



CYCLE N°3

AGUS SUWAGE

ARNDT — BERLIN — 08.06-07.09.2013

This book was published as a supplement to
the solo exhibition by Agus Suwage
“CYCLE No. 3”

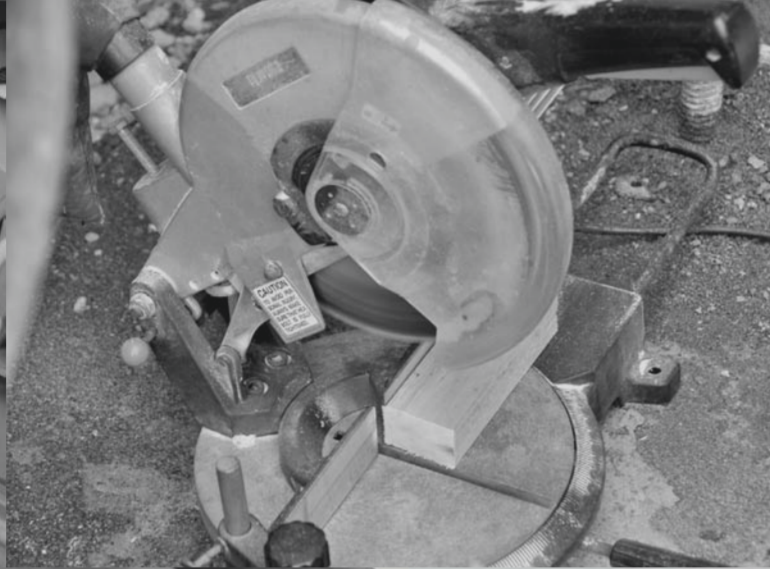
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Matthias Arndt

MONUMEN YANG MENJAGA
HANKAMNAS #2

THE MONUMENT THAT PROTECTS HANKAMNAS* #2
2013
Graphite on resin, gold-plated brass, cloth, steel, beer bottle,
vinyl, led lights, acrylic box + fluorescence lights.
380 x Ø 200 cm (149½ x Ø 78¾ in.)

HANKAMNAS* was the official term used during Suharto's authoritarian regime in Indonesia, referring to *Pertahanan dan Keamanan Nasional* (National Defense and Security). When Indonesia began embracing democracy after 1998, some religious groups protested with violent acts in public spaces, justified by the notion that their actions were needed to protect Indonesia's HANKAMNAS. Ironically, what was once a militaristic-authoritarian term now became part of the civilian vocabulary.





Ave Maria Ave Maria Mater dei Ora pro nobis peccatoribus Nunc et in hora mortis In hora mortis nostrae In hora mortis nostrae Ave Maria!





THE ANGEL GUARD OF HANKAMNAS* #4
2012
Acrylic, ink, gold leaf and graphite on paper.
155 x 118 cm (61 x 46½ in.)

HANKAMNAS* was the official term used during Suharto's authoritarian regime in Indonesia, referring to *Pertahanan dan Keamanan Nasional* (National Defense and Security). When Indonesia began embracing democracy after 1998, some religious groups protested with violent acts in public spaces, justified by the notion that their actions were needed to protect Indonesia's HANKAMNAS. Ironically, what was once a militaristic-authoritarian term now became part of the civilian vocabulary.

2012
Acrylic, ink and graphite on paper.
155 x 118 cm (61 X 46½ in.)

BERLIN | CYCLE #3

This is the final part of exhibition showing a series of Agus Suwage’s works entitled DAUR/CYCLE. Two preceding parts has been exhibited in Jakarta (Nadi Gallery, 17-30 Apr 2012) and New York (Tyler Rollins Fine Art, 28 Feb-13 Apr 2013).

Yet in the third part, Agus Suwage chose to preserve death as the main theme. Still, figures of skull, skeleton, and black out of charcoal matter dominates his works in this exhibition. But of course, in the façade of death, we are actually having a chance to gaze at life. At least, this was denoted by the constant posing or flaunting skulls and skeletons in Suwage’s recent works, other than merely amassed in silent or scattered as they were in his previous works. This is Suwage’s way to confront the act of living with its end point, when all behavior and faith in life shall meet the final condition to be faced whether we like it or not. For instance, there were always people believe that they are walking a path of truth and flawlessness of faith articulated in any forms of violence and atrocity led to other people’s death—or even, in many terrorism act, to his own death. Yet, how would the faith be, when it comes to an end-point of death? Asks Suwage while guessing that all they will be is not more than a skeleton upon a monument constructed out of empty bottles of beer. The glory and nobility, if there is, would only be the ornamental gold wings that seem sparkling but frail in deed.

Same fate and role would also visible on Suwage’s black rose, *Super Flower*. Its black color is somehow insinuating mystery, scary secret, spreading the imagery of death. At the same time, with its huge scale and hard yet strong material, the black rose would seem harrowing as a monstrous flower from hidden place where ghosts and fairies stay, though its petal arrangement still seems exotic, even erotic. Moreover, when it frequently sprays its scent mechanically through a funnel resembles a form of a loudspeaker. Still, the mechanical presence of scent fails to dispel the dreariness of the rose, dispersing message of mortality.

Issues concerning violence and intolerant attitude within a complex Indonesian society way of living are being Agus Suwage’s main motif for his works entitled *Monumen yang Menjaga Hankamnas* (The Monument that Protects Hankamnas). While the expectation of tolerant behavior he realized in work *Ave Maryam*. This work is referring directly to a figure in his other work, *Holy-Beer dan kawan-kawan* (2003-2008). Appear in front of us is Suwage’s figure, dressed up and posed as Mother Mary complete with symbol of the sacred heart. Those figure and symbol are filled with message of love toward others. While the given title *Ave Maryam* is seemingly intended to emphasize the fact that the figure and demeanor of Maria was known as well in Islam: other religious lesson beside Catholic. However, faith that came from similar or even same root does not at once manifested into tolerant attitude in daily life. Conflicts among religious groups are often still happened in Indonesia, even after the country began its more-or-less-stable democracy system during the late 15 years.

The works *LifestyIe* and *Mindset* seem to put additional dimension toward various comments and messages Suwage tries to deliver. Appear in blackish nuance, using charcoal scribbled upon a black sheet of paper, those drawings were appeared at glances as the shadow of death, in between real and unreal. The first work is a sarcastic depiction above relationship intimacy, colored by a dominating attitude of one onto another, completed by violence. However, that aggression seems to meet neither defense nor repulsion. Conversely, all were delighted, as if so in a ‘sado-masochistic’ relationship. Was the circle of violence in our social life following the same pattern? Did everything precipitate and pattern in mind, into our mindset? The actor as well as the victim is together enjoying

NEW YORK | CYCLE #2

CYCLE No. 2, Agus Suwage’s latest exhibition presented in collaboration with Tyler Rollins Fine Art in New York, is a continuation of the exhibition sharing the same title, DAUR/CYCLE, which took place at Nadi Gallery in Jakarta in 2012.

The artist has chosen to keep to the same title, as the works presented in this exhibition belong to a larger body of work currently in development and share similar themes, visual elements and material as seen in the earlier series of works presented in Jakarta.

