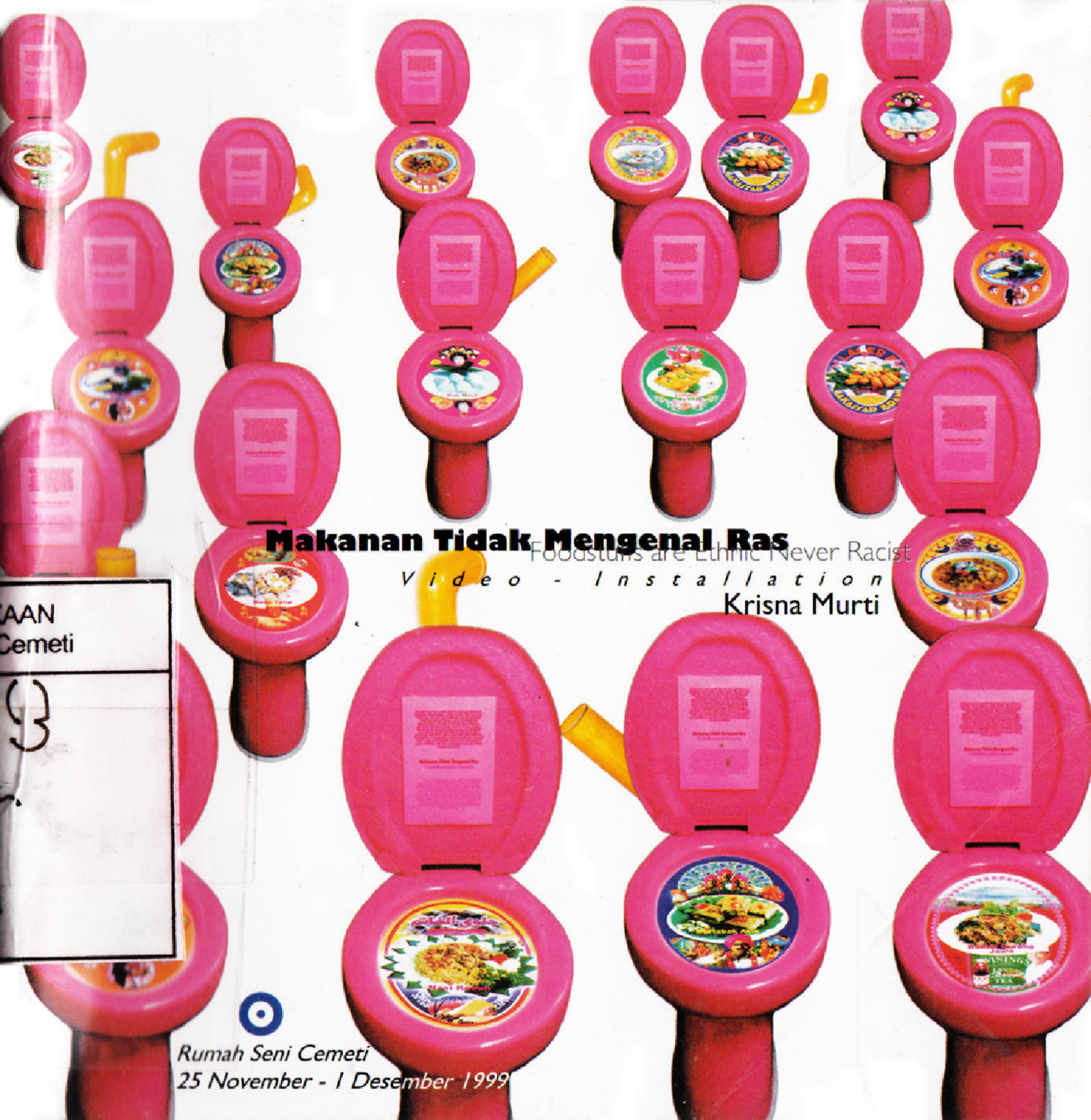




Makanan Tidak Mengenal Ras

Foodstuffs are Ethnic Never Racist

Video - Installation

Krisna Murti

AAN
Cemeti

3



Rumah Seni Cemeti
25 November - 1 Desember 1999

MAKANAN TIDAK MENGENAL RAS

**FOODSTUFFS ARE ETHNIC,
NEVER RACIST**

K r i s n a M u r t i



25 November- 1 Desember 1999
Rumah Seni CEMETI
Jl. D.I. Panjaitan 41 Yogyakarta
e-mail: cemeti@hotmail.com



Krisna Murti: Media di Atas Media

Krisna Murti: Media on Media

Kenapa terdapat asumsi bahwa video, sebagai salah satu alternatif pilihan media dalam seni rupa di Indonesia belum begitu populer dan berkembang? Apalagi mengingat bahwa masyarakat kita memiliki kecenderungan konsumtif yang amat getol dengan produk-produk teknologi yang demikian (tengoklah tingkat kepemilikan kamera video, komputer, televisi dan VCD).

Benarkah asumsi demikian berkaitan pula dengan kegagapan dan/atau rasa keterbelakangan terhadap teknologi, sehingga yang satu ini menjadi penyebab yang pertama? Bukankah teknologi adalah milik semua orang. Lantas apakah kemampuan penguasaan teknologi secara otomatis menjadi jaminan mengalirnya proses kreatif? Konon, bagaimana kita bisa

Nindityo Adipurnomo

Rumah Seni Cemeti / Cemeti Art House
Yogyakarta.

Why is there an assumption that video—as one of alternative of media in Indonesia art—has not yet been quite populer and developed, considering our society has a tendency to consume many technological product? Notice people's level of possession of video camera, computer, television and VCD nowadays.

kreatif kalau tidak memiliki skill teknis, di sisi lain, konon pula, proses kreatif tidak perlu senantiasa mengedepankan kemampuan teknis, tetapi lebih memberi fokus pada misalnya proses penciptaan, pemikiran dan konsep.

Tentu kita tidak perlu terjebak pada dikotomi dua hal yang cenderung ambigu ini, sebab pembicaraan mengenai macam alternatif media sudah lebih dari berlanjut-lanjut, sementara proses kreatif mestinya juga lebih berlanjut, mulai dari media yang disebut konvensional dan konservatif, sampai pada penemuan media-media baru seperti teknologi realitas virtual dan sebagainya. Dan sekali lagi pembicaraan mengenai video secara teknis akan menjadi cerita yang kurang proporsional dalam pengantar ini.

Krisna Murti adalah salah satu dari beberapa seniman perupa masa kini, yang dedikatif. Dengan komitmen memandang video, televisi beserta semua aspek teknologi yang setingkat, telah menjadi suatu

Is it true that such assumption also deals with our lack and retardation of knowledge in applying the technology, so that those are the first causes? Doesn't technology belong to everyone? Further, does the capability of mastering the technology automatically become a guarantee for the running of creative process? Some say we can not be creative if we do not have any technical skills, but on the other hand, some other say, creative process does not always need skill ability, rather focusing on the idea, thought and concept.

Indeed, we do not have to catch those two dichotomous ambiguous subjects, regarding that the discourse about art and its position in viewing and exploiting alternative media has been more than detailed—meanwhile, the creative process should have also much been carried through—starting from what so called conventional and conservative media, up to the discoveries of new media such as virtual reality and so forth. Once and again, the technical discourse about video will be less uninteresting story in this foreword.

Krisna Murti is one of many contemporary artists who have dedications, with a commitment in contemplating video and television—and all technological aspect in the same level—

realita penuh rekayasa, yang kemudian memediasi referensi tentang pengertian realita itu sendiri. Konkritnya, masyarakat luas sering kurang menyadari bahwa analisa pada realita melalui media ini selalu berpangkal dan berujung pada kepentingan politik kekuasaan dan politik ekonomi. Contoh yang gampang saja misalnya, suatu tayangan mengenai peristiwa G30S PKI, sudah berapa banyak generasikah yang telah betul-betul mempercayainya sebagai satu-satunya kebenaran sejarah? Atau sebut saja contoh tayangan ringan mengenai kesenian tradisional di kota Dilli, misalnya, maka hitungan pengaruh politik dan ekonomi bisnis di balik semua itu adalah setiap menit, atau bahkan detik!

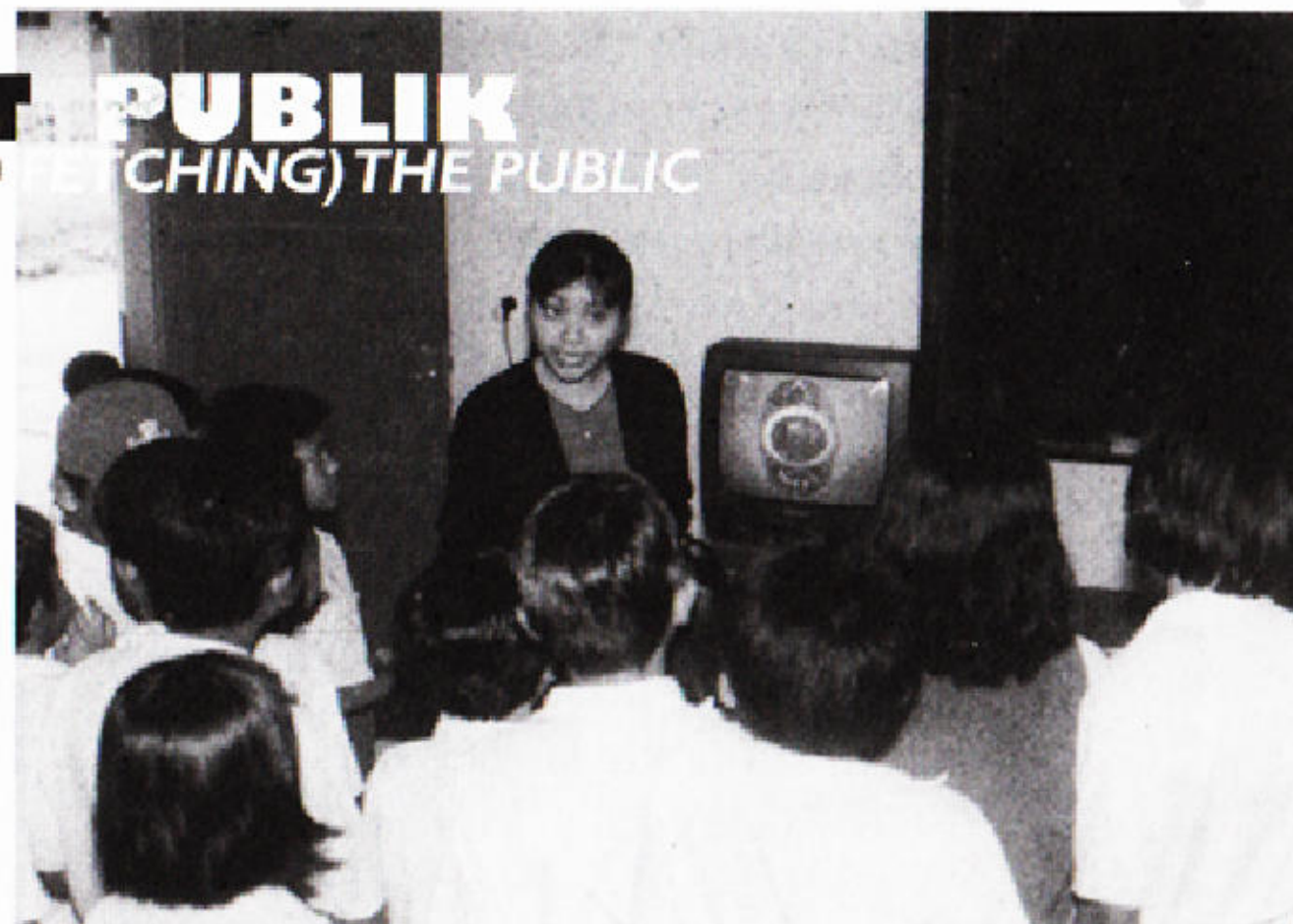
Dalam perbincangan singkat dengan Krisna, saya sangat dibuat tertarik dengan pernyataannya, untuk kemudian menyadari bahwa karya-karya video Krisna Murti, dalam konteks video sebagai media menjadi suatu media di atas media, yang kemudian menurut hemat saya sendiri tidak bisa lepas dari tuduhan kepentingan politik apapun? Untuk selanjutnya, bagaimana itu penempatan pengertian media di atas media? Maka karya-karya Krisna yang akan ditayangkan di Rumah Seni Cemeti ini yang akan menjawab! □

as a fully deceitful reality, which mediates the reference of definition of the reality itself. Concretely, common people do not realize that the analyses of reality through these media have always relied on the power's political and economical interests. To cite an easy instance a movie which depicts the Septemberr 30th of Indonesian Communist Party's Rebellion (G30S PKI), how many shaped generations who believe it as the only one truth of history? Alternatively, we can mention a TV entertaining presentation of traditional art in Dilli, in this case, the accumulated number of political and economical business behind the program is actually per minutes, event per seconds!

