



TYLER ROLLINS
FINE ART

ROOM OF MINE
AGUS SUWAGE



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FOREWORD

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Room of Mine, is published in conjunction with a solo exhibition of the same title presented by Agus Suwage at our gallery in New York (February 16 – April 1, 2017). One of Indonesia's most revered and internationally active contemporary artists, Suwage is known for his paintings, drawings, sculptures, and installations that relentlessly investigate the interrelationships between multiple forms of identity – touching on issues of ethnicity, religion, and politics – as viewed through a very personal lens. Over the course of his 35-year career, he has continually returned to the self portrait as a primary motif through which not only to address these broader socio-political issues but also to probe what it means to be an artist. He has had a longstanding fascination with the process of artistic inspiration, with notions of artistic influence, and with the role of the artist in society.

The exhibition's title, *Room of Mine*, suggests that the new works have a highly personal focus, offering a glimpse into the artist's own studio, and by extension into his own inner world. The exhibition concentrates on only one medium – paper – which Suwage describes as “still the most intimate material” for him. With a series of large-scale watercolors and an extraordinary group of paper mâché sculptural works, he reveals aspects of his studio space – his work table, library, and bedroom – as well as a wide array of images that continue to haunt him, whether taken from the works of renowned Indonesian painters of the past, from contemporary mass media, or from his own earlier work. Appropriation, particularly of his own work, is a central, ongoing strategy for Suwage, a process of recycling and recontextualizing that parallels the cycle of life and death that has been an underlying theme throughout his career, and which is grounded in the spiritual traditions of Java's ancient Hindu-Buddhist culture. Suwage's mixed Chinese Javanese heritage, and his experience as a Christian convert to Islam, have informed his approach to cultural pluralism and religious syncretism. His works have often made critiques – sometimes pointed, sometimes veiled – of various forms of intolerance and of the attempt to impose a single rigid, monolithic structure on society, whether by Indonesia's authoritarian Suharto regime (1966-98) or more recently by the rise of a fundamentalist strain of Islam in Indonesia. Burning fires and the specter of violence recur in many of the works in the exhibition, creating a somber mood that is leavened by humor and an irreverent spirit of self-mockery and irony. Suwage is a master watercolorist, and the works shimmer with vibrant color delineated by boldly assured line drawing, the use of textual components, and startling juxtapositions of images – all hallmarks of his early training in graphic design.

Born in 1959 in Central Java, Indonesia, Suwage received his M.F.A. in graphic design from the Faculty of Art and Design at Bandung Institute of Technology in 1986. He has since been featured in almost 200 exhibitions around the world, and his works are included in most comprehensive collections of Southeast Asian contemporary art. He has exhibited in numerous international biennials, including the Asia Pacific Triennial (1996), the Gwangju Biennial (2000), the Singapore Biennial (2006), the Jogja Biennale (2007 and 2013), and Prospect New Orleans (2014-15). In 2009, the Jogja National Museum in Yogyakarta, Indonesia, devoted all three floors of its building to a major retrospective of Suwage's work, including paintings, drawings, sculptures, and installations. A 670-page monograph, *Still Crazy After All These Years*, was published in conjunction with this landmark exhibition. Recent museum exhibitions include: *Manifesto V: Arus*, National Gallery of Indonesia, Jakarta (2016); *After Utopia: Revisiting the Ideal in Asian Contemporary Art*, Singapore Art Museum (2015); *Panorama: Recent Art from Contemporary Asia*, Singapore Art Museum, Singapore (2012); *Beyond the East*, Macro Museum, Rome, Italy (2011); *Beyond the Self*, National Portrait Gallery, Canberra, Australia (2011). He presented his first solo exhibition in the United States, *The End is Just Beginning Is the End*, at Tyler Rollins Fine Art in 2011. This was followed in 2012-13 by a three-part series of *CYCLE* exhibitions shown consecutively in Jakarta, New York, and Berlin. *CYCLE No. 2* was presented at Tyler Rollins Fine Art in 2013. In his *New York Times* review of the exhibition, Holland Cotter wrote: “Topical commentary has always been the foundation of this remarkable artist's work. He's a born satirist, which means a born moralist. The range of his subjects, cultural and existential, is broad; his take, vivid and sharp.”

ROOM OF MINE
AN INTERVIEW WITH AGUS SUWAGE

ENIN SUPRIYANTO

Room of Mine is Agus Suwage's third solo exhibition at Tyler Rollins Fine Art, following *The End Is Just Beginning Is the End* in 2011 and *CYCLE #2* in 2013. For the current exhibition, he presents his most recent works that reveal his strong interest in paper as a primary material. Since the beginning of his long career, Suwage has been known as a prolific artist who is open to a wide range of materials and a great variety of visual and narrative motifs. The works in *Room of Mine* allude to the current social situation in Indonesia and important incidents that have occurred in various parts of the world. He references visual elements of the traditional art of Indonesia along with works of other Indonesian artists well-known in Indonesian art history, as well as works of his contemporaries. And even more, he often refers to his own works from the past. Whatever the case may be, he always comes up with new and fresh twists to give a clear contemporary relevance to his works.

On many occasions, Suwage seems to be reluctant to explain his works verbally. This time he is willing to discuss his recent works presented in this exhibition. Additional information has been added to complement his answers, and to clarify the context of a number of works which are discussed within this conversation.

Enin Supriyanto: In the last two years, after many of your works made with zinc plate materials, you produced a lot of watercolor works on paper. And now, you work with paper pulp. What is it with you and the paper?

Agus Suwage: *Paper, all sorts of it, for me is still the most intimate material. But even so, paper is still very challenging. A lot of possibilities. For now, I use paper pulp for my three dimensional works. Also because I want to incorporate many recycling processes in my art making. And it is environmentally friendly.*



Fig. 1: *Give Me More Questions*, 1997, drawing on fabric, wood, books, and lightbulb, 155 x 155 x 155 in. (400 x 400 x 400 cm); wooden book cabinet: 71 x 45 x 22 in. (180 x 115 x 55 cm).

