

# Where Are We in Time; A Season Across Shifting Landscapes

Special Presentation

**Marcos Kueh: Kenyalang Circus**

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Exhibition

**Riar Rizaldi: Period Piece**

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Exhibition

**Menelan Cakrawala**

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Special Presentation

**Dawn Ng: Atlantis II**

**MUSEUM  
MACAN**

Exhibition Guide

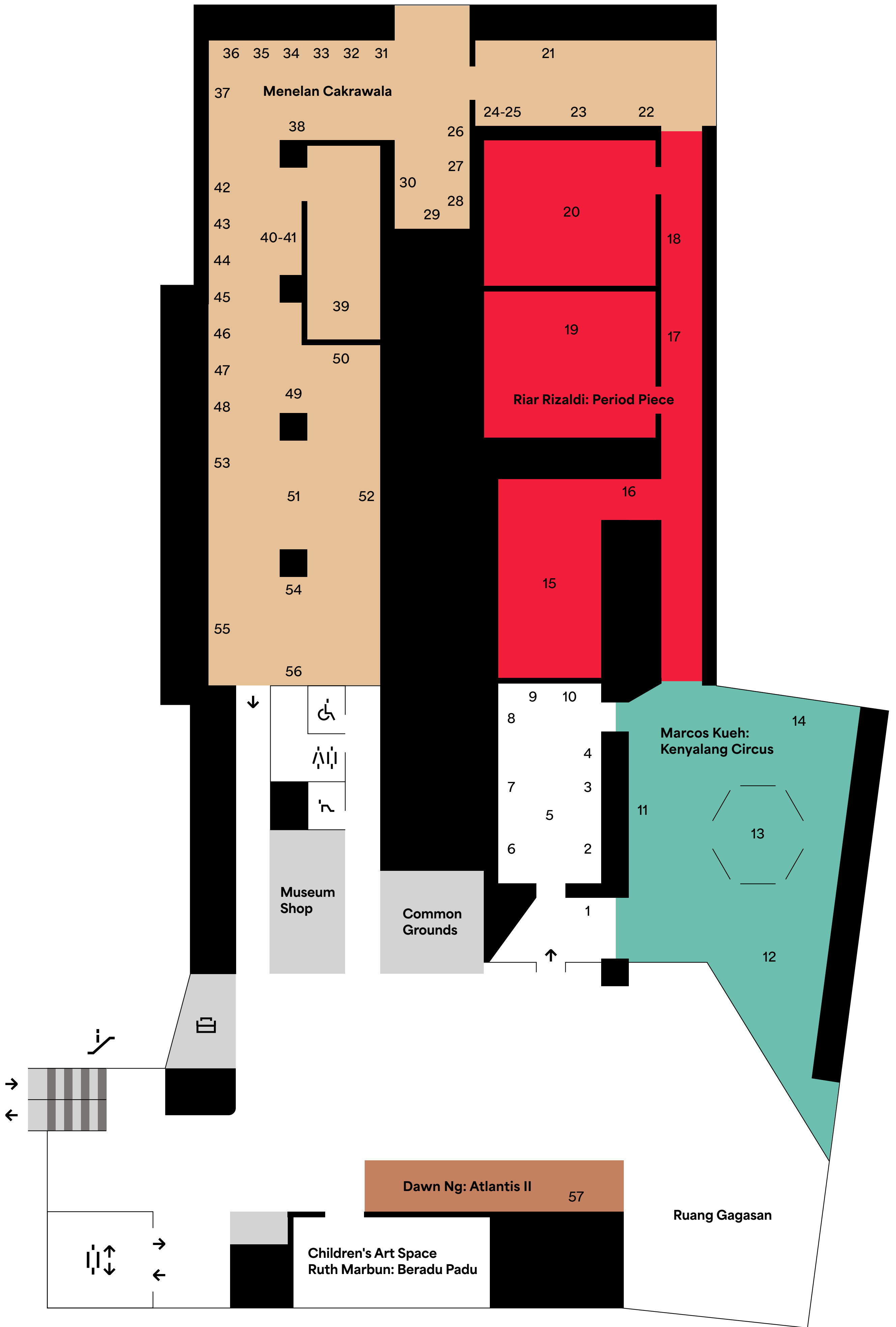
# Introduction





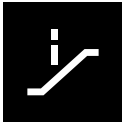
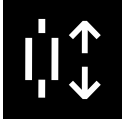
For centuries, humans have organised time into days and hours, shaping the rhythms of everyday life and underpinning modern notions of productivity. From sundials, water clocks, and hourglasses to the mechanical clocks installed in church towers in 14th century Europe, these devices trace a shift in how time was understood, from a cosmic reference to an administrative instrument. Beyond these systems of measurement, time has long been subject to different interpretations. Rather than a single, uniform dimension, it may be understood as a field through which different temporal horizons intersect. Geological processes, for instance, unfold over millennia, operating at a scale that contrasts sharply with the accelerated tempo of human activity. At the same time, digital infrastructures and algorithmic systems operate in real time, introducing new forms of immediacy and technocratic control. Within this condition, multiple temporal landscapes—geological, historical, technological, and social—converge to shape the experience of the present.

