

Introduction

By: Goenawan Mohamad

At its base, an exhibition like the IX Jakarta Fine Art Biennale is a forum through which to gather what is happening *now* in regards to Indonesian art. However, it must be acknowledged that the word “now” has never been truly defined. There are always trace of the past and anticipation for the future in a work of art. At the time of its exhibition a work of art, made with a particular reference, already constitutes a thing that has been made for those that are viewing it and are yet to view it.

Looking at what we have now means attempting to assess it. It is not our intention to assess whether or not Indonesian art in 1993 has “advanced” or “declined.” As we know, in fact there is no “advancement” or “decline” in art. What we intend to assess is where, in the last two years, Indonesian art has gone or to where it speaks and to what extent it has contributed to our artistic and intellectual repertoire.

It is with this in mind that this catalogue is presented. An exhibition as well as a record, which itself needs to be recorded so that it does not become an event that cannot be held again. From this Biennale, at the end of 1993, it is apparent how many changes have occurred in the Indonesian art world since the Jakarta Arts Council, held in 1974, the first Biennial. While a number of prominent artists have already passed away (Affandi, S. Soedjojono, Zaini, to name a few), new names have emerged. The understanding of art has changed as well as the media used in its production, for example with the rise of installation art, such as that displayed in this Biennial. Finally, the attitude of artists has changed in their relationship to society. While we are witnessing increased attention from the market and the growth of galleries, the creative impetus of artists is not limited by closed off spaces and a separation of art from society. As stated previously, the present era cannot be seen in terms of “advancement” or “decline” in comparison to previous eras but rather, in terms of what is happening in the life of art, thinking, and society around us.

This exhibition as well as its catalogue is intended for those who do not always have the opportunity to follow changes that are happening from era to era.

In this regard, besides providing biographical data and information about each artist’s work included in this exhibition, this catalogue also presents three essays. The first essay is an overview of the historical trajectory of Indonesian fine art written by Mara Karma who is a writer, painter, and member of the Jakarta Arts Council. The second essay is the fruit of Jim Supangkat’s thinking. Supangkat, one of IX Biennials curators is also an artist and critic. In this essay Supangkat presents the reasons why current Indonesian art production, whether true or not, is connected with the spirit of “postmodernism.” The third essay, written by Bambang Budjono, an art critic for the magazine *Tempo*, attempts to look at the nature of the socio-economic support system of Indonesian art today through an examination of galleries in Jakarta, Bandung, Yogya, and Bali. In order to write this essay, Bambang Bujono traveled for more than two weeks in order to visit the galleries discussed. One must remember that this is a topic that has not yet been discussed within Indonesian fine art discourse.

The hope of this catalogue’s authors it not only to present a record but also a perspective.

Indonesian Modern Art in Retrospect
By: Mara Karma, Curator

Humans, no matter where or in what era, have created art in line with their social and cultural situation. Indonesia is no exception. We have also experienced our own history and development of

art, including in the realm of fine art. The story of Indonesian modern art is said to have begun with the emergence of PERSAGI (The Union of Indonesian Painters). This group was founded in 1937, during the Dutch colonial period. S. Sudjojono, one of the group's founders, who was known to be dynamic, liberal-minded, and outspoken later came to be known as the "father of Indonesian modern art." PERSAGI's chairman, Agus Djaja, was also known as an idealist. He was close with the poet Sanusi Pane, whose artistic mindset and culture was skewed towards Eastern culture.

Simply put, Indonesian art history can be divided into two parts: traditional and modern. In this article, our attention is pointed towards art that can be called modern; art that is related to the thoughts and attitudes of Indonesian artists in conjunction with the development of modern art until now.

The first "modern" art.

The first modern art, prior to PERSAGI and known during the colonial era, was a type of painting adopted from foreign painters (Dutch, German, Belgian, etc.) who came to Indonesia after World War I. In their home countries (Europe), these artists were not grouped as modern artists because their vision and attitude was still characterized by a classic or academic style. However, for the Indonesian artists who studied with them, the style of these painters was "modern" because it was different than the traditional art, which they knew. Among the Indonesian painters who studied with these foreign artists and became famous during the colonial era were, Rd. Abdullah Surio Subroto, Raden Mas Pirngadi, Wakidi. The majority of the paintings produced by these artists were of landscapes, natural objects, portraits, or scenes with a romantic or exotic aesthetic. These paintings were in line with the vision of foreign teachers who were mesmerized by the natural beauty of Indonesia. Their work was representational with a naturalist or academic style. While the styles that they shared with Indonesian artists were seen as new and interesting, European modern artists had already left these styles behind. This type of art was characteristic of that which had developed in eras preceding the emergence of *modern* art.

So then what about the painter Raden Saleh?

The name Raden Saleh will continue to be noted as the first Indonesian painter to study western painting. He was an Indonesian artist of great talent who possessed the skill to match the talents of Westerners. He was a classic-Western style painter who from the viewpoint of traditional art can be called the first "modern" Indonesian artist, although his "modernism" was different than the modernism of Abudllah Sr.'s generation.

PERSAGI's Modernism

In 1937, when PERSAGI was founded, Western *modern-art*, pioneered by the impressionists, was already well developed. These artists rebelled against the principles of classic, academic art, which had persisted for several decades. At the time of World War I, Western modern art had already passed through the development of a number of *isms*, a reality that was viewed by some artists as negative because more obscurities had emerged rather than the advancement of art with meaning.

So when Indonesian artists stated that they had plunged into the world arena of Western modern art, modern art was already well developed and had gone through various levels of upheaval, concept, and diverse artistic perspective, in line with the social and cultural situation, namely in Western Europe. Unfortunately, what happened abroad was not well known and arrived late to Indonesia due to the state of communication systems at that time.

Unlike artistic movements that emerged in Europe, always with strange names like *Fauvism*

(France), Die Brucke (Germany), *de Stijl* (Belgium), etc. accompanied by manifestos, PERSAGI did not put forth any type of statement. Instead, in order to understand this movement, we grip onto the writing of S. Sudjojono that was published in newspapers during that era and after along with his commentary about art.

The modernist principle offered by PERSAGI, as taken from the writing of Sudjojono, was a new type of painting **yang bercorak Seni Lukis Persatuan Indonesia**. This art was not based on older or ancient forms of art from Bali, Batak, Minangkabau, Dayak, Papua, Java, etc. **“Juga bukan pula kesenian museum yang sudah berbau kemenyah, beroncom, yang terbenam di zaman Majapahit, Sriwijaya, dan kebesaran Indragiri (Melayu), karena sudah tidak hidup lagi. “Keindahan kesenian seperti itu,” katanya, “suapay dianggap sebagai jimat, atau unium saja. Atau kalau mau sebagai alat yang mengingatkan kita dalam mewujudkan sesuatu. Tapi bukan untuk memperlihatkan seni itu secara langsung dengan kita sekarang.**

This opinion reminds us of S. Takdir Alisyahbana’s desire that Indonesian culture become a new modern culture, a type of Eastern culture that does not have a connection to the past.

