

# Tracing the Thinking of Contemporary Art from the South (Highway = walking along the edges of rice fields)

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*The institutionalisation of contemporary art that has taken place without any effort to determine a channel for healthy connecting mechanisms will only give rise to an arrogant or even anarchic attitude towards and within the development of its artistic discourse.*

*Proportional attention to the growth of the social world of art – although this does not mean that it is free from the problems of ideology – is the only effort that needs to be advanced in the Southern nations, so as to enrich the courage to attempt re-writing and re-interpretation of the history of the development of the world's art, of which we are a part.*

The exhibition of contemporary art from the Non-aligned nations for the first time in Jakarta reminds us of the *Asia Pacific Triennial of Contemporary Art* in Brisbane, Australia, which was also recently implemented for the first time. Both have similarities: taking one area in order to identify its development in contemporary art. But implicitly, the basic departure point indicated for each exhibition is different. The international activity in Jakarta includes a broader area: Asia and Africa, whilst the other locates a narrower area, the Asia Pacific. This difference shows a different 'vision of regional growth' as the departure point for its concepts.

The Asia-Pacific area reveals a bright vision for the future: as a cultural power that is emerging along with the miraculous economic growth of that region. Meanwhile in the Asia-African region, there is an attempt to reveal the basis of an enthusiasm for building a brighter future, although this must be done with the burdensome shadows of world history: the inheritance of the past and the struggle with economic problems.<sup>1</sup> Although different, both of these events are still unable to disguise the foundations of their current ambitions: to determine a position. A position in slogan and in reality, among these: bitterness/pride

in the past, success/disappointment in the present and hope/despair for the future.

In the contemporary art exhibition in Jakarta, the shadows of history seem to be thrown up as a cultural problem packaged as the North-South relationship. The question remains: "Does this mean that this an effort to end – or even to add to – the traditional framework of West-East relationships?" The use of both if these frameworks is certainly not interchangeable; the *West* does not mean the *North*, and the *East* cannot mean the *South*, and neither can be seen only through one method of observation. When this event declares the equality of the South-North as a cultural relationship, there is at least a new faith from seeing cultural relationships other than the East-West framework. In short, the picture of these relationships is stated as such:

Within that international sphere there is a problem of dialogue between North and South. It was in relation to this dialogue that some of the Southern cultures were, and presumably still are, regarded as marginal vis-à-vis the dominating Northern cultures. This view has its implications in the evaluation of art as well. The Western art, or North, artistic values and lines of development are the universal ones. All the other non-Western forms are thus regarded as outside the stream.<sup>2</sup>

The phrase the *International Sphere* above is used to underline the limitations in scope that are mapped through drawing together these relationships. Consequently the cultural understanding is not intended as a discussion of its particularities, but rather as an effort to draw out similarities in the interest of mapping and foundation of the convictions in the discussion.

Culture as a system for integrating ideas that orient the behaviour of its supporting members is not only interpreted as a custom or tradition, but rather as the structure of meaning in a system of symbols for the human experience.

At the point that the structure of meaning is opened up to social interaction, the culture becomes an arena, and *political meaning* will also merge into it. This political meaning will merge with existing *elements of interest*, that tie it to the reality that a social effect can only be strong if it is 'implemented' by a (or one) powerful social group.<sup>3</sup>

The problem is located in how this powerful (or even the most powerful) group conceptualised the dialectic between the 'crystallisation of patterns of meaning that guide' with concrete reality in social existence. So every trace of inter-cultural relationship will always be based on particular beliefs that have the power to confirm (or fault) itself (or another party).