The exhibitions in this period explore how these overlapping tempos are materialised through artistic practice. The group exhibition *Menelan Cakrawala* approaches landscape through geological and colonial archives, foregrounding the coexistence of deep time and historical time. Riar Rizaldi opens liminal spaces that suspend the velocity of modernity, allowing alternative temporal experiences to emerge. In Dawn Ng's work, time appears as a mutable material shaped by processes of duration and decay, while Marcos Kueh reflects on how cultural traditions unfold within the shifting rhythms of global circulation. Through these approaches, the exhibitions invite us to reconsider time as a shifting field through which our understanding of the world is continually reconfigured.



# Exhibition Map



-  Cloakroom
-  Nursery
-  Toilet
-  Accessible Toilet
-  Escalator to Level 2 (Museum Lobby & Ticketing)
-  Elevator to Level 2 (Museum Lobby & Ticketing), G, B1 (ATM, Mushalla, Parking Area)

- 1 **Made Wianta** (b. Indonesia, 1949-2020)  
*Falling Triangles* (1990)  
Oil on canvas  
115 x 90 cm  
Private collection
- 2 **Zhang Enli** (b. Tiongkok, 1965)  
*Standard Room* (2009)  
Oil on canvas  
240 x 200 cm  
Private collection
- 3 **Willem de Kooning** (b. Amerika Serikat, 1904-1997)  
*Woman in a Landscape* (1965)  
Oil on vellum mounted on cardboard  
61 x 48 cm  
Private collection
- 4 **Soedibio** (b. Dutch East Indies, 1912-1980)  
*Dewi Sri* (1975)  
Oil on canvas  
150 x 118 cm  
Private collection
- 5 **Antony Gormley** (b. Britania Raya, 1950)  
*Second Growth* (2016)  
Cast iron  
227 x 84 x 74 cm  
Private collection
- 6 **Djoko Pekik** (b. Dutch East Indies, 1937-2023)  
*WTS Dandan* (1996)  
Oil on canvas  
73 x 79 cm  
Private collection
- 7 **M. Irfan** (b. Indonesia, 1972)  
*One Way Ticket* (2009)  
Acrylic on canvas  
150 x 225 cm  
Private collection
- 8 **Mimmo Rotella** (b. Italia, 1918-2006)  
*Pugno Proibito* (ca. 1989)  
Collage on canvas  
196 x 140 cm  
Private collection
- 9 **Satoshi Watanabe** (b. Jepang, 1967-2026)  
*The Great Wall* (1999)  
Oil on canvas  
130 x 162 cm  
Private collection
- 10 **I Nyoman Masriadi** (b. Indonesia, 1973)  
*Juling* (2005)  
Mixed media on canvas  
150 x 200 cm  
Private collection
- 11 **Marcos Kueh** (b. Malaysia, 1995)  
*Kerbau Ditangkap Harimau* (2024)  
Industrial weaving (8 colours) with recycled PET  
110 x 170 cm  
Courtesy of ara contemporary  
  
**Marcos Kueh** (b. Malaysia, 1995)  
*Kerbau punya Susu, Sapi punya Nama* (2017)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of ara contemporary  
  
**Marcos Kueh** (b. Malaysia, 1995)  
*Bangau Hinggap di Belakang Kerbau* (2017)  
Industrial weaving (8 colours) with recycled PET  
110 x 170 cm  
Courtesy of ara contemporary
- 12 **Marcos Kueh** (b. Malaysia, 1995)  
*Kenyalang Circus: Gratitude* (2023)  
Industrial weaving (8 colours) with recycled PET  
Variable dimension  
Courtesy of Galerie Ron Mandos
- 13 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #09a: Homo Savagius Obedius* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 14 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #07: Money Minded* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 15 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #09b: Homo Maiden Exotica* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 16 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #07: Money Minded* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 17 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #10: Homo Servants Erotica* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 18 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #08: Primitive Performance* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 19 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #10: Homo Servants Erotica* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 20 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #08: Primitive Performance* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 21 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #07: Money Minded* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 22 **Marcos Kueh** (b. Malaysia, 1995)  
*Woven Poster #10: Homo Servants Erotica* (2023)  
Industrial weaving (8 colours) with recycled PET  
235 x 170 cm  
Courtesy of The Back Room
- 14 **Marcos Kueh** (b. Malaysia, 1995)  
*Kenyalang Circus: Nenek Moyang* (2023)  
Industrial weaving (8 colours) with recycled PET  
Variable dimension  
Courtesy of Galerie Ron Mandos
- 15 **Riar Rizaldi** (b. Indonesia, 1990)  
*Bioskop Asymptotic* (2026)  
Mixed media installation  
Variable dimension  
Collection of the artist  
Commissioned and first presented at Museum MACAN, Jakarta, 2026
- 16 **Riar Rizaldi** (b. Indonesia, 1990)  
*Bioskop Asymptotic - Fanfictie: Evolutionary Biology poster* (2026)  
Mixed media installation  
118 x 158 x 8.5 cm  
Collection of the artist  
Commissioned and first presented at Museum MACAN, Jakarta, 2026
- 17 **Riar Rizaldi** (b. Indonesia, 1990)  
*Bioskop Asymptotic - Blob in Frame I* (2026)  
Mixed media installation  
118 x 158 x 8.5 cm  
Collection of the artist  
Commissioned and first presented at Museum MACAN, Jakarta, 2026
- 18 **Riar Rizaldi** (b. Indonesia, 1990)  
*Bioskop Asymptotic - Blob in Frame II* (2026)  
Mixed media installation  
118 x 158 x 8.5 cm  
Collection of the artist  
Commissioned and first presented at Museum MACAN, Jakarta, 2026
- 19 **Riar Rizaldi** (b. Indonesia, 1990)  
*Tropenkolder* (2025)  
Single-channel video installation, rotating horn speakers, audio, reclaimed railway sleepers  
Duration 24'18"  
Collection of the artist  
Commissioned by Eye Filmmuseum, Netherlands
- 20 **Riar Rizaldi** (b. Indonesia, 1990)  
*Fanfictie: Volcanology* (2025)  
Single-channel video installation, two 3D printed PETG of custom made gunungan puppet and C-stands  
Duration 16'25"  
Collection of the artist  
Commissioned by Almanac, Turin, Italy
- 21 **Jan Daniel Beynon** (b. Dutch East Indies, 1830-1877)  
*Batavia Landscape* (1874)  
Oil on canvas  
98 x 75 cm  
Collection of Museum Pasifika
- 22 **Antoine A.J. Payen** (b. Belgium, 1792-1853)  
*Market Place of Village Banyuwangi* (1823)  
Watercolor on paper mounted on cardboard  
30 x 48 cm  
Collection of Museum Pasifika