The exhibition title and the works presented here relate to three aspects of cycle. Firstly: the circle of life as a theme. Life and death has been a major underlying theme addressed in Suwage’s earlier work and continues to figure strongly in his recent works. Departing from this, the second aspect of cycle relates to the notion of rotation: the visual motifs that the artist has worked with in the past, that are currently being redeveloped, and perhaps will be in the future. And finally, cycle (or recycle rather) as the artist’s predilection for incorporating found materials or used objects in his work.

I have put together a simple diagram in the centerfold of this catalogue to illustrate the three aspects of cycle. In this chart, I hope to highlight how the eight new works presented by Agus Suwage in New York relate to each other – in a complex network of visual motifs, theme and material – and to his older works and the five works shown in the exhibition DAUR/CYCLE in Jakarta.

An additional note is warranted in this instance as a new theme has been introduced, further enriching the process of rotation or recycling in this exhibition: tolerance. The question of tolerance reflects the concerns or anxiety that the artist faces in response to Indonesia’s current socio-political situation, in particular religious tolerance or tolerance between majority and minority groups. It is an issue that has become increasingly urgent and at the same time sensitive in Indonesia. Given the fact that current day Indonesia is a democratic nation made up by the largest Muslim population in the world, the issue of tolerance

the hostility? The latest problem was hinted in *Mindset*, where spry and nifty hummingbirds appear dancing around someone’s brain anatomy profile, as if they were mocking at his mind, fulfilled by geometric pattern.

Suwage is in fact intending to invite us all to act reflectively, to contemplate our deeper self, to not hastily claim above absolute truth that led to selfish and self-righteous attitude. Attitude and message tone similar to this has he suggested in a number of self-portrait works from former period. It is common for us that he would easily make himself a mock and scorn object, yet as a critic target. *Social Mirror* is a work that has similar substance, presenting a petite figure of muezzin directly facing the trumpet tube that, despite, singing the melodious azan in quiet and serene sound. Whereas for those familiar enough with urban ambiance in Indonesia, what often happened was a contrasted one: a loud and deafening sound of muezzin, streamed from countless amplifier, shouting azan to each other.

A series of works in CYCLE were indeed asserting Agus Suwage’s main modus of working all this time: to deliver various personal reflections toward myriad social situations surrounding him. He is not analyzing it to hastily giving opinion and solution at the end. As he is not judging all he had perceived and discussed. On the other hand, he invites us to follow his contemplation by ar- raying various problems at once in a seemingly ironic, even incoherent relationship. All he delivers in a mere dark visualization, shrouded by a bitter sense of humor.

Anxiety toward numerous matters in life confronting the personal with the social in this sort of tension is certainly neither a unique nor exclusive experience can only be found in Indonesia. Up to this day, various conflicts and illogical atrocities are constantly recurring: from the shooting of a young girl Malala Yousufzai in Pakistan, bombing at Boston Marathon, to the death of a number of people caused only by careless and messy building and workplace arrangement in Bangladesh. These sorts of incidents are indeed not elating, nor nourishing our faith of human savvy and conscience, able to construct a together life.

In facing all of it Suwage seems choosing to be skeptical, also toward himself that keep questioning and concerning any kinds of things. What if what he seek and wait for, say it an enlightenment of together life, is an ideal that continuously hiding in nowhere afar? Should we be sustain and loyal as Estragon and Vladimir awaited the still-not-coming Godot (*Waiting for Godot*, 2013)? Or should we need to promptly gritty seeking the eternal flame of truth, flying close even to the sun, like Icarus?

We may juxtapose ‘Waiting for Godot’ with another Agus Suwage’s work entitled *Belajar dari Kegelapan* (Learning from Darkness, 2002). The painting presents as well the figure of his self, squatting, in negative color system of black and white. According to an observer, St. Sunardi, the work is an important key to enter a philosophical world offered by Suwage. In his study, St. Sunardi illustrated *Belajar dari KegeIapan* as: (...) the most significant not only in terms of technique but because in this work we can identify the moment where we (Suwage included) have to formulate our own credo: whether or not we are willing to accept such a reality of the self. It’s not easy for sure. That a human born 14th April 1959 should find out in 2002 that he is nothing more than a shadow! Crazy! Unbearable! His whole body feels like melting, transforming into tears – lachrymose, *lacrimosal**

In the façade of myriad violence affair and victims that are continuously tumbling following the absurdity of life, we are all in fact facing an identical destiny. We may wish that life can walk another path, to undergo a new cycle.

*St. Sunardi, Perish: Agus Suwage’s Imaginary Realism, in Enin Supriyanto (ed.), Still Crazy After All These Years. Archives 1985-2009, Studio Biru, Yogyakarta, p. 49.

and its ensuing development within Indonesia’s current democratic (and majority Muslim) society will determine the future of the Indonesian people as a nation. Democracy protects the freedom of all its citizens but it is clear that the majority has the power to subdue or limit the minority. Tolerance, as suggested and questioned in a number of the works in this exhibition, is something that should be consciously practiced by all. While the freedom that democracy ensures may have its limitations, each and every citizen nevertheless has equal rights and obligations. To be tolerant of one another is to guarantee that society is able to live freely, independently and appreciate one another.

This is the sentiment that Suwage’s *Tolerance Wall* #2 suggests. In Indonesia, loudspeakers are often widely used objects at religious events in public spaces. Oftentimes, the sounds that these loudspeakers emit are harsh and loud – generally from the countless mosques found all over Indonesia – and can be interpreted as a form of domination. The harsh sounds travel though walls, and enter other people’s private spaces.

Being the mischievous and playful artist that he is, Suwage depicts his self-portrait, colourful with a gleeful grin, on the surface of the wall. He becomes the wall that is simultaneously holding in and emitting a cacophony of religious chants from different religions that are practiced in Indonesia: Protestant Christianity, Catholicism, Hinduism, Buddhism and even animistic rituals connected to pagan cultures in Indonesia.

The essay in the next page is the introduction I have written for the first DAUR/CYCLE exhibition which was held last year in Nadi Gallery, Jakarta. Accompanying this essay is a diagram that I have reworked to include the works on show here in New York. Hopefully this will provide an adequate explanation about the key points featured in Agus Suwage’s latest series of work.

The DAUR/CYCLE series will continue until the middle of this year, where the third part will be presented at ARNDT, Berlin in June 2013.

JAKARTA | DAUR/CYCLE #1

After holding his biggest exhibition ever in Indonesia, *Still Crazy After All These Years* (Jogja National Museum, July 5-31, 2009, and Selasar Sunaryo Art Space, October 9 – November 1, 2009), Agus Suwage preoccupied himself mostly with art events and exhibitions abroad. Among two of the most significant noteworthy events are *Illuminance*, a two-man show with Filippo Sciascia (August 26 – November 14, 2010 at NUS Museum, Singapore, and January 29 – March 4, 2011 at Langgeng Art Foundation, Yogyakarta), and *The End Is Just Beginning Is the End*, a solo show in New York (Tyler Rollins Fine Art, March 3 – April 23, 2011).