In a short conversation with Krisna, I was attracted by his statements, then to consider, that his works —which use video as media — have become media on media that also deal with any accusations of any political interest. Then, how it should be put in a certain definition? Krisna's works, which is going to be shown at Cemeti Art House, will answer it.

SENI MENJEMPUT PUBLIK

THE ART OF APPROACHING (AND FETCHING) THE PUBLIC



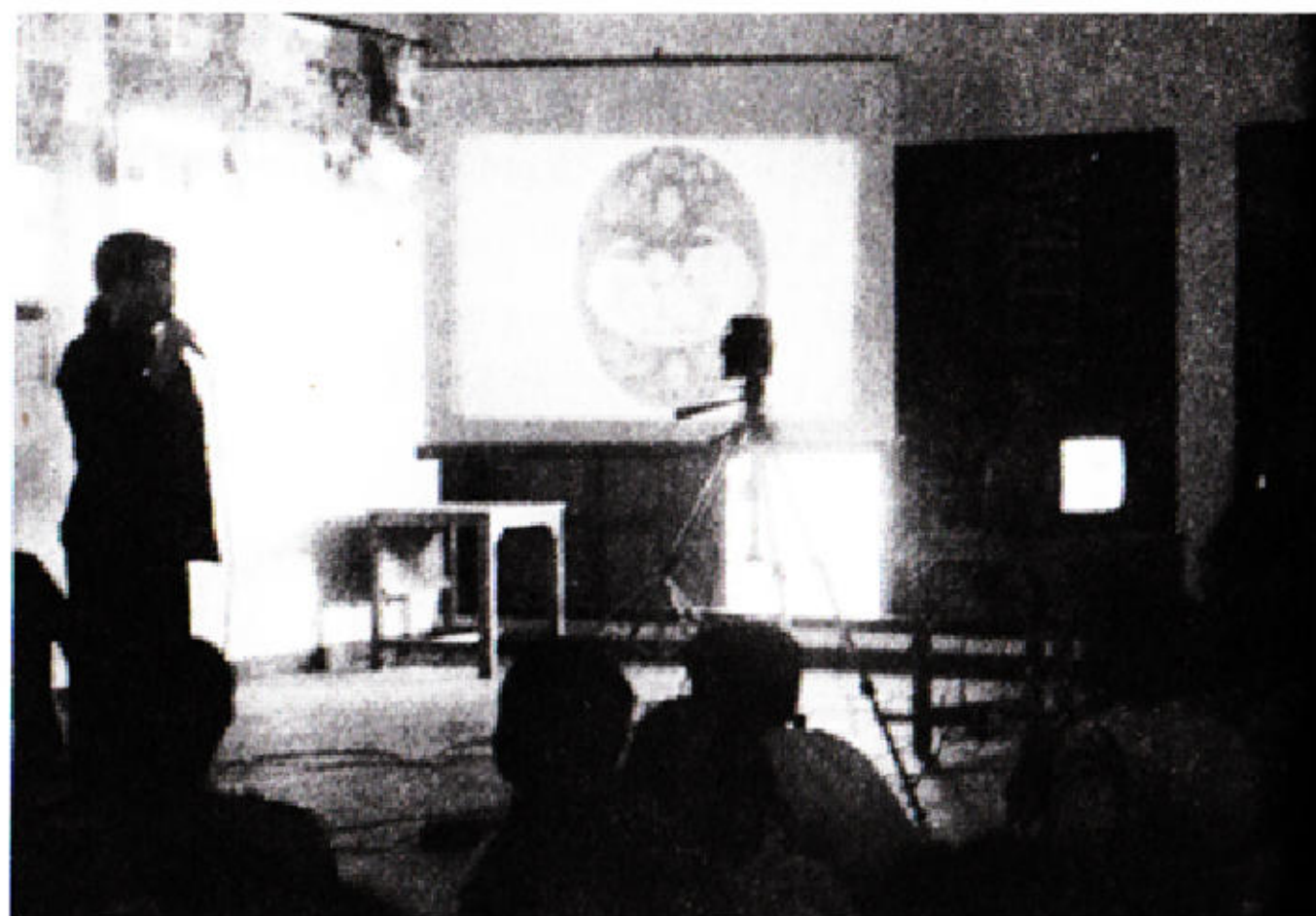
Salah satu pertanyaan signifikan yang selalu muncul dalam pemikiran saya ialah untuk siapakah karya seni? Untuk publik galeri atau museum yang sengaja diundang, jelas tidak diperdebatkan lagi. Apakah tidak ada yang lebih dari itu, misalnya pergi ke sekolah-sekolah untuk berkomunikasi langsung dengan para murid (dan gurunya sekaligus). Saya meragukan asumsi -seni rupa kini tidak mudah dicerna (sulit dipahami) oleh masyarakat. Maka saya pilih dengan mengambil tema dan wacana yang akrab dengan publik, yaitu: makanan. Dengan begitu kita tidak lagi terlalu

One of the significant questions that always arises in my mind is : Whom is the art work for ? For those who are public of the museums and galleries invited to the exhibition this question is no longer relevant. Can it be more than this very fact ? For example, can art-works or artists go to educational institutions to communicate directly with the students and their teachers as well ? I am badly in doubt in considering an (fine art) assumption stating that contemporary arts is difficult to digest by the public. I would argue with the assumption by taking the theme or discourse which is familiar with public : food. By this kind of given dis-

disibukkan pada problem-problem visual, dimana tema dan wacana MAKANAN merupakan hal yang paling dekat dengan kehidupan masyarakat.

Ketika katalog ini mulai dibikin, saya dan teman-teman: Arya, Diana, Wawan, Fathul, Inoy dan Edi telah pameran karya ini di dua sekolah yang letaknya berjauhan dan tingkatannya berbeda pula. Di SDN IV Pasirluyu di pusat kota Bandung campuran komunitas kumuh dan elit serta SMPN II Haurgeulis Indramayu yang terletak pada daerah kering di pinggir hutan jati. Kami telah berinteraksi dengan sekitar 120 siswa dengan peragaan video still 12 makanan yang berbeda. Dialog partisipatif dengan publik diantaranya dengan makan sungguhan yang disertai dengan pemahaman tertentu ini akan dilanjutkan dengan mendatangi sekolah swasta (beragama tertentu), bahkan ke perkumpulan arisan ibu-ibu RT. Inilah salah satu bagian terpenting karya saya.

Publik yang datang ke sebuah galeri atau museum diasumsikan sebagai penonton yang secara sadar akan menyaksikan suatu karya (serumit apapun). Dengan realitas seperti itu, saya memutuskan untuk mencari bentuk komunikasi kreatif yang relevan (dengan tema yang sama),



course or theme we are no longer busy with the visual problems.

When this catalogue was about to be prepared, my friends, Arya, Diana, Wawan, Fathul, Inoy, Edi and I “have been exhibiting this given art-work” in the two schools (of different cities) whose distance from one to the other is quite far. One of them is SD Negeri IV Pasirluyu – in the centre of Bandung municipality –, it is a “mixed” atmosphere of clumsy (I could only say so ?)



sedikitnya ada dua hal yang akan bisa disaksikan yaitu instalasi 12 buah kloset merah jambu dengan duratrans bergambar makanan yang berbeda di lantai, sementara di dinding proyeksi -kloset ilusif melalui slide proyektor. Saya pun menayangkan proyeksi video yang merupakan cut to cut (fox pop) dari program-program memasak di tv yang disinergikan dengan klip-klip film bioskop mitos "Pengkhianatan G 30 S/PKI" pada dinding yang berbeda. Secara ringkas video

*and elite community. The other is SMP II Haurgeulis Indramayu – a dry and barren coastal city in North of West Java – a dry area among the teak forest. We interacted with about 120 students and exposed these 12 different kinds of foodstuff . We enjoyed a kind of participating dialogue with the students while we also had some meals and “created” awareness among them. This activity will be followed by similar action to be carried out in some private schools (with some certain religious background), and even to the housewife groups within their own social activities such as “arisan” *). This kind of activity or program is one of the most important part of my art-works. the*

Those (the public) who come to the gallery or museum are assumed as on-lookers which are consciously aware that they are going to witness some (an) art-works though it might be very complicated as they are. Considering this, I have tried to search for creative communication which is relevant to what I have exposed under the same theme or discourse.

At least there are two major points that can be viewed in my work : the first is the installation of twelve pink closets with duratrans pictured by different kinds of food distributed on the floor. The second is,



ini merupakan kombinasi antara *mistifikasi* gaya penawaran komoditas iklan tv dan propaganda politik. Dengan sentuhan humor *satiristik*, prinsip-prinsip wacana makanan sebagai ransum otak dititipkan melalui *ikon* tokoh film (dan politik) yang telah terlanjur melegenda di masyarakat melalui tayangannya di tv setiap tahun itu.

Sekian.

(Dari catatan harian KRISNA MURTI, 1 September 1999).

while the installation is exhibited, I will project some images of the closets on the walls projecting the illusive closets from the slides. On another wall I will also project video which consists of cut to cut materials from cooking programs of some TV's broadcasts. This will be in synergy with the movie clips of the film "Treachery of G 30 S – PKI". Briefly speaking, this video is a combination of my mystification of offering the commodity of TV's commercials and political propaganda. With the touch of satiric humour taking the discourse of food principles as the consumption for our brain which is "inserted" through the icons of the movie figures (and political figures) which have been "legend-like" among the public/ society viewing TV every year.

That 's all.

(From the diary of KRISNA MURTI – September 1st, 1999)

**) "arisan" is a social gathering with an activity of collective work supporting each other economically or socially by way of collecting money together for the members of the group.*

