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Yogyakarta sebagai “pusat” seni kontemporer Asia Tenggara di mana ribuan seniman bergulat dengan penjelajahan kreatif dalam kehidupan keseharian yang cukup ramah dan lingkungan yang kondusif, semestinya bisa melahirkan perupa-perupa yang tangguh dan melek situasi dalam dinamika dan tegangan lokal/global. Hanya memang, semua ini membutuhkan kerja keras penataan infrastruktur dan suprastruktur yang baik selain kesadaran dan pemahaman akan potensi/kekuatan diri, serta pengetahuan praktis dan teknis tentang peta dunia seni kontemporer global. Jika beberapa faktor penting tersebut di atas bisa ditata dan dikelola dengan baik, niscaya para perupa kita akan menemukan kembali rasa percaya diri sehingga akan mampu bersikap jelas dan sanggup untuk bersaing dengan seniman-seniman kaliber internasional.

Hanya dengan mengenali batas-batas (baik secara teoritis maupun praktis) di mana karya dan praktik seni telah berubah fungsi dan ditransformasikan untuk menjadi sekedar komoditas, objek komersil dan objek untuk perluasan modal, maka seniman akan mulai bisa mengenali jati diri kembali dan mengenal seninya lagi. Lewat kemampuan mengenal dan membandingkan apakah sesuatu itu “asli” atau “palsu”, mungkin kita bisa mengapresiasi kembali “kualitas”. Paling tidak, langkah awal dan titik terang bisa ditemukan dan ini sudah menjadi satu langkah maju. Inilah wacana kontemporer yang tampaknya masih harus diperkenalkan pada para seniman kita agar “kesadaran sosial baru” bisa terbentuk dan seni yang menjadi “api kehidupan” bisa kembali dinyalakan sehingga para seniman bisa sembuh dari penyakit kerasukan dan lupa diri, lalu kembali menjadi diri sendiri.

