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PAMERAN SENI VISUAL KONTEMPORER INDONESIA
BIENNALE JOGJA VIII 2005 "DI SINI DAN KINI"
Consciousness of the Here And Now

Organizer Taman Budaya Yogyakarta
Partners Paguyuban Pusaka Yogyakarta - JogerHeritage Society, Karta Postaka,
Institut Seni Indonesia Yogyakarta, Green Mapper Jogja, Senter Jogja
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Taman Budaya Yogyakarta
Jalan Sriwedari No 1 Yogyakarta, Indonesia
Tel. +62 274-561914, 523512, 580771
Fax. +62 274-580771
e-mail: biennalejogjakartaa.com
www.biennalejogja.net

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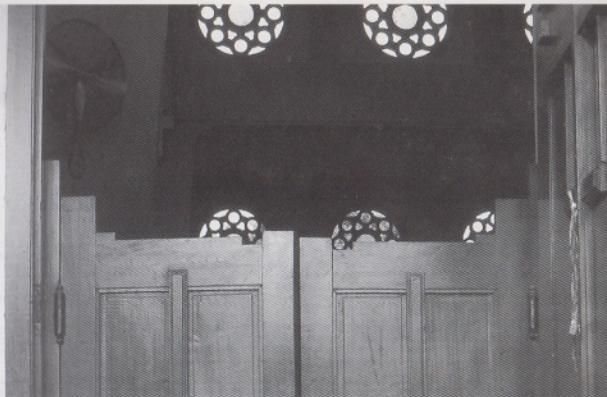
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KURATORIAL BIENNALE JOGJA VIII 2005



Assalamualaikum Wr. Wb.

Biennale Jogja merupakan event periodik yang diselenggarakan Taman Budaya Yogyakarta, yang selama 17 tahun telah dapat dipertahankan keberlangsungannya secara kontinu. Keberhasilan menjaga kelangsungan peristiwa tersebut tidak semata oleh Pemerintah saja, tetapi peran para pemerhati, pecinta dan masyarakat, merupakan sinergi yang sangat memberikan andil besar sehingga Biennale Jogja bisa bertahan hingga sekarang. Sesuai dengan brand name Taman Budaya, "The Window of Yogyakarta", maka Biennale Jogja VIII 2005 ini merupakan salah satu cara bagaimana biennale merupakan "jendela" untuk melihat capaian artistik dan kreativitas berbagai karya kreatif yang dikerjakan oleh perupa selama kurun waktu dua tahun terakhir.

Ragi Taman Budaya, Yogyakarta adalah sebuah eksisten yang berada dalam rumah kaca globalisasi. Yogyakarta tidak dapat dilepaskan dari kondisi lokalitasnya dimana warisan tradisi masa lalu masih menjadi praktik budaya dan sosial masyarakat Yogyakarta. Biennale menjadi bentuk representasi yang ada. Seni visual tidak lagi memicarakan kreasi bentuk melalui unsur estetika rupa saja tetapi menjadi bahasa dan media komunikasi yang lebih terbuka dengan kebebasan tafsir.

Dengan tajuk "Di Sini dan Kini" (*Consciousness of the Here and Now*) Biennale Jogja VIII 2005 memiliki strategi dan keterkaitan dengan persoalan lokal yang melibatkan dua kajian, yaitu seni visual dan *heritage* (Pusaka). Para perupa ditantang untuk melakukan terobosan, menghadapi persoalan publik sebagai sebuah upaya untuk melihat, menggali dan mengayopkan gambaran antipaksi maupun resistensi atas masalah-masalah lokal, sehingga karya-karya seni visual yang dipamerkan digelar pada lokasi-lokasi *heritage*.

Dengan pertimbangan itu pula, maka pada event Biennale Jogja VIII 2005 diberikan penghargaan "Lifetime Achievement Award" kepada seriman yang memiliki karakter karya, dan komitmen, yang kental dan total, serta perhatian pada *heritage*, yaitu Bapak Sigit Sukasman dan Bapak G. Sidharta Soejiyo.

Biennale Jogja VIII 2005, untuk pertamakalinya, disamping diikuti oleh perupa dari beberapa kota di Indonesia, juga diikuti perupa dari 6 negara, yaitu Belanda, Canada, Malaysia, Liechtenstein, Jepang, dan Australia. Para perupa sangat teresbut diundang secara khusus oleh tim kurator.

