

Translation of “Rekamen diskusi kaset 2”
Megan Hewitt

Discussion recording cassette 2:

But the problem goes back to modern ideology, discussed previously. In the end the traditional idioms for what we call “fine art” or “the arts” (*seni rupa atau kesenian*)...um...are a creative source for stimulating artists to paint using traditional themes and ornamentation. In their search for the roots of culture, modern artists have not solved the problems of tradition—the problems of the people (*rakyat*). In fact, the ideas of departing from Indonesia’s own cultural roots was transmitted to young people. Then in the 70s, in 1975, an experimental movement emerged from that generation, the *Gerakan Seni Rupa Baru* (The New Fine Arts Movement). At first, they rejected educational dogma...or...the dogmatic values of education in the educational institutions where they studied. Their ideas evolved into several statements and aesthetic concepts that we can trace back to...um...a rejection of modernism. They rejected universalism and the categorization of pure art. They no longer acknowledged sculpture, painting, and printmaking as the only fine arts, but rather worked to integrate graphics within painting and make three dimensional sculptures. It wasn’t until the 80s that we began recognizing these works as art installations. We can identify...um...five moments...um...ideas within the aesthetic concepts presented by the *Gerakan Seni Rupa Baru*. They rejected elitism in the creation of art. They demanded freedom of creation that would give opportunities for diversity. The *Gerakan Seni Rupa Baru* had already emphasized the creation of contextual art before any literature on contextual art emerged. They further clarified these ideas in 1987, presenting a new fine arts statement concerning pluralism in the creation or...um...development of art in Indonesia. Different from previous experimental movements by the *Grup Delapan Belas* ITB (The “Eighteen Group” from the Technology Institute of Bandung), whose works were characterized by lyricism. The *Gerakan Seni Rupa Baru* was characterized by non-lyrical works. The late Santento Yuliman coined this term. In non-lyrical works artists avoid any filtering or transformations. Rather than using objects as an expressions of an individual aesthetic, the artists drew objects in and of themselves and arranged them in three dimensions. The arrangements of “ready made” objects exhibit a true sense of disgust, not just a sense of disgust normally exhibited within a painting. Works of art were no longer just pieces of an imaginary world attached to the wall and contemplated from a distance, but were instead concrete objects necessitating a physical response. This idea came from...um... Santento Yuliman, through whose commentary we are now able to say that in that exhibit we were introduced to a new experience of art. The sense of concreteness was a fundamental aspect that permeated the quality of experience, an experience that was qualitatively different to the conventional experience of art. The *Gerakan Seni Rupa Baru* officially disbanded in 1979. Although this movement did not last long, it is at least from there that...um...emerged the...um...ideas for rejecting universalism, rejecting restrictions on *seni rupa tinggi* or “High Art” outlined by Western art. Ways of working that could not be categorized within the limits of art...pure art (*seni rupa murni*), such as