And now, we are in the midst of approaching the issue of equality between *conviction* (of a person or a group) and *empirical facts*. Or we are in the midst of attempting to enter a gap between *truth that is a conviction*, and *truth that is factual*. In a framework like this, the gap is declared to be a *deviation* or a *side-step* that declares itself to be an *ideological problem*. In cultural practice (as occurs in inter-cultural matters) there will always be a system of conviction, which is known as an *ideology*.<sup>5</sup>

This implies that for the process of evaluation of art (Sabapathy), ideological problems do not only declare themselves in the form of thought, cultural values, or religious belief. Through a process of 'materialisation,' ideological forms are manifested in the existence of institutions

(educational institutions, galleries, museums, artists gatherings etc.) as well cultural artefacts (like texts, paintings, buildings, essays and so on) as ideological activity, and ideological products.<sup>6</sup>

In tracing the thinking behind contemporary art, we become involved in the problem of efforts to hold on to convictions as the basis and centre of all efforts in giving (artistic) meaning to experience. A conviction that signifies experience which is then developed and located in a symbolic system, as well as proclaiming it as an aesthetic theory. Consequently, beginning from this conviction, an effort to arrange an aesthetic theory has begun, which is then directed to identifying, connecting, and explaining artistic experience, as well as perspectives on the artistic world, so that it is easier to understand.<sup>7</sup>

So only the stage of ideological meaning produces principles, arguments and aesthetic values which build an important part of a convention. A convention that is then realised as a reference point for every party involved in the network of artistic activity.<sup>8</sup>

The meaning of *contemporary art* in the West is proposed through this viewpoint; as an answer to the problems that emerge in artistic practice and behaviour, which is seen as being diverted from prior artistic experience (the conventions of modernism). The birth and development of contemporary art in the West is seen as returning the functional relations of all parties involved in the artistic experience (artists, audiences or observers, art objects and those parties that host artistic activity). Contemporary art attempts to re-emphasise the connections between artistic experience and the experience and involvement of this outside of the network of artistic activity.<sup>9</sup> Contemporary art is implicitly involved in an ideological narrative that is 'other,' for the system of experiential meaning in the development of Western art.

In practical application, the expression '*contemporary*' is often used in the third world to declare an intention as if it is neutral, compared to another phrase that is its enemy: 'modern.'<sup>10</sup>

But does this practical application mean that the essential understandings of 'modern' have been ejected? Does this step not take us further from the meaning of developing a theory? Actually it becomes increasingly difficult to propose a meaning for contemporary art without involving the concept of modern art as a layer that is a pre-cursor to its emergence.

Investigations into the history of (Western) art mention the birth of modernist concepts (modernism) at the close of the 19<sup>th</sup> century, as a result of the maturity of concepts of modernity that was developed on the legalisation and convictions of the enlightened civilisation. The word modernity is used to indicate the understanding of the line of progress in society, and is regarded as the product of a series of challenges and peak of disputes over the elements that could not be determined; economics, politics, society and morality.<sup>11</sup> Modernity is the trigger and the framework for modernism in art.

Questions around the practice of contemporary art in Southern countries spread when the art workers and thinkers make a statement about art practice that is in the midst of being called modern. In this commotion, it could well be that the use of the phrase contemporary is valid as a replacement for the same artistic practice. A process of exchanging phrases conducted without ritual, and seen as almost meaningless, if compared to the moment that the phrases (*new*) *modern art* and (*old*) *traditional art* were placed on an equal footing. If we make an assumption, that the phrases 'modern art' and 'contemporary art' are terms for the same art practice, then has that practice the same meaning in the South and the North? Of course, conceptually we can find differences between a modern (Western) art and the inherited logic of the enlightenment, between 'modern art' and others beside it. So in investigating the forms of thinking around contemporary art, it would be truly miraculous if we didn't encounter a difference between it and modernism. However in practice, this miracle has occurred in the nations of the South. The lack of interest in conceptual mapping has meant that the

use of '*modern*' and '*contemporary*' have become the only choices. At least this is the experience in Indonesia, at the time that the expression 'contemporary' began to be promoted.<sup>12</sup>

In the framework of equality of art history on an international scale – with all its risks – eventually there must still be a connection to the 'customs' of cultural dominance that have influenced the methods for evaluating art, "*The Western art, or North, artistic values and line of development are the universal ones. All the other non-Western forms are thus regarded as outside the stream.*" (Sabapathy) An explanation of the 'customs', would basically be a huge contribution to the history of the development of two aesthetic approaches, which involve problems of the formulation of an essence, and an evaluation, of art,<sup>13</sup> which then form a mainstream hegemony if art as an ideological product.

