

1998

Batas  
gabal

Summer 50

SEPEREMPAT ABAD



*SEPEREMPAT ABAD (QUARTER OF A CENTURY)* exhibition seeks to mark time as a force that moves without pause, which, although immaterial, is capable of putting in order all kinds of ideas and actions. This is a marker of time through which Selasar Sunaryo Art Space (SSAS) reinterprets and projects its vital moves into ideals of order and structure.

Twenty-five years ago, Sunaryo started SSAS as an artistic iteration. With the dream of making Bandung a vibrant art scene, he ran this space with all the tenacity and independence very “typical of artists”. Year after year, activity after activity continued with the support of various parties: artists, the private sector, and the government. With visual art exhibitions as the main menu, hundreds of programs have now taken place. Endless obstacles notwithstanding, SSAS has slowly found its form as a public space, where various artistic expressions are championed and presented as a medium for values and knowledge exchanges.

*SEPEREMPAT ABAD* is about a journey and transition. Sunaryo’s works here are paired with two other solo presentations, respectively by Arin Dwiartanto Sunaryo and Syagini Ratna Wulan. In *Et Cetera*, Sunaryo presents a selection of works, old and new, as if retracing the path of his journey as an artist. This installation dismantles the boundary between the “inside” and “outside” of Ruang A building. On the back veranda, he embeds a piece of a tree trunk with branches of multiple tips into a wall of the building, signalling the direction of SSAS’s art movement that will continue to grow.

Arin, on the other hand, through *Base Matters*, moves his laboratory to Bale Tonggoh, opening up new artistic possibilities through activation and interaction with visitors. Meanwhile, Syagini, in *Collected Fictions*, organises Ruang Sayap like a booth that presents various pan-sensory codes accumulated from her experience and knowledge of working in the art scene. There is no specific theme that ties these three exhibitions together, except that Arin and Syagini are two artists who are currently receiving the SSAS leadership baton from Sunaryo.

*XXXV: Archives and Prospects* in Ruang B serves as a time channel that presents a constellation of archives of events and notes, ideas spanning thirty-five years (1998–2033). This exhibition seeks to illustrate how an art space and its activities can act as a repository for the collective history of society.

While the clock is still ticking, through seasons and years, SSAS presents *SEPEREMPAT ABAD* to appreciate moments in the past, set priorities, and be ready to take the next steps.

