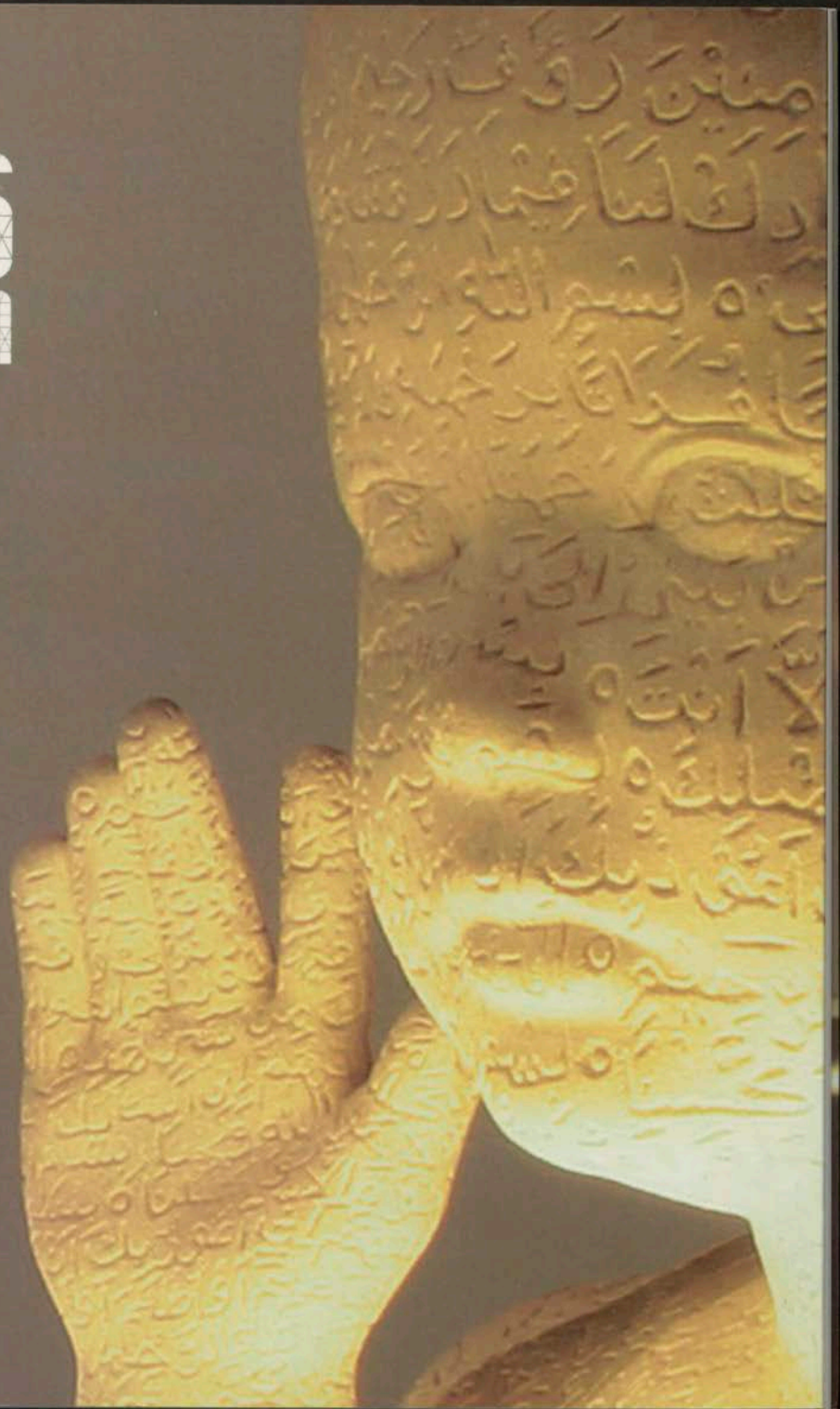


Trans Indonesia

SCOPING CULTURE
IN CONTEMPORARY
INDONESIAN ART



Trans Indonesia

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INDONESIAN ART

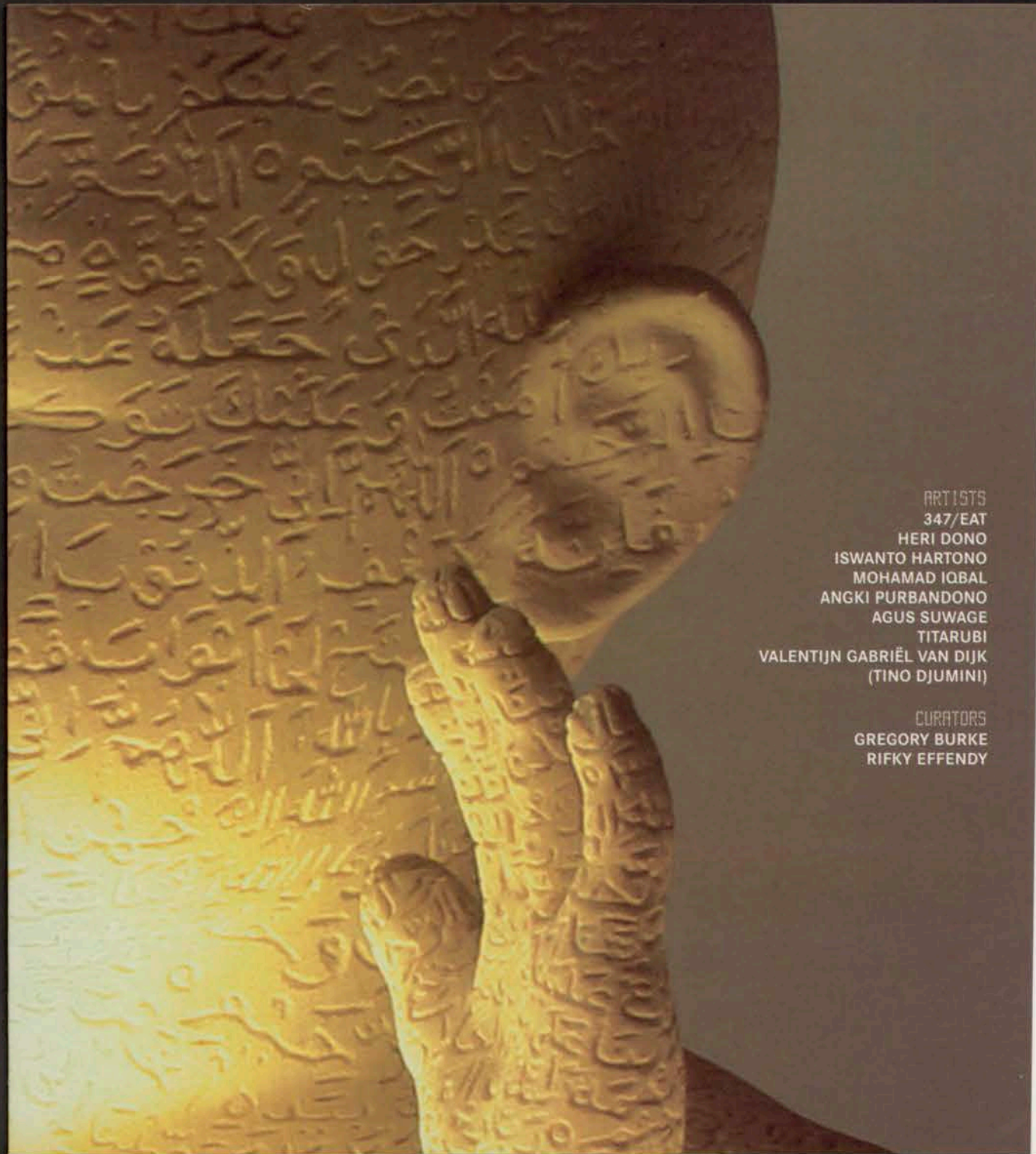


ARTISTS

347/EAT
HERI DONO
ISWANTO HARTONO
MOHAMAD IQBAL
ANGKI PURBANDONO
AGUS SUWAGE
TITARUBI
VALENTIJN GABRIËL VAN DIJK
(TINO DJUMINI)

CURATORS

GREGORY BURKE
RIFKY EFFENDY



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SCOPING CULTURE
IN CONTEMPORARY
INDONESIAN ART

ACKNOWLEDGEMENTS

Govett-Brewster Art Gallery

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Cover image: Titarubi *Bayang - bayang maha kecil* 2003-2004

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TRANSINDONESIA Gregory Burke



In presenting *Transindonesia: scoping culture in contemporary Indonesian art* the Govett-Brewster Art Gallery is extending its exploration of art from South East Asia. This investigation is consonant with the Gallery's founding policy focus on contemporary art from the Pacific Rim, a region that includes Indonesia.

As the first major exhibition of Indonesian art at the Govett-Brewster *Transindonesia* reflects the Gallery's commitment to presenting new international art to our audiences.

Developed in collaboration with Indonesian curator Rifky Effendy *Transindonesia* focuses on the diversity of art making in Indonesia today at a time when Indonesia has been the focus of international media coverage because of geo-politics and not culture. Due to the political bias of this coverage Indonesia has been represented as a largely homogeneous, and Muslim, society. *Transindonesia* indicates the fallacy of this representation and makes space for a broader cultural discourse.

The exhibition presents work by two generations of Indonesian artists. Senior artist Heri Dono has been exhibiting his work, which combines traditional Javanese motif with new technology, for two decades, including presenting work in New Zealand in the exhibition associated with the international *Sound-Culture* festival in 1999. Meanwhile, the collective of young artists working under the moniker 347/EAT are pushing the boundaries of exhibition culture, mixing elements of graphic design, street-art, and fashion in their work: often sold in an agitprop retail setting.



347/EAT shop installation to the left of the Govett-Brewster Art Gallery

Like New Zealand, Indonesia has a colonial history that has had a profound effect on the collective psyche of its people. Moreover, New Zealand was recipient of a large number of Dutch-Indonesian immigrants in the 1940s and 1950s as a result of the War of Independence and cession of Dutch sovereignty: including the artist Theo Schoon who became an important figure in an emerging New Zealand modernism. In response *Transindonesia* includes work by Valentijn Gabriël van Dijk, or Tino Djumini as he was first named, who has been working on a series of photographs depicting families whose members are divided between Indonesia and the Netherlands.