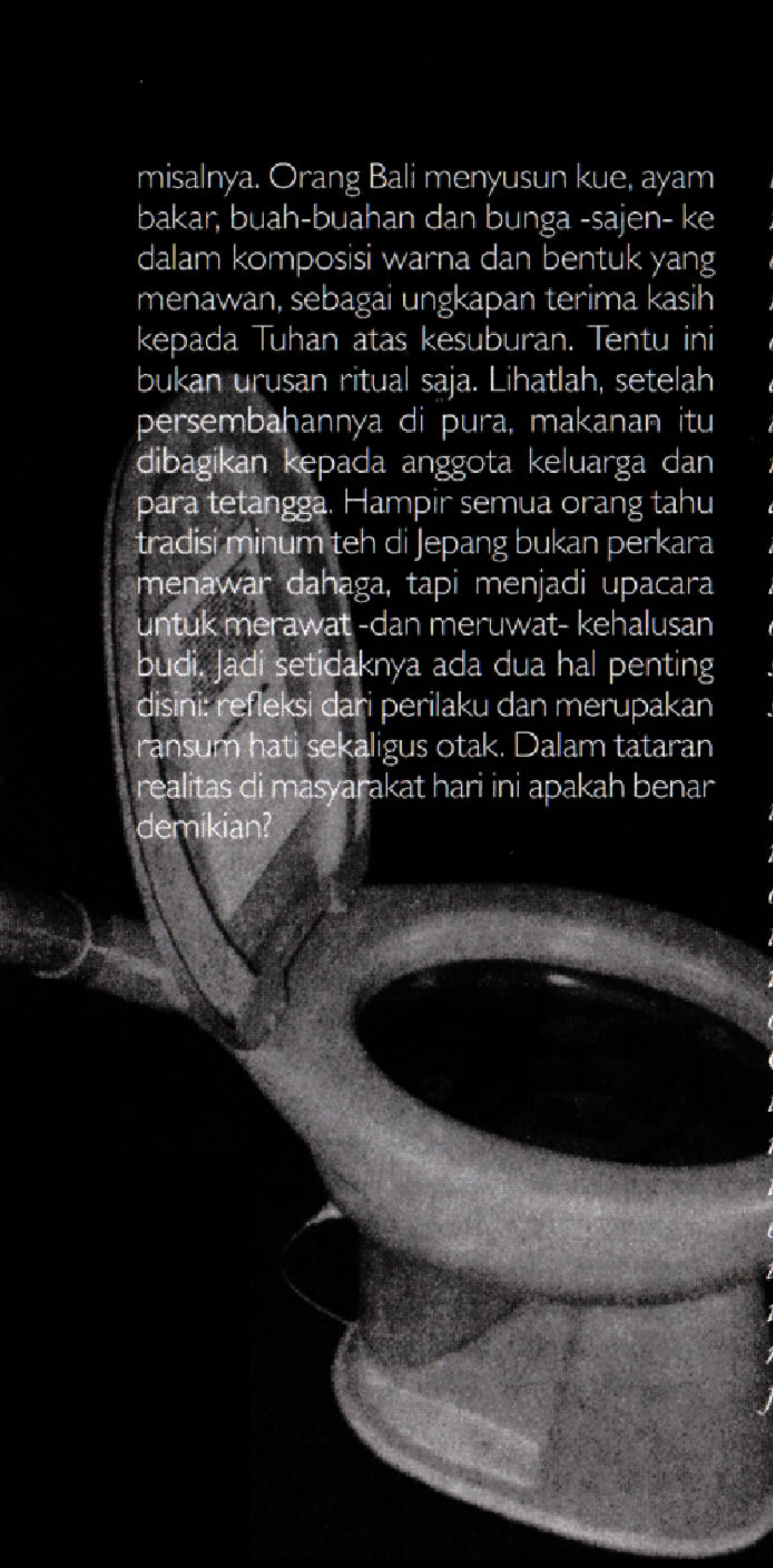
MAKANAN TIDAK MENGENAL RAS FOODSTUFFS ARE ETHNIC, NEVER RACIST



Krisna Murti

Makanan dalam wacana kuliner adalah perkara menggoyang lidah dan ransum perut. Rasanya tidak ada yang lebih dari itu. Apakah benar itu? Dalam kebudayaan Melayu ada tradisi makan bersama dalam satu nampian. Nilai sosial sepertinya tidak lebih rendah daripada memenuhi ruang perut. Dimensi moralitas mengedepan manakala di antara mereka ada yang secara rakus membabat habis lauk

Food, in the culinary discourse is a business of snaking tongue and the stomach consummation. No more, no less. Is it true? In the Malay tradition there is a tradition of having meals in gathering. The people sit together around a big nampian¹). They have some rice, meat and soup on the nampian. The social values of the (or how to eat) food is no less than only "a business of consuming food to our stomach". The morality dimension advances whenever there is an individual who eats all the meat or soup on the nampian., the others consumers will respond or react. The Balinese arranges pancakes, baked chicken, fruits and flower-offerings- into fascinating bouquets or arrangement blooming with beautiful colors and elegant shapes, this is a gratitude to the Mighty for the fertilization the Mighty has given the people. This is evidently not only a

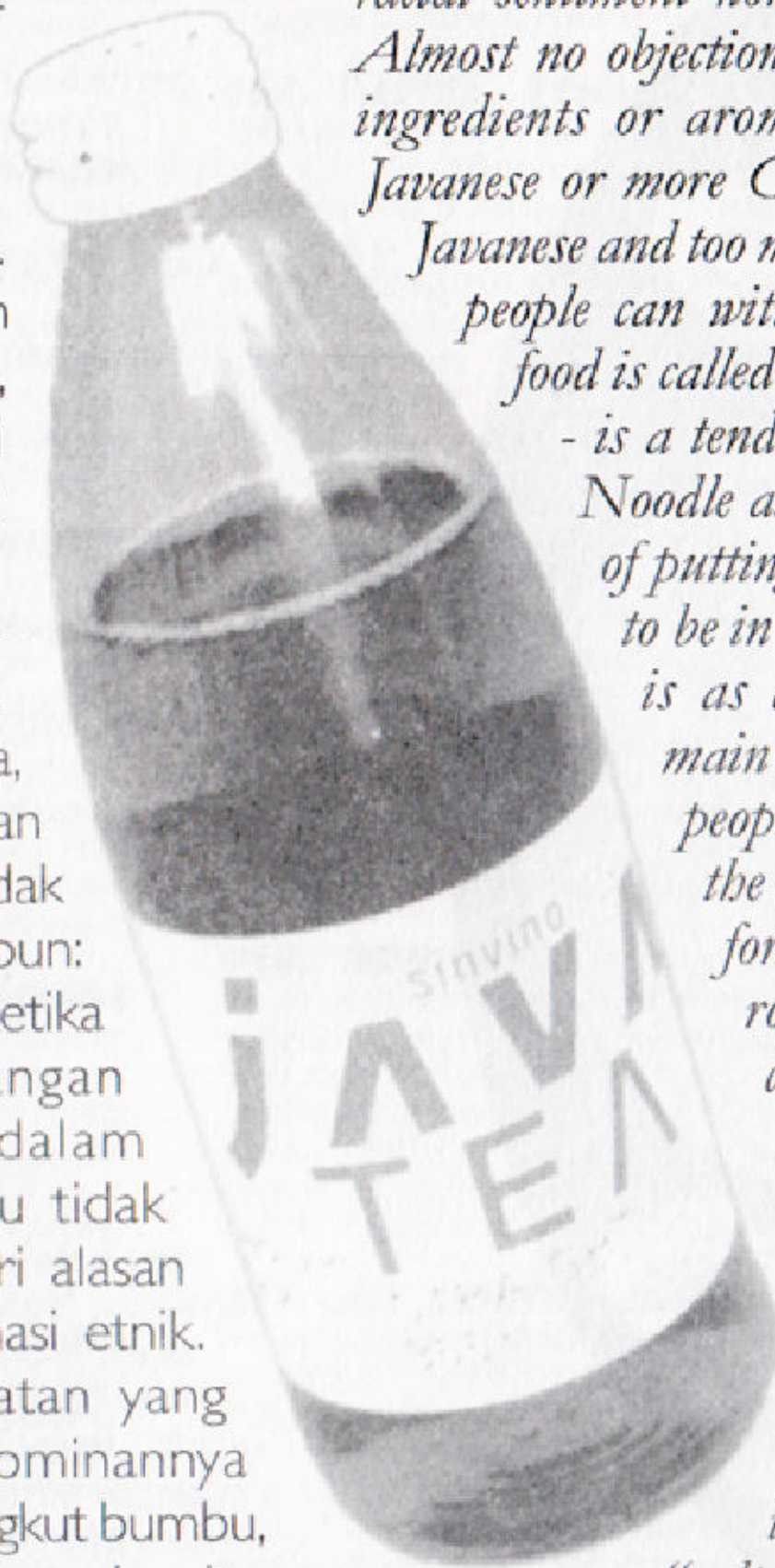


misalnya. Orang Bali menyusun kue, ayam bakar, buah-buahan dan bunga -sajen- ke dalam komposisi warna dan bentuk yang menawan, sebagai ungkapan terima kasih kepada Tuhan atas kesuburan. Tentu ini bukan urusan ritual saja. Lihatlah, setelah persembahannya di pura, makanan itu dibagikan kepada anggota keluarga dan para tetangga. Hampir semua orang tahu tradisi minum teh di Jepang bukan perkara menawar dahaga, tapi menjadi upacara untuk merawat -dan meruwat- kehalusan budi. Jadi setidaknya ada dua hal penting disini: refleksi dari perilaku dan merupakan ransum hati sekaligus otak. Dalam tataran realitas di masyarakat hari ini apakah benar demikian?

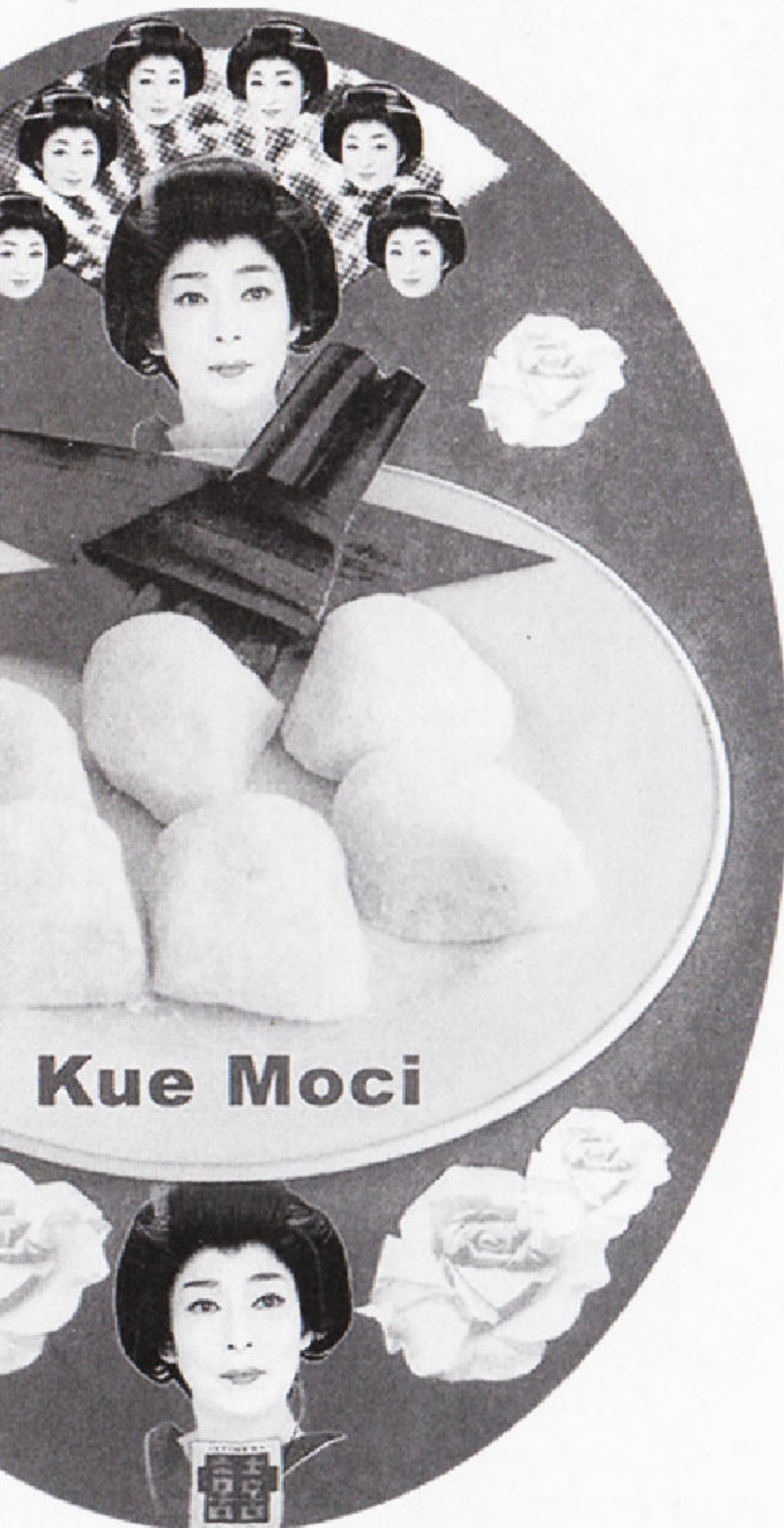
business of rituality, isn't it? We can easily witness that the food is then distributed later on among the people or public, or family and neighbors when the praying have been carried out. We all know that the tradition of tea drinking ceremony is not a matter of fulfilling our thirst. It is more than that. It is a ritual of how to maintain the people's conduct and establishing it in our daily life. Evidently, there are two important business, i.e. reflection of people's conduct and consummation for our heart and brain. In the reality of our society at present the above core of the ritual should be questioned.