ES: The work *Dogma Bertumpuk (Stacked Dogma)* is a new version of your 1997 work entitled *Give Me More Questions*, which was later presented at the 2000 Kwangju Biennale (Fig. 1). Part of it, the wooden cabinet, once also appeared in the exhibition *Educated Parasite* in 2001 (Fig. 2). With both works, you put forward your critique of the condition of education in Indonesia, which you considered to be full of political indoctrination from the authoritarian regime at that time. With this new version, it seems like you are targeting Indonesians who are fanatical and dogmatic.

AS: *Yes. The work Dogma Bertumpuk (Stacked Dogma) is more targeted toward education and the understanding of religion among many Indonesians. I think the fanaticism and*

radicalism that we are witnessing now in Indonesia derive from a superficial way of understanding religion. Here, I describe the figure imprisoned in a cabinet full of books, books full of dogmas. For this kind of person, it is hard to see the reality outside; it is hard even to think with sound reasoning.

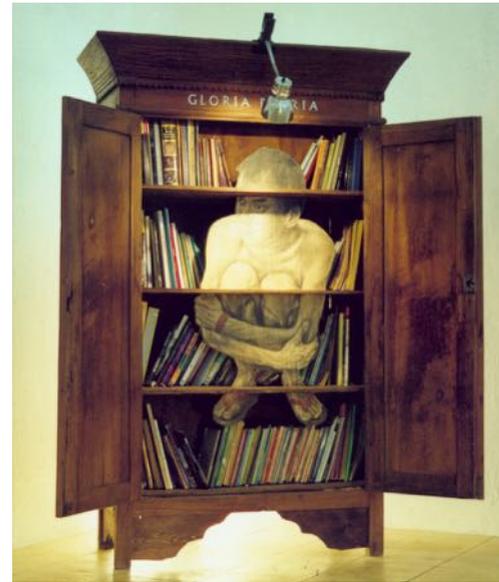


Fig. 2: Educated Parasite, as presented in the exhibition Beautifully at Cemeti Art House, Yogyakarta, 2001.

ES: The work *Anatomy of Desire* also seems to question the socio-cultural conditions of Indonesia today.

AS: Actually, *Anatomy of Desire* is questioning the profane side of the human being in general. We humans have worldly desires, are profane beings. At the same time, there is also a desire to become pure and spiritual beings. But apparently, in reality, most of us are tied to our desire for "earthly delights." Ironically, religion is commonly used as an excuse and a tool to get all these worldly desires.

ES: *Kama Sutra II* also seems to talk about lust. What is interesting is that this work has Balinese traditional masks in it. The masks appear frequently in your work in the last few years. Why are you interested in using these masks in your work these days?

AS: Actually, I want to highlight the animal world rather than to explore the concept of the mask itself. For me, I learned a lot from animals' lives. Of course, animals indeed are wild. But animals are naturally so. And because of that, even if they are wild with lust or desire, they are honest about it.

ES: Now, regarding the title, *Room of Mine*... This is reminiscent of your 1996 work with the same title, but very different in form.¹ The previous work is a series of limited edition handmade books with text and drawings. What is it about with this new work?

AS: This version of *Room of Mine* is, again, about my appreciation for animals. Here we see how I reposition and redraw my previous works which have the visual theme of animals. I display them as memories of my self-portraits, the way many people usually display a collection of family portraits. And I add the replica of a deer head, but it has a man's teeth. So, all the works here are connected by a main theme: the relationship of humans and the animal world.

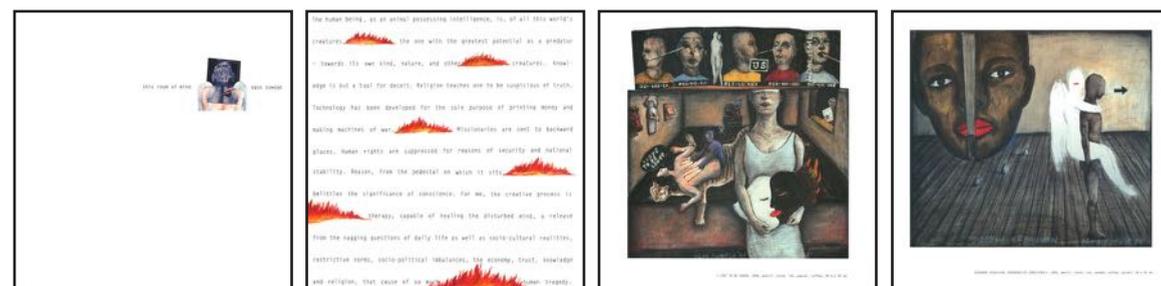


Fig. 3: Sample pages from *Room of Mine*, 1996, limited edition handmade book, each page: 12 x 13 in. (30 x 34 cm), 36 pages + hardcover.

ES: After your work from 2001, *Thus, Born the '90s Generation* (Fig. 4a-b), as I recall, you never again referred directly to the works of Indonesian artists from the past. But now, for *Room of Mine*, you have created four works of watercolor that refer directly to the names and works of Raden Saleh, S. Sudjojono, and Wakidi.² What made you interested in combining visual elements of their works in your own work this time?

AS: In two works, *Fragmen Pustaka* (Library Fragment) and *Fragmen Tempat Tidur* (Bed Fragment), I took the most important visual elements from the painting and sketch of wild animal hunting and an animal fight in the wild by Raden Saleh, and I situated these scenes in my studio and in my bedroom. It's a kind of mixed reality, between outside and inside, so that it becomes a new reality. My artistic practice often comes from this kind of approach.

In these two paintings, as you can see, I am still working on the theme about the similarity between the human and animal worlds, about struggle, also about history. While in the other two watercolors, I used famous landscape paintings by another Indonesian artist as the background, just to emphasize the presence of the Indonesian natural setting, which is often depicted visually as green and prosperous. I contrasted it with my self-portraits, my face behind the veil, like a terrorist. Indonesia's natural landscape is not totally beautiful. We have volcanoes, with fires and earthquakes, which can be catastrophic. In other paintings, such as *No Evil and Co. II - After Soedjojono*, I'm wearing a mask, with a look of shock and fear, while the serene mountain scenery in the background is disrupted by explosions.³ I am still very much concerned about the terrorist bombing attacks in Indonesia and elsewhere.