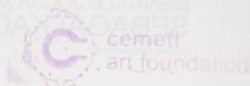
Biennale Jogja VIII 2005 melibatkan 3 orang kurator, M. Dwi Marianto, Eko Prawoto, dan Mikke Susanto; dan merupakan kerja bering Taman Budaya Yogyakarta bersama Jogja Heritage Society, Karti Pustaka (Pusat Kebudayaan Indonesia-Belanda), Antena Project, Green Mapper Jogja, Senthir Jogja, dan ISI Yogyakarta.

Akhirnya pada kesempatan ini diucapkan terimakasih kepada para penasihat, mitra kerja, tim kurator, perupa peserta pameran, juri penilik venue, sponsor/donatur, media cetak dan elektronik, seluruh panitia pelaksana, dan semua pihak yang telah mendukung kegiatan Biennale Jogja VIII 2005. Semoga Biennale Jogja VIII 2005 akan lebih memberikan makna bagi seni visual Indonesia.

Wassalamualaikum Wr. Wb.
Yogyakarta, Desember 2005

DYAN ANGGRAINI RAIS

FOREWORDS
HEAD OF TAMAN BUDAYA YOGYAKARTA



Assalamualaikum Wr. Wb.

In the last 17 years Taman Budaya Yogyakarta (state cultural center of Yogyakarta) has managed to continuously hold Biennale Jogja as a periodic event. The ability of maintaining this event is not merely the contribution of the government, but also the visual artists, spectators, art lovers and the society. The synergy among them has made a big contribution that the Biennale Jogja is able to survive until now. As conveyed by the brand name of Taman Budaya, "The Window of Yogyakarta", Biennale Jogja VIII 2005 becomes "a window" to see artistic and creative achievements of the various creative works fulfilled by the visual artists in these last two years.

For Taman Budaya, Yogyakarta is the existence in a globalization glass-house. It belongs to its local conditions where heritage tradition is still considered as cultural and social practices in the society. Biennale Jogja represents it. Visual art does not merely talk about creation by means of the visual aesthetics elements, but it also becomes a language or a communication media open to interpretation.

Bearing the theme Consciousness of the Here and Now Biennale Jogja VIII 2005 has its strategy and relationship with local problems related to two studies, i.e. visual art and heritage. It challenges the artist to make breakthroughs, to encounter public problems as a way to see, to explore and to foresee the anticipation and resistance of the local problems. Therefore the works of visual art are exhibited in the heritage venues.

For the same reasons, the event of Biennale Jogja VIII 2005 has decided to present Lifetime Achievement Awards to artists with strong culture concerns, whose works portray their vigorous characters, their deep commitment and attention to the heritage. The Lifetime Achievement Awards are dedicated to Mr. Sigit Sukasman and Mr. G. Sidharta Soejiyo.

Besides the Indonesian visual artists, Biennale Jogja VIII 2005 is, for the first time, also participated by foreign artists from six countries which are Canada, Malaysia, the Netherlands, Liechtenstein, Japan, and Australia who are particularly invited by the curators.

Biennale Jogja VIII 2005 involves 3 curators, M. Dwi Marianto, Eko Prawoto, and Mikke Susanto. The partners of this period are Jogja Heritage Society, Karti Pustaka (Indonesian-Dutch Cultural Center), Antena Project, Green Mapper Jogja, Senthir Jogja and ISI Yogyakarta (Indonesia Institute of Arts).

Finally in this occasion, I would like to extend my gratitude to the advisors, partners, curators, participants, in the venue owners, sponsors/donators, the press, the organizing committee, and those who kindly support this event of Biennale Jogja VIII 2005. We hope Biennale Jogja VIII 2005 will be able to give a significant meaning for Indonesian visual art.

Wassalamualaikum Wr. Wb.
Yogyakarta, December 2005

DYAN ANGGRAINI RAIS

KOTA SEBAGAI RUANG PAMER

OLEH EKO PRAWOTO

Mewujudkan lagi predikat kota budaya Yogyakarta.

Membangun kota secara fisik sepertinya memang bisa ditekankan untuk mempunyai citra tertentu. Kalau kita merunut nama kota misalnya, beberapa mengingatkan pada sejarah asal muasal kotanya atau ada juga sebagai cetsuan harapan.