There is an extent to which the artists in *Transindonesia* are tackling issues relevant not only for Indonesia but for New Zealand. The artists are addressing topics related to cultural diversity, colonial legacies, national identity, the combination of traditional and contemporary cultural forms, and other challenges facing artists, that provide a cogent comparison for New Zealand audiences, and artists.

It was this fertile comparative ground that lead to my collaboration with Rifky Effendy on this project. We discovered critical coincidences between the papers we presented at the 2004 biennial Apexart

Curatorial conference in Honolulu. Rifky's paper *Indonesian Contemporary Art and the Development of Art Infrastructure : influences, appropriations and tensions* described the situation of an emerging Indonesian contemporary art system in relation to an increasingly global art system. My own paper *Critical Economy: reassessing critical contexts for contemporary art from a base in the Pacific* assessed the changing situation of New Zealand and Australian art in the same critical economy. We both arrived at a related assessment.

As Director, I thank all of the people who assisted the Gallery with the realisation of the project. In particular, the Asia New Zealand Foundation who supported my research in Indonesia, Lex Henry Board Member Asia New Zealand Foundation, Member International Board Asia Society New York, Special Counsel Minter Ellison Rudd Watts and Dr. Inda C. Noerhadi Director of the Cemara 6 Gallery in Jakarta who hosted my research in Indonesia and helped facilitate gallery and artist visits. A number of other people have been of invaluable assistance, Indra Ameng and Ade Darmawan, Biantoro Santoso at Nadi Gallery, translators Mirna Adzania and Keni Kurniasari, Ade Muslim, Gustaff Hariman Iskandar, Hartanto and Reina from Commonroom in Bandung, Lisa Crowley, H. Gunawan, Vina and Farah Wardani, Tubagus Andre, and the staff at the New Zealand Embassy. Finally, Rifky Effendy who travelled to New Zealand for the exhibition with Syagini Ratna Wulan, a member of the 347/EAT collective, and artist Iswanto Hartono, and all of the artists who have sent work to make this dynamic and topical exhibition.

Indonesia has recently developed rapidly into the biggest democracy in South East Asia. The 2004 general election was a major leap for a country that has just emerged from 32 years of dictatorship under the Suharto régime. It is possible this big change was inspired by neighbouring country, the Philippines. But considering aspects of history, the scale of problems, and the size of the land and population, Indonesia has its own characteristics and complexities.

The discussion surrounding the development of art in Indonesia has also become unique. Historically Indonesia is a culture of plurality. There are approximately 300 ethnic groups with a variety of traditions living in the archipelago. Among the educated elite modern painting brought by colonisation was strongly connected to the recognition of nationalism; this subsequently collided with the traditional arts.