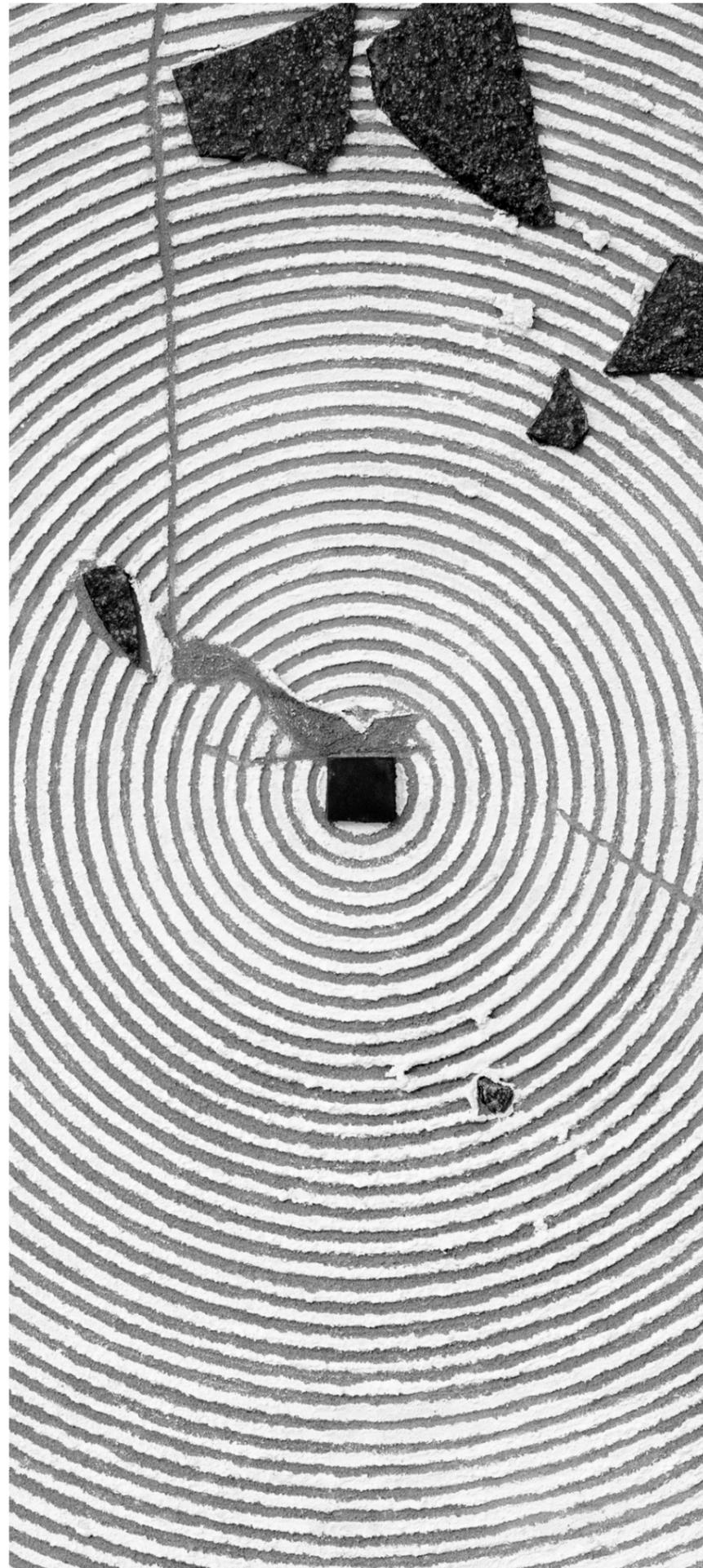
**Agung Hujatnikajennong**

# et cetera ...

A solo presentation  
by Sunaryo

Ruang A  
Selasar Sunaryo Art Space

In Sunaryo's reflection, *Et Cetera* is most accurately interpreted as "and so on" but not purely for semantic reasons. In this space, Sunaryo juxtaposes a selection of his paintings and sculptures with an installation in the form of seven old teak stumps lined up upright from the front yard to the back of the building. For him, these trunks represent the paths of his artistic journey. He deliberately sets a chunk of roots as a start then finishes with twigs and shoots in the open space. It's a sequence that seems to represent phases of a growth cycle in time.



In Sunaryo's artistic journey, these stumps certainly stand for his milestone solo exhibitions, i.e. *Titik Nadir* (1998), *Batu Melangkah Waktu* (1999), *Puisi Titik Putih* (2000), *Stage of Metamorphosis* (2001), *Titik Gamang* (2001), *Poetry of Inner Dreams* (2008), and *Lawangkala* (2018). It's not a coincidence that some of them were held at Selasar Sunaryo Art Space (SSAS). On the whole, Sunaryo's works can be conceived of as a kind of shuttle tour of an artist's inner and outer worlds. He may start from an observation of a social situation wrecked with crisis and then move to contemplation of macro things, from the "small universe" to the "big universe", back again, and so on.

Where to? In connection with the quarter-century anniversary of SSAS, this question is highly crucial. And *Et Cetera* is a presentation that exactly addresses it.

Here, the interlacing between Sunaryo's artistic journey as an artist and founder of SSAS cannot be denied. In reality, in everyday life, when working in the studio or making decisions as a leader at SSAS, Sunaryo has been mostly driven by conscience and intuition. Twenty-five years ago, he never thought that his small dream of building an art space in the quiet, idle Bukit Pakar Timur area could be realised, and would even continue to grow and develop into what we see today.

Now, 25 years have passed since SSAS was founded and Sunaryo cannot help but try to look forward. It's not just about himself but also the space he has fought for for a quarter of a century, which is now facing a period of transition and regeneration. He feels the need to humble himself in the face of the inevitable, ever-revolving time. He wouldn't say he knew what lay ahead, instead, he tried to accept it willingly. And what next? Whatever it is, he is ready to accept it.

