

SCENIC WORLD AGUS SUWAGE



AGUS SUWAGE
WORLD SCENIC

MIZUMA GALLERY

04.08—17.09.2023

CURATED BY TAN SIULI



Agus Suwage: Scenic World

*The lights go on
The lights go off
When things don't feel right
I lie down like a tired dog
Licking his wounds in the shade
When I feel alive
I try to imagine a careless life
A scenic world where the sunsets are all
Breathtaking
Breathtaking*

'Scenic World', Beirut (2006, reworked 2007)¹

The lyrics of American band Beirut's *Scenic World* encompass a spectrum of human experience, from fatigue, defeat and abjection, to freedom, beauty, and a sense of the sublime. Set to evocative orchestral strains, the soaring vocals at the conclusion of the song convey the hope of a dream, "a scenic world where the sunsets are all breathtaking".

This song has much in common with Agus Suwage's recent body of work, largely created during the pandemic and now presented at Mizuma Gallery in his first solo presentation in Singapore since his 2009 Singapore Tyler Print Institute residency. *Scenic World* brings together works expressing the ideas, motifs, and themes that Suwage has consistently addressed throughout his storied career, from large paintings that present a sweeping survey of humanity and history; to smaller, more intimate studies of archival fragments and "the banal 'drama' of our lives"² and of course, his hallmark self-portraits, which Suwage has harnessed as a medium for self-reflexivity and socio-political commentary. By turns humorous, gently mocking, and cynical, but also mellow, tender and astute, the tenor of Suwage's works, like the strains of *Scenic World*, capture and express a panorama of human existence, with all its contradictions as well as moments of conciliation.

¹ Agus Suwage's love for music is well known, and he is himself a talented musician, performing a variety of musical genres together with friends from the art world who often gather at his studio to jam. A number of his works have been titled after songs, and he has also paid homage to musicians such as The Beatles, Madonna, Joni Mitchell, and Kurt Cobain in his paintings. This would not be the first time an exhibition of his work has been named after a song; a major 20-year survey of his practice in 2009 was titled after Paul Simon's song "Still Crazy After All These Years". Suwage performed the song "Scenic World" together with Enin Supriyanto and Aditya Lingga under the collective name of 'Pandemic Crew' – the cover was uploaded onto Suwage's Instagram account on 5 May 2020.

² Sudjud Dartanto, 'Agus Suwage's Works: A Treatise On The Ego, An Explosion of Imagery'. First published in the exhibition catalogue *Ough_Nguik!*, Nadi Gallery, Jakarta, 2003. Republished in *Agus Suwage: Still Crazy After All These Years*, exhibition catalogue, Yogyakarta, 2010. pp. 240.

The exhibition opens with a vision of Suwage's 'scenic world' – a world on fire. A sardonic commentary on current affairs as well as history, *Pemandangan Duniawi* is a chronicle of death, destruction, and violence; a survey of mankind's worst impulses across time and space. While the vignettes unfolding across these three paintings are bleak, it is also difficult to deny that the vision is breathtaking in its sweep. Suwage's works are rarely one-dimensional, and often offer complex readings of human nature. Much of *Pemandangan Duniawi* can be read as a reminder of how histories of conflict have shaped the world (and cultures), but at the same time there are other narratives sitting alongside these fiery images to suggest other ways of regarding the world and its histories. In the foreground, we are presented with the inexorable march of death, an intimation of world wars and killing fields (via the image of skulls piled high on a motorbike); the shadowy silhouette of a soldier with a tattered flag. These images are set against a contrasting background, a mapping of the world that suggests an age of discovery, with various icons that herald wondrous new revelations. Sailing ships may be interpreted both as symbols of discovery, or harbingers of conquest and destruction. The polar bears and dolphins that appear on the map are charming reminders of the delightful creatures we share this world with, yet we cannot help but remember how close they are to extinction. In keeping with conventions of mapmaking, a compass appears in the bottom right corner of every map – beyond purely navigational purposes, could it also be read as a moral or spiritual compass?