Let us picture the food around us. It is very surprising, isn't it? In a flash of time we can collect at least 12 kinds of daily food or menu which are or were born from: adaptation, assimilation, alliance, coalition or whatever the terms you may call them. Some of us call them as inherited from Arabian, Chinese, Dutch and even Japanese (see detailed text on the installation). The fact is really unique since all these food have become the indigenous food for and of the local. For example, Javanese Noodle, this is really an intelligent synergy of two cultures. In other words, people has no illustration nor confirmation of who influences whom. Chinese influences Javanese or the other way around?

Marilah kita memotret makanan di sekitar kita. Amat mengejutkan. Dalam waktu singkat saya berhasil mengumpulkan setidaknya 12 macam santapan sehari-hari yang mungkin merupakan hasil adaptasi, asimilasi, aliansi, koalisi atau apapun namanya. Ada yang mengasosiasikan Arab, India, Cina, Belanda, bahkan Jepang (lihat teks rinci instalasi). Unik sekali karena makanan tersebut telah menjadi makanan asli (*indigenous*) atau hidangan lokal. Kita ambil contoh Mie Jawa, sebuah sinergi dua kebudayaan yang cerdas. Artinya kita tidak memperoleh gambaran apapun: siapa mempengaruhi siapa. Ketika orang menyantap hidangan tersebut. Yang ada di dalam benaknya adalah enak atau tidak enak, bukanlah mencari-cari alasan sentimen ras atau diskriminasi etnik. Nyaris tak terdengar gugatan yang bersumber dari kurang dominannya unsur Jawa (misalnya menyangkut bumbu, bahan atau aroma), atau jeritan minoritas unsur Cina dalam hidangan itu. Yang bisa dilihat visual -jika itu disebut adaptasi Jawa-



When people enjoy the food or meal, what is flicking in their mind or brain is a business of delicious or not delicious, and not a racial sentiment nor ethnic discrimination. Almost no objection arguing on the spices, ingredients or aroma of the food as less Javanese or more Chinese, or too majority Javanese and too minority Chinese. What people can witness visually - if the food is called of Javanese adaptation - is a tendency to put forward the Noodle as the side dish. Instead of putting the Noodle as it used to be in the ancestral country, it is as autonomous food or a main menu of the meal. We, people also do not argue on the usage of the spoon and fork which are really "European" instead of the chopsticks to be used with the Javanese noodle. People will not feel strange to have Biterballen or Risoles (Dutch association) with chilly pepper which is not familiar for the "culture of Resoles". We all know that European food is not familiar with hot spices, don't we ?



Kue Moci

001. KUE MOCI

Ini lah kue tercantik dari keluarga bakpao, kue bulan, onde-onde, dan kue ku. Karena seluruh permukaannya berbedak tepung ketan/beras, kue pesolek ini dipercayai sebagai si cantik dari Cianjur. Karena rasanya yang manis-lezat, orang tidak merasa perlu lagi memperdebatkan kue ketan berisi kacang ini berasal dari Jepang, asimilasi Cina atau asli Jawa Barat. Aroma kue yang diperkaya hembusan angin dari sela-sela bambu kemasan senantiasa menerbitkan air liur sekaligus menyiratkan harmoni alam.

001. Kue Moci

This is the most beautiful pancake from the Bakpao family, the Moon pancake, ondeh-ondeh, and kueku. Its face is floured by the rice or sticky rice flour. This make-up-loving pancake is also called the "beautiful one" from Cianjur. It tastes sweet and delicious, and people will not argue and guess that the pancake is from Japan or assimilation of the Chinese-originated cake with one from West Java. The aroma of the cake, blowing by the wind easily that penetrates the small bamboo-package will attract the people and remind them of the natural harmony.

006. MAKARONI SEKOTEL

Bicara makaroni, bicara Italia. Tidak. Ini hidangan Belanda -adanya unsur pokok keju dan susu- tapi kenyataannya sudah lebih dari setengah abad menjadi wacana santapan sehari-hari dan perhelatan khususnya di kota-kota pulau Jawa. Jelas ini santapan adaptasi yang kreatif -ada bawang Bombay untuk menerbitkan aroma. Kompromistisnya lidah orang Indonesia. Kejeniusan lidah yang merupakan bakat dan karunia.

007. PASTEL, RESOLES, KROKET, BITERBALEN

Makanan ini selalu hadir di tengah-tengah pesta perkawinan, rehat kopi, seminar atau jamuan tamu rumah kapan saja. Dari nama dan bahan yang digunakan: tepung terigu, margarin, kentang dan wortel adalah wajar jika orang menduga berasal dari Belanda. Pematangan memakai minyak goreng (kelapa/ sawit) atau menyantapnya dengan cabe rawit menjadi sebuah adaptasi perilaku yang mencengangkan.

008. LUMPIA

Irisan bambu muda rebus berlapis terigu tipis ini tidak diragukan merupakan hidangan Negeri Tirai Bambu. Tapi lihatlah, ia menjadi makanan lokal dan oleh-oleh kota Semarang. Di kota-kota besar banyak ditemukan makanan sejenis dengan substitusi isinya: kol, labu jepang, atau bihun untuk kudapan masyarakat menengah ke bawah. Dalam kaleng penjaja kue keliling santapan ini disandingkan dengan lempeng, onde-onde, soes dan resoles. Para peminat membeli karena alasan selera, kebutuhan dan ekonomis bukan diskriminasi atau sejenisnya.

010. RONDE

Dalam buku masak klasik terbitan tahun 50-an, makanan tepung beras berisi kacang dan dihidangkan dengan air jahe ini dikategorikan makanan Cina. Hingga saat ini ronde banyak diramu, diujakan dan dikonsumsi masyarakat segala lapisan. Makanan berkhasiat menolak masuk angin ini banyak ditemui di kota Yogyakarta dan Bandung, bahkan Salatiga mengklaim sebagai makanan khasnya.

011. MIE GORENG JAWA

Banyak orang tahu mie adalah makanan Cina, tetapi siapa mengira orang Jawa meyakini sebagai makanan indigenous (asli). Bahkan seringkali mie goreng diperlakukan sebagai lauk, teman nasi, bukan santapan utama seperti di tempat leluhurnya. Di kota Bandung banyak diujakan mie baso Malang, sementara di Semarang mie baso Bandung. Sehat atau tidak sehat mie cepat saji kemasan nyatanya telah digemari anak-anak sekurangnya sejak seperempat abad lalu. Koalisi telah terjadi dalam mangkuk secara alamiah bukan saja bumbu, selera, habitat, ras juru masak, atau etnik penyantapnya.

006. MAKARONI SKOTEL (MACARONY SCHOTTEL)

Talking about macaroni is talking about Italy. It's not true I suppose. This is a Dutch - remember the milk and cheese in it - dish and it has become a popular food in Indonesia for more than fifty years. It exists among the consumers especially in big cities in Java island. Clearly, this dish has been adapted creatively, there is Bombay onion that attracts our taste. Indonesian tongues are very compromistic. The genius of the tongue is really a strong gift and talent !

007. PASTEL, RESOLES, KROKET, BITERBALEN

This kind of food is always present among the marriage parties, or as a snack in coffee break of the seminars and, of course, as a guess snack served at home by the hostess. From the name given and the materials or ingredients used such as : wheat flour, margarine, potato, and carrot, the people can commonly "guess" that the food is Dutch by origin. This guessing is then proved to be absolutely true. The frying by cooking oil (kelapa sawit ?) or its serving with the chilly-pepper has become an amazing adaptation of behaviour !

008. LUMPIA (SPRING ROLLS)

The slices of young bamboo shoots cooked with some prawn or forced meat as inside of the thin overage of wheat flour is actually of Chinese origin. But it has become a special (and pride-born) food of the city of Semarang. In big cities this kind of food has been found with its own substitution : cabbage, Japanese melon, rice-noodle etc. and this has already become a menu for the men on the street. For the stall or seller, in their glasses box the food is sold side by side with lempeng, ondeh-ondeh, soes and resoles. The consumers will buy the rolls for the sake of taste, needs and economical reason, and not for the reason of discrimination or the like.

010. RONDE

In an old classic book of cooking (1950s) this pancake (with some sugared nut inside) is originated from Chinese. The cake is served with a glass of orange. It is sold and consumed by a large number of people among Indonesian society. The cake can prevent people (consumers) from cough and influenza (so it is believed) and mostly consumed in Yogyakarta and Bandung. Even, the city of Salatiga (Central Java) claims Ronde as the city's special food.

011. MIE GORENG JAWA (JAVANESE FRIED NOODLE)

As we have already known, noodle is Chinese by origin, but is there anyone of you wish to think that the Javanese has claimed it as an indigenous food (for and among Javanese people). They even think (and then consume) this fried noodle as additional menu besides the rice, instead of serving the fried noodle as a main menu itself. In the city of Bandung, "mie baso Malang" (baso noodle of Malang) is sold everywhere, on the contrary in Semarang or Malang, people sell the food as : mie baso Bandung. Regardless the health or unhealth, the instant noodle has become a favourite food for children since 25 years ago (at least). There is a kind of natural coalition that involves the bowl, spices, taste, habitat or environment, the cook's race - or ethnical background - and the ethnicity of its consumers.



001



002



003

002. NASI KEBULI

Ditandai dengan hadirnya bumbu jintan dan minyak samin, segera bisa ditebak inilah hidangan Arab. Tapi ketika nasi menjadi unsur pokok, bukankah ini sebuah koalisi makanan yang kreatif. Santapan dengan menu daging kambing ini sangat digemari kaum campuran Melayu-Arab dan siapa saja yang tinggal di pesisir pulau Jawa.

003. GULE KAMBING

Kambing tidak tercatat sebagai binatang asli Indonesia, setidaknya dibanding Badak Jawa atau orang utan Kalimantan. Tetapi ketika ia bertemu bumbu jintan di kualinya dengan sendirinya selera Arab itu menjadi nyata. Tapi ini tidak penting, karena ia punya mitos pembangkit libido. Makanan berkuah kegemaran banyak orang ini telah mengalami asimilasi sejak lama dan berkelanjutan sejak tamasyanya ke India hingga kepulauan Indonesia.

004. MARTABAK ASIN

Santapan berisi daging cincang dan terigu ini amat digemari masyarakat, dan dianggapnya sebagai makanan lokal. Bumbu pokok bawang Bombay dan penggunaan minyak samin mengasosiasikan makanan India ini. Makanan yang diolah dengan gaya akrobatik ini sepertinya tidak didisain untuk bersilat lidah otentisitas kecuali perkara menggoyang lidah.

005. LONTONG KARI

Kari, konon adalah santapan India, berkuah dengan bumbu kunyit dan jintan. Bergandengan dengan nasi padat kemasan daun pisang, ia menjadi aliansi makanan yang dahsyat bagi siapa saja yang memuja selera. Inilah makanan yang gemar berjarah lintas batas geografi sehingga menapakkan jejak "Curry Road" sejak Inggris ("curry"), India, Indonesia ("kari") hingga Jepang ("kare").

009. BESTIK

Di daerah Jawa hidangan daging sapi yang diperkenalkan oleh Belanda ini telah mutasi secara radikal. Tiada ketegangan sosial mewarnai reformasi ini kecuali lidah dan rongga mulut penyantap karena pedaisnya kritik oposisi cabe rawit terhadap dominasi merica dalam makanan ini. Rekonsiliasi selalu diupayakan dengan memposisikan anasir 'asing/pendatang': buncis, kentang dan wortel sebagai lalap serta daging sebagai lauk, sementara nasi sebagai menu pokoknya.

002. NASI KEBULI (KEBULI RICE)

Indicated by the presence of jintan spice and the samin oil, we can easily guess that Nasi Kebuli was originated as Arabian dish. But since the rice is already a main menu, we can possibly think of this dish as a very creatively-made food. The dish which is served with the mutton has become a favourite dish of the Malay-Arabian people and those who were born in the northern part of Java (island) coast.