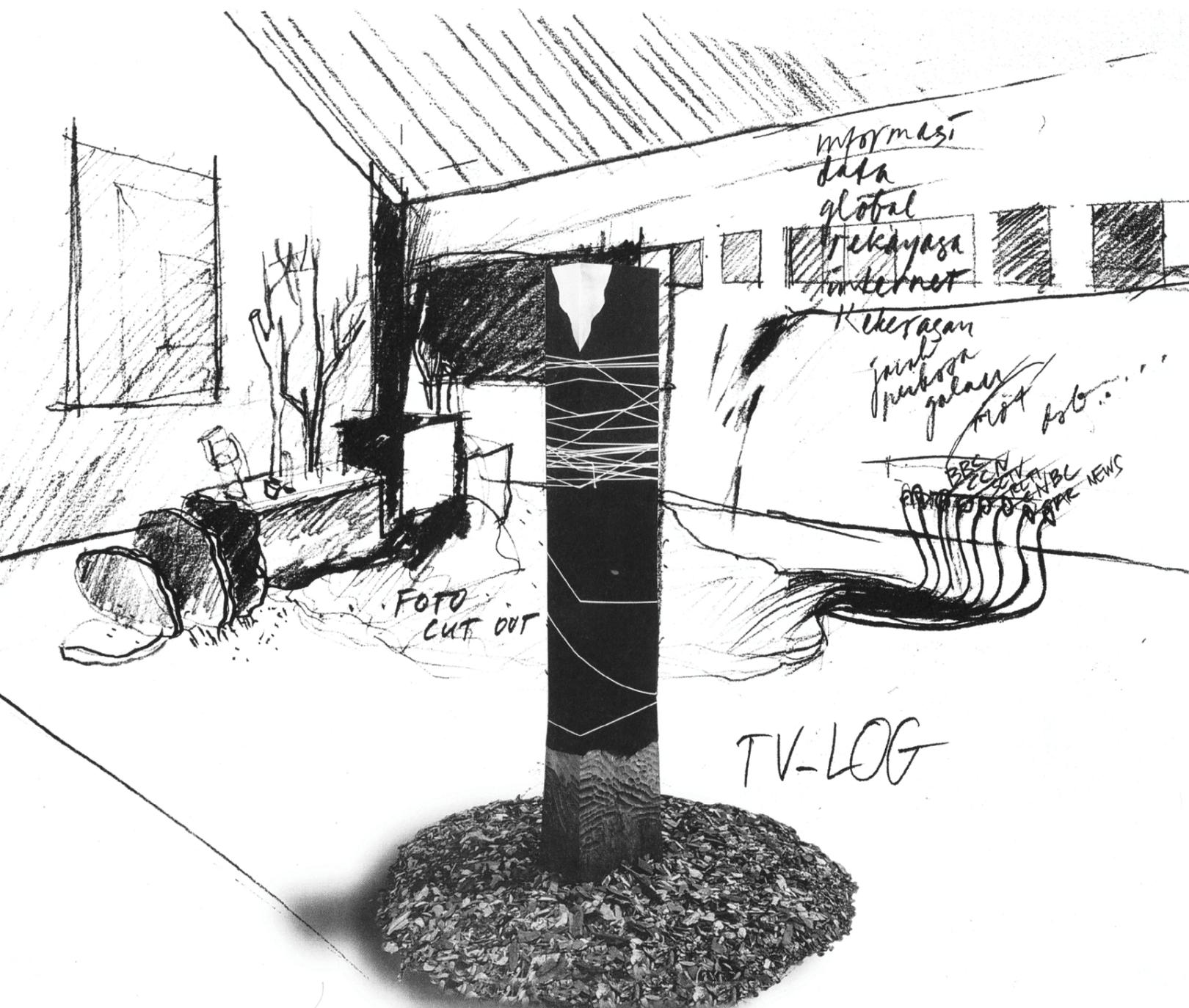
*Et Cetera*: whatever it is, it's a matter of our willingness to embrace whatever may come our way with a full self to grow and develop.

**Heru Hikayat**



Archives and Prospect

Ruang B  
Selasar Sunaryo Art Space



*XXXV: Archives and Prospects* invites the audience to re-examine events that have taken place at SSAS and envision the existence of this institution in the future. Not only showcasing glimpses of SSAS's development and achievements in the last twenty-five years, this exhibition also aims to popularise new ideas as a foothold to continue moving forward.

Twenty-five years ago, SSAS's birth began with Sunaryo's solo exhibition, *Titik Nadir*. The uncertain socio-political situation surrounding the 1998 Reformation drove him to inaugurate the Selasar Seni Sunaryo – Contemporary Art Museum in a dark and mournful atmosphere. In the exhibition, he wrapped some building elements and all of his works in black cloth. Following the exhibition, slowly but surely the space kept running by holding regular and varied artistic activities.

The name Selasar Sunaryo Art Space was inaugurated in 2001 at the suggestion of Jim Supangkat, to emphasise SSAS's position as a centre for arts and cultural activities. Most of these activities were initiated and funded independently by SSAS through the Selasar Sunaryo Foundation (Yayasan Selasar Sunaryo, since 2015) as its legal entity. Starting from a personal initiative, SSAS was transformed into a public space that focuses on artistic activities oriented towards public education.

The main part of this exhibition is an archive configuration built on a timeline, audio recordings, videos, programme documentation, catalogues, and posters throughout the last twenty-five years.

Through it, SSAS would like to illustrate its diverse programmes across various artistic disciplines (visual art, design, architecture, performing arts, film, literature, etc.). In addition, "Ruang Indeks" (Index Room) displays printed publication documents accessible directly by visitors.

The second part of this exhibition is the prospects, in the form of a road map, designs, ideas, and strategic plans that SSAS projects in the next ten years. Besides "sustainability", another key concept here is "engagement". "Sustainability" is about how to make SSAS continually relevant to the ever-changing cultural, social, and environmental context through the development of the institution, programmes, and physical facilities. Meanwhile, "engagement" is not only related to its vision of being engaged in the development of the global art scene but also being open to networks, partnerships, and support from those who wish to contribute to the realisation of an inclusive civil society.