Entah awalnya dilakukan secara sadar penuh atau mungkin hanya kebetulan begitu sebagai proses yang berjalan alami dalam rentang waktu panjang, yang kemudian dibaca atau terbentuk menjadi suatu citra atau predikat tertentu.

Berjalan-jalan di kota Istanbul misalnya, kita akan segera menyadari bahwa hampir semua bagian dari elemen fisik kotanya menunjukkan keterkaitan erat dengan masa lalu, beragam lapisan sejarah masih nampak nyata, seolah hari bersambung akrab, bahkan waktu sepertinya berhenti berjalan, sekejor tubuh kita ini adalah museum.

Demikian juga Florence atau Roma, dengan pengingatn berbagai ragam mahakarya arsitektur serta patung, sangat terasa susana kota. Sebagai kota yang memiliki naansa seni yang sangat pekat, tidak ada sudut kota yang tidak elok, semua elemen kota adalah karya seni. Sementara ada juga kota yang memberikan kesan pada betapa tingginya kemajuan teknologi yang telah dicapai, atau betapa prinsip sadar lingkungan hidup sangat dijunjung tinggi. Namun ada juga citra negatif yang terlarung melekat seperti kota yang selalu banjir, kota yang penuh dengan sampah dan kotor atau kota yang sudah terpolusi.

Berbagai predikat telah dimiliki Yogyakarta ini, seperti kota gudang, kota pelajar, kota pendidikan atau kota perijanaan dan — kota budaya. Berkaca tentang kota budaya sejauh manakah predikat yang telah melekat ini dihayati sebagai suatu potensi.

Sebagai kota budaya, adakah keyakinan bahwa predikat ini masih akan melekat secara positif? Tidak mungkin akan muncul kota lain yang kemudian akan mempunyai reputasi yang lebih kuat dan kemudian lebih layak sebagai kota budaya? Apakah predikat ini akan terus secara otomatis besar untuk Yogyakarta?

Mungkin predikat yang sudah terlarung dimiliki sebagai kota budaya ini, perlu kita temen-temen lagi potensinya dalam konteks kekinian untuk memberikan inspirasi dan energi kreatif baru bagi pemikiran pengembangan citra kota. Bahkan mungkin akan menjadi lebih efektif dan sekaligus standar kotanya. Misalnya slogan-slogan kota seperti BERSER, ATLAS, HARAPAN, BERHIBER, BERHATI NYAMAN dan sejenisnya itu.

Berapa kota di negara yang lebih maju, membangun kehidupan sosial dan citra kotanya melalui penyelenggaraan art event, seni rupanya memiliki

potensi untuk menjadi 'back bone' pemikiran pengembangan kota. Kehidupan kota menjadi lebih hidup dengan dimilikinya berbagai koleksi karya arsitektur serta seni rupa yang bermutu. Memadai secara akumulatif kota akan terbentuk dan terbangun dengan memiliki kesadaran seni, kota yang berbudaya. Tingkat kemajuan suatu kota akan dapat diukur dari aspek ini.

Agaknya predikat sebagai kota budaya perlu senantiasa di 'refresh' lagi, dimaknai dengan baru. Yogyakarta sekarang ini sedang memata dirinya menjadi kota yang lebih modern sebagai bagian integral dari kehidupan global. Kota yang berakar pada tradisi Jawa ini kini sedang disuburkan dengan menambah dirinya dengan berbagai fasilitas ada kota modern dunia. Yogyakarta sedang berjuang mewujudkan keseimbangan barunya. Kalau perubahan ini ingin kita maknai secara positif maka keberadaannya bangunan tua di kota sebagai pusaka budaya justru akan memiliki makna besar dalam mewujudkan kota yang maju dan berbudaya. Keberadaan bangunan tua akan menunjukkan kekayaan endapan budaya yang dimiliki kota ini. Dan mungkin ini memerlukan kepekaan dan kreativitas dari setiap 'stake holders' untuk secara sadar memperjuangkan suatu bingkai pemikiran bersama. Membangun 'dari-dalam' bertumpu pada kekayaan budaya yang telah dimilikinya, bukan hanya ikut-ikutan tak sadar diri mengimitasi zaman sekeci.