Luxury Crime, 2007 – 2009, stainless steel, gold-plated brass, rice, 124 × 77 × 52 cm.



These multifaceted narratives in Suwage's work stem from his gift at bringing together contradictions in arresting images that capture the artist's insightful observations of society and human nature. *Luxury Crime* (2007 – 2009) for instance, features a gilded skeleton sitting in a bucket of rice, a visual allusion to the Indonesian proverb '*mati di lumbung padi* (dying in a rice barn)' and a commentary on Indonesian society where extreme wealth sits alongside grinding poverty. *Pressure and Pleasure* (1999), an

installation of a military tent with its interiors plastered over with adult movie posters, was born out of the artist's experience of having experienced – in quick succession – the harrowing riots and arson that accompanied the end of Suharto's strongman regime, as well as the swift rebound and return of the entertainment industry; collectively, these contrasting experiences within a compressed time span left a lingering sense of unease and disquiet in the artist, which he attempted to express in his installation. Having lived through such turbulent times and narrowly evading arrest himself after an uproar over his 2005 installation *Pinkswing Park*, it is perhaps no surprise that Suwage's dark humour recognizes how essential and inextricable opposites or binaries are – pain and pleasure, life and death. Clearly he can see that in this tragicomedy of life, often, the joke is on us. As such, he has adopted the persona of the fool or jester, the one who observes and comments, masking sharp insights behind playfulness and pithy images, presenting us with “the gift of radical laughter”³.

Pressure and Pleasure, 1999, military tent, acrylic, softporn Indonesian cinema banner, fabric, metal, 350 × 500 × 250 cm.



Pinkswing Park, 2005, collaboration work for CP Biennale by Agus Suwage and Davy Linggar, modified pedicab, digital print on paper, stone, dimensions variable.



³ Patrick Flores, 'Transpose', first published in the exhibition catalogue *PAUSE / REPLAY*, Galeri Soemardja, ITB, Bandung, 2005. Republished in *Agus Suwage: Still Crazy After All These Years*, exhibition catalogue, Yogyakarta, 2010. pp. 341.

For this, it is essential to consider Suwage's self-portraits. Throughout his career, Suwage has used his own image as a vehicle for biting commentary, often tempered with humour. His decision to use his self-portrait stems from his conviction that critique starts with the self before one can criticise others; in using himself as a medium, he also avoids direct criticism or implication of specific individuals and situations, depicting instead scenarios that could apply equally to anyone. In this way, the individual (Agus Suwage) becomes the Everyman, his portrait and body standing in for others' urges, impulses, and behaviours.

There is nothing heroic about Suwage's self-portraits. Unlike the traditional conventions of portraiture, which aimed at elevating or enshrining the sitter's image for posterity, Suwage often depicts himself grimacing, posturing, and playing the fool. Citing artists Yasumasa Morimura and Chatchai Puipia as inspirations, Suwage paints himself in a constant state of motion or flux, adopting several personas, destabilising conventions and, by extension, the expectations of civilization and polite society. Tellingly, Suwage's major solo survey at Museum MACAN in Jakarta (2022) was aptly titled "Theatre of Me", an allusion to the varied guises adopted by the artist to express his views of the world.

Portret Diri Sebagai Holy Politician (Self-Portrait as a Holy Politician) belongs to this rich trajectory of Suwage's oeuvre. Here Suwage deftly sketches in a series of postures in which he presents himself as an object inviting but also expressing ridicule: in his adoption of childish taunting poses, the universally understood gestures of see / hear no evil, an enigmatic image suggesting the labyrinthine workings of a politician's mind, as well as a slightly unnerving portrait inviting comparisons with depictions of Asian ghosts or demons. There is an unmistakable undercurrent of contempt running through these works, as well as a tacit admission that he, the artist, and by extension any of us, may be equally culpable of the same weaknesses and failings.

