

Biennale Jatim 3, Belajar Dari *Chikin Blakkupeppa*.¹

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Senyum apresiatif mengembang ketika melihat banner besar sebuah produk resto Jepang di Indonesia. *Chikin Blakkupeppa*, nama kreatif produk makanan itu³. *Aaah Jepang banget!* Inilah yang luarbiasa tipikal dari bangsa Jepang. Ketika orang sibuk meng-internasional-kan nilai-nilai lokal, Jepang justru sebaliknya. Men-Jepang-kan yang internasional. Jepang memang jauh meninggalkan banyak negara dalam upaya men-Jepang-kan yang bukan Jepang, namun kemudian menjadi sangat Jepang. Sebut saja aliran komik 'manga', *cos-play*, *anime*, kuliner, *fashion*, mobil dan produk elektronik mereka.

Kata *Chikin Blakkupeppa* sangat mudah ditebak. Berasal dari kata *chicken* (ayam), dilafalkan menjadi *Chikin. Blakkupeppa* dengan gampang dirunut berasal dari *blackpepper* (lada hitam). Menu ini sebenarnya adalah ayam dimasak dengan lada hitam. Tentu masakan ini bukan asli dari kuliner bangsa Jepang. Apalagi kata *Chikin Blakkupeppa* merupakan bagaimana orang Jepang melafalkannya. Sangat lokal, sangat Jepang. Orang Jepang sangat khas memperlakukan bahasa bangsa lain dalam ucapan Jepang. maka 'bread' menjadi *burredo*, bahkan nama Sukanto dilafalkan menjadi Sukamoto.

Lalu apa hubungannya dengan Biennale Jatim ke depan? *Chikin Blakkupeppa* bisa dipakai menjadi pelajaran. Betapa kekuatan lokalitas Jepang malah mampu membawa budaya luar menjadi sangat Jepang. Di sisi yang lain, kita masih tertatih-tatih merumuskan, memberdayakan dan membudayakan

kekuatan lokal kita ke ranah global. Kalau Agus Koejing dan Asri Nugroho menyebut Biennale Jatim 3 sebagai 'pemberhentian sejenak', isu itu sangat relevan bagi perkembangan berkesenian di Jawa Timur. Agus Koejing mengamati banyak dari perupa muda yang ber-kontemporer ria tetapi miskin konsep-konsep lokal. Bahkan seni rupa kita tidak menampilkan kekuatan identitas seperti kuatnya lokalitas lukisan kontemporer perupa China.

Jawa Timur sendiri kaya akan budaya setempat. Budaya sub-sub etnis seperti budaya Arek, Mataraman, Madura, Osing, Samin, Tengger, Pendalungan mempunyai tradisi, kepribadian, bahasa bahkan cara berpikir yang saling berbeda. Oleh Ayu Sutarto, Jawa Timur dipetakan menjadi 10 sub-kultur. Yaitu Madura Bawean, Madura Kangean dan Jawa Panaragan. Ini menunjukkan betapa keanekaragaman itu adalah kekayaan sumber daya tak ternilai. Lebih menarik lagi di Indonesia, termasuk di Jawa Timur memiliki keunikan tersendiri, karena ternyata gelombang pertama yakni pertanian, ternyata sangat banyak mewarnai kehidupan tradisi masyarakat. Dari aspek kebudayaan agraris dimana secara geografis Jawa Timur didominasi oleh wilayah pertanian, seni tradisi atau budaya tradisi sangat hidup dengan segala nilai-nilai kearifan lokal. Hajatan, upacara, adat dan lain sebagainya yang sangat mengakar⁴.

Biennale Jatim ke-3 yang dipandegani oleh Agus Koejing mengajak para perupa Jawa Timur untuk melakukan pembacaan kembali karya-karya seninya. Utamanya merujuk pada

karya-karya perupa-perupa muda. Biennale Jatim ke-3 akan menjadi cerminan, bagaimana para seniman Jawa Timur merespons isu lokalitas ini. Bahwa kemudian lokalitas direspons secara beragam, itulah kekayaan kreatifitas seniman. namun harus diakui pula di beberapa karya, atas kurangnya 'eksplorasi wacana' pada proses kreatif dan eksekusi karya-karya mereka.

