

Leslie de Chavez / Geraldine Javier / Melati Suryodarmo / Agus Suwage

LESLIE DE CHAVEZ
GERALDINE JAVIER
MELATI SURYODARMO
AGUS SUWAGE

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Leslie de Chavez / Geraldine Javier / Melati Suryodarmo / Agus Suwage



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Southeast Asia is a geo-political carving of a large part of the earth between the Indian and Pacific Oceans. The Philippines and Indonesia occupy the most land and sea in this region, together accounting for over 25,000 islands. Separated by the Celebes Sea, we are north-south adjacent neighbors. The downside similarities of our countries lie in political instability, widespread corruption, and uncontrolled populations; the upside is what we are celebrating with this show: the shared vibrancy of art as community and practice. It is no secret that the Philippines and Indonesia are the backbone of art in southeast Asia.

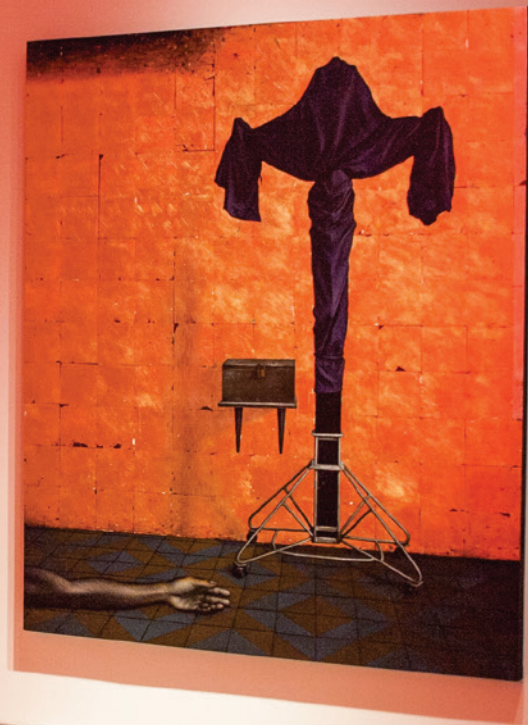
The show is an attempt to begin a conversation through art over the metaphorical wall that divides our countries—a bridge show over that glass divide between our two large, chaotic nations. Not much is known by the average Filipino or Indonesian about the other. It is only very recently, within the last three years, that straight flights happen between Jakarta and Manila, and still not daily.

To bring together four pillar artists—Geraldine Javier and Leslie de Chavez from the Philippines, and Agus Suwage and Melati Suryodarmo from Indonesia—took several years to organize, between schedules and commitments; and almost did not happen when the chosen curator decided to ghost the show. But being the professionals that they are, the artists continued to make work and self-organize.

Taking these artists as separate islands with their established practices and communities around them; or as four separate mountains who have set their own trails and fashioned their own summits—we are very pleased to present them together for the first time in a show anywhere, and more specially, in a show in the Philippines.

All four artists have deliberately moved out of big cities, establishing studios off-center. Less distraction, clearer focus, and stronger commitments allowed them to build and nurture their own communities. Leslie has established his Project Space Pilipinas in Lucban, Quezon; Geraldine has her studio in the foothills of Cuenca, Batangas; Melati has her Studio Plesungan, an art space for performance art laboratory in Solo, Indonesia; and Agus moved to Yogyakarta at the turn of the century with his wife, artist Titarubi. Draining the shallows, doing what is essential without wasting time and energy on the unnecessary, was essential for all of them, to get to where they are now.

/ Isa Lorenzo /



/ Three Recent Works by Leslie de Chavez/

It's You, it's not We

Although he has used neon before and is has used language quite often in his work this is the first time he has presented a neon work solely consisting of words. He wanted it to seem personal so it is an exact copy of what he wrote in his notebook.

We are the people in their neighborhood. The sentence sounds wrong: surely it should say "our" not "their"? The people normally stands for a nation; the neighborhood is where a relatively small community lives – small enough that one person can now most of the inhabitants names How you interpret or resolve this discontinuity has to be up to you.

I can only see it from my perspective: who are my people? I am British; I am English. Two different groupings. The word "people" has become tainted by the phrases "will of the people" and "enemy of the people" endlessly used by the Brexit supporting press after a referendum that got a 51%/49 % majority. Firstly, 51% is not "the people" it is 51% of the people. Secondly, the referendum was characterized by blatant lies, illegal campaigning and Russian interference. Thirdly, all opinion polls now say 54% of the population want to stay in the EU. The "will of the people" and "enemy of the people" were, of course, phrases much used by Adolph Hitler and Josef Stalin.

But your "people", your "neighbourhood" are different from mine. You have to make your own mind up.

Bawat Patak (Every Drop)

What does Bawat Patak (Every Drop) mean? What is being counted down? It is best understood by looking at the conditions of sale: The clock will stop on June 30th 2022 at noon when the reign or presidency of Duterte comes to an end. The clock may not be restarted unless, for some reason, his term of office is extended. If he should die for any reason before the clock has reached zero the clock should be frozen at that moment. It is to be displayed in a room or area illuminated by a red

light. Sixty kilograms of Filipino newspapers are to be stacked in front of the clock.

Why, however, the title? And why the red light? Is every second equivalent to a drop? Of what? All we see are numbers, just numbers. Numbers are numbers, de Chavez remarks, but they can represent things or people too: 33 dead for every day of Duterte's war on drugs.

And why Sixty kilograms? Because that is the typical weight of a Filipino male.

Ism

Why is he using gold leaf on his painting? Trecento artists like Duccio or Simone Martin used it as the backdrop for the annunciation or any other event where the divine reveals itself. Those who have been to the old Byzantine cathedrals in Torcello or Ravenna where Christ and the saints float high above you surrounded by gold mosaic, will know the gold wall represents Heaven or the divine splendour. The poet W.B.Yeats wrote, imagining the gold as purgative flames:

*O sages standing in God's holy fire
As in the gold mosaic of a wall
Come from the holy fire, perne in a gyre
And be the singing masters of my soul.*

But here, as in an earlier painting by de Chavez, Faith is an Illusion by Which We Measure Our Fears, 2015, where a woman holding a crucifix, accompanied by a baying dog, faces a wall of gold, the gold wall is blank, deliberately abraded, no longer perfect. Here it is a backdrop for a scene of desolation, a wrapped crucifix, a locked box, an outstretched hand. The composition, though de Chavez does not know it, echoes an installation by Jannis Kounellis, Tragedia Civile (Civil tragedy), in which a hat stand with on it a hat and a coat, stands in front of a wall covered with gold leaf – emblems of the everyday and the divine; a place both of waiting and of the immanent.

Is it faith that is ruthless when our eyes are closed, or is it fate that is so ruthless? De Chavez initially had in mind a title that played with the words faith/fate. He made this work around the time of the bombing of the church in Jolo, Sulu – purportedly a suicide bombing. What, he was wondering, drives us to do such things: is it fate or faith? The image is derived from a photograph he took in a church on the foothills of Banawe. It was Easter Thursday five years ago and he was doing a seven churches tour. The wrapped crucifix with its eminently practical base reminded him of Marcel Duchamp's readymade Bottlerack (Bottle Dryer) 1914.