According to Sudjojono, painting that was produced at that time did not yet have the mark of Indonesia. It was not like “Javanese painting” or “ancient Balinese painting” that already possessed its own characteristics. Why was this the case? He answered: *“Because of our abnormal existence, because our culture has stopped moving, as if it is dead, and I am brave enough to say that Indonesia does not yet have a specific cultural shape, that is in line with this era of unity. What we refer to as culture masih hilir-mudik, ngalor-ngidul. There is on one hand Javanese, on the other ancient or traditional, perhaps new Javanese, or even Western with its good and bad qualities. Yet, there is no Indonesian-ness, appropriately embodied. (Tapi ke-Indonesiaan baru, yang cocok dengan jasmaninya, tidak ada.”*

The principles of new art presented include:

First, a type of art with character namely, a unified character. As a comparison, it was stated that a person’s soul or a nation is not the same or different. Rather, differences appear in regards to philosophy of life, sense of color, beauty, etc. because someone’s nationality is different.

“It is here that a painting’s character of form originates. Not from **optische opname hasil penglihatan semata**. The mark of a painting is no different than the resultant of a production process that originates from the soul,” it was stated.

Second, this type of painting must be based on reality and everyday needs. Painting based on social and cultural realities does not search for aesthetics via ancient values (Majapahit, etc) nor, via values that originate from the minds of tourists.

Third, it must be free as possible and therefore, cannot be based on the moral principles of one group or party. It must free itself from moral tradition, because morals are of a fleeting nature, whereas beauty, is said to be universal. Leave behind the dogma of tourism to that you can fly freely like a strong-winged garuda, to the blue ocean, soaring freely in the sky.

Fourth, such art must be based on one’s own soul because a work of art is a reflection of the artist’s soul. In defining what is meant by *art* Sudjojono wrote, “Art is the soul revealed.” In addition, an amazing soul is one that is big, like that which Goethe, Shakespeare, Frank Capra, Bernad Shaw, Ichnation, and Lie Tai Po possessed. In contrast, artists who possess small souls, those the size of scabies, create art that later becomes trash.

These then are a number of standards expressed by PERSAGI’s version of modernism referred to as

Seni Lukis Persatuan Indonesia. A concept that is both dynamic and forward-looking, inviting painters to join together in order to create something new. “And if these artists feel that they are healthy, that they are a singular nation (and their children have not felt the influence of the West), then at that time the road finally opens toward a truly Indonesian style. At that time a new style of Indonesian painting will emerge, dan kita mendapatkan “aku” kita,” stated Sudjojono. Following the development of PERSAGI from its origin until the entry of Japan (1942), through the proclamation of Indonesian independence (1945) until the recognition of Indonesian sovereignty at the end of 1949, it is not surprising that the modernism practiced by Indonesian artists was the same in form and concept with Western modern art. In addition, since the beginning of the revolution a large part of the people’s attention, not least artists, was focused on the struggle for independence, although painting was not altogether abandoned. Various sanggar (artist collectives) founded during the revolutionary period remained active, however, the opportunity to study and follow the developments of Western modern art were said to be nonexistent. It was only after the recognition of Indonesia’s independence in 1949 and the end of war that the activity of painting was again reinvigorated.

The Influence of Western Modern Art

The situation of art after 1950 was significantly different than previous eras. At this point there was visible diversity in artists’ attitudes towards the form and character of art that should be executed as understanding of Western modern art became more widely known. At the same time, a number of senior painters like Sudjojono, Affandi, Hendra, and Rusli remained dominate. However, PERSAGI’s perception of modernism, characterized by a strong sense of nationalism and a psychological character rooted in the sociocultural environment, began to shift, matched by Western modern art that referred to itself as international and universal. This period constituted a crucial moment for Indonesian artists in determining the attitude of art that must be chosen. But, because of our socio-cultural situation that was still “abnormal” as Sudjojono stated, each artist choose his own path. Their artistic visions drifted between a search for their own artistic character and the adoption of Western modern art. The primary trend at that time looked towards Western modern art. The development of this trend, however, was hindered by the slanders of communist organizations (PKI) leading up to the birth of the New Order. The defeat of the communist party (G-30-S) and subsequent take over of power (1965) caused non-communist artists and those that tended towards modernism to feel as if they had won. This “victory” became the legitimization to continue to hold onto modern art.

Criticism of Modern Art

In countries where modern art was born, specifically in the West, from World War I until after World War II, criticism and questioning of modern art did not cease. The first allegation made against modern art was that it was becoming increasingly alienated from society. It was argued that modern art did not improve the life of art but rather, restricted its development. The *anti-realist*, *autonomous* attitude of modernist artists was the primary cause for the emergence of what was considered an individualist, materialist, hedonistic, and exaggerated attitude. The work that these artists produced could only be understood and enjoyed by other artists and a handful of the middle-class bourgeoisie who had supported this thinking from the beginning.

In Indonesia, ever since modern art managed to infiltrate the lives of artists, the primary focus of artists has been towards things connected to various isms, styles, and artistic techniques used by Western modernists. As Sudjojono suggested decades before, there was little interest in the study of philosophy and background that motivated the continual birth of diverse movements. In an article published in the magazine *Budaya Jaya*, Goenawan Mohamad, a poet and writer, stated that skepticism towards the development of modern art, which had become the illusion of many artists, was the cause of a narrow social context. Either because of modernisms strong pull or because our artists did not believe in themselves, modern art was seen as a reasonable foundation for the

production of art, a belief, which persisted with arts development. This reminds us of Sudjojono's argument years prior which suggested that *Indonesian artists have not yet found their souls, souls that shape the character of their art, as a reflection of their identity and their nation.*

The Search for an Alternative Art

With an understanding of modern art's weaknesses and shortcomings, the art world, everywhere, including in Indonesia, must look for a new, alternative artistic principles as a replacement for modernism. It is argued that the art world has entered an era of *postmodernism*. In the era of postmodernism there is no longer one form or direction of art that can claim its superiority over others in order to place value judgments on art that exists outside of its socio-cultural arena.

As suggested in this article's introduction, humans, no matter where or in what era, have created art in line with their social and cultural situation. In retrospect, Indonesian modern art constitutes a goal that or an ideal that has not yet been realized.

Can the momentum of postmodernism be used effectively order to search for and define a new Indonesian modern art, in line with the demands of the contemporary era?

The answer lies in the hands of Indonesia's artists...

Jakarta, November 1993

Mara Karma, born in Bukittinggi on 23 August 1926, is known as a reporter who also paints. Karma was a graduate of the famous education institute, I.N.S. Katutanam (West Sumatera), which opened a painting sanggar in Bukittinggi from 1943-1945. She became active as a painter again in 1964. At this time she is a member of the Jakarta Arts Council.

Art of the 80s: An Introduction for the IX Jakarta Fine Art Biennial, 1993

By: Jim Supangkat

Galleries: Supporters, Distributors, and the Market

By: Bambang Bujono

This scene is one that can be seen in various art galleries in Ubud. Hung in this space is a work by Srihadi Soedarsono, one of the Indonesia's leading painters. It is a piece of high quality, depicting a Balinese dancer. To the side of this painting one then encounters the work of Widayat, a painter who already has a brand. The piece displayed is one of Widayat's best. Finally, to the side of Widayat's work is a painting of a Balinese dancer done by an amateur artist. This painting is not convincing. The anatomy of the dancer is disproportionate and does not feel as if it were done intentionally.

Next, take for example a gallery in Jakarta, where, in one of its rooms an exhibition of young artists considered noteworthy in the Indonesian art world is organized. While this is an effort worthy of praise, look into the room next to this exhibition space. In this room one finds (foreign) art books being sold alongside paintings of flowers and young women set against sky blue backdrops,

paintings that can be found in many of the tourist shops in Kemang, South Jakarta or in painting shops in Ubud.