Nearly all the works he had presented in the two exhibitions dealt with the theme of human existence, a theme that he had worked on since 2009. If one was to trace this lineage back a little, the work *An Offering to An Ego* (2007-2008) would then be considered as its point of origin. What became increasingly evident in the two exhibitions is the nature of Agus Suwage’s creative approach, which engages with a particular theme in an intensive and continuous manner. We have witnessed a similar tendency in his paintings and installations where the artist’s self-portrait became a recurring motif – an expansive body of work that Indonesians and art audiences abroad have come to know well, so much so that it has been associated with Suwage as a hallmark of sorts.

Many writers and critics have discussed this particular aspect of Agus Suwage’s creative approach. It might serve us well to revisit Aminudin TH. Siregar’s observation about the artist: “Our eyes are being challenged to unravel the mysteries regarding the ‘origins’ of every sign or text that Suwage has constructed in every work or title. The semiotic aspect of Suwage’s works takes us to an ‘eternal chain’ of signifiers which links, elucidates, plays, disagrees, entwines, and builds new structures of meaning from one to the other.”¹

As he discussed how Agus Suwage actually often engages in the practice of appropriation, Aminudin TH. Siregar further contended that, “Suwage’s appropriation of his own work is an active process of ‘appropriating appropriation’. Suwage progressively appropriates his previous works to represent them as ‘new’ works although we can often still discern previous ‘meanings’ and familiar elements in their titles.”²

In the introduction that I wrote for the exhibition *Still Crazy After All These Years*, I mentioned that Agus Suwage’s creative attitude so far – whether it is about the issues related to the practice of appropriation or how he continues to pile on layer upon layer of new visual materials that transform the original appearance and meaning – constitutes an aesthetic approach that contributes to the “hyper-pastiche” quality of his works, resulting from the act of “meta-appropriation.”³

I further argued that Agus Suwage’s creative method often engages in to-and-fro journeys, tracing the various paths that he has taken in his own works, and is not unlike that of a skeptical scientist who continues to question the different conclusions he has made; a way of working that prevents the artist from thinking that he has found the single and absolute “truth.”

It might seem excessive that the artist keeps on revisiting, changing, developing his work further, adding more elements into the work or taking from it. At the same time, however, such action is also reflexive; it is a deliberate action, to correct or improve on what was lacking or “wrong” in the past. That is why we can almost always find references to past work in Agus Suwage’s works, even when they are not his typical series of self-portraits.

The exhibition DAUR/CYCLE in Jakarta presents five new works that are related to recent bodies of works introduced to us in *Illuminance* and *The End Is Just Beginning Is the End*. However, the new works are only superficially linked to these past works through the recurring presence of certain key visual elements and material use.

Through his recent works, it is clear that Agus Suwage has moved away from his usual habit of using paint on canvas to convey his ideas. In this instance, he employs a range of different materials to articulate his thoughts. By transforming the fundamental presentation of his works using different forms and media, he seems to be challenging himself to test the range of visual elements and meanings that he has managed to convey using the language of painting.

In this exhibiton, the artist smears the surface of his sculpture with graphite powder, and overlays parts with glittering gold, in order to acquire a specific color and surface quality in the work. He also uses photography and voice recording as other primary media in his work. What is also interesting here is the fact that certain materials – corrugated iron sheet and beer bottles – that one associates with recycled used materials are used in his works.

In terms of the content, apart from continuing the various visual idioms of skulls and human skeletons that he has often used, he has shifted the focus of his narrative to social and political issues in his surroundings. This is certainly not a new thing for Agus Suwage. At the end of the 1990s, his works dealt with the social and political tensions on the eve of Reformation (Reformasi). Today, it seems that Agus Suwage has once again taken on the role of the witness and commentator, critiquing the increasing amount

of violence and authoritarian behavior led by certain intolerant religious groups in Indonesia.

In general, we would agree that this is an urgent matter in the everyday life of Indonesia’s diverse nation. We can no longer turn a blind eye to the conflicts related to ethnicity, tradition, race and religion in Indonesia lately.

As usual, Agus Suwage’s work touches on all of these issues with humor, mockery, irony and parody – underlying elements that make up the content and appearance of his output. Here, he presents a skeleton with golden wings holding a golden sword. The skeleton sits arrogantly over a pyramid constructed out of thousands of empty beer bottles. Considering the title, *Monumen yang Menjaga Hankamnas* (The Monument that Protects the National Defense and Security), we may read this work as a comment about the those who believe that it is their right to take the path of violence in order to protect the nation from everything that God has forbidden (beer, alcohol). However, the guardian is only a black skeleton, proud with false glory, albeit a gilded one, sitting atop a monument that is equally false, emitting a blinding green light.

In *Tembok Toleransi* (The Tolerance Wall), Agus Suwage draws from his daily experience of being “besieged” by the muezzins’ call to prayer from the surrounding mosques around his home/studio in Yogyakarta. Traditionally, the call to prayer is sonorous and beautifully sung, compelling Moslems to pray. Unfortunately in Suwage’s case, the calls are jarring and deafening, blaring out almost simultaneously from three, four or five speakers from the nearby mosques, resulting in successive calls reaching to 120-130 dB, 5-10 dB higher than the sound level in a rock concert that is typically around 115 dB (or 150 dB at the maximum level). Consider also the fact that the sound intensity of 125 dB is enough to cause physical pain to the ear drums. Yet, who dares to protest about the noise level? Everyone in Indonesia has to be tolerant (of the noise). At the end of the day, we develop our tolerance by raising walls to muffle the deafening sound.

Agus Suwage’s observations of the irony in everyday occurrences around him are spot-on. In *Ave Maryam*, he presents the image of Mother Mary, a figure whose existence and sanctity are acknowledged among Protestants, Catholics and Moslems, each with its own preconception. While she is commonly recognized as the Holy Mother, this does not mean that tensions and conflicts can be averted among those who recognize her as a religious figure – particularly her contemporary believers. It should also be mentioned here that the figure of *Ave Maryam* is actually Agus Suwage’s self-portrait. The artist dressed up in the image of Virgin Mary typically found in classic Catholic iconography, and the artist presented this portrait for the first time almost ten years ago, as a part of the work *Holy Beer dan kawan-kawan* (Holy Beer and Friends, 2003).

Once again, we witness the way in which Agus Suwage has recycled and reused particular motifs from past work as new presentations with different content to evoke/provoke new readings from his audience. This tendency is further emphasized through the used and waste materials that he has deliberately employed to create the five works presented in exhibition of DAUR, reminding us that recycling is key in Agus Suwage’s creative process.