The first approach is the ideological practice of *taste*. Since aesthetics encountered the faculty of taste as a primary tool on the evaluation of an art object, the explanation of the essence of art has been associated with the intensity of aesthetic attitude.<sup>14</sup> Art has become something that produces or is experienced by this aesthetic attitude, including differentiating 'art' and 'not art;' – *it becomes art to the extent that it is considered as art.*<sup>15</sup> Firmly, the characteristics of this evaluative method are realised through a disinterested attitude. Without involving the interests other than itself, aesthetic attitude is expected to be objective in its encounters with 'beauty'.<sup>16</sup> The aesthetic experience is a continuous search with its own goals. In this understanding, aesthetics uses the object of aesthetic perception as something illusory from reality – reality within a disinterested perception – is unrelated to the interests of practice (everyday reality).<sup>17</sup>

The second approach is ideological practice that attempts to replace the *illusory facts* with the revelation of *artefactual facts*, in facing and regarding the object of aesthetic perception.<sup>18</sup> This mechanism submits to the understanding of art that involves sociological and institutional

approaches, in association with themes of the relationship between the development of art in the North-South; this approach becomes relevant in its implementation of a mechanism for discovering and differentiating an 'art' – that is seen as genuine – amongst all of the arts in existence.

This implementation became a kind of pattern for the accreditation of the essence of art – that is also valid for practice and objects of aesthetic perception – that is applied sociologically.<sup>19</sup> The essence of art is illuminated through reference to objects and practice, which is realised through a particular status that is implemented by 'society' where the practice and objects of aesthetic perceptions are present.

Then how should the assignment of this status be explained, remembering that the identification of the term 'society' is not particularly clear? Before answering this question, we must first propose two explanations. The first is associated with the presence of a concept that is declared to be *artefactuality non-art*, which is dialectically separate from *non-artefactuality art*. This separation is based only on the conditions and character of its presentation (exhibited/not-exhibited).<sup>20</sup> The second explanation is associated with the existence of a structure where a particular art work is located, the structure that is declared to be the institutional essence of art.<sup>21</sup>

Both the first and second explanations put forward a basic evaluation for the object of aesthetic perception, as well as locating a basis for defining the essence of art. Both are within the complexities of a network, called the *Art World*,<sup>22</sup> or the *social world of art*.<sup>23</sup> This social world of art consists of 'particular groups of society' who are involved in the *process of production, distribution and handling* of art,<sup>24</sup> and are proclaimed to be the definition of the term 'society' that was mentioned earlier. In emphasising the aspect of artefactuality, the social world of art operates as the working frame or convention for declaring the presence of a particular art work in a 'status.'

The conferral of the status of artwork, becomes through its implementation a process of conferring the 'status' of being a *candidate for appreciation*. This mechanism is implemented by several people (or even just one person) who acts in the name of a particular situation: a social world of art. If we unravel these aspects of practice they are (a) an implementation in the name of an institution, (b) the conferral of a particular status on an object, (c) this being the status of a candidate for (d) appreciation.<sup>25</sup>

Aspects (a) and (b) can be called one entity, implemented by a particular institution (formal or informal), with the employment of a particular 'stamp' such as painting, sculpture, installation work, ceramic work, print, and so on. In this the practice is different from the application in law; the process of conferral in the social world of art is carried out opaquely. Legal guarantees regarding art work are of course transparent, in the relation to the aspect of the law that is involved in explaining a practical-economic status.<sup>26</sup>

The status referred to above (c) is different to the status that is bestowed by an artist to their work. Status in this sense is legitimised through conventional explanations, that being the 'conferred status as a candidate for appreciation' and implemented by a particular institution.