The last body of work presented in *Scenic World* comprises a series of paintings executed on sheets of paper torn from old exercise books, scoured by the artist from second-hand stores and flea markets. There is a certain nostalgic charm to the yellowing pages, often covered with handwritten notes – recipes, school lessons, composition exercises; they lend an archival quality to the images that Suwage has painted on them, which appear as fragments from history books, or perhaps an old family photo album. Like their backgrounds, they are vestiges from a time past, and hint at (almost) forgotten histories, national as well as intimately personal. They are assembled here to create an experience almost of rifling through random found archival materials, an invitation to consider or piece together fragments of history that, collectively, make up the palimpsest of the past. These evocative vignettes are interrupted by colourful details such as splotches of paint and images of birds in flight – elements drawn from the immediate surrounds of Suwage's studio which opens up to greenery, and through which birds often fly, and nest. These elements add a contemporary layer to the images, imprinting the moment of their making, and by extension, Suwage's interjection in the slipstream of time.

These works recall an earlier series made by Suwage for a research project with Cemeti Art House, titled “Masa Lalu - Masa Lupa (The Past Time – The Forgotten Time)”, where artists critically engaged with re-reading historical texts, and how these had been instrumental in the formation of national identity and narratives. In a society where erasure and / or forgetting of historical traumas are the norm, artists like Suwage seek to actively recover, and remember, these past times. History and memory, far from being passive remnants, become active agents in this process of redress. Suwage however, eschews a more strident approach to focus instead on the people, rather than polemics, reminding us of the myriad lives that are touched by politics and historical events.

Here then, is Suwage’s scenic world: a panorama of human existence, the poles of the human spirit, the breadth of lives great and small.



Tan Siuli is an independent curator with over a decade of experience encompassing the research, presentation and commissioning of contemporary art from Southeast Asia. Formerly Head of Collections and Senior Curator at the Singapore Art Museum, Tan has undertaken a spectrum of exhibition projects including two editions of the Singapore Biennale (2013 and 2016), inter-institutional traveling exhibitions, as well as mentoring and commissioning platforms such as the President’s Young Talents exhibition series. She has also presented on contemporary art from Southeast Asia at platforms such as Frieze Academy London and Bloomberg’s Brilliant Ideas series. Tan is currently Art Lead and Curator at multidisciplinary space Appetite, as well as Contributing Editor for ART SG.







Pemandangan Duniawi #2, 2023
oil on linen
200 x 250 x 5 cm



Beast of Burden, 2021
watercolour, tobacco juice, and
acrylic on old books
140 x 115 x 6 cm (framed)



Peranakan, 2021
watercolour, tobacco juice, and
acrylic on old books
140 × 115 × 6 cm (framed)



Eros, 2021
watercolour, tobacco juice, and
acrylic on old books
140 × 115 × 6 cm (framed)