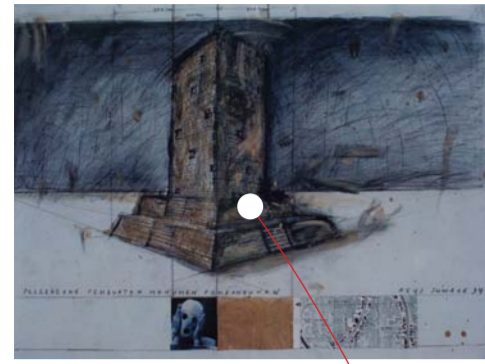
The middle section of this catalogue presents a simple diagram – the result of my discussions with Agus Suwage – that illustrates the recycling process that takes place, directly or otherwise, in his recent body of works and how these works relate to his past works. But, “recycle” may not be the precise term in this case, as each work seems to have its own life once it was created. It is probably better to understand Suwage’s approach as a cycle, as in the term “life cycle”.

This diagram does not only show the different relations among the visual signs that he has used and developed so far, but also explains the shifts in the meanings of the works as he alters or adds new elements to them. We can also see the connection in terms of the materials he uses and the developments in his visual presentations.

In other words, we can say that the relations formed by the works are neither sequential nor chronological. They are actually discursive, occurring in a series of discussions. This is how Agus Suwage reuses and recycles aspects in his works, and how he mines various possibilities and inventions from his back-and-forth journey – possibilities and inventions that he might very well test and apply on his future works.

Enin Supriyanto is an independent curator, living and working in Jakarta, Indonesia. Since 1994, he has been curating exhibitions and contributing essays for various publications in Indonesia and abroad. He is the editor of Agus Suwage’s monograph, Still Crazy After All These Years (2009). He is now the Project Officer of the Equator International Symposium, a parallel event of the upcoming Jogja Biennale (2013).

- Aminudin TH Siregar, *Menimbang Pause/Replay*, in the catalogue *Pause/Re-Play*, 2005, pp. 9-10.
- ibid*.
- Enin Supriyanto, introduction essay in the catalogue *Still Crazy After All These Years*, Studio Biru, Yogyakarta, 2009.



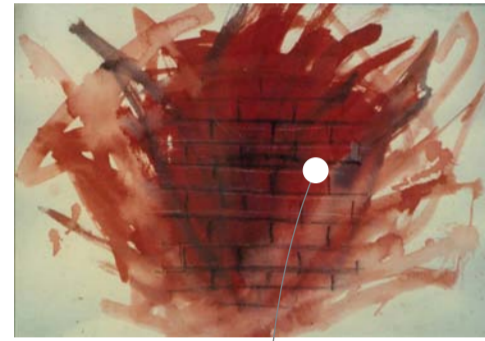
Rencana Pembuatan Monumen Pembangunan
Plan for National Monument, 1994
Charcoal, soil pigment, photograph, ink
on paper.
55 x 75 cm



Pemandangan Duniawi #1
Worldly Landscape, 1995
Asphaltum on aluminium, photo-
graph, synthetic polymer paint.
Panel 1 & 3 : 190 x 92 cm
Panel 2: 151 x 20.5 cm



Holy Beer dan Kawan-Kawan
Holy Beer and Friends, 2003-2008
Acrylic and digital print on Hahnemühle canvas.
5 pieces, 187 x 93 cm each

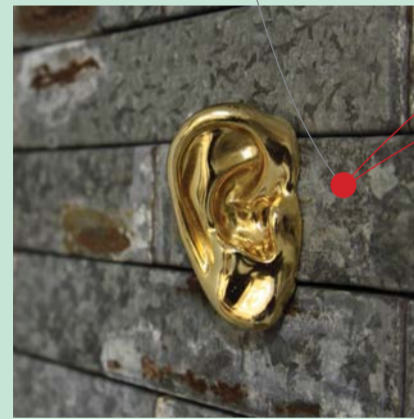


Api di Bali Tembok
Fire Behind The Wall, 1992
Ink on paper.
27 x 38 cm



Paradiso - Inferno PP, 2003
Digital print on canvas.
Dyptich, 200 x 100 cm (each).

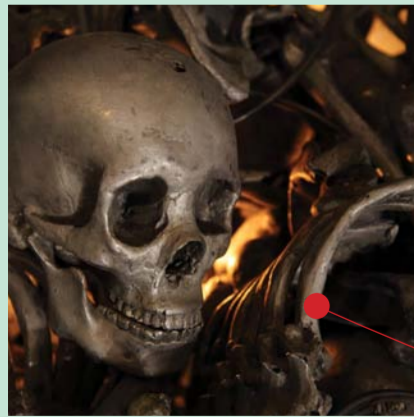
JAKARTA - CYCLE #1



Tembok Toleransi #1
Tolerance Wall #1, 2012
Zinc, gold-plated brass, LED
lights and sound.
318 x 468 cm



Pemandangan Duniawi
Worldly Landscape, 2012
Oil paint, asphaltum on zinc.
183 x 457 cm (pentaptych)



Cycle, 2012.
Backdrop: digital print on aluminium.
30 x 40 cm (90 pcs)
Front piece: zinc bucket, graphite on
resin, light bulbs.
Approx. 65 x 105 x 80 cm



Monumen Yang Menjaga Hankammas, 2012
Graphite on resin, gold-plated brass,
cloth, steel, beer bottle, led lights,
acrylic box, fluorescent lights.
320 x 260 x 260 cm



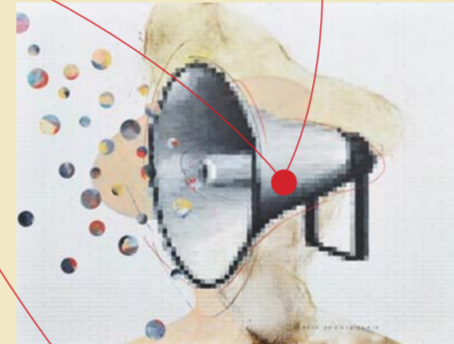
Ave Maryam, 2012
Digital print + oil paint on zinc
plate, light bulbs, LED lights,
electrical wire.
194 x 64 cm



Tembok Toleransi #2
Tolerance Wall #2
2013 Screen print, paint on recycled tin
can, car audio systems and sound.
352 x 455.5 x 19 cm



Tolerance #1, 2012
Oil, acrylic and bitumen on canvas.
150 x 200 cm



Tolerance #2, 2012
Oil, acrylic and bitumen on canvas.
150 x 200 cm



Paradiso-Inferno #5, 2012
Oil, silver leaf and bitumen
on zinc and aluminium.
136 x 89 x 3.5 cm

NEW YORK - CYCLE #2

BERLIN - CYCLE #3



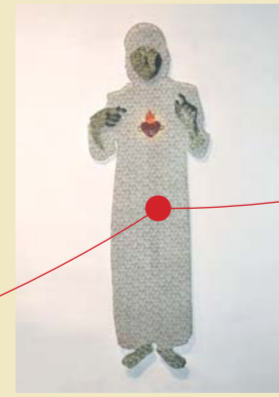
Monumen Yang Menjaga Hankammas #2
The Angel Guard Of Hankammas # 2
2013
Graphite on resin, gold-plated brass,
cloth, steel, beer bottle, vinyl,
led lights, acrylic box +
fluorescence lights.
380 x Ø 200 cm



Social Mirrors #1, 2013
Cornet, copper, wood and car audio systems.
119 x 70 x 24 cm



