FOREWORD TO “PROCESS’85”

Friends,

if you see an exhibition with an environmental theme and you read the words “Proses ’85,” then you need to exchange those words for a series of journeys.

Call it a journey between cities: Jakarta – Denpasar. If you pass through Yogya, the easiest things to remember are: *gudeg* (a jackfruit curry), silver engraving, *batik* cloth, student city and perhaps even “the hang-out city.”

Denpasar or Bali in general? Wide-eyed dancers. Jangling gamelan. Legendary paintings, full of ornament. Little children speaking broken foreign languages, *kecak* dance, *legong* and even bare breasts.

Friends,

if this exhibition has an environmental theme, then in the following exhibition – let’s say in 1986 – putting the theme aside, the title will be “Process ’86.”

Perhaps that theme will be about education in the developing world; or population, family planning and unemployment. Perhaps even traditional art, cultural change or the spirit of lifestyle.

Friends,

in every theme that we choose, we will attend to its proportions as far as possible. We undertake this deliberately, because it is our opinion that each theme has its particular issues, each different from the other. For instance the environment and unemployment; the first is connected closely to people’s health. But the second is tied to the workforce, through capital or education.

So that our opinions don’t veer away from our chosen themes, we attempt to mine a variety of sources; sometimes even books. Or consultation with experts in the field, conducting research, data collection and so on.

Friends,

this time we have chose the environment as our primary theme; because this is an important issue to consider.

For instance, with regards to the forest. Some of the data we have collected claims that the breadth our forests is 113 million hectares; 40 million of that is already lost. The remainder – if the pace of logging continues as it has previously, at 1000 hectares a day – will certainly be gone in less than 30 years. After that, we will no longer have the expression the “emerald equator,” but rather the “charcoal equator.”

Friends,

other environmental issues can be seen in this exhibition. Air, water and waste pollution.

Thus, this time “Process ’85” throws environmental problems out there. These efforts want to be seen as part of an exchange of information, which bridges broader society and environmental experts, environmentalists, environmental artists and other interested parties.

TRACING THE STEPS

ARTISTS HEADING INTO THE ENVIRONMENT

1 If we are discussing fine art in Jogyakarta, of course we would be remiss not to mention the city's tertiary visual art institution. The Indonesian Tertiary School of Fine Art "ASRI": was established in 1950. Its founders came out of the tradition of informal art education, the *sanggar* (atelier or studio).

Informal fine art education in Jogyakarta is certainly interesting to consider, not least because these educational bodies are not too strict about their teachings, and often even seem to be a bit hotch potch. Clearly they are social groups, formed through coinciding perspectives on life, interests and concepts about fine art.

The Process '85 gang Photo: Wienardi

The fine art *sanggar* began to mushroom around 1950. This growth is inseparable from political interests and the political powers at play at the time.

The names of the *sanggars* are impressive, for instance *Bumi Tarung* (Clashing Earth), *Sanggar Putih* (White Studio), the *Pelukis Indonesia Muda* (Young Painters of Indonesia) studio, *Pelukis Rakyat* (People's Painters) studio, and *Sanggar Bambu* (Bamboo Studio). These *sanggar* eventually declined, disappearing after 1965, because politicians who wanted to speak through the *sanggar* no longer saw them as effective in expressing their political concepts.

The movement and colour of these artists' working groups were very influential on "ASRI," At least in that the political conflicts that had developed outside then emerged in "ASRI"

However, as soon as the political conflict eased in the 1970s, the political conflict that the art of Jogyakarta had been dressing also eased.

THE FINE ART SANGGAR BEGAN TO MUSHROOM AROUND 1950. THIS GROWTH IS INSEAPARABLE FROM POLITICAL INTERESTS AND THE POLITICAL POWERS AT PLAY AT THE TIME.

This didn't mean that artists' working groups in Jogyakarta disappeared, because the environment that emphasised this cooperation encouraged artists to continue gathering and working together. However they were no longer institutionalised in the same forms that they had been in the 1960s. Often these small groups were temporary, appearing so that they could exhibit.

These fine art programs were also inseparable from the vehicles of fine art activity. For instance the *Art Gallery Seni Sana;* a building that was located at the far southern end of Malioboro St, Jogyakarta's main street, was the primary place for presenting an art program. In artist circles in Jogyakarta, exhibiting in this building was a kind of aspiration.

The footpath in front of this building was used as a meeting place for art workers. This was not limited to fine artists, but tertiary students in Jogyakarta also saw it as an ideal place to chat in the evening.

With the diversity of people gathering on these Malioboro footpaths, obviously

the conversation would not only revolve around art. It often spread into conversation topics about social, economic and political issues, although perhaps merely brushing the surface. What was important was that they were talking and trying to think about the world outside their profession. So it could well be that their conversation often wandered. They felt they were gaining something that would enhance their perspective on life.

The colourful liveliness of those evenings is something we no longer find. Perhaps it is a sign that art worker circles in Jogyakarta no longer need a place to meet. They no longer need a place to hold dialogues; or perhaps too, the issues and concepts that they have within them no longer need to be shared with their colleagues in different professions. Is this a sign that they are satisfied living alone, staking out their place in the universe without the need for dialogue any longer?

Bonyong Munni Ardhi (39), Harsono (33), Gedut Riyanto (30), Harris Purnama (29), Moelyono (2) lived through the colourful environment described above.