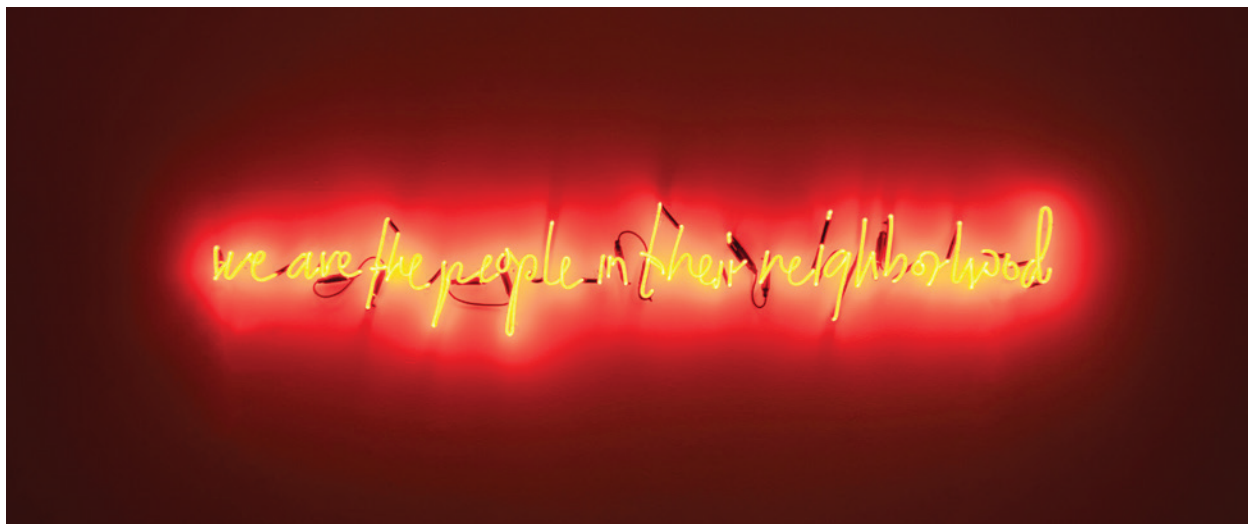
Does the painting work by irony or uncertainty? Is this Christ about to be crucified again or has someone fallen in front of him when, masked by the Holy Week cloth, he can neither see nor hear? The text in the painting is from a letter by Apolinario de la Cruz (also known as Hermano Pule). Writing to his followers in the Cofradia de San Jose he suggests that to follow him or any ideal blindly, without being pragmatic, can only lead to disaster. 'Hermano Pule,' de Chavez writes, 'the leader of the religious confraternity "Cofradia de San Jose" was able to attract and mobilize supporters because he preached a convincing "message of redemption" to the Tagalog peasantry. It was in 1841 when the Spanish government forces battled for ten days against the group of Hermano Pule who were encamped on the slopes of Mt. San Cristobal, in the Tagalog province of Tayabas (now known as Quezon).' De Chavez himself was brought up in Lucban and now lives in Tayabas. A charismatic preacher and leader, Pule remains a local hero.

Tragedia Civile (Civil tragedy) 1975. I saw it at the Diocesan Museum, Köln. In the recent Phaidon monograph (p. 84) it is illustrated when installed in the Modern art Agenct, Naples.

we are the people in their neighborhood

A neon sign with the text "we are the people in their neighborhood" is mounted on a wall. The sign is illuminated with a bright red light. Two thin black wires run vertically from the sign down to a power source on the floor. The room has red walls and a dark floor.

/ Leslie de Chavez /



It's You It's Not We, 2019
neon
12.20h x 72.83w in
(31h x 185w cm)



ism, 2019
oil, decal, gold leaf on canvas
79.13h x 66.93w in
(201h x 170w cm)

/ Leslie de Chavez /

Bawat Patak (Every Drop), 2018
wooden box, pixel digit screens
4.72h x 25.59w x 3.94d in
(12h x 65w x 10d cm)





In the last few years, since her solo exhibition at Finale Art File in 2015 Geraldine Javier has evolved two new ways of painting. Both relate to her move to the countryside in Batangas in 2014 and the fulfillment of her long-held desire to have her own garden.

In paintings shown in West Gallery and then in Shanghai in early 2018 she copied, using fluid acrylics, illustrations of botanical illustrations of plants sometimes with roots attached. She never, it should be noted, copying slavishly. Nor, it should be added, did she get assistants to do any of this painting; even though the early layers would be partially hidden by succeeding layers she wanted to be in full control of the process knowing that early decisions would affect later ones, however small they seemed. Although she was using brush and paint this was primarily a linear, or drawing process.

Then she painted another layer of plants over the first; and again; and again, until a very rich palimpsest of lines and shapes was created. She would also often let the paint drip down the canvas, or make abstract blobs. In the earliest of these plant paintings there were figures but either they were eventually almost concealed by the manifold tendrils and leaves, or else wholly absorbed. Two of the paintings she made for exhibition in Shanghai were very large: 243 x 243cm (8 x 8 feet). Although the making process was primarily linear it should be noted that the colour of these paintings was very rich, complex and compelling.

On being asked to make a painting by Arario gallery to show at Art Hong Kong 2018 soon after this exhibition she decided to experiment with a second new technique. She has already used encaustic as a finishing layer or glaze to some paintings and in multiple layers on some small works. However, she wanted to make a full-scale work that used encaustic not merely as a final surface, but as something that could be applied in layers between sequential layers of painting. This painting acted as the prototype for the two paintings she has now made for Silverlens Gallery. They are much larger – indeed they are the largest paintings she has ever made – 304 x 243cm (10 by 8 feet). They were made as a pair, partly because with this way of working it was important to have a painting she could

herself work on whilst her assistants were rubbing photographic images into the other one for her to paint over. Also, one being predominantly red, the other green, they were meant as complementaries. What she learned in doing one could be used in what she did on the other. This was the first time she had worked on two paintings simultaneously. To do so has only been possible since building a large studio in the country. Most certainly, she has said, she will work this way again.

What is the exact process? Firstly, the canvas has a layer of beeswax applied. Secondly, she, or her assistants make flower arrangements which are then photographed digitally. These are then scanned onto paper, placed upside down on the canvas, dampened and then rubbed, normally with blocks of wood, by her assistants until all the paper is rubbed away and only the coloured inks are left impregnated on the wax. This is a very laborious time-consuming process. There is a certain amount of moaning about wrists and the palms of hands being sore. Thirdly, she paints over these flower arrangements, adjusting the colours and textures. To confound things further she may also now be adding chunks of ready-made and dried paint. She would have mixed these in advance in trays, letting them dry, then breaking them up into fragments. Fourthly, a layer of beeswax is applied, sealing all. Then the whole process is repeated, and once again a layer of coloured ink from the scanned photographs is impregnated into the layer of wax and so on until a final layer of encaustic, beeswax mixed with resin, is applied. How many layers are there in each painting? The green painting (746/2.2) has five layers of paint and six of beeswax or encaustic. The red painting (838/1.5) has six layers of paint and seven of beeswax or encaustic.

The result of all this layering are two very dense and complex paintings. Many, many arrangements of flowers, or colours, all singing out. What metaphor could one use for them? The jazz musician John Coltrane talked of creating “a wall of sound”. That seems good: every instrument in the orchestra is playing simultaneously, and loudly.