Kita adalah juga ruang pamer, suatu rangkaian display yang mestinya ditata menarik dan bermakna untuk dapat memikat dan membangkitkan kesadaran dan apresiasi berkebudayaan. Namun tentunya bukan ruang pamer anarkhis saling memangu ruang struktur ala perangan iklan dan billboard yang lebih memaksa naturi egois tak peduli sekeras, jauh dari upaya positif mewujudkan citra kota budaya.

Yogyakarta sebagai 'reservoir' seniman ini agaknya kurang disadari potensinya strateginya dalam menentikan arah pencitraan kotanya. Kalau saja potensi ini dapat diungkap maka dapatlah dibayangkan betapa banyak titik-titik di sekejor kota ini yang dapat dilah sebagai ruang pamer seni budaya. Semua sudut-sudut kota akan memiliki muatan seni budaya, bertabur karya yang menjadi kebanggaan warga kotanya. Dan kalau ini terjadi maka atmosphere Yogyakarta akan berubah, semakin nyata mewujudkan dengan predikatnya.

Biennale Jogja VIII 2005 mempunyai potensi mengantar ke arah perwujudan kota sebagai ruang pamer. Beberapa karya seni akan ditayangkan dalam struktur tata ruang kota, khususnya yang dipandang sebagai pusaka budaya. Akanlah ini merupakan langkah kecil yang bermakna?

Semoga...

CITY AS A GALLERY

BY EKO PRAWOTO

To reconstruct Yogyakarta as the city of culture.

It seems possible to build a city physically in order to have certain images. If we analyze the name of a city historically, some cities will remind us to their genesis, or the chosen name is to reflect hopes. Whether it is done intentionally or by coincidence as a natural process in a time of time, it is then read, or turned to be a certain image or citation.

If we go for a stroll in Istanbul for example, we will soon be aware that most of its physical elements portray a strong relationship with the past. Various layers of history are still authentic and linked, as if the time stops ticking. The whole city becomes a museum. It is also the same with Florence and Rome. With their various heritage masterpieces of architect and statue, Florence and Rome present the atmosphere of the city of arts. Every corner of these two cities is of beauty, and the whole elements of the city are works of art.

Meanwhile, there are cities impressing how they have achieved the highest level of sophisticated technology, or how they respect the awareness of green environment. However, there are also cities bearing negative images such as the city of flood, the city of dense population, the city of dirt or the city of pollution.

Yogyakarta has varied citations such as the city of science (the oratory of Yogyakarta), city of students, city of education, or city of struggle and, of course, city of culture. Speaking about culture, how far this attached citation has been experienced as a potential to this so-called city of culture? Do we have the belief that this citation will still be positively attached? Is there any possibility that another city might have a better reputation and deserves to be called as the city of culture? Is this citation would be necessarily right for Yogyakarta? Perhaps this already given citation needs a reconstruction to find its potentials in the present context in order to inspire new creative vigor and optimism for developing the city image. It could be more effective and authentic than the ordinary city slogans such as BERSER (Berapa), ATLAS (Atlas), HARAPAN (Hope), BERHATI NYAMAN (comfortable), and so on.

Some cities in developed countries construct their social lives and images by performing art events. Apparently arts have the potential to be the

backbone of the city development. Excellent 'collections' of architecture and work of art will enliven a city. In this way the art awareness will accumulatively construct and shape the city to be a city of culture. The advance of a city can be measured from the above aspects.

It seems to be necessary to refresh Yogyakarta with a new meaning as the city of culture. Yogyakarta is now managing itself to be more modern as an integral part of global life. This Javanese-rooted tradition city is busy to complete itself with various facilities as the other modern world cities. Yogyakarta is as a matter indeed be significant to construct the advanced and cultured city. The existence of these old buildings will show us the deposited treasure of culture belongs to the city. It may need the sensitiveness and creativities from the whole stakeholders to strive the same goals together. To build from 'the inside' supported by the culture treasure is somewhat we are supposed to do, in order not to do just what people say or to imitate without doing any selection.

A city is also a showroom for series of interesting display. It will be meaningful to give and to stimulate awareness, and appreciation to culture. However, it is absolutely not an anarchic showroom where people take over the strategic spaces as the war of commercial advertisement and billboards, in which it triggers selfishness, in such way it is far more difficult then to achieve the image of the city of culture.