Jawa Timur sendiri pada hakekatnya kaya akan seni tradisi. Kaya pula akan kearifan-kearifan yang bisa menjadi dasar filosofi karya-karya seni. Karya-karya topeng Trisno (alm.) menjadi representasi bagaimana seniman merespons lingkungan hidup. Bagi Trisno proses kreatif berkesenian bukanlah egoisme estetika saja. Tetapi disana juga bisa bermukim kepedulian pada lingkungan. Dalam proses kreatifnya, Trisno tidak sembarangan mencari bahan baku topengnya. Langkah awalnya adalah mencari pohon tua yang akan mati. Oleh Trisno dilakukan 'proses stek' pada tumbuhan yang tidak selang kemudian tumbuh menggantikan yang tua. Kayu tua inilah yang dipakai untuk proses berkreasinya. Konsep "Hidup-Mati-Hidup kembali", diyakini mulai dari awal; pengambilan kayu, diregenerasikan lewat stek dan hidup kembali baik pada sosok tanaman lama; maupun hidup ketika topeng digunakan dalam sebuah ekspresi budaya. Konsep-konsep lokalitas dan individualitas yang luar biasa.

Lokalitas Jawa Timur yang beragam, memunculkan seni pesisiran (Masmoendari) atau wilayah lain, lukisan kaca Tulungagung (Maryoko) maupun keberadaan budaya Mojopahit. Pahatan dan kreatifitas seni pada

dinding-dinding candi bisa menjadi inspirasi. Beberapa karya, sebut saja karya instalasi Agung Tato, Sang Penghisap, sosok Nyamuk dalam skala gigantis. Latar wacana seninya merespons masalah-masalah urban. Sarana-sarana kota yang minim, saluran kota yang jelek juga banjir, menyebabkan tumbuh subur nya nyamuk. Dalam pembacaan lain, 'kumuhnya' masalah sosial Budaya menyuburkan 'sang Penghisap'. Manusia kota bak nyamuk yang untuk bertahan hidup dia harus menghisap sana-sini. Bahkan dengan mempertaruhkan nyawanya, seperti halnya resiko nyamuk ketika menghisap darah manusia⁵.

Namun wacana seni urban menghadirkan karya yang berbeda ketika Tamam yang juga merespons keberadaannya saat dia tinggal di kos-kosan daerah perkotaan. Kerinduan akan suasana pedesaan yang agraris dengan budaya wayang kulit yang dihayatinya, memunculkan 'gunungan' wayang dalam perspektif kota. 'Gunungan' yang awalnya penuh makna religius, diisi gedung-gedung pencakar langit. Dukan Wahyudi membawa ke sejarah masa lalu. Bagaimana Surabaya pernah punya budaya ludruk Garingan. Sosok Markeso menjadi ekspresi lokalitas Dukan. Lokalitas berlatar Urban ini menyentuh juga pada karya-karya Bogel, Sugio dan Londo, yang membawa spirit-spirit urban dalam warna dan komposisi.

Wacana 'lokalitas' yang menjadi tajuk biennale kali ini memang bukan sesuatu yang baru, bahkan boleh dibilang terlambat. Namun eksistensi berkesenian Jawa Timur boleh dibilang 'baru menata jejak'. Di saat itulah isu ini sungguh masih relevan. Bandingkan

dengan Yoga yang sudah sangat kuat, termasuk identitas khas yang dimiliki Bandung dan Bali. Dialektika memang diharapkan dari event budaya ini, termasuk dimunculkan interaksi intelektual untuk memajukan kesenian Jawa Timur. Banyak perupa yang secara cerdas merespons tema Biennale. Namun ada juga yang baru sebatas mempertunjukan ketrampilan berestetikanya.

Seperti halnya *Chikin blakupeppa*, seni tidak mengundang penghakiman benar atau salah. Mengamati *Chikin blakupeppa*, ada yang tidak pas dalam pelafalan bahasa Jepang-nya. Namun banyak pertimbangan dan sudut pandang, kreatifitas serta pembacaan wacana memunculkan kreatifitas itu. Bir dilafalkan oleh orang Jepang menjadi biru, yellow menjadi yero dan black mestinya jadi buraku. Kalau kemudian eksekusinya berbeda -*Chikin blakupeppa*-, sekalilagi ini bukan masalah benar atau salah. Kreatifitas dan inovasi bisa menjadi unsur penentu. *Chicken Blackpaper* "mestinya" menjadi *Chikin Burakupeppa*. Pelaksanaan Biennale Jatim 3 ini, tentu banyak kekurangannya. Sekali lagi bukan masalah benar atau salah, ini adalah upaya strategis memajukan kesenian Jawa Timur dengan segala kondisi yang ada. Kalau bicara "mestinya", itu juga bukan jalan keluar terbaik untuk berkarya. Bukannya sudah banyak yang bilang "easy said than done"?⁶