So what exactly then is being offered by these galleries in Ubud and Jakarta that have begun to emerge since the mid-1980s? A Dutch art dealer, with a connection to a London gallery that just opened a branch in Singapore, whom I met in search of paintings in Ubud (November 1993) answered spontaneously: “a hodgepodge!”

After looking at photographs of the work that this individual intends to display in Singapore, in my opinion, this individual is not a quality art dealer. However, his commentary about the gallery in Ubud is not wrong. In fact, the gallery owners in Ubud, who for the most part also function as their gallery’s curator, indirectly admitted that they must sell art that brings profit in addition to choosing paintings that they enjoy.

Take for example, Agung Rai, a commercially successful gallery owner in Ubud. Besides his ability to talk about *taksu* (weight or depth) and the character of paintings that he uses when choosing his collection, he also, quite frankly, buys paintings as “souvenirs.” What I mean here is that based on his experience traveling around to sell paintings at tourist centers in Bali before opening his gallery in 1978, made this man, born in Peliatan in 1955, knowledgeable about what types of paintings tourists generally like. These paintings are what I refer to as “souvenir” paintings. When he purchases such paintings in order to sell later, he does not take into account their *taksu*, and does not bother with whether or not he likes the painting or not.

Another example is that of Suteja Neka, the owner of Gallery Neka and the Neka Museum, who received an Art Award from the Department of Education and Culture in 1933. Besides buying paintings with a “high aesthetic value” he also offers paintings “for decoration and as souvenirs.” Rudana, a former tour guide, who then became a gallerist, also differentiates between paintings “worthy to be displayed in galleries” and those that “can be received more generally.”

Further, Billiantana Firmansyah, the owner of Hidayat Gallery in Bandung. Bill knows that a number of the visitors to his gallery are looking for paintings that are “sweet and decorative.” Yet at the same time, he also collects nonfigurative paintings by Srihardi, done in 1962. And in 1992, Gallery Hidayat sponsored the exhibition “Installation 5,” which featured the work of five artists from Bandung. This exhibition was held at the beginning of February 1993 at the Neka Museum in Ubud. What was Bill’s opinion of this exhibition? He was quite satisfied. Even though the works displayed did not sell, this exhibition had more visitors than any other exhibition he had sponsored before.

According to gallery owners in Bali, it is not hard, especially in Ubud, to find works that have a “high aesthetic value” and those that are merely “souvenirs.” Usually works displayed in the front room of a gallery are those considered souvenirs. These paintings generally feature a traditional Balinese style and are created by unknown painters.

Then, in the gallery’s back room, one can find a smaller number of works chosen by the gallery owners. In general, such paintings represent what art observers might consider non-commercial. Yet, in these private collections, as mentioned above, there are usually two or three works that do not seem to fit with the majority of artworks displayed.

Of interest, besides galleries, the successful gallerists have also opened museums. It is here that the gallery owner displays permanently the works of art that he truly loves, those with a “high aesthetic value.” Approaching the end of 1993, Agung Rai and Rudana have already completed the final stage of their museums. Prior to these museums, as already mentioned, Suteja Neka opened the

Neka Museum in July 1982. Neka is also the founder of Ubud's first gallery, which opened in 1966.

But why museums? Neka, for example, specifically allocated one room of his museum to the work of Nyoman Lempad, suggesting that this was a donation to the community. He stated, "paintings that have already been bought by collectors, even more so those bought by international collectors, are almost impossible to ever see again." Because of this, we need museums that display works of art permanently so that the community can visit at any time. In addition, this ex-secondary schoolteacher, who in the 1960s resigned in order to manage his gallery full time, museums constitute "means to enhance society's appreciation of art."

In the case of Agung Rai, he planned for more than just a museum. On three hectares of land he built an art center that included an art homestay, a restaurant, and sanggars or studio spaces where artists from anywhere could work. His dream was that this complex might stimulate "cultural exchange" and the birth of new works of art. It seems that he wanted to experience that which occurred when Rudolf Bonnet and Walter Spies lived in Bali. Not only was the work of these painters from the Netherlands and Germany influenced by traditional Balinese painting but also a number of Balinese painters were influenced by the work of Bonnet and Spies.

It can be concluded that a number of people that dabble in the sale of art in fact are not only traders. Within them there is a sensitivity or feeling to see works of art that are not merely commercial. These individuals manage galleries with a combination between money and quality art. They are interested in two things: the market and art.

What can be done then if development tends more towards the market? In this regard public taste or more precisely, the taste of buyers has great influence. A painting purchased for \$1,000 (Rp. 10 juta) is more concrete if compared to a work of art that is praised by art critics yet, cannot be sold in Indonesia's prominent galleries.

However, it is also from these galleries that the pulse of our art world pumps. Although a small percentage, these galleries also buy the work of Sudjojono, Rusli, Affandi, Mochtar Apin, Fadjat Sidik, Srihadi, as well as Krisna Murti, Heri Dono, Faisal, and Eddie Hara. The last four names mentioned represent a portion of Indonesia's young artists that are shaping the latest trends in our art production. Indeed, I did not find their work in Ubud, or in the galleries of Jakarta, Yogya, and Bandung.

Of course you might ask, what is the contribution of these galleries for artists like Rusli or Krisna Murti? Is it not the case if these galleries do not allow for the creativity of our young artists, like those mentioned before, that they will not continue?

Further, are the gallerists' museums intended merely as a support for their businesses? With a museum that displays works of high quality, the gallery owner can increase not only his prestige but that of his gallery, while gaining additional trust from buyers. Coupled with the value of a museum collection, if calculated, the profit of the gallery owner in comparison with his services to our art world is not balanced.

Let us just say all this is true. But it is also true that not many of our artists are brave enough to have an attitude like Ida Bagus Made, a Balinese painter born in 1915, who always sold "high" and could not easily release his work no matter the offer if he was not sure that the buyer was not going to commercialize his work. One or two of Ida Bagus Made's painters, displayed various Ubud galleries, can be said to have passed through the hands of a third party. Neka, Agung Rai and others admitted that they are not able to go to the house of Ida Bagus Made and choose which works they want and then pay for them. It is highly likely that this great painter, who indeed knows of these

individuals (Ida Bagus Made also lives in Ubud) will reject them.

While this hypothesis regarding museums owned by gallerists might be true, one must also consider other means of support for our art that until now are not formed or at least not completely formed (i.e. museums, media, critique, and art centers). No matter how small the contribution of these galleries it is better that we utilize them rather than avoiding them.

Because of this I am more interested in looking at the world of Indonesian galleries today from the perspective of opportunities that can be given and maximized by serious artists and art observers. No matter the nature of these galleries with their mixed collections, these galleries create opportunities to bring together the works of our creative artists and society.

The emergence of galleries in the 1980s was directly connected to economic development and the desire of the public to buy works of art, specifically paintings. However, there also exists another force.

In Bali, an area that has for a long time been a tourist destination, the rise of galleries was directly connected to this fact. In contrast, gallery owners in Jakarta are usually painting collectors. For example, Hadiprana gallery in Kebayoran Baru, which opened in 1962 (with the name Gallery Prasta Pandawa) was built by Hadiprana, a husband and wife pair that had for a long time enjoyed buying paintings. Another example is Santi Gallery in Kemang, owned by seasoned collector Yoseph Suleman. Previously an owner of a shipping company, Suleman had collected paintings and sculpture even before the rise of the New Order. When he first opened this gallery he rented a space in the Duta Merlin complex in the Harmoni area of Central Jakarta. Suleman owns more than 600 paintings and sculptures created by our famous artists including: Affandi, Hendra, Sudjojono, Zaini, Srihadi, and others. A portion of this collection is still preserved while the rest is in the hands of others.