sculpture, painting or graphic arts. Next I will describe the characteristics of contemporary art...um...as well as several trends that were characteristic in arts movements that developed after the *Gerakan Seni Rupa Baru*. Of course this is something that continues to develop in the present moment. I have observed a clear convergence between a variety of media at this Binal. Not just in the media, but also in terms of the disciplines. For example, the encounter between music, theater and visual arts is more evident. This is a characteristic...a new characteristic of contemporary art. Perhaps we are no longer able to call it contemporary art. It is a contemporary art that includes music, theater and visual arts. Perhaps later on this will also include literature. Post-*Gerakan Seni Rupa Baru*. Some activities in the experimental arts...actually form...they have entered into the era of Indonesian contemporary art, but do they have their own character?¹ They were most immediately followed by a group of 17 students from STSI ASRI Jogjakarta. Then, by the musicians Jack Body and Sapto. Their works included performance arts and installations similar to the works of *Seni Rupa Baru*. The exhibition only lasted two days before being shut down by the police. If I'm not mistaken, this was in 1980...no...1976, yes. Yes, I think Jose was already in Jogja at that time. Nearly half of the exhibitors at this event came out of the *Seni Rupa Baru* movement. Then in 1979, a number of ISI students...um...lead by Haris Purnama, staged a work of performance art involving dozens of students. Walked down the road, covering the length of Malioboro street in the theme of Development Excess (*Ekses Pembangunan*). Their bodies were covered with white cloth as they marched in a procession along Malioboro. In 1982, ISI students held an arts exhibition at Parangtritis beach. And then in 1985 there was an exhibition on the subject of ecology and environmental issues, joined by Bonyong Muniargi, Haris Purnama, um...myself, Gendut Rianto, and Mulyono. We can refer to movements after the dissolution of *Seni Rupa Baru* as *Post-Seni Rupa Baru* in the history of contemporary Indonesian art. None of the arts activities after that time refer to the same concepts of the *Seni Rupa Baru* movement, with the exception of a few young artists who work with similar styles. This means that they don't still use the same concepts as *Seni Rupa Baru*. They have already...already have moved...have been distanced from the ideas of *Seni Rupa Baru*. Then, we have art that aligns with the marginalized. Recent developments in contemporary art are colored by two strong trends, one of which is the...um...the concern for marginalized groups. This group is small, very small when compared to other groups, but this group has an advantage that...um...groups that align with marginal communities are able to come into intensive contact. Whether...um...this contact is informal or not...we can say that this creates a form of networking to bring and share information about...um...ideas...social sciences, politics, or economy...um...in order to strengthen our basic conceptions of the arts. This group cares for the marginalized, positioning the public as part of their creations. In looking at the problems of poverty, oppression and suffering of the people, artists should act as agents capable of creating new public awareness of the problems, and then work to change their own situation. This means that artists and art are capable of creating social change together with society. Art here is not only a medium of individual aesthetic expression, but the creation of art is a process of interaction between artists and

1 maksudnya? "among other individuals"...individually?

society. The work of art is a process...a work of art produces no lasting aesthetic values. Certainly not a conventional aesthetic value. It has a strong social function that is...um...is realized in its entirety by the artist in the process of creation. Artists such as Mulyono, Dadang, Kristianto, Semsar, and myself, are engaged in this process of creation. There are several more, including...um...many more from Bandung, such as Yaya, and...who else? I forget. From Jogja, there is also...in *Kali Code*...what is their name? Oh, no. Sorry...sorry...not them. From *Kali Code*, what is their name? Ya, Hedi. No. Who? I forget the name, but...they have a community and use this concept in the creation of their art. Also some younger artists including Tri Aru Wiratno, students of the Jakarta Arts Institute. Heridono. Heridono considers the creation of art...um...not as an individual expression connected to aesthetic experience. Everything can be expressed and the expression is not primary for Heridono. He prioritizes how problems are related to humanity, how ethical and moral values are internalized, cultivated in a concrete way, and then shown not just as an expression, but also as a work of art containing problems and values. Another trend...which...is hard to group together because it concerns artists considering global variations on the ideologies underlying art. This can be restricting, but nevertheless refers to a tendency in modern art. Although...um...it's not correct to say that this is modern art because they have also already made...um...installations and so forth. But it seems that they still refer to this kind of modern ideology, namely universality and...um...mainstream thinking. Awareness of modernism from painters and sculptors is still attached to historical consciousness, as well as the European and American origins of modern art in Indonesia. Meanwhile artists consider local culture a driving force for ideas, not as a problem to observe critically. Universalism is still the main purpose of art. We can note several groups in this trend, such as the *R 66* group from Bandung, a shorthand for the *Riau Enamulun Enam* or the *Riau Street Sixty-Six*, including Mama Nur, Heridim, Asep Samsanur, Heyimamun, and several other artists. They still exhibit conventional paintings, but they also do experiments. Their concept is still unclear...um...and refers to contemporary thinking. In Jogja, we see Ninditya and Melajasma at the Cemeti Modern Art Gallery. They are a dynamic vessel for the life of contemporary art in Jogjakarta in their creation of multimedia works that attempt to escape from the boundaries of conventional art.