These five artists attended the same art school, STSRI "ASRI", although not at the same time. However they all attained an art education with western nuances, but taught in the *sanggar* style. This knowledge and education has influenced the way that they regard the environment, and their rationales.

THIS WAS A WAY OF LOOKING AT ART THAT CENTRED ON THE ISSUE OF "POPULIST ART IMAGERY."

2 Bonyong Munni Ardhi and Harsono went to art school relatively close together, only a year apart. They soon developed a close friendship based on long discussions about art. Of course this is not unrelated to the fact that they were both from the same (cultural) tradition, that being East Javanese tradition.

Their extended discussions about fine art were a process of approaching the conceptualisation of art. Together with Hardi, Siti Adiyati Subangun, Nanik Mirna, Ris Purwono and Agus Dermawan T they tended to emphasise the conception and universe of fine artistry. Subsequently they were involved in several group exhibition, for instance in Solo, Jogyakarta and Jakarta. This small group were quite influential in invigorating the direction of art creation at ASRI in the 70s. They were at least able to present evidence of new forms in realising their creative aesthetics.

Of course the new forms of creative aesthetic expression on offer were paid for somewhat with conflicts caused by different perceptions about the visual manifestation of form as aesthetically creative work. This conflict occurred at least in relation to their teacher's perceptions of how creative aesthetic should be expressed, which was still heavily nuanced with the viewpoints of the artistic image from the 1960s. This was a way of looking at art that centred on the issue of "populist art imagery."

Long mental journeys sharpened their internal artistic insight. They sharpened their understandings of what art was right for the Indonesian people in the 70s, then they made it. They maintained this enriched experience through their friendshipswith art workers outside of fine art, and also with cultural thinkers with whom they held intensive dialogues.

Conflicting values and opinions of fine art reached their peak during the Indonesian Fine Art Biennale in 1974 at Taman Ismail Marzuki.

Theme: water pollution and ocean fish (Designer: Harsono)

Their deep concerns about the direction and concepts of fine art that were developing in Indonesia were poured into a letter called the 'Black December Statement,' dated 31 December 1974. The signatories to this statement were, among others, Bonyong Munni Ardhi, Siti Adiyati, Hardi, Harsono, D.A Peransi, Ikranegara, Daryono, Ris Purwono and so on. The statement, which was signed by thirteen artists, in fact had far reaching consequences. At the very least, the letter's restless attitude towards the state of art was the reason for Harsono, Bonyong Munni Ardhi, Hardi, Siti Adiyati and Ris Purwono's suspension. Abbas Alibasyah implemented the suspension as the Director of the ASRI Jogyakarta Tertiary Fine Art School with the reasoning that they had "disturbed the stability of the development of our nation" (see Tempo, 15 February, 1875) and defiled STSRI ASRI's reputation (see Berita Nasional, 17 January, 1975). In fact this decision was not well supported by the other teachers at STSRI ASRI itself, for example, in an interview with *Berita Nasional,* Sudarso said that "as far as their actions were purely those of young artists I don't think it's a problem." Sudarmadji's comments went even further: "Their actions were the spontaneity of young artists and there is no problem with that." (Tempo, 15 February, 1975)

However behind Abbas' move there was an unavoidable fear of the contents of the Black December Statement, in that the statement also had political implications. This is evident from Abbas' statement that "The Black December Statement says that we must be oriented to the political, economic and social, these are words that must come from students of Socio-politics and not from students of Fine Art. Mixing this up with politics is very dangerous." (Tempo, 15 February, 1975).

However Abbas misunderstood the meaning of the statement, which said: "We painters are called to give spiritual direction based on humanist values and to be oriented to the reality of social, cultural, political and economic life."

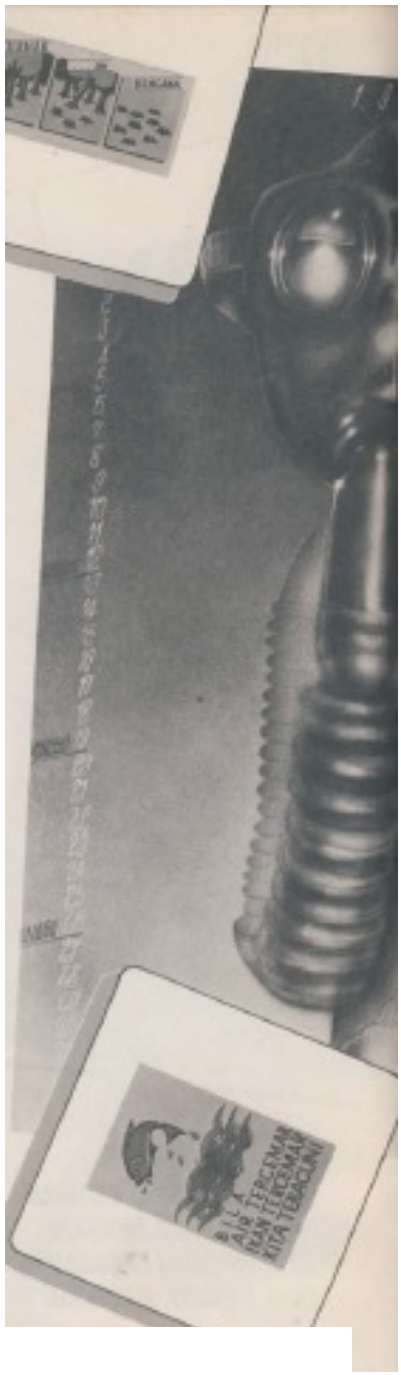
This misunderstanding gave credence to suspicions that there were actually conflicting attitudes to art in the academic community at STSRI ASRI. It is certain at least that conflicting perceptions and differences would be approached with repressive actions, and oppressed. This was the "black" mark which has never been erased from the history of fine art education in Indonesia. It was improper for an educational institute in a legal state to take such repressive action ended, wich ended with Harsono and Hardi being expelled . Conflicting values and perceptions on art are not taboo in the art world. The history of art is littered with footnotes on events which imply conflicting values and perceptions around art. Of course, the events above are not inseparable from the political conditions that were developing around 1974-1975, when the upheaval in student politics reached its peak in 1974 with the Malari incident.