Traditional ethnic art also went through changes in less radical ways, via a long and gentle acculturation process, touching and negotiating foreign cultures, caused by trading links with China, India and Arab and European countries. The nationalist credo had a radical influence on the intellectual movement, more so than by bringing awareness of independence and freedom against colonialism, but also by taking art further to the point of discourse and ideological wrestling, especially regarding the politics of identity and self criticism.

Heri Dono's installation *Bedmen* 1992/2004 is an example of how both the battle and connectivity between traditional and modern values have



persisted, and is also a vehicle for criticising life and political figures. Dono often uses traditional art idioms as a stepping point. He studied the traditional Javanese art of *wayang kulit* (hand puppets made from dried buffalo skin) from Sukasman, a well known progressive puppet player who often ignores the conventions of *wayang*. Both the figures and subject matter in *Bedmen* are inspired by *wayang*, and modernised by incorporating elements with comics and cartoons. Dono is also known for using low technology, such as simple electronic circuitry, familiar in Yogyakarta where he is from, in order to animate his artworks.

Bedmen deals with the influence of the once-powerful Suharto regime on the development of the Indonesian art world, particularly in the 1990's. Heri Dono and his contemporaries are part of a generation of artists that use national activities as a way to communicate their political opinions. This practice developed into a cultural movement led by young intellectuals

who were aware of falsities in national policies, and later became a political movement culminating in Suharto's resignation in 1998.

The fall of Suharto's regime was a turning point for Indonesia; many social, economic, political, religious and cultural problems were addressed. New values replaced old ones, the threat of separation emerged and conflicts over power were revealed to the public. The effects of this upheaval coupled with the penetration of globalisation have been significant for Indonesian people. In the world of art and aesthetics, people have started to reflect on these changes and in the post-reformation era the topic of the body has become a predominant theme in art works.

Agus Suwage uses images of his own body, employing humour and self allusion, to convey the construction of identity in society, as can be seen in the series *Holy beer and friends* 2003. Through his work, Suwage shows that the emergence of constructed images in daily life, in this era of technology, blurs the boundaries of moral and cultural values, bringing questions of human circumstance to the fore. Suwage believes the construction of self-image (identity) is no more than just a complex layered puzzle of signs (or language), that creates paradoxes. His body has become an area to play with unidentified references; on which he then lays the uncertainty of presentation and representation¹. This reality parallels the situation in Indonesian contemporary society. Suwage's work also represents the fusion of private and public boundaries that lie between the world of references and referee.

To many historians and social observers, this paradox is present in every aspect of life (and has been for quite some time) including religious life in Indonesia which now often faces internal conflict. This is not only between religions: 90% of the Indonesian population is Islamic and there is also conflict within Islam. Islam penetrated the western part of Indonesia in the 14th century with the arrival of Far Eastern traders and has continued to develop under the influence of Indonesian culture. For many, the lessons of Islam that were brought by the *Wali* (Javanese guardians of Islam) were successful because they used metaphor to communicate their message. The *Wali* borrowed a great deal from Hindu traditions of storytelling, feeding Hindu style and values into *wayang* stories and dances.

Mohamad Iqbal's series of photos *Peziarah* (pilgrimage) 2002-2003 document the journey of traditional Muslims in Java to visit the graves of the *Wali*. The photographs show the pilgrims full length and front on looking slightly uncomfortable under the scrutiny of the camera. In the background are the ancient graves of the *Wali*. The detail in the ornamentation on the graves is a combination of styles, showing evidence of past acculturation. This group of traditionalist Muslims often receives criticism from the 'rationalists' who introduced modern Islam. These two branches of Islam have influenced mass organizations: the traditionalists' Nahdatul Ulama (NU) and rationalists' Muhammadiyah.

Iqbal successfully documented the journey of the pilgrims in ethno-journalistic style. He did not only

deal with his subjects on the surface, but became quite involved and this meant he had to deal with moral values very different from his own. It was difficult to capture the pilgrims on camera; for them to willingly pose negotiations were needed and he had to follow them from one graveyard to another, live with them for a period of time, and listen to their stories. The negotiation between the photographer and the photographed: the subject and the object, is characteristic of Iqbal.

The photographs reveal an aspect of Islamic cultural existence in Indonesia, the biggest Muslim community in the world. Recently, particularly after 9/11, the term Islamophobia was coined and has spread throughout the world. Iqbal's photographs show that Islam as a culture can be very dynamic when coming into contact with local values and at the same time can be problematic when faced with today's political reality.