The story of Joseph Suleman includes a factor that is quite distressing, a factor that became one of reasons to open a gallery. When Suleman was still active in his company, he often went abroad. Because of this, he left his collection with his relatives. As it was impossible to hang his entire collection on walls, around 70 of Hendra's paintings were rolled, put into porcelain vases, and stored in a building. These paintings, my friend, were then found destroyed, eaten by termites. Thus, one of the functions of his gallery was to display his collection so that it would be preserved. "If you have an valuable collection of paintings, store it," he stated.

Now consider Hidayat Gallery in Bandung, opened in 1990, by Billiantana Firmansyah, an architect and agent for Windsor oil paint. As an architect, Firmansyah knows that the rise of housing complexes, hotels, and office buildings offers a great opportunity for the trade of art. As a seller of oil paint he also has a great deal of contact with painters.

Similarly, Siswanto Gallery in Yogyakarta, owned by Siswanto, the owner of the Mirota chain, was built as a result of Siswanto's love of painting.

Does all of this mean that if the Indonesian economy subsides, the galleries will change or be changed into other enterprises that will be more profitable, or perhaps the galleries will simply close? The owner of Santi Gallery is convinced that this is what will happen, stating "paintings do not constitute a primary need." Further, Suleman reflects that when the Indonesian economy was bad during the 1950s and early 1960s, one rarely saw any Indonesians buying paintings—the only person who did was Bung Karno, the first Indonesian president. Without a passion for painting and without money, it is impossible for someone to buy art, Suleman suggests.

So, will the galleries disappear without a trace?

Edwin Raharjo, founder of Edwin Gallery in Jakarta, is optimistic. Edwin Raharjo, who has a background in photography, believes that with good management, a gallery will survive any season. In contrast, without good management, a gallery will not survive long. In addition he states, “galleries that only follow the market will die slowly.”

Edwin points out that in 1993, approximately six years after the painting boom, “many galleries find things difficult.” What he means is that the owners of many galleries have started to change their business selling things besides paintings and sculpture. Actually, he states, no matter how bad the Indonesian economy becomes, there will always be someone with money who wants to buy paintings. He is sure that the painting boom will not disappear without a trace. People who have experienced the “value” of owning paintings will try to buy more. And within a family of a painting collector—not necessarily a serious collector—there is always the chance that a son or daughter will also learn to love paintings, and therefore also become a collector of paintings.

Regarding galleries that change in order to diversify their business, this has actually been taking place for a period of time. In 1969, six years after its inception, Hadiprana Gallery in Jakarta started to turn parts of its gallery spaces into boutiques and a batik outlet. “It is not yet possible to depend on selling painting for a living,” stated Mrs. Hadiprana in 1979 (see *Tempo*, February 17, 1979). When the painting boom took place in the mid-eighties, according to an employee at Hadiprana Gallery, there was indeed an increase in the sale of paintings, but it was still not enough to support the gallery.

In 1993, six years after the start of the painting boom, Braga Gallery in Bandung started to feel the difficulty of selling paintings. According to Mrs. Maya Budi Raharjo, the manager of Braga Gallery, in 1993, she could only sell paintings for around \$350 (Rp. 3.5 million), whereas previously, Braga Gallery was able to sell paintings for around \$3000 (Rp. 30 million). “Luckily there is still some profit left from the painting boom, so we can still survive,” she stated.

It is hard to deny that the selling and buying of paintings also follow the rules of trade. The problem, however, is that the price of a painting is not determined by the calculation of how much the painter has spent in the production of the painting, with the sales price being the sum total of the cost plus some percentage as the profit. The price of a painting is determined more by the name of the painter, by how much the buyer likes the painting, and how smart the seller is in the painting’s promotion.

Principally, therefore, a gallery will not care much for new names with no reputations. To put it harshly, searching for talent is not the job of the galleries. Should a gallery be daring enough to hold a solo exhibition or an exhibition of two artists whose works are unknown, the gallery is taking a huge risk. Duta Gallery in Jakarta, established in 1986, is one gallery that has taken such risks. Here works by Heri Dono, Faisal, and Ahmad Sopandi have been displayed. The work of these three artists is difficult to sell, especially that of Heri Dono.

Besides this, there is another factor, which may not be present in the United States or Europe that has to do with the relationship between the gallery and its artists. In Indonesia, there is not yet a binding ethic between the gallery and the painter. Many galleries, therefore, are reluctant to promote new artists. Should such efforts prove unsuccessful, there are business risks. On the other hand, should such efforts prove successful, there is no guarantee that the artist will keep selling his or her work through the gallery as repayment. If then another gallery exhibits the work of this particular artist without having to make any extra effort, as the artist is now already known, the first gallery, who made the initial effort, can only “suffer in silence.”

Another disadvantage comes when the artist opens his or her studio to future buyers. In this scenario, the artist generally sells their work for less than if it were sold by the gallery.

This is why Edwin Raharjo is reluctant to hold exhibitions featuring the work of artists who have never been recognized before. He does not want to deal with the effort of “making new artists.” Well it is true that Edwin Gallery sometimes exhibits the work of young artists, these artists have generally already displayed their work in previous exhibitions or received attention from the media.

It can be said, therefore, that the galleries in Indonesia do not yet have a specialty. They are even reluctant to display art that does not fit into the category of painting. Try searching for graphic arts in the galleries of Jakarta—it is almost impossible to find. So far, the only two-dimensional works of art to be displayed besides paintings were lithograph works at Oets Gallery in Jakarta. There works were done by the world’s eccentric master: Salvador Dali.

With a spirit that tends towards the market, it is understandable that galleries in Ubud or Jakarta are managed solely by their owners. Should there be a gallery that consults or asks for assistance from an art observer or critic, usually this relationship is merely incidental. An example of this is when Andi’s Gallery held a solo exhibition featuring the work of Jeihan. For this exhibition they asked Jim Supangkat to help choose the works to be displayed and to write an article for the catalogue about the artist.

It can be said, therefore, that owners of these galleries are solely responsible for determining each gallery’s policies. Hence it is to be expected that if there is an exhibition, which demonstrates our art world’s latest trend (for example the “Instalasi 5” exhibition mentioned above, or sculpture exhibition of unknown sculptors), they are merely accidental and not an integral part of the gallery’s program.

The quality of a gallery, in this case, will depend mainly on how much the owner is willing to keep learning. So far, many gallery owners have been trying to do just that by visiting various galleries and museums in Europe and the United States. Agung Rai admits that he usually goes to Europe and the United States several times each year. His tours abroad, however, seem to have little impact on his collection.

Rudana, is one gallery owner who understands the importance of a curator to choose and arrange the collection in his museum. However, until now he has still not decided who will be the curator of his museum. Gallery owners, who have always acted as the curator of their gallery and museum, find it difficult to choose a curator. The problem is that there are not many curators who are capable, curators who can be depended on. While many artists offer their help, one gallery owner expressed his fear that the artist will only choose works that agree with his or her own style. Therefore, in relation to the problem of curators, it cannot be said that the gallery owners are totally at fault.