Apresiasi diharapkan kepada mereka, yang telah menjadi bagian dari even budaya akbar ini. Pilar-pilar itu hadir dalam event Biennale Jatim ke-3, kali ini. Ada elemen-elemen pemerintah yang peduli, kurator yang kreatif,

perupa dan seniman yang inovatif, bahkan keterlibatan lima galeri yang kooperatif serta antusiasme warga yang luarbiasa⁷.

Biennale Jatim 3 diharapkan menjadi landasan biennale-biennale berikutnya yang salah satunya bisa berupa meng-apresiasi budaya luar dalam lokalitas ke-Jawa Timur-an, seperti Jepang meramu *Chikin Blakupeppa*. Globalisasi menawarkan global-paradoks, ada penetrasi tantangan global sangat kuat yang harus disikapi. Namun banyak hambatan budaya internal yang harus segera dituntaskan. Kreatifitas dan keunikan karya budaya lokal hadir dalam lingkungan masyarakat tertentu, di ruang fisik tertentu, dalam waktu tertentu dan dalam kebendaan tertentu pula. Memperkuat pondasi penghayatan nilai-nilai kearifan lokal, menggali potensi estetika setempat untuk menjadi kekuatan yang mampu melokalkan nilai-nilai global, menjadi tugas kita semua berikutnya.

¹ Dimuat dalam Harian Jawa Pos 14 Desember 2009. Editing oleh Redaktur, karena keterbatasan space dan disesuaikan dengan format Jawa Pos.

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³ Menu ini adalah menu Restoran cepat saji Hoka-Hoka Bento. Dipasarkan sekitar medio-akhir 2009.

⁴ Dikutip dari program workshop kreatif-industri Dewan Kesenian Jawa Timur di Trenggalek.

⁵ Interpretasi karya-karya ini diserahkan kepada pengamat. Seperti halnya semua karya-karya postmodernism yang multi-interpretasi itu. Sejak "the author is dead", kebebasan menginterpretasi keluar dari tirani pelukis (Chaterine Belsey dalam Piliang 2003:132).

⁶ Untuk event sebesar biennale Jatim 3, ini bukan program yang kecil. Maka banyak kekurangan yang memicu kritikan. Bahkan sangat membuka pendapat-pendapat nyinyir yang kelewatan. Ini tipikal seperti penonton sepakbola. Yang ramai-ramai menjadi komentator sepakbola. Padahal menendang bola saja belum tentu bisa.

⁷ Biennale Jatim 3 ini digelar di 5 galeri yang di semua galeri (bahkan) menembus rekor kunjungan. Seperti di House of Sampoerna yang menembus angka diatas 250 pengunjung. Dua kali dari rekor pengunjung yang pernah ada. Demikian juga yang terjadi di Orasis Galeri, bahkan di Sozo diperkaya oleh demo lukis pelukis dari China. Hujan lebat tidak menyurutkan tamu hadir di pembukaan Biennale versi Galeri Surabaya di Kawasan Balai Pemuda Surabaya. Kegagalan karena Hujan deras dan sepi pengunjung, dilapis senyum renyah pengelola AJBS Galeri yang akhirnya juga ramai.

Addapting *Chikin-Blakkupeppa* To Jatim Biennale III¹

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My lips were tickling as I saw a big banner of Japanese restaurant product in Indonesia. That big banner leads me to appreciate the name of that Japanese restaurant product³. *Chikin Blakkupeppa* is the creative name of that product. What a typical Japan! As another country try to dispose their local culture and turn it into English, Japan did not follow them. Japan is tough keeping their local culture, still. The brilliant idea of Japan, that they are able to change and dispose the foreign culture into their own culture. And they are the pioneer of changing the Western taste into Japanese taste. Moreover, Japan was succeeding influencing their product to the world, for example: *Manga comic*, *Anime comic*, *Cost-play*, *culinary*, *fashion*, *car*, and *electronic products*, and many more.