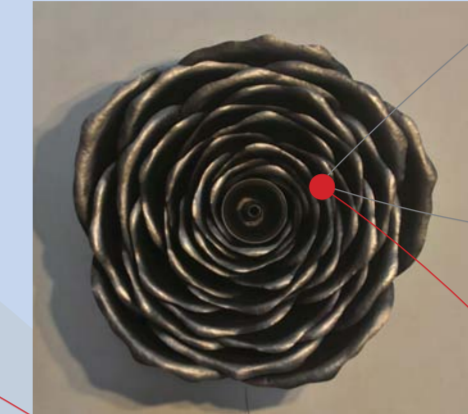
Death Is Certain,
Life Is Not, 2012
Oil, silver leaf, bitumen
on zinc and aluminium.
123 x 87 x 3.5cm



Ave Maryam #2, 2013
Oil, graphite on
zinc and aluminium.
179 x 62.5 x 3.5 cm



Icarus #1, 2013
Graphite and gold leaves on cardboard.
174 x 240 x 32 cm



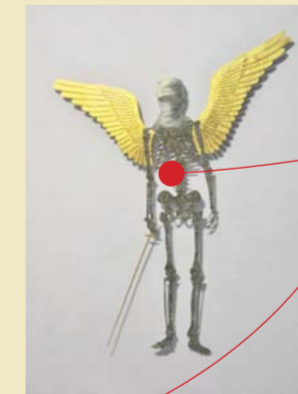
Super Flower #3, 2013
Copper, graphite, parfum dispenser.
118 x 120 x 55 cm



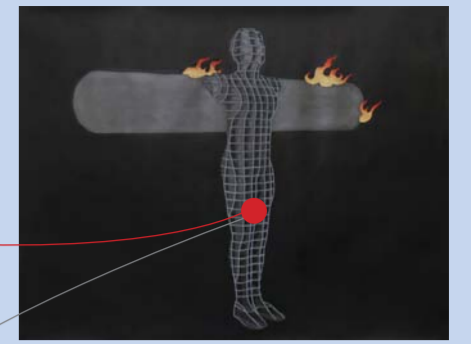
Social Mirrors #2, 2013
Cornet, copper, wood and car audio
systems.
118 x 70 x 24 cm



Ave Maryam #3, 2013
Oil, graphite on zinc and aluminium.
179 x 62.5 x 3.5 cm



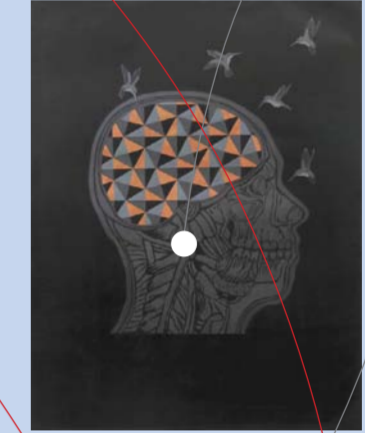
Malaikat yang Menjaga
Hankammas #3
*The Angel Guard
of Hankammas #3*, 2012
Oil and gold leaf
on zinc and aluminium.
117 x 87 x 3.5 cm



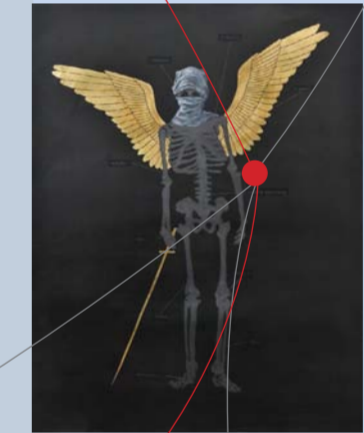
Icarus #2, 2012
Acrylic, ink and graphite on paper.
118 x 155 cm



Lifestyle, 2012
Acrylic, ink and graphite on
paper.
118 x 155 cm



Mindset, 2012
Acrylic, ink and graphite on paper.
155 x 118 cm



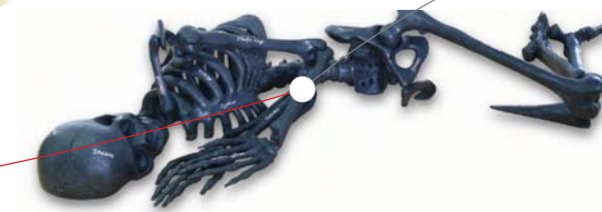
Malaikat yang Menjaga Hankammas #4
The Angel Guard Of Hankammas #4
2012
Acrylic, ink, gold leaf
and graphite on paper.
155 x 118 cm



Belajar dari Kegelapan,
Learning From Darkness, 2002
Oil, acrylic, pastel on canvas.
150 x 140 cm



Super Flower #2, 2009
Oil on linen.
200 x 200 cm



An Offering to Ego, 2007-2008
Installation, graphite.
60 x 350 x 150 cm



Luxury Crime, 2007-2009 (3rd ed.)
Installation, stainless steel, gold plated
brass, and rice.
124 x 77 x 52 cm