CONFLICTING PERCEPTIONS AND DIFFERENCE WOULD BE APPROACHED WITH REPRESSIVE ACTIONS, AND OPPRESSED.

Meanwhile, the tendency to differing opinions and values around fine art were not confined to 'ASRI' alone; similar symptoms were evident in the fine art department at the Institute of Technology in Bandung (ITB).

Communication between students peaked with the formation of the Indonesian New Fine Arts group in Indonesia.

From 2 to 7 August 1975 in the Exhibition space at the Taman Ismail Marzuki, Jakarta, six artists from the Jogyakarta troop joined with their student colleagues from ITB and Jakarta and presented a fine art exhibition. Participants in the Indonesian New Fine Art group were: *Nanik Mima, B. Munni Ardhi, Hardi, Harsono, Ris Purwono, Siti Adiyati, Muryoto Hartoyo, Jim Supangkat, Pandu Sudewa, Bachtiar Zainoel* and *Anyool Broto.*



Responses to their manifestation of creative aesthetic were diverse, from the cynical to derisive and also the complimentary.

To draw a conclusion from these responses to the work exhibited, it seems clear that there were still conflicting opinions on concepts and working methods in the Indonesian fine art world.

These conflicts were represented in a polemic between Sudarmaji and Kusnadi, which appeared in their writing for the daily newspaper *Kedaulatan Rakyat* in Jogyakarta.

Apart from this conflict, in fact they displayed one particularly valuable concern; an interest in communication. As Jim Supangkat stated: "Through the acclamation a desire to communicate is acknowledged. All of our eleven conceptual statements can be interpreted in this way. Whether it is by taking up social themes, disturbing social conflict or the desire to make a declaration towards a particular environment or reflections on existence or seeking new ideas as surprises in this expression. Or playful scorn, or appropriating posters and their colour effects as idioms. (*Kompas, 9 October 1975)*

This desire to communicate is an appropriate attitude to cultivate, because this penetrates the alienation that exists between artists and the community, or at least between the thinking that artists express through their work, and audiences who are unable to absorb because of the subtlety, density and personal nature of the artistic language in the art work.

The direction of this kind of thinking obviously cannot be separated from the increasing alienation between the artist and their community, because artists are driven by a desire to create an individual expressive language, understood only by themselves. Of course, this tendency is natural in a society that places great value on individuality than on togetherness.

Tendencies like these are linked to the factor of objectivity that has developed in the artists' environment; issues of economic order, social order and political order need to be seen through their connection to the formation of individual patterns of expression in presenting their opinions.

In patterns of expression that place more emphasis on the "importance of personal language in manifesting creative aesthetic" it is clear that subject matter is the basis of attention and creation is only valid as an object. If we speak about society, about what is in society, then those whi are interested in the work that emerges may not understand. The problem is not in the visual form of the work created, but in whether society is able to empathise or become emotionally and critically involved with the work. The work should at least be able to proportionally reflect problems that are developing in society, without exaggerating them. And this should occur if the viewer is able to conduct a full dialogue (with the work), in the sense that they feel they are within the problem that the artists is addressing.

Indeed there are many art observers who only discuss new issues, or at least new forms as they are presented in the exhibition space. Clearly they often fail to grasp the direction that the artist's thinking is moving in.

The impact of this exhibition was extensive, at least for those artists from Gampingan, Jogyakarta. This is an area where many artists in Jogyakarta lives, making it almost an artists' commune.

ARTISTS ARE DRIVEN BY A DESIRE TO CREATE AN INDIVUDAL EXPRESSIVE LANGUAGE, UNDERSTOOD ONLY BY THEMSELVES.

THE EXHIBITION WAS INDEED THE MOST BRUTAL TO HAVE OCCURRED IN JOGYAKARTA

They paid close attention to the work presented by their colleagues in Jakarta. The held intense discussions, both in their homes and in their houses or in Mrs Karto's street stall in front of the Gampingan campus. Bonyong, Harsono and Hardi's way of thinking was often the basis for debate, from the rational to the most emotional. Any topic of discussion was legitimate in that street stall.

The classrooms of STSRI/ASRI were shaken up by the different kinds of works that emerged. The paintings of Sadali, Kandinsky, Widayat were eliminated from the references of young people in the academy, located in the middle of this neighbourhood. Visual understandings that differed from those used by their lecturers began to appear in their work.