Importantly, it is only when one goes close up that one can see most of the elements are flowers. But the effect is very different from even those

most extravagant of Dutch flower paintings – by Jan van Huysum, for example. These flowers do not sit in the vase: they are spread out across the canvas like explosions across the sky. Fireworks? Yes, we could use fireworks as a metaphor but when one sends up a rocket it ignites, expands, and then fades. Then we send up a couple more. Here it is as if each explosion hangs in the sky, explosion layered over explosion, over explosion, suspended in time.

One of the great projects of the last few decades, especially in New York, has been bringing complexity back into abstract painting – perhaps these paintings belong to that project too, after all it is not difficult to see these paintings as abstract. Yes, the images all come from her garden, but they are not the subject matter.

Obviously as her partner I have seen these paintings develop solely day by day over a long period. Although I knew she planned a final layer of encaustic and had talked of also using a blow torch I was shocked when I saw how drastic this last action had been: the painting had been turned upside down and heated with a blow torch in places so that the wax, and paint, melted and formed streaks down the canvas: then the canvas was put the right way up and the process repeated. After so many hours of work it seemed an extraordinary thing to do!

It was only after I had gone for a walk and come back to look a second time that I could see that what she had done made sense. She had said all along that she knew there was something missing, something that had to be added. To resume our musical metaphor the orchestra was playing flat out, but no-one was conducting it. Instead of a conductor's baton she was using a blow torch to call them to order. Now there was a clear, albeit still complex, composition to look at.

The curious numeric titles refer to the number of hours she and her assistants had to work to make the work, and the length of time she worked with a blow torch to complete it.

/ Geraldine Javier: Two Large Recent Paintings /

/ Tony Godfrey /



/ Geraldine Javier /

838/1.5., 2018-2019
transfer, acrylic, wax, encaustic on canvas
120h x 96w in
(304.80h x 243.84w cm)



746/2.2., 2018-2019
transfer, acrylic, wax, encaustic on canvas
120h x 96w in
(304.80h x 243.84w cm)



/ Melati Suryodarmo /

Timoribus, 2018
Single channel HD Video, 16:9,
stereo audio, 00:12:00

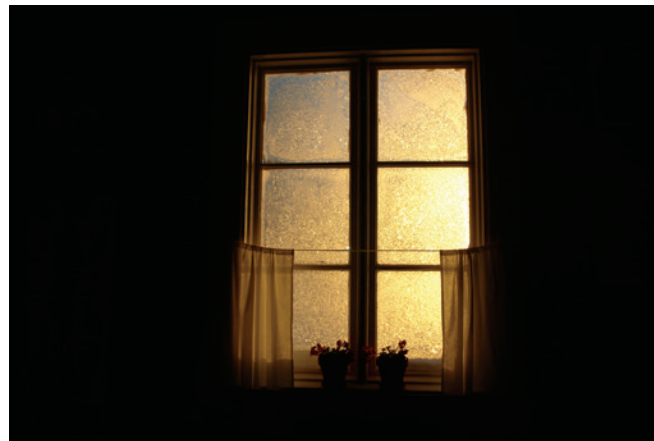




Broken (Kirschau), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Ecke (Umea), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Classroom (Umea), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Elizabeth (Umea), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



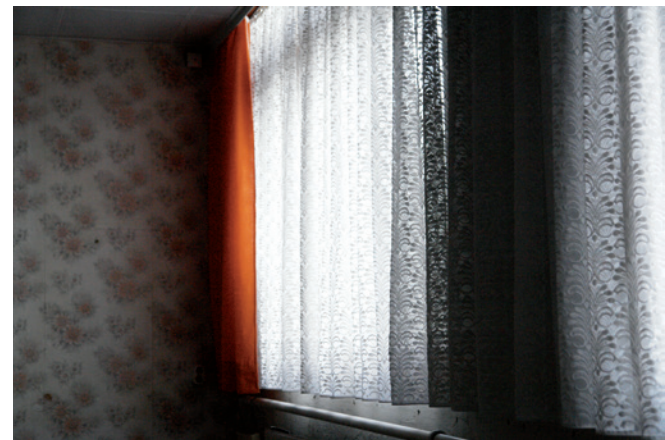
Ena's Kitchen (Saxnas), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Fireplace (Umea), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Museum (Ottawa), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Office (Kirschau), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Pad Thai (Lyксеle), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



River (Umea), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Sonneveld (Rotterdam), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



The Island (Bergen), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



Curtain (Kirschau), 2018
digital C-print
19.69h x 12.99w in
(50h x 33w cm)
Edition 2 of 5



Fabrik (Kirschau), 2018
digital C-print
19.69h x 12.99w in
(50h x 33w cm)
Edition 2 of 5



Olga (Lisbon), 2018
digital C-print
19.69h x 12.99w in
(50h x 33w cm)
Edition 2 of 5



Oma (Mistebach), 2018
digital C-print
19.69h x 12.99w in
(50h x 33w cm)
Edition 2 of 5



The Stone (Bergen), 2018
digital C-print
12.99h x 19.69w in
(33h x 50w cm)
Edition 2 of 5



/ Agus Suwage /



Sirkus Demokrasi, 2018
oil on Zinc
12.99h x 37.80w in
(33h x 96w cm)



Yogyakarta Berhati Nyaman, 2018
oil on Zinc
39.37h x 33.46w in
(100h x 85w cm)

/ Agus Suwage /



Keberangkatan #3, 2018
oil on Zinc on wood
25.98h x 35.43w in
(66h x 90w cm)



Ship of Memories, 2018
water colour, ink and tobacco juice on used books
37.40h x 56.30w in
(95h x 143w cm)

/ Agus Suwage /



Emas Hijau - Tropical Landscape #1, 2018
water colour, ink, tobacco juice and gold leaf on used books
37.40h x 56.30w in
(95h x 143w cm)



Emas Hijau - Tropical Landscape #2, 2018
water colour, ink, tobacco juice and gold leaf on used books
37.40h x 56.30w in
(95h x 143w cm)



/ Leslie de Chavez /

Manila-born Filipino artist Leslie de Chavez has been widely recognized for his incisive and sensible forays into history, cultural imperialism, religion, and contemporary life. Responding to urgent material conditions through his deconstructions of master texts, icons, and the symbols of his times, de Chavez strikes a balance between iconoclasm and an affirmative outlook to the relevance and accountability of art to one's milieu. Leslie de Chavez has held several solo exhibitions in the Philippines, China, Korea, Singapore, UK, and Switzerland. He has also participated in several notable exhibitions and art festivals, which include the Singapore Biennale 2013, 3rd Asian Art Biennale in Taiwan 2011, 3rd Nanjing Triennial in China 2008, First Pocheon Asia Biennale in South Korea 2007. A two-time awardee (2010/2014) of the Ateneo Art Awards for Visual Art, Leslie de Chavez is also the director/founder of the artist-run initiative Project Space Pilipinas, in Lucban, Quezon. He is exclusively represented by Arario Gallery (Korea) since 2006.

"My practice has involved the creation of diverse art forms that scrutinize various issues in Philippine society such as history, colonialism, religion, imperialism, miseducation, power struggle, contemporary culture, politics and social values. My process entails the resurfacing of historical templates, re-examining contemporary social discourse and rediscovering introspection as methods to pin down the truth about the many realities we Filipinos experience. As an artist, I believe that responding through art to our continuous victimization from the chronic conditions of our society can be truly liberating."

