

CREATIVE REBELLIONS

By Bakdi Soemanto

No matter who the person, if they are involved in the contemporary art world, they must be ready to face creative "rebellions." These creative "rebellions" can come from outside, like the time that a number of Indonesian painters "rebelled" against the aesthetic concepts of the Mooi Indonesia (Beautiful Indonesia), and it can come from within oneself, like when an artists becomes aware and criticises himself for stagnation. The appearance of creative "rebellion" can also be just mucking around. It can be in the form of creative works, it can even emerge in more physical ways: holding exhibitions, performing, and publishing, outside of what the artist normally does. It

seems that the BINAL exhibition is of the second tendency: creative "rebellions" that are more physical. And if this suspicion is correct, then it is a very healthy creative activity. Developments in contemporary art have tended to be signified by something that is often called *the tradition of the new*, a tradition that is always renewing itself. In the beginning, renewal tended to be criticised, movements for renewal are slow to gain acceptance from audiences. And sometimes renewal can become a kind of "tradition," renewal enters a kind of natural state of establishment too. The renewer must be ready to face new rebellions; or

people longing for the past to emerge again.

What contemporary artists do with these traditions of renewal, for art enthusiasts, collectors of paintings, exhibition addicts, is a gift with no equal. Because the result of this renewal is the enrichment of artistic practice, that in turn opens up many possibilities. The heavens of artistic practice are opened wide. There, in their efforts towards that renewal, the areas of humanity that have yet to be explored are opened; in that journey, artists break through to the *terra incognita*, an area unknown and still strange before them. Painting with batik, for instance, not only displays a new uniqueness because of its medium, but actually also

holds new aesthetic experiences. So too in the matter of exhibition locations, the manner they are held in, and the rules for participation which are renewed and open up new to unexpected dimensions. What is hoped for now is that those who feel they have been "rebelled" against through this BINAL exhibition will accept this as a natural state. Why? The effort for renewal and creative "rebellion" that have been implemented by the group of artists participating in this exhibition, will later benefit those who now feel "rebelled against". They will see the new zones that have been opened, and are perhaps still imperfect. Their perfection is the next renewal. Who knows, the

renewals to come may well emerge from those that are now being "rebelled against" through this exhibition.

Artistic practice is indeed an ever-moving "creature" because we, humanity and its society, also move.

"Write because the paper is dry, a dry throat needs to be wet," wrote Chairil Anwar in *Notes 1946*. For me myself, this exhibition is not only important for the world of artists but also for the Yogyakarta community; in fact it is they who will be enriched.

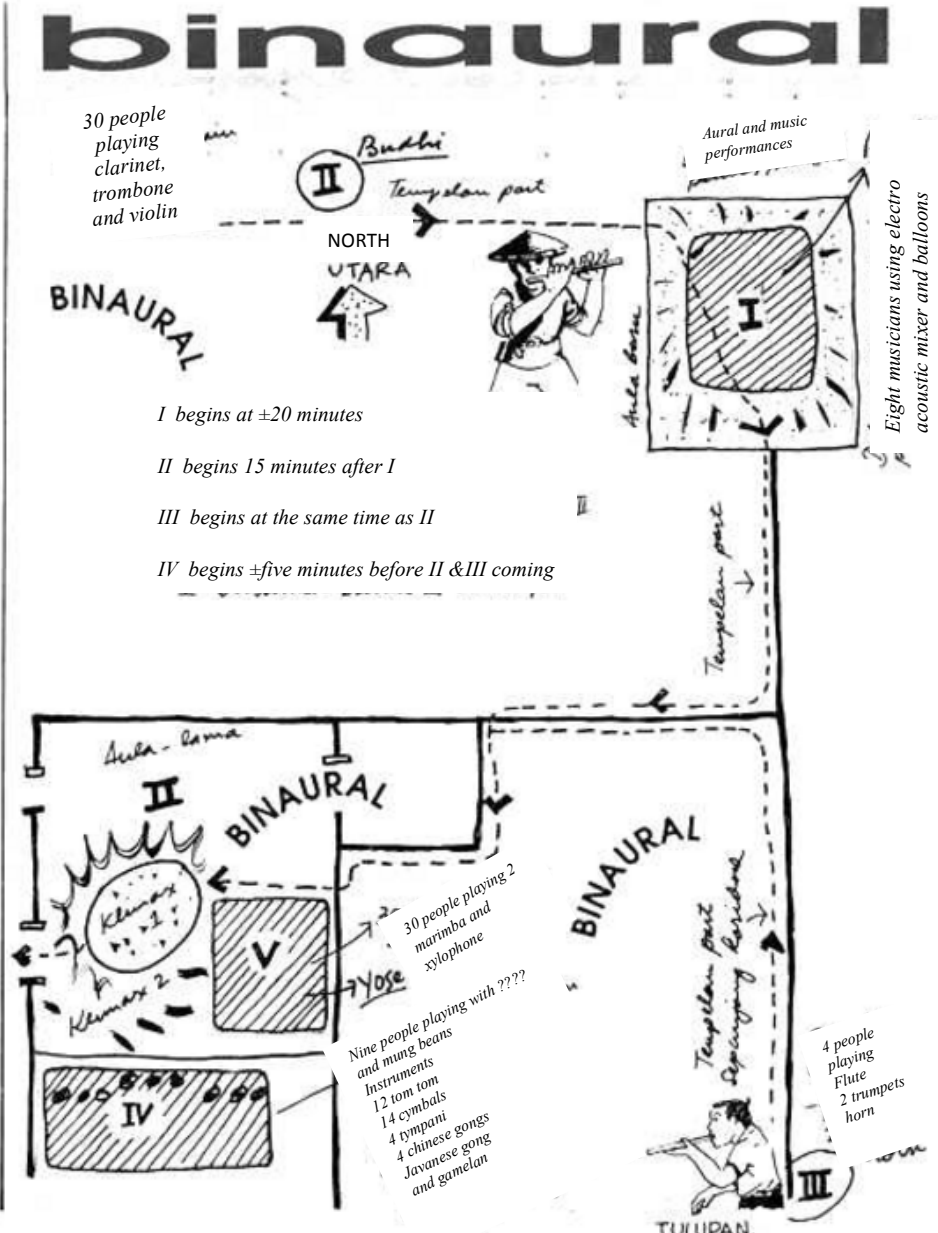
Congratulations to those who "rebel" creatively!

Congratulations too to those who are "rebelled against" creatively!

"There is a place for both," wrote Chairil Anwar again.

Regards,

- PAULUS
- PARDI
- PITA
- REGINA BIMADONA
- ROYKE
- RUMHADI
- ROY
- RINTO
- SYAHRIZAL PAHLEVI
- SYAHRIZAL
- SUTANTO
- SEMPLOK
- SURASTOPO
- SUGITO
- SLAMET
- SAPTO SIGIT
- SANGGAR SANGKERTA
- SUJI ASTUTI
- SUPARNO
- SRI LESTARI
- TARIGAN SILANGIT



- TOMMY FAISAL ALIM
- THIPI IK THIPLUK
- TRIYONO
- TOMON
- TOLEK
- TUTIK MARNANINGSIH
- UBA
- UNTUNG
- WAKIDI
- WAHYU
- WANDI ADIRYA PARJAN
- WIDIYANA
- YUDHI
- YOYOK
- YUSTINA WAHYU N
- YANTO