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23 **Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Mount Merapi** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
35 x 50 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Mount Guntur** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
40 x 51 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Dieng Plateau** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
41.5 x 57 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Gunung Sumbing** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
37 x 57 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Gunung Gamping** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
35.7 x 52 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Gunung Gede** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
36.5 x 47 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**View of Southcoast Java** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
36.5 x 47 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**Crater lake of Mouth Patoeha in Java** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
37.5 x 49.5 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**View of a landscape in Gunung Sewu** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
38 x 51 cm  
Collection of Hermawan Tanzil

**Franz Wilhelm Junghuhn** (b. Germany, 1809-1864)  
**View of Lake Ptenggang in Java** (1845)  
Color lithograph on a backing sheet,  
hand-colored and enhanced with gum arabic  
35.5 x 47 cm  
Collection of Hermawan Tanzil

24 **Karl Ludwing Blume** (b. Germany, 1796-1862)  
**Flora Javae nec non Insularum Adjacentium** (1828)  
Printed book with hand colored lithograph and engraving,  
heightened with gum arabic  
42.4 x 27 x 4 cm  
Collection of Hermawan Tanzil

25 **Maurits Greshoff** (b. Netherlands, 1862-1909)  
**Schetsen van nuttige Indische planten** (1894)  
Printed book (243 pages) and  
50 lithographic plates on paper  
42.2 x 27 cm  
Collection of Hermawan Tanzil

26 **Wakidi** (b. Dutch East Indies, 1889-1979)  
**Karbouwengat (Ngarai Sianok) West-Sumatra with the Volcano Merapi** (1979)  
Oil on canvas  
42 x 59 cm  
Collection of Gajah Gallery

27 **Lee Man Fong** (b. China, 1913-1988)  
**A Distant View (Sarangan, Indonesia)** (1957)  
Oil on masonite  
58.5 x 88.5 cm  
Private collection

28 **S. Sudjojono** (b. Dutch East Indies, 1913-1985)  
**Mega Mendung** (1976)  
Oil on canvas  
60 x 85 cm  
Private collection

29 **Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**The Golden Summits** (date unknown)  
Gelatin silver print, ink on paper, poster  
37 x 27.5 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Fog River** (date unknown)  
Gelatin silver print, ink on paper, poster  
26.5 x 43 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Fishing on Brook** (date unknown)  
Gelatin silver print, ink on paper, poster  
30.5 x 23.5 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Boat in Qiantang** (date unknown)  
Gelatin silver print, ink on paper, poster  
27 x 44 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Bamboo Groove** (date unknown)  
Gelatin silver print, ink on paper, poster  
34 x 28 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Rising Clouds** (date unknown)  
Gelatin silver print, ink on paper, poster  
37 x 27.5 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Untitled** (date unknown)  
Gelatin silver print, ink on paper, poster  
25 x 30 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Landscape** (date unknown)  
Gelatin silver print, ink on paper, poster  
6 x 40 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Salt Wells** (date unknown)  
Gelatin silver print, ink on paper, poster  
33 x 25 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Morning Fog** (date unknown)  
Gelatin silver print, ink on paper, poster  
28 x 35.5 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Wilting Moon in the Breeze of Dawn** (date unknown)  
Gelatin silver print, ink on paper, poster  
28 x 35.5 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Ethereal Clouds** (date unknown)  
Gelatin silver print, ink on paper, poster  
10.5 x 8.5 cm  
Private collection

**Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
**Untitled** (date unknown)  
Gelatin silver print, ink on paper, poster  
25 x 30 cm  
Private collection

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- Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
*Pagoda Fairyland* (date unknown)  
Gelatin silver print, ink on paper, poster  
28 x 37.5 cm  
Private collection
- Lang Jingshan (Long Chin San)** (b. China, 1892-1995)  
*Terraces* (ca. 1950)  
Gelatin silver print, ink on paper, poster  
20 x 28 cm  
Private collection
- 30 **Srihadi Soedarsono** (b. Dutch East Indies, 1931-2022)  
*Cakrawala* (1969)  
Oil on canvas  
92 x 124 cm  
Collection of Museum Seni Rupa dan Keramik
- 31 **Raden Saleh** (b. Dutch East Indies, 1811-1880)  
*Segler in schwerer See (Sailing Ship in Heavy Seas)* (1840)  
Oil on cardboard  
21.8 x 29 cm  
Private collection
- 32 **Raden Saleh** (b. Dutch East Indies, 1811-1880)  
*Indische Landschaap* (1853)  
Oil on canvas  
58.2 x 47.2 cm  
Private collection
- 33 **S. Sudjojono** (b. Dutch East Indies, 1913-1985)  
*Selamat Jalan Pak* (1971)  
Oil on canvas lean on cardboard  
99 x 79 cm  
Private collection
- 34 **Dullah** (b. Dutch East Indies, 1919-1996)  
*Suasana Kota* (1947)  
Watercolor on paper  
36 x 31 cm  
Collection of Museum Seni Rupa dan Keramik
- 35 **Anselm Kiefer** (b. Germany, 1945)  
*Merkaba - die sieben Himmelspaläste* (2008)  
Felt-tip marker pen and glitter on paper  
114 x 123 cm  
Private collection
- 36 **Robert Zhao Renhui** (b. Singapore, 1983)  
*Christmas Island, Naturally II* (2016)  
Matt Diasec in black frame  
100 x 150 cm  
Private collection
- 37 **I Nyoman Masriadi** (b. Indonesia, 1973)  
*Negosiasi* (2008)  
Acrylic on canvas  
200 x 300 cm  
Private collection
- 38 **Heinz Mack** (b. Germany, 1931)  
*Licht-Regen-Relief (Light rain relief)* (1958)  
Aluminium on painted wood  
44 x 54 cm  
Private collection
- 39 **Thào Nguyễn Phan** (b. Vietnam, 1987)  
*Becoming Alluvium* (2019)  
Single channel video, color, sound  
Duration 16'28"  
Commissioned and produced by Han Nefkens Foundation
- 40 **Nurdian Ichsan** (b. Indonesia, 1971)  
*Untitled (Man-made space series #1)* (2008)  
Ceramic, brick, cement  
48 x 8 x 64 cm  
Collection of Biantoro Santoso
- 41 **Nurdian Ichsan** (b. Indonesia, 1971)  
*Untitled (Man-made space series #3)* (2008)  
Ceramic, brick, cement  
10.5 x 45.5 x 82.5 cm  
Collection of Biantoro Santoso
- 42 **Robert Rauschenberg**  
(b. United States of America, 1925-2008)  
*Rush 20 (Cloister)* (1980)  
Solvent transfer, fabric, paper, and wood in plexiglass casing  
248.9 x 182.9 cm  
Private collection
- 43 **Wen Peor** (b. Dutch East Indies, 1920-2007)  
*Kami telah Bangkit / We've Already Risen Up* (1964)  
Reproduction of an illustration from *Harian Rakjat* (1964/12/27), on paper  
29.7 x 21 cm  
Collection of Perpusnas RI
- Suhardjija Pudjanadi** (b. Dutch East Indies, 1939-2018)  
*Mempertahankan Tanah Garapan / Defend the Land We Work* (1965)  
Reproduction of an illustration from *Harian Rakjat* (1965/05/09), on paper  
21 x 29.7 cm  
Collection of Perpusnas RI
- Kusmuljo** (b. Dutch East Indies, 1920)  
*Boyolali* (1965)  
Reproduction of an illustration from *Harian Rakjat* (1965/02/28), on paper  
21 x 29.7 cm  
Collection of Perpusnas RI
- Wen Peor** (b. Dutch East Indies, 1920-2007)  
*Petani / Peasant* (1963)  
Reproduction of an illustration from *Harian Rakjat* (1964/12/27), on paper  
29.7 x 21 cm  
Collection of Perpusnas RI
- Ng Sembiring** (b. Dutch East Indies, 1934)  
*Pengangkutan di Gunung / Hauling a Load in the Mountains* (1963)  
Reproduction of an illustration from *Harian Rakjat* (1963/09/15), on paper  
21 x 29.7 cm  
Collection of Perpusnas RI
- Wen Peor** (b. Dutch East Indies, 1920-2007)  
*Mengganjang Tujuh Setan Desa / Crush the Seven Village Devils* (1964)  
Reproduction of an illustration from *Harian Rakjat* (1964/08/16), on paper  
21 x 29.7 cm  
Collection of Perpusnas RI
- 44 **Jean Dubuffet** (b. France, 1901-1985)  
*Paysage à la vache (Le rendez-vous)* (1957)  
Oil on canvas  
88.9 x 116.8 cm  
Private collection
- 45 **Zao Wou-Ki** (b. China, 1920-2013)  
*2-7-62* (1962)  
Oil on canvas  
150 x 161.5 cm  
Private collection
- 46 **Zao Wou-Ki** (b. China, 1920-2013)  
*Montagnes Enchainées* (1954)  
Oil paint on canvas  
46 x 55.5 cm  
Private collection
- 47 **Aditya Novali** (b. Indonesia, 1978)  
*Mooi In(Die) Series-The Last Resort* (2010)  
Ink, charcoal, and acrylic on 15 pieces rotatable 4 sided bas covered with canvas  
61 x 105 cm  
Private collection
- 48 **Amrus Natalsya**  
(b. Dutch East Indies, 1933-2024)  
*Rumah di Batavia* (1999)  
Acrylic colors on 4 wooden panels  
50.0 x 79.5 x 2.7 cm  
Private collection
- 49 **Jules de Balincourt** (b. France, 1972)  
*Global Hunter* (2007)  
Oil on board  
44.2 x 34.5 x 2.5 cm  
Private collection
- 50 **Akiq A.W.** (b. Indonesia, 1976)  
*Portrait of Sumaryanto.* (2012)  
Inkjet print on paper mounted on board and wooden frame  
59 x 44 cm  
Collection of the artist