EDUCATION

1999 University of the Philippines, BFA in Painting, cum laude

AWARDS

2015 The Creative Campus, Liverpool Hope University (Residency Grant), Liverpool, United Kingdom
 2014 Fernando Zobel Prizes for Visual Art, Ateneo Art Gallery (Prize Winner), Philippines
 2011 Leipzig International Art Programme (Residency Grant), Leipzig, Germany
 2010 Goethe Institute, (Travel Grant, Art Forum 10), Berlin, Germany
 Ateneo Art Awards, "Shattering States" (Prize Winner), Philippines
 Neo-Emerging Artists Residency, Dangsan Studio(Residency Grant), Seoul, Korea
 2007 IASK Goyang Art Studio, Asian Artists Fellowship Program (Residency Grant), Korea
 2005 Beppu Asia Biennale of Contemporary Art 2005, Beppu Art Museum, Japan
 2003 Metrobank Foundation Young Painters' Annual (2nd Prize)
 1999 Oblecine: Film and Video Art Festival, University of the Philippines (Honorable Mention)
 UP President's Committee on Culture and Arts, 1st Film and Video Art Festival (3rd Prize)
 1998 UP President's Committee on Culture and Arts, Most Outstanding Student Artist
 Gawad Chancellor, Student Achiever for National Competitions, University of the Philippines

SOLO EXHIBITIONS

2018 Higa sa Hangin (Lying Down in Air), Finale Art File, Makati City, Philippines
 To the Persons Sitting in Darkness, Arario Gallery, Shanghai, China
 2017 SaLang#1: Craft-ine-Crap, Project Space Pilipinas, Lucban, Quezon, Philippines
 2016 Stirring the Ashes, Ateneo Art Gallery Manila, Philippines
 The Sleep of Reason, Arario Gallery, Seoul, Korea
 2015 Under the influence, Project Space Pilipinas, Lucban, Quezon, Philippines
 Unfolding Encounters, Cornerstone Gallery, Liverpool Hope University, Liverpool, UK
 2013 Nameless Presence, Silverlens Gallery, Gillmans Singapore, Singapore
 2011 God is Bust, Arario Gallery, Cheonan, Korea
 2010 Buntong Hininga, Silverlens, Manila
 2008 Banana Republic, Avanthay Contemporary, Zurich, Switzerland
 2007 Red-eyed Brother, Arario Seoul, Seoul, Korea
 Leslie de Chavez, Arario Beijing, Beijing, China
 2006 Tropical Delight, Window Gallery, Gallery Hyundai, Seoul, Korea
 Ichimaseyo (Do Not Forget Me), Goyang Art Studio Gallery, Korea
 2004 San Ysidro Dismayado, Pahiyas Festival, Lucban, Quezon, Philippines
 2003 Bahid (Stain), Kulay Diwa Galleries, Manila, Philippines

SELECTED GROUP EXHIBITIONS

2019 +63 | +62, Silverlens, Manila
 2018 Once I had a Vision, The Left Hand of Darkness, MO Space, BGC Taguig City, Philippines
 SaLang, West Gallery, West Avenue, Quezon City, Philippines
 2017 Voice of Asia, Arario Gallery, Shanghai, China
 2016 Between the Street and the Mountain: Four Artists from the Philippines, Arario Gallery, Shanghai, China
 2015 The Vexed Contemporary, Museum of Contemporary Art and Design, St. Benilde, Manila
 Asia Talk to Asia, Jeju Museum of Contemporary Art, Jeju, South Korea
 You Must Change Your Life, Equator Art Projects, Singapore
 2014 Pulse, Project Space Pilipinas, Lucban, Quezon, Philippines
 Really? Arario Museum in Space, Seoul, Korea
 PaperViews 14: On Immanence, Project Space Pilipinas, Lucban, Quezon, Philippines
 Multiple Languages, Silverlens Galleries, Manila, Philippines
 Complicated, Lopez Memorial Museum, Manila, Philippines
 Unbearable Lightness of Being, Finale Art File, Manila, Philippines
 Concurrence, West Gallery, Manila, Philippines
 2013 No Random Nonsense, Boston Gallery, Manila, Philippines
 Singapore Biennale 2013: If the World Changed, Singapore Art Museum, Singapore
 2012 Panorama: Recent Art from Contemporary Asia, Singapore Art Museum, Singapore
 Artists With Arario 3, Arario Gallery, Cheongdam, Korea
 2011 3rd Asian Art Biennial: Meditation, National Taiwan Museum of Fine Arts, Taiwan
 Rundgang 2011, Leipzig International Art Programme, Leipzig, Germany
 Self Camera: Repositioning Modern Self, Changwon Asian Art Festival, Korea
 We Was There, Yuchengco Museum, Manila, Philippines
 2010 Beacons of Archipelago, Arario Gallery, Cheonan, Korea
 Nanjing Biennale, Nanjing Museum, Nanjing, China
 Rainbow Asia, Seoul Art Center, Seoul, Korea
 Collection Show 2010, Arario Gallery, Seoul, Korea
 Reflections, Bupyeong Art Center, South, Korea
 Artists With Arario, Arario Gallery, Cheonan, Korea
 2009 We Said Our Piece, Cultural Center of the Philippines, Manila
 2008 3rd Nanjing Triennial, Nanjing, China
 2007 First Pocheon Asia Biennale, Pocheon, South, Korea
 2006 Bikini in Winter, Alternative Space Loop, Seoul, Korea
 2005 Beppu Asia Biennale of Contemporary Art, Beppu Museum, Japan
 2003 Urbanisasyon, Kulay Diwa Galleries, Manila, Philippines
 Buklod, Kulay Diwa Galleries, Manila, Philippines
 2002 Recent Works, Kulay Diwa Galleries, Manila, Philippines
 Surface, Ayala Museum, Manila, Philippines

ART-RELATED ACTIVITIES

2015 Director, First Lucban Assembly: Pamumuhunan, Project Space Pilipinas, Lucban, Quezon, Philippines
 2014 Curator, PaperViews 14: On Immanence, Project Space Pilipinas,

Lucban, Quezon, Philippines
 Curator, Multiple Languages, Silverlens Galleries, Manila, Philippines
 Curator, Unbearable Lightness of Being, Finale Art File, Manila, Philippines
 2013 Collaborator, Southeast Asian Art Group Exchange Residency, Kuala Lumpur, Jogjakarta, Manila
 Collaborator, Southeast Asian Art Group Exchange Residency, Kuala Lumpur, Jogjakarta, Manila
 2012 Collaborator, Southeast Asian Art Group Exchange Residency, Kuala Lumpur, Jogjakarta, Manila
 2011 Collaborator, Southeast Asian Art Group Exchange Residency, Kuala Lumpur, Jogjakarta, Manila
 Project Manager, We Was There, Yuchengco Museum, Philippines
 2010 Collaborator, Seoksu Art Project, Supplement Space Stone & Water, Anyang, Korea
 Project Coordinator, Artriangle, Kuala Lumpur, Malaysia
 2008 Project Coordinator, Tenggara: Recent Paintings from Malaysia, Indonesia, Philippines, Liverpool, UK
 2007 Director, Project Space Pilipinas, Manila, Philippines (to date)
 2005 Co-curator, First Dumaguete Open Biennial Terra Cotta Art Festival, Philippines
 2004 Assistant curator, In Memory of a Talisman: The Works of Santiago Bose, Philippines
 2003 Curator, Urbanisasyon, Kulay Diwa Galleries, Manila, Philippines