003. GULE KAMBING (MUTTON GULAI)

Goat is not distinguished as native animal of Indonesia - at least it is relatively "less origin" compared to Kalimantan's ourang-outan and Javan's Rhinoceros. But since goat has been mixed and collaborated with jintan in the container (and cooked together), the Arabian taste is then proved itself. This is not the most important thing, what is: the gulai kambing is belived to be an aphrodisiac which is stimulating the libido. This soup-like dish which has become the favourite for most people has experienced a long-history-tradition of assimilation in its travel from India to Indonesia.

004. MARTABAK ASIN (SALTY MURTABAK)

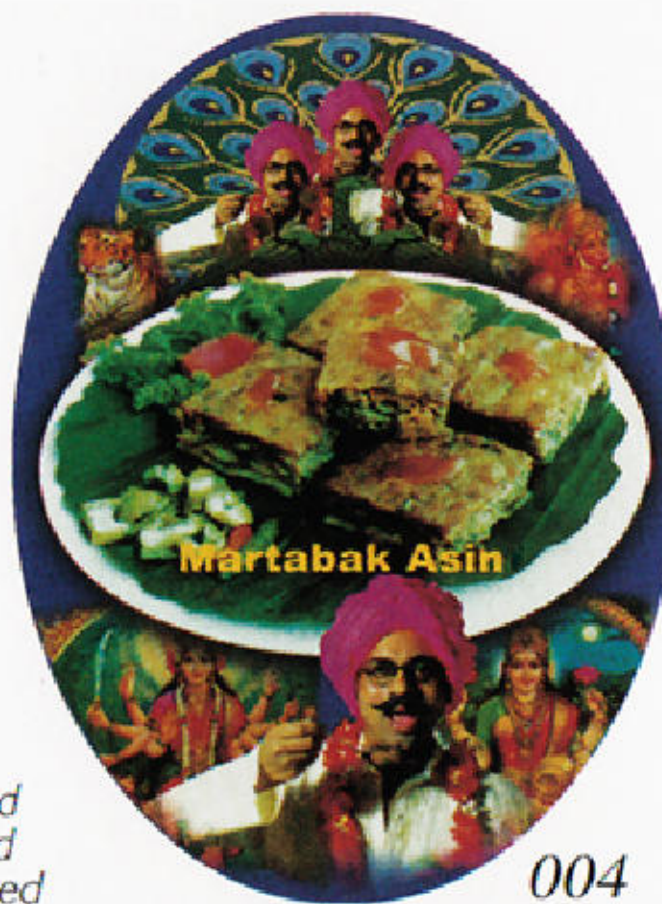
Salty murtabak is made of wheat flour made into pancake, and spiced cooked fored-meat is put on the top of the pancake which is then folded and fried. The main spice is (Bombay) onion and samin oil. The cake is made in a very acrobatic treatment. This main spice reminds us to the Indian food. However, regardless the way of making the murtabak, its authenticity is: how to make a delicious food for our tongue!

005. LONTONG KARI (CURRY WITH RICE-IN-BANANA-LEAVES)

Curry was told to be originated from India. It is a kind of soup which is made of coconut milk and tumeric. Curry with lontong is a great companion for those who worship taste. This curry is really a special dish that passes the border lines, it is the real "Curry Road" from English "curry", Indonesian and Indian "kari" to the Japanese "kare".

009. BESTIK (BEEF-STEAK)

In the island of Java, beef-steak - which was first introduced by the Dutch - had been mutated very radically. This reformation or mutation was coloured by social tension on the part of tongue and mouth cavity of the consumers since the chilly-pepper as an opposition was replacing the pepper's domination that was originated from the Dutch spice configuration. Reconciliation is often put into consideration by way of positioning the "foreign / or the in-comers": green bean, potato and carrot as vegetables while the beef (usually) as the meat, and rice as as a main menu.