Meanwhile the process of appreciation (d) is an experience whereby a person encounters something that is 'valuable'. In association with the mechanism of the social world of art the process of appreciation that is believed to be 'objective' is determined by a group (representing the community that is 'seen' to have the ability to discover and determine the appropriate reason for conferring status. Of course the group with this authority is expected to function not only because of their position. In a reality like this, can art free itself from the problems of ideology?

It seems that the effort to identify developments in contemporary art through grouping: North-South nations, is not a choice that was adjusted to complete the political international 'ceremonial dinner' of a nation. Aside from the problems of the host's technical

inadequacies, these efforts have become a step towards an important offering for the map of the development of world art. This, at least, has been proven by art research that includes areas of development from the whole world. This research is intended to record and categorise the development of world art into three major categories, developments (1) in the West, (2) in socialist states, and (3) non-Western countries (that are then described as third-world countries).<sup>27</sup> This is similar to the way that was mapped by the initiative that established the Non-Aligned Movement in 1950 in Bandung.

What has been outlined through this sorting process in the map of politico-ideological power has now gained a fabulous provenance. The test of time shows the fall of assumptions of one areas power: socialist nations. This fact also shows the emergence of the dominance of a new ideological power, which toppled the ideological premise of political ideology as the primary power in the world. The Non-Aligned movement, like this exhibition, was at the cross-roads of change – mapping ideological power. So it is truly impossible to make a map of the development of international developments of art, without counting these dominant ideological powers. As a centre for influential resonances, ideological powers are always in the structure of society, within which is the practice of art.<sup>28</sup>

With the spread of the concept of *pluralism* in art these days, the development of (Northern) contemporary art is regarded as ready to leave behind the developments of its modern art. Of course this is different - or is at least questionable – for the development of ‘contemporary’ art from the South, which is continuously involved with the questions of the essence of modernism in its own art. Modernism in the South actually manifested in other ways, with different intentions to modernism in the North.<sup>30</sup> The concept of modernism in the North moved with the progressive concepts of *modernity*, meanwhile the concept of modernism in the South was coincidental to the process of *modernisation*. Both these issues sketch out the difference, one form of

modernism as a child of the enlightenment, and the other modernism occurring ‘as a consequence’ of the product of that century of enlightenment – by the hand of colonisation. With the concept of pluralism in *international art* implied to be half attempted, this provides space for the development of contemporary art. So this half-attempted experiment is a possibility for the equalisation of at least two ‘types’ of contemporary art; one which originates from the *modernist narrative*, the other originating from the *narrative of modernisation*. This is good enough reason for the close observation of the blossoming of contemporary art in the South, in its association with the essence of the process of modernisation that is underway; a working process known as the *process of development*.

So far, discussion has touched on the outer edges of artistic progress, but through this examination there is an expectation that an interesting connection might be observable in the study of contemporary art in the South today. This connection can first be seen behind the emergence of new economic powers in the regions that are actually outside of the West – in particular the region that Indonesia occupies – the Asia Pacific. This reality brings with it a different map, particularly the map that is associated with the theories of development. In the theory of development there is a new formulation – that was born in connection to the growth of the Asian-Pacific region – that is understood as a system that has historically (which also means international) been called the *world (economic) system theory* – to refer to a dominant system, that is, *capitalism*.<sup>31</sup>

The methodology of this theory is offered as a critique of preceding theories, by offering a way of studying that is not bi-polar (for example the *theory of modernisation* with its modern-traditional model; of the *theory of dependency* with its centre state – periphery state model). The world (economic) system theory adds a model of study that is not bipolar: *core state*, *semi-periphery state* and *periphery state*. The semi-periphery states have been added as intermediate states, which are in a condition that does not

depend entirely on the centre state, and because of this periphery states (even) depend on them. This element of the intermediate state is proclaimed as an effort to exit from the fear of global conflict that is caused by polarisation within the bipolar system.