ART FAIRS PARTICIPATION

2019 Artfair Philippines, Manila, Philippines (Silverlens Gallery)
 2018 Art Stage Singapore, Singapore (Arario Gallery)
 2017 Art Stage Jakarta, Singapore (Arario Gallery)
 Art Stage Singapore, Singapore (Arario Gallery)
 Artfair Philippines, Manila, Philippines (Silverlens Gallery)
 Art Stage Singapore, Singapore (Arario Gallery)
 2016 Art Basel Hongkong, Hong Kong (Silverlens Gallery)
 2015 Artfair Philippines, Manila, Philippines (Silverlens Gallery)
 Art Stage Singapore, Singapore (Arario Gallery)
 2014 Artfair Philippines, Manila, Philippines (Silverlens Gallery)
 2013 Artfair Philippines, Manila, Philippines (Silverlens Gallery)
 Art Stage Singapore, Singapore (Arario Gallery)
 Art Stage Singapore, Singapore (Arario Gallery)
 Art Hong Kong 12, Hong Kong (Arario Gallery)
 2011 ManilArt 11, Manila, Philippines (Silverlens Gallery)
 Art Stage Singapore, Singapore (Arario Gallery)
 2010 ManilArt 10, Manila, Philippines (Silverlens Gallery)
 Art Hong Kong 10, Hong Kong (Arario Gallery)
 2009 Art Taipei 2009, Taiwan (Arario Gallery)
 Art Hong Kong 09, Hong Kong (Arario Gallery)
 2008 Pulse Miami Contemporary Art Fair, Miami, USA (Arario Gallery)
 Kunst Art Fair, Zurich, Switzerland (Avanthay Contemporary)
 ARCO Art Fair 2008, Madrid, Spain (Arario Gallery)
 2007 Art Beijing Art 2007, Beijing, China (Arario Gallery)
 First Asian Contemporary Art Fair (ACAF), New York, USA (Arario Gallery)

/ Geraldine Javier /

Geraldine Javier was born in 1970 and brought up in the Philippines in the provincial town of Candelaria. In 1987 she moved to Manila to study nursing at the University of the Philippines graduating in 1991, placed 8th in the annual Nursing Board Exam, and returned to the Fine Arts Department of the same university in 1993, leaving in 1997 before graduating. In 1995 she had her first one-person exhibition. By 2019 she had had another thirty-one one person exhibitions in The Philippines, Malaysia, South Korea, Singapore, Germany and China. From 1999 to 2003 she was a member of the Surrounded By Water collective and showed in their gallery based in Agnono and then Manila. She has remained connected with the collective though they now exhibit together only occasionally.

Much of her early work was in collage form but it was with paintings that she established her reputation as an inventive artist. These were characterized by either melancholy or wit: death and childhood were frequent subject matters. By 2008 she was making fabric works with the paintings and combining them in installations, from then her exhibitions would normally be a mixture of paintings, installations and objects. Paintings would often have collaged elements, notably preserved beetles and butterflies. In 2013 she moved south from Manila to the countryside in the district of Batangas. Her work increasingly dealt with our relationship with nature. Current projects often involve the participation of the women in the village where she lives. In 20019 she will be exhibiting in Manila, Cuba, Slovakia and Taiwan.

AWARDS

2012	Recipient, Singapore Tyler Print Institute Residency
2004	Recipient, Ateneo Art Awards, Philippines
2003	Thirteen Artists Awardee, Cultural Center of the Philippines

SOLO EXHIBITIONS

2018	Fearing , Doubting, Wondering, Hoping, Dreaming, Arario Gallery, Shanghai, China
2017	Dear Earthlings, PSP (Project Space Philippines) Lucban, Quezon, Philippines Beginnings and Endings, West Gallery Quezon City, Philippines Landscape as a State of Mind is a Landscape, Finale Art file Makati, Philippines
2015	Let's Talk About Art (Special Project for Art Fair Philippines), Makati, Philippines
2014	Stuck in Reverse, ARNDT Gallery, Berlin, Germany Beyond the Veil, Arario Gallery, Seoul, Korea Curiosities, Jorge B. Vargas Museum, U.P. Diliman, Quezon City, Philippines
2012	Chapel of Many Saints and Sinners, Equator Projects Gallery, Gillman Barracks, Singapore
2011	Playing God in an Art Lab, STPI (Singapore Tyler Print Institute) Museum of Many Things, Valentine Willie Fine Art, Singapore In the Beginning..., Arario Gallery, Seoul, Korea Always Wild, Still Wild, Finale Artfile, Pasong Tamo, Makati City, Philippines

SELECTED GROUP EXHIBITIONS

2019	+63 +62, Silverlens, Manila
2017	Voice of Asia, Arario Gallery, Shanghai Passion and Procession, AGNSW (Art Gallery of New South Wales) Sydney, Australia Life Jacket Under Your Seat, Langgeng Foundation, Yogyakarta, Indonesia
2016	Between The Street and The Mountain, Arario Gallery, Shanghai, Peoples Republic of China
2012	Migration Melbourne Edition, Ormond Hall Melbourne, Australia MIGRATION (First International POP UP show by ARNDT) Cassydney, Sydney NSW Australia
2011	ASIA Looking South, ARNDT Gallery, Berlin, Germany STRIP Painters as Photographers, Silverlens Gallery, Makati City, Philippines
2010	Beacons of Archipelago, Arario Gallery, Cheonan, South Korea
2009-2010	Thrice Upon A Time: A Century of Story in the Art of the Philippines, Singapore Art Museum

EDUCATION

1993-1997	University of the Philippines, Diliman, Bachelor of Fine Arts in Painting
1987-1991	University of the Philippines, Diliman, Bachelor of Science in Nursing

/ Melati Suryodarmo /

Melati Suryodarmo's performances have been dealing with the relationship between a human body, a culture in which it belongs to and a constellation where it lives. Through the presence, she compiles, extracts, conceptualized and translates some phenomenon or subjects into movement, actions, and gestures that are specified to her performance. Melati Suryodarmo's performances concern with cultural, social and political aspects, in which she articulates through her psychological and physical body. Her performances feature elements of physical presence and visual art to talk about identity, energy, politics and relationships between the body and its environments.

Melati Suryodarmo studied at the Hochschule für Bildende Künste Braunschweig, Germany under Marina Abramovic. Suryodarmo has presented her works in various international festivals and exhibitions since 1996, including the 50th Venice Biennale 2003, Marking the territory, IMMA Dublin. e.t.c. In 2005, Melati Suryodarmo has performed at the Van Gogh Museum Amsterdam, during the Exhibition of the Life of Egon Schiele in 2005; Videobrasil Sao Paolo (2005), Haus der Kulturen der Welt Berlin, 52nd Venice Biennale dance Festival (2007), KIASMA Helsinki (2007), Manifesta7, in Bolzano, Italy (2008), and In Transit festival, HKW Berlin (2009), Luminato festival of the arts, Toronto, (2012), Asia Pacific Triennale, Qagoma Brisbane (2015), Guangzhou Triennale, Guangdong, China (2015); Singapore Biennale, Singapore, (2016). Since the last six years, Suryodarmo has been presenting her works in Indonesia and other South East Asian countries. For the Padepo- kan Lemah Putih Solo Indonesia, she has been organizing an annual Performance Art Laboratory Project and “undisclosed territory” performance art event in Solo Indonesia since 2007. In 2012, she founded “Studio Plesungan” an art space for performance art laboratory. She was working as the Artistic Director of the Jakarta Biennale 2017, one of the core visual arts biennale in South east Asia.