The idea of non-lyrical art discussed earlier is the first aesthetic concept characteristic of contemporary art in Indonesia. Second, aesthetic values are not overlooked in the creation of art but are rather combined with an awareness of the functional social value of art. It is important that works of art are capable of creating new forms of social awareness. Third, the process of creation is more important than the end result or final evaluation of a single work of art. In the process of creation the interaction between artists and the public generates positive value for both parties in the form of new awareness, new experiences and new values. Additionally, works of art are no longer limited by the category of "High Art" as outlined by mainstream thinking and values.

The process of creation, the source of the idea of creation, is not always born of aesthetic experience or aesthetic exploration of the world by an individual. Creation is rooted in

previously designed ideas. The process of creation is participatory, between artists and society, or among artists together. The interactions in this process produce different values that are important in the assessment of artwork.

Techniques of creation. Leaving behind traditional techniques of creation and creative problem solving. The search for conventional aesthetic experience. Sorry...the search for conventional aesthetic experience to produce new works of art and new techniques, including engineering or installation. Then...um...leaving behind the conventional mediums of expression. Combining multimedia in a single work of art. Understanding that the exhibition itself is not tied to the exhibition space. Conducting exhibitions outside the building.

Orientation for creating works of art. Their orientation can be political, social, economic, and cultural. Concern for social issues and poverty have a contextual basis. Decreasing individual artistic processes for more participatory creations. The problems of tradition and cultures of the past are brought to the forefront rather than being seen as a driving force inspiring the creation of art. Symbols of tradition are symbols of past and present issues. It seems that...um...the development of contemporary art is not always...um...easy. We face so many constraints, especially after...um...the oil boom in our country. The Indonesian government changed the economic system...um...to give freedom to the...um...private sectors and overseas investors opening new factories and new industries, creating new conglomerates. At this point...we started seeing the domination of value, namely the dominance of the economic value of the...um...entire cultural sector in Indonesia. And...um...painting also...joined...or was caught up in this current. It is known as the Indonesian art boom (*boom seni lukis*). Um...thus all painting activities started referring to economic values discussed previously. And all activities...which did not refer to or did not have economic value were considered...um...unprofitable and were not prioritized. So, um...contemporary art is usually critical to social developments or social problems considered harmful to the survival of...um...business or economic values. So they don't have the support. Until now it has been difficult for contemporary Indonesian art to receive financial support. Two years ago I came up with the idea of doing a kind of Indonesian contemporary art exhibition, but I have not since been able to establish the project due to a lack of funds. I hope that next year...um...I can do it. Right now it seems there are some institutions that want to help support these ideas. Even so, after...um...the international world started...um...paying attention to the development of contemporary art in Indonesia, namely Australia, followed by Japan, they are beginning to see...um...that we have started our own development of Indonesian contemporary art...um...they are aware that contemporary art is being seriously considered here. Such is the case with critics like Agus Darmawan. He is starting to realize that our contemporary arts must be exhibited. Um...in the *Kias* book, published by the *Kias* committee upon the closing of *Kias*,² there are two pages about the arts and the *Gerakan Seni Rupa Baru* is described, but no photos are included. As someone who does book layouts, I protested, saying that the book was unfair. If you speak about new

2 reference?

arts you must include a photograph. We have the documentation. I told them that I have a complete set of documentation. Can I include it? Oh...go ahead, they said. Finally, I submitted it. All of this points to the fact that...um...Indonesian contemporary art is beginning to be considered...beginning to be noticed. I hope that this Binal will help improve the situation. Um...*Dialog* magazine provides another hope for the future, but I expect that we will suffer because of a lack of funds. We are now trying to find funding and...um...I hope that we can...continue to grow in order to support the ideas and concepts about...um...modern art and contemporary art. Democratization within cultural development is...um...our principle ideology for creating art. I think...um...yes...that's probably enough from me for now.

Thank you.

GENTONG

Thank you, Harsono.

Um...earlier I forgot to introduce Harsono. But I think it may not be necessary now that he has presented his essay. I know that he is an alumni of the Indonesian Academy of Fine Arts (*Akademi Seni Rupa Indonesia*), as well as one of the the exhibitors from GSRB (*Gerakan Seni Rupa Baru*) Indonesia. Um...at the moment he is also editor for the art magazine *Dialog*. The contents of *Dialog* are extraordinary, in my opinion. And if it is true that *Dialog* is currently struggling, I think we all would like to read as well as donate to the magazine.

