

**The Grass
Looks Greener
Where You
Water It.
Indonesian
Contemporary
Art Showcase.
20 Artists
40 New Works.
Grand Palais,
Champs-Élysées
18-22.03.2010**

Agus Suwage



Born in Purworejo, Central Java, Indonesia, 1959.

Education/Residency

1979–1986 Graphic Design at Bandung Institute of Technology, Faculty of Fine Art & Design, Indonesia **1996** Artist in Residence in QUT, Brisbane, Australia **1999 – 2000** Artist Residence in Sai-no-kuni, Saitama, Museum of Modern Art, Koshigaya-shi, Saitama, Japan **2003** Brito International Artists Workshop, Tepantor, Dhaka, Bangladesh **2009** Artist in Residence in STPI, Singapore.

Selected Solo Exhibitions

2009 *CIRCLE*, Singapore Tyler Print Institute; *Still Crazy After All These Years*, Jogja National Museum & Selasar Sunaryo Art Space, Indonesia **2008** *Beauty in the Dark*, Avanthay Contemporary Gallery, Zurich, Switzerland **2007** *I/CON*, Nadi Gallery, Jakarta, Indonesia **2005** *Pause/Replay*, Galeri Soemardja, Indonesia **2004** *Fabulous Fable*, Art Singapore; *Toys 'S' Us*, a touring show in Jakarta, Jogjakarta, Surabaya, Bandung, Bali (Indonesia); *Playing the Fool*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

Selected Group Exhibitions

2010 *Pleasures of Chaos: Inside New Indonesian Art*, Primo Marella Gallery, Milan, Italy **2009** *Simple Art of Parody*, Museum of Contemporary Art, Taipei, Taiwan **2008** *Coffee, Cigarettes and Pad Thai*, Eslite Gallery, Taipei; *Inanimate Performance*, Soka Art Center, Taipei **2007** *Biennale Jogja IX*, Indonesia; *22nd Asian International Art Exhibition*, Selasar Sunaryo Art Space, Indonesia; *Thermocline of Art-New Asian Waves*, ZKM, Karlsruhe, Germany; *The Past – The Forgotten Time*, Touring show: Den Haag, Amsterdam, Jogjakarta, Jakarta, Semarang, Shanghai **2006** *Singapore Biennale* **2005** *2nd CP Biennale—Urban|Culture*, Jakarta, Indonesia **2000** *Kwangju Biennial*, Kwangju **1999–2002** *Awat! Recent Art from Indonesia*, Touring show: Jogjakarta, Melbourne, Canberra, Sydney, Cairns, Hiroshima, Ashikawa, Berlin, Köln, Achen, Amsterdam, Rotterdam, Jakarta.