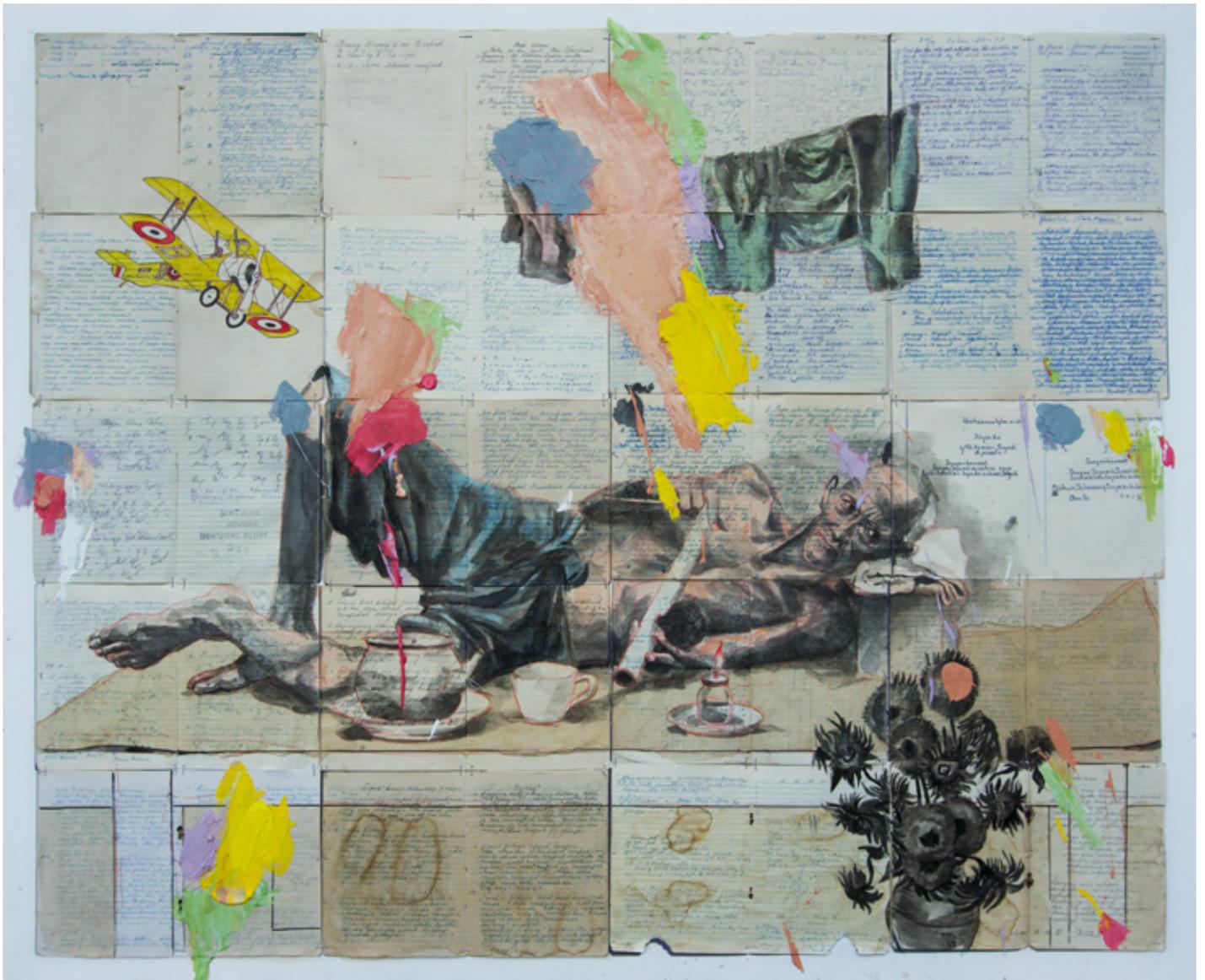
Potret Diri Sebagai Holy Politician, 2018

ink and tobacco juice on paper

set of 10 pcs, each 70 × 50 cm (unframed), 73 × 52.8 × 5.2 cm (framed)



Eros Kai Thanatos #5, 2021
watercolour, tobacco juice, and gold leaf on old books
115 x 140 x 6 cm (framed)



Fragmen Sunflower, Old Man and The Sky, 2021
watercolour, tobacco juice, and acrylic on old books
115 x 140 x 6 cm (framed)



Jawa Dwipa, 2021
watercolour, tobacco juice, and acrylic on old books
115 × 140 × 6 cm (framed)



Eros Kai Thanatos #4, 2017
graphite paint on brass, gold plated copper
60 × 48 × 32 cm







Agus Suwage (b. 1959 in Purworejo, Central Java, Indonesia) studied Graphic Design at Bandung Institute of Technology, Faculty of Fine Art and Design, Bandung, Indonesia (1979 – 1986). Since then, he has been actively engaged with the local and international art scene, gaining attention with his practice that incorporates various mediums and techniques: drawings, paintings, sculptures, and multimedia installations. Suwage's recent works have been his own projection, offering the artist's self-portraits in different poses and settings that often convey critical messages concerning socio-political issues around him. Agus Suwage lives and works in Yogyakarta, Indonesia.