Fig. 4a: S. Sudjojono, *Maka Lahirlah Angkatan '66* (Thus was Born the '66 Generation), 1966, oil on canvas, 39 x 33 in. (98 1/2 x 84 cm). Collection of Museum of Fine Arts and Ceramics, Jakarta.

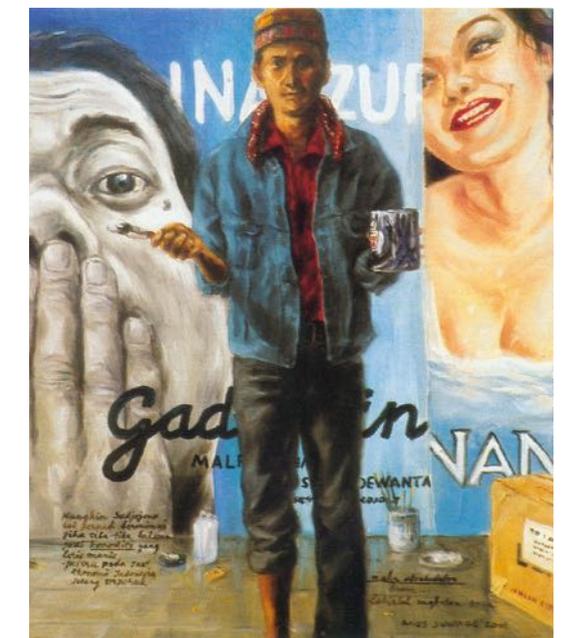


Fig. 4b: Agus Suwage, *Maka Lahirlah Angkatan '90-an* (Thus was Born the '90's Generation), 2001, oil on canvas, 24 x 20 in. (60 x 50 cm).

ES: Many close friends know about your interest in music. There are also a lot of your works from the previous period that were affected by or directly refer to rock music. In the work, *Song Without Sound*, the title and the configuration remind us directly of music.

AS: This work does refer to the score of Indonesia Raya.⁴ I want to reflect on the situation in Indonesia today. Because it seems that there are more and more people who are beginning to forget the importance of diversity in Indonesia. Here, in this work, it's about the silent majority/minority, people who are not shouting out loud in the streets spreading intolerance, but who just live by the principle of tolerance and respect towards each other.



Fig. 5: Agus Suwage, *Super Chimpanzee*, 2001, oil on canvas, each panel 79 x 59 in. (200 x 150 cm).
 Fig. 6: Agus Suwage, *No Evil Co. I, II, and III*, 2002, oil on canvas, each panel 59 x 55 in. (150 x 140 cm).

Enin Supriyanto is an independent curator based in Jakarta, Indonesia. He was the curator for Agus Suwage's retrospective exhibition, *Still Crazy After All These Years*, at Jogja National Museum, Indonesia, in 2009. He is also the editor of the monograph, *Agus Suwage, Still Crazy After All These Years, Archives: 1985-2009* (2010). He is now the Project Officer of Equator International Symposium, a program of the Yogyakarta Biennale Foundation. He is the Artistic Director of the Indonesian Pavilion for the 57th Venice Biennale 2017 with Tintin Wulia (artist) and Agung Hujatnika (curator).

NOTES:

¹ *Room of Mine*, 1996 (Fig. 3) is Suwage's early work in the form of a handmade, limited edition book. As a kind of introduction, in one of the pages, he wrote (originally in English):

The human being, as an animal possessing intelligence, is, of all this world's creatures, the one with the greatest potential as predator — towards its own kind, nature, and other creatures. Knowledge is but a tool for deceit. Religion teaches one to be suspicious of truth. Technology has been developed for the sole purpose of printing money and making machines of war. Missionaries are sent to backward places. Human rights are suppressed for reasons of security and national stability. Reason, from the pedestal on which it sits, belittles the significance of conscience. For me, the creative process is therapy, capable of healing the disturbed mind, a release from the nagging questions of daily life as well as socio-cultural realities, restrictive norms, socio-political imbalances, the economy, knowledge and religion, that cause so much human tragedy.

² Raden Saleh (1811-1880) was the first Indonesian to study modern art in the Netherlands, Germany and France. Many of his works, which seem influenced by the style of French Romanticism, featured wild animal fights and wild animal hunting scenes. Wakidi (1889-1979) was one of the Indonesian painters best known for landscape painting of Indonesian scenery in its ideal, beautiful, lush, and serene conditions. Considering this type of painting as an idealized version of Indonesia (one preferred by the colonizers and Western tourists), S. Sudjojono labeled it with a derogatory term "Mooi Indie" (Beautiful Indies). S. Sudjojono (1913-1986) was one of the most important painters in the history of modern art in Indonesia, not only because of his works that feature the theme of Indonesians' struggle for independence, but also because of his ideas and thoughts on the responsibility of Indonesian modern artists to find their own "Indonesian identity" within their art practices.

³ The figures' gestures and expressions in *No Evil and Co. II* refer to the classic pictorial maxim of the "Three Wise Monkeys." The same gestures have also appeared in Suwage's previous works: *Super Chimpanzee*, 2001 (Fig. 5), and *No Evil Co. I, II, and III*, 2002 (Fig. 6.)

⁴ *Indonesia Raya (Great Indonesia)* is the national anthem of Indonesia. The anthem was composed in 1924 by W.R. Supratman (1903-1938), a young Indonesian musician and composer closely engaged with the pro-independence Indonesian youth movement in 1920's. (Fig. 7.)



Fig. 7: First publication of what is now known as *Indonesia Raya*, the Indonesian national anthem, in *Sin Po*, a weekly Indonesian Chinese magazine (edition no. 293, 10 November 1928).