In the framework of this theory, it can be explained that this time is in the midst of a global process that describes efforts to shift the position of a state globally – this is also underway in several nations in the third world – that is the shift from a periphery nation to becoming a semi-periphery nation, although this primarily occurs for several semi-periphery nations that then become part of the core. This work is being conducted through (ideological) policy that touches the regional borders of national study – by no longer using the political approach, but instead economic and even cultural approaches. The measure of nationalism is only one tool in the attainment of a larger goal, a world system.

How do these ideological steps influence the development of contemporary art? I want to return to the practice of the social world of art that is finally always dependent on the power of the dominant (economic) ideology,<sup>32</sup> although the new mapping of the growth of economic powers does not give us a direct picture of cultural values. However the holders of the dominant ideological hegemony will perhaps move more broadly in an institutional sense, which in the end will influence the mechanism of the inter-cultural connections.

As an example, we cannot skip over the cultural work done by Japan and Australia<sup>33</sup> in explaining the phenomena of the blossoming of contemporary art these days.

The expansion of contemporary art in developing nations (which are also now competing to ‘move’) demands an open attitude to regard this problem with flexibility. Firmness of attitude, which is a kind of issue of moral responsibility towards particular aesthetic theories, internal conflict (between attitudes that are ‘modern’ or ‘traditional’); or interpretations that are incomplete in the face of the growth of the

social world of art, become important issues in developing contemporary art these days.

The institutionalisation of contemporary art that has taken place without any effort to determine a channel for healthy connecting mechanisms will only give rise to an arrogant or even anarchic attitude towards and within the development of its artistic discourse. Proportional attention to the growth of the social world of art – although this does not mean that it is free from the problems of ideology – is the only effort that needs to be advanced in the Southern nations, so as to enrich the courage to attempt re-writing and re-interpretation of the history of the development of the world’s art, of which we are a part.<sup>34</sup>

This will certainly call for hard work and floods of sweat, so that the growth of the social world of art in the Southern nations will not only be on par with anarchic practice politics of culture practice (Clifford Geertz) that can allow some groups to have cold sweats. Pluralism as an alternative could well become a wild animal that knows only the law of the jungle. So, the concept of *change* will always be needed rather than work to ‘create’ attempts at *adjustment* because of difference: *The South is not a place of difference but of change.*<sup>35</sup>

## FOOTNOTES

- 1) The concept of the Non-aligned nations agreement born from the desire to ‘survive’ in the face of the geopolitical ambitions of the major powers during the Cold War, but more specifically this agreement tethered itself to more basic problems that emerged as concern for the process of decolonisation, racial harmony, opposition to cold war, the rights of small countries that were independent from the pressure of larger and stronger countries, and the search for a solution to the basic economic problems that batter the majority of the nations of Asia and Africa. (see T.K Sabapathy, “International Contemporary Art: Artistic Movement Within the Framework on International Contemporary Art: Some Implications” paper for the seminar on Contemporary art from Non-Aligned nations, Jakarta 29-30 April 1995, p. 2
- 2) *Ibid*, p. 5
- 3) See Clifford Geertz “Political Meaning in Political Culture” translated from the original title *The*

*Interpretation of Culture: Selected Essays*, by F. Budi Hardiman, Penerbit Kanisius, Jogjakarta, p 142