AWARDS

2015	Dead Ends, Ateneo Art Awards 2015, Winner
2011	Anatomy of Autonomy, Ateneo Art Awards 2011, Shortlisted
2010	Shattering States, Ateneo Art Awards 2010, Shortlisted

SOLO EXHIBITIONS

2017	Search/Light, Silverlens, Manila
2014	Dead Ends, Silverlens, Manila
2012	Frank Callaghan, Silverlens, Singapore
2011	Moonshine Baseline, Silverlens, Manila
2010	River Of Our Dreams, Manila Contemporary, Manila
2009	Dwelling, Silverlens, Manila
2008	Stranger, Silverlens, Manila
2006	Empty Space, Lumiere Gallery, Manila

SELECTED GROUP EXHIBITIONS

2018	Equivalent/s, Silverlens, Manila Art Fair Philippines, Silverlens, Manila
2017	Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
2015	P-Noise Festival, Denmark Art Fair Philippines, Manila Art Basel, Hong Kong
2013	ArtStage Singapore, Singapore Art Fair Philippines, Manila Welcome to the Jungle - Contemporary Art in Southeast Asia from the Collection of Singapore Art Muse, Yokohama Museum of Art and Contemporary Art Museum, Yokohama
2012	CONNECTADOS, in collaboration with Camara Espanola de Comercia en Filipinas, with the support of the Embajada Espanola and Embajada de Mexico, co-curated by Cesar Caballero and Kenneth Esguerra, Ayala Museum, Manila Ley Hunting, Silverlens, Manila ArtStage Singapore, Singapore The Hope & The Dream in Filipino: Contemporary Photography from the Philippines, The Month of Photography Tokyo 2012, presented by The Photographic Society of Japan and Tokyo Museum of Photography GRID 2012: Bi-annual International Photography Festival, SVB Bank, Van Heuven Goedhartlaan 1, Amstelveen
2011	ManiArt 11, Manila Art HK 11, Hong Kong
2010	Six6, Silverlens, Manila Reaction Shots, Metropolitan Museum of Manila, Manila ManiArt 10, Manila Art HK 10, Hong Kong CUT2010: New Photography, from Southeast Asia: Parallel Universe, VWFA, Kuala Lumpur; VWFA, Singapore; Manila Contemporary; Tembi

	Contemporary, Yogyakarta
	Faith and Reason, Manila Contemporary, Manila
2009	ManilArt 09, Manila
2008	9 Photographers: Shared Moods, Greenbelt 3, Manila
2007	Art in the Park, Manila
	Pino Restaurant, Manila
2006	ArtXchange, Lumiere Gallery, Manila

EDUCATION

2002	Wharton School of Business-University of Pennsylvania, BS in Economics
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PUBLICATIONS

Gomez, Jerome.	"Frank Callaghan: What Happens Before the Camera Clicks." Rogue Magazine. Accessed 17 August, 2017. http://rogue.ph/frank-callaghan-happens-camera-clicks/
Pascual, Joseph.	"Night Visions." Southern Living. November 2016., pp. 16-21 "2015 Ateneo Art Awards." Catalogue. 2015.
KS & Godfrey, T.	"Contemporary Photography in Asia." Prestel Publishing. 2013 "Cross+Scape." Asean-Korea Center. 2011
Ladia, Lian.	"The Flow of Frankie Callaghan." Expat. April 2010, pp. 30-31 Tadiar, Carlo. "Home Sweet Home." Metro Home & Entertaining. November 2009., p. 35-37
Carpio, Audrey N.,	"Everything in the Right Place." Metro Magazine. July 2009

/ Agus Suwage /

His art education background is graphic designing. But later he decided to be a professional artist. He began attracting the attention of Indonesian as well as international art audiences with his works that incorporate the style and character of drawing in the convention of painting. Therefore his works involve various techniques and drawing and painting means including pencil, water color, charcoal instruments among others.

Lately his works have become quite distinct ever since they began offering the artist's self-portraits in different poses and settings that often convey critical messages concerning socio-political issues around him. Agus Suwage doesn't only make drawings and paintings. He also explores other media combining drawing and multimedia installation. His works show conceptual strong points as he extensively takes an appropriation approach. In his case, appropriation goes for works by other artists as well as his own that he continuously remakes and develops, repeatedly and on multi layers. That way, Agus Suwage's works also provide for the artist a mean to critically investigate the history of modern art by confronting it with various issues in contemporary contexts.

Born 1959 in Purworejo, Central Java, Indonesia

EDUCATION AND BACKGROUND

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, Koshigayashi Saitama, Japan
2003	Brito International Artists Workshop" Tepantor, Dhaka, Bangladesh
2009	Artist in Residence in STPI, Singapore

SOLO EXHIBITIONS

2017	"Room of Mine" Tyler Rollins Fine Art, New York, USA	
2014	Nadi Gallery, Jakarta, Indonesia	
2013	"CYCLE No. 3" ARNDT Cotemporary Art, Berlin, Germany	
	"CYCLE No. 2" Tyler Rollins Fine Art, New York, USA	
	"DAUR" Nadi Gallery, Jakarta, Indonesia	
2012	"The End Is Just Beginning Is The End" Tyler Rollins Fine Art, New York, USA	2010
2011	"CIRCL3", Singapore Tyler Print Institute Gallery, Singapore	
2009	"Still Crazy After All These Years", Jogja National Museum, Yogyakarta, Indonesia	

SELECTED GROUP EXHIBITION

2019	+63 +62, Silverlens, Manila	
2018	"Disparate Bodies" Yavuz Gallery, Singapore	
	"ART Bali – Beyond The Myths" ABBC Building, Nusa Dua, Bali, Indonesia	
	"Celebrating Indonesian Portraiture" OHD Museum, Magelang, Jawa Tengah, Indonesia	
	"Sights + Sounds" Toledo Museum of Art, Ohio, United States	2009
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" Mandiri ARTJOG19, 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, Equity Tower, Jakarta, Indonesia	
	"Celebration of Love": Art & Collectables Auction for a Cause, Singapore	
2014	"Prospect New Orleans" New Orleans, USA	
	"Legacies of Power" Art Jog 2014, Taman Budaya Yogyakarta, Yogyakarta, Indonesia	2008
	"Art Stage Singapore" Nadi Gallery, Singapore.	
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" Nady Gallery, Jakarta, Indonesia	
	"G Seoul 13: International Art Fair" Nadi Gallery, Seoul, Korea	
	"Maritime Culture" Art Jog 2013, Yogyakarta, Indonesia	
2012	"Hong Kong International Art Fair (ART HK 12)", Nadi Gallery, ARNDT, Langgeng Gallery, Hong Kong	
	"Migration" ARNDT Berlin, Sydney, Australia	
	"Art Stage Singapore 2012" Edouard Malingue Gallery, Ben Brown Fine Art, Singapore	
2011	"Asia: Looking South" ARNDT, Berlin, Germany	
	"Beyond the Self" National Portrait Gallery, Canberra, Australia	
	"Hong Kong International Art Fair (ART HK 11)", Nadi Gallery, Hong Kong	