We do not yet recognize the strategic potential of Yogyakarta as the reservoir of artists in order to achieve the image. If we can reveal these potentials, we can create many spots in the whole city to be managed as culture and art showrooms. Each corner of the city will have the sense of culture and art, which will give pride for its inhabitants. If it happens, it will change the atmosphere of Yogyakarta, and will construct the city to be aligned with its citation.

Biennale Jogja VIII 2005 has the potential to lead the city as a showroom. Some art works will be integrated within the structure of city planning, especially those considered as the cultural heritage. Would this be a significant little step?

I hope so.

BIENNALE AS A FORM OF RESISTANCE

BY MIKE SUSANTO

"Art is the quality of act and deed"

The 8th Jogja Biennale 2005 is a meeting point of 2 disciplinary studies, namely visual art and heritage. It is highlighted primarily due to the interests within the discourse of Yogyakarta's history and cultural background. Secondly, this biennale was also initiated based on the heated debates and problems emerging within the community of many cities, such as Jogja, namely: Problems such as mismanagement of heritage areas in which planning lacks effective strategy. Also, the many negative effects as a result of inefficient urban planning policies, such as damaged heritage artifacts, the rampant growth and pollution marketing advertisements, which cater solely for global capitalism and changes people's character. The problem of heritage damage is also now intertwined with problems such as terrorism and natural disasters¹.

Yogyakarta has a long history, starting from the prehistoric period until today. Their finding of prehistoric artifacts is a testament to this. To name a few, megalithic and stone burial sites in the Wotanari area, tens of small temples in the Sleman and Gunung Kidul area from the Old Mataram kingdom in the Javanese-Hindu civilization, artifacts from the Islamic Mataram period in Kotagede, Kroyok, and as far as Baberigoan—an area which used to be a forest—can be found in Yogyakarta. Civilizations during the Colonial period until the Dutch—also known as the Dutch East Indies, saw the division of Yogyakarta into two areas, namely *Pengluhan* (Pangkajene Selatan (the South Gate) around the Sultanate Palace and the Water Castle, and *Pangkajene* (Pangkajene Utara) (the North Gate) in and around the Kotabaru area. The South Gate was inhabited by the Javanese with their specific architecture whereas the North Gate was the residential area of the Europeans and Arabs. Hence, the architecture found in this area was a mixture of both European and Arabic. Yogyakarta's history continues throughout the Japanese occupation and into the period of independence, when the Indonesian Arts Academy was founded. Up until now, the Reformation period, Yogyakarta has experienced a speedy advancement. It is in this period that Yogyakarta has been at the forefront of not only its own history but also in the national scope, in that it has made a tremendous contribution to the development of history, politics, the arts and culture.

The meeting of the disciplines, the arts and heritage, is expected to revive the intention, representation, reconstruction, and actualization considered important in terms of its dynamics towards cultural output. Besides that, this meeting is expected to bring hope in finding ways of trusting the community in dealing with the wealth of the arts heritage. As for this reason this biennale was held in a number of heritage sites. These sites range from the sacred to the profane; from workshops, studios, to leisure spaces, which are 30-50 years old. Among others, the use of art spaces are: Turamartani cigar factory, Fort Vredeburg Museum, SMN 2 Yogyakarta High School, Jogja Study Centre, Omah Bismillah Gallery, the Beer Co. management site in Kroyok, The Great Mosque complex in Kotagede, the area of Segan, Nitrovanan, and St. Joseph Church in the Blerasan area.

Until now, this biennale was the only one that presented the concept of heritage site as gallery. With its richness in heritage sites, we were naturally able to hold art

exhibitions without any pressure whatsoever from anyone. Nevertheless, in a wider context, these heritage sites surely were not merely a gallery, but also a starting point for ideas and interaction of several disciplines and studies.

This kind of interdisciplinary and inter-textual concept search is increasingly needed in the development of the arts. Not only is it important to achieve the genealogies, political and artistic concepts as the history of the arts has shown. This search is also important for raising awareness about problems faced by the community. The arts is now not merely a matter of aesthetics and artistic values, but also a form of awareness of space and time as a form of resistance towards problems. This is where the dignity of the artists and their work is challenged.