3 In 1977, more precisely on 1 September at the Seni Sono Art Gallery, the works of 17 artists were displayed: *Gendut Riyanto, Harris Purnama, Ronald Manulang, Wienardi, Bonyong Munni Ardhi, Tulus Warsito, Budi Sulis, Bambang Darto, Redha Sorana, Iskandar, Basuki, Ivan Haryanto, Ris Purwono, Edi M. Duriat, Dede Eri Supria,* accompanied by music from *Sapto* and *Jack Body.* The exhibition was indeed the most brutal to have occurred in Jogyakarta, at least in terms of the diversity of expressive mediums that appeared in the gallery. It only lasted for two and a half days, and after that it was closed by Jogyakarta Police Command 961. Hardi, who had only just arrived from the Netherlands, tried to mediate between the artists and the authorities, but he failed because his reference points in looking at the creative issues were not the same. Although the reason given for the closure was the discovery of a pornography book in the space, actually it was strongly suspected that actually the reason was that exhibition content was seen as "political."

Fortune did not smile on them. STSRI ASRI never attempted to mediate at all. Indeed they were seen as wild because they hadn't asked for the blessing of the academy they attended. If we look closely we can see that the work of this group and the work of the 'New Indonesian Art Group' do seem to have a connecting thread.

The 'What Identity' (*Kepribadian Apa)* group also began to question the limitations around forms of fine art, and the perspective on art that was being taught in formal fine art education. They tried not to foreground the problem of whether personality had to be evident in aesthetic creativity. For this young group, the problems that come up in society are a reality that should be the main priority for the artists' attention. Because this is concerned with the role and position of artists in society, there was an emphasis on the social function that they felt should exist within their creative aesthetic.

In 1979 Gendut Riyanto and Harris Purnama were attracted to, and became involved in the New Indonesian Art group movement, specifically in their exhibition in December in Taman Ismail Marzuki. It should be noted that this was actually the last exhibition for the New Indonesian Art group, and at the end of the exhibition they announced they would disband.

For Gendut and Harris themselves their involvement in this exhibition was an opportunity to expand their perspective on life, and on their art. At the very least they were stirred up, influenced by the thinking that was the life-blood of that group.

Gendut's move to Jakarta in 1982, prompted by a change in workplace, had a huge role in strengthening his artistic dialogue with Harsono. They attempted to further clarify the conception behind the artistic practices they had chosen.

Meanwhile, in 1980 B. Munni Ardhi had himself been undertaking art activity that differed from the work and activity that he had made when he was involved in the New Indonesian Art movement. His 'Land Art' exhibition in Parangtritis signified that he was at least seeking a new path, probing other possibilities in creative aesthetic.

The distance between Jakarta and Jogya became even more tangible for B Munni Ardhi, Harris, Gendut, Harsono and Mulyono. They maintained communications through various means, throwing out their restlessness, their thoughts and their aspirations for the social function of artists' activity. What social role should artists be playing within the framework of efforts to raise the quality of people's lives, their society?

One issue that was very apparent in their long dialogue was what steps they should take to locate the problems of art, life and subject matter in the creative aesthetic of their work so that these issues occupied proportional stances.

It can be surmised that they were trying to be at one with the object of their observations, and attempting to build the capacity to interweave conversational dialogue proportionally, without slipping into foregrounding their personal problems.

In July 1984, they presented their thinking at a discussion at Seni Sono. This discussion was framed as a trigger for discussions around the position of Indonesian fine art in its society, and an attempt to seek out what artists should use in order to improve the welfare of society.

The main impression from this discussion was that it was an effort to reflect on the direction of Indonesian art, because they perceived a red flag that signified an increasing distance between Indonesian art and the dynamics and basic needs of people.

As is common in long discussions, perhaps the echoes of their thoughts were lost after the program finished. However for them it seemed ever more tangible that further action was needed to manifest their ideas in facing the trends in people's existence on earth.

On 7 August, their thoughts were tested again at the *'85 Indonesian Fine Art Gathering* in Solo. This event was not only attended by artists, and this strengthened their awareness of the role that they should choose to play in society. These five artists gained new stimulation, whilst also enriching their perceptions on their own art.

Thus, the urgency to reveal their thoughts increased, and they discussed their subject matter more intensely, with more parties, for example with Walhi, or with various other people whose insight was fitting for this little group to absorb along their mental journey.

WHAT SOCIAL ROLE SHOULD ARTISTS BE PLAYING WITHIN THE FRAMEWORK OF EFFORTS TO RAISE THE QUALITY OF PEOPLE'S LIVES, THEIR SOCIETY?

Eventually, they decided that the programs that they would present would take up the "environment" as their main issue for this show.

The problems of environmental sustainability would be presented proportionally, in their proper places without attempt to become more emotionally involved. As such, the facts that they gathered from their relatively deep research are the basis for their work. This is an interesting inclination, at least in terms of providing a different track with which to manifest their perspectives on the function of the artist in society.

This more or less erases the image we usually associate with an art work through our observations of it, even though the exhibition might not differ much from a factually based presentation of responses to the environment, or perhaps even give the impression of being a public information space. This perception would not be not far wrong, because they themselves felt that these facts needed to presented without manipulation.

This information about the environment is no less important that the search for aesthetic beauty, something that often slips away in an artists' obsession. They will not be unhappy if their work is described as community service posters, because the intention is the same, which is to build community awareness about the importance of preserving sustainable environments for society.