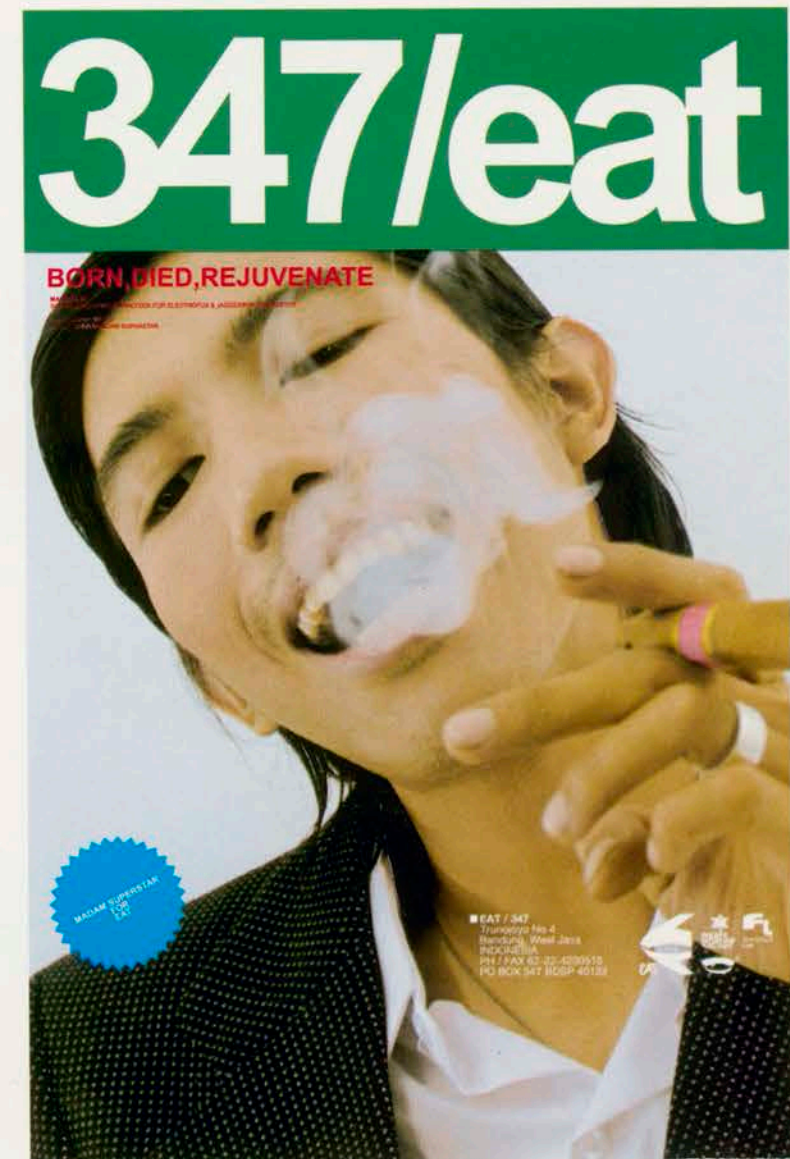


Transindonesia installation view

Angki Purbandono however is a different case, showing a series of cut-out booth photos of differently posed women in veils. The most conservative is completely covered, although she is quite eclectic in blue jeans. Whatever the daily lives of Muslims in Indonesia, the market for Muslim clothing is big and has become a very profitable business. It is now common for mass media such as magazines and television to advertise special outfits for Muslim women and the manufacture of Muslim clothing occurs across a wide spectrum, from high end designers to mass industry. Dressing in Muslim outfits is not only part of religious practice; it is also a popular fashion and lifestyle choice that relates to social status. Angki's interactive work invites viewers, whomever and from whatever class, to see what they would look like dressed in an Indonesian style Muslim outfit. Using an amusement park photo-booth style, the work is presented as a recreational experience.

Titarubi represents the dogma and lessons of religion as symptoms in the daily life of parts of the community; when it touches reality, it is possible to find paradox in the experience of each individual. *Bayang-bayang maha kecil* (God of smallest thing's shadow) 2002-2004 is a series of stoneware busts and hands. Modelled from Titarubi's youngest daughter, the busts and hands are covered with Arabic writing, engraved using sgraffito technique. The Arabic text was taken from common prayer books, usually read and taught for moments such as before having meals or going on journeys. These prayers symbolize a shield used to defend people from negative things, internally and externally. As a mother of two daughters living