004



005



009



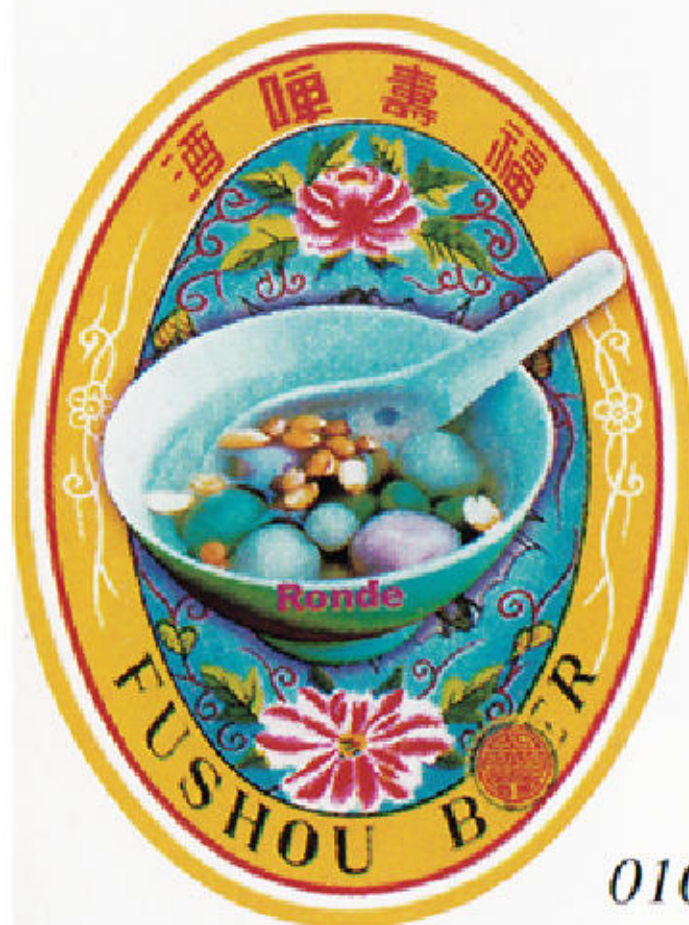
006



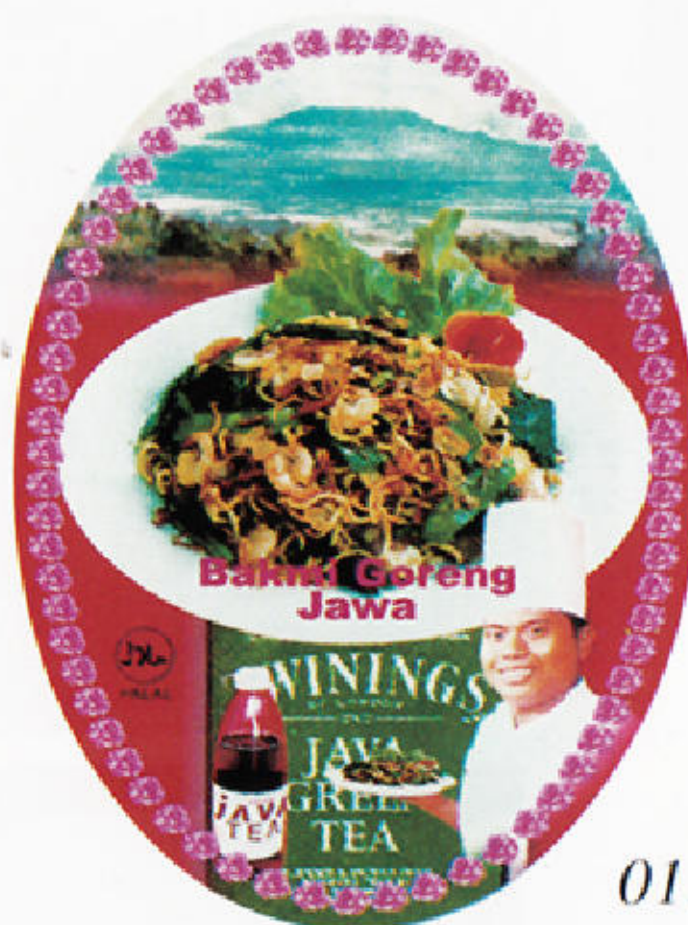
007



008



010



011



012



Petai beans, petai beans, petai beans

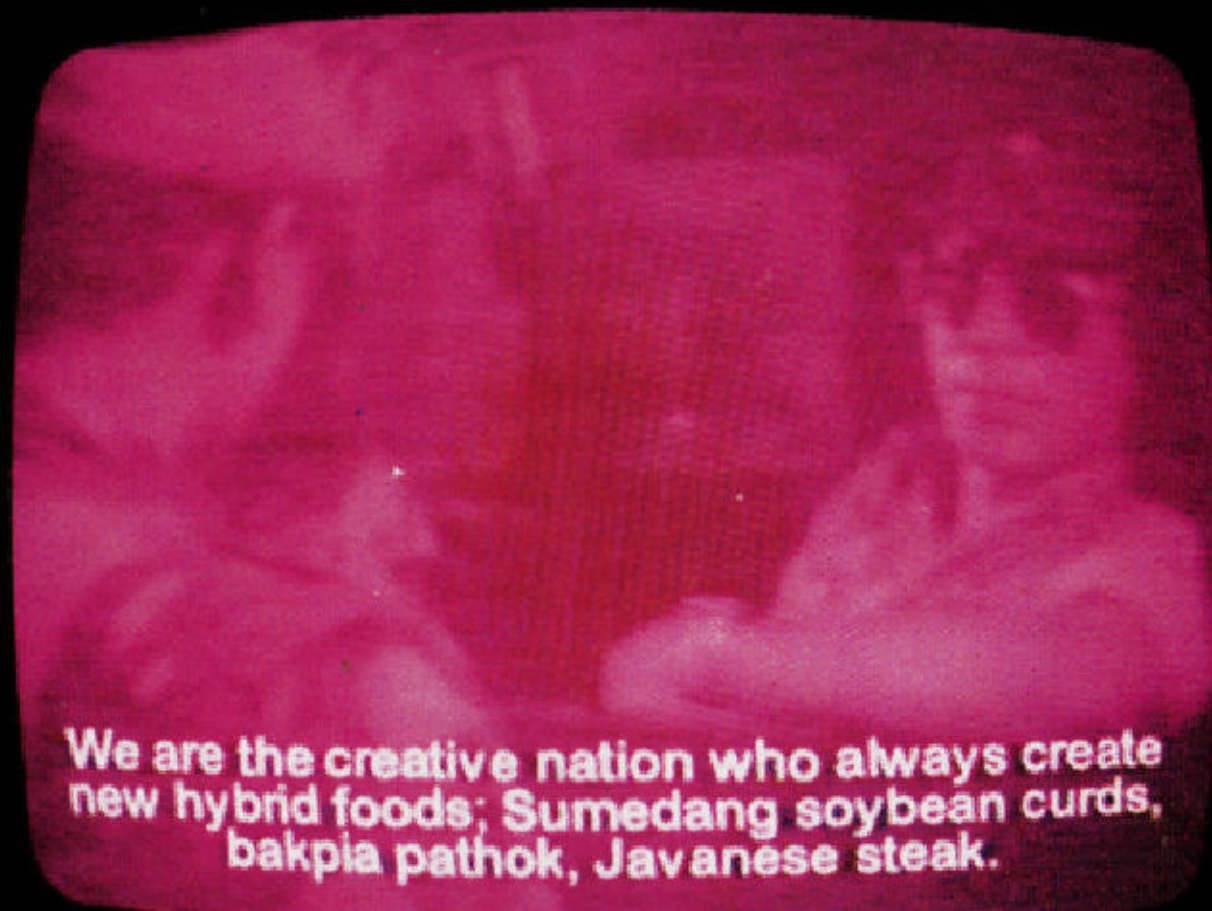


sequence taken from video

A R T
C E
m e
t
F O U N D A T I O N
D O K U M E N T A S I

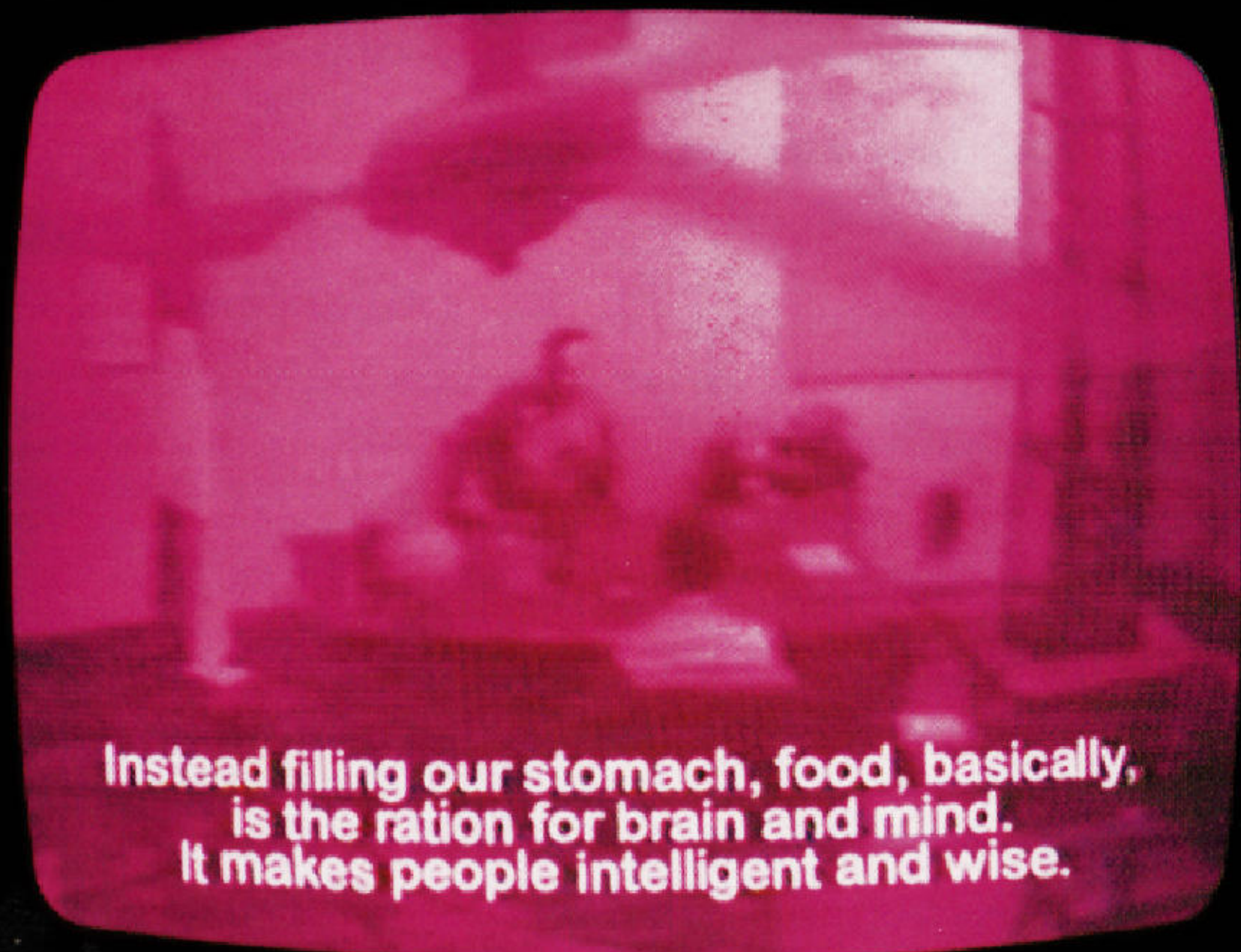


**Foods do not recognize discrimination,
race or distinction between
indigenous and non-indigenous.**



**We are the creative nation who always create
new hybrid foods; Sumedang soybean curds,
bakpia pathok, Javanese steak.**

Foodstuffs are Ethnic, Never Racist"



**Instead filling our stomach, food, basically,
is the ration for brain and mind.
It makes people intelligent and wise.**

012. BASO TAHU

Karena rendah kolesterol, kita tidak pernah merasa perlu mempertanyakan kewarganegaraan tahu ini: Cina atau bukan, meskipun bukti menunjukkan kedele -sebagai bahan utama- ditemukan di negeri tersebut 13.000 tahun yang lalu. Di samping baso tahu, inilah makanan yang paling banyak menghasilkan hibrida baru, -tercatat $\pm$ 25 jenis diantaranya tahu petis, krupuk tahu, batagor (baso tahu goreng) dan pepes tahu. Tahu digemari (dan diramu) oleh segala lapisan masyarakat, melintasi suku, ras, agama, dan aliran. Di banyak kota makanan ini diklaim sebagai hidangan khas yang tulen.

012. BASO TAHU (TOFU BASO)

The tofu baso is of low cholesterol food and it is not necessary for us to ask for the "citizenship" of this food: Chinese or Non Chinese? Tofu which is made from white bean is already popular everywhere in Indonesia while the white bean itself was once introduced in China about 13,000 years ago. Fantastic, isn't it? Besides tofu baso, tofu is also creating about 25 other hybrids such as : tofu petis, tofu chips or cracks, fried tofu, Tofu Sumedang, and tofu steam. Tofu is a favourite (and is consumed) by all levels of society. It is really a cross cultural food surpassing the races, religions and sects. Many cities has claimed tofu as their special (indigineous) food (tofu Sumedang of Sumedang, tofu gejrot of Cirebon, tofu bacem of Yogyakarta etc.)



adanya kecenderungan menempatkan mie sebagai lauk (teman nasi). Ini berbeda dengan di tanah leluhurnya sendiri, sebagai makanan otonom. Kita tidak sempat mempermasalahkan mengapa sendok garpu -yang notabene Eropa- bisa menggantikan sumpit sebagai alat bantu makan mie yang berbahan baku gandum yang khas negeri beriklim sub tropika (Belanda). Kita tidak pernah merasa lucu bahwa untuk memperoleh citarasa Biterbalen atau Resoles (mengasosiasikan Belanda) yang eksotis, perlu mengunyah cabe rawit. Kita tahu makanan Eropa hampir tidak mengenal pedas bukan?

There is no significant source stating goat is a native animal of Indonesia - at least it is relatively "less origin" compared to Kalimantan orangutan and Javanese Rhinoceros. But since goat has been mixed and collaborated with jintan in the container (and cooked together), the Arabian taste is then proved itself. How can an Arabian dish have rice as its main ingredients ? Isn't rice produced in Asian countries instead of the Arabian desert ? Lontong kari (curry with rice-the-banana-leaves) is a very popular Sundanese dish.

This dish is an alliance and full of creativity food which is born in dialogical situation showing some egalitarian rice-in-the-banana leaves and the thick soup of curry spiced with turmeric, jintan and (leaf of curry ?). History has never proved itself to be able to say to us stating that whether curry was imported together with the in-coming of Hinduism thousands of years ago or through the English colonization. I imagined that there as "Curry Road" - similar to Silk Road - beginning from England (curry) , India, South East Asia including Indonesia (Kari) to Japan (Kare) . From this road it is easily concluded that Indonesia belongs to Food Nation in the world. Need some other evidence ? Since the Euro-

Tidak ada data yang menyatakan kambing adalah binatang pribumi asli Indonesia -bandingkan dengan orang utan Kalimantan atau Badak Jawa. Ketika ia hadir di kual, dibumbui jintan barulah kita mulai bisa paham bahwa boleh jadi ini masakan Arab (Nasi Kebuli). Lho kok ada masakan Arab memakai nasi sebagai bahan utama. Bukankah nasi dihasilkan dari tanah Asia yang basah, bukan gurun seperti di Arab? Lontong Kari adalah santapan populer di daerah Sunda. Ini sebuah aliansi masakan yang kreatif yang lahir dari situasi dialogis yang setara antara nasi padat kemasan daun pisang ini dengan kuah santan kental berbumbu kunyit, jintan dan (daun kari?). Sejarah belum bisa menerangkan apakah kari ini dibawa bersamaan dengan kebudayaan Hindu, ribuan tahun silam atau melalui perantara Inggris. Saya membayangkan memang ada "Curry Road" -seperti *Silk Road*- sejak Inggris (*curry*), India, Asia Tenggara termasuk Indonesia (Kari) hingga Jepang (*kare*). Dari sini bisa ditebak bahwa Indonesia sejak semula memang telah menjadi bagian integral Bangsa Makanan (Food Nation) di Dunia. Masih kurang bukti? Sejak bangsa Eropa menemukan rempah-rempah di Nusantara, maka sejak itulah

peas had found the spices in Nusantara, then it was the very time that the reformation of food was born by putting pepper, nutmeg etc - which used to be Indonesian spices - to become the special food in the tropical region, or we might possibly claimed that they are Indonesian food originally. In Japan and Germany as an illustration, a lot of people even enjoy the Javanese coffee besides green tea and beer.

Let me ask you this question : who consumes these twelve food ? From these food : Macaroni Schottel, Beefsteak, Javanese Noodle, Ronde, Spring rolls, Baso Tahu, Kebuli Rice, Murtabak, Lontong Curry and Mochi Cake, we can see the ethnical passing, that can make even "the natives" : Javanese, Sundanese, Betawian (from Batavian), Batakense etc, the ethnical tongue is dominating(!) the majority. They do not only enjoy the food in the stalls everywhere, but they even enjoy these kinds of food in a break time of all occasions ranging from academic seminars, (political) party meetings and conferences, religious gathering or family/ household gathering.

From these illustration above, tofu (tahu) is the food with a magnificent record in cre-

dimulai reformasi makanannya dengan memasukkan unsur merica, pala, dst., yaitu bumbu-bumbu yang menjadi khas makanan daerah tropika, kalau tidak bisa diklaim sebagai makanan Indonesia. Di Jepang atau di Jerman orang menggemari teh dan kopi Jawa disamping teh hijau atau bir.

Pertanyaan kemudian, siapakah pemasak dan penyantapnya? Dari 12 makanan ini: Makaroni Sekotel, Resoles dst., Bestik, Mie Jawa, Ronde, Lumpia, Baso Tahu, Nasi Kebuli, Gule, Martabak, Lontong Kari dan Kue Moci terlihat keduanya lintas etnik, bahkan "orang pribumi": Jawa, Sunda, Betawi, Batak, dst. justru terlihat

ating other 30 kinds of hybrid food, ranging from: tofu petis, tofu chips or cracks, fried tofu, Tofu Sumedang, and tofu steam etc. Tofu which is made from white bean is already popular everywhere in Indonesia while the wheat bean itself was once introduced in China about 13,000 years ago. But it is quite a fact that the mothers of households - from selling tofu stalls on the pavement in every cities in Indonesia, or the employer of the food catering - who sharpen their intuition and instinct to find new hybrids from day to day. This effort is worth remembering for its creativity and needs-oriented vision and shows the real dynamics of the society. The cultural and social transformation is not conducted "academically". But what they have done is proved to be more natural and honest. We have never heard tension, or even worse amock, or bloody violence because of a new creation (read: species) called: tofu steam, just for example. In our daily menu of Lotek²) (kind of gado-gado), tempeh (claimed as a native and has a high biotechnological application) can live happily side by side with fried tofu.

I have never heard of mass violence or at least ethnical demonstration or protest because of the existence of soun (rice noodle) found in a bowl of soto³). Government could

mendominasi alias mayoritas. Mereka tidak saja menyantapnya di warung-warung makan tetapi juga di acara rehat kopi sebuah seminar ilmiah, rapat-partai, pengajian, maupun di rumah-rumah tangga.

Dari sejumlah contoh di atas, barangkali tahu adalah hidangan yang pegang rekor menghasilkan hibrida. Setidaknya tercatat 30 jenis masakan tahu hibrida ini seperti . krupuk tahu, pepes tahu, kupat tahu, batagor dan tahu isi. Orang boleh mengira tahu berasal dari Cina, seperti diindikasikan ditemukannya kedele di Negeri Tirai Bambu itu 13.000 tahun yang lalu, tetapi para ibu rumah tangga, para penjaja makanan di pinggir jalan serta pemilik katering dengan naluri dan kecerdikannya menciptakan hibrida-hibrida tersebut. hari demi hari. Sebuah upaya yang tidak saja kreatif tetapi seolah tahu apa yang menjadi kebutuhan dan dinamika masyarakat sesungguhnya. Transformasi sosial-budaya tidak dilakukan secara akademis tetapi lebih alamiah dan jujur. Kita tidak pernah mendengar ketegangan apalagi amuk atau darah gara-gara species (baca: ciptaan baru) yang bernama pepes tahu misalnya. Dalam santapan lotek, tempe (konon bioteknologi canggih Indonesia) bisa hidup berdampingan dengan serasi dengan tahu goreng.