FRAGMEN PUSTAKA - AFTER RADEN SALEH

2016
watercolor, ink, tobacco juice on paper
48 x 66 in. (122 x 168 cm)



FRAGMEN TEMPAT TIDUR - AFTER RADEN SALEH

2016
watercolor, ink, tobacco juice on paper
48 x 66 in. (122 x 168 cm)



ICONO FASCISMO II - AFTER WAKIDI

2016
watercolor, ink, tobacco juice on paper
48 x 88 ½ in. (122 x 225 cm)



NO EVIL AND CO. II - AFTER SOEDJOJONO

2016
watercolor, ink, tobacco juice on paper
48 x 88 ½ in. (122 x 225 cm)



DOGMA BERTUMPUK

2016
papier-mâché, ink, tobacco juice, acrylic
76 ¾ x 56 x 37 ½ in. (195 x 142 x 95 cm)





KAMA SUTRA II

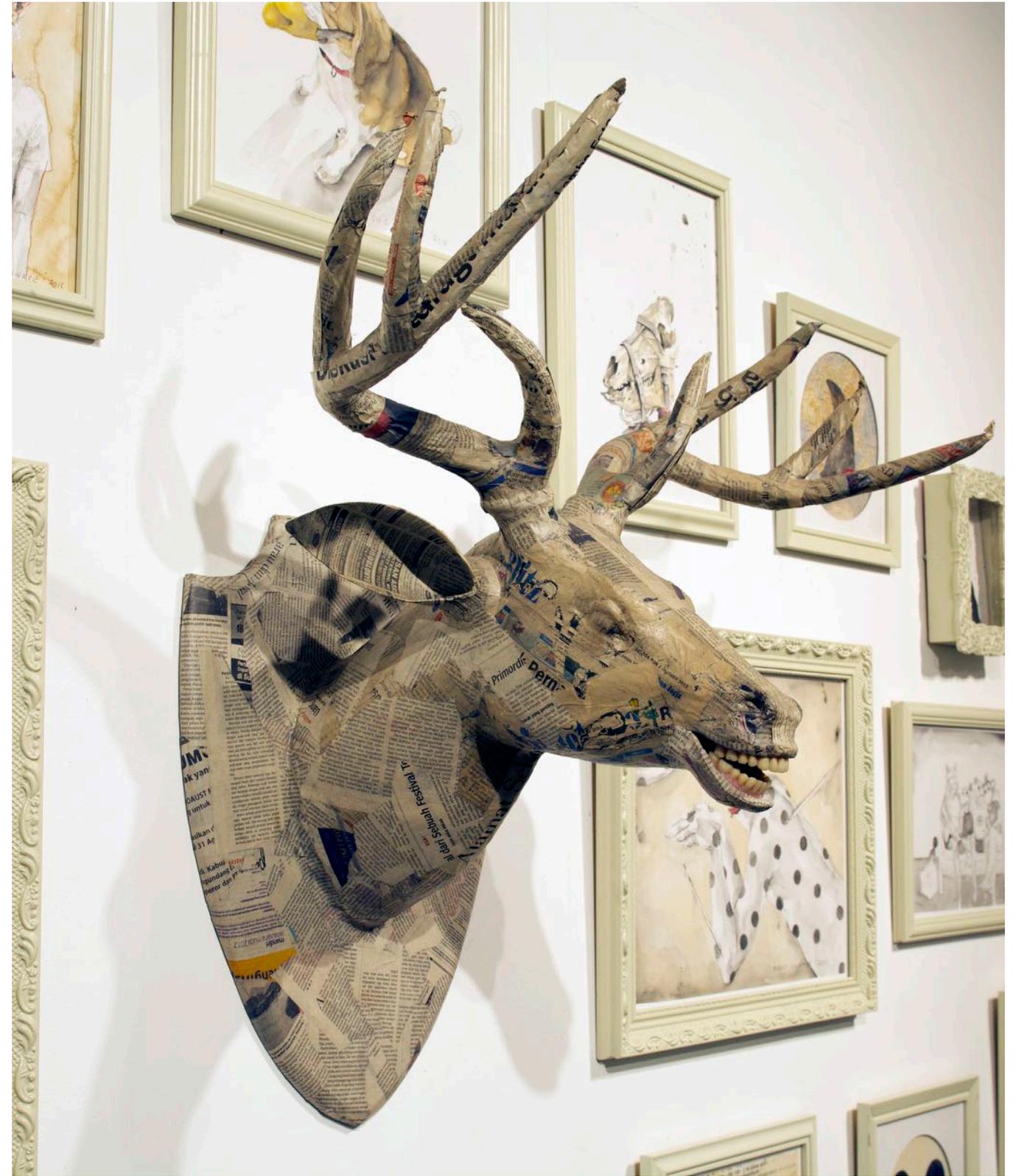
2016
papier-mâché, gouache, watercolor, tobacco juice
87 x 95 ¼ x 2 ¾ in. (223 x 242 x 7 cm)





ROOM OF MINE

2016
papier-mâché, dentures, watercolor, tobacco juice
63 x 114 x 16 in. (160 x 290 x 41 cm)