- 4) This deviation or divergence was discovered by Talcott Parsons, in his contemplation on the Mannheim paradox. Parson's claimed that the deviation was born from the inability of social science to scientifically formulate and determine certainty. In general this deviation is outlined as 1) ideological reality that is controlled by the ability to make secondary selections, that stress other aspects. 2) that ideological thinking is not satisfied with excessive ability for selection, even (positively) distorting the aspects of social reality that it knows. (See Clifford Geertz, "Ideology as a Cultural System," *op. cit.*, p. 8-9)
- 5) Ideological understanding is popularly given meaning as something that is not in accordance with truth. Ideology is not based on factual information in order to strengthen its conviction. People who accept this particular system of thought tend to reject other people's differing systems of thought in explanation of the same reality. For these people only conclusions that are based on their ideology are seen as logical and correct. Because of this, people who strongly embrace a particular ideology experience difficulty in understanding and connecting with followers of other ideologies. (*The World Book Encyclopedia*, Vol. 10, Chicago: World Book Inc., 1980, p. 47)
- 6) See Janet Wolff "Art as Ideology" in *The Social Production of Art*, Macmillan Publisher Lt London, 1984. P. 54-55
- 7) See Arnold Berleant "Aesthetics and Contemporary Arts" in *The Philosophy of the Visual Arts*, Part VI: Modern Developments, ed. Philip Alperson, Oxford University Press Inc., New York, 1992, p. 416. This writing is a revision of Arnold Berleant's article "Aesthetics and Contemporary Arts" in *The Journal of Aesthetics and Art Criticism*, no. 29 (1970) p.155-168
- 8) See Howard S. Becker, "Aesthetics, Aestheticians and Critics" in *Art World*, University of California Press Ltd. United States of America, 1982, p. 131
- 9) Aesthetic attitude is intended here as a contemplative attitude, disinterested, determining an aesthetic distance and isolating the art object. This behaviour is declared to be an acute situation that is traditional in separating art in the face of other interests and activities. (See Arnold Berleant, *op. cit.*, p. 418)
- 10) In the dictionary definition (*The Grolier International Dictionary*, Grolier Incorporated, Danbury Connecticut, 1981, United States of America) the phrase contemporary means: (adj) 1. Belonging to the same period of time; 2. Of about the same age; 3. Current; modern. (p. 287). Meanwhile the phrase 'modern' means: (adj) 1. Of or pertaining to recent time or the present: not ancient; 2. Characteristic of recent times or the present; modish, contemporary (p.843) This it seems the two phrases are interchangeable, or at least on phrase cannot be chosen as more neutral than the other. This is a matter likely to distract us with confusing taxonomy.
- 11) The rationalism that gave birth to the Enlightenment encourage the birth of a series of revolutions in human civilisation (the industrial revolution in England, the French Revolution and the American Revolution) which created dialectical conflict, "...the individual Right of Man maybe contained by the power of the state, the ideal of the 'noble savage' is mirrored by the reality of the oppressed colonial; the autonomy of art is disenfranchised by the force of the market; the weight of tradition is parodied by the advent of the new; the cult of authenticity is subverted by the growing power of the mass media; the happiness of individuals in undermined by the alienation of the working masses; the solitary ecstasy of the sublime is drowned out by the voices of propaganda. See David Elliot, "WHEN CENTRES BECOME EDGES or HOW TO KEEP COOL IN A HOT CLIMATE," paper for the Contemporary art from Non-Aligned Nations seminar, Jakarta 19-30 April 1995, p. 1-5
- 12) The use of the phrase contemporary art in Indonesia among other things explains:  
The word 'contemporary' was first used in Indonesia at an exhibition of sculpture in Jakarta organised by G. Siddhartha Soegijo. Soegijo used the word contemporary to explain the exhibition because, in his opinion, some of the sculptures exhibited could no longer be categorised as modern...But the use of the term 'contemporary' was not followed by further discussion or debated within an art circle dominated by modern-oriented principles. The word 'contemporary' faded away. So it is difficult to draw a clear line between modern and contemporary art in Indonesia. Jim Supangkat "A Brief History of Indonesian Modern Art" in Caroline Turner, ed. *Tradition and Change: the Contemporary Art of Asia and the Pacific*, University of Queensland Press, p. 55
- 13) The philosophy of tradition (which then became the philosophy of art) that was born in the Enlightenment through German thinkers (Baumgarten, Kant, Schiller) coincided on a number of theories about this. However, the thinkers above explicated this with emphasis on different viewpoints, for instance, the nature of art, the aesthetic experience and aesthetic judgement. So too with the identification of the essential aspects of a work of art; the emphasis on the aesthetic attitude; the aesthetic experience; or involvement in the complexity of working to define art through investigating aesthetic judgement (see Janet Wolff, "The Sociological Critique of Aesthetics" in *Aesthetics and the Sociology of Art*, George Allen and Unwin Publisher Ltd, London, 1983, p.14)

