

PROPOSAL

1. Background Thinking

From 28 July to 5 August 1992, the 1992 Yogyakarta Painting Biennale III will take place in Yogyakarta. This competitive biennial exhibition is presented through collaboration between Taman Budaya Yogyakarta and senior painters in Yogya.

The Biennale exhibition represents the creative peak of participants, because it involves famous Yogyakarta painters. The Biennale also functions to measure or understand “standard values” in painting in Yogyakarta (Indonesia), because the Biennale exhibits a selection of the best works, with a jury of art critics and artists who are nationally recognised. That is why this exhibition is regarded as a prestigious competition for painters in Yogya.

Every painter who participates must meet several conditions that are set by the organisers. Aside from these technical conditions there are also requirements such as:

- Participants must pass two selection stages, judged by the Biennale organisers
- Participants must be professional painters, no less than 35 years of age on 1 July 1992

- Participants must submit (two-dimensional) paintings that are not *Batik*

These regulations indicate a tendency to filter “formal art” from “non-formal art,” determined solely by the artistic tastes of the Biennale hosts.

The age limit seems to imply that the quality of an art work is linked to the age of the person.

The restriction to two-dimensional work shows that Biennale has no regard for the art forms that are developing and have developed in Yogya. And the rejection of *batik* as a painting medium (read: oil painting), shows that there is a differentiation between art from the top (fine art) and art from the bottom (applied arts/craft).

Because the authentic art work cannot be boxed in, it can never be continuously determined by “institutionalising aesthetics,” which only produce submissive or stereotypical works. The artistic/visual art atmosphere in Yogya is increasingly established and ceremonial, and is losing its dynamic.

We observe that these tendencies dominate not only in Yogya but in Indonesia in general. We can see this in exhibitions in galleries, in art centres, in art writing, and in educational institutions. This atmosphere can easily slide into the normative, thus blocking some processes or blunting the creativity and critical power of art workers.

P R O P O S A L

biNAL

II. Exhibition Intentions

In order not to be further dragged into normative thinking around art, we want to present a *counter-exhibition* to the Yogyakarta 1992 Painting Biennale III. At the same time we want to *help enliven* that same prestigious exhibition.

Our intentions are not to create/raise a “front of the injured”, but rather to create/raise awareness of the pluralism of art, and to celebrate difference. Thus we hope to realise a culture that is truly dynamic, not merely appearing so.

III. Exhibition Form

We have named our exhibition: “BINAL,” a presentation of “wild” art “wild.” Below we note the differences between the BIENNALE (formal art) and BINAL (non-formal art).

BIENNALE	BINAL
-Uses formal places/public places	- Can be anywhere: in the street, in the market, the neighbourhood, the family home or the great outdoors
- Exhibition is centred in one location/building complex	-Spread out to various locations
-Exhibition is held in a closed space (indoors)	-Can be in an enclosed space (indoors) and in an outdoor space
-The works exhibited are individual works	-Individual works and team works
-Limited to two-dimensional works	-No limitations to two-dimensions
- Limited to the a visual art discipline (painting)	-Interdisciplinary/multi-media: visual art, music, theater, movement, audio-visual etc.
-Tends to the established	-Locates itself in the process and has an experimental spirit

IV. Exhibition Participants.

The BINAL exhibition will not limit participants, because we want to avoid becoming a “new elite,” we are very open to which ever art workers are interested in working “wildly.” And that wildness is directed to “stirring” normative perceptions of art. For this first BINAL exhibition there are 80 participants who are generally young art workers from various disciplines. There are 12 works presented consisting of five visual art works, two performance art presentations and four musical compositions [*Musik Asongan* (Inciting music), *Binaural*, *Demokrasi Musik* and *Menjilat Ozon 2* [Licking Ozone 2]]

V. Exhibition Space.

The places/locations for the BINAL exhibition will be spread around Yogyakarta, among them: two in private homes (in the Gampingan Baru neighbourhood and in the Karangakajen neighbourhood), in the market, in the streets, on campus at the Indonesian Institute of the Arts (three different locations in each faculty), and around the Gadjah Mada University campus.

From these spread out locations the BINAL will have a kind of exhibition terminal (centre of activity) at the Seni Sono Art Gallery Building.

VI. Exhibition Time.

The BINAL will be opened on 27 July 1992, the day before the BIENNALE III is formalised. The BINAL will also close on 4 August, 1992, a day before the BIENNALE III is closed. This is in accordance with our intentions to create a counter-exhibition whilst also celebrating the 1992 Yogyakarta Painting Biennale III.

VIII. Exhibition Program.

Main program: BINAL exhibition

Other programs include cultural discussions and daily art programs at Seni Sono throughout the BINAL, as well as the “BINAL procession.” The BINAL procession will be a working BINAL group providing a horse drawn carriage for viewers or the press, for example, if they are viewing work at existing BINAL locations.