Sewon, Juli 2008

**Arahmaiani**  
Seniman, tinggal di Yogyakarta.

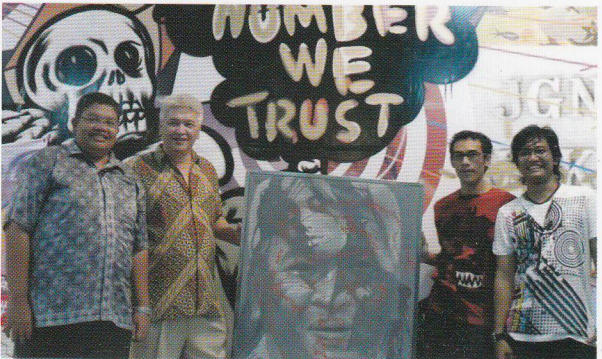
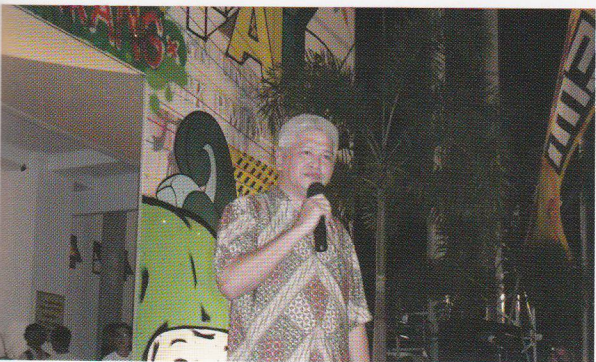
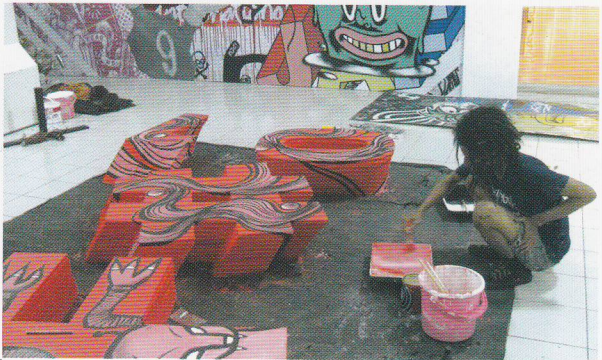
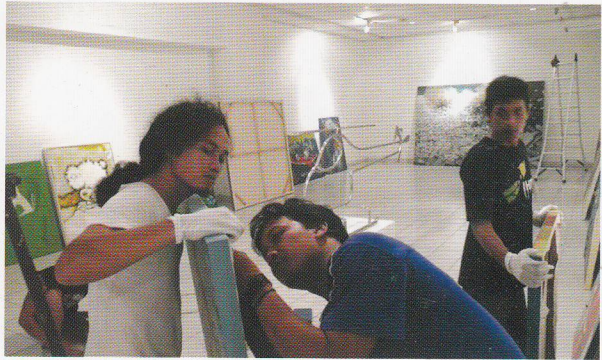
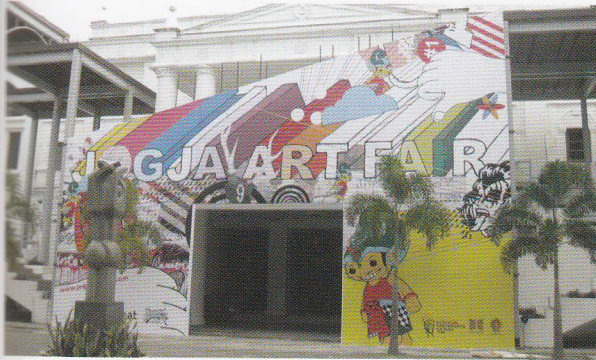
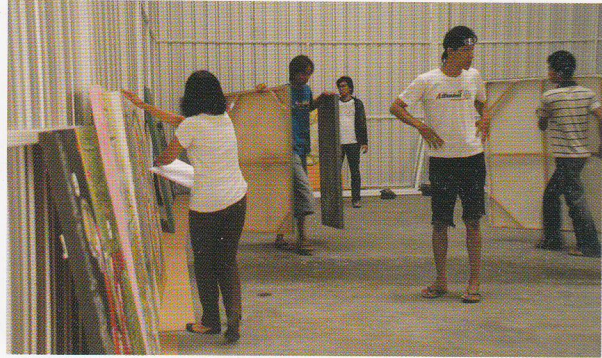
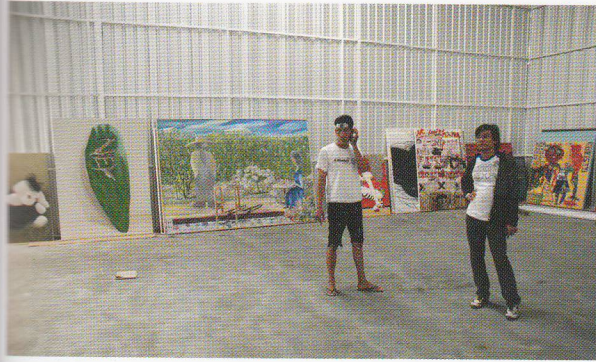
Jogya as a “center” of Southeast Asian contemporary art where thousands of artists pursue their creative explorations in a quite friendly daily life and conducive environment should have been able to generate tough artists who are well-informed regarding the existent situation in the dynamic of local/global tensions. But all this requires hard work in infrastructural and superstructural organization and management to be coupled with the awareness and good sense of one’s own potency/capacity and the practical and technical knowledge of the global map of contemporary art world. The good organization and management of such significant factors will necessarily enable our artists to regain their self confidence so that they can take their distinct stances and have the capacity to compete with artists of the international caliber.