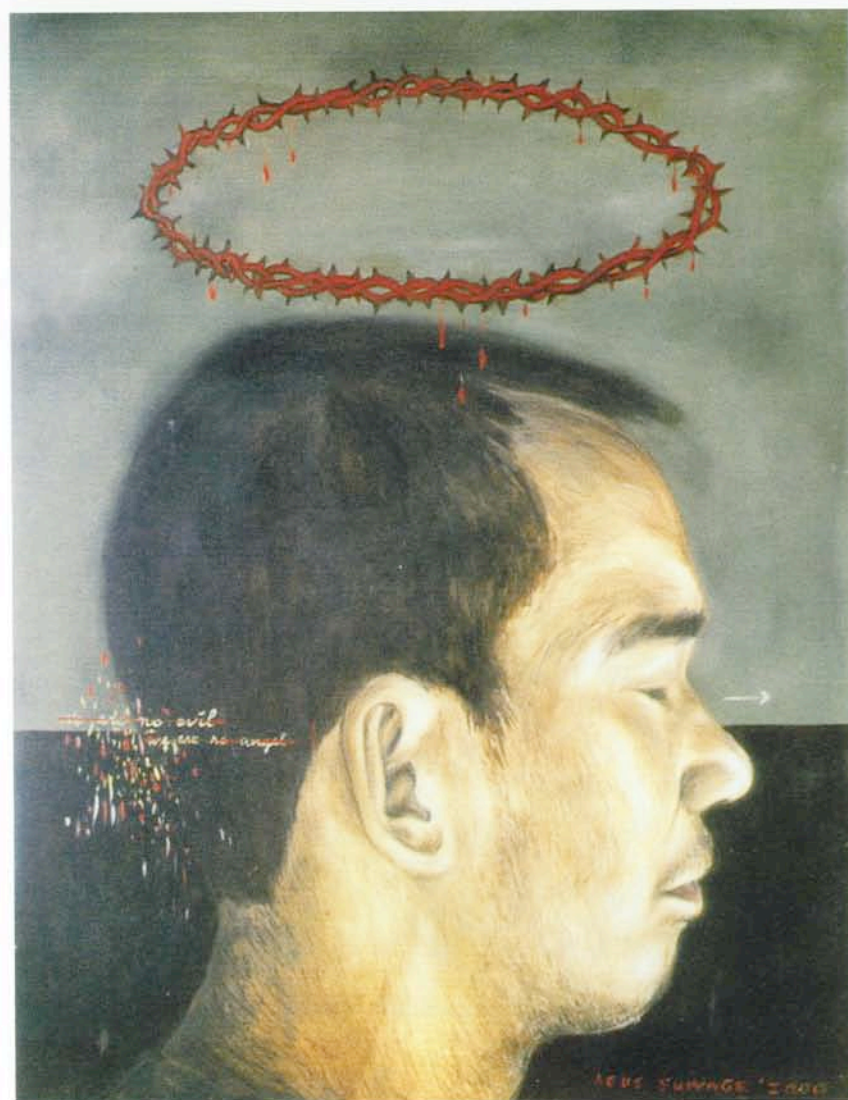
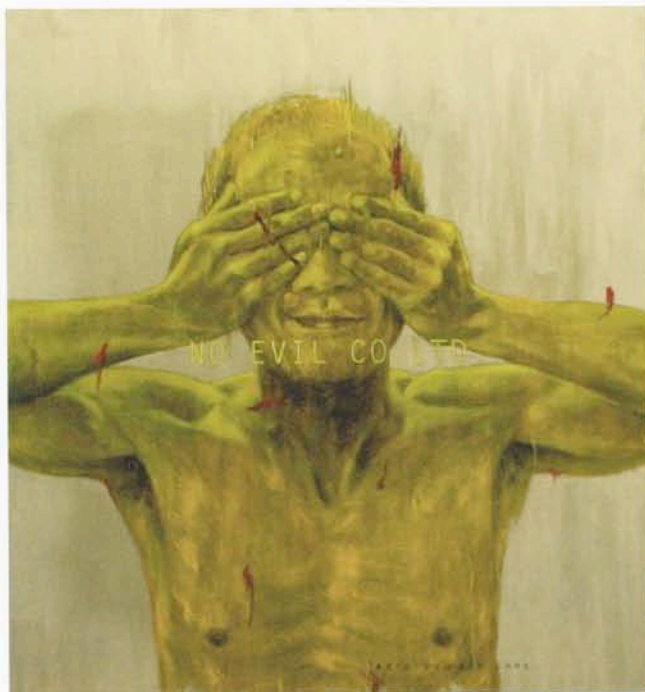
In the development of art in Indonesia after the eighties, Agus Suwage enjoyed an important position. In the beginning of his career, Suwage often explores the techniques of drawing as the idiom that he deliberately chose to provide an alternative to the dominance of painting, especially the painting that was based on the principles of formalism. His works of painting, sculptures, and installation have been influenced by a myriad of styles and techniques. Along his creative journey, he often revisits his own works, appropriates or borrows elements from the works by other artists, which he then translates into new works. Suwage is one of the Indonesian artists who most often represent Indonesia in international exhibitions.

Suwage's name emerged in the early nineties with works that were full of criticism and sarcastic allusions about the social and political conditions in Indonesia. In the subsequent development, he tends to convey such messages by using the idiom of self-portraits. The criticism in Suwage's works often appears ambiguous, but at the same time serves as a two-edged sword: his cynical comments might appear like criticism about himself, but it actually is directed toward others, because he thinks that the communal characteristic of the Indonesian society invariably makes the artist an inseparable part of the larger social community.

Until at least mid-2000s, Suwage was recognized as the Indonesian artist who has most frequently used the representation of his own body. In the latest stage of his creative journey, however, he has liberated himself from a range of stereotypes; taken advantage of a myriad visual materials around him, which he has an intimate knowledge of, including photography and the mass media. Today, Suwage is known more for the works whose plays of symbols are targeted on various different sites: they speak of the self, the body (the social as well as the private), gender, sexuality, and death. Apart from the existential issues, Suwage's works still reveal his interest in political matters, although on a more modest scale. His educational background as a designer enables him to take visual materials from anywhere, which he can then transform into new communication materials that are unique, intense, and enchanting.