Education

1986 Graphic Design, Bandung Institute of Technology, Faculty of Fine Art and Design, Bandung, Indonesia

Selected Solo Exhibitions

- 2023** *Scenic World*, Mizuma Gallery, Singapore
- 2022** *The Theater of Me*, Museum MACAN, Jakarta, Indonesia
- 2017** *Room of Mine*, Tyler Rollins Fine Art, New York, USA
- 2014** ◀ || ▶, Nadi Gallery, Jakarta, Indonesia
- 2013** *CYCLE No. 3*, ARNDT Contemporary Art, Berlin, Germany
CYCLE No. 2, Tyler Rollins Fine Art, New York, USA
- 2012** *DAUR*, Nadi Gallery, Jakarta, Indonesia
- 2011** *The End Is Just Beginning Is The End*, Tyler Rollins Fine Art, New York, USA
- 2009** *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
An Offering to Ego, CIGE 2008, Beijing, China
- 2007** *I/CON*, Nadi Gallery, Jakarta, Indonesia
- 2005** *Pause / Re-Play*, Soemardja Gallery, ITB, Bandung, Indonesia
- 2004** *Fabulous Fable*, Art Singapore, The Contemporary Asian Art Fair, Singapore
Toys S' US, CP Asian Art Space, Jakarta; Selasar Sunaryo, Bandung; Emmitan Gallery, Surabaya; Gaya Fusion of Sense, Bali; Bentara Budaya Yogyakarta, Indonesia
Playing the Fool, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2003** *Ough...Nguik!!*, 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 & Public Center Koshigaya, Saitama, Japan
Eksotika Dotkom, Soemardja Gallery, ITB, Bandung, Indonesia
- 1999** Millennium Gallery, Jakarta, Indonesia
- 1998** Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
Galeri Padi, Bandung, Indonesia
- 1997** Lontar Art Gallery, Jakarta, Indonesia
- 1996** H Block Gallery QUT, Brisbane, Australia
- 1995** Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia

Selected Group Exhibitions

- 2022** *Emotional Asia*, Miyatsu Daisuke Collections, Fukuoka Asian Art Museum, Japan
- 2020** *ARTJOG: RESILIENCE*, Jogja National Museum, Yogyakarta, Indonesia
- 2019** *Faktor X*, Indonesian Contemporary Art & Design, grandkemang Hotel, Jakarta, Indonesia
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
Dunia Dalam Berita, Museum MACAN, Jakarta, Indonesia
+63 | +62, Silverlens Gallery, Manila, Philippines
- 2018** *ART UNLIMITED: XyZ 2018*, Bandung, Indonesia
Disparate Bodies, Yavuz Gallery, Singapore
Art Bali 2018 "Beyond the Myths", AB • BC Building, Bali, Indonesia
Celebrating Indonesian Portraiture, OHD Museum, Magelang, Indonesia
Sights + Sounds, Toledo Museum of Art, Ohio, USA
- 2017** *Terra Incognita*, Hilger Brotkunsthalle, Vienna, Austria
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, National Art Center and Mori Art Museum, Tokyo, Japan
- 2016** *Universal Influence*, ART|JOG|9, Jogja National Museum, Yogyakarta, Indonesia
A Touch for The Now, MONA Inner Space, Poznan, Poland
- 2015** *After Utopia*, Singapore Art Museum, Singapore
#FAMILYANDFRIENDS, ROH Projects, Jakarta, Indonesia
- 2014** *Prospect New Orleans*, New Orleans, USA
Legacy of Power, ART|JOG|14, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- 2013** *Biennale Jogja XII Equator #2*, Jogja National Museum, Yogyakarta, Indonesia
SIP! Indonesian Art Today, ARNDT, Singapore; Berlin, Germany
Beast/Bloom for Thee: Biota etc., Galeri Canna, Jakarta, Indonesia.
Dermawan untuk Dermawan, Nadi Gallery, Jakarta, Indonesia
Maritime Culture, ART|JOG|13, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- 2012** *Migration*, ARNDT, Berlin, Germany; Sydney, Australia
- 2011** *Asia: Looking South*, ARNDT, Berlin, Germany
Beyond the Self, National Portrait Gallery, Canberra, 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
Ekspansi, SIGlarts Gallery, Jakarta, Indonesia
- 2010** *The Show Must Go On*, The 10th Anniversary of Nadi Gallery, National Gallery of Indonesia, Jakarta, Indonesia
Contemporary Art from Southeast Asia, Arario Gallery, Seoul, Korea
Illuminance: Agus Suwage + Filippo Sciascia, NUS Museum, Singapore
Reality Effect, SIGlarts 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*, The 9th Anniversary of Nadi Gallery, 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 Gallery, 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, Indonesia
Space/Spacing, Galeri Semarang, Semarang, Indonesia
Coffee, Cigarettes and Pad Thai, Eslite Gallery, Taipei, Taiwan
The Past-The Forgotten Time, National Museum of Singapore, Singapore
The Scale of Black, Valentine Willie Fine Art, Singapore
Expose #1 - A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery, Four Seasons Hotel, Jakarta, Indonesia
Manifesto, National Gallery of Indonesia, Jakarta, Indonesia
Inanimate Performance, Soka Art Center, Taipei, Taiwan
Animal Kingdom, Jogja Gallery, Yogyakarta, Indonesia