(or used to) produce a Government regulation concerning Barongsai (Dragon dance, specific to Chinese tradition), but I've never heard of the same regulation for the prohibition of instant noodle and reasoning that the food is not "indigenous". There is no single citizen in Indonesia who dares enough to suspect "the decreasing of Betawian spirit" if this person sells Kebuli Rice (formerly "Arabian" dish). And we never think that a Minangese is suspected to be or become a Hindu because the person is selling salty murtaback (of "Indian" origin, don't we?) We will never think of colonization stigma when we see some people enjoy Oxtail Soup in a wedding party. Am I right ? Need



Saya belum pernah mendengar kerusuhan massal atau sekurangnya demonstrasi etnik oleh adanya unsur soun (sejenis mie) dalam soto. Sebuah pemerintahan bisa mengeluarkan Keppres untuk melarang kesenian Barongsai, tetapi hingga hari ini belum pernah terjadi pelanggaran -memasak dan mengkonsumsi- mie siap saji, hanya karena alasan tidak pribumi asli. Tidak ada seorang penduduk pun mencurigai loyalitas 'kebetawian' hanya karena alasan seorang Betawi berdagang Nasi Kebuli (Arab). Kita tidak pernah memvonis seorang Minang berkhianat karena ia ahli martabak asin, bukan?

Lidah orang Indonesia -atau siapa saja- pada dasarnya toleran. Pikirannya barangkali mengenali 'Kari' sebagai makanan India, tetapi lidahnya secara bijak menyarankan tangan-tangan pemasak untuk mengurangi bumbu sehingga tidak terlalu 'spicy'. Tetapi sebaliknya jika memandang makanan hanya sebagai produk budaya selera, tentu sebuah kesimpulan gegabah. Lihatlah, sop sayur yang selalu dimakan berbarengan dengan nasi (bukan sebagai hidangan pembuka seperti orang Eropa biasa memperlakukannya). Bukankah ini suatu konsep yang cerdas? Adalah mustahil

some other illustration ? Ketchup (soybean) is really folk food (of all social - economic levels). And yet, we never think or argue that ketchup is very Chinese. Never and never. It seems to me that we have intuition that always keep on saying to us that there is something more than the "surface" awareness.

The tongues of Indonesian people - or whoever they are - are basically tolerant. Their thought is focusing on Indian "curry", but their tongue - full of wisdom - suggests the hands of cooks to decrease the spice, ingredients and made the menu to become not too "spicy". On the contrary, when we see food as a product of the taste culture, then our consideration is very groundless. Just witness, how Chicken soup is consumed together with some rice (instead of as an opening

hidangan Tahu Sumedang, Tahu Gejrot (Cirebon) atau Tahu Bacem (Jawa) lahir bukan karena hasil olah pikir rasional manusia. Yang menjadi persoalan, menu pikiran ini hampir tidak pernah menjadi ransum hati dan otak. Walhasil, untuk konteks serupa dalam kehidupan bermasyarakat -yang lain- yang berperan biasanya nafsu amuk (agresi).

Wallahualam bissawab.

menu as the Europeans often do). It is almost impossible if Tofu (fried) Sumedang , Tofu Gejrot (of Cirebon) , or Tofu Bacem (of Java) were not born from the effort of rational thought of human being. The real problem is: the menu of this thought never becomes the consuming of energy of heart and brain. Conclusively, in a similar context within the - other - societal life spectrum that which is dominant is usually amok and aggression! Food itself has proved to be a peaceful world ever.

Wallahuallam bissawab.

¹ *plaited bamboo basket with a very shallow depth, (about 2 cms to 12 cms) the diameter varies from about 40cm to 2.00 metre*

² *vegetable salad with nut sauce*

³ *kind of soup usually chicken or beef soup*



A R T
C e m e t i
FOUNDATION
DOKUMENTASI

Krisna Murti

Born in Kupang, Timor, April 19th, 1957

Education

1994-1995 Apprentice to Undagi Wayan Pugeg to learn how to compose and create Pulagembal (Offerings), at Singapadu Village, Bali.

1988 - 1991 Apprentice to traditional painting to Made Tubuh at Batuan Village, Bali.

1986 Study for Industrial Design to Professor Frank Sander (Germany)

1976 - 1981 Faculty of Fine Art and Design - ITB Bandung

Working Experience

1982 - 1986 Consultant and Researcher for "Design and Craft" for Ministry of Industry - Jakarta

1981 - 1982 Assistant to Prof. A. Sadali, FSRD ITB Bandung

Solo Exhibition

1999 "Foodstuffs are Ethnic, Never Racist", video-installation, Cemeti Art House, Yogyakarta.

1998 "Supper with Flies and Worms" video art, Taman Budaya Jawa Barat, Bandung

1998 "The Growth" video - performance - installation sponsore by Centre Francaise, CCF Bandung

1997 "My Ancestors are Sangiran Man", video art - installation, TBS Surakarta, Lontar Gallery - Jakarta, RedPoint Studio - Bandung

1997 "Of The Dancer: Her Neglected Sketches", video art, Youth Theatre, Moscow

1997 "Movement and Colour", Nusantara Gallery, Jakarta

1996 "Learning to Queue Up to The Ants", Performance video installation, Soemardja Gallery, ITB Bandung

1996 "Sangging", Drawing, Sketch and Water Colour, simultaneously at Hidayat Gallery Bandung and ARTeMEDIA Gallery Jakarta

1995 Video Installation "Nature and Nature and Nature", Bandung Gallery Bandung

1995 "Dynamism Beyond to The Deityland", Sahid Jaya Hotel Jakarta

1994 "Taksu", Braga Art Gallery Bandung Co-sponsored Rotary Jakarta

1994 "Color Dance II", Linea Studio, Bintaro Jaya - Jakarta

1994 "Colour Dance I", Enteos Gallery, Enteos Club Jakarta, sponsored by Lions Club

1993 Video Performance - Photo Installation "12 Hours in The Life of Agung Rai, The Dancer", Studio R-66, Bandung

Group Exhibition (Selected)

(next) 2000 "3rd Kwangju Biennale", Korea & Japan.

1999 "Experimental Art Exhibition", Actions Gallerie & Asian Fine Arts Factory, Berlin

"Object d'art" Hakata-za Building, Fukuoka Japan

"9th Asian Art Biennale Bangladesh", Dakha, Bangladesh

"Awat, Recent Art From Indonesia", Travel Exhibition around Australia, Japan, & Europe until 2001

"Diobok-obok, Continuities and Contingencies - South East Asian Art Today", Travel Exhibition around Europe 1999-2001 (Singapore Art Museum)

1999 First Fukuoka Asian Art Triennale, Fukuoka - Japan

1998 Web Art, ITB - Curtin University (Australia) Bandung - Perth

1997 "Two Wonders", Mikhail Abakumov and Krisna Murti, Embassy Hall, Moscow

1997 Contemporary Art, Museum Istiqlal, Jakarta

1996 ASEAN Symposium Workshop and Exhibition, Takashimaya Gallery, Singapore

1996 South East Asia Art, Singapore Art Museum, Singapore

1995 Contemporary Art - Istiqlal Festival II, Jakarta

1995 Contemporary Art of The Non Aligned Countries National Gallery, Gambir, Jakarta

1994 9th Asian International Art Exhibition, National Museum of History, Taipei ROC

1994 Biennale Art Jakarta IX, TIM - Jakarta

Collaborative Works

1998 Collaboration with Nandang Gawe on "Football on The Ox Eyes", Video Public, Yogyakarta

1996 - 1997 Collaboration with Bulantrina (Coreographer), Wayan Sadra (Gamelan), for "Legong Asmarandana", Taman Budaya - Bandung, Youth Theatre - Moscow, and Auditorium St. Germany - Paris

1993 Realizing "Metamorphose" (Fine Art Dance) with Coreographer Wayan Dibia, Ph.D., Art Centre, Denpasar Bali

1986 - 1988 Creating "Playsculpture Zolo" with Byron Glazer and Sandra Higashi for MOMA, New York

Bibliography

"Video Publik", Krisna Murti, Kanisius Publisher, Yogyakarta, 1999

Awards

1999 Artist in Residence, Art Exchange Program (AEP), Fukuoka - Japan

1995 Installation "Cookbaskets from The South", recorded in CD-ROM by Singapore Art Museum and distributed world-wide by Magicsoft, Inc.

Address

e-mail: krisnart@melsa.net.id

homepage: <http://www.melsa.net.id/~krisnart>

Artist:

Krisna Murti

Editor:

Taufik Hidayat

Yayan M. Sambas

Script:

Krisna Murti

Arya Sanjaya

Dubber:

Diana G. Leksanawati

Translator:

Wawan S. Husein, katalog

Agung Hujatnika, video

Graphic Design:

Mata Visualkomunika

Food Consultant:

Ibu Jaka

Photographer:

Yayan M. Sambas

Arya Sanjaya

Presenter Video:

Diana G. Leksanawati

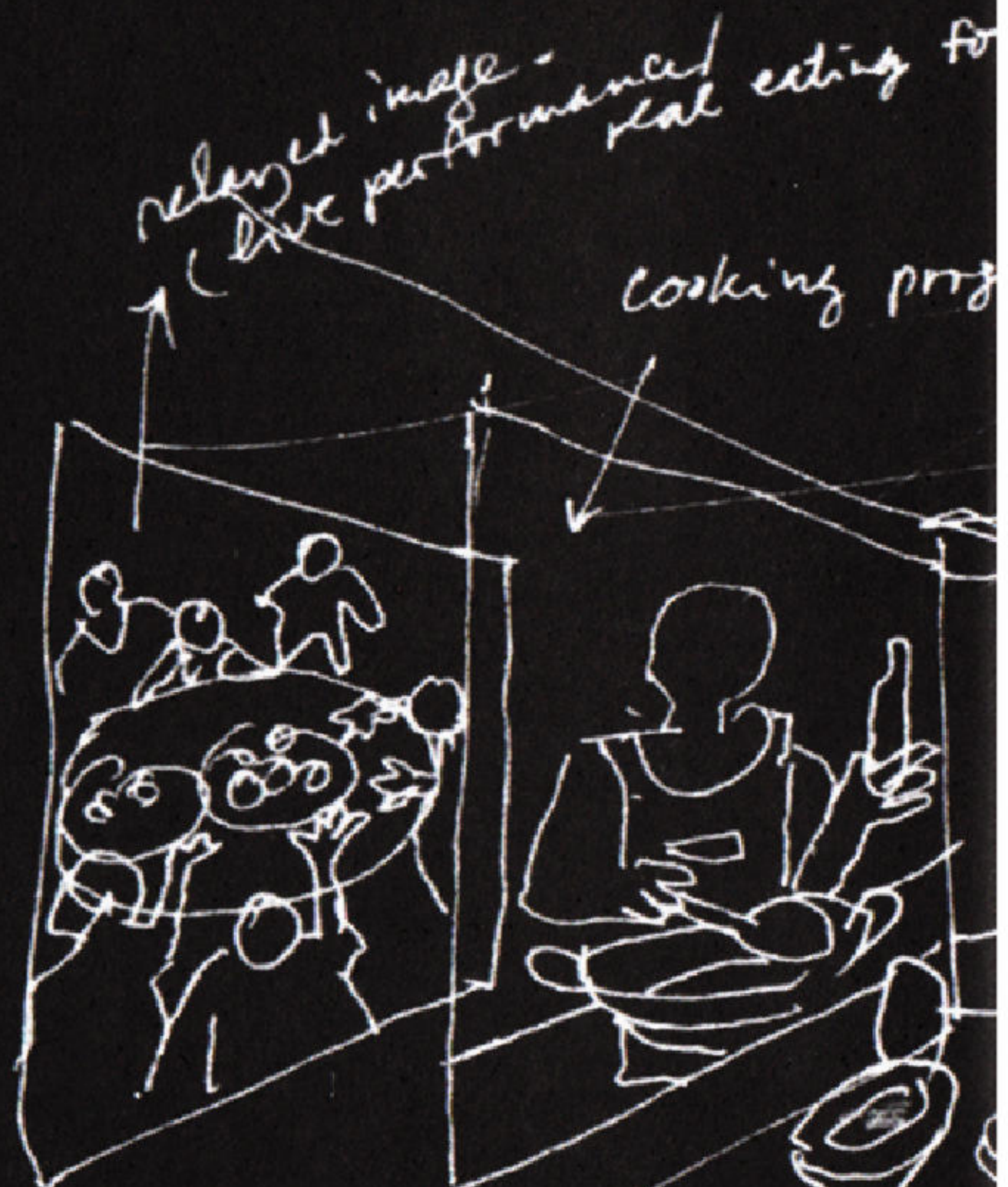
Inoy - Kurniasari

Installation Assistant:

Jemek Supardi

Installation Technician:

Edika Ria



video projector



spotlight (pink).