Alright, I don't think I need to explain what we've just heard. Please, I am open to whoever want to repond and ask questions.

Go ahead. Kris? Oh...we're brave enough to create the Binal but not to have a discussion [Javanese: *wani nggawe Binal ora wani diskusi*]? Let's go.

Oh...Tulus. Please go ahead.

TULUS

Thank You.

Assalamu'alaikum wr.wb.

I can wait, if anyone else would like to heat things up first. Ok, I guess not. So, I...um... just want to offer a response. I strongly agree with some of what you say, Harsono, that what we call contemporary has to do with the ability of artists to be agents of change. It is participatory, plural and contextual. But there are many things you said that don't quite settle with me, perhaps this is because of time restrictions. I would like to add that... ahem...it seems as though Franky and Harsono, as well as the audience, are anti-West, anti-modernity. I don't think this is correct. I'm sure you understand this. I want to hear more from the speakers about how we are not anti-modern nor anti-West. Even in Harsono's magazine we can see the characteristic, process, or...um...a technique of the contemporary to create installations. I think that installations were popularized by...by the West. I'm afraid that what we're saying here is very nationalistic. Very narrow. I think that there was a moment when we became moralists. If this is so, I'm afraid we are doing things wrong; no longer...freeing ourselves for the possibility of reform, but actually limiting ourselves. I also think that considerations of...um... traditionalism and

the contemporary were not explained very well, only mentioned in passing to say that the differences will happen in time. I fear that the contemporary, more or less what is going on at the Binal, is too similar to a tradition of early contemporary art. I don't think this is the case because, for example, if we speak about audience and the limitations of this audience at the Binal, I believe we are still very elite. So, we have to better explain the differences between what is traditional and contemporary in the Binal. The definitions have been limited by what Harsono said. It is not something over there, but this is the object...the model is something like this. There is certainly a difference.³ So, I beg further explanation.

I have one more comment, which makes three. The first is about being nationalist and the second about audience. The third is that we are being invited to be anti-aesthetic, but I think that aesthetics are an artists's weapon. The only fault in aesthetics is if it is limited to things beautiful and good. We haven't reached that. But if we throw away our aesthetic philosophy we will become something else. No longer artists but politicians. Like me, I ran away to study in the faculty of Politics at UGM. It is important that we explain...um...aesthetic forms. Even if we depart from the arts, aesthetics must still exist.

That's what I think.

Thank you.

Assalamu'alaikum wr.wb.

FR

Thank you.

Um...if I say that, or I talk about my magazine, I am talking or trying to...um...analyze... no not analyze, but I am using...um...theories...um...about modernism, they are...the goal is to clarify the difference between modern art and modernism, that is, the ideology of modernism with...um...pre-modern ideology. Um...this doesn't mean that if we speak about...um...or if we analyze the modern ideology and...um...pre-modern ideology, it means we are anti-modern. Um...certainly we must...um...situate ourselves clearly, wherever we are. What are we thinking of as...um...pre-modern or modern? If we are thinkin in a pre-modern way...um...that certainly does not mean that we are "anti," and if we are thinking in a modern way, we have to position the the ideas of modernism. Um...like I last said, our ideology of art right now is actually...um...more democratic. All kinds of art have the right to exist in Indonesia right now. Whether conventional traditional arts or arts that refer to economic values, they all have a right to exist. Then the question is how and where they are positioned? And what other positions make their existence clearer? Yes. And, if I say that...um...Indonesian contemporary art refers to the thoughts or concepts of art oriented to our social, political, economic or cultural problems, that doesn't mean that we are...um anti-Western. We have to be clear

3 (difficult to translate...have I gotten the gist?) Jadi saya pikir ini harus dijelaskan secara lebih baik bahwa tradisional dan kontemporeritas Binale kalau tadi mas Harsono sendiri sudah membatasi. Bukan ke sana, tapi toh nanti objeknya...modelnya adalah ini, begitu. Ini memang berbeda.