"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" Sigi Art Gallery

"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" 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

"Hong Kong International Art Fair (ART HK 10)", Nadi Gallery, Hong Kong

"Kado #2", celebrating the 9th anniversary of Nadi Gallery, Nadi Gallery, Jakarta, Indonesia

"CIGE 2009" (China International Gallery Exposition), Nadi Gallery, Beijing, China

"Hong Kong International Art Fair (ART HK 09)", Nadi Gallery, Hong Kong

"Broadsheet Notations: Projecting artworks on paper", Tang Contemporary Art, Bangkok, Thailand

"Group" Galerie Christian Hosp, Berlin

"Post-Tsunami Art" Primo Marella, Gallery Milano, Italia

"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

"Allegorical Bodies – Indian Contemporary Art", A Art Contemporary Space, Taipei, Taiwan

"Dari Penjara ke Pigura", Galeri Salihara, Jakarta, Indonesia

"ShContemporary 08, The Asia Pacific Contemporary Art Fair, Beyond Art Space, Shanghai Exhibition Center, Shanghai, China

"Passions", ShContemporary 08, The Asia Pacific Contemporary Art Fair, Galeri Canna, Shanghai Exhibition Center, Shanghai, China

"Bentuk – Bentuk: Contemporary Indonesian Art in 3D", Melbourne Art Fair 2008, Melbourne, Australia organized by Nadi Gallery & Valentine Willie Fine Art