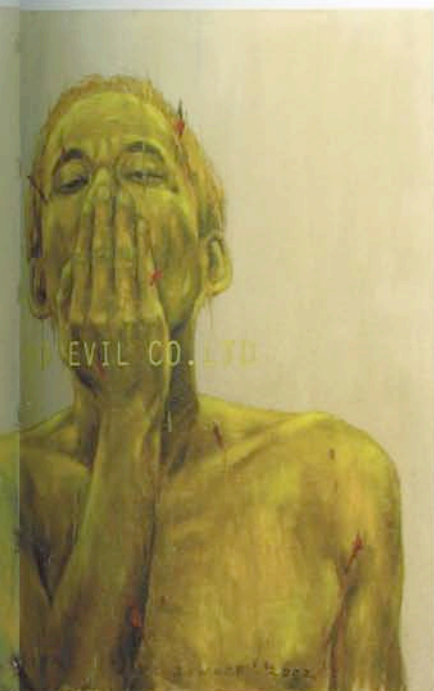


SUWAGE VERSUS SUWAGE



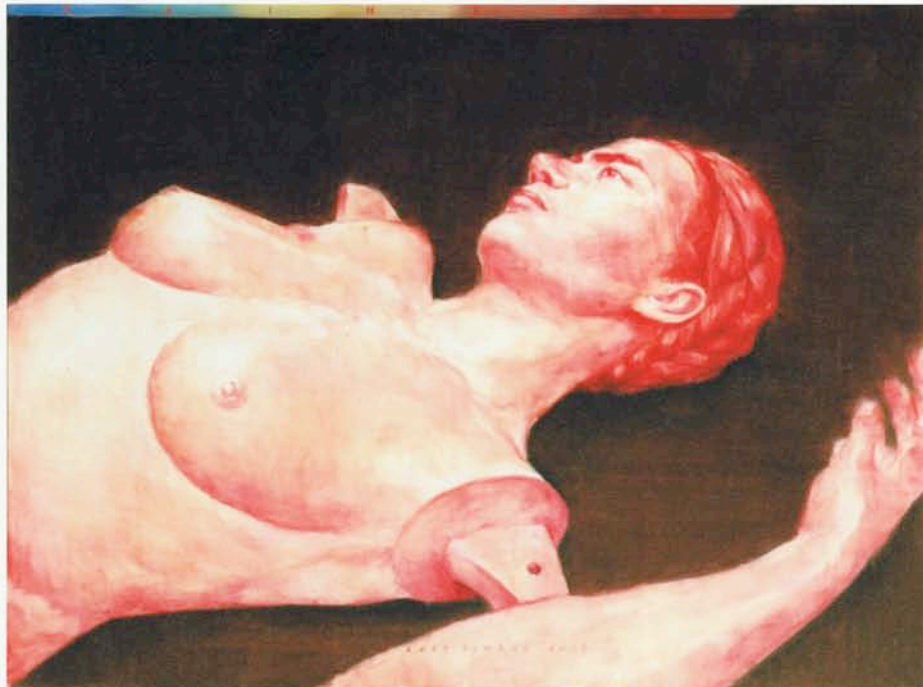
Holy Politician
2001
Oil on canvas
200 x 150 cm

No Evil Co. Ltd. I, II, III
2002
Oil on canvas
150 x 140 cm each (triptych)

