

Dreaming is our way of expanding reality. Truly, the present is not just one thing; it holds multitudes, as does the future. Our present isn't only an economy that struggles to grow at six percent a year—it's also superstition that intertwines with our ancestral heritage, alongside algorithms that either aid or mislead us.

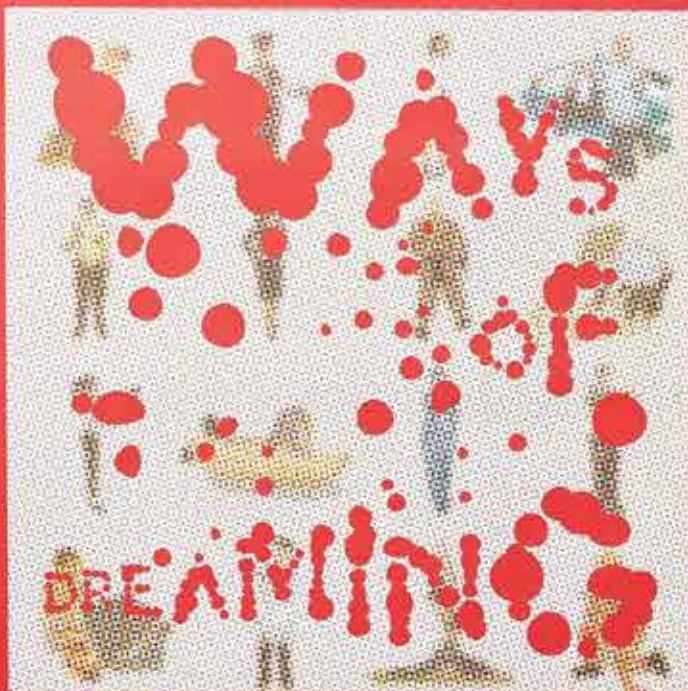
Our future isn't just the vision of a Jakarta-Surabaya train line cutting travel down to two hours. It's also the threat of climate disasters, crop failures, and illusions about reaching a "golden age" by 2045. We believe strongly in modernization—in development, equality among nations, and achievement through science and technology. But the belief in progress still comes up against tradition, historical legacies, and ancient instincts. Dreaming means embracing these contradictory things, not simply accepting what is laid out as straightforward and clear.

Contemporary art places itself in the here and now, but it doesn't blindly believe in progress. Instead, it gathers the remnants of different eras—the political, the civil, and now the digital—that try to rule our lives. Contemporary art trusts in rationality yet lives alongside madness and irregularity. That's why it can seem lofty and refined like modern art but is equally capable of adopting popular culture. It can express freedom and autonomy, grounded in equality before the law and human rights, but also challenges ideas of authenticity and originality because, as post-humanist philosophy and evolutionary theory might suggest, "the human is over." Contemporary art can be political because, like air, we can't escape the politics surrounding us. But it also reaches into emptiness, into the void, because it wants to address pollution and excess.

WAYS OF DREAMING

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Dreaming can offer us meaningful illumination, as in Martin Luther King's words, "I have a dream," or cast us into a land of fantasy, as in Indonesia's founding vision of a "just and prosperous" society. Progress is an immense dream for any nation-state—Indonesia included—as global capitalism's inequalities seem endless. It's clear that such positive dreams are too normal, too normalized, and can even be misleading. Dreams must also be critical, sometimes negative. Contemporary art, embodying our here and now, comprises many dreams and ways of dreaming, showing us new angles to question what has come to be called reality. With various ways of dreaming, we can play like children, breaking free from ideologies and mass communication; we can be self-critical and aware, not easily giving in to the allure of modernization. These many ways of dreaming are our roadmap alongside Indonesia's contemporary art.





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