"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

"CIGE", Nadi Gallery, Beijing, China

"The Past-The Forgotten Time", National Museum of Singapore, Singapore

"The Scale of Black", Valentine Willie Fine Art, Singapore

2007	<p>"Expose #1 - A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery", Four Seasons Hotel, Jakarta, Indonesia</p> <p>"Manifesto", The National Gallery of Indonesia, Jakarta, Indonesia</p> <p>"Inanimate Performance", Soka Art Center, Taipei, Taiwan</p> <p>"Animal Kingdom", Jogja Gallery, Yogyakarta, Indonesia</p> <p>"Neo-Nation", Biennale Yogyakarta IX, Jogjakarta National Museum, Yogyakarta, Indonesia</p> <p>"Ar[t]chipelago Alert", Tonyraka Art Gallery, Bali, Indonesia</p> <p>"Art Paris-Abu Dhabi", Abu Dhabi, United Arab Emirates</p> <p>"Imagining Asia", 22nd Asian International Art Exhibition, Selasar Sunaryo Art Space, Bandung, Indonesia</p> <p>"Sh Contemporary 2007", Shanghai, China</p> <p>"Celebr'art'e Fire Boar", Kupu-Kupu Art Gallery, Jakarta; Griya Santrian, Bali, Indonesia</p> <p>"On Appropriation", Semarang Gallery, Semarang, Indonesia</p> <p>"Fetish Art Object", Biasa Art Space, Kuta, Bali, Indonesia</p> <p>"Thermocline of Art", New Asian Waves, ZKM, Karlsruhe, Germany</p> <p>"Anti-Aging", Gaya Art Space, Ubud, Bali, Indonesia</p> <p>"Imagined Affandi", Semarang Gallery, Semarang, Indonesia</p> <p>"CIGE 2007" (China International Gallery Exposition), Langgeng Gallery & Vanessa Art Link, Beijing, China</p> <p>"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, Indonesia; Bizart, Shanghai, China</p> <p>"Beautiful Dead", Bentara Budaya Yogyakarta, Yogyakarta, Indonesia</p> <p>"Indonesian Contemporary Art Now", Nadi Gallery, Jakarta, Indonesia</p> <p>"Common Link", Vanessa Art Link, Chao Yang District, Beijing, China</p> <p>"Belief", Singapore Biennale, Tanglin Camp, Singapore</p> <p>"Masa Lalu Masa Lupa", Cemeti Art House, Yogyakarta, Indonesia</p> <p>"The 21st Asian International Art Exhibition", Singapore Art Museum; Ayala Museum, Philippines & Gracia Art Gallery, Surabaya, Indonesia</p> <p>"Signed and Dated", Valentine Willie Fine Art, Kuala Lumpur, Malaysia</p> <p>"2nd GraphicTriennale2006", Bentara Budaya Jakarta, Jakarta, Indonesia</p> <p>"Masa dan Tanda-Tanda", Vanessa Art Link, Jakarta, Indonesia</p> <p>"Etalase", Semarang Gallery, Semarang, Indonesia</p> <p>"Eksodus Barang", Nadi Gallery, Jakarta, Indonesia</p> <p>"AKU, Chairil, dan Aku", Nadi Gallery, Jakarta, Indonesia</p> <p>"Jejak-Jejak Drawing", Edwin's Gallery, Jakarta, Indonesia</p> <p>"Urban/Culture", 2nd CP Biennale, Bank Indonesia Museum, Jakarta, Indonesia</p> <p>"Space and Scape", Summit Event Bali Biennale, Bali, Indonesia</p> <p>"Asian Contemporary Art", Singapore</p> <p>"Quota 2005", Icon Langgeng Gallery, Jakarta, Indonesia</p> <p>"Air Kata-Kata", Illustrator exhibition of Shindunata's Book, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia</p> <p>"Passion: Etno-Identity", Canna Gallery, Jakarta, Indonesia</p>	<p>"Wings of Words Wings of Color", Langgeng Gallery, Magelang, Indonesia</p> <p>"Artscope", Selasar Soenaryo, Bandung, Indonesia</p> <p>"Lima Ruang", Puri Art Space, Malang, Indonesia</p> <p>"Indonesia – China Exhibition", organized by LOFT Gallery Paris-Barcelona - Hongkong, The Pakubuwono Residence, Jakarta, Indonesia</p> <p>"Reformasi", Sculpture Square, Singapore</p> <p>"Olympics", The Pakubuwono Residence organized by Nadi Gallery, Jakarta, Indonesia</p> <p>"Silent Action: Creativity for Tolerance and Peace", 4th Art Summit, The National Gallery of Indonesia, Jakarta, Indonesia</p> <p>"Transindonesia: Scoping Culture in Contemporary Indonesian Art", at The Govett-Brewster Art Gallery, New Zealand</p> <p>"Exodus Barang", Nadi Gallery, Jakarta, Indonesia</p> <p>"Jejak-jejak Drawing", Edwin's Gallery, Jakarta, Indonesia</p> <p>"All You Need is Love", Nadi Gallery, Jakarta, Indonesia</p> <p>"In Between Perupa Dalam Rotasi Media", Andi Gallery, Jakarta, Indonesia</p> <p>"Borobudur Agitatif", Langgeng Gallery, Magelang, Indonesia</p> <p>"Countrybution", Biennale Yogyakarta VII, Yogyakarta, Indonesia</p> <p>"Passion: Etno-Identity", Beijing, China</p> <p>"Dimensi Raden Saleh", Semarang Gallery, Semarang, Indonesia</p> <p>"Alpha Omega Alpha", Air Art House, Jakarta, Indonesia</p> <p>"Not I. Am I?", Cyrclt Point Gallery, Washington DC, USA</p> <p>"Figurare", Gaya Gallery, Sayan, Ubud, Bali, Indonesia</p> <p>"Membaca Frida Kahlo", Nadi Gallery, Jakarta, Indonesia</p> <p>"Buka Mata", Valentine Willie Gallery, Chedi Ubud, Bali, Indonesia</p> <p>"Not Just the Political", Museum Widayat, Magelang, Indonesia</p> <p>"Melik Gondong Lali", 50th Basis Magazine, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia</p> <p>Kwangju Biennial 2000, Kwangju, Korea</p> <p>"Invisible Boundary", Methamorphosed ASIA Art, The Niigata Prefectural Civic Center Gallery, Niigata & Utsonomiya Museum Art, Nangao-cho, Utsonomiya City Tochigi, Japan</p> <p>"Five Continents 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</p> <p>"Awas! Recent Art from Indonesia", Tour Exhibition: (Yogyakarta) Indonesia, (Melbourne-Canberra, Sydney, Cairns) Australia, (Hiroshima- Ashikawa) Japan, (Berlin, Köln, Achen) Germany, (Amsterdam & Roterdam) The Netherlands, (Jakarta), Indonesia</p> <p>"Media Dalam Media", Installation Exhibition, National Gallery of Indonesia, Jakarta, Indonesia</p> <p>"Makassar Arts Forum '99", Ujung Pandang, Indonesia</p> <p>Tachikawa International Art Festival, Tachikawa, Japan</p> <p>"Plastic (& other waste)", Chulalongkorn University, Bangkok, Thailand</p> <p>"Imaging Selves", Singapore Art Museum, Singapore</p> <p>"Earth Day '98", Alliance for Better Earth and Humane Life, Cemara 6</p>	<p>1997</p> <p>1996</p> <p>1994</p> <p>1995</p> <p>1994</p> <p>1993</p> <p>1984</p> <p>1997</p> <p>1996</p> <p>1996</p> <p>2009</p> <p>2007</p> <p>2006</p> <p>2005</p> <p>2004</p> <p>2003</p> <p>2002</p> <p>2001</p> <p>2000</p> <p>1999</p> <p>1998</p> <p>1997</p> <p>1996</p> <p>2010</p> <p>2009</p> <p>2007</p> <p>2006</p> <p>2005</p> <p>2004</p> <p>2003</p> <p>2002</p> <p>2001</p> <p>2000</p> <p>1999</p> <p>1998</p> <p>1997</p> <p>1996</p> <p>1995</p> <p>2004</p> <p>2003</p> <p>2002</p> <p>2001</p> <p>2000</p> <p>1999</p> <p>1998</p> <p>1997</p> <p>1996</p> <p>2009</p> <p>2007</p> <p>2006</p> <p>2005</p> <p>2004</p> <p>2003</p> <p>1998</p> <p>1997</p>	<p>Café Gallery & Lontar Art Gallery, Jakarta, Indonesia</p> <p>Current Art in Southeast Asia, Glimpses into the Future, Tokyo and Hiroshima, Japan 6th Biennial of Havana, Cuba</p> <p>"Axis", Indonesia – Belgium Exhibition, Jakarta, Indonesia</p> <p>"I/CON" published by Nadi Gallery</p> <p>"Singapore Biennale 2006" published by Singapore Biennale 2006</p> <p>"Pause/Replay" published by the artist</p> <p>"Urban/Culture" 2nd CP Biennale 2005, published by CP Foundation</p> <p>"Playing The Fool" published by Valentine Willie Fine Art</p> <p>"Fabulous Fable" published by Nadi Gallery</p> <p>"Toys 'S' Us" published by CP Foundation</p> <p>"Ough... Nguik!!" published by Nadi Gallery</p> <p>"Channel of Desires" published by Nadi Gallery</p> <p>"I and I and I" published by Nadi Gallery</p> <p>"Five Continend and One City" published by Instituto de Cultura de la Ciudad de Mexico</p> <p>"Invisible Boundary" Metamorphosed Asian Art, published by Utsunomiya Museum of Art</p> <p>"Man and Space" published by Kwangju Biennale</p> <p>"Thousand of Bodies" published by Sai-nokuni Saitama, artist in residence program</p> <p>"Awas! Recent Art from Indonesia" Tour Exhibition: (Jogjakarta) Indonesia, (Melbourne, Canberra, Sidney, Cairns) Australia, (Hiroshima, Ashikawa) Japan, (Berlin, Köln, Achen) Germany, (Amsterdam, Rotterdam) Netherland, (Jakarta) Indonesia</p> <p>"Plastic and The Other Waste" published by Chulalongkorn University, Bangkok</p> <p>"Havana Biennale 1997" published by Havana Biennale 1997</p> <p>"Art in South East Asia 1997 Glimpses into The Future" published by Museum of Contemporary Tokyo</p> <p>"3rd Asia Pacific Triennial of Contemporary Art" published by Queensland Art Gallery, Brisbane</p> <p>BOOKS</p> <p>"The Show Must Go On" published by Nadi Gallery</p> <p>"Still Crazy After All These Years" published by Studio Biru</p> <p>"Pause/Replay" Agus Suwage, published by Studio Biru</p> <p>"Thermocline of Art" New Asian Waves, published by Hatje Cantz Verlag</p> <p>"Indonesian Contemporary Art Now", published by SNP International Publishing</p> <p>"Modern Indonesian Art, From Raden Saleh to The Present Day", published by Koes Art Books</p> <p>"Art and Social Change" Contemporary Art in Asia and the Pacific, published by Pandanus Books</p> <p>"15Years Cemeti Art House, Exploring Vaccum", published by Cemeti Art House</p> <p>"Indonesian Modern Art and Beyond", published by Indonesian Fine Arts Foundation</p> <p>"This Room of Mine" published by Lontar Foundation</p>
		<p>PUBLIC COLLECTION</p> <ul style="list-style-type: none"> • LOS ANGELES COUNTY MUSEUM OF ART – LACMA, Los Angeles, CA, United States of America. • HERBERT F. JOHNSON MUSEUM OF ART, New York, United States of America. • ALBRIGHT-KNOX ART GALLERY, New York, United States of America. • FORD FOUNDATION, New York, Ohio, United States of America. • TOLEDO MUSEUM OF ART, Toledo, OH, United States of America. • SINGAPORE ART MUSEUM, Singapore. • FUKUOKA ASIAN ART MUSEUM, Fukuoka, Japan. • TOKYO METROPOLITAN ART MUSEUM, Tokyo, Japan. • THE MUSEUM OF MODERN ART, Saitama, Japan. 		
		<p>CATALOGUES</p> <p>2017 "Room of Mine" Tyler Rollins Fine Art, New York, USA</p> <p>2014 Nadi Gallery, Jakarta, Indonesia</p> <p>2013 "CYCLE No. 3" published by Studio Biru, Yogyakarta, Indonesia.</p> <p>"CYCLE No. 2" published by Studio Biru, Yogyakarta, Indonesia.</p> <p>2011 "The End Is Just Beginning Is The End" published by Tyler Rollins Fine Art</p> <p>2009 "CIRCL3" published by Singapore Tyler Print Institute</p>		

+63 / +62

Leslie de Chavez / Gerardo Javier / Melati Suryodarmo / Agus Kuncoro



ABOUT SILVERLENS

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.