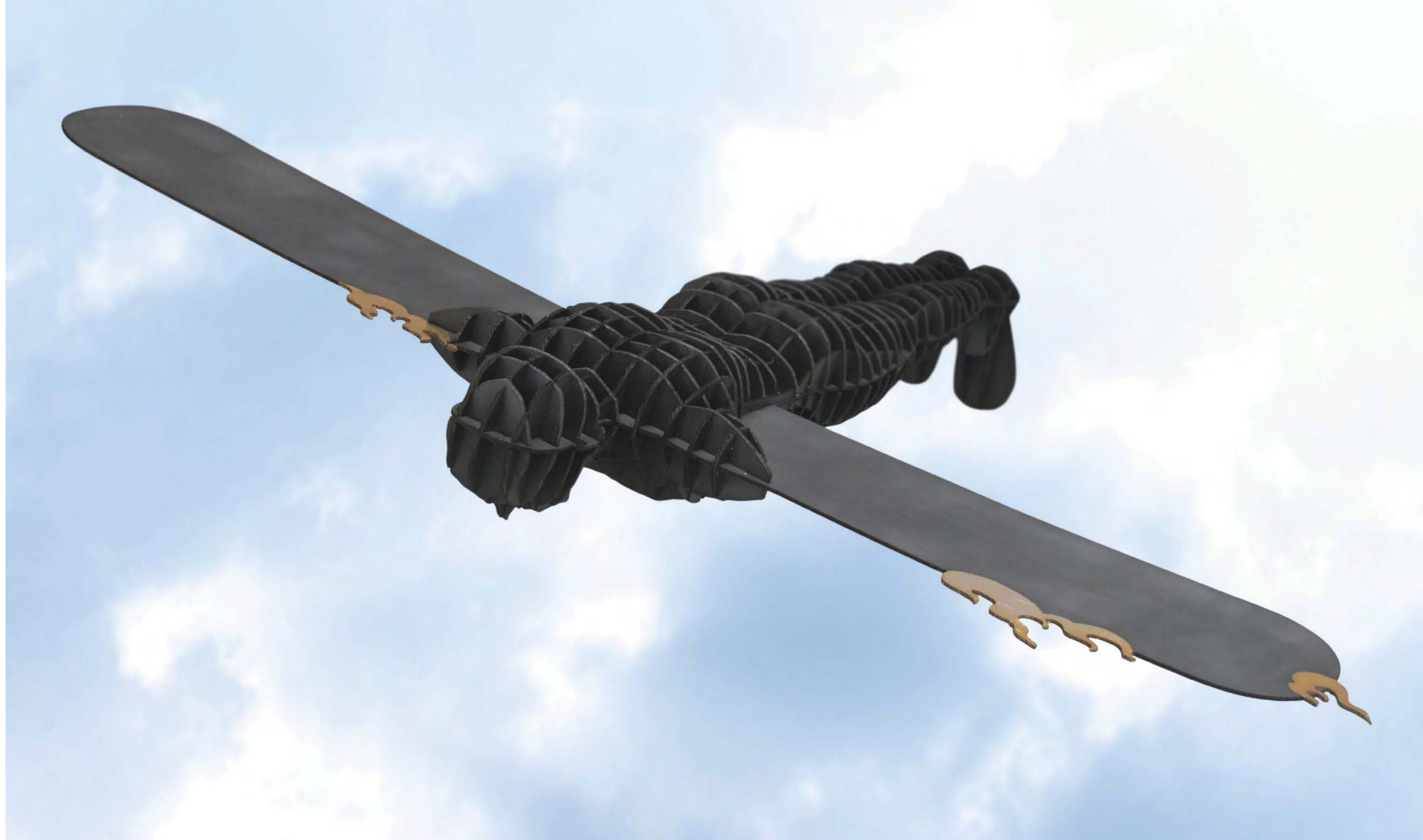


2012
Acrylic, ink and graphite on paper.
118 x 155 cm (46½ x 61 in.)



2012
Acrylic, ink and graphite on paper.
118 x 155 cm (46½ x 61 in.)







2013
Cornet, copper, wood and car audio systems.
118 x 70 x 24 cm (46½ x 27½ x 9½ in.)



2013
Oil and acrylic on canvas.
250 x 200 cm (98% X 78% in.)

AGUS SUWAGE SELECTED BIOGRAPHY

Born 1959 in Purworejo, Central Java, Indonesia.
Currently lives and works in Jogjakarta, Indonesia.

1979 - 1986
Graphic Design at Bandung Institute of Technology, Faculty of Fine Art and Design, Bandung, Indonesia.

1996
Artist in Residence in QUT, Brisbane, Australia.

1999 - 2000
Artist in Residence in Sai-no-kuni, Saitama, the Museum of Modern Art, Koshigaya-shi, Saitama, Japan.

2003
Brito International Artists Workshop, Tepantor, Dhaka, Bangladesh.

2009
Artist in Residence at Singapore Tyler Print Institute, Singapore.

SOLO EXHIBITION

2013
• *CYCLE No. 3*, ARNDT, Berlin, Germany.
• *CYCLE No. 2*, Tyler Rollins Fine Art, New York, USA.

2012
• *DAUR/CYCLE*, Nadi Gallery, Jakarta, Indonesia.

2011
• *The End Is Just Beginning Is The End*, Tyler Rollins Fine Art, New York, USA.

2009
• *Still Crazy After All These Years*, Jogja National Museum, Yogyakarta, and Selasar Sunaryo Art Space, Bandung, Indonesia.
• *CIRCL3*, Singapore Tyler Print Institute, Singapore.

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, Indonesia.

2004
• *Fabulous Fable*, Art Singapore, The Contemporary Asian Art Fair, organized by Nadi Gallery, Suntec City, Singapore.
• *Toys 'S' US*, CP- Asian Art Space - Jakarta, Selasar Soenaryo - Bandung, Emmitan Gallery - Surabaya, Gaya Fusion of Sense - Sayan, Bali, Bentara Budaya, Jogjakarta, Indonesia.
• *Playing the Fool*, Valentine Willie Fine Art - Southeast Asian Painting & Works of Art, Kuala Lumpur, Malaysia.

2003
• *Dugh Nguik!!*, National Gallery, Jakarta, organized by Nadi Gallery, Indonesia.

2002
• Atelier Frank and Lee Gallery, Singapore
• *Channel of Desire*, Nadi Gallery, Jakarta, Indonesia.

2001
• *I&I*, Nadi Gallery, Jakarta, Indonesia.
• *Beautify*, Cemeti Art House, Jogjakarta, Indonesia.

2000
• Sai-no-kuni, Artist in residence exhibition, Gen Gallery & Public center Koshigaya, Saitama, Japan.
• *Eksotika dotkom*, Gallery Soemardja, ITB, Bandung, Indonesia.

1999
• Millennium Gallery, Jakarta, Indonesia

1998
• Cemeti Contemporary Art Gallery, Jogjakarta, Indonesia.
• Anxiety Representation, Galeri Padi, Bandung, Indonesia.

1997
• *Room of Mine*, Lontar Art Gallery, Jakarta, Indonesia.

1996
• H Block Gallery QUT, Brisbane, Australia.

1995
• Cemeti Contemporary Art Gallery, Jogjakarta, Indonesia.

GROUP EXHIBITION

2013
• *SIP! Indonesian Art Today*, ARNDT, Berlin, Germany
• *Beast/Bloom for Thee: Biota etc.*, Galeri Canna, Jakarta, Indonesia.

2012
• *Migration*, ARNDT, Sydney, Australia.

2011
• *Asia: Looking South*, ARNDT, Berlin, Germany.
• *Beyond the Self*, National Portrait Gallery, Canberra - Melbourne - Adelaide - Darwin, Australia.
• *Negotiating Home, History and Nation: Two Decades of Contemporary Art from Southeast Asia, 1991-2010*, Singapore Art Museum, Singapore.
• *Illuminance*, Agus Suwage + Filippo Sciascia, Langgeng Art Foundation, Yogyakarta, Indonesia.

2010
• *The Show Must Go On*, celebrating The 10th anniversary of Nadi Gallery, the