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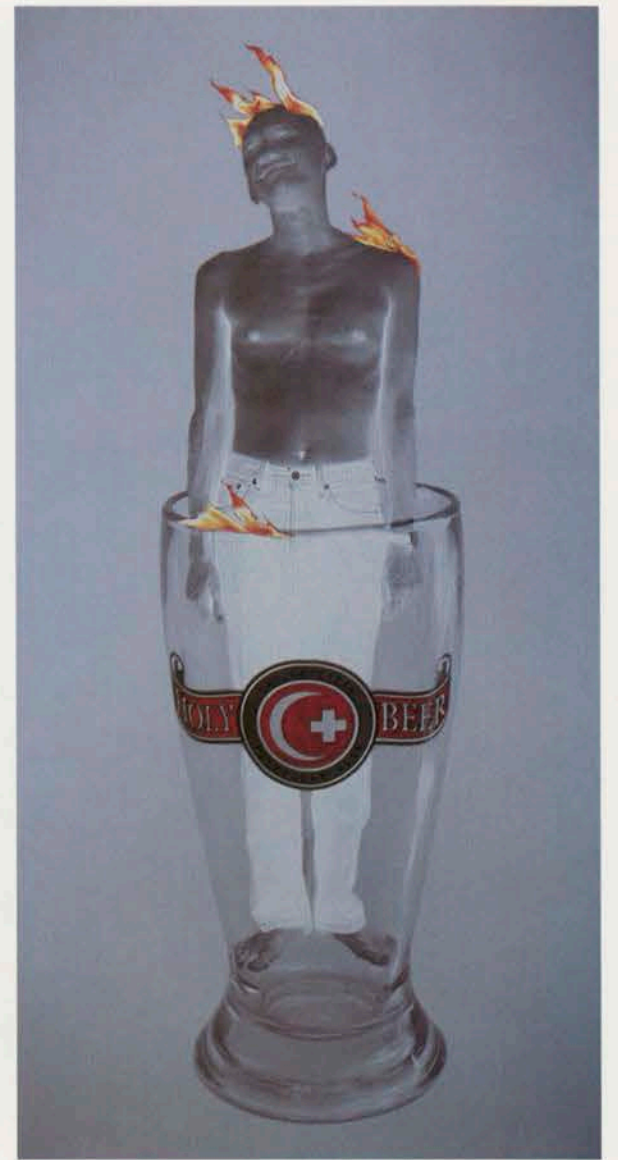
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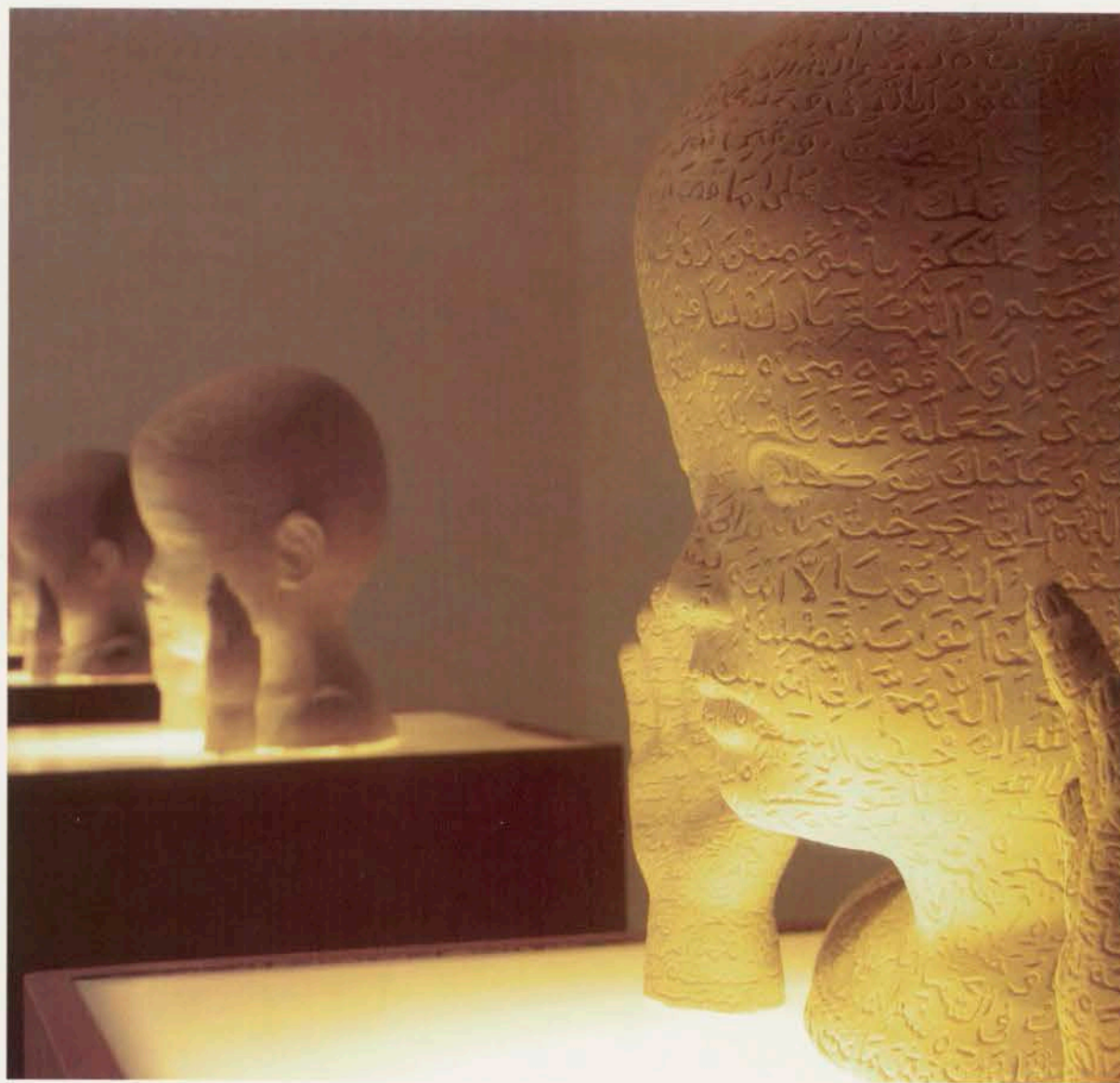
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Country of Citizenship	NZ		Sex	Male or Female (Mark as circle)	
Date of Birth (D/M/Y)	4/10/76				
Place of Birth					
Permanent Address in Country of Resident					
City	ONEHUNGA		Country	NZ	
Contact Number (Phone/Mobile)			ZIP Code	3111	
Temporary Address in Country where Exhibition/Show is held [For Non-Resident only]					
City	NP		Country	NZ	
Contact Number (Phone/Mobile)					
Person can be contact in case of emergency:					
Name	Relationship		Occupation/Position		
Contact Number (Phone/Mobile)	E-mail				
Person can be contact immediately in case of emergency [in Country of Resident]:					
Name	TANA MITCHELL		Relationship: LADY - FRIEND		
Contact Number (Phone/Mobile)	E-mail				
Mother Family Name	DONALDSON		Mother First (Given) Name: JUDY		
Address					
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Countries visited for the last three months:					
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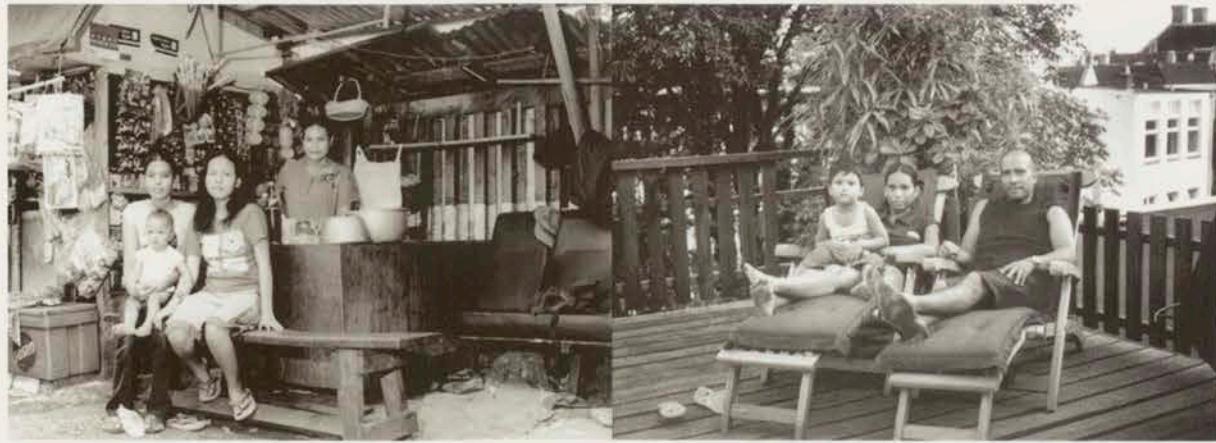
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in a communal space in Yogyakarta, Titarubi often experiences controversy concerning religious values. Problems can arise from interactions with her daughters, neighbours, or even from her friends and this personal anxiety is articulated in her work.

Bayang-bayang maha kecil also represents what it is like to live in contemporary Indonesia, dealing with the vast amount of information coming through that has the ability to break boundaries between local individual moral values and those brought by foreign cultures. Whatever the culture and values, Titarubi is trying to maintain the unity of the value in the smallest and most sacred community, that of the family.

Family is a fundamental part of the social institution for people in South East Asia, but for Valentijn Gabriël van Dijk, or Tino Djumini, family is a problematic matter. In his black and white photo series *Nice boy* 2002-2003 he shows a unique aspect of families, concerning two different nationalities, races and cultures. Van Dijk was born in Jakarta and later adopted by a Dutch family who took him to the Netherlands when he was 3 years old, where he was brought up and educated in Dutch culture. For his foster parents, Indonesia is a sweet-and sour experience. Van Dijk's initial picture of Indonesia was constructed through Dutch colonial nostalgia and stories told by his adoptive parents.

Photographs of van Dijk with his Dutch family at events such as Christmas and New Years Eve showed the significant physical differences between them, bringing the disparity to his attention. The drive to find his biological family led him to start a

project documenting families; he flew to Indonesia equipped only with distant memories and a fragment of a photograph of himself as a young boy with the inscription 'nice boy' on the back.

Van Dijk juxtaposes his photographs; pictures of adoptive families with their adopted children and the pictures of their Indonesian families found in their search. He positioned each group in response to visual distinctions such as skin colour, posture, and background. This manner of construction causes the images to blend by emphasising the connections between them. These pictures are the materialisation of his imagined identity formed in the anxiety between reality and fiction, like a lyrical narration. For van Dijk photography is not only documentation, it is also a reflection used to construct a future life. Van Dijk finally met his biological mother, thanks to the fragment of photograph the he was equipped with.