- 14) This tradition began with Immanuel Kant whose influence was great on subsequent developments in aesthetics. Through the Neo-Kantian tradition and the Phenomenological approach to art, the theory of aesthetic attitude coloured understanding of the nature of art and the aesthetic experience. (*ibid.*, p. 73)
- 15) Immanuel Kant, *The Critique of Judgement*, Oxford: OUP, 1952, *ibid.*, p. 42-44
- 16) "Taste is the faculty of estimating an object or a mode of representation by means of delight or aversion apart from any interest. The object of such delight is called beautiful." Immanuel Kant *ibid.*
- 17) Timothy Binkley, *op. cit.*, p. 452. The phenomenology approach that signifies the aesthetic experience in the process of intensity itself, especially in 'its isolation' as a part of the experience of life: "Aesthetic experience is characterised in terms of its own 'intentionality', based on the 'bracketing' of this experience separately from other, outside experiences." Janet Wolff, 1983, *op.cit.*, p. 74
- 18) The phrase 'artefactuality' is a phrase that was proposed in an article by Morris Weitz: 'The Role of Theory in Aesthetics' in the proposing the difficulty of defining art. The character of artefactuality as an important part of the nature of art then became the basis for an important study conducted by George Dickie in defining the nature of art: actuality on assisting to guide the determining of arts qualities in a classificatory sense), the derivative sense, and the evaluative sense. The determining of these qualities is directed to the differentiation between 'non-artefactual art' and artefactual non-art (see George Dickie, *What is Art? And Institutional Analysis*, ed., Philip Alperson, *op.cit.*, pp. 435-436. The article is based on George Dickie, *Art and The Aesthetic: An Institutional Analysis*, Ithaca: Cornell University Press, 1974, pp. 19-52).
- 19) By the Institution theory of art I mean a view which offers a definition of art: the definition it purports to be non-circular, or at least not viciously circular, and it defines art by reference to what is said or done by persons or bodies of persons whose roles are social facts. Richard Wollheim, *Art and its Objects*, Cambridge: CUP, 1980, p. 157 (see Janet Wolff, 1983, *op.cit.* p.78)
- 20) Maurice Mandelbaum says that 'exhibited characteristics' and 'non-exhibited characteristics that have the potentiality of an absorbing non-practical interest to either participants or spectators', which is presented as the base in determining/defining art (see George Dickie, *op.cit.*, p. 435)
- 21) Among the meaning of institution (in the Webster New Collegiate Dictionary) as: a) An established practice, law, custom etc. b) An established society or cooperation; and in this selective understanding: and established practice (*ibid.* p. 437).
- 22) Arthur Danto stated in his article 'The Artworld': To see something as art requires something the eye cannot descry – an atmosphere of artistic theory, a knowledge of history or art: an artworld" (See *ibid.*, p 437)
- 23) Saneneto Yuliman mentioned the 'social world of art' in signifying the position and arrangement of the relationship between "art" and "society". Sanento described connections between artists, critics, the mass media, collectors and galleries (see Sanento Yuliman, "Art Journalism Needs to be Developed: Principles for Thinking for Critical Discussions of Art," Daily Newspaper the Pikiran Rakyat, 14 Feb, 1990)
- 24) Mary Jane Jacob described it as "...the production of art (artist) and the means of distribution (museums, commercial galleries and publications) with its processors of art (curators, dealers, critics and collectors) that comprise the art world system." (see Mary Jane Jacob, "The Audience, The Other" paper for the International Contemporary Art of the Non-Aligned Countries seminar, 29-30 April, 1995, Jakarta p. 2)
- 25) George Dickie, *op. cit.* p. 438
- 26) *Loc. Cit.*
- 27) See Mikel Dufrenne, ed. "The Situation and Meaning of Art Today" in the *Main Trends of Research in the Social and Human Sciences*, Part two/ volume one, chapter IV: Art And the Science of Art Today, Mouton UNESCO, 1976, pp. 505-547)
- 28) Everything we do is located in, and therefore affected by social structure...all action, including creative or innovative actions, arise in the complex conjunction of numerous structural determinants and conditions." Janet Wolff, "Social Structure and Artistic Creativity," 1984, *op.cit.*, p. 7
- 29) The goal of pluralism as explained by Jim Supangkat: "Pluralism, one of the principles born of this (postmodern) era, which advocates faith in relativity and rejects absolute standards, has automatically brought the validity of Universalism into question." (see Jim Supangkat, "The Framing of Indonesian Contemporary Art" *Artlink* Australian Contemporary Art Quarterly Vol. 13 nos. 3&4 November – March, 1993/94, p. 47
- 30) Although it cannot be debated that Indonesian modern art constitutes an adaptation of world modern art, the factors of information, interpretation, difference in backgrounds and geographic settings have resulted in Indonesian modern art developing outside the mainstream of world modern art. For this reason Indonesian art is a 'different' kind of modern art. *Loc. Cit.*
- 31) The World Systems Theory, proposed by Immanuel Walerstein, says that the miracle of economic growth in the East Asian region (Japan, Taiwan, South Korea, Hong Kong and Singapore) that cannot be explained merely as the result of the work of imperialism and dependent development, the crisis and bankruptcy of