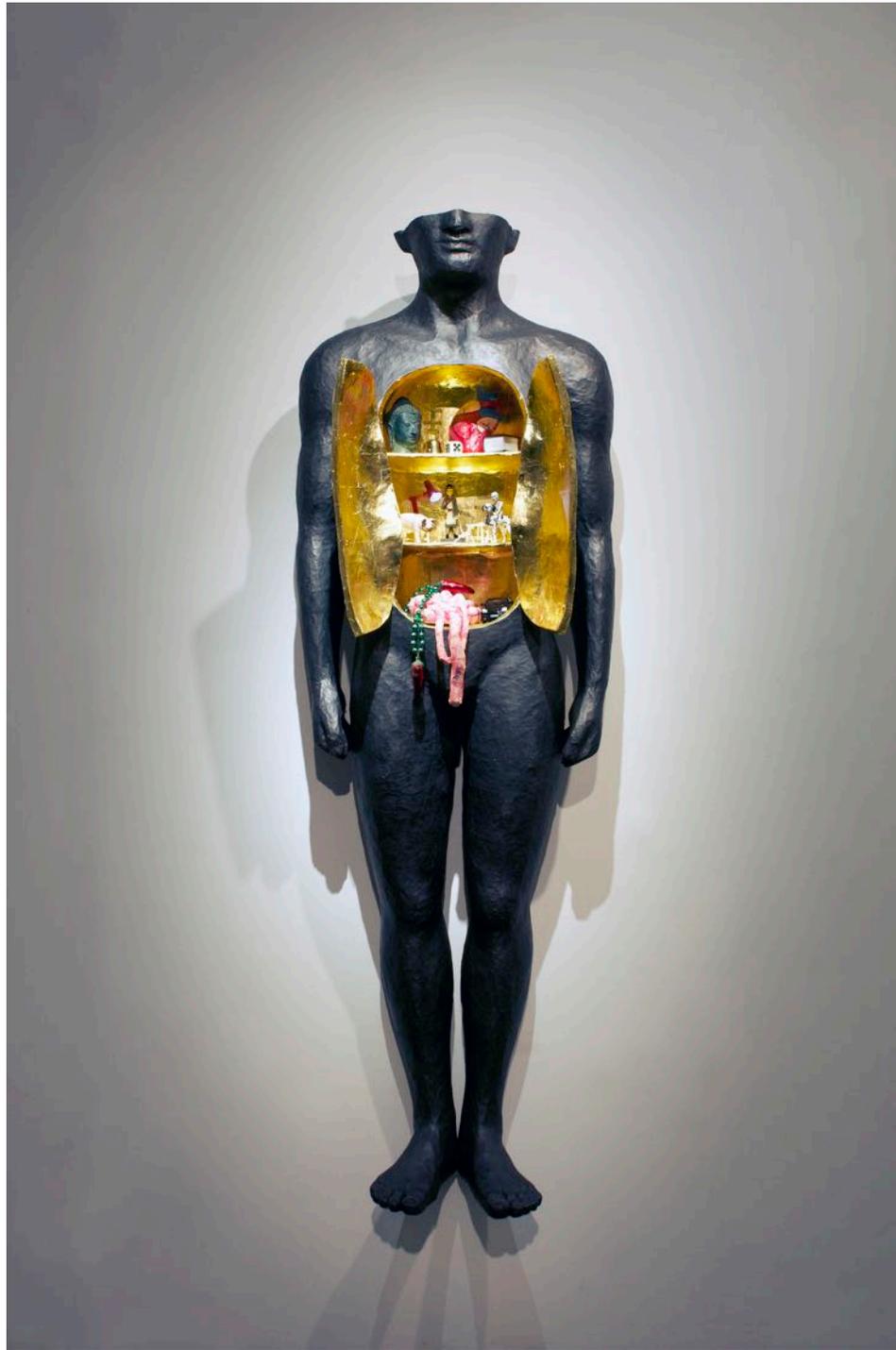




SONG WITHOUT SOUND

2016
glass bottles, ink jet print, ink, tobacco juice
90 1/2 x 177 x 2 3/4 in. (230 x 450 x 7 cm)





THE ANATOMY OF DESIRE

2016
papier-mâché, gold leaf, graphite, found objects
67 x 22 1/2 x 15 3/4 in. (170 x 57 x 40 cm)

AGUS SUWAGE

SELECTED BIOGRAPHY

Born in 1959 in Purworejo, Central Java, Indonesia. Lives and works in Yogyakarta, Indonesia.

EDUCATION

1986 M.F.A. in Graphic Design at Bandung Institute of Technology, Faculty of Fine Art and Design, Bandung, Indonesia.

SOLO EXHIBITIONS

- 2017 *Room of Mine*, Tyler Rollins Fine Art, New York, NY, USA.
2014 ◀◀|||▶▶, Nadi Gallery, Jakarta, Indonesia.
2013 *CYCLE No. 2*, Tyler Rollins Fine Art, New York, NY, USA.
CYCLE No. 3, Arndt Gallery, Berlin, Germany.
2012 *Daur*, Nadi Gallery, Jakarta, Indonesia.
2011 *The End Is Just Beginning Is the End*, Tyler Rollins Fine Art, New York, NY, USA.
2009 *Agus Suwage: CIRCL3*, Singapore Tyler Print Institute Gallery, Singapore.
Still Crazy After All These Years, Jogja National Museum, Yogyakarta, Indonesia.
2008 *Beauty in the Dark*, Avanthay Contemporary Gallery, Zurich, Switzerland.
2007 *I/CON*, Nadi Gallery, Jakarta, Indonesia.
2005 *Pause/Re-Play*, Galeri Soemardja, Institut Teknologi Bandung, Bandung, Indonesia.
2004 *Toys "S" Us*, CP, Asian Art Space, Jakarta; Selasar Soenaryo, Bandung; Emmitan Gallery, Surabaya; Gaya Fusion of Sense, Sayan, Bali; Bentara Budaya, Yogyakarta, Indonesia.
Playing the Fool, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
2003 *Ough...Nguiki!!*, National Gallery of Indonesia, Jakarta, Indonesia.
2002 Atelier Frank and Lee Gallery, Singapore.
Channel of Desire, Nadi Gallery, Jakarta, Indonesia.
2001 *I&I&I*, Nadi Gallery, Jakarta, Indonesia.
Beautify, Cemeti Art House, Yogyakarta, Indonesia.
2000 *Sai-no-kuni*, Artist in residence exhibition, Gen Gallery and Public Center Koshigaya, Saitama, Japan.
Eksotika dotcom, Gallery Soemardja, ITB, Bandung, Indonesia.
1999 Millennium Gallery, Jakarta, Indonesia.
1998 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia.
Anxiety Representation, Galeri Padi, Bandung, Indonesia.
1997 *Room of Mine*, Lontar Art Gallery, Jakarta, Indonesia.
1996 H Block Gallery, Queensland University of Technology, Brisbane, Australia.
1995 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia.