The *Chikin Blakupeppa* is predictable word. It came from the English word of *chicken*, and the Japanese pronounce it to *Chikin*. Then the *Blakupeppa* came from the English word of *Black pepper*. Actually, this food made of chicken and garnishes it with black pepper. Of course, this food is not truly from Japanese culinary. As the Japanese can not pronounce the Chicken Black pepper with their native tongue, then they acculturate this western food with their typical tongue into *Chikin Blakkupeppa*. Also they are known as the people who able to acculturate another foreign language into Japanese and make them popular to the world. They pronounce the "bread" into "buredo", even the Indonesian

name was changed by them look like name of Sukamto turn into Sukamoto.

Then, what is the correlation of those tickle phenomenon to the next Jatim Biennale? For sure, we are able to adapt Japan's strategy as they have been creating *Chikin Blakkupeppa* food. Japan has a big competence to keep their nation identity and they are able to force the western culture merge into their traditional culture. In the other side, the Indonesian people is still trying to recognizing our truly nation culture to the globalization era. When Agus Koecing and Asri Nugroho are naming the Jatim Biennale III as the manifestation of "Pausing for a while", this issue is relevant to art development in East Java. Agus Koecing is observing to our young local artists who bring the contemporary art as their identity. The negative side, those young artists have poor concepts. Hence of it, our visual art could not able to characterize their truly identity in the contemporary art and it is not happen to Chinese contemporary art artist who able to reflecting their local culture concept into contemporary art.

The fact, East Java is rich of their local cultures. Let us see the sub-cultures of Arek, Mataraman, Madura, Osing, Samin, Tengger, Pandalungan. That sub-cultures have their unique characters in the traditional, and identity perception, moreover, they have different thought of thinking. Ayu Sutarto divided the sub-cultures in East Java into 10

sub-cultures. They are Madura Bawean, Madura Kangean dan Jawa Panaragan. These all are reflecting that East Java have various and priceless unique cultures. The more of it, East Java has their unique character on the agrarian life. And it influenced to all their traditional society life. If we observing to East Java geography, most of them dominated by the agrarian area. No wonder, the East Java cultures—traditional art, traditional culture—are influenced by the agrarian culture for example; the ceremony, the event, traditional rituals. And all those moments are appreciated by their local wisdom'.

This Jatim Biennale III is led by Agus Koecing. He asks all East Java Artists to recognizing their artworks, especially for the young artists. Jatim Biennale III will become the mirror to the East Java artists and how they will response these local issues. Of course, these issues will be response it in diversity ways, but that is depending on the artist's creativity. We should agree that some of our artists is difficult to "explore the knowledge" especially in their creative process and also in their finishing technique.

The fact, East Java has richness traditional art. It has also richness of wisdoms philosophy which becomes the platform of their philosophic artworks. For instance, Trisno's (R.I.P) mask becomes the representation of the artist responding to their environment. Trisno believe, when the artist is doing their creativity

process, they can not focus on the Ego and Aesthetic only, but in the creativity process itself, they have to concern on our environment too. Also in his creativity process carving the mask, he is concern to choose the right material first. In the first step, he search the old tree who almost dead. Then, he plant new tree to replace the old one. And the old wood is ready to be carved. From the first time, he believe on the philosophy of "Live-Death-Back to Live", the material searching, plant the young tree, and it will reincarnate look like the old tree, and as it turn to a mask, then it will come alive in the different shape of culture expression. That philosophy is one of priceless concept between the individuality and the local concept itself.

The richness of East Java's traditional cultures lead the born of the Masmoendari beach art, the glass painting in Tulungagung (Maryoko) and the Majapahit culture. The creativity of carve art on the temple's wall is inspirational. In some of the artworks look like the installation art from Agung Tato "Sang Penghisap" (The Sucker). He creates a figure of giant mosquito. His concept is responding to the urban society issues, for example; the lack of city's facilities, the bad city sanitary, the flood, etc are lead the mosquito to breeding in every corner of the city. Meanwhile, it has another interpretation, which "poor" understanding of the society and culture problem lead the enormous breeding of the "Sang Penghisap". The urban society is symbolized as the mosquito that sucks on

everything even their friend. They will suck the on the victim until satisfied and some time they have to pay it with their life, they will take that risk, just look like a mosquito that suck our blood⁴.