- 2007** *Indonesia Biennale Jogja IX: Neo Nation*, Jogja National Museum, Yogyakarta, Indonesia
Ar[t]chipelago Alert, Tonyraka Art Gallery, Bali, Indonesia
Imagining Asia, 22nd Asian International Art Exhibition, Selasar Sunaryo Art Space, Bandung, Indonesia
Celebr'art'e Fire Boar, Kupu-Kupu Art Gallery, Jakarta; Griya Santrian, Bali, Indonesia
On Appropriation, Semarang Gallery, 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, Semarang Gallery, Semarang, Indonesia
The Past – The Forgotten Time, Artoteek Den Haag, The Hague; The Netherlands Institute for War Documentation (NIOD), Amsterdam, Netherlands; Cemeti Art House, Yogyakarta; Erasmushuis, Jakarta; Rumah Seni Yaitu, Semarang, Indonesia; Bizart, Shanghai, China
Beautiful Dead, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
Indonesian Contemporary Art Now, Nadi Gallery, Jakarta, Indonesia
- 2006** *Common Link*”, Vanessa Art Link, Beijing, China
Singapore Biennale 2006: Belief, Tanglin Camp, Singapore
Masa Lalu Masa Lupa, Cemeti Art House, Yogyakarta, Indonesia
The 21st Asian International Art Exhibition, Singapore Art Museum, Singapore; 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** *Etalase*, Semarang Gallery, Semarang, Indonesia
Eksodus Barang, Nadi Gallery, Jakarta, Indonesia
AKU, Chairil, dan Aku, Nadi Gallery, Jakarta, Indonesia
Jejak-Jejak Drawing, Edwin's Gallery, Jakarta, Indonesia
CP Biennale: Urban/Culture, Museum Bank Indonesia, Jakarta, Indonesia
Space and Scape, Summit Event Bali Biennale, Bali, Indonesia
Quota 2005, Icon Langgeng Gallery, Jakarta, Indonesia
- 2004** *Air Kata-Kata*, Illustration Exhibition of Shindunata's Book, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
Passion: Ethno-Identity, Canna Gallery, Jakarta, Indonesia
Wings of Words Wings of Color, Langgeng Gallery, Magelang, Indonesia *Artscope*, Selasar Sunaryo, Bandung, Indonesia
Lima Ruang, Puri Art Space, Malang, Indonesia
Indonesia – China Exhibition, organized by LOFT Gallery Paris-Barcelona-Hongkong, The Pakubuwono Residence, Jakarta, Indonesia
Reformasi, Sculpture Square, Singapore
Olympics, The Pakubuwono Residence organized by Nadi Gallery, Jakarta, Indonesia
Silent Action: Creativity for Tolerance and Peace, 4th Art Summit, National Gallery of Indonesia, Jakarta, Indonesia
Transindonesia: Scoping Culture in Contemporary Indonesian Art, The Govett-Brewster Art Gallery, New Zealand
Exodus Barang, Nadi Gallery, Jakarta, Indonesia
Jejak-jejak Drawing, Edwin's Gallery, Jakarta, Indonesia
- 2003** *All You Need is Love*, Nadi Gallery, Jakarta, Indonesia
In Between Perupa Dalam Rotasi Media, Andi Gallery, Jakarta, Indonesia
Borobudur Agitatif, Langgeng Gallery, Magelang, Indonesia
Biennale Yogyakarta VII: Countrybution, Yogyakarta, Indonesia
Passion: Ethno-Identity, Beijing, China
- 2002** *Dimensi Raden Saleh*, Semarang Gallery, Semarang, Indonesia
Alpha Omega Alpa, Air Art House, Jakarta, Indonesia
Not I. Am I?, Cyrcl Point Gallery, Washington DC, USA
- 2001** *Figurare*, Gaya Gallery, Bali, Indonesia
Membaca Frida Kahlo, Nadi Gallery, Jakarta, Indonesia
Buka Mata, Valentine Willie Gallery, Bali, Indonesia
Not Just the Political, Museum Widayat, Magelang, Indonesia
Melik Gondong Lali, 50th Basis Magazine, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
- 2000** *The 3rd Kwangju Biennale*, Kwangju, Korea
Invisible Boundary: Metamorphosed Asian Art, The Niigata Prefectural Civic Center Gallery, Niigata; Utsunomiya Museum of Art, Tochigi, Japan
Five Continents and One City, The Historical Center, Palacio de Los Condes de Santiago