It appears that what is important for them is that artists should have good intentions to contribute their perspectives and expertise to improving the quality of people's lives.

The stigma, or the assumption that their work will or will not have an artistic value does not cross their minds. For this group, the community's awareness of the environment after viewing the work will be a source of joy, because that will mean they have been able to place themselves proportionally in the midst of society and the dynamics of the issues faced by society.

THEY REMAIN INVOLVED IN A PROCESS OF NEGOTIATION WITH THE VALUES DETERMINED BY SOCIETY

4 Their attitude is natural, and also a sign that they 'exist' within society's issues. They feel a part of society. It is also a sign that social ties are still necessary for people.

This has become characteristic of people who are on a journey through culture, where they remain involved in a process of negotiation with the values determined by society. At the same time, these travellers are also capable of removing themselves from these values. However at some point they return to the social ties that exist here.

Do these travellers through culture feel they need to return to their community? This is inseparable from the attitude to life that they develop as members of that community. So it is not really important to ask when they will return. Their behaviour is not merely that of someone who misses being part of their community, but rather that they regard it is a necessary part of their lives.

MOELYONO

Born August 1956 in Tulungagung

1977 – 1977 Enrolled at STSRI "ASRI, finishing in 1985

1978 – 1981 held a collaborative exhibition beginning in Tulungagung, Jepara, Cirebon, Malang, Semarang, Solo and Jakarta

1979 – 1979 joined with the *Kepribadian Apa* (What Identity) group exhibition in Yogya

1982 – In 1982 began cultural activities directly in the environment, firstly at the Lowo Sripit cave, in Trenggalek, along with the local villagers.

1982 – In 1982 installed a waste basket on a stone structure in the form of legendary figure Joko Budeg, in order to open up dialogue about the legend with the locals. This was conducted with the locals, during the Joko Budeg Project in Tulungagung.

1983 – in 1983, planning for Joko Budeg Project II stalled at the 1st Regional Level planning stage.

1984 – in 1984 cultural activities spread to the environs of the chicken sellers at the Beringharjo market in Yogyakarta, within a New Art Project

1984 – In 1984 he assisted with the conception of the cultural activity "Bebeng Aesthetic" in Bebeng, Kaliurang, repairing the fence and floor coverings of the mosque with Sasenitala Asri

1985 – In 1985 the KUD work was displayed in the grounds of STSRI "ASRI" as a submission for final evaluation and was rejected. Several months later the banana tree work was submitted and accepted.

The following are Moelyono's notes on his research about water in the Tulungagung area.

Water

1. The Tulungagung Regency falls under the planning zone for the Regional Flow Development for the Kali Ngrowo river, a tributary of which is the Brantas River in East Java. From the 104.810 hectares of this area, over one third (38.849) is located in the "basin" at the lowest level, averaging about 82.3 metres above sea level. On the north it is bordered by the Wilis Mountain Range (2,563 m); on the south by the limestone range that is parallel to the Indian Ocean beaches; on the east is upstream of the river Brantas, which springs from the Anjasmoro Mountain (2,651 metres); and on the west there is a line of barren hills.

Efforts to free this area and its 859,709 residents (in 1980) from the threat of flood have been going on since the Dutch era , when Engineer Vlugter diverted the flows of the Ngasinan and Trenggalek rivers through the Sumbergayam dam, and the Cluwok Dam, which was finished in 1939. During the rainy season rainwater was directed into the Gesikan and Bening swamps in Campurdarat; some was directed to the Brantas River through the Ngrowo river. However as a consequence of these two swamps shifting function from flood plains to farm land, the plains have contracted from 15,000 hectares to around 3,000 hectares today. So too the capacity of Brantas river, which is no longer able to direct the flow from the Ngrowo river, causing an overflow onto low-lying areas (back water) at an elevation around 81 to 82 m above sea level in an area as wide as 260 km square, located in Kabupaten Tulungagung and Trenggalek.

2.Tulungagung Regency , on 3 February 1984 recorded that in the middle of the night heavy rain of up to 108 cm flowed into the Ngrowo river dam, which is 1,600 km^2. Consequently, the river overflowed and the town drainage system was paralysed, cutting of the waste flow from the Lodoyo irrigation project in the town's east for around 16 metres in two places, flooding nearly two thirds of the town of around 1,408 hectares, and 2,966 local homes in 9 areas of the town's district.

The fiscal year 1980-81 began with the Tulungagung Drainage project, implemented by the Brantas River Area Master Project Implementation Body. Among the goals were overcoming flooding and overflow in Tulungagung and surrounds, the development of the Gesikan and Bening swamps into technical farming zones, enlarging the capacity of the Ngrowo river flow to 60m^3 per second, and expansion of the technical farming area to around 15,000 hectares. The Planning Project was supervised by Nippon Koei Ltd as a consultant for the design, surveying and investigation. The

feasibility study was conducted by the Brantas Project. It began in 1978, and finished in 1979. The implementation project was divided into four stages that took around eleven years all up. The first stage was carried out from 1981-1985 with the assistance of a loan from the Asia Development Bank (ADB) and a grant from the European Economic Community, totalling US$67,555,000, with the following technical data:

Stage 1 (Drainage) 1980-1985

1.Main trenches:

- Length of channels: 24.3 km
- Base width: 7m-29m
- Tilt: 1:2 – 1:3.5
- Shape: Trapezium
- Maximum Capacity: 486 m^3/sec