**Heru Hikayat and Puja Anindita**

# COLLECTED FICTIONS

## *Notes on Illuminance*

**A solo presentation  
by Syagini Ratna Wulan**

**Ruang Sayap  
Selasar Sunaryo Art Space**

All Sensing, All Being,  
All Displayed and Brightly-Lit

In Syagini Ratna Wulan's work *Collected Fictions: Notes on Illuminance (Fiksi Uar: Catatan-Catatan Keterangan)*, we deal with art as a constellation. Like a list that comes into being: the in and out of merchandise, images, packaging, information, and our movement looking at and acting on it all with all control over the response.

"*Liberté, fraternité, égalité... supermarché*", or "liberty, fraternity, equality... supermarket", is what comes to mind at a glance. It flashes the terror of normalcy of the various offerings to consume as the world moves forward in Kidlat's Tahimik *Perfumed Nightmare* in 1977. We agree to share the world as a community. But do we also ask for the spectre of an abundance of experiences offered for us to consume? If such an offer can be warded off.

In the *Collected Fictions* space, rows of display cases present themselves, inviting us to look and try. A space barely two-tone on a barely white background with the furniture immediately coming to life in its spectrums of brown tones.

Association tells us rather quickly that something is being exchanged there, even though what it is is never quite clear. Everything is on the offer to experience, yes, but amid the white-brown layers and all the high ornamentation that fills the details, there is a cold sensation: Coldness from between a sense of being invited and the image that has come to mind with the essential semiotic ratio to understand: how a constellation becomes art.

We all can't spare ourselves from all of it, that cold feeling. The coldness that exists between the sensory offer and the semiotics of art. W.J.T. Mitchell says that in fact there are no (truly) visual media—everything to which we come to understand as art is in fact a sensory-semiotic ratio, and a further discussion between the nesting and braiding of languages, and the previous mediums. The game must play on so the interpretation can also go on, says Gadamer. To spectrumise: forming a spectrum. Only, which one? Or, more precisely: How?

Art is more often received with a weight on the language-sign embedded within it. We often accept this thick experience as rather singular, which one can feel in *Collected Fictions*; we seem

to be wading through the exploratory surface of signs and all its web of meanings that may emerge when we understand and follow further discussions about art. But, also, looming in the background, is a sensory layer: scent. This arcade that has been present since the beginning, anchors us to various signs of directing the experience as a brand, and broadcasts the constellation of fragrances that fill the packaging. But more importantly—as a potential that can be released to fill the room. The glass bottles indicate a category of potential experience, in this case, olfactory. Upon closer inspection: scent as identity. Inhaling and exhaling deeper we can always recognise who is around us. "Familiar" or "unfamiliar", "alive" or "not alive" ("fresh" or "not fresh"), "strong" or "weak", "tired" or "fit", "common" or "unique", "natural" or "artificial", which is "authentic" or which that does not become part of our attention.

Syagini has long made the forking paths of identification our tool for interpreting the world we create for ourselves. Creating meaning in this manner is not entirely different from what artists do when creating art. The paradigm is: artists are now integrated part of the world again. Inheriting the coldness of the art world, which was previously autonomous and entitled to forge its aims and objectives, and now becoming part of the cultural industry. An artist as a figure, and their worldview, is industrial power—so seems Syagini says in *Bibliotea* which pairs selections of nutritious teas with books as snake oil-esque Beings of knowledge for the public. That was before the internet, communities, and social media became what they are now.

A particular artist, with their particular worldview and particular esthetic ideas, could be a particular "book" in the *Bibliotea*. They are like the launch of a manifesto, it is hoped that when it lands at the display case it will become a bestseller, and thus their artistic belief will be philosophically inexorable. But it turns out, not really, because what's promised is just a trial of tasting and peeking at our singular view of various kinds of art and different artists. What is found, apparently, are halves, individualities,

and paradoxes. The art there only "discloses", it doesn't matter who wins—or, it's more important for us to be able to look back at who we thought was more victorious.

We are always under certain conditioning when we experience art. Its deposition, in multiplied directions of branching out, is all attached to the proximity of views and orders, the conventions of the surrounding space in which we stand. *Collected Fictions* divides in a way that weaves together earlier ones of the *Bibliotea*, but by giving way to more prior-to-identifications. We visit a shop to consume things that we want to make "us" in the future.

The variety of scents on offer are free connections for us to explore, synthesising a spectrum of sensory perceptions that strike us as the social existence of certain art—be it by merchant artists; those who side with ethico-social; those who envision art as a science; those who believe in the personal as political; those who debate whether to say translocal or global, global or transnational art; those who cannot agree that aggregate and collective are synonymous; those who always say that the formal is spiritual; those who cannot distinguish between technical aspects that have become abstract (as a result of being way too much discussed) and what's actually a theory; those who believe and don't believe in art but are part of the human art world.

We are invited, suggested, to determine our predispositions, to lull ourselves. This cold sensation apparently is indeed our sensory world that has been left behind, because we rarely consider it on par with our semiotic world.