Such is the gravity of galleries from Jakarta to Ubud. Of course naturally, within this discussion one or two galleries have not been mentioned. These galleries have in contrast tried to give room to young, creative artists, not worrying about whether the works of these young artists will sell or not.

In 1988, Cemeti Gallery was established in Yogyakarta, founded by the couple Nindityo Adipurnomo and Mella Jaarsma. It can be said that this gallery helps to create new trends amongst young artists in Yogyakarta, who exist outside of Yogyakarta’s mainstream. The first exhibition at Cemeti Gallery held in 1988 displayed works that were indeed different. These works no longer made a distinction between types of art such as painting, sculptor, film, graphic arts, or even theatre.

This contrasted with senior artists who continued to focus on painting and sculptor. Such senior

artists continued to build walls that separated the various disciplines of arts—when they painted, they would solely paint, using only the elements of this two-dimensional form. When they sculpted, they used only three-dimensional elements. If those working in graphic arts intended to create this type of art, then they worked solely in the realm of graphic arts.

Younger artists, however, were different. If for example they began by working with two-dimensional elements, their work might then evolve becoming three-dimensional or vice-versa. These artists were different from their seniors, who started with an initial intention and did not stray from this. For example if they intended to create a painting, they would work following the process of painting, ending with a painting. In contrast, these young artists did not worry about the process, thinking whether they were creating a painting, a sculpture, or a work of graphic art. Their intention was to create, or more precisely to make real what it was they wanted to make real, in any possible form.

It is hard to imagine that works such as these were accepted by one of the galleries mushrooming in Ubud. Even five years thence, none of their works have appeared in any of the galleries in Ubud.

In reality, Nindit and Mella's process in choosing works to be displayed at Cemeti Gallery is not more sophisticated than Suteja Neka's method, or those of Rudana or Joseph Suleman. Mella and Nindit state that the important thing is "to like the work." Is this not what the gallery owners in Ubud stated? And in Jakarta? And in Bandung?

If what is displayed at Cemeti Gallery seems different, this is because what the owners prefer is different. In this regard, Nindit and Mella are two young artists born in 1961 and 1960 who deviate from the mainstream of modern Indonesian art. Cemeti Gallery not only presents works with new tendencies, but in principle they also display works that they "like." This fact was proven in 1994, when Cemeti Gallery presented the solo exhibition of Nashar, a painter whom we cannot be classified as tending toward new trends. According to Nashar, his concept is a Non-concept that can be traced to the concept of PERSAGI (*Persatuan Ahli-ahli Gambar Indonesia* or The Union of Indonesian Painters) whose primary ideal was that: Paintings are the painters' soul revealed. Cemeti Gallery, which according to Nindit needs approximately Rp. 600 thousand per month, indeed operates differently than other Indonesian galleries. Unlike other galleries, Cemeti places more emphasis on solo exhibitions. The gallery also creates posters and invitations in order to publicize the exhibition, asking the artist whose works are being exhibited to contribute Rp 100.000. Prices for art are mainly determined by the artist himself, while sometimes Nindit offers suggestions if, for example, the price is too high. The gallery then receives twenty-percent of any sale. Using this method, from 1988 until 1993, there Cemeti Gallery has already held 33 exhibitions.

In comparison to other galleries such as Rudana Gallery and Edwin Gallery, Cemeti is much smaller. It is very simple, consisting of only two rooms turned into one larger room for exhibitions, plus two rooms where Nindityo works. The rooms are small, only around 25 square-meters. In addition, the space is not owned but rather rented.

In terms of Cemeti's collection, they are very few works. Some of these works are still owned by the artists who did not have the chance to collect their works after an exhibition. Compare this, for example, with what we encounter in Agung Rai Gallery. This gallery has seven large rooms with paintings covering almost all of the walls of these rooms. There are even paintings on the floor and paintings piling up in other rooms. It can be said that there are thousands of works stored in the collection of the gallery here.

Despite its limitations, however, Cemeti Gallery brings fresh air to our art world. At the very least this gallery is allowing opportunity for young artists, who with only commercial galleries, would need much longer before their works might be displayed to the public. Nindit and Mella dared to

establish their gallery based on the simple desire: to provide a space for the younger generation of artists with no capital, no access to sponsors, and who are not yet accepted by the established galleries because their works do not agree with the “taste” of our galleries in general.

Through their continual creative efforts, five years after opening Cemeti Gallery Nindit and Mella have managed to gather enough money to buy land and build a more suitable gallery—at least they no longer have to rent a space.

By 1990, Cemeti Gallery was no longer alone. With a similar “ideology,” C-Line Gallery was established in Jakarta. The founder, Teguh Ostenrik, is also an artist. There is not only one C-Line Gallery, in Kuta, Bali, there another branch of C-Line Gallery managed by Sandy Ramali. Many of the programs in these two “sister galleries” are the same.

Several artists who have exhibited their works at Cemeti Gallery have then also displayed their work at C-Line. In contrast to Cemeti, C-Line does not ask the artists to pay anything. What if none of the works sells? “Well then it’s over, just like that,” says Restu Imansari, who manages C-Line Gallery in Jakarta. However, Restu, who is a dancer, explains that almost all of the artists who have displayed their work at C-Line give one of their pieces as a repayment of sorts to the gallery, which needs around \$150 (Rp 1.5 million) per month for operating costs.

In 1992, a group was founded in Bandung with a studio and an exhibition space of its own. This is Studio R-66, founded by Heyi Ma’mun, who also an artist. However, Heyi is reluctant to call Studio R-66 a gallery as according to her the word has a commercial connotation.

A gallery or not, Studio R-66 holds exhibitions, and although Heyi is still thinking about the selection criteria, in fact the art displayed is closer to that exhibited at Cemeti Gallery and C-Line. In September 1993, Studio R-66 presented an exhibition called “12 Hours in The Life of Agung Rai The Dancer.” This exhibition not only presented art but also photographs, video recordings, and installation works.

One other gallery that needs to be mentioned due to its quality is Decenta, founded by seven senior artists from Bandung Institute of Technology Department of Art. In 1973, Decenta was founded with the main goal of introducing graphic arts to the Indonesian public, as at that time this type of art was not popular. Unfortunately, after being active for several years, the activities of Decenta seemed to decline and some of its founders resigned. In 1993, managed by A.D. Pirous, the expert calligraphy painter, Decenta opened again.

It cannot be denied that the emergence of galleries has to do with the painting boom of the eighties. According to Agus Dermawan, an art observer who wrote about galleries in Indonesia in *Art Link* magazine, Australia, the art boom was triggered by, among others, an exhibition held at Santi Gallery in Jakarta. In 1987, the gallery exhibited the works of several senior painters such as Affandi and Popo Iskandar. At that time, Joseph Suleman, owner of Santi Gallery thought that the prices of paintings in Indonesia was much too low compared to prices in United States and Europe. Therefore he set the price for a work by Affandi, which was usually around Rp. 5 million to Rp. 6 million, at Rp. 20 million.

It was extraordinary. The exhibition held in the lobby of the BCA Building on Jalan Thamrin in Central Jakarta, was a success. The works bought, sold at prices four to five times the usual prices. From this point on the price of painting sky rocketed. Both paintings by well-known artists as well as those by unknown artists reaped notable profits. As a result the late Sanento Juliman, an art critic, expressed his concern raging commercialization and the potential impoverishment of our art world that might occur as price becomes the main focus of rather than quality.