SELECTED GROUP EXHIBITIONS

- 2016 *Costume National: Contemporary Art from Indonesia*, AXENÉ07, Gatineau, Quebec, Canada and Galerie SAW Gallery, Ottawa, Ontario, Canada.
Manifesto V: Arus, National Gallery of Indonesia, Jakarta, Indonesia.
Universal Influence, Mandiri ART|JOG|9, Jogja National Museum, Yogyakarta, Indonesia.
A Touch for The Now, MONA Inner Space, Poznan, Poland.
2015 *After Utopia: Revisiting the Ideal in Asian Contemporary Art*, Singapore Art Museum, Singapore.
#FAMILYANDFRIENDS, ROH Projects, Equity Tower, Jakarta, Indonesia.
Celebration of Love; Art and Collectables Auction for a Cause, Singapore.
2014 *Prospect.3: Notes For Now*, Prospect New Orleans, New Orleans, LA, USA.
Legacies of Power, Art Jog 2014, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.
2013 *Biennale Jogja XII Equator #2*, Jogja National Museum, Yogyakarta, Indonesia.
SIP! Indonesian Art Today, ARNDT, Singapore.

- SIP! Indonesian Art Today*, ARNDT, Berlin, Germany.
Beast/Bloom for Thee: Biota etc., Galeri Canna, Jakarta, Indonesia.
Dermawan untuk Dermawan, Nadi Gallery, Jakarta, Indonesia.
Maritime Culture, Art Jog 2013, Yogyakarta, Indonesia.
2012 *Panorama: Recent Art from Contemporary Asia*, Singapore Art Museum, Singapore.
Migration, Arndt Berlin, Sydney, Australia.
Contemporary Indonesia, Ben Brown Fine Arts, London, UK.
2011 *Negotiating Home, History, and Nation: Two Decades of Contemporary Art in Southeast Asia*, Singapore Art Museum, Singapore.
Beyond the East, Macro Museum, Rome, Italy.
Beyond the Self, travelling exhibition, National Portrait Gallery, Canberra, Australia; McClelland Gallery and Sculpture Garden, Langwarrin, Victoria; the Anne and Gordon Samstag Museum of Art, Adelaide; and Museum and Art Gallery of the Northern Territory, Darwin, Australia.
Asia: Looking South, ARNDT, Berlin, Germany.
Ekspansi: Contemporary Sculptures, National Gallery, Jakarta, Indonesia.
2010 *Illuminance: Agus Suwage and Filippo Sciascia*, National University of Singapore Museum, Singapore.
Contemporaneity: Contemporary Art of Indonesia, MOCA Shanghai, Shanghai, China.
The Show Must Go On, National Gallery of Indonesia, Jakarta, Indonesia.
Contemporary Art from Southeast Asia, Arario Gallery, Seoul, Korea.
Reality Effect, SIGlarts Gallery, National Gallery, Jakarta, Indonesia.
Almost White Cube, CGartspace, Jakarta, Indonesia.
Ecce Homo, Galeri Semarang, Indonesia.
Pleasures of Chaos, Primo Marella Gallery, Milan, Italy.
2009 *Kado #2*, Nadi Gallery, Jakarta, Indonesia.
Broadsheet Notations: Projecting Artworks on Paper, Tang Contemporary Art, Bangkok, Thailand.
Group, Galerie Christian Hosp, Berlin, Germany.
Post-Tsunami Art, Primo Marella Gallery, Milan, Italy.
Simple Art of Parody, Museum of Contemporary Art, Taipei, Taiwan.
The Golden Age, Ark Galerie, Jakarta, Indonesia.
Milestone, Vanessa Art Link, Jakarta, Indonesia.
Hibridization, North Art Space, Jakarta, Indonesia.
2008 *Allegorical Bodies – Indian Contemporary Art*, A Art Contemporary Space, Taipei, Taiwan.
Dari Penjara ke Pigura, Galeri Salihara, Jakarta, Indonesia.
Loro Blonyo Kontemporer, Magelang, Indonesia.
Merti Bumi, Lerep Kampung Seni, Ungaran, Jawa Tengah, Indonesia.
Space/Spacing, Galeri Semarang, Semarang, Indonesia.
Coffee, Cigarettes and Pad Thai, Eslite Gallery, Taipei, Taiwan.
Manifesto, Galeri National, Jakarta, Indonesia.
CIGE, Nadi Gallery, Beijing, China.
Inanimate Performance, Soka Art Center, Taipei, Taiwan.
The Scale of Black, Valentine Willie Fine Art, Singapore.
Animal Kingdom, Jogja Galery, Yogyakarta, Indonesia.
2007 *Biennale Jogja IX 2007: Neo-Nation*, Jogja National Museum, Yogyakarta, Indonesia.
Ar[t]chipelago Alert, Tonyraka Art Gallery, Bali, Indonesia.
Luar Biasa, Galeri Biasa, Jogjakarta, Indonesia.
Art Paris-Abu Dhabi, Abu Dhabi, United Arab Emirates.
Asian International Art Exhibition 22nd, Imagining Asia, Selasar Sunaryo Art Space, Bandung, Indonesia.
Shanghai Contemporary Art 2007, Shanghai, China.
Celebr'art'e Fire Boar, Kupu-Kupu Art Gallery, Jakarta/Griya Santrian, Bali, Indonesia.
On Appropriation, Galeri Semarang, Semarang, Indonesia.
Fetish Art Object, Biasa Art Space, Kutu, Bali, Indonesia; and Kalsruhe, Germany.
Anti-Aging, Gaya Art Space, Ubud, Bali, Indonesia.
Imagined Affandi, Galeri Semarang, Semarang, Indonesia.