National Gallery of Indonesia, Jakarta, Indonesia.
• *Contemporary Art from Southeast Asia*, Arario Gallery, Seoul, Korea.
• *Illuminance*, Agus Suwage + Filippo Sciascia, Langgeng Art Foundation, NUS Museum, Singapore.
• *Reality Effect*, SIGIarts Gallery, National Gallery, Jakarta, Indonesia.
• *Almost White Cube*, the 12th Anniversary of CGartspace, Jakarta, Indonesia.
• *Ecce Homo*, Galeri Semarang, 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.
• *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*, A Art Contemporary Space, Taipei, Taiwan.
• *Dari Penjara ke Pigura*, Galeri Salihara, Jakarta, Indonesia.
• *Bentuk-Bentuk*, by Valentine Willie Fine Art & Nadi Gallery, Melbourne Art Fair, Melbourne, Australia.
• *Loro Blonyo Kontemporer*, Magelang, Indonesia.
• *Merti Bumi*, Lerep Kampung Seni, Ungaran, Indonesia.
• *Space/Spacing*, Galeri Semarang, Semarang, Indonesia.
• *Coffee, Cigarettes and Pad Thai*, EsLite Gallery, Taipei, Taiwan.
• *Manifesto*, Galeri Nasional, Jakarta, Indonesia.
• *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*, Jogjakarta National Museum, Indonesia.
• *Ar[t]chipelago Alert*, Tonyraka Art Gallery, Bali, Indonesia.
• *Luar Biasa*, Galeri Biasa, Jogjakarta, Indonesia.
• *22nd Asian International Art Exhibition: Imagining Asia*, Selasar Sunaryo Art Space, Bandung, Indonesia.
• *Celebr'art'e Fire Boar*, Kupu-Kupu Art Gallery, Jakarta & Griya Santrian, Bali
• *On Appropriation*, Galeri Semarang, Semarang, Indonesia.
• *Fetish Art Object*, Biasa Art Space, Kuta, Bali, Indonesia.
• *Thermocline of Art*, New Asian Waves, ZKM, Karlsruhe, Germany.
• *Anti-Aging*, Gaya Art Space, Ubud, Bali, Indonesia.
• *Imagined Affandi*, Galeri Semarang, Semarang, Indonesia.
• *The Past - The Forgotten Time*, The Hague, Artoteek Den Haag / the Netherlands Institute for War Documentation (NIOD), Amsterdam / Cemeti Art House, Yogyakarta / Erasmushuis, Jakarta / Rumah Seni Yaitu, Semarang / Bizart, Shanghai.
• *Beautiful Dead*, Bentara Budaya, Jogjakarta, Indonesia.
• *Indonesian Contemporary Art Now*, Nadi Gallery, Jakarta, Indonesia.
• *Jogja Sketsavagansa*, Taman Budaya Yogyakarta, Jogjakarta, Indonesia.

2006
• *Common Link*, Vanessa Art Link, Chao Yang District, Beijing, China.
• *Singapore Biennale 2006*, Singapore.
• *Masa Lalu Masa Lupa*, Cemeti Art House, Jogjakarta, Indonesia.
• *The 21st Asian International Art Exhibition*, Singapore Art Museum, Ayala Museum Philippines & 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 Pembebasan*, Rahayu Artspace, Jogjakarta, Indonesia.
• *Etalase*, Galeri Semarang, Semarang, 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.
• *Quota 2005*, Icon Langgeng Gallery, Jakarta, Indonesia.

2004
• *Air Kata-kata*, Pameran Illustrator Buku Shindunata, Bentara Budaya Yogyakarta, Indonesia.
• *Passion: Etno-Identity*, Galeri Canna, Jakarta, Indonesia
• *Wings of Words Wings of Color*, Langgeng Gallery, Magelang, 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, Paris-Barcelona-Hongkong, 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 Indonesia Art*, The Govett-Brewster Art Gallery, 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, Jogjakarta, Indonesia.
• *Borobudur Agitatif*, Langgeng Gallery, Magelang, Indonesia.
• *Kado*, Nadi Gallery, Jakarta, Indonesia.
• *Countrybution*, Biennale Yogyakarta VII, Jogjakarta, Indonesia.
• *Passion: Etno-Identity*, Beijing, China.

2002
• *Dimensi Raden Saleh*, Galeri Semarang, Semarang, Indonesia.
• *Alpha Omega Alpa*, Air Art House, Jakarta, Indonesia.
• *Not I Am I*, Cyrcle 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, Jogjakarta, Indonesia.

2000

- *Kwangju Biennial 2000*, Kwangju, Korea.
- *Invisible Boundary*, Methamorphosed ASIA Art, The Niigata Perfectural Civic Center Gallery, Niigata & Utsunomiya Museum Art, Nangacho, Utsunomiya City Tochigi, Japan.
- *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.

1999-2002

- *Awas! Recent Art from Indonesia*, Tour Exhibition: (Jogjakarta) Indonesia, (Melbourne, Canberra, Sydney, Cairns) Australia, (Hiroshima, Ashikawa) Japan, (Berlin, Koln, Achen) Germany, (Amsterdam, Rotterdam) Netherland, (Jakarta) Indonesia.

1999

- *Media Dalam Media*, National Gallery, Jakarta, Indonesia.
- *Makassar Arts Forum '99*, Ujung Pandang, South Sulawesi, Indonesia.
- *Tachikawa International Art Festival*, Tachikawa, Japan.

1998

- *Plastic (& Other Waste)*, Chulalongkorn University, Bangkok, Thailand.
- *Imaging Selves*, Singapore Art Museum, Singapore.
- *Art: Earth Day*, Cemara 6 Café Gallery & Lontar Art Gallery, Indonesia.
- *Alliance for Better Earth and Humane Life*, Jakarta, Indonesia.
- *LOS*, Pameran Bersama Seni Rupa at Gallery Cipta II, Taman Ismail Marzuki, Jakarta, Indonesia.

1997

- *Current Art in Southeast Asia, Glimpses into the Future*, Tokyo and Hiroshima, Japan.
- *Sixth Biennial of 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, Netherlands.
- *Kesibukan Mengamati Batu-batu*, Performance and Installation Collaboration, TIM Jakarta, Indonesia.
- *Phillip Morris Indonesian Art Award*, ASEAN Building, Jakarta, Indonesia.
- *Phillips Morris ASEAN Art Award*, 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 Generations*, Galeri Cipta, TIM, Jakarta, Indonesia.
- *Cheju Pre-Biennale*, Cheju-do Island, South Korea.
- *Art Exhibit*, Gedung YPK, Bandung, Indonesia.

1994

- *Exodus*, Plaza Bintaro, Jakarta, Indonesia.
- Q Agency, Amsterdam, Netherlands.
- Jogchem Art Gallery, Amsterdam, Netherlands.
- *Workshop and Exhibition 5+5 Indonesia-Netherlands*, Erasmushuis Jakarta and Taman Budaya Yogyakarta, Indonesia.
- *The Fourth Yogyakarta Art Biennial*, Jogjakarta, Indonesia.

1993

- Art Gallery Conink, Amersfoort, Netherlands.
- Library Van de Katholieke Universiteit, Amsterdam, Netherlands.
- *The 9th Jakarta Biennial*, Jakarta, Indonesia.

1992

- *Jakarta Art and Design Expo*, Jakarta, Indonesia.

1991

- Galleri Yasri, Jakarta, Indonesia.

1985

- *Young Artist 6th Biennial*, TIM, Jakarta, Indonesia.

1984

- *Ini Baroe Seni Roepa, Ini Seni Roepa Baroe*, Exhibition, France Cultural Center and Bandung Youth Center, Bandung, Indonesia.

CATALOGUES

2013

- *CYCLE No. 3* published by Studio Biru, Yogyakarta, Indonesia.
- *CYCLE No. 2* published by Studio Biru, Yogyakarta, Indonesia.

2012

- *DAUR/CYCLE* published by Studio Biru, Yogyakarta, Indonesia.

2011

- *The End Is Just Beginning Is The End*, published by Tyler Rollins Fine Art, New York, USA.

2009

- *CIRCL3*, published by Singapore Tyler Print Institute, Singapore.