An article in the magazine *World and I*, published in October 1990 described how works of art created in the seventies no longer sell because the artistic concept that dominated the U.S. art world at that time was conceptual, rather than tangible works that could always be seen. It was only at the end of the seventies that the buying and selling of paintings rose again, becoming more stable since 1984 when a collector named Charles Saatchi, an owner of an advertising company in London, began buying art.

What might have driven rich Indonesians to an art-buying spree was perhaps related to what was happening in Japan. At the end of the eighties, the value of the yen against the dollar became stronger, up to twice its former value. This made it easy for the Japanese to shop for Western art works. In 1989, according to the article in *World and I*, the Japanese had spent approximately US \$6 trillion on art, constituting around a third of the sales value of globally that year.

In 1987, a particularly fantastic event took place when the insurance company Yasuda Kasai bought a Van Gogh sunflower painting for US \$39 million, the highest price fetched for a piece of art at that time. Yasuda Kasai chose the painting because it was created in 1887, the year the insurance company was started. After buying the piece, the company devoted one office room to its display, allowing the public to visit it. Visitors lined up. Those with a humorous attitude remarked that people were not necessarily coming to see Van Gogh's sunflowers but rather, 39 million dollars.

For Yasuda Kasai himself, the money was indeed a lot, however, the reward was extraordinary. Almost overnight the name of his company was known all over the world. The sum of money he had spent thus did not feel like a lot, compared with the recognition that the company had gained.

The capitalist market tendency, which views painting as an investment asset, appears to be catching hold in Indonesia. In the West, people buy paintings and sculptures like they do stock. Nowadays, this mindset is slowly entering Indonesia as the economy expands, acting more or less as capitalist.

Edwin Raharjo thus states, what is important for galleries now to survive, is to make their buyers believe that the value of the works they buy will increase in the years to come. If this remark holds true, then it seems that the Indonesian art market will survive. In principle no one wants to use his or her money for nothing but rather, seeks returns. The return may be fame as in the case of Yasuda Kasai, or the hope that the money will return some profit.

(The essay was completed with the help of some journalist friends at *Tempo*: Putu Fajar in Bali, Asikin and Ahmad Taufik in Bandung, and R. Fadjri in Yogyakarta.)

Bambang Bujono was born in Solo on April 15, 1947. Bujono, an art observer and critic has served as a member of the editorial board and as a coordinator for the art desk at *Tempo* magazine. Today, while still actively writing his observation and critique of various aspects in the development Indonesian art, Bujono is also the Editor-in-Chief for *TRUST* Magazine

Welcome from The Jakarta Arts Council

The IX Jakarta Fine Art Biennial, being held now, should in fact have been held a year ago, in line with the nature of biennials, held every two years. Instead, it was planned that a vibrant and interesting Biennial would be held in the buildings of the beautiful new Fine Arts Museum, which possess a distinctive architectural style and spacious elegant exhibition halls, that can accommodate many varied pieces of art.

However, what can be said. The construction of the new Fine Arts building, a building coveted by many that was planned to be finished a year ago, has been delayed for various reasons. If this year the biennial is pushed back again for the same reason, it is feared that the meaning of the biennial might be lost. In addition, trust placed in the Jakarta Art's Council by the art community, art lovers of this country and other institutions associated with the Jakarta Art's Council may decline.

Based on these facts and after weighing various aspects and consequences of not holding this year's biennial, the Jakarta Art's Council has decided to continue this exhibition's implementation. As a result, we fully understand that certain risks must be faced including the shortness of time, the condition of many exhibition spaces that may be limited or inadequate, and other factors that do not need to be mentioned here.

Once the decision had been made, we were determined to push forward in order to hold the best biennial possible.

In the organization of this biennial, which in essence is a national effort, we received a great deal of help: power, mind, and material from various parties. This help shows the amount of attention and love our nation has towards the arts.

This situation gives a strong indication that in the midst of today's chaotic lifestyle filled with various contradictions, inconsistencies, and prolonged obscurities, art is still seen as something that contains a certain value that must be maintained in contrast to other values in life that numb people causing them to forget their nature as humans. One of the functions of art is to remind us of our human nature.

What we hope for next is the success of this biennial, leading to the increased life of art in our nation and the emergence of many Indonesian artists and their work that not only reflect their various socio-cultural backgrounds, but also inspires our nation's sense of humanity or at least inspires those who witness it.

Welcome from the Head of the Planning Committee

When trust was placed in us to continue this year's implementation of IX Jakarta Fine Art Biennial, we realized that there were two obstacles that we must face, namely:

1. Limited time
2. Limited facilities at Taman Ismail Marzuki

The reason that the IX Jakarta Fine Art Biennial must be held this year is because, looking at the schedule that had already been determined, this biennial's implementation has already been delayed for one year. The delay of the IX Jakarta Fine Art Biennial until 1994 would reduce not only the belief placed in the organizing committee but also the perceived value of the Biennial itself. The obstacles mentioned above have been overcome thanks to the help of various parties including artists, art lovers, and the community that wish to see the proper implementation of the IX Jakarta Fine Art Biennial.

This event is the 9th Biennial since the Jakarta Fine Arts Council was formed twenty years ago. This event constitutes one of the Jakarta Arts Council's various projects considered prestigious with a national character. This Biennial gives Indonesian artists the opportunity to come forward with their best work, causing this event's organizers can be seen as a barometer of the environment and development of Indonesian fine art.

The leading young artists from five cities including Jakarta, Bandung, Yogyakarta, Surabaya, and Denpasar are included in this Biennial displaying various types of art from painting, graphic arts, and sculpture to installation and performance art.

In 1992 it was planned that the IX Jakarta Fine Art Biennial would be the biggest event ever planned by the Jakarta Arts Council including more artists than ever before. However, because the construction of the Fine Art Gallery at TIM is not yet finished, we have simplified the execution of the IX Jakarta Fine Art Biennial.

While the limited time and facilities at TIM have forced us to reduce the size of the exhibition and the number of artists included, the quality of the exhibition has not been reduced. What is most important is that the foundation and goals of the Biennial must be maintained and preserved, namely:

1. Encourage the growth of the Indonesian art world.
2. Keep us abreast with the progress made by other countries, while at the same time remaining grounded in the artistic values that are rooted in our cultural environment.

Hopefully the IX Jakarta Fine Art Biennial will present a variety of new art that at the same time is a visual reflection of the developments and changes in the value of our lives now. Further judgment lies with the community that will witness this exhibition. They are the ones involved together with the artists in society today.

To all parties that have helped with the organization and implementation of the IX Jakarta Fine Art Biennial, we, the organizing committee, express our greatest thanks.

Welcome from the Head of the Jakarta Arts Foundation

I welcome with joy the IX Jakarta Fine Art Biennial 1993 and with this opportunity I express my appreciation towards the Jakarta Arts Council and the Organizing Committee who have worked for the success of this exhibition.

In the last three years, the intensity of art activities in Indonesia has increased rapidly. This is a result of the increasingly open interaction between the economy, politics, and culture with art activities.

The manifestation of this interaction can be seen for example in the increased number of galleries in Indonesia.

I see the IX Jakarta Fine Art Biennial of 1993 as an important event because the concept behind it reveals an idea that is different in comparison to Biennials that have been held before. This concept is an attempt to look at all types of art practice accepted and implemented by Indonesian artists, which in fact will lead to greater openness and possibility in their work. The implementation of this concept can be seen by the participation of artists from various disciplines with various idioms of expression like sculpture, painting, graphic arts, photography, installation, and performance art.