The Here and Now: Contextualism

Roger Trancix's suggestion in *Finding Lost Space* (1986) offers an important point to this biennale. He reminds architects, and artists, that the most important thing needed in producing art work is the role in looking back to the past, understanding the wishes and needs of the community of present and the future in managing their own environment. There is a relationship between the old and the new. Therefore, it brings about a dynamic and a form of resistance towards any unforeseen problems.

For this reason, the 8th Jogja Biennale, which presented around 110 art works, tries to create an "atmosphere and language" which is based on cultural heritage. Also, it aims to deal with the tragedies of past disaster in terms of present day phenomena as a process of cultural action. On a larger scale, this biennale attempts to project a creative attitude in delivering the art work as a space for awareness, community resistance as well as a forum for introspection for the people.

As an effect of the dynamics, this biennale is limited to the awareness of the "here and now."² This means an attempt of elaborating thoughts of events that take place and the context or phenomena that relate to the events that took place. This is carried out by the community of the same space and time creating the cultural capital they have. "The here and now" is used as a reminder of the processes of revitalization and resistance towards problems in that it is to start now and here, the place where we are now standing. In this case, the concept of space and time are present in the art work exhibited.

The art work: its effects on audience

The art work shows the different medium and dimensions used by the artists in representing the concept of "The here and now." There are several notes on the effect of the audience in the art work of the biennale participants³, which are as follows:

Firstly, there were many participants who in their art work visually responded by presenting objects of heritage, such as landscapes, both natural and man-made. This can be seen in the conventional works, such as paintings, statues and graphic design. Many of the works referred to illustrations of "what is heritage" and its problems. The Barabudur temple, a map and the Ijau mountain of Jogja, The Vredeburg Fort, The Javanese house, traditional dancing way of dressing way of life, the kings, old cities, the mountain range landscape etc., represents

the subject and object of the art work. This clearly shows how the artists involved, wish for their closeness of interpreting their experiences and opinions on the object called heritage.

Secondly, the presence of art work which respond to give this kind of art work provides a useful space on which the public can learn to understand heritage space and enjoy it directly at the same time. The art work serves as a bridge which connects the numerous problems, starting from social problems faced by the community and technical problems in displaying the work. This is where we see how the artists show their skills in exploring space. We appreciate their hard work in taking the space and their surroundings apart.⁴ One example would be Nadiah Bismillah's work at the Kandang Menjangan (deer cage) heritage site. The visually presented a problem and exact about the history of this site by making use of the inner side of the wall of this old building, which is a part of the Sultanate palace or artworks by Hart Ogame, Sumiko Ikegami (both of them come from Japan), Yui Mariani Sastranegara, Dina Pranita Ariswata and Aditya Novita (which are very friendly and inherent with space as Bismillah Gallery, Post Graduated Indonesian Institute of Art area, Omah Dhawar and Gabah Resto).

Thirdly, it is important to understand that at present, in the development of art, there seems to be a tendency to elaborate social activities as well as trying to understand ways of making friends with the audience and regard them as colleagues in producing art work and at play. It is clear that this biennale was more progressive in approaching the community. Therefore, there is a closer relation between the public and the art work, causing both to merge with the environment. In this biennale, many artists in their work attempted to create a connection related to environment, a specially selected region, and art. This is a form of art with a new name: Ecologic Dadaism. Examples of this would be Fauziel Asfar's work at the Manohar Hill, where he invited the community to walk and not together. Another example would be Ivan Wijaya's work in which he offered massage services to the community.

Fourthly, the environment nuisance provided a ground on which installation art, previously considered "sacred", could become a popular art form. Space art or installation art, happening art, performance art or ecology Dadaism were not only considered as playing important roles in attracting people's attention, but also they provide a turning point of the development towards a more relaxed, "efficiency" Dadaism ecology, but not applied art.

Lastly, the occurrences of several art work in response to the biennale itself. Ideas for art work include the elaboration of the conditions of the committee's interest

work. For instance, the guided tour and publication committee. Yaksu Agus' work exposed the activities of being the audience tour, in which it was shown on the bus as its means of delivery. There was also Deborah Nadon's work using lamps as medium in building awareness about the biennale forum. For further information, please read the concept on the art work page in this catalogue. "Buang Mes 56" used post cards and "Delivery Order" used stickers in their work in building awareness. "Ida Gema" group created a sculpture of a Javanese letter, which helped the publication both for the committee and the social aim for this biennale.

