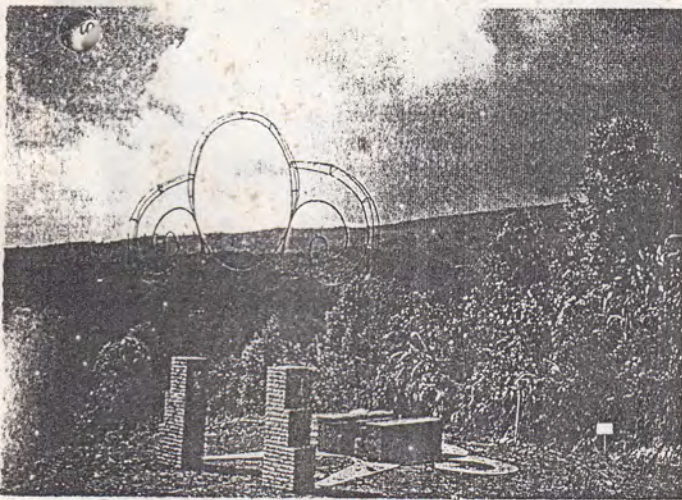


Young Javanese artists, looking to extend fine art to the vernacular realm, began to arrange found and created objects. This has been called installation art, but like most Western labels it only partly fits.

to look at but derive their import as places where people are born, where they labor, where they marry and have children, where they die.

Although Affandi and others of his generation were sympathetic to, for instance, the contemporaneous antibourgeois, angst-ridden Abstract-Expressionist artistic ideal, they remained psychologically far from their alienated Western counterparts because their identities were deeply rooted in and defined by the group. They were individualistic only in developing their own artistic expression. But with generational change has come a stronger sense of individuality. Kartika Affandi-Köberl (b. 1934), Affandi's daughter, in her strongest work anticipates the concerns of younger artists, especially a new generation of surrealists such as Lucia Hartini (see below). Particularly in her self-portraits, Kartika (as she is known professionally) conveys feelings of intense emotion and disquiet that extend Djoko Pekik's generalized concerns to the impact of social problems on people such as herself.

She is notable for expressing a female vision, overcoming not only the difficulty of developing an "I" in a society defined by "we" but the extra burden of being female in a paternalistic Muslim world. Few women are taken seriously as artists, and society pressures women to marry and devote their creative energies primarily to the considerable demands of Indonesian family life and community duties. Kartika's personal struggles are brutally clear in paintings such as *Réborn* and *The Beginning*, in which depictions of the artist being torn apart and giving birth to herself are couched in disturbing, nightmarish terms.



Mella Jaarsma: Pralima—Fire Altar, 1993, a cremation site near Munduk Village, Bali.

In the mid-1970s, some younger artists began taking photographs to use as sources for their paintings. Photography provided alternatives to the flat space of the "traditional/decorative" style and the brushy vigor of expressionism and abstraction. Photographic imagery was a natural and easily communicable way to comment on social conditions, and also to show the new concern for individual emotions or problems.

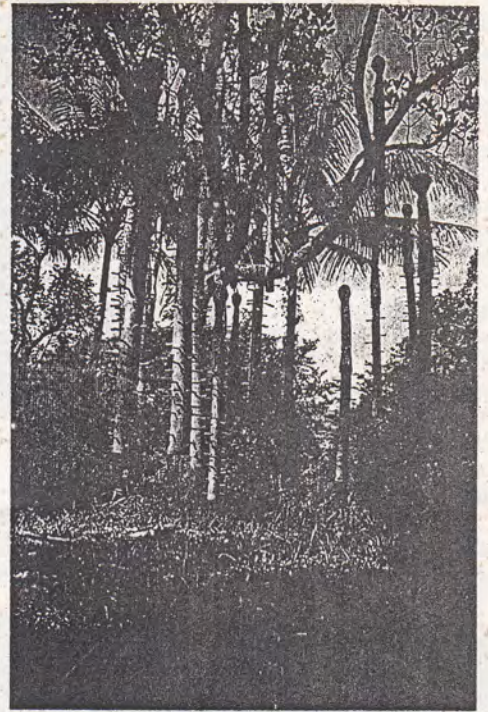
Ivan Sagito (b. 1957) and Lucia Hartini (b. 1959) explore their psychic lives from an unmistakably non-Western point of view. In the context of intense social pressure for conformity, their search for individuation is a radical move. Sagito depicts puppets and masks, humans and animals in landscape settings. His figures are lonely but never alone; although seen in groups, they are separated from each other and neither look at nor touch one another. The women are sometimes only outlines filled in with clouds that signify the cosmos. The figures' incompleteness and lack of stability imply a feeling of uprootedness: unlike group identity, an emerging self has no fixed definitions.

Hartini's symbols are more esoteric. She paints horses (signifying gentleness and virility), flowers (fragility, beauty and femininity), earth and sea (dynamic interacting forces of nature) to create personal narratives emblematic of contemporary Javanese gender relationships. Her intimations of submerged violence, social coercion, lack of privacy and difficulties in establishing boundaries also speak to the problems of shaping a distinct self.

Other young Javanese artists, searching for ways to extend fine art into more vernacular and flexible realms, began in the mid-'70s to exhibit arrangements of found and created objects. Eventually some, such as Dadang Christanto (b. 1957), acquired the label of "installation artist." Like many other Western labels, this one only partially fits: the work is seldom site-specific. Yet in various guises, an installation concept has spread to other parts of Java and to Bali.

In his paintings, drawings and performances, in addition to his installations, Dadang Christanto uses local materials such as bamboo, banana and coconut leaves, and vernacular images from the *wayang*, etc., to integrate a spiritual dimension into his social commentary. His *Golf Ball* mural consists of cutout, cartoonlike figures which trace the trajectory of a golf ball as it changes into a demonic *wayang* character chasing farmers out of their ruined land. Actions that he stages as part of his installations are extensions of village performance traditions. In 1992 in Japan, clad only in shorts, he plastered himself with mud and then went shopping. The piece was titled *Earth Man in Tension*.

An intriguing recent installation he made consisted of thick shafts of bamboo that were burned, pierced, incised and then topped by head and torso forms woven of coconut leaves



Dadang Christanto: For Those Who Have Been Killed II, 1993, burned and incised bamboo, woven dried coconut leaves.



Eddie Hara: Homage to the Water God, 1993, enclosure with working water spigot; installed along a road in Bali.

(using a common technique for making temporary containers). He has hung them from trees or roof beams, where these mute, passive figures symbolize the soul suspended in the space between heaven and earth during the first 100 days after death according to traditional beliefs. A stylistically related piece refers to a convention in the *wayang* in which only slain fighters who fall to the ground remain dead. A figure made of bamboo and coconut leaves