Only by recognizing the borderlines (both theoretically and pragmatically) crossing which art works and practices functionally change into mere commodities can artists begin to re-identify themselves and their art. Through the ability to distinguish between “the genuine” and “the fake”, and compare the two, we can perhaps re-appreciate “quality”. At least, there will be the chance to discern a starting point and a guiding light that in itself is a forward step. This is a contemporary discourse that seems to have to be introduced to our artists in order for a “new social awareness” to form and art as “the fire of life” to regain its blaze so that artists can recover from the sickness of possession and from losing their heads then become themselves again.

Sewon, July 2008

**Arahmaiani**  
Artist based in Yogyakarta.

Photo Documentation



# Colophon

Post Event Catalogue

JOGJA ART FAIR #1

Part of

Yogyakarta Arts Festival | Festival Kesenian Yogyakarta XX 2008

15 June - 07 July 2008

Taman Budaya Yogyakarta

## Organized by Heri Pemas Art Management

Soboman DK. X/ 16 No. 219

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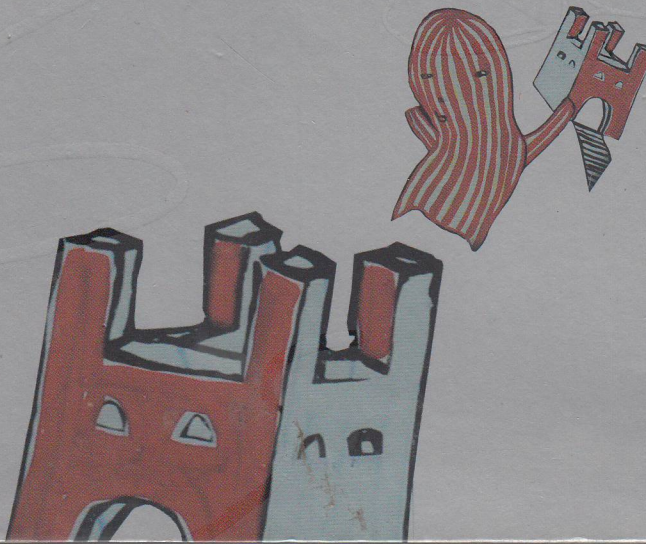
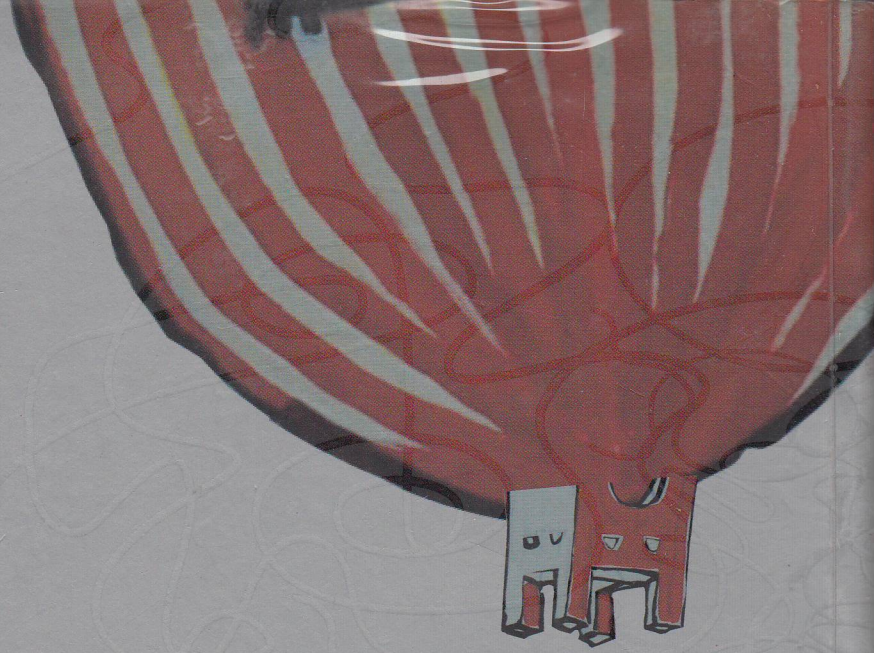
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