where we are...um...what culture...um...becomes the essential basis. And then, how is the west positioned? How are we positioned within...within the process of globalization? We are not anti-Western because I've even used theories from the West. But, how are the theories able to clarify...what problems...not problems...the problem is not about theories from the West or East, but about how the theories are able to clarify our position and the issues we face now. Many ideas about...um...orientalism and such, come from Iran, India, and other places. We might say from...um...the third world. We can. They do. And it is...um...valid to say. But the problem is how...um...these theories clarify our issues. An example...um...about the Western concept of installations. It's true, the concept came from the West, but we also have to see how a history of installation art in Indonesia emerged. I only realized a few months ago that...an awareness for installation art started before I left the country. I didn't know anything about the development of installation art. One day in January, there were 5 Japanese people...

[Cassette tape is broken]

That's not what we were thinking in 1974, but that doesn't mean we hadn't ever heard of the term installation. Then they handed me the names. Are you familiar with Michelle Angelo Pistoletti? And then, who were the others? Other names that sounded very foreign. We had never heard of them. When those Japanese people told us this it turned out installations were simultaneously appearing in Indonesia and Japan. In Japan in 1970. In Indonesia in 1975. The big difference was that Japan had a lot of information about the West, whereas Indonesia did not. We called our first installation...art with "ready made" materials. Then, from 1980-85, a Dutch artist came to Indonesia to give workshops at ITB. He was from Ambon. I forget his name. If I'm not mistaken, it was Okode. Yes that's right, Gerry Okode. Um...he called the work, installation. We only just realized that we were already making art installations. Then we started using the term. We honestly just lacked the information. You could say that what we were doing was mostly original, not one-hundred percent original because we were influenced by dadaism and pop art. That was clear. Then...um...you mentioned a narrowing of insights because we are too nationalistic. As I mentioned earlier, we have no desire to be...um...chauvinist or nationalist. We are only trying to understand our own position; what kind of culture do we have? So that when we talk about our arts...we should refer to our own cultural ideas and issues. If art is still considered elite because...um...the difference between traditional art and modern art is still unclear. Perhaps...um...it is true that I have not done research that is...um...more clear on what is contemporary art and traditional art. The picture I've presented shows how issues of space and time cause problems of their own. Out of these issues emerge culture, its own forms and its own value system. The underlying value system depends on whether it is contemporary or traditional art. Um...in Heridonno's opinion, what he is doing, is very interesting. The other night we chatted and he told me that when he created the *Kuda Binal* (Binal Horse)⁴, he asked himself, "What is tradition? Is it the ornamentation, a chair or a table

4 explanation?

that is traditional? It should be full of ornaments. For a moment ‘Ligna’⁵ became tradition, but it’s not an ornament. Now what is tradition? Is it alive or just something taught or preserved by certain institutions? Do we have the right to create a new tradition?” Now, I think Heridono presents a very interesting question here. He said that if I were to do *jathilan* (a traditional Javanese dance where dancers ride horses made from woven bamboo in a trance-like state), I would not have to make reference to traditional *jathilan* thinking. I could make a new form of *jathilan*. As it turns out, Heri Dono has made a new form of *jathilan*. I will propose a question to our discussion, what if we are to make a new form of *jathilan* part of the tradition? For example, every August 17th there are new activities, if continued do they become a new tradition? Yes. This means that a new tradition has emerged. New ideas about what is traditional and contemporary, traditional and elite, become...I hope are becoming more clear. The *Kuda Binal* is derived from stories of Aryo Penangsang⁶...um...certainly Heridono would not depart from these ideas, as in...the idea or foundation of...um...the the *jathilan* horse. Heridono does not refer to Aryo Penangsang’s horse, but to the situation, or something like it in the present moment.