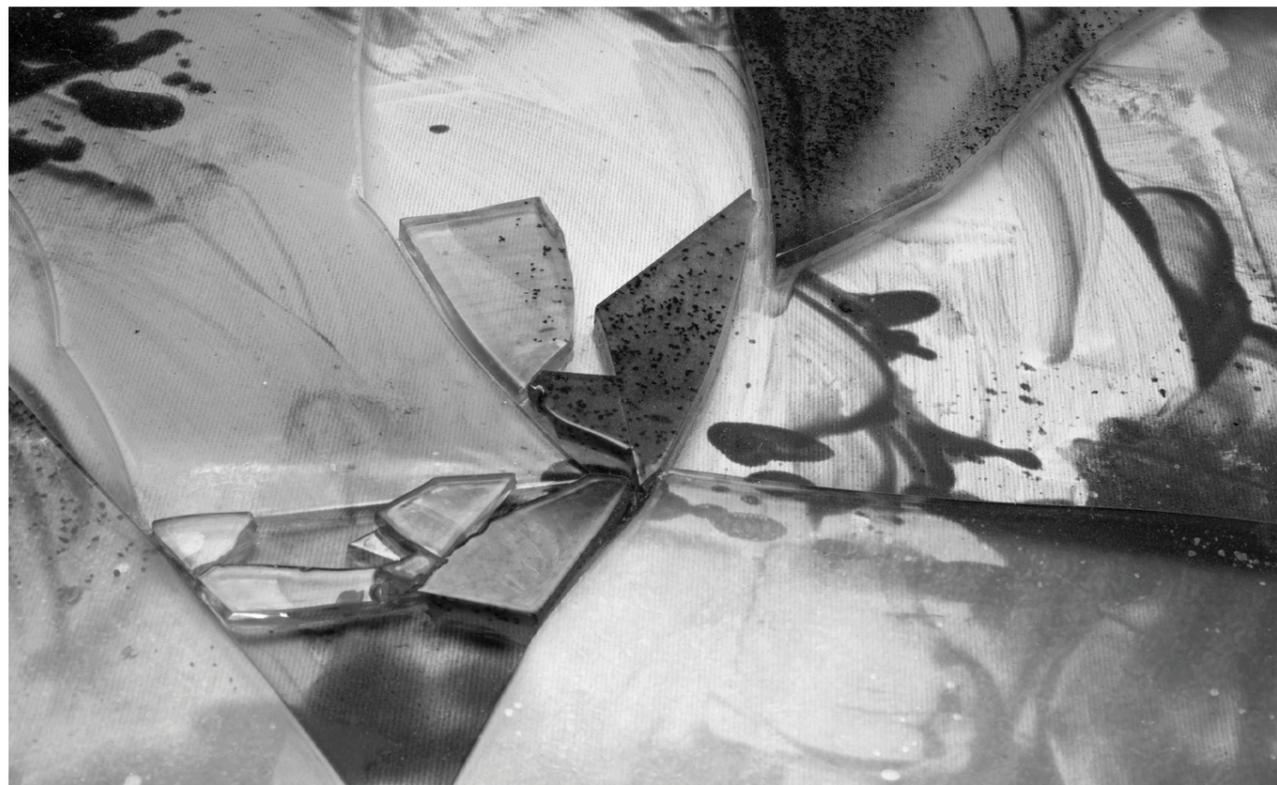
**Yacobus Ari Respati**



# BASE MATTERS

A solo presentation  
by Arin Dwihartanto Sunaryo

Bale Tenggoh  
Selasar Sunaryo Art Space



The base is synonymous with beginnings. The base is place, logic, form. It is the site where practices occur, the bearer of witness to the wrestling of minds, the molding of hunches, and the fruition of ideas. It marks the departure point of one's thought, much as it implies the initial surfaces (and indeed, source elements) where later progressions of an idea become manifest. The base, as most beginnings are, is also the site of returns; as tangible as it is abstract; pivoting the vortices and ebbs and flows that characterize cycles of practice.

Arin Dwihartanto's solo presentation *Base Matters* sees the artist exploring territories which have preoccupied him in recent years. Volcanic ash, earth samples of soil and minerals, and other natural substances are agglutinated with resin and various synthetic compounds to form the basis of his paintings and assemblages. Accompanying the sharpening and enhancement of this current phase of his career, the exhibition also features Dwihartanto's take of the 'open studio' approach, embodied in the shape of a transplanted working space that simulates his own, where he will be conducting errands inside the gallery in specific times throughout the duration of the show.

*Base Matters*, like the fusion of ingredients making up Dwihartanto's works and experiments, similarly fuses a diverse range of thematic and conceptual standpoints. It borrows firstly from the alchemical notion of prima materia, the ur-substance that is key to eventual transmutation procedures in one's venture for the discovery of the philosopher's stone, which parallels an artist's lifelong pursuit of consolidating their oeuvre.