In the current political climate these imaginary boundaries become more dependent on media canons. On one side, boundaries are blurry as a result of developments in media technology and economic globalisation. But on the other side, geopolitical boundaries have become very strict. The Indonesian experience in this context is represented in the performance *Border* 2004 by Iswanto Hartono. Hartono demonstrates the international standard of immigration systems, viewing it as a new form of discrimination. In the process of immigration, specific groups of people from countries identified as posing a threat, due to issues such as SARS, AIDS and terrorism, face strict screening processes.

Upon arrival at the immigration border control people are photographed, finger printed, interviewed and their identity verified beyond doubt, they are then considered harmless and are allowed to enter the country. Hartono's performance is also a metaphor for the boundaries between reality and fiction in the media, which also creates new systems for viewing the 'borders' of nations and races. The media creates mentalities through the use of decontextualised images of unknown provenance. The availability of images through television, internet, and computer software technologies, has formed visual similarities and uniformity on a global scale.

In Indonesia, young people's visual consumption of MTV and the use of new media have created a lifestyle that has changed the look of the country. 347/EAT is a group of young artists from Bandung, they represent the latest symptoms of new media culture, at the same time articulating the practice of economic globalisation. Dendy Darman, Satria Nurbambang, and Syagini Ratna Wulan are active in a youth clothing company, 347, and a magazine called *Ripple*. They demonstrate the appropriation of popular art based on common economic practices. Lifestyles constructed by capitalism are then articulated through appropriation into the local micro structure of society, such as the communities that exist in Bandung. They hold private parties with DJs, go clubbing, organise music concerts, and even publicise their lifestyle in posters and magazines.

This is in contrast to the economic structure in Jakarta where people are more consumptive and dependent

on big vendors' circulation, whereas Bandung is the place where micro industries, supported by the commodification of cosmopolitan lifestyles, have grown rapidly. Cafes, factory outlets, distributors and food producers have become pillars of an economy resistant to political climates, such as the ousting of Suharto in 1998. Artistic creativity, as the most important element in this model of production, has brought members of 347/EAT to a practice of art that blends many areas, such as economics and aesthetics. What 347/EAT represents also signifies that the emergence of capitalism in South East Asian countries has initiated a different kind of productivity and creativity; in line with Jean Baudrillard's concept of the 'simulacra.'

The blending of art and non-art is an interesting occurrence in Indonesia. This also shows that the media explosion has become reality in daily lives. The penetration of popular aesthetics into art plays an important part in the development of art in Indonesia. In the 1980s, the New Art Movement (Gerakan Seni Rupa Baru, GSRB) successfully influenced the aesthetic cultural movement to the point where artists no longer concentrated on the development of Western (European-American) art or the search for the primordial local-national identity. In addition, they also tried to build new constructions from the occurring social phenomena.

The credo of *jiwa nampak* (visible spirit), introduced by Indonesian modern art pioneer S. Soedjojono in the 1930s, has become the norm in art in Indonesia at this time. But of course, art doesn't always have

to be related to the practice of politics; because Indonesian nationalism positions art as part of the materialisation process for certain groups or powers. This occurred particularly in the 1960s and 1970s. The space of interaction of many aspects of aesthetics, whether 'low art' or 'high art', to borrow the terms from Indonesian art critic Sanento Yuliman², has become very real.

The works exhibited for New Zealand viewers do not only show certain imagined aspects of Indonesia, constructed through the media or the tourism industry, they also attempt to delve into the plurality and dynamism that the context of region offers in this era in all its complex socio-cultural aspects.

Translated into English by Keni Kumiasari

NOTES

¹ The anxiety of presentation and representation was stated by art critic Sujud Dartanto in an essay for Agus Suwage's *Ough...nguik!!* solo exhibition catalogue in Indonesia National Gallery, 8-18 August 2003. Dartanto later explains that 'It is considered representation because Suwage's works are materialization of the totality of his idea and imagination. Sometimes presentation (images) of Suwage's work are so strong that we feel out of reference'.

² High art and low art, explained Sanento Yuliman in one of his important essays *Two arts* (1984), is a sociological mapping of art practice in Indonesia. High art originates from the development model often used in highly developed countries, such as information and consumption factors. This is related to the growth of the high and middle class in urban society. Modern art is in this category. Meanwhile, 'low art' is of course based on the production, distribution, and consumption model that happens in the middle to low class of society. This kind of art is related to low living standards, and is practiced by the underprivileged and uneducated class of society.

LIST OF WORKS

347/EAT (Dendy Darman, Satria Nurbambang, Syagini Ratna Wulan)
clothing, posters, Polaroids, DVD projection, photographs on DVD
dimensions variable

Heri Dono *Bedmen* 1992/2004
fibreglass, acrylic paint, electronic junk, cable, string
six pieces 690x600x100mm each

Iswanto Hartono *Border* 2004
performance and installation, digital prints on A4 paper
dimensions variable

Mohamad Iqbal *Peziarah* (pilgrimage) 2002-2003
Ahmad Suwaji Abdullah
Imro'atul Hasanah
Ni'matu Rohmah
Pak Mistadi
digital inkjet
four pieces 1100x1100mm each

Angki Purbandono *Mode of Indonesian Moslem women* 2003
digital inkjet, paper, mdf
four pieces 1800x800mm each

Agus Suwage *Holy beer and friends* 2003
digital print on canvas
five pieces 2000x1000mm each

Titarubi *Bayang - bayang maha kecil* (God of smallest thing's shadow) 2003-2004
stoneware
five pieces 300x300x150mm each

Valentijn Gabriël van Dijk (Tino Djumini)
Nice boy 2002-2003
sixteen photographs 500 x 600mm each

All works courtesy the artists

347/EAT

In 1996, a group of young people from the Indonesian city of Bandung came together. They shared a love of surfing, skateboarding and graphic art, all still relatively undeveloped in average Indonesian society at that time. The result of their common interests was the clothing label, 347 boardrider co. After extensive exploration into graphics and design 347 became EAT. The collective strives to represent the culture and lifestyle that reflects the contemporary world; their blend of economics and aesthetics signifies the emergence of capitalism in South East Asia. The 347/EAT mode of working celebrates plurality and the dynamic effects of current technology that allows instant access to the whole world. Artists exhibiting in *Transindonesia* under the moniker EAT are Dendy Darman, Syagini Ratna Wulan and Satira Nurbambang.