2. South Tulungagung Tunnel II (new):

- Type: horse shoe
- Tunnel Diameter: 7.5 m
- Length:
  *Directional channels: 209 m
  * Open Canal Inlets: 60m
  * Tunnel: 1157m
- Maximum capacity: 636$m^{3/}$sec

3.Tulungagung Sluices:

- Number of Sluices: 3
- Sluice Size: 4m x 3m

Data from the flooded areas from the years 1984-1985 in the Tulungagung Regency districts:

1.Campurdarat District: 75 hectares
2. Bayolangu District: 300 hectares
3. Kauman District : 66 hectares
4. Tulungagung District: 230 hectares
5. Gondang District: 360 hectares
6. Pakel District: 140 hectares
7.Kedung Waru District: 112 hectares
TOTAL: 1283 hectares

By October 1985 the remaining pool was 700 hectares.

3. The process of drying out the terrain was tangible in Waung village in Boyolangu district. In an area of 232 hectares of land that had been under swamp water for around 30 years, 85% was successfully turned into arable land. The remaining 15% were weed areas; waters in Lingi, Eceng Gondok, Janji, had wild grasses.

The processing of new agricultural land began in from May to June 1985 when the swamp waters in the Kraja Waung hamlet began to subside, the plant used was rice seed IR-36 that dried out completely after two months, and the soil (sandy clay) hardened and cracked. The rice crop was just beginning to bear fruit, as in Mr Marsi's (47yrs) 100 blocks, which would normally have yielded six quintals, but due to mouse plague only 80kg remained, which was reused as crop seed.

Waung village consists of 3 hamlets, 6 divisions and 23 neighbourhoods with around 1277 men and 1321 women who make a living as farm labourers, farming other people's land, driving trishaws, selling water spinach, building labourers, massage therapists or local civil servants. Local plants include corn, white water spinach, local cucumber and rice IR36. Fish are only caught in the fishing hole using *'putas'* (a poison used to stun fish, possibly potassium based) which occurs every day and includes snake head fish, damselfish and catfish, which have become difficult to find. Animal rearing includes cow herding with a 50% division of profit between the owner and the herder. Sometimes there are also ducks and chickens.

Most houses are built from woven bamboo, one space without rooms, just low benches and then a place for heating water. The wells are about five metres deep with mud at the bottom, made of *banan,* (rocks without cement), and the daily diet is without side dishes, sometimes consisting of rice mixed with dried cassava. At this stage (September 1985) the dry agricultural land is still being worked, when it was full of seedlings the soil began to crack and watering systems were made out of tin-cans. However the fishing holes are beginning to dry up, as are the wells. The majority of the residents of Krajan Waung and the eastern hamlet Kalituri are hoping the DOL 6 will be built immediately as a channel in time for the arrival of the floods, as well as irrigation systems for watering. Hence the building of tertiary channels (*patusan)* in Krajan Waung, is already partly finished.

The 6th multipurpose Wonorejo dam in DAS Brantas is planned to irrigate 7,800 hectares of former swamp land. It is to be completed by the fiscal year 1989-1990 at the latest, because there will be reductions in donor nations, which will be forced back over the six months to 1989. The feasibility study was

completed in January 1982, the physical work began in 1983 with estimated costs around Rp 148.7 billion or more. This is made up from Rp 81.9 billion from APBN and RP 66.8 billion from the Asian Development Bank (ADB).

4. In the Krajan Waung area where their soil has dried out even more because of seepage to lower ground (Ngrowo river), they have yet to find a point at which to plant trees to filter the seepage from the ground water into the river. In this area, that for decades has been under swamp water and is now in the process of drying out, I began my cultural work.

I stayed in the home of Yani (18 yrs.) and with several other families. Cleaning our mud from wells, digging Maji's well, looking for more efficient alternatives to burning wood as a fuel, and wondering how the water of this former swamp can be consumed.

This exhibition offers a dialogue for those who observe the reality of activity in a village: Waung and its water problems.

1) Kompas 19 July 1978

2) Kompas 31 March 1984

3) Brochure, Tulungagung Project, Department of Public Works, General Directorate of Irrigation, Brantas River Area Master Development Project Implementation Body.

4) Interview, P. Sutadi, Head of Animal Rearing Sub-Section, Regional Office for Irrigation Tulungagung, 12 September, 1985

5) Interview, P. Mustafa (62 yrs.), Head of Waung Village, Boyolangu District, Tulungagung Regency, 8 September 1985.

6) Anton Lowa, Consumption of Shallow Well Water, Dian Desa Publications 1983, pg. 47

7) Interview P.Marsi, (64 Yrs.), resident of Turi River hamlet, Boyolangu District, Tulungagung Regency, Regional Provincial level I: East Java

9) Chatting one afternoon, 1 September, 1985

10) Kompas 20 February 1985.

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HARRIS PURNAMA

Born 3 April 1956, Delanggu

1976 – Graduated from SSRI/SMSR (Secondary fine arts College)

1984 – Graduated from STSRI/ASRI (Tertiary fine arts institution)

Exhibited several times with the PIPA art group fine art exhibitions in Yogyakarta and Bandung, (1978/1981), in the "New Fine Art" exhibition at TIM Jakarta (1979) and also participated in several exhibitions with other young Indonesian artists in cities on Java. "Excess Development" exhibition along the streets of Yogyakarta (1982). Fine arts exhibition "Environment" on Parangtritis Beach, Yogyakarta. Most recent exhibition was "Wound Project" on the STSRI campus in Yogyakarta.