Secondly, the title appropriates the notion of base materialism. Formulated by Georges Bataille in the 1920s, it was an attempt to break from the dominant materialism of the period, which he associated with idealism and fascism. The 'base matter' in his context seeks to empower the perceived 'low' opposite of the idealist 'high'—things classified as 'disgusting', 'vile', substandard—indeed the same destabilization

strategy which, decades later, informs Derrida's deconstruction. The same logic applies *Base Matters*, unsettling the conventions of art presentation and the viewers' anticipation of it, where the circularity of production and presentation is made concrete. Done in a simulated and theatrical manner, it is a trespassing of the fourth wall, signalling the dissolution between spectacle and reality.

The works here serve to demonstrate Dwihartanto's chemistry for alternatives. From customized tools and machineries, conversion of earth materials from specific sites to become embodied-narrativized pigments and colorings, to irregular modes of presenting that encourage possible ways of viewing and experiencing. His affinity to multiple renderings of an idea is plain to see, as he toys with sculptural and painterly formats, ready-mades and crafted objects, collaborative sound pieces, and various other devises to stimulate all available senses.

Arin Dwihartanto's *Base Matters* is both a return and a re-enactment of foundations consolidating his work. It seeks to underline the significance of bases—theoretical, material, processual—through the transparency of its deployment. A collection of formal, relational, and emancipatory strategy that typifies the divergent impulses of his career.

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Krishnamurti Suparka

## Sunaryo

Sunaryo was born in Banyumas on May 15, 1943. Following the completion of his studies at the Sculpture Studio, Department of Fine Arts, Faculty of Fine Arts and Design, ITB, Bandung, he assumed a teaching position at his alma mater, a role he fulfilled until 2008. Commencing his career as an artist in the late 1960s, Sunaryo furthered his artistic expertise through dedicated pursuits. In 1975, Sunaryo pursued advanced studies in Carrara, Italy, focusing on the refinement of marble sculpting techniques.

His artistic oeuvre has been prominently showcased in various distinguished national and international art exhibitions. Noteworthy among these are exhibitions such as the *Asian Contemporary Art Show in Fukuoka*, Japan (1980); the *International Print Exhibition* in Taipei (1983); the *Asian International Art Show* in Taipei (1983); *9 Indonesian Contemporary Visual Artists* in Antwerp, Belgium (1995); the *Istiqlal Festival of Contemporary Islamic Art* in Jakarta (1995); *From Script to Abstraction* in Amman, Jordan (1996); *The Land of Her People* in Singapore (1999); *Bandung Biennale* in Bandung (2001); *CP Biennale 2003: Interpellation* at the National Gallery of Indonesia, Jakarta (2003).

Sunaryo has held several solo exhibitions, including *A Stage of Metamorphosis* at CP Artspace, Washington DC, USA (2001); *Poetry of Inner Dreams* at the Singapore Tyler Print Institute, Singapore (2007); *Aestuarium* at Equator Art Projects, Singapore (2014); *Titik Awal* at Selasar Sunaryo Art Space (2017); *Lawangkala* at Selasar Sunaryo Art Space (2018); and *et cetera..* at Selasar Sunaryo Art Space (2023).

## Arin Dwihartanto Sunaryo

Arin Dwihartanto Sunaryo (b. 1978) is an artist based in Bandung. He studied painting at Institut Teknologi Bandung (2001) and Central Saint Martins, London (2005). Arin works in the expanded medium of painting, where he creates visual fields of objects and materials from everyday life that are ground down to become pigments. His works has been featured internationally in exhibitions such as *No Country: Contemporary Art for South and Southeast Asia*, Solomon R. Guggenheim Museum, New York (2013); *after taste*, Sullivan + Strumpf Sydney, Sydney, Australia (2017, solo show); *ArtJog MMXIX Arts in Common: Common/Space*, Yogyakarta (2019) and is part of the public collection of Solomon R. Guggenheim Museum, New York, United States.

## Syagini Ratna Wulan

Syagini Ratna Wulan a.k.a Cagi (b. 1979) is an artist based in Bandung, Indonesia who received a Bachelor's Degree in Fine Arts from the Faculty of Art and Design from the Bandung Institute of Technology (2001) and a Master's Degree in Cultural Studies at Goldsmiths College, University of London (2005). She works with a non-linear visual approach throughout her career as an artist, and moves around many different mediums and methodologies of presenting her ideas. More recently, she has been focusing on interplays of light, colour, and perception.