DENDY DARMAN 1973 born Kendari, Sulawesi

SELECTED GROUP EXHIBITIONS

- 2004 *Eltono street art exhibition with trans-eat*, Eltono Gallery, Poland
Insomnia 48 Art House, Singapore

SYAGINI RATNA WULAN 1979 born Bandung

SELECTED GROUP EXHIBITIONS

- 2004 *Se-XX fotografi* Oktagon Gallery, Jakarta
 2003 *Under construction: new dimensions of Asian art* Japan Foundation Forum, Tokyo

FURTHER READING

- 2003 Carla Bianpoen 'Exhibition examines shifting meaning of art' *The Jakarta Post* September 16

SATRIA NURBAMBANG 1975 born Bandung

SELECTED GROUP EXHIBITIONS

- 2004 *Insomnia 48: Asian youth independent movement* The Art House, Singapore
 2003 *I'll be your mirror* [les filles d'argent] Centre Culturel Français, Jakarta

HERI DONO 1960 born Jakarta

SELECTED SOLO EXHIBITIONS

- 2004 *Who's afraid of donosaurus* National Gallery, Jakarta, Indonesia
 2003 *Upside down mind* C:P artspace, Washington DC, United States
Heri Dono a spirituell journey Galeri Semarang, Semarang, Central Java
 2002 *Interrogation Center* A, Vancouver, Canada
 2000 *Dancing demons and drunken deities* The Japan Foundation Forum, Tokyo

SELECTED GROUP EXHIBITIONS

- 2004 *26th Sao Paulo Biennale* Sao Paulo, Brazil

Do you believe in reality? Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan
Reformasi Sculpture Square, Singapore

- 2003 *Dreams and Conflicts: the dictatorship of the viewer* 50th Venice Biennale
 1999 *Awais! recent art from Indonesia* Cemeti Art House, Yogyakarta (touring exhibition)
SoundCulture '99 Auckland Art Gallery

FURTHER READING

- 2004 Hendro Wiyanto *Heri Dono* Nadi Gallery Jakarta (cat.)
 2001 Jim Supangkat 'Heri Dono's critical eye' *Art Asia Pacific* 32
 2000 Lola Lenzi 'Heri Dono' *Art Asia Pacific* 26, pp. 89-90
 Hans-Ulrich Obrist 'Heri Dono: the ever-increasing colonization of time' *Flash Art* vol.33, no. 213, summer, pp. 94-96.

ISWANTO HARTONO 1972 born Purworejo Indonesia

SELECTED SOLO EXHIBITIONS

- 2004 *Oil incorporated: works in engine oil* Red Mill Gallery, Vermont Studio Center, Vermont
 2004 *Nest and solitude* Lembaga Indonesia Perancis [Indonesian France Institute] Yogyakarta

SELECTED GROUP EXHIBITIONS

- 2004 *Mapping Indonesian art* ISCP Open Studio, New York
 2002 *The exhibition of Geumgang nature art project 2002* Gong-Ju Cultural Center, Gong-Ju, Korea
Construction site Gallery Lawang, Jakarta

MOHAMAD IOBAL 1971 born Jakarta

SELECTED SOLO EXHIBITIONS

- 2000 *Sinden n'cih* Public space under Jatinegara flyover, Jakarta

SELECTED GROUP EXHIBITIONS

- 2004 *Urban horizon* Erasmus Huis, Cultural Centre of the Netherlands, Jakarta
 2003 *Common ground: aspects of contemporary Muslim experience in Britain and Indonesia* Societet building, Yogyakarta; Museum Nasional, Jakarta; Museum Mandala, Makasar, Indonesia

FURTHER READING

- 2004 Rifky Effendy 'Common ground' *Art Asia Pacific* no. 40
Urban horizon Erasmus Huis, Cultural Centre of the Netherlands, Jakarta (cat.)
 2003 *Common ground* British Council, Jakarta (cat.)

ANGKI PURBANDONO 1971 born Semarang

SELECTED SOLO EXHIBITIONS

- 2000 *Kolasmaniac* Centre Culturel Français, Yogyakarta
My brain packages Centre Culturel Français, Jakarta

SELECTED GROUP EXHIBITIONS

- 2004 *Se-XX fotografi* Oktagon Gallery, Jakarta
Holiday in Jakarta Passage de Retz, Paris
- 2003 *Common ground: aspects of contemporary Muslim experience in Britain and Indonesia* Societet building, Yogyakarta; Museum Nasional, Jakarta; Museum Mandala, Makasar, Indonesia

FURTHER READING

- 2004 Rifky Effendy 'Common ground' *Art Asia Pacific* no. 40
2003 *Common ground* British Council, Jakarta (cat.)

AGUS SUWAGE 1959 born Purworejo

SELECTED SOLO EXHIBITIONS

- 2004 *Fabulous fable* Art Singapore: the contemporary Asian art fair, Suntec City, Singapore
2003 *Ough...nguik!!* National Gallery, Jakarta
2002 *Agus Suwage* Atelier Frank and Lee Gallery, Singapore
Channel of desire Nadi Gallery, Jakarta
- 2000 *Sai-no-kuni* artist in residence exhibition, Gen Gallery & Public Centre, Koshigaya, Japan

SELECTED GROUP EXHIBITIONS

- 2004 *Reformasi* Sculpture Square, Singapore
2003 *Countrybution Biennale Yogyakarta VII* Yogyakarta
Passion: etno-identity Beijing
- 2000 *Gwangju Biennial 2000*, Gwangju
Five continents and one city Museum of Mexico City, Mexico City
- 1999 *Awat! recent art from Indonesia* Cemeti Art House, Yogyakarta (touring exhibition)

FURTHER READING

- 1999 Tim Lindsey and Hugh O'Neill (eds.) *Awat! recent art from Indonesia* Indonesian Art Society, Melbourne (cat.)
1998 Joanna Lee and Bridget Tracy Tan *Imaging Selves: Singapore Arts Museum* National Heritage Board; Singapore Art Museum, Singapore (cat.)

TITARUBI 1968 born Bandung

SELECTED SOLO EXHIBITIONS

- 2004 *Bayang-bayang maha kecil* Cemara 6 Gallery, Jakarta
2002 *Se[tubuh]* Benda Art Space, Yogyakarta

SELECTED GROUP EXHIBITIONS

- 2004 *Merahnya merah* Nadi Gallery, Jakarta
Transformasi: identitas-identitas peralihan University Centre UGM, Yogyakarta
- 2003 *All you need is love* Nadi Gallery, Jakarta
Modernization & urbinization Maronnier Art Center, Seoul
- 2001 *Women exhibition* JakArt Festival, Bentara Budaya, Jakarta

FURTHER READING

- 2004 *Bayang-bayang maha kecil* Cemara 6 Gallery, Jakarta (cat.)