This event provides an opportunity for dialogue between artists while at the same time serving as an arena for communication between artists and the general public. In addition it provides an opportunity to raise the public's appreciation towards explorative tendencies within expressive idioms.

In conclusion, I hope that the IX Jakarta Fine Art Biennial will become a launching point for collaboration between funders and artists in the development of intellectual cultural activities.

Composition of the Organizing Committee for the 1993 Jakarta Fine Art Biennial

Advisers Joop Ave (**Menteri Parpostel RI.**), Prof. Dr. Ing. Wardiman Djojonegoro (Minister of the Department of Education and Culture), Suryadi Soedirdja (Governor of Jakarta), Omar Abdalla (Head of the Jakarta Arts Foundation) □ **Chairman** Dr. Salim Said □□ **Vice Chairman** Pramana Fadmadarmaja □□ **Chief Executive** Astari Harun Al Rasjid □□ **Vice Chairman** Adila Soewarmo □□ **Coordinating Secretary** Hamid Jabar, Sri Warso Wahono, Restu Imansari K., The Daily Staff of the Jakarta Secretariat □□ **Treasurer** Yanti, Tuti Zairati □□ **Exhibition Coordinator** Dolorosa Sinaga, Teguh Ostenrik □□ **Publication Coordinator** Restu Imansari K., Adila Suwarmo □□ **Program Book Coordinator** Goenawan Mohamad, Bambang Bujono, Asikin Hasan □□ **Logistics Coordinator** Sri Warso Wahono, Mustika, Tom Ibnur □□ **Responsible for Catalogue & Program Book** **PENDATAAN PAMERAN**: Curator, **PENDATAAN KARYA**: Jakarta Committee Secretary, **PENDATAAN BIODATA**: Asikin Hasan, **GRAPHIC DESIGN**: Citra Indonesia, **EDITOR**: Bambang Bujono, **EDITOR/INTR**: Goenawan Mohamad, **PHOTOGRAPHY**: Various sources, **WRITERS**: Mara Karma, Jim Supangkat, Bambang Bujono □□ **Responsible for Logistics** Tom Ibnur □□ **Participant Accommodation** Wisma Seni □□ **Curator** Jim Supangkat, Tuti Herati, Mara Karma, G. Sidharta.

IX Jakarta Fine Art Biennial

About the Jakarta Biennial

The IX Jakarta Fine Art Biennial of 1993 is a large fine art exhibition held every two years. This exhibition, known as the “Jakarta Biennial,” is an exhibition of national scale representing artists from various parts of the country. Some observers consider this exhibition as a site in which the best works of Indonesian art are displayed that have been produced in the two-year period between biennials.

The Jakarta Biennial, which until now was known as the Traditional Painting Biennial, demonstrates that in the past the development of our art was recorded in line with the flow of painting. **Nama-nama besar berasal dari cabang seni rupa ini, dan kontradiksi yang dipercaya di sektor ini.** However, in the last ten years the development of art has revealed new tendencies.

Painting has advanced rapidly becoming socialized amongst the public. This can be seen through the growth of a network of private galleries and the rise in frequency of painting exhibitions. However, in this context the commodification of painting has occurred, resulting in a context where there are no longer new developments.

At the same time, the use of the term “contemporary art” has become more popular. This term demonstrates a development in which the understanding of art refers to a more general category of “art.” Beginning in the 1980s, there were visible signs of new growth, namely the use of alternative idioms of expression.

About Contemporary Art

Considering the nature of contemporary art’s growth, the 1993 Jakarta Biennial appears as the “Jakarta Fine Art Biennial.” While still of national scale, this iteration of the Jakarta Biennial does not purport to feature the best works of art nationally.

Because the goal of this biennial is to observe these specific developments, its scope has been narrowed in order to focus on these new developments. The curation is based on an examination of characteristics that use an alternative idiom including installation, video, performance art, mixed media, and photography.

It is important to note that the tendencies displayed in the IX Jakarta Fine Art Biennial of 1993 do not represent the only tendencies found in our contemporary art production.

The importance of displaying these new characteristics is in order to elaborate the momentum that is expected to play an important role in the continued development of this new art. As we know, development cannot be separated from the ability to see new opportunities that hide behind particular characteristics of art.

If examined, the principle characteristic that developed in the 1980s was the desire to leave behind the traditions of painting, sculpture, and graphic arts. **(Kendati pada pertumbuhan ini masih ada karya-karya berujud patung dan lukisan, prinsip berkarya di baliknya tidak lagi terikat pada kaidah-kaidah eksplorasi seni lukis, seni patung, seni grafis.** While there are still works of sculpture and painting created despite this growth, the principle behind the production of such work is no longer bound by the rules of the exploration of painting, sculpture, and graphic arts.

If the principle of “three paths” (painting, sculpture, and graphic arts) reflects the aesthetic principles of modern art, then the tendency of “one path” (dismantling boundaries), which emerged in the 1980s, demonstrates the principles of postmodernism.

About Postmodernism

The issue of postmodernism is now being widely disputed by our cultural experts. Articles and debate, published in mass media, attempt to examine the relationship of postmodernism with various sectors of our lives. Various discussions that have been held in Jakarta, Salatiga, Yogyakarta, and Bandung have looked at the relationship of these principles with changing world constellations such as the fall of communism, the revival of religion, doubts regarding industrial capitalism, the power of mass media, and the emergence of counter-culture principles.

In reality, signs of postmodernism emerged first in the areas of architecture and fine art. In the 1970s and 1980s this phenomenon expanded becoming a social problem, **setelah bersentuhan dengan** the philosophical school of post-structuralism. Finally, postmodernism became **induk pemikiran-pemikiran baru** that criticized global developed centered in advanced nations.

The IX Jakarta Fine Art Biennial, displaying signs of postmodernism in the realm of fine art, has the potential to become a site of study, which could be developed for the question of where our benefits lies if postmodernisms were to expand becoming a social problem. Is it true that the modern age will end and a new era will emerge, which refers to a new internationalism?

About the Exhibition's Organization

The Jakarta Arts Council, the management of the Jakarta Art Center Taman Ismail Marzuki, the Jakarta Arts Foundation, and various community members were responsible for the organization of the IX Jakarta Fine Art Biennial, 1993. In addition, a number of private organizers played a part in the organizing committee. Finally, a number of fine art experts from academies of fine art were invited to serve as curators.

The involvement of community members demonstrated that the Jakarta Art Center Taman Ismail Marzuki is not a fortress built only for artists. This Art Center is a site where artists and community members are jointly involved in art activities, although with different goals. The Jakarta Art Center, Taman Ismail Marzuki, is in fact, owned by the community.

Event Agenda

Exhibition 17 Dec 93 – 17 Jan 93

Painting □ Sculpture □ Photography □
Installation Video

Performance

Semsar Siahaan & Andar Manik
17/24/31 Dec 93 – 14/17 Jan 94

Rahmayani
17/20/27 Dec 93 – 3 Jan 94

Dadang Christanto
17/31 Dec 93 – 10/17 Jan 94

Andar Manik
17/22 Dec 93 – 16/17 Jan 94

Agus Hari Raharjo
18/25 Dec 93 – 1/15 Jan 94

Agus Suwage
17/19/26 Dec 93 – 9/16 Jan 94

Collaborative Works

SEMSAR SIAHAAN & ANDAR MANIK:
“Penggalian Kembali”

“The essence of art is freedom, the essence of freedom is human rights, the essence of artists is the right to freedom.”