Syagini has been involved in numerous exhibitions domestically and abroad, such as *The 10th Asia Pacific Triennial of Contemporary Art* also known as *APT10* (2021) in Queensland Art Gallery, Australia, *Biennale Arte 2019: 58th International Art Exhibition* in Venice, Italy, *Felix Art Fair* (2020) in Los Angeles, *Art Jakarta 2019* in Jakarta and *ARTJOG 10: Changing Perspective* (2017) in Yogyakarta, Indonesia, *Art Stage Singapore 2017*, as well as recent solo exhibitions *Susurrus* (2019), *Spectral Fiction* (2016) at ROH Projects, at Jakarta and *ahead-of-itself-already-being-in* (2017) at FOST Gallery, Singapore. She has also presented a solo project titled *BIBLIOTECA* at the 2011 edition of ArtHK, Hong Kong. That same year, she was invited for a residency at Art Initiative Tokyo. Her works are held in public collections in Singapore Art Museum, Obayashi Private Museum, Japan, and Indonesian Exchange.

## Selasar Sunaryo Art Space (SSAS)

SSAS began as Selasar Seni Sunaryo, the realization of Sunaryo's long standing dream to contribute to, and support, the development of visual art in Indonesia. Selasar Sunaryo Art Space (SSAS) aims to support the development of arts and culture, as well as contribute to sustainable cultural infrastructures in Indonesia. It arranges programs with a focus on the visual arts, cultural activities, and educational arts programs for the public. SSAS initiates opportunities for both local and international cooperation and network with artists, curators, critics, researchers, conservators, art foundations, museums, galleries, artist initiatives, etc. who have concerns toward developing public education through art and cultural activities in Indonesia.

## Wot Batu

Wot Batu is full-scale installations in an open space created by Sunaryo, an artist from Bandung. It is composed of more than 135 stones laid out conceptually in harmony. These stones were brought from the mountains in Java as mediums of a timeless masterpiece. Every carving, inlay and fragment becomes a note on a civilization—a legacy from the 21st century for future generations.

In ancient Javanese, *wot* means bridge. Sunaryo created Wot Batu as “a spiritual bridge”— an equilibrium between the human soul and the physical form of life; a link between the four elements of nature. Wot Batu also becomes a configuration of energy—comes from Sunaryo's spiritual and transcendental journey, embodies an awareness of human existence in a boundless natural dimension.

## Selasar Pavilion (Selasar Pav)

Art Space unveiled a new space known as Selasar Pav. The construction of this new space received support from the Selasar family and friends, who collaborated to pursue a broader mission of public education extending beyond the realm of visual art. With its official inauguration in early 2023, Selasar Pav will be developed as an exhibition space, alongside its supportive ecosystem, to generate knowledge in the fields of applied arts, design, architecture, and crafts. As part of its long-term program implementation, Selasar Pav will initiate independent programs, forge partnerships, and explore other modes of organization, all in the aim of becoming an inclusive educational platform serving both the Indonesian community and the international sphere.

## ORGANIZATION COMMITTEE

**Founder** Sunaryo  
**Curatorial Advisory Board** Agung Hujatnikajennong, Bambang Sugiharto  
**Chairman I** Arin Dwihartanto Sunaryo  
**Chairman II** Siswadi Djoko Muryono  
**Finance Director** Syagini Ratna Wulan  
**In-house Curator** Heru Hikayat  
**Patrons Manager** Avia Andari  
**Program Director** Ardo Ardhana  
**Program Manager** Adytria Negara  
**Program Manager Assistant** Afifah Fatiqha  
**Publication & Public Relations** Titis Embun Ayu, Bagas Mahardika  
**Graphic Designer** Sidney Islam, Inggita Kanya  
**Finance Officers** Conny Rosmawati, Rieta Falafuya  
**Administration & Legal Officers** Shinta Carolina  
**Archives & Documentation** Diah Handayani, Yoga Septi Irawan  
**Librarian** M. Faisal  
**Front Office** Nisa Nurjanah  
**Logistics & Technicians** Cecep Hadiat, Yadi Aries, Ade Sutisna, Ismail, Yayat  
**Security** Suherman, Cucu Suanda, Yusuf Ashari, Fuad  
**Kopi Selasar** Andi Abubakar, Nina widiastruti, Nola Lestari, Hardiyanti Rahayu, Yuliani, Karyati, Yanti Hardiyanti, Anisa Gilang Nurbait, Rohiman