With regards to what he is doing now, Harris is somewhat reticent, as he writes:

Art that is Beneficial to Society

I am aware that the works of art I am exhibiting here are not very meaningful. But for myself and also for society, I hope that it has some value, benefit and meaning, as reciprocity. Hence I take this opportunity to try and stage, to communicate, my work in fine art, as a picture of an aesthetic and an ethic.

Aesthetics in the sense of how far perception is elaborated in the fine arts. So too with regards to ethics; how we face existing realities, environmental factors and the awareness of personal responsibility as one who lives within society.

GENDUT RIYANTO

Born 1 December 1955 in Solo, Central Java. From 1973-1981 he studied fine art in Yogyakarta. During his studies he participated in several group exhibitions in Bandung, Solo and Jakarta.

Aside from fine art, he loves the world of literature. He has published all kinds of writing in various newspapers and magazines: Sinar Harapan, Kompas, Pikiran Rakyat, Kedaulatan Rakyat, Gadis, Aktuil and so on.

1980 – In 1980 he and some of his friends created environment based art activities with the title: "The Rice field and I", a cultural activity in the rice fields of Tegalrejo, Yogyakarta.

That activity was more of a social-environment action. In 1982 he joined in the environmental exhibition on Parangtritis. From then until 1985, he worked in an advertising bureau, whilst also exploring the issues of art as communication.

For twelve years was involved in fine art, before coming to the conclusion that art is not an industrial machine for the production of artworks, but rather social activities, sourced from the hearts and minds of people for the interests and welfare of other people.

FINE ART COMMUNICATION AS SOCIAL ACTION

1. My goal in making artwork is to: communicate. Because society is what is in front of me, so that is where my communication is directed.

I place my hopes that change can occur in the process of communication. Apart from getting information out there, it also encourages genuine action.

For instance if we look at the problem of industrial waste. The research and data says that water that contains industrial waste (both chemical and otherwise) at certain levels, this poisons and threatens human life.

Through fine art, I communicate that danger. Apart from just providing information, it is also a kind of motivation that encourages real steps towards the implementation of measures to prevent the spread of this poisoned water. Or at least I hope that people will understand that the existence of this danger threatens the continuation of life. If people continue not to care, what can you do? Even though there are long prison sentences, people still kill other people and commit suicide.

2. In the process of communication, I don't want to implement an absolute or a doctrine, much less intimidation, although the reality of everyday life often demands this.

For instance, the problem of deforestation. So that the natural resources of this earth can be assured in future, we have no choice but to be efficient with wood. Safe-guarding forest management, and trying to embrace its role in people's lives.

However, if in fact deforestation continues at the same frequency it has in years past, without any attention to forest management, and without attempt to align our lifestyle within the earth's natural resources, then what can be done?

The current deforestation system and bureaucracy can be replaced. But if the people behind the system have the same mentality, then we have to expect humans, rather than systems, to change.

3. For me, making works of fine art is like social action. This understanding needn't be treacherous or subversive.

It's similar to Kasim (from the Bogor Agriculture Institute) in Waimintal, Seram, and his social actions departing from the discipline of agronomy. Or perhaps like Sardono in Kalimantan, who creates social action from the perspective of art and culture.

HARSONO

Born 1949, Blitar

1970 – Enrolled at STSRI, taking a painting major

1973 – Along with B. Munni Ardhi, Siti Adiati, Nanik Mirna and Hardi, formed a group of five young Yogyakarta painters. Included in exhibitions held in Solo, at Sasono Mulyo's space, and in Surabaya at the Indonesian America Institute (PPIA).

1974 – Three artist exhibition with B Munni Ardhi and Nanik Mirna at the Jakarta Hall of Culture.

1974 – Participated in the 1st Great Indonesian Painting exhibition at TIM. In this exhibition the Black December statement was initiated, which was signed by D.A Peransi, Daryono, Ikranegara, M. Sulebar, Harsono Ris Purwono, Siti Adiati, B. Munni Ardhi, Hardi and several other artists.

Oriented Towards the Public

1. This event was followed by the expulsion of Harsono, Hardi, B. Munni Ardhi and Ris Purwono by the director of the STSRI 'ASRI'. Eventually Harsono and Hardi were expelled from STSRI 'ASRI'.

Since then Harsono has lived in Jakarta, loitering around the Hall of Culture for several months before working as a graphic designer at a printing house, then shifting to a magazine and working in a prominent advertising business in Jakarta.

His art activity continued with his involvement in forming the Indonesian New Fine Art movement (SRBI), which then held exhibitions at TIM in 1975, 1977 and 1979.

In the lead up to the third SRBI exhibition, along with Jim Supangkat and Yaya Satyagraha, he took the initiative to dissolve the GSRB. Each of them had different ideas about the basis of this dissolution of SRBI. For Harsono the thinking behind the dissolution was:

1. Doubting the freedom to express individual thinking and art works.
2. Doubting that there would be a meeting point between the work and the concept of communication that SRBI declared
3. Suspicion that SRBI, as a vessel for new styles of fine art, was being pulled in individual directions by members of SRBI themselves.
4. Suspicion of the creativity of SRBI members who were eventually merely seeking novelty for its own sake, without paying attention to the problems of society.