Working together to wed an idea to create a work together with a singular theme as its tie. The production process takes place by sharing ideas, appreciating difference in opinion, and having a democratic attitude.

Valuing difference in opinion becomes an important part of this project along with the work itself.

Kesepakatan mendapat ruang ketika titik pemikiran dan perenungan bertemu pada lingkaran pengalaman dan obsesi bersama.

This constitutes our choice as the agreed upon theme.

EDDIE HARA & IKJ STUDENTS

The shape or form of humans, animals and the combination of both (metamorphic forms) have served as the source of inspiration for many painters and sculptors. Picasso, Klee,

Miro, Paladino, Clemente, Brancussi, De Saint Phalle, Borofsky, and a number of others still view such forms as sources of inspiration that will never be exhausted.

The collaborative works that we will create for this project try to use this forms as “art objects” with mixed media (wood, iron, triplex, paint, wire, etc). Whether or not our work will be called sculpture is not an issue.

The basic idea for our collaboration is to create works of art that possess elements of painting (points, lines, color, and form) and sculpture (construction, technique, and dimension) that can be created by artists, sculptors, designers, and craftsmen by abandoning conventional rules of art accepted until now.

AGUS SUWAGE: “Manusia dan Benderanya”
Area 10 m2

This collaboration involves human and natural elements: humans meaning various disciplines: art, architecture, construction, in the production process. With this work it is hoped that there will also be a “theatrical” response from whomever. Nature requires the element of wind to generate motion and sound.

Seminar

Indonesian Art Today
10 Jan 94, TIM
Speakers – Mara Karma, Jim Supangkat,
Bambang Bujono
Moderator – G. Sidharta

Artist Meeting

11 Jan 94
Mella Jaarsma – Installation Painting
Krisna Murti – Installation
PInor Sirait – Sculpture/Installation
Tonny Haryanto – Installation

Book Fair, Post Card, Poster, Indonesian art graphics

List of Names and Artists' Works

Tonny Haryanto “Keluarga Berisik” (Installation, 6x6x3 Meter)

Erwin Utoyo “Super Market” (Installation, 8x6x3 Meter)

Rahmayani “Empat Wajah” (Installation, 2.6x9 Meter)

Andar Manik “Retakan” (Ceramic Installation) – Performance of “Retakan”

Krisna Murti “Objects from Nagrak Village” (Installation, 300x1500x350 cm)

Dadang Christianto “For Them Who Have Been Killed” (Performance Art)

Bonzan Eddy R. Adisetyo “Kejadian” (Ceramic Installation, 2.5x3 Meter)

Pinor Sirait “Transilient” (Mixed Media, 8x8 Meter)

Isa Perkasa “Dunia Menjadi Sempit” (Installation, 3.5x3 Meter)

Agoes Hari Rahardjo SA “Anungga Rungga” (Mixed Media)

“Jolly Dalam Migrain dan Diabetes” (Performance Art)

Nyoman Erawan “Yang Tertusuk Menusuk” (Installation, 6.5x13 Meter)

Mella Jaarsma “Ritual of Pouring 1,2,3,4,&5” (Mixed Technique on Canvas, 30x20 cm), “Inti I & II (Wood, 180x40x40 cm), “Pouring” (Wood & Water, 160x40x40 cm)

Yanuar Ernawati “IMEJ” (Mixed Media, 100x100 cm), “Mistik Bali” (Mixed Media, 100x100 cm)

Awan P. Simatupang “Kolam Renang” (Mixed Media Installation), “Konstruksi” (Mixed Media Sculpture)

Nindityo Adipurnomo “Lukisan dan Objek-objek” (3.5x5 Meter)

Yudi Yudoyoko “A Man and an Egg” (Mixed Media, 3-4 Meter)

Setiyoko Hadi Sutanto “Perdamaian” (Mixed Media, 3x5 Meter)

FX Harsono Installation (Mixed Media, 4x4x2 Meter)

Marida Nasution “Taman Plastik” (Mixed Media, 4x3 Meter)

Anuspati “Patung Kayu” (Mixed Media, 260x150x80 cm),

“Patung Kayu” (Mixed Media, 150x150x50 cm)

Dede Eri Supria “Penunggang Kuda dari Amerika” (Oil Painting, 397x120 cm), “Menari & Terpuruk Diantara Kanvas & Palet” (Oil Painting, 10.8x3 Meter)

Hedi Hariyanto “Menonton Orang-Orang Marjinal” (Installation, 5x5 Meter)

Anta Wijaya “Buku” (Ceramic Installation)

Juandi Installation

Melodia “Menanti di Hari Panjang” (Oil Painting, 95x65 cm)

Agus Kamal “Ia dan Rembulan” (Oil Painting, 140x100 cm), “Wanita” (Oil Painting, 100x70 cm), “Berdoa” (Oil Painting, 140x100 cm)

Asri Nugroho Pakurimba “Peristiwa Roti dan Anggur” (Acrylic Painting, 190x215 cm), “Expresi Putih Dalam Hitam” (Acrylic Painting, 190x250 cm)

Sutjipto Adi “Introspection” (Oil Painting, 121.5x91.5 cm), “Welcome to My World” (Oil Painting, 50.5x40.5 cm), “Cinta Kasih” (Oil Painting, 101.5x76 cm)

Sudarisman “Peragawati” (Oil Painting, 70x80 cm)

Eddie Hara “Alice in Wonderland I” (Mixed Media, 200x300x20 cm), “Alice in Wonderland II” (Mixed Media, 200x300x20 cm)

Iwan Koeswanna “Merajut Wool” (Gouache Painting, 106x75 cm), “Restaurant” (Gouache Painting, 106x75 cm), “Africa” (Gouache Painting, 106x75 cm)

Diyanto “Ini Batu Untukmu, Jangan Sedih” (Mixed Media), “Pulo Gadung di atas Sebuah Peta” (Mixed Media), “Ciuman” (Mixed Media)

Agus Suwage “Cilaka 2000” (Installation Painting, 720x480 cm), “Bendera” (Installation Painting, 300x350 cm), “Manusia dan Benderanya” (Installation, 10x10 Meter)

Semsar Siahaan “Selendang Abang” (Oil Painting, 1.5x3 Meter), “Jeritan Biru Seorang Pelukis” (1x1 Meter), “Diantara Pabrik dan Penjara” (1x1 Meter)

Yudhi Soerjoatmodjo “Waria” (Photo Essay, 15 Pieces), “Oma” (Photo Essay, 15 Pieces)

Fendi Siregar Integrasi (Photo Essay, 6 Pieces)

Yana Wiyatna Sucipto “Balada Palu dan Paku” (Electroplated Resin Sculpture, 3x2.5 Meter), “Warning” (Electroplated Resin Sculpture, 70x40 cm), “Sepatu Buaya” (Electroplated Resin Sculpture, 50x35 cm)

Tara Sosrowardoyo Photo

Heri Dono “Melihat Manusia-Manusia Marjinal”

Suatmadji “Pesan Kolase” (Collage Painting, 97x117 cm), “Sepasang Kolase” (Collage Painting, 80x122 cm)

MEMBANTU KESENIAN ADALAH MENYEMARAKKAN KEMERDEKAAN