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- Akiq A.W.** (b. Indonesia, 1976)  
**Portraits of Sumaryanto in his youth.** (2012)  
 Inkjet print on paper mounted on board and wooden frame  
 Each 59 x 44 cm  
 Collection of the artist
- Akiq A.W.** (b. Indonesia, 1976)  
**The room used for ritual offerings in Sumaryanto's house. His mother was the one who practiced Kejawen in the household.** (2012)  
 Inkjet print on paper mounted on board and wooden frame  
 35 x 42 cm  
 Collection of the artist
- Akiq A.W.** (b. Indonesia, 1976)  
**The collapsed house of Sumaryanto's parents. The living room has been reconstructed as it was when they left it.** (2012)  
 Inkjet print on paper mounted on board and wooden frame  
 108.5 x 145.5 cm  
 Collection of the artist
- Akiq A.W.** (b. Indonesia, 1976)  
**Reconstruction of the family living room.** (2012)  
 Inkjet print on paper mounted on board and wooden frame  
 65 x 80 cm  
 Collection of the artist
- 51 **Eddy Susanto** (b. Indonesia, 1975)  
**Sea of Spice (Emas Abad 16)** (2013)  
 Acrylic, teakwood, herbs, spices  
 250 x 200 x 43 cm  
 Collection of ArtSociates
- 52 **Tim kurator Paviliun Indonesia - Venice Architecture Biennale 2014: Avianti Armand, Setiadi Sopandi, Robin Hartanto, David Hutama, Achmad Tardiyana**  
**Ketukangan: Kesadaran Material (100 Tahun Sejarah Arsitektur Indonesia dari Perspektif Penggunaan Material)**  
 (2014)  
 Seven channels video  
 Duration 08'10"  
 Collection of Yayasan Museum Arsitektur Indonesia
- 53 **Dede Eri Supria** (b. Indonesia, 1956)  
**Urbanisasi** (2006)  
 Oil on canvas  
 150 x 250 cm  
 Collection of the artist
- 54 **Ipeh Nur** (b. Indonesia, 1993)  
**Whispering waves #3** (2025)  
 Limestone relief  
 75 x 60 x 5 cm  
 Courtesy of ara contemporary
- Ipeh Nur** (b. Indonesia, 1993)  
**Whispering waves #4** (2025)  
 Limestone relief  
 60 x 60 x 4 cm  
 Courtesy of ara contemporary
- Ipeh Nur** (b. Indonesia, 1993)  
**Whispering waves #5** (2025)  
 Limestone relief  
 50 x 50 x 5 cm  
 Courtesy of ara contemporary
- 55 **Theaster Gates** (b. United States of America, 1973)  
**Transgressive Wyoming** (2017)  
 Bronze and tar  
 155 x 275 x 17 cm  
 Private collection
- 56 **Moelyono** (b. Indonesia, 1957)  
**Jejak Bertahan** (2009)  
 Traditional food packages, soil from rice field, single channel video, four drawings, table, sound, loudspeaker  
 Dimensions variable  
 Collection of the artist
- 57 **Dawn Ng** (b. Singapore, 1982)  
**Atlantis II** (2026)  
 Melted ink on calligraphy paper  
 540 x 845 cm  
 Koleksi milik perupa

# Marcos Kueh: Kenyalang Circus

Museum MACAN presents the work of Marcos Kueh (b. Malaysia, 1995), a textile artist from Sarawak whose practice engages the shifting meanings of cultural imagery in a rapidly transforming region. Trained in graphic design, Kueh operates at the intersection of vernacular textile traditions and the visual languages of contemporary popular culture. Through industrial digital weaving, he reworks sacred Bornean symbols and transforms them into complex visual fields that question how cultural traditions are mobilised, circulated, and reinterpreted within modernity.