Lastly, the occurrence of several art work responding to the biennale itself. Ideas for art work include the elaboration of the conditions of the committee's internal work. For instance, the guided tour and publication committee. Yaksu Agus' work Darmawisatna⁵: Piknik di Kota Smerdi exposed the activities of people joining a tour, in which he used the bus as a means of delivery of idea. There was also Deborah Nadon's work, in which she used lamps as medium of awareness building about the biennale forum. For further information, please read the concept on the art work page in this catalogue. "Buang Mes 56" used post cards and "Delivery Order" used stickers in their work to build awareness of the people. "Ida Gema" group created a sculpture of a Javanese letter, which helped the publication both for the committee and the social aim for this biennale.

The Artist as the Art Intellectual

This is an intensity of the thought and experiences of our present art intellectuals. They are blessed with a variety of dispositions without forgetting to keep their feet firmly on the grounds of their ancestors in their Dewey, the American philosopher, said that art cannot be copied up in an isolated place, a place where we express our imagination and creativity only to produce and understand the object of beauty. He states that the imagination is not a "mysterious potential", but a quality, experience, a way of creation (action) and observation of objects.

Heritage is a form of appreciation. The word 'heritage' may well be an adjective. In this biennale, experience will be the element which guides the interaction between heritage, appreciation and the working process. This is a form of concern based on the events that have happened while looking back at what we have done and experienced. We clearly need a mature and experienced outlook, just like "a poem is created to be read in a poetic way."

We hope that artists, thinkers, intellectuals continue to represent the community in the efforts of revitalization and resistance towards problems faced in the community. Also, we hope that they will not "betray" the community.

Notes:

¹ John Dewey, *An Experience*, New York, Perigee Books, 1988, p. 214.

² The community has now taken the form of a brick thrown and bomb cases in a number of areas in Indonesia, such as Aceh, Bali, Sulawesi, Jakarta, and even Jogja has been a hot topic in the last 2-3 years. This sense of "heat" and fear seems to be an interesting topic for background material of this curatorial. I hope that the heritage sites do not end up being a target of terrorism attacks and become a space of fear. But as a space for balance in life and happiness.

³ The committee are grateful to the biennale participants who have spent their time and energy to participate in this biennale. We are very happy to carry out their planned agenda and realize their curatorial idea for the biennale.

⁴ This is where the different forms of heritage plays an important role in this biennale. Heritage does not only serve as a space on which, but it additionally also serves as a metaphor for art work. Unlike in this context, it is seen as a starting point of several problems and perhaps a way out for political and cultural problems, especially in Indonesia.

⁵ The participants of this biennale consisted of not only artists, but also other professions, such as nursery teachers, university lecturers, students from the architecture department, work groups and curators.

M. Dwi Marianto

Born in Jakarta, October 19, 1956. Work in Yogyakarta Indonesian Institute of Arts dan Gadjah Mada University, Yogyakarta. Education: Curatorial workshop in Japan (1999), Ph.D. from Creative Arts, The University of Wollongong, Australia (1998), MFA, Printmaking, Rhode Island School of Design, Providence, RI, USA (1988) and BFA in Printmaking from STSRI "ASRI" Yogyakarta, Indonesia (1982).

Writing in *KOMPAS*, *The Jakarta Post*, *Journal Art & Asia Pacific*; *Artlink*, *Art Monthly* and many exhibition catalogues. Publication: *Seni Kritik Seni* (2002), *Survei seni Yogyakarta* (2001), *Lim Keng Sikerter akur Surabaya* (2000), *Outlet*, *Yogy dalam Peta Seni Rupa Kontemporer Indonesia* (1999), *Seni Cetak Cukil Kayu* (1989), *Unpacking Europe* (2001), *Sight + Site* (2001), *Crossing Boundaries* (2002), *Teori Quantum untuk menegakkan fenomena seni* (2004). Curatorial: *The Third Asia Pacific Triennial of Contemporary Art in 1999 in Australia*; *The '36 Ideas from SouthEast Asia' Exhibition 2002 in Germany*; *Indonesian Modern Art Exhibition "To Buzzle With Art" in Moscow Museum of Modern Art 2000*; *Erica's Painting, Solo Exhibition 2001 Moscow*; *AWASI Recent art from Indonesia* to Australia, Japan, Germany, Holland and Indonesia; *Contemporary Art Exhibition "Text is Subtext: Translating Culture"* Lasalle College, Singapore, 2001; traveling exhibition of Indonesian Modern Art "Crossing Boundaries" 2002 in Australia; the Indonesian Pavilion in the 51st International Art Exhibition of the Venice Biennale 2005.