Then, in speaking of an anti-aesthetic. There are always aesthetics in whatever art we create, but the aesthetic value will change. The shifting value, the aesthetic value...um... of a two dimensional painting, for example, cannot be used to measure an activity or an exhibition...um...an artist...or the artists at this Binal. It is clear that...um...different rules and values apply. These are the shifting values and we must find them. As artists we sometimes have limited insights for making...um...a framework of aesthetic theory. We should invite...or work together with...um...Father Mudji, Dik Hartoko, Ariel, or other cultural figures. Figures in other social sciences to formulate these shifting aesthetic values. Now what if I say that...um...not only is this confined to aesthetic value, but that there are other values that accompany the creation of art, i.e. ethical, religious...um...humanitarian, or economic values. They are important in every...um... artistic activity. We...um...if we reject capitalism it doesn’t mean that we want to be poor, but how do we avoid getting caught in the flow of capitalism if when we talk about capitalism we are caught up in the flow of capitalism. We tend only to recognize the economy as the greatest and most dominant value. Whereas there are many kinds of value in our art. There are moral, religious, humanitarian, social values, and many more. This is what we need to pay attention to.

Thank you.

GENTONG

Um...thank you. Anyone else?

Please, go ahead.

VOICE 1

5 Ligna was a brand of furniture popular in the 90s.

6 *Aryo Penangsang* is a historical character from the 16th Century Kingdom of Demak in Central Java. He rides a horse and there are many folktales about his life in connection to the *jathilan* dance.

Thank you in advance. I have just one thing to ask, maybe Harsono can answer. Is contemporary art the only response? Meaning is it the only way we can go about this right now. Meaning that for...um...individual artists, aren't there other shortcuts, or is this the only response deemed important for us today?

HARSONO

Um...it is not the only way and it is not a shortcut. Right now this means that...um...we are seeing that we are in a hegemonic system...um...overwhelmed by mainstream values, Western values. The separation between art and what is not art is not like what Sapto proposed earlier. He...he believes that...my activities are not presented as...um...art. Why is this? Because there is hegemony...of thought, or a mainstream aesthetic discussed previously. Western aesthetics. Now, we are trying to get out of this hegemony. At the moment...um...there is a theory...um...or idea that I think can provide a way out, but that doesn't mean that it is the only way. We are in a process. Not a process that will lead to changes in...um...culture. What process will happen next? I certainly hope that...um...there is not just one theory...um...about post-modernism that will give us a way out, because right now there are many critical theories emerging about the post-modern. They must be studied. And frankly...um...as artists right now, we are in an unfortunate situation where...um...the tradition of learning new theory is not important. Right now we are working towards an era where artists realize that theory and thinking is important. Why? Because we are...um...indoctrinated by one way of thinking, by our parents in college, because...um...ninety-nine percent of current painters or artists in Indonesia today emerge from out of institutions of higher learning. Our knowledge is derived from the generation before us which said that the practice is more important than the theory. "You don't have to say anything. What's important is whether your work is good or not. That concept is not important." That's what they said. What is the consequence? That the theories are unimportant? In America and Europe right now, they reject theory. They say that this person's work is only...um...based on theory, but that they are trying to get away from theory. That doesn't mean that the artists do not understand theory, but that they understand theory so much that when they began to work they were only referring to the theory, creating a sterile piece of artwork. It lacked social awareness and so on. Then several restless artists appeared who refused to speak about theory. "We just create artwork." But this didn't mean they didn't understand theory, like us. We do not understand theory. I am trying to...um...translate some of these theories of art and culture in a dialogue on art with the intention of looking more critically at our own problem. This is the cornerstone of thought. You don't just create art and that is it—taadaa...for God, the End—without making a statement.

GENTONG

You with the glasses in the back, go ahead.

Oh, you both have glasses.

Please, go ahead

ROD

One of the themes presented in your paper is the rejection of universalism because of its use as a cover for...um...imperialism or...or colonialism.

Um...I am suspicious that the rejection of...um...universalism could become a kind of primordialism or pluralism.

My point is that at this point...um...sorry...

What I mean is that we need ideology in the world...um...a universal humanism.

Um...because of the growth of globalization, capitalism and the threats of damaging...damaging our natural environment, of war...the threat of nuclear war.

This also means that the fate of Indonesia becomes the fate of mankind in general. In my opinion, it may be more useful if we analyze what is universal about the human condition and what is special about each culture, rather than reject any form of universalism.

What is your opinion on this?

FR/HARSONO

Thank you.

Um...I'd say it's like this.