- China International Gallery Exposition*, Langgeng Gallery and Vanessa Art Link, Beijing, China.
The Past – The Forgotten Time, The Hague, Artoteek Den Haag/the Netherlands Institute for War Documentation (NIOD), the Netherlands; Amsterdam/Cemeti Art House, Jogjakarta; *Erasmushuis*, Jakarta; Rumah Seni Yaitu, Semarang, Indonesia; Bizart, Shanghai.
Beautiful Dead, Bentara Budaya, Yogyakarta, Indonesia.
Indonesian Contemporary Art Now, Nadi Gallery, Jakarta, Indonesia.
- 2006 *Jogja Sketsavagansa*, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.
Common Link, Vanessa Art Link, Chao Yang District, Beijing, China.
Singapore Biennale 2006, Singapore.
Masa Lalu Masa Lupa, Cemeti Art House, Yogyakarta, Indonesia.
The 21st Asian International Art Exhibition, Singapore Art Museum, Ayala Museum Philippines and Gracia Art Gallery, Surabaya Indonesia.
Signed and Dated, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
2nd Graphic Triennale 2006, Bentara Budaya Jakarta, Jakarta, Indonesia.
Masa dan Tanda-Tanda, Vanessa Art Link, Jakarta, Indonesia.
- 2005 *Poros Pembasan*, Rahayu Artspot, Jogjakarta, Indonesia.
Etalase, Galeri Semarang, Semarang, Central Java, Indonesia.
Eksodus Barang, Nadi Gallery, Jakarta, Indonesia.
AKU, Chairil, dan Aku, Nadi Gallery, Jakarta, Indonesia.
Intermezo, Langgeng Gallery, Magelang, Central Java, Indonesia.
Jejak-Jejak Drawing, Edwin's Gallery, Jakarta, Indonesia.
Beauty and Terror, Loft Gallery, Paris, France.
21st and Beyond, 21st Anniversary of Edwin's Gallery, Edwin's Gallery, Jakarta, Indonesia.
2nd CP Biennale – *Urban/Culture*, Jakarta, Indonesia.
Summit Event Bali Biennale–*Space and Scape*, Bali, Indonesia.
Here & Now, Ramzy Gallery, Jakarta, Indonesia.
Asian Contemporary Art, Singapore.
- 2004 *Quota 2005*, Icon Langgeng Gallery, Jakarta, Indonesia.
Air Kata-kata, Pameran Illustrator Buku Shindunata, Bentara Budaya, Yogyakarta, Indonesia.
Passion: Ethno-Identity, Galeri Canna, Jakarta, Indonesia.
Wings of Words Wings of Color, Langgeng Gallery, Magelang, Central Java, Indonesia.
Artscope, Selasar Soenaryo, Bandung, Indonesia.
3rd Canna's Gallery Anniversary, Canna Gallery, Jakarta, Indonesia.
Lima Ruang, Puri Art Space, Malang, East Java, Indonesia.
Indonesia – China Exhibition, organized by LOFT Gallery, Pakubowono Residence Hall, Jakarta, Indonesia.
Reformasi, Sculpture Square, Singapore.
Olimpiade, Nadi Gallery in Pakubowono Residence, Jakarta, Indonesia.
Silent Action: Creativity for Tolerance and Peace, 4th Art Summit, National Gallery, Jakarta, Indonesia.
TransIndonesia: Scoping Culture in Contemporary Indonesian Art, The Govett-Brewster Art Gallery, New Plymouth, New Zealand.
Exodus Barang, Nadi Gallery, Jakarta, Indonesia.
Jejak-Jejak Drawing, Edwin's Gallery, Jakarta, Indonesia.
- 2003 *All We Need is Love*, Nadi Gallery, Jakarta, Indonesia.
In Between Perupa Dalam Rotasi Media, Andi Gallery, Jakarta, Indonesia.
Bazart- Festival Kesenian Yogyakarta, Benteng Vredenburg, Yogyakarta, Indonesia.
Borobudur Agitatif, Langgeng Gallery, Magelang, Central Java, Indonesia.
Countrybution, Biennale Yogyakarta VII, Yogyakarta, Indonesia.
Passion: Ethno-Identity, Beijing, China.
- 2002 *Dimensi Raden Saleh*, Galeri Semarang, Semarang, Central Java, Indonesia.
Taman Kyai Langgeng, Magelang, Central Java, Indonesia.
Alpha Omega Alpa, Air Art House, Jakarta, Indonesia.
Not I Am I, Cyrcl Point Gallery, Washington, DC, USA.
Mata Hati Demokrasi, STSI, Surakarta, Indonesia.
- 2001 *Figurare*, Gaya Gallery, Sayan Ubud, Bali, Indonesia.
Membaca Frida Kahlo, Nadi Gallery, Jakarta, Indonesia.

