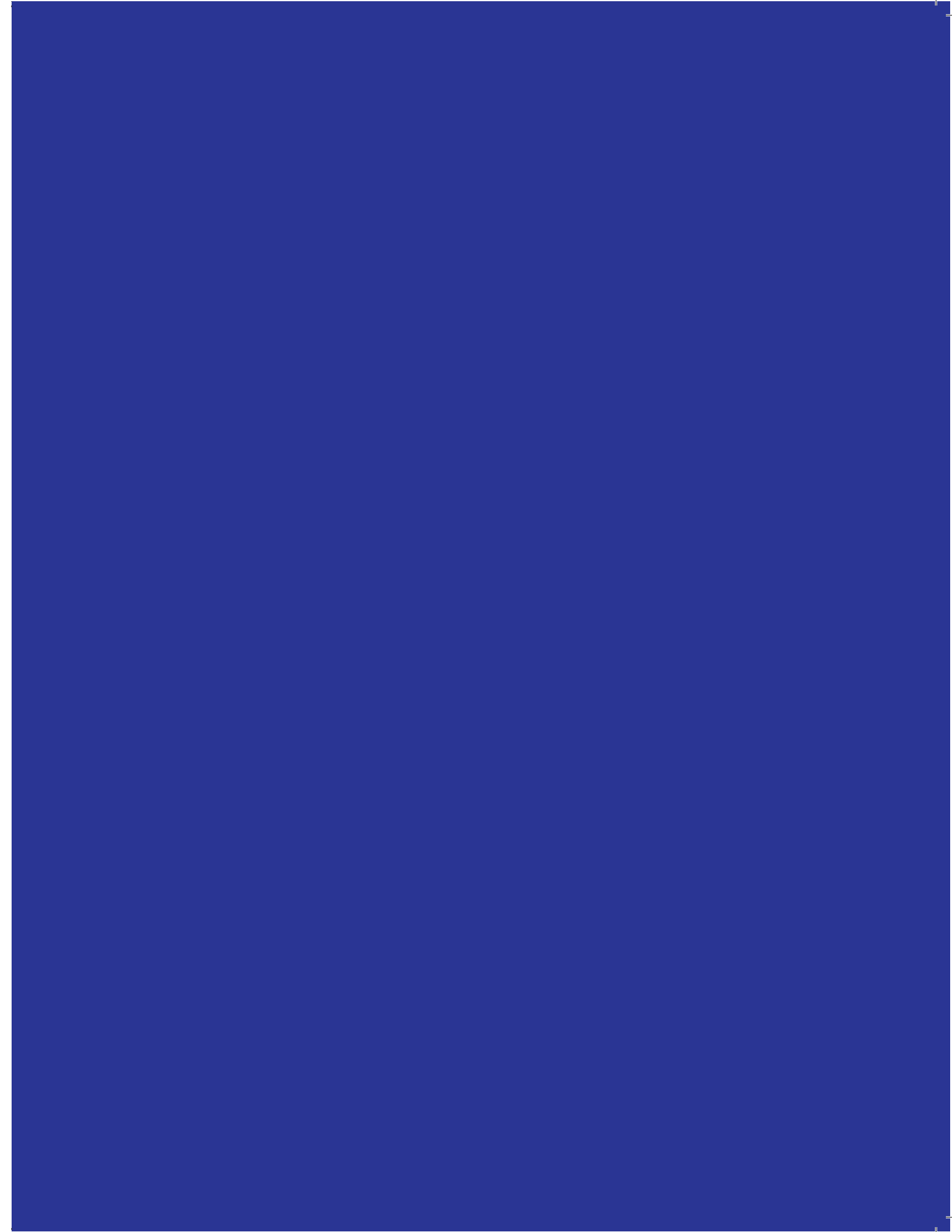
2015 · Cast paper, etching, yarn, copper plate · 11 × 21 × 3 cm



DECODED: REFLECTION



2015 · Cast paper, etching, collage, gampi paper, copper plate · 10.5 × 21 × 3 cm



Platform Projects Ltd (“Platform”) is a nonprofit organization founded in 2011 by Savita Apte, Shareen Khattar, and Christine Pillsbury. Platform is dedicated to supporting contemporary art and its awareness in Singapore. Through its various projects and collaborations, Platform aims to create a virtuous mutually reinforcing art ecosystem by supporting independent and internationally focused art projects and commissions that harness the interest and resources of new and existing collectors in Southeast Asia. Platform is a registered charity in Singapore and classified as an Institution of Public Character by the Ministry of Culture, Community and Youth.

PLATFORM

STPI is an internationally renowned space in Singapore with a creative workshop focusing on innovative print and paper techniques. We offer a dynamic residency program for leading artists from around the world, where they can experiment and push the boundaries of artistic creation with alternative methods and materials. The combination of a critically acclaimed residency program, a gallery, and exceptional workshop expertise makes STPI one of the most cutting-edge destinations for contemporary arts in Asia.

STPI

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Entang Wiharso

One of Indonesia’s most acclaimed artists, Entang Wiharso was born in 1967 in Tegal, Central Java. He studied painting at the Indonesian Institute of Arts in Yogyakarta, graduating in 1987, and is widely regarded for his unique depictions of contemporary life, which employ a dramatic visual language that draws on both ancient mythology and popular culture.

A recipient of numerous awards and residencies—including a Pollock-Krasner grant, a Copeland Fellowship at Amherst College, and a summer residency at Robert Wilson’s Watermill Center—Entang has exhibited throughout the world and represented Indonesia in major international biennials. Recent exhibitions include *Love: The First of the 7 Virtues*, Hudson Valley Center for Contemporary Art, Peekskill, New York (2015); *Prospect.3*, New Orleans (2014–15); *Art Stage Singapore* (2015, 2014); the 55th and 51st Venice Biennales (2013, 2005); *Prague Biennale 6* (2013); *Panorama: Recent Art from Contemporary Asia* at the Singapore Art Museum (2012); and *Biennale Jogja XI*, Yogyakarta (2011–12). Entang is represented in numerous notable collections, including the Guy and Myriam Ullens Foundation, Switzerland; the Olbricht Collection, Germany; the Indonesian Art Institute, Yogyakarta; the National Gallery of Victoria, Melbourne, Australia; the Rubell Family Collection, Miami, USA; and the Singapore Art Museum.

Entang lives and works in Rhode Island, USA, and Yogyakarta, Indonesia.

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All artworks by Entang Wiharso
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Dimensions of works are given in centimeters in the following order: height, width, depth.

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