- de Calimaya, Museo de la Ciuda de Mexico, Museum of Mexico, Mexico City, Mexico
- 1999** *Awas! Recent Art from Indonesia*, travelling exhibition: Yogyakarta, Indonesia; Melbourne, Canberra, Sydney, Cairns, Australia; Hiroshima, Ashikawa, Japan; Berlin, Köln, Achen, Germany; Amsterdam, Rotterdam, The Netherlands; Jakarta, Indonesia
Media Dalam Media, National Gallery of Indonesia, Jakarta, Indonesia
Makassar Arts Forum '99, Ujung Pandang, Indonesia
Tachikawa International Art Festival, Tachikawa, Japan
- 1998** *Plastic (& other waste)*, Chulalongkorn University, Bangkok, Thailand
Imaging Selves, Singapore Art Museum, Singapore
Earth Day '98, Alliance for Better Earth and Humane Life, Cemara 6 Café Gallery & Lontar Art Gallery, Jakarta, Indonesia
- 1997** *Current Art in Southeast Asia, Glimpses into the Future*, Tokyo and Hiroshima, Japan
 6th 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, The Netherlands
Kesibukan Mengamati Batu-Batu, Performance and Installation Collaboration, Taman Ismail Marzuki, Jakarta, Indonesia
Phillip Morris Indonesian Art Award, ASEAN Building, Jakarta, Indonesia
Phillip Morris ASEAN Art Award, National Gallery, Bangkok, Thailand
Second Asia Pacific Triennial, Queensland Art Gallery, Brisbane, Australia
10th Jakarta Biennial, Jakarta, Indonesia
- 1995** *Contemporary Art of the Non-Aligned Countries*, National Gallery of Indonesia, Jakarta, Indonesia
Cheju Pre- Biennale, Cheju-do Island, South Korea
- 1994** Q Agency, Amsterdam, C Jogchem Art Gallery, Amsterdam, The Netherlands
5+5 Indonesia-Netherland, Erasmushuis Jakarta and Taman Budaya Yogyakarta, Indonesia
4th Yogyakarta Art Biennial, Yogyakarta, Indonesia
- 1993** Art Gallery Conink, Amersfoort, The Netherlands
 Library van de Katholieke Universiteit, Amsterdam, The Netherlands
9th Jakarta Biennial, Jakarta, Indonesia
- 1984** *Ini Baroe Seni Roepa, Ini Seni Roepa Baroe*, France Cultural Center; Bandung Youth Center, Bandung, Indonesia