The works in *Kenyalang Circus* emerge from the socio-economic landscape of Sarawak, where tourism and development have increasingly framed cultural identity as a resource. Since the nineteenth century, particularly following the era of the White Rajahs, Sarawak has often been represented through colonial narratives that cast the region as an exotic frontier. By the late twentieth century, these narratives found renewed expression through ethno-tourism, where cultural practices from indigenous communities were repositioned within staged performances of heritage. Within this context, Kueh draws attention to a critical tension: spiritual artefacts that once mediated relationships between human and spirit worlds are reconfigured within the circuits of global capital and spectacle.

Kueh's work resonates with broader conditions across the Nusantara region, where cultural distinctiveness is increasingly mobilised as symbolic capital within tourism economies. At the same time, his practice foregrounds a temporal disjunction. Processes of weaving that once unfolded slowly; embedded within ritual, memory, and communal knowledge, are translated into the accelerated logic of industrial digital production.

Ultimately, *Kenyalang Circus* asks how cultural inheritances endure under contemporary pressures. In doing so, Kueh reveals how memory, identity, and spectacle are continuously negotiated within the shifting economies of the present.



Where Are We in Time; A Season  
Across Shifting Landscapes

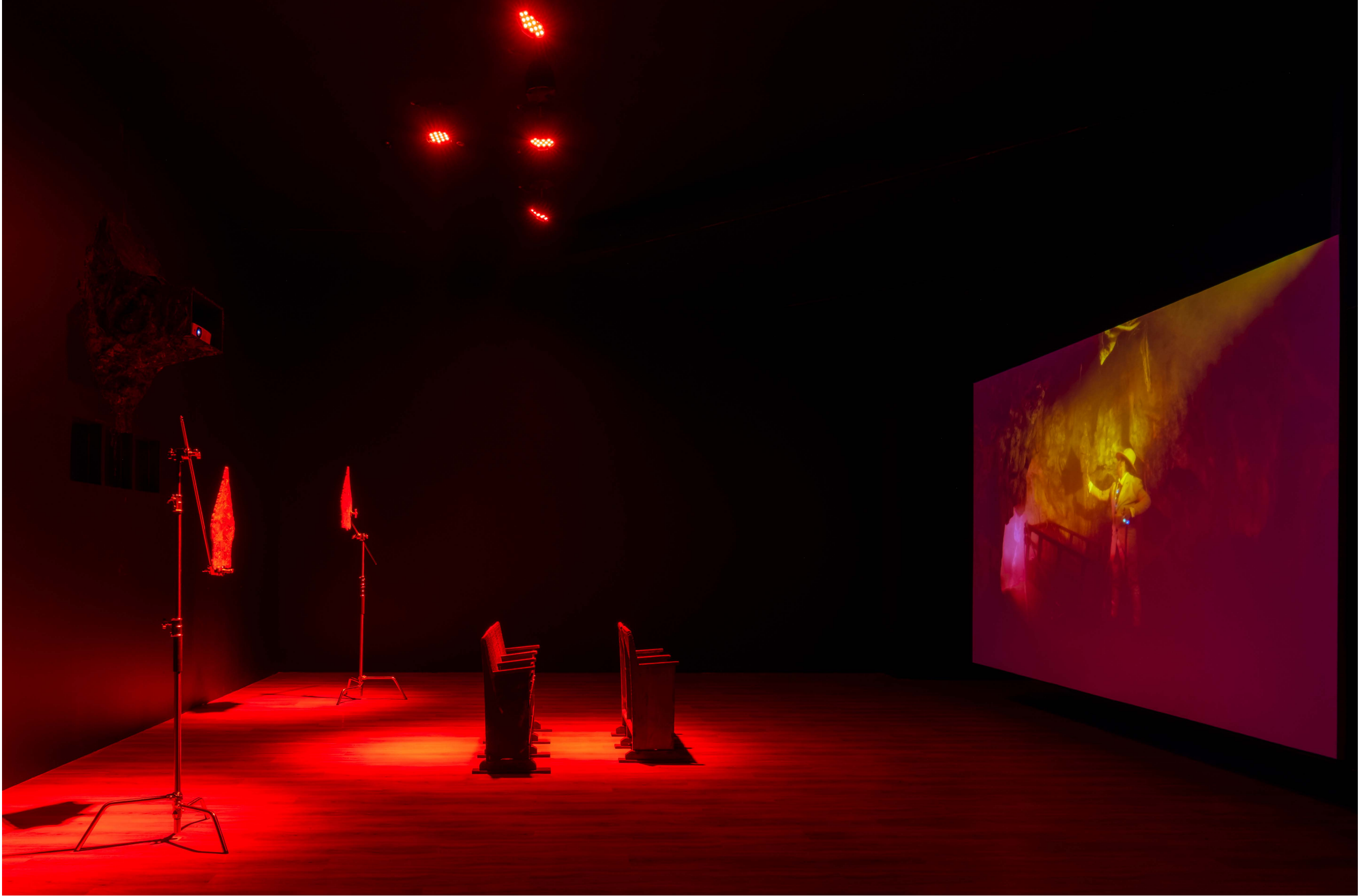
Exhibition Guide

# Riar Rizaldi: Period Piece

Riar Rizaldi is an artist and filmmaker whose practice reflects the experience of a generation that grew up in Indonesia during the 1990s, when cinema, digital technology, and global popular culture began reshaping how society understood everyday life. His works often move between the colonial period and speculative futures, where different historical moments coexist simultaneously to construct alternative readings of social change, technology, and visual culture in Indonesia.