2009

- *Still Crazy After All These Years*, published by Studio Biru, Yogyakarta, Indonesia.

2008

- *Inanimate Performance*, published by Soka Art Center, Taipei, Taiwan.

2007

- *I/CON*, published by Nadi Gallery, Jakarta, Indonesia.

2006

- *Singapore Biennale 2006*, published by Singapore Biennale.

2005

- *Pause/Replay*, published by Studio Biru, Yogyakarta, Indonesia.

- *Urban/Culture 2nd CP Biennale 2005*, published by CP Foundation.

2004

- *Playing The Fool*, published by Valentine Willie Fine Art, Kuala Lumpur.
- *Fabulous Fable*, published by Nadi Gallery, Jakarta.
- *Toys 'S' Us*, published by CP Foundation, Jakarta.

2003

- *Ough Nguik!*, published by Nadi Gallery, Jakarta.

2002

- *Channel of Desires*, published by Nadi Gallery.

2001

- *I and I and I*, published by Nadi Gallery, Jakarta.

2000

- *Five Continents and One City*, published by Instituto de Cultura de la Ciudad de Mexico.
- *Invisible Boundary, Metamorphosed Asian Art*, published by Utsunomiya Museum of Art.
- *Man and Space*, published by Kwangju Biennale.
- *Thousand of Bodies*, published by Sai-nokuni Saitama, artist in residence program.

1999

- *Awas! Recent Art from Indonesia*, Tour Exhibition: (Jogjakarta) Indonesia, (Melbourne, Canberra, Sidney, Cairns) Australia, (Hiroshima, Ashikawa) Japan, (Berlin, Koln, Achen) Germany, (Amsterdam, Rotterdam) Netherland, (Jakarta) Indonesia.

1998

- *Plastic and The Other Waste*, published by Chulalongkorn University, Bangkok.

1997

- *Havana Biennale 1997*, published by Havana Biennale 1997.
- *Art in South East Asia, Glimpses into The Future*, published by Museum of Contemporary Art, Tokyo.

1996

- *3rd Asia Pacific Triennial of Contemporary Art*, published by Queensland Art Gallery, Brisbane.

BOOKS

2010

- *Still Crazy After All These Years*, published Studio Biru, Yogyakarta, Indonesia.

2009

- *Pause/Replay*, Studio Biru, Yogyakarta, Indonesia.

2007

- *Thermocline of Art New Asian Waves*, published by Hatje Cantz Verlag.
- *Indonesian Contemporary Art Now*, published by SNP International Publishing

2006

- *Modern Indonesian Art, From Raden Saleh to The Present Day*, published by Koes Art Books, Indonesia.

2005

- *Art and Social Change Contemporary Art in Asia and the Pacific*, published by Pandanus Books, Australia.

2003

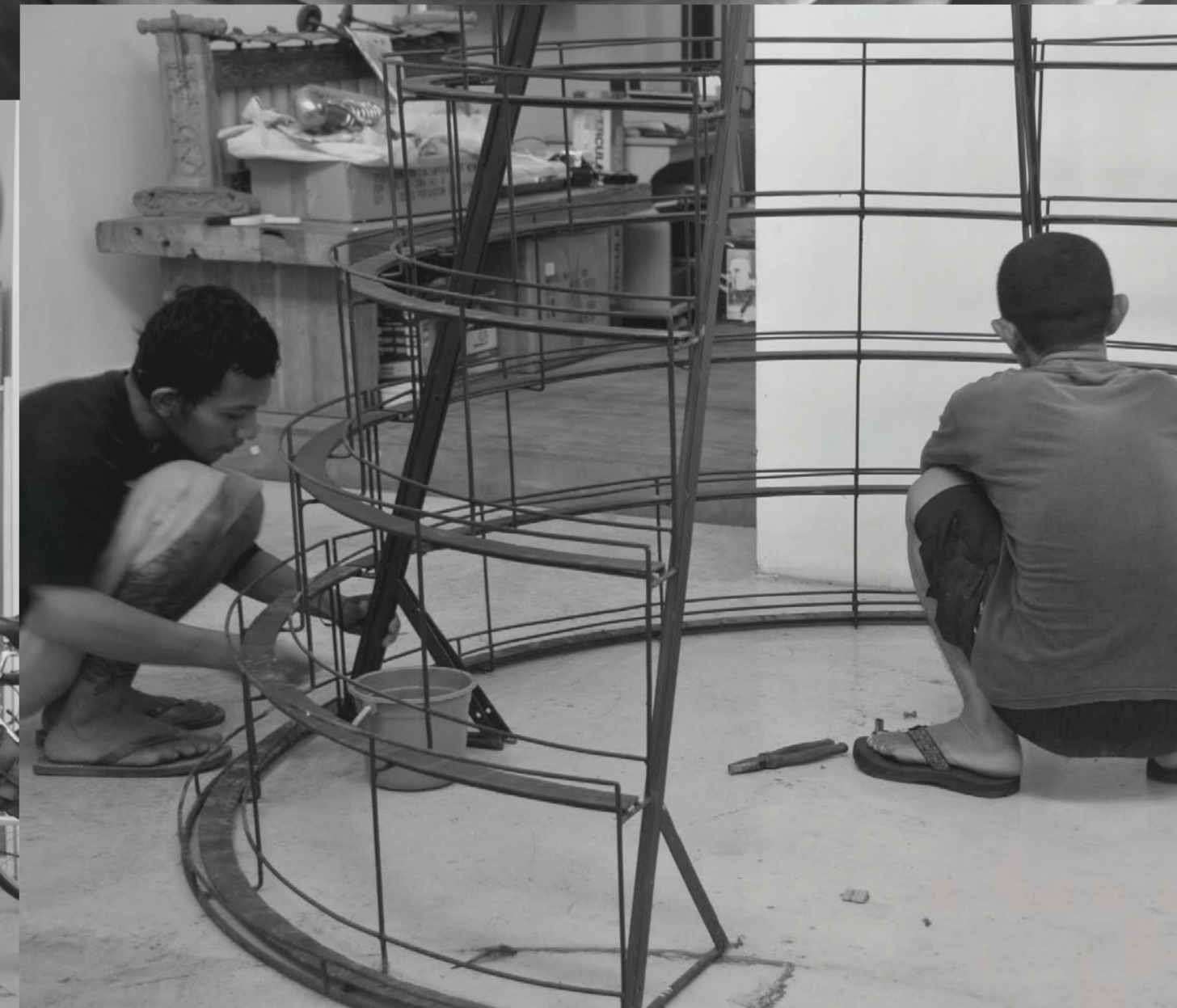
- *15 Years Cemeti Art House, Exploring Vaccum*, published by Cemeti Art House, Yogyakarta, Indonesia.

1998

- *Indonesian Modern Art and Beyond*, published by Indonesian Fine Arts Foundation, Jakarta, Indonesia.

1997

- *This Room of Mine*, published by Lontar Foundation, Jakarta, Indonesia.





AGUS SUWAGE
CYCLE
JAKARTA — NEW YORK — BERLIN