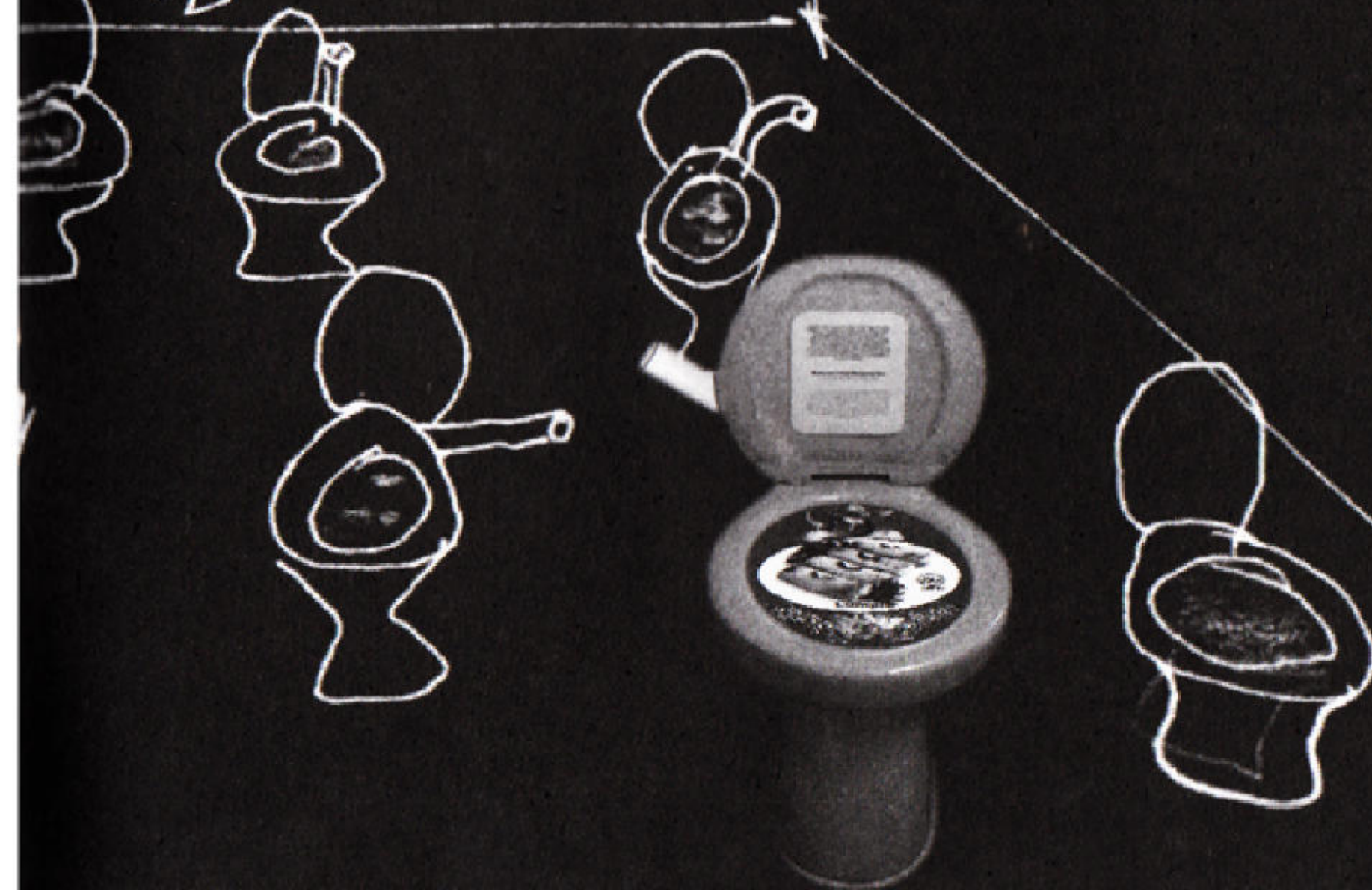
slide projector / video projector



video projector

installation (illusive)

1999 Kusama Mutsu



Acknowledgment

Rumah Seni Cemeti

Ibu Sutjiwiati, Kepala SDN IV Pasirluyu Bandung

Ibu Dian Haryani, Wali Kelas VI SDN IV Pasirluyu Bandung

Ibu Tita, SDN Pasirluyu Bandung

Bapak dan Ibu Guru SDN Pasirluyu Bandung

Bapak Drs. Mardjuli S., Kepala SLTPN 2 Haurgeulis

Bapak dan Ibu Guru SLTPN 2 Haurgeulis

Mella dan Nindityo

Edika Ria

Edithole

Ardiyanto

Wawan S. Husein

Arya, Diana, Inoy, Wawan, Fathul

Alexandra Köeln

Jemek Supardi

Volker Wolf

Ibu dan Bapak Jaka

Keluarga Mbah Surono &

Mbak Yuli Amat Muso - Godean

Agung Hujatnika

Widya Sundari, Singapura

Masahiro Ushiroshoji, FAAM Japan

Teruyo Utsumi, Japan

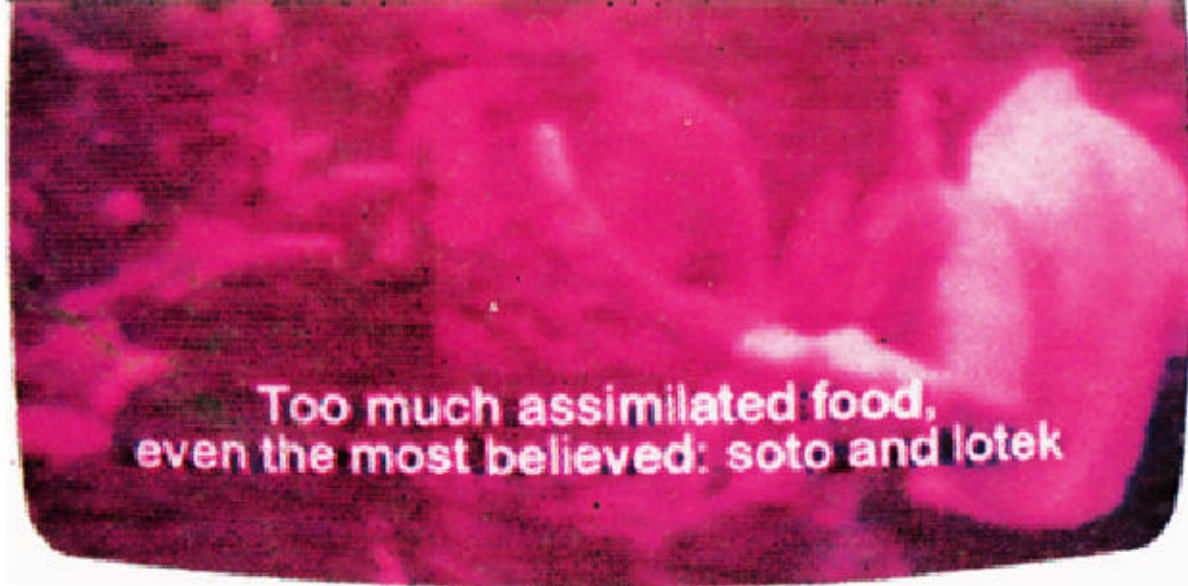
Sonny Soeng

RedPoint Studio

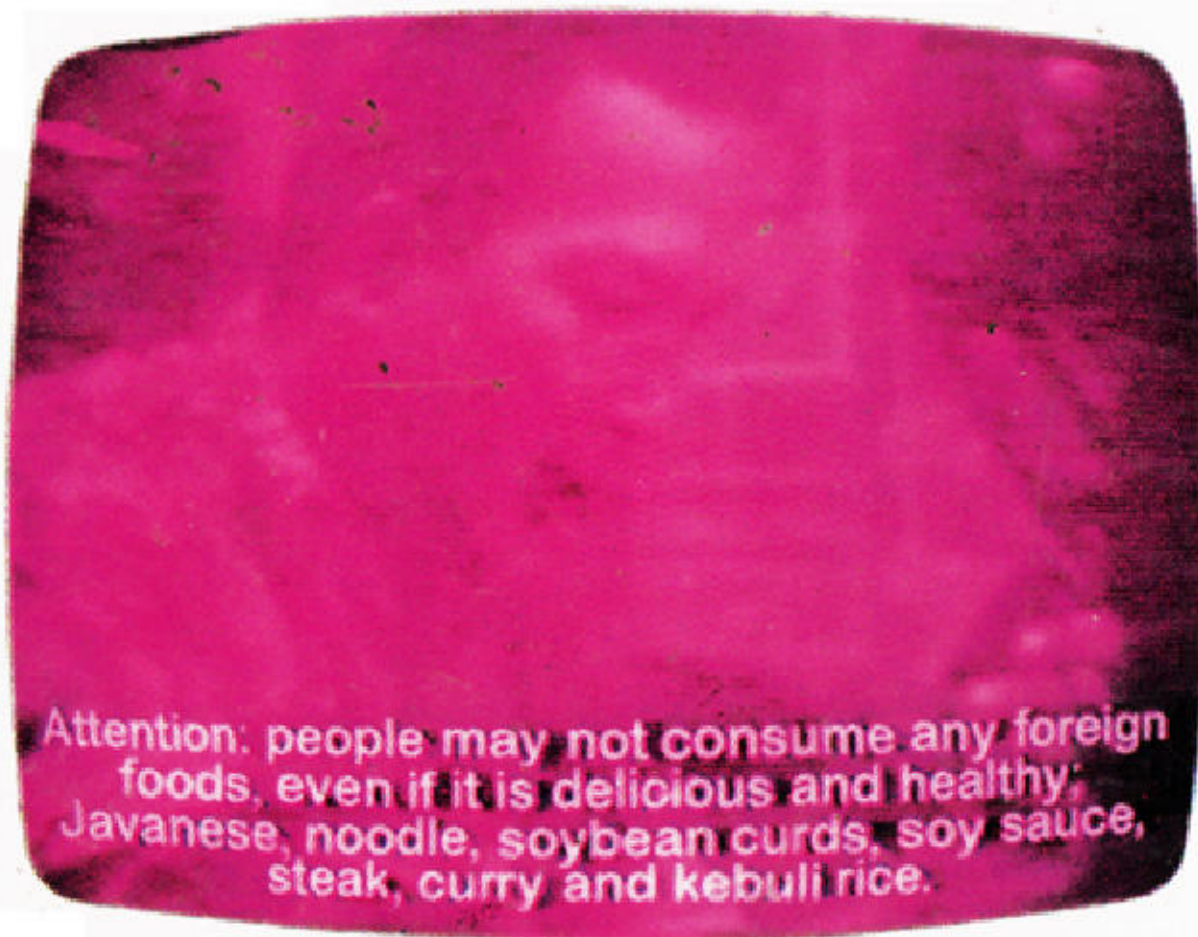
Pa Maman --transport

Taufik Hidayat --editor video

Widhyanto Kurniawan & Mayangsari



Too much assimilated food,
even the most believed: soto and lotek



Attention: people may not consume any foreign
foods, even if it is delicious and healthy;
Javanese, noodle, soybean curds, soy sauce,
steak, curry and kebuli rice.



Attention: people may not consume any foreign
foods, even if it is delicious and healthy;
Javanese, noodle, soybean curds, soy sauce,
steak, curry and kebuli rice.



PERPUS
Yayasan S

736

Mu

T