VALENTIJN GABRIËL VAN DIJK (Tino Djumini) 1975 born Jakarta

SELECTED SOLO EXHIBITIONS

- 2003 *Nice boy* Cemara 6 Gallery, Jakarta; Het Koninklijk Instituut voor de Tropen, Amsterdam

SELECTED GROUP EXHIBITIONS

- 2004 *Imagined bodies* Cemara 6 Gallery, Jakarta

FURTHER READING

- 2004 Rifky Effendy (ed.) *Nice boy* Cemara 6 Gallery, Jakarta (cat.)
Farah Wardani 'Moving stories from Tino van Dijk's family portraits' *The Jakarta Post* October 16

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Editor: Gregory Burke
Managing Editor: Charlotte Huddleston
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CONTRIBUTORS

GREGORY BURKE

is Co-Curator and Editor of *Transindonesia: scoping culture in contemporary Indonesian art* and Director of the Govett-Brewster Art Gallery. He initiated and is Editor of the Govett-Brewster Art Gallery series of exhibitions and publications on contemporary art including: *Bloom: mutation, toxicity and the sublime*; *Extended Play: art remixing music*; *Feature: art, life and cinema* and *Drive: power, progress, desire*. He is Co-Curator and Editor of the acclaimed exhibition and publication *Mediarena: contemporary art from Japan*. Burke is the author of several artist monographs including those on Christopher Williams, Rosemarie Trockel, Pae White and Sam Durant. In July 2004 Burke presented a paper at the biennial Apexart Curatorial conference in Honolulu and is the New Zealand Commissioner for the 2005 Venice Biennale.

RIFKY EFFENDY

is Co-Curator of *Transindonesia: scoping culture in contemporary Indonesian art* and Curator at Cemara 6 Gallery in Jakarta. Since the late nineties Effendy has been writing for publications in Indonesia and abroad and his writing has featured in publications such as Artlink, Art Asia Pacific, Kompas Newspaper and Tempo Magazine as well as exhibition catalogues including *Imagined bodies*, published in conjunction with the exhibition of the same name Curated by Effendy at Cemara 6 Gallery. Effendy established and was Curator for the Galeripadi in Bandung between 1997 and 1999 and was Director of the 1st Bandung Biennale. Effendy presented a paper at the 2004 biennial Apexart Curatorial conference in Honolulu and in early 2004 he was a Fellow of the Asian Cultural Council and a resident of the International Studio and Curatorial Program (ISCP) in New York.



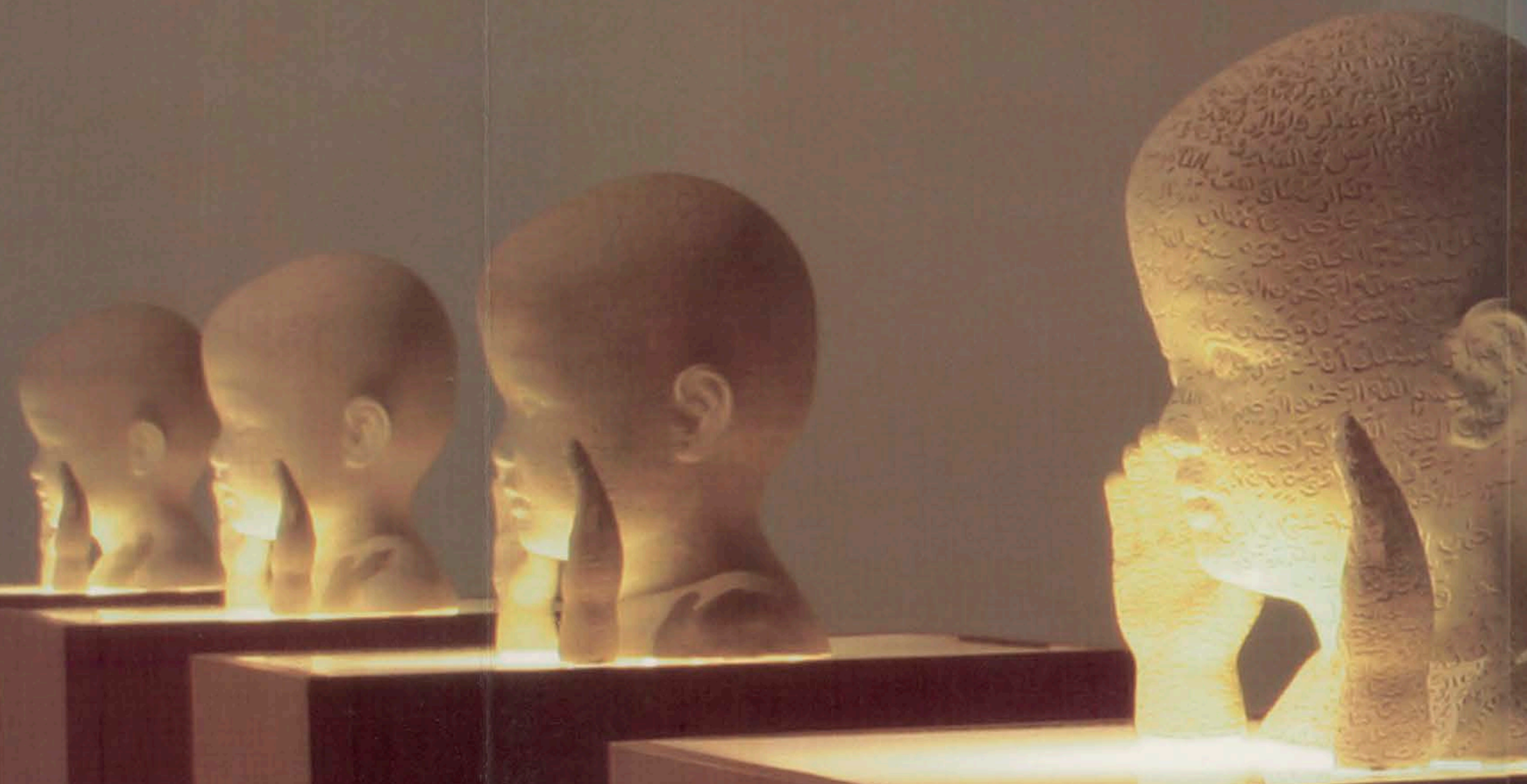
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