In *Period Piece*, Rizaldi examines how knowledge production, technology, and modernity have been shaped through the long history of colonialism in Indonesia. The exhibition moves from the development of volcanology in the 19th century, to the emergence of railways and cinema as symbols of progress in the early 20th century, and toward changing experiences of screens and social space as they entered the 21st century. Through these historical fragments, Rizaldi reveals how notions of progress have always been tied to the extraction of natural resources, colonial labor systems, and the development of infrastructures that continue to sustain modern life.

*Period Piece* also presents a newly commissioned installation based on the lobby of an Indonesian cinema from the 1990s, which Rizaldi understands as a social space where ideas about the world were produced and circulated. Through this space, Rizaldi traces changing experiences of moving images and visual technology, as collective form of spectatorship gradually shift toward increasingly personal ones. Across the films and installations throughout the exhibition, Rizaldi evokes a nostalgia of the future, referring to vision of a world that once promised progress, collective experience, and a prospective future.



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# Menelan Cakrawala

The horizon has long functioned as a definitive marker—the perceived line where land, sea, and sky converge. Yet, this boundary is never neutral. Between the horizon and the observer's gaze lies the landscape: a mediated space where nature is enframed, knowledge is codified, and civilizations are constructed. *Menelan Cakrawala / Swallow the Horizon* wreshaped by power dynamics ranging from colonial expansion to contemporary capitalism.

The exhibition traces how landscapes were constructed through visual culture, beginning with scientific exploration, when images and paintings served as tools to map and make distant territories legible and governable. In Indonesia, a dominant visual idiom emerged in the late nineteenth and early twentieth centuries, portraying landscapes as serene and harmonious. This aesthetic, often emphasizing the sky and the sublime, tended to obscure underlying social and ecological tensions.

In the contemporary era, the metaphors of the horizon and the sky have migrated into the realm of post-internet digital infrastructure. While modern landscapes maintain a facade of "beauty," they simultaneously manifest intensified modes of surveillance and management. Contemporary visual culture extends a historical logic: beauty serves as a veil, masking a profound dependency on resource extraction and algorithmic systems of control.

Furthermore, the exhibition presents landscape as a social space inseparable from its material conditions. Resource extraction not only transforms the environment but also dictates labor relations and reinforces inequality. Materials carry traces of history while revealing ecological vulnerability. Within these conditions, human agency persists through ongoing negotiation, as people reconstruct space through local knowledge, skill, and sensitivity to the environment. *Menelan Cakrawala / Swallow the Horizon*, therefore, moves beyond the mere observation of boundaries. It invites an understanding of the landscape as a multilayered entity where representation, cosmology, infrastructure, and social relations are inextricably intertwined.



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# I Exploration and disguise

The works in this section examine the horizon and landscape through the medium of landscape painting. In Indonesia, the development of this genre was closely associated with colonial-era scientific expeditions, which played a foundational role in shaping European perceptions of the tropical environment. Through systematic mapping, measurement, and visual documentation, distant territories were rendered legible within a framework of scientific and colonial administration.

Within this context, landscape painting in colonial Indonesia functioned as more than a mode of artistic observation; it served as a visual record aligned with territorial management. This approach fostered a specific aesthetic idiom known as *Mooi Indie* (Beautiful Indies), characterized by depictions of the landscape as harmonious, static, and serene. Recent scholarship has analyzed this style in relation to the socio-ecological changes of the period, noting that these idealized scenes often stood in contrast to the realities of the plantation system and forced labor. By emphasizing a stable social order—portraying agrarian life and pastoral settings—*Mooi Indie* presented colonial structures as part of a natural and enduring landscape.

This aesthetic approach is also reflected in the depiction of the sky. In contrast to many non-European pictorial traditions, where the sky often serves as a minimalist or balancing element, *Mooi Indie* treats the firmament as a space of the sublime. Through the calculated use of light and atmospheric effects, the sky enhances the emotional resonance of the work, reinforcing a vision of nature's grandeur that aligned with the era's broader narratives of exploration and discovery.

## II The sky as infrastructure

Moving beyond the aesthetic sublimation of the sky in traditional representation, this exhibition approaches the landscape as an imaginative construct rather than a neutral depiction of nature. Within the lineage of European Romanticism, the sky has historically functioned to evoke the sublime and the transcendent. Here, that function is critically re-read: the sky is repositioned as a metaphor for contemporary immaterial infrastructures.