the Marxist Revolutionaries and the Marxist Revolution; as well as the emergence of the crisis in America that destroyed the political economic hegemony (See Suwarsono, and Alvin Y. SO., *Social Change and Development in Indonesia*, Penerbit LP3ES, Jakarta, 1991, p. 176-188).

- 32) Aesthetic principles and systems, being part of the package of interdependent practices that make up an art world, will both influence and be influenced by such aspects of it as the training of potential artists and viewers, financial and other modes of support and the modes of distribution and presentation of works. Howard S. Becker, *op. cit.*, p, 138. See also examples of experience of development in the West: 'But for now the status of 'important contemporary art' in the West remains an economic concept in ways that permeated an entire psychological, philosophical and operational system', Mary Jane Jacob, *op.cit.*, p. 5
- 33) Japan has implemented extraordinary arts activity: the purchase of masterpieces from around the world, re-writing the history of the development of world art by inserting artists, establishing art museums, presenting international exhibitions and workshops, publishing art books, mining the history of art developments in which Japan is thought to have played a large role and so on. (See Jim Supangkat, "Seeing the Asia Pacific in the development of International Art in the Postmodernist Era" paper for the Art and the Era of Postmodernism seminar, FSRD ITB, 20 April, 1994, Bandung. Meanwhile Australia is currently actively implementing a network for international collaboration, among these the presentation of international art exhibitions ARX and the Triennial of Contemporary Art.
- 34) This is also touched on by T.K Sabapathy: "For dialogue between South and North to be conducted on equitable grounds, critical approaches and historical methods have to be deepened and strengthened through continuous demonstration or application. Art history is being continually written and re-written." T.K Sabapathy, *op. cit.* p. 13-14
- 35) Geeta Kapur, "The Recent Development of 'Southern' Contemporary Art Avant-Garde Art Practice in and Emerging Context" (Summary of Paper) for the Contemporary Art of the Non-Aligned Nations, 29-30 April, Jakarta p. 1