- Buka Mata*, Valentine Willie Gallery, Chedi Ubud, Bali, Indonesia.
Pink Project, Nadi Gallery, Jakarta, Indonesia.
Not Just the Political, Museum Widayat, Magelang, Central Java, Indonesia.
Melik Gondong Lali, 50th Basis Magazine, Bentara Budaya, Yogyakarta, Indonesia.
Edwin's Gallery, Jakarta, Indonesia.
- 2000 Gwangju Biennial 2000, Gwangju, Korea.
Invisible Boundary, Methamophosed ASIA Art, The Niigata Prefectural Civic Center Gallery, Niigata and Utsunomiya Museum Art, Nangao-cho, Utsonomiya City, Tochigi, Japan.
One Gallery, Jakarta, Indonesia.
Five Continent and One City, The Historical Center, Palacio de Los Condes de Santiago de Calimaya, Museo de la Ciudad de Mexico, Museum of Mexico, Mexico City, Mexico.
- 1999 *Awat! Recent Art from Indonesia*, a touring exhibition: Yogyakarta, Indonesia; Melbourne, Canberra, Sydney, Cairns, Australia; Hiroshima, Ashikawa, Japan; Berlin, Köln, Achen, Germany; Amsterdam, Rotterdam, the Netherlands; Jakarta, Indonesia.
At Lontar Gallery, Jakarta, Indonesia.
Media Dalam Media, National Gallery, Jakarta, Indonesia.
Makassar Arts Forum '99, Ujung Padang, South Sulawesi, Indonesia.
Tachikawa International Art Festival, Tachikawa, Japan.
- 1998 *Plastic (& Other Waste)*, Chulalongkorn University, Bangkok, Thailand.
Imagining Selves, Singapore Art Museum, Singapore.
Art Cemara 6 Café Gallery and Lontar Art Gallery, Earth Day '98 Indonesia Alliance for Better Earth and Humane Life, Jakarta, Indonesia.
L05, Pameran Bersama Seni Rupa at Gallery Cipta II, Taman Imail Marzuki, Jakarta, Indonesia.
- 1997 *Current Art in Southeast Asia, Glimpses into the Future*, Tokyo and Hiroshima, Japan.
Sixth Biennial of Havana, Havana, Cuba.
Axis, Indonesia – Belgium Exhibition, Jakarta, Indonesia.
Ipoh Art Festival, Ipoh, Malaysia.
A Gift for India, Rabindra Bhawan Galleries, New Delhi, India.
- 1996 *Artotek*, Den Haag, the Netherlands.
Kesibukan Mengamati Batu-batu, Performance and Installation Collaboration, TIM, Jakarta, Indonesia.
Phillip Morris Indonesian Art Award, ASEAN Building, Jakarta, Indonesia; National Gallery, Bangkok, Thailand.
Second Asia Pacific Triennial, Queensland Art Gallery, Brisbane, Australia.
10th Biennial, Jakarta, Indonesia.
- 1995 *Contemporary Art The Non Aligned Countries*, Jakarta, Indonesia.
Two Generation, Galeri Cipta, TIM, Jakarta, Indonesia.
Checju Pre-Biennale, Cheju-do Island, South Korea.
Art Exhibit, Gedung YPK, Bandung, Indonesia.
- 1994 *Exodus*, Plaza Bintaro, Jakarta, Indonesia.
Q Agency, Amsterdam, the Netherlands.
Jogchem Art Gallery, Amsterdam, the Netherlands.
5+5 Indonesia-Netherland, Workshop and Exhibition, Erasmushuis, Jakarta, and Taman Budaya, Yogyakarta, Indonesia.
The Fourth Yogyakarta Art Biennial, Yogyakarta, Indonesia.
- 1993 *Art Gallery Conink*, Amsersfoort, the Netherlands.
Library Van de Katholieke Universiteit, Amsterdam, the Netherlands.
The Ninth Jakarta Biennial, Jakarta, Indonesia.
- 1992 Jakarta Art and Design Expo, Jakarta, Indonesia.
1991 Galleri Yasri, Jakarta, Indonesia.
1985 Young Artist Sixth Biennial, TIM, Jakarta, Indonesia.
1984 *Ini Baroe Seni Roepa, Ini Seni Roepa Baroe*, France Cultural Center and Bandung Youth Center, Bandung, Indonesia.

AWARDS

- 1996 Phillip Morris Indonesian Art Award.

RESIDENCIES

- 2009 STPI: Singapore Tyler Print Institute, Singapore.
2003 Brito International Artists Workshop, Tepantor, Ohaka, Bangladesh.
1999-2000 Sai-no-kuni Saitama, The Museum of Modern Art, Koshigaya-shi Saitama, Japan.
1996 Queensland University of Technology, Brisbane, Australia.

SELECTED PUBLICATIONS

- 2013 *CYCLE NO. 2*, Tyler Rollins Fine Art, New York, USA.
- 2011 *Indonesian Eye: Fantasies and Realities*, Ciptura Artpreneur Center, Jakarta, Indonesia, and the Saatchi Gallery, London, England.
- 2010 *The End is Just Beginning is The End*, Tyler Rollins Fine Art, New York, USA.
- 2009 *Pause/Replay*, Agus Suwage, Studio Biru.
Agus Suwage: Circle, Singapore Tyler Print Institute, Singapore.
Still Crazy After All These Years.
Painting Today, Tony Godfrey, Phaidon.
- 2008 *Inanimate Performance*, Soka Art Center, Taipei, Taiwan.
- 2007 *Thermocline of Art, New Asian Waves*, Hatje Cantz Verlag.
Indonesian Contemporary Art Now, SNP International Publishing.
I/CON, Nadi Gallery, Jakarta, Indonesia.
- 2006 *Modern Indonesian Art, From Raden Saleh to the Present Day*, Koes Art Books.
Singapore Biennale 2006, Singapore Biennale, 2006, Singapore.
- 2005 *Art and Social Change, Contemporary Art in Asia and the Pacific*, Pandanus Books.
Pause/Replay, published by the artist.
Urban/Culture, 2nd CP Biennale 2005, CP Foundation, Jakarta, Indonesia.
- 2004 *Playing the Fool*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
Fabulous Fable, Nadi Gallery, Jakarta, Indonesia.
Toys "S" Us, CP Foundation, Jakarta, Indonesia.
- 2003 *15 Years Cemeti Art House*, Exploring Vacuum, Cemeti Art House.
Ough Nguik, Nadi Gallery, Jakarta, Indonesia.
- 2002 *Channel of Desires*, Nadi Gallery, Jakarta, Indonesia.
- 2001 *I&I&I*, Nadi Gallery, Jakarta, Indonesia.
- 2000 *Five Continent and One City*, Instituto de Cultura de la Ciudad de Mexico, Mexico City, Mexico.
Invisible Boundary, Metamorphosed Asian Art, Utsunomiya Museum of Art, Nangao-cho, Utsunomiya City, Tochigi, Japan.
Man and Space, Gwangju Biennale, Gwangju, Korea.
Thousand of Bodies, Sai-no-kuni-Saitama, The Museum of Modern Art, Koshigaya-shi Saitama, Japan.
- 1999 *Awat! Recent Art from Indonesia*, touring exhibition: Indonesia, Australia, Japan, Germany.

- 1998 *Indonesian Modern Art and Beyond*, Indonesian Fine Arts Foundation.
Plastic and Other Waste, Chulalongkorn University, Bangkok, Thailand.
- 1997 *This Room of Mine*, Lontar Foundation.
Havana Biennale 1997, Havana, Cuba.
Art in Southeast Asia 1997: Glimpses in the Future, Museum of Contemporary Art, Tokyo, Japan.
- 1996 *2nd Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia.

PUBLIC COLLECTIONS

- Singapore Art Museum, Singapore.
Fukuoka Asian Art Museum, Fukuoka, Japan.
Tokyo Metropolitan Art Museum, Tokyo, Japan.
The Museum of Modern Art, Saitama, Japan.
Los Angeles County Museum of Art, Los Angeles, CA, USA.
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA.

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