Eko Prawoto

Born in Purworejo, August 13, 1958. Education: Department of Architecture Gadjah Mada University (1982) and The Berlage Institute Amsterdam (1993). Working in Duta Wacana Christian University Yogyakarta. Architecture work: *Music Studio* Kus Etnika, Cemeti Art House, Yogyakarta; Extension of DWCU Yogyakarta; Church Interior Manukan Surabaya, Dancing Studio Banjar Mili Yogyakarta, Extension of St. Albertus Church, Yogyakarta; House of Butet Kertarejasa Yogyakarta, Langgeng Gallery Magelang, Café ViaVia Yogyakarta, House of Jacku Fortanto, Yogyakarta. Nasion Gallery, Yogyakarta, Yoga Mas Bookshop, Yogyakarta, Guest House DWCU, Yogyakarta, House of Eko Bebek Yogyakarta, Community Learning Center Saba-EastBak, Extension of Padepokan Bagan Kusastiharjo Yogyakarta, House in Sagan Yogyakarta, Community Learning Center, and Office Grupo Naroman Bucci Timor Leste.

Exhibition: *The Tectonics of YS Mangunwijaya Architecture 1999 in Yogyakarta*, Jakarta, Cities on the Move, 1999 Hayward Gallery London, Cities on the Move 2000 KIASMA Helsinki Finland, The 7th International Architecture Exhibition, 2000 Venice, Art of Bamboo (Indonesia-Denmark), 2002 Yogyakarta, The Gwangju Biennale, 2000 Korea, The Echigo Biennale Art Triennial, 2003 Japan, The Arts at Arts & Bucoconvento Toscani, 2003 Italy, Exploring Vacuum Cemeti Art House, 2003 Yogyakarta, Transforming Asian Cities, 2004, (Jakarta, Bandung, Surabaya, Semarang, Yogy), Contemporary Three Dimensional Art Event, 2004 Langgeng Gallery Magelang, CP Biennale 2009 Jakarta (in collaboration with Urban Floor Consortium), Anyang Public Art Project, 2005 Korea.

Mikke Susanto

Born in Jember, West Java, 1973, graduated from Fine Art Department, Indonesian Institute of Arts, Yogyakarta, 1998. He is a lecturer at Indonesian Institute of Arts, also known as a curator, his exhibitions which he curated is: "0, MIRCUMUM Digital", One Gallery Jakarta, "Realisme Baru", Gracia Art Gallery Surabaya (2005); *Magelang's Project* "Individual Memory, Memorial Society", Langgeng Gallery Magelang; "Merahnya Merah", Galeri Naba Jakarta (2004); "Ternogram 93/03" Sanggar Dewata Indonesia at Neka Museum, Ubud Bali; "Dop... Kepala Terpegang!!" at Semarang Gallery, Semarang (2003); "Borobudur Agitatif" at Langgeng Gallery, Magelang; "In Between: Perupa dalam Rotasi Media" at Andi's Gallery Jakarta (2002); and invited often as a speaker at many art events.

Writing art critic on many media such as: *Kompas*, *Media Indonesia*, *Koran Tempo*, *Suara Merdeka*, *Kedaulatan Rakyat*, *Beritas*, *VISUAL ARTS Magazine*, *Matibaca*, *Surat PSC*. The books that he published such as: *DOKS RIAPA, Kumpulan tulisan Seni Rupa* (Rianisui, 2002); and as editorial team *Aspek-aspek Seni Visual Indonesia* (YSC, 2002), *Memorikar Seni Rupa* (Jendela B. Buku Baik, 2003); as a contributor and editor for *Borobudur Agitatif*; *Seni, Inter-Kosmologi*, Magelang (Langgeng, 2004), contributor for *Exploring Vacuum: 15 Years Cemeti Art House* (2003), and *Memimbang Ruang Menata Rupa* Wajah dan Tota Panoram Seni Rupa (Galang Press, 2004).



HERITAGE