## SEPEREMPAT ABAD EXHIBITION

**Steering Committee** Sunaryo, Arin Dwihartanto Sunaryo, Siswadi Djoko Muryono, Syagini Ratna Wulan  
**Artistic Director** Agung Hujatnikajennong  
**Exhibition Curators** Heru Hikayat, Krishnamurti Suparka, Puja Anindita, Yacobus Ari Respati  
**Project Coordinator** Ardo Ardhana  
**VIP Relations** Avia Andari  
**Program Manager** Adytria Negara  
**Publication & Public Relations** Titis Embun Ayu, Bagas Mahardika  
**Graphic Designer** Sidney Islam, Inggita Kanya, Nadia Basilia  
**Archivist** Diah Handayani, M. Faisal  
**Documentation** Yoga Irawan, Adi Rahmatullah  
**Video Mapping** Sabiq Hibatulbaqi, Bisma Rachman, Eldwin Pradipta, Sandy Pirouzi  
**Merchandise** Mira Amelia  
**Spatial Designer of *Base Matters*** Artiandi Akbar  
**Spatial Designer of *Collected Fictions*** Zanun Nurangga  
**Perfume Production Sponsor of *Collected Fictions*** Layr  
**Logistics & Technicians** Cecep Hadiat, Yadi Aries, Ade Sutisna, Ismail, Yayat  
**Construction Coordinator** Chandra, Giri, Beni, Adun, Dadan, CA3A Studio  
**Exhibition Liaison Officers** Afifah Fatiqha, Bagas Mahardika, Qanissa Aghara  
**Exhibition Guide Coordinator** Nisa Nurjanah  
**Exhibition Accessibility Coordinator** Karen Clahilda Gabriela  
**Translator** Ninus D. Andarnuswari

## SEPEREMPAT ABAD OPENING CEREMONY

**Main Venue & Stage Designer** Sunaryo, Siswadi Djoko Muryono  
**Hosts** Diaz Parzada, Dewi Soeharto, Inge Santoso, Melani Setiawan, Tom Tandio  
**PT Baleproject Selasar Mandiri** Maharani Mancanagara, Saksi Satria Wiguna, Sellana Sylvani Rahayu, Artati Sirman, Anastasia Anastika Pramesti, Muhammad Reyhan Sastrawidjaja, Rizkita Daratri, Viola Femaleya, Dimas Raja Putra Mulyana, Diana Novitahari Pangesti, Ghilang Prassetya Wiraga, Sadam Husen, Argy Dyas Krisyana, Anisya Fera Iswara, Asep Rohiman, Sudiya, Shana, Muhamad Jaiz Tamami, Maman, Soleh, Egi Sutisna, Cahya Lesmana  
**Food & Beverage and Hospitality Coordinators** Armita Sunaryo, Ardhito Cato Wibowo, Kopi Selasar  
**Performers** Dira Sugandi, Lena Guslina, Mugiyono Kasido  
**Master of Ceremony** Batsheba Satyaalanggghya  
**Documentation** Yoga Irawan, Assady Buana, Sandy Nawazaki, Adin Rahmadiansyah, Andika Auditya, Aldiansyah Waluyo  
**Decoration** Ine Inayati Virgiana  
**Guest Liaison Officer** Rara, RK, Sesar, Ran, Zhaf, Kansa, Binda, Betiq, Haura, Ruby, Alyaa, Elisabet, Kiara, Yasmin, Mandu, Nafis, Farhanah, Atsiela, Amanda, Ilalang, Celine, Kirana  
**Security and Parking Coordinator** Suherman, Suparjo Rustam



*Et Cetera*

A solo presentation by Sunaryo  
Ruang A, Selasar Sunaryo Art Space  
11 November 2023 – 21 April 2024

*Base Matters*

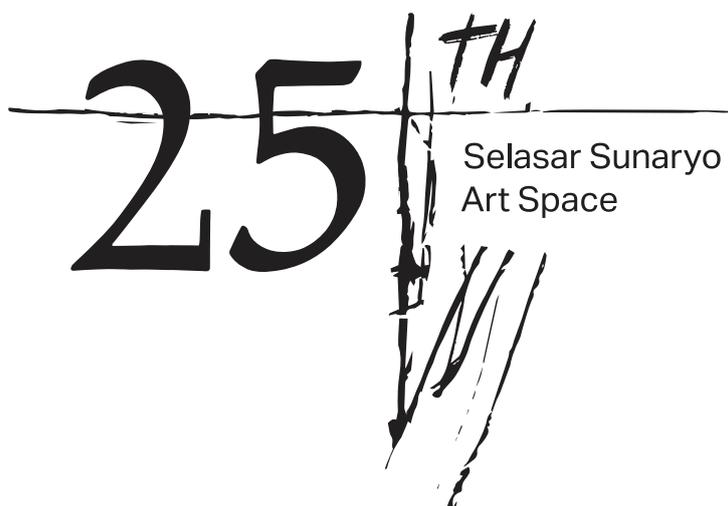
A solo presentation by Arin Dwihartanto Sunaryo  
Bale Tonggoh, Selasar Sunaryo Art Space  
11 November 2023 – 23 February 2024

*XXXV: Archives & Prospect*

Ruang B, Selasar Sunaryo Art Space  
11 November 2023 – 21 April 2024

*Collected Fictions: Notes on Illuminance*

A solo presentation by Syagini Ratna Wulan  
Ruang Sayap, Selasar Sunaryo Art Space  
11 November 2023 – 23 February 2024



OPENING HOURS

Tuesday – Sunday

10 AM – 5 PM

Closed on Mondays & National Holidays

Selasar Sunaryo Art Space

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