1979 – 2. Began to distance himself from art activity, and from 1979 to 1982 he completely avoided any artistic activity and news (visiting exhibitions, reading fine art rubrics or essays on conventional fine art). The goal of this was to clear all trace of conventional art education, which he regarded as no different from the cultural conditions of Indonesia, and posionous to the attitudes and principles of fine art.

3. From these efforts to mine experiences outside of fine art, Harsono generated an awareness of the need to submit to the expertise that the community has held all this time, without thinking about whether this activity is pure art or applied art or perhaps not even art. Now the problem was seeking forms of activity that were capable of containing this attitude or obsession.

This search for form was tested through the presentation of an environmental art action on Parangtritis in 1982 with the presentation of a 1km long work with the theme 'The Environment', and the title 'Plywood Fences and Our Forest'. The search for form within this art action was oriented to problems that occur within society, where the correct proportions were still being sought. And this was apparent in the environment theme in the Ancol Art Market Gallery, with the expectation that this location would be more accessible to broader society; rather than in the cold exhibition spaces of TIM that were frequented only by art enthusiasts and artists. Our art, or more precisely our activity was not for art enthusiasts and artists alone, but more for society. The process of seeking forms and adjusting attitudes to the interests of society will continue for as long as is necessary; no-one knows how long. What is clear is that not all activity needs to be presented in fine art exhibition spaces, announced as fine art activity or even called fine art at all. These activities can happen in the neighbourhood, in the forest, in the market or in the village hall, because that is were there are groups of people who need it as entertainment, enlightenment or whatever else.

BONYONG MUNNI ARDHI

Born 1946 in Malang

1969 – Enrolled in STSRI 'ASRI' , majoring in painting

1980 – Graduated with a Bachelor degree

1981 – Enrolled in Sebelas Maret University, in the fine art department doctoral program

1984 – Graduated with a Degree in Fine Art

Artistic Journey

1973 – With Harsono, Siti Adiati Subangan, Nanik Mirna and Hardi, formed the group *Five Young Yogyakarta Painters.* In that year, was involved in a touring exhibition: at Sasono Mulyo, Solo; in Surabaya and in the following year forming a smaller group.

1974 – With Nanik Mirna and Harsono exhibited at the Jakarta Hall of Culture. In the same year followed the 1st Great Indonesian Painting Exhibition at Taman Ismail Marzuki. During this exhibition he was involved in the conceptualising of the Black December statement. The signatories were: D.A Peransi, Ikranegara, Ris Purwana, Nanik Mirna, Siti Adiati Sabungan, Harsono, Hardi Sulebar S. and so on. As a result of the Black December statement Bonyong was suspended by STSRI 'ASRI'

1975 – Along with art students from ITB initiated the New Indonesian Fine Art movement (SRBI). With *Hardi, Harsono, Nanik Mirna, Siti Adiati Subangan, Muryoto Hartoyo and Ris Purwana.*

1976 – Held the exhibition 'Concept' at the Hall of Culture with SRBI. From 1977 -1979 SRBI held several exhibitions at TIM

1977 – Along with colleagues from Yogyakarta formed the fine art group *Kepribadian Apa (*What Identity). This exhibition only lasted 2.5 days before it was shut down by the police in Yogyakarta. Supporters of *Kepribadian Apa* included: Ronald Manullang, Weinardi, Tulus Warsito, Budi Sulistyo, Gendut Riyanto, Harris Purnama and others.

1980 – Held a fine art action at Parangtritis. This action was primarily based on consciousness of real space. The issues under consideration were: the strength of the wind, the breadth of Parangtritis beach, and the weather.
Since 1981, he has no longer been active. Then this year (1985), along with Gendut Riyanto, Mulyono, Harsono and Harris Purnama he has become involved in fine art again, in the group Fine Art Process '85, whose main activity draws from the basic theme of the environment.

New technology, of course, brings change. This change is, they say: prosperity. The proof? Look at the prosperity of advanced countries. Just about everybody knows that.

Aside from prosperity, new technology drags change into the environmental order. For example the destruction of the environmental order in Bhopal, India, as a result of a leaking tank of methyl isocyanate from a Union Carbide pesticide factory.

The victims? No less that 2,500 people died, whilst 50,000 others sustained damage to their eyes and lungs.

Or the methyl mercury pollution in Minamata Bay, Japan, from the Chisso factory. From the 35,000 residents, 10,000 of them fell victim; the majority of these died in heartbreaking circumstances. To this day it is estimated that there are still tens if not hundreds of thousands of people who have been poisoned by water pollution from the industrial waste from the Chisso factory.

New technology, seems to have two faces: prosperity and disaster.

New technology from advanced countries being transferred to Indonesia?

Certainly, the development of physical means in Indonesia is exciting. Except that – as in advanced countries – the environmental order does not escape change. That change comes in the form of destruction. As a small "example," some of our forests have been razed. And there is industrial waste polluting our rivers and oceans.

However, no matter what the goals of technological transfer are, they are for prosperity, not to invite disaster. So we should guard against this destruction of our environment al order, so that we can live in harmony.

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this land was once mere still water
this land was once where we grew water spinach
this land was one where we sweated and toiled
simply to survive