In the other side Tamam one of the participant artists is symbolizing the urban society in different way. He is response the issue as he ever lived in the boarding house in the town. He is missing the agrarian village. It can be seen in their Wayang Kulit culture. Tamam draws "Gunungan" (Mountain miniature in Wayang Kulit) in the urban perspective. At he first time, "Gunungan" has a religiosity meaning, but Tamam change it into skyscraper buildings. The other artist, Dukan Wahyudi creates the concept of the old history. He imaging Surabaya city which have ever a Ludruk Garingan culture. He introduces a figure of Markeso to expressing his local taste. The local taste or the traditional concept of the urban problem is inspiring other artists Bogel, Sugio and Londo. They are put the urban spirit into color and composition.

Taking the "local concept" as the theme on this Biennale Art is not the new one, let us say, this idea is so yesterday. But along to East Java art development, this idea is just the beginning. According to other cities who have a good atmosphere in their art development; Jogjakarta, Bandung and Bali, this issue is suitable and relevant for Jatim Biennale III. We are hoping the born of our true dialectic art in East Java, especially for this culture event, also

the rise of intellectual interaction in the East Java art development. Most of the artist are wise to response this Biennale's theme, but there are still more artist who can not response it well, some of them only expressing their aesthetic technique.

For instance, *Chikin blakkupeppa*, the art itself is not asking the right or wrong judgment. If we interpret it, this Japanese culinary is misfit, especially in the Japanese pronunciation. But this misfit pronunciation is able to ask the people to appreciate and interpret this creative naming. Also, Japanese pronounce the "Bir" into "Biru", "Yellow" into "Yero" and "Black" turn to "Buraku". Once more, even if the "Chicken Black pepper" pronounces to "*Chikin Blakkupeppa*" is not big thing to argue, because these are not talking about the true or false grammatical or pronunciation, but these are talking about the creativity and innovation to naming the product. Actually, the Japanese should pronounce Chicken Balck pepper to "*Chikin Burokupepa*". Back to Jatim Biennale III, for sure, it possible has many mistakes. But it is not judging place to find who is right or wrong, this is only an appropriate effort to increase art development in East Java. If we are discuss it "appropriately" only, it is not the right decision to support our art development. Some people said "*Talk is easier than action*", isn't that right?

We are hoping various appreciations for them who to be part of this big culture event. They are the government, curator, the artist, five

cooperative galleries and all the incredible public'.

In the end, we are hoping that this third Jatim Biennale interact the next Art Biennales, by adapting the foreign culture and appreciate it into local taste (East Java taste). And then we are able creating creative and innovative naming of our art product just like the way Japanese creating the *Chikin Blakkupeppa*. Meanwhile, we have to face the globalization which offering the global-paradox, because it has a huge penetration and we have to able handle it well. After all, we have many internal culture problems to solve to immediately. Occurring on the creative and unique art work of our local culture in the certain society, time, space, we have to preparing and keeping our local culture norm, searching our brilliant potential sources and improving the globalization aggression into our local taste. And it is all our next homework.....

¹ Published on daily newspaper Jawa Pos on 14th December 2009. Edited by Redaktor, occurring on the unconditional space and outline format of Jawa Pos.

² Dekan, School of Entrepreneurial Creative Industry, Ciputra University.

³ This menu is issued by Hoka-Hoka Bento fastfood restaurant in the mid-end year of 2009.

⁴ Noted in creative-industry workshop programme by Dewan Kesenian Jawa Timur (East Java Art Center) in Trenggalek.

⁵ This art works interpretation is fully dedicated to all the people. For instance in all the postmodernism artworks which have multiple interpretations. Since, "the author is dead", the freedom to interpret the artwork is not the artist's authority anymore (Chaterine Belsey in Piliang, 2003:132).

⁶ This Jatim Biennial III is not the small culture event anymore. So, it is possibly ask many comment and critics. Also, it might provoke the too much unnecessary critics and comment. This event is look like typical soccer supporter who suddenly yealing

their voice look like the soccer commentator, meanwhile, they are not guarantee able to kick the ball well.

⁷ Jatim Biennale III is held in five different galleries and it visited by the huge visitors. For instance, in House of Sampoerna which able scoring the visitors up to 250 people. This ammount of the visitors were twice bigger than the event in two years ago. The visitors were loud up in the Orasis gallery. So does in Sozo gallery, as it invited the demo painting of the Chinese artist. The hard rain was not postponed the visitor to enjoy the exhibition in Balai Pemuda. But the comitte should serving warm smile as the visitor in AIBS gallery was under prediction and they were finnaly smiling laugh as the hard rain was over and the visitors was starting to came.