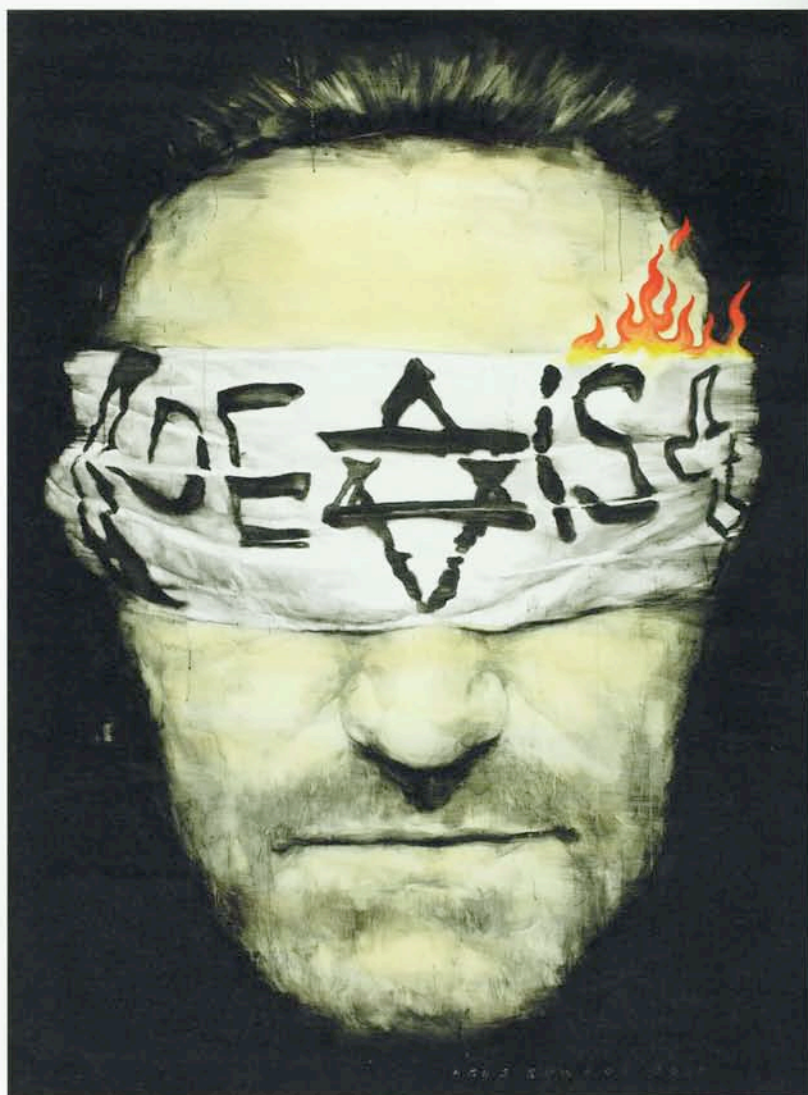


Art Of Punishment V
2004
Oil on canvas
150 x 200 cm

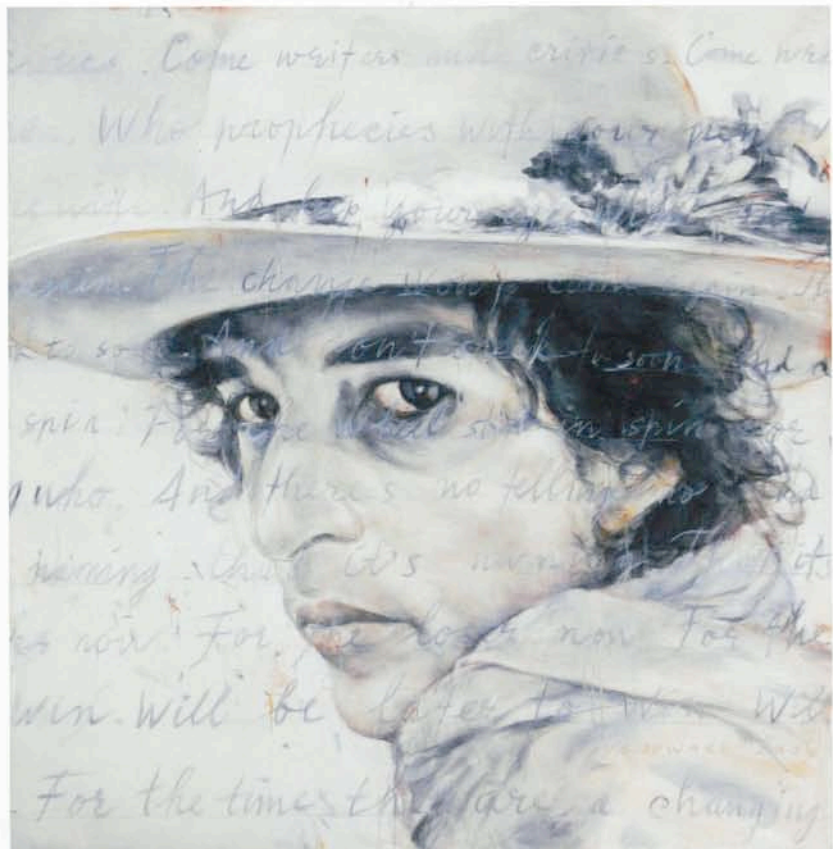
Tunjuk Kepala
2003
Digital Print on Black Light
120x120 cm



Rainbow
2008
Oil on canvas
150 x 200 cm



Coexist
2008
Oil on canvas
200 x 150 cm



Holy Dog
 2004
 Oil on canvas
 145 x 140 cm

Bob Dylan
 2006
 Oil on canvas
 150 x 145 cm