Universalism or...um...each activity coming from it are...um...if an action or artistic activity...if the action is seen by the world, then the art becomes universal. Even if the art departed from its own culture. So, I think that...um...rejecting Western universalism does not mean that we...um...reject any idea of universalism. But we are trying to divert the idea that universalism was a goal in the creation of the artwork. Modernist ideas and ideology declare universalism as an absolute. Which means that if we want to become citizens of the world then we have to enter into the history of European culture and Western art history. We must acknowledge mainstream ideas. This is art. Um...therefore it is only from that assumption that we reject this kind of universalism. We are trying to bring our own issues to the surface. If we raise awareness of our own problems then we can raise awareness at an international level, then...um...a creation or a work of art will be seen as...um...artwork of the world. Already belonging to the world.

Especially when it is raised into...um...a global context. We occasionally reach that point. For example...um...to establish relations with first world countries and so forth. It is not our goal to adopt their thinking, to become universal, but to try and present our own thoughts and cultural concepts about...um...universalism and global issues of humanism because Indonesia is part of the world. I am suspicious because the words and slogans often used in the first world in order to position Indonesia are part of the first world, and Indonesia or the third world is always at the mercy of the mistakes of the first world. Environmental damage is the result of...um...pollution or...um...holes in the ozone. When in fact, if we look back...it turns out that the pollution created by America is much larger than logging or forest fires in Indonesia. This then...um...this happens when we are...we are considered part of the world. We must, we have to make allies in the third world. The most obvious example is the Earth Summit (*KTT Bumi*) that happened the other day. It turns out that...um...first world countries strongly rejected the third world ideas and concepts concerning ecology. Why? They feel powerful. They keep saying that we can become part of the world, but think about the kind of global

pollution they create. Where does it come from? Mostly from the first world. Um...we must think of our own priorities. Do we have to think first about the priorities of universalism or universal humanists instead of our own poverty issues? Problems... um...of oppression in the third world. It seems like this should be prioritized over thinking about...um...universal humanism. Don't worry about whether we are only thinking of primordialism. No. We are trying to think of all of this within a global framework. We have to think about our global impact when thinking about our own condition. That is what I think.

Thank you, Rod.

GENTONG

Um...time goes quickly when the conversation heats up.

Um...we have five more minutes. Committee, should we continue? Or...

It turns out we need to cut things short because there is another event that we don't want to miss.

Alright, thank you Harsono. That's enough for now. Let's all have lunch together.

SUARA 2

We will now take a break.

SUARA 3

Has everyone had a chance to see all of the activities?

Oh...

Okay. Um...the Binal opened on the 27th.

This is one of the events on the 27th presented by Tanto's group.

Tanto was the rural observer from earlier.

It is in the *Seni Sono* building, where the opening events took place.

There will be a musical presentation, different from the opening music and one of the Binal artworks.

It is a conceptual piece by Yosep Praba where bikes are made into instruments and the music moves.

So, after playing at *Seni Sono* they will bike to the station to play again. They can bring their instruments anywhere.

This is the work of Hari Wahyu. A duck sculpture and a real duck. The duck is inside.

And in the middle of the duck there are three pools, colored like a traffic lights. But also like the color of political parties.

This is the work of Hendra, a student??? placed in the courtyard of *Seni Sono*.

This is the work of Anugrah Eko. He can only install it after August 1st so the Binal has not established a contract as to when it will be installed or removed. It could be overhauled at any time.

This is the children's village. They are also participating in the Binal. They are displaying magazines on the wall. Is this decorative painting or not?

Um...this is my work. Um...the title is "Islands" (*Pulau-pulau*). On the other side of this island you can rent another small island for a weekend, build a village, golf course, real estate.

Um...Edi Hara will show slides in this event at the Binal. Flip over.

This is the work of Hari Mul. On the other side of the statue are many posters with the artist's statement.

The one in the corner is at *Seni Sono* on opening night. There were three people reciting poetry together, wearing these masks. They also had individuals reciting poetry in every corner. The show was not as formal as a normal art exhibition.

This is the work of Bambang. The work is just three days old.

This is the work of Heridono, called "*Kuda Binal*" (Binal Horse). It was staged in the north city square (*alun-alun utara*). During the day there was a wide arena with borders in the shape of a ring.