Collections

Los Angeles County Museum of Art, California, United States
 Herbert F. Johnson Museum of Art, New York, United States
 Albright-Knox Art Gallery, New York, United States
 Ford Foundation, New York, Ohio, United States
 Toledo Museum of Art, Ohio, United States
 Singapore Art Museum, Singapore
 Fukuoka Asian Art Museum, Fukuoka, Japan Tokyo
 Metropolitan Art Museum, Tokyo, Japan
 The Museum of Modern Art, Saitama, Japan

Residencies

- 2009** Singapore Tyler Print Institute Gallery, Singapore
- 2003** Brito International Artists Workshop, Tepantor, Dhaka, Bangladesh
- 1999** Sai-no-kuni, Saitama, The Museum of Modern Art, Saitama, Japan
- 1996** Queensland University of Technology, Brisbane, Australia



SCENIC WORLD AGUS SUWAGE

04.08 - 17.09.2023

CURATED BY TAN SILLI

Scenic World is Agus Suwage's first solo presentation in Singapore since his 2009 exhibition at the Singapore Tyler Print Institute. A nod to Suwage's love for music and jamming sessions in his studio, the exhibition takes its title from a song by indie band Beirut, which Suwage has also covered together with friends from the art world.

Scenic World presents a sweeping survey of history and humanity. The fragility of human life unfolds over a trichotomy of cinematic grandeur, but equally present are smaller moments of everyday life and minor episodes composed from archival materials, showcasing Suwage's deft draughtsmanship. No exhibition of Suwage's oeuvre would be complete without his self-portraits, which the artist has consistently utilized as a medium for self-reflection, and a vehicle for socio-political commentary. Scenic World, like its musical counterpart, is by turns mellow, melancholy, and ironic, but also tinged with moments of beauty and longing - the vast panorama of human existence.

MIZUMA GALLERY

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space "Rumah Kijang Mizuma" operated in Yogyakarta, Indonesia, providing a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. In 2018, a new gallery space, "Mizuma & Kips" in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore, and Kips Gallery from New York.

Mizuma Gallery features the works of Japanese artists including Aida Makoto, Aiko Miyanaga, Amano Yoshitaka, Ikeda Manabu, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover, it showcases the works of renown East Asian artists such as Ai Weiwei, Du Kun, Jun Nguyen-Hatsushiba, Ken + Julia Yonetani, and Zhao Zhao. The gallery also features the creations of prominent and emerging artists from the region including Agan Harahap, Albert Yonathan Setyawan, Ari Bayuaji, Ashley Yeo, Ben Loong, Budi Agung Kuswara, Entang Wiharso, Gilang Fradika, Heri Dono, I Made Djirna, indieguerillas, Iwan Effendi, Kemalezedine, Made Wianta, Mark Justiniani, Nasirun, and Robert Zhao Renhui.

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Sun: 11am - 6pm
Closed on Mondays and Public Holidays

Facebook.com/mizumagallery
Instagram @mizumaartgallery

GILLMAN BARRACKS

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore's arts landscape, and anchors the development of visual art in the region and beyond.

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Mizuma Sueo

Director
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Published in Singapore, 2023.

Artwork Images © Agus Suwage

Exhibition Views: Photography by Wong Jing Wei

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