The works in this section present landscapes that appear meticulously composed and staged. They depict a world that seems controlled, yet stripped of geographical specificity. This visuality reflects the post-internet condition, in which everyday life is increasingly mediated by platforms, algorithms, and networks, making us feel as if we are no longer “grounded.” This infrastructural “sky” appears open and boundless, yet at the same time regulates access, shapes behavior, and remains dependent on material resources.

Within this framework, our ontological dependence on the earth is frequently obscured by images that simulate naturalness and immateriality. The works in this section reveal how the “sky”—or digital platforms—functions as an increasingly intensive mechanism of surveillance and management. This extends an earlier logic found in colonial landscape painting: the use of beauty as a mode of concealment. Several artists adopt this aesthetic strategy as a form of institutional critique, exposing the ways in which contemporary visuality is synthesized through painting, photography, and digital manipulation.

### **III Unruly landscapes**

**The works in this section demonstrate that nature is not merely a passive backdrop, but an active and ever-changing agent. Within this framework, the landscape is assembled through situated practices—actions rooted in localized knowledge where humans engage in a continuous dialogue with materials, climate, and the environment. Several works approach water, land, and natural resources as “living media” that simultaneously carry and deposit layers of history. At the same time, they expose how various modes of human intervention attempt to instrumentalize these processes—efforts that frequently yield destructive consequences. In contrast, practices grounded in material knowledge and localized skills suggest that the landscape is not merely represented, but actively shaped through embodied experience, technical expertise, and a responsive engagement with environmental conditions.**

**This relationship illuminates the inherent tension between indigenous or local knowledge and the overarching logics of development, whether driven by state interests or market forces. Transformations of the landscape—resulting from ecological disasters, urban development, or resource exploitation—not only alter physical topography; they fundamentally reshape the social fabric of communities, forcing them to navigate a constant state of adaptation and endurance. In this context, nature remains irreducible to total control; instead, it demarcates the limits of human ambition. The landscape thus reveals a dual condition: the resilient capacity for human adaptation, and the profound vulnerability that inevitably accompanies it.**

## **IV Contested landscapes**

**In this section, the landscape is conceptualized as a social condition rather than a mere material entity, perpetually shaped by historical forces and power relations. In this framework, the landscape is inherently embedded with conflict—inextricably linked to labor, resource extraction, and developmentalist agendas that frequently generate systemic inequality and environmental degradation. The works presented here reflect on these repercussions, with a specific focus on disparities in land rights and the politics of resource management. By examining landscapes at “close range,” these artists expose the intricate socio-ecological tensions driven by rapid urbanization, large-scale infrastructure projects, and industrial expansion.**

**Consequently, the landscape never appears as a “given” or a neutral natural fact; instead, it is revealed as a construct that is continuously negotiated and contested. It operates within a complex web of economic imperatives, class dynamics, and ideological frameworks, rendering it a primary site of struggle. From these contentious processes emerge a series of critical consequences: profound ecological fracturing, increasingly precarious futures, and a pervasive sense of pessimism regarding the possibility of restoration.**



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# Dawn Ng: Atlantis II

Singaporean artist Dawn Ng (b. Singapore, 1982) continues her long-standing exploration of time, memory, and transformation through process-driven abstract works that foreground states of transition. *Atlantis II* is created from blocks of pigmented ice suspended above stacks of Chinese rice paper. As the ice melts, pigments slowly descend through each layer, leaving behind fluid formations that resemble drifting nebulae suspended across a distant cosmos.

Ice, perhaps the most ephemeral material within Singapore's tropical climate, allows Ng to explore temporality through an emotive visual language of creation, dissolution, trace, and remembrance. To date, more than 300 frozen pigment blocks weighing up to 80kg each have been assembled in the studio for the sole purpose of disintegration. Through this act, Ng reflects on time and space as deeply emotional conditions, shaped by shifting states between birth, growth, death, and decay.

The title *Atlantis* references the myth of the lost civilisation described by the philosopher Plato around 360 BCE, believed to have vanished beneath the sea in a single night. Across the paper, repeated forms drift and recede like archipelagos in slow dissolution. Arranged in sequence, the panels resemble film spools or geological strata unfolding over time. Ng describes this accumulation as a "tapestry of time," where each layer records a different stage of disappearance. Through these topographies, *Atlantis II* reflects on how time is experienced, one that is constantly shifting and never fully predictable.



**Do not touch the artworks,  
even clean hands damage artworks.**

**No food and drink are permitted in the galleries.**

**Cameras are not allowed; DSLR, SLR and Polaroid.**

No selfie stick and other professional camera equipment are allowed.

**Only phone photography is allowed. No flash photography.**

**For security reasons, all bags will be checked at  
the Gallery entrance.**

All belongings measuring more than 32 x 24 x 15 cm must be stored in the Cloakroom.

**Speak softly and walk calmly.**

**Set your phone on silent mode and refrain from  
phone conversations in the galleries.**

**No running or roller shoes allowed.**

**Pencil sketching is permitted in the galleries with  
sketchbooks no larger than A4 in size.**

Charcoal, pastel, permanent markers, watercolour and oil paint are not permitted.

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Exhibition

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Period Piece**



Exhibition

**Menelan  
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Special Presentation

**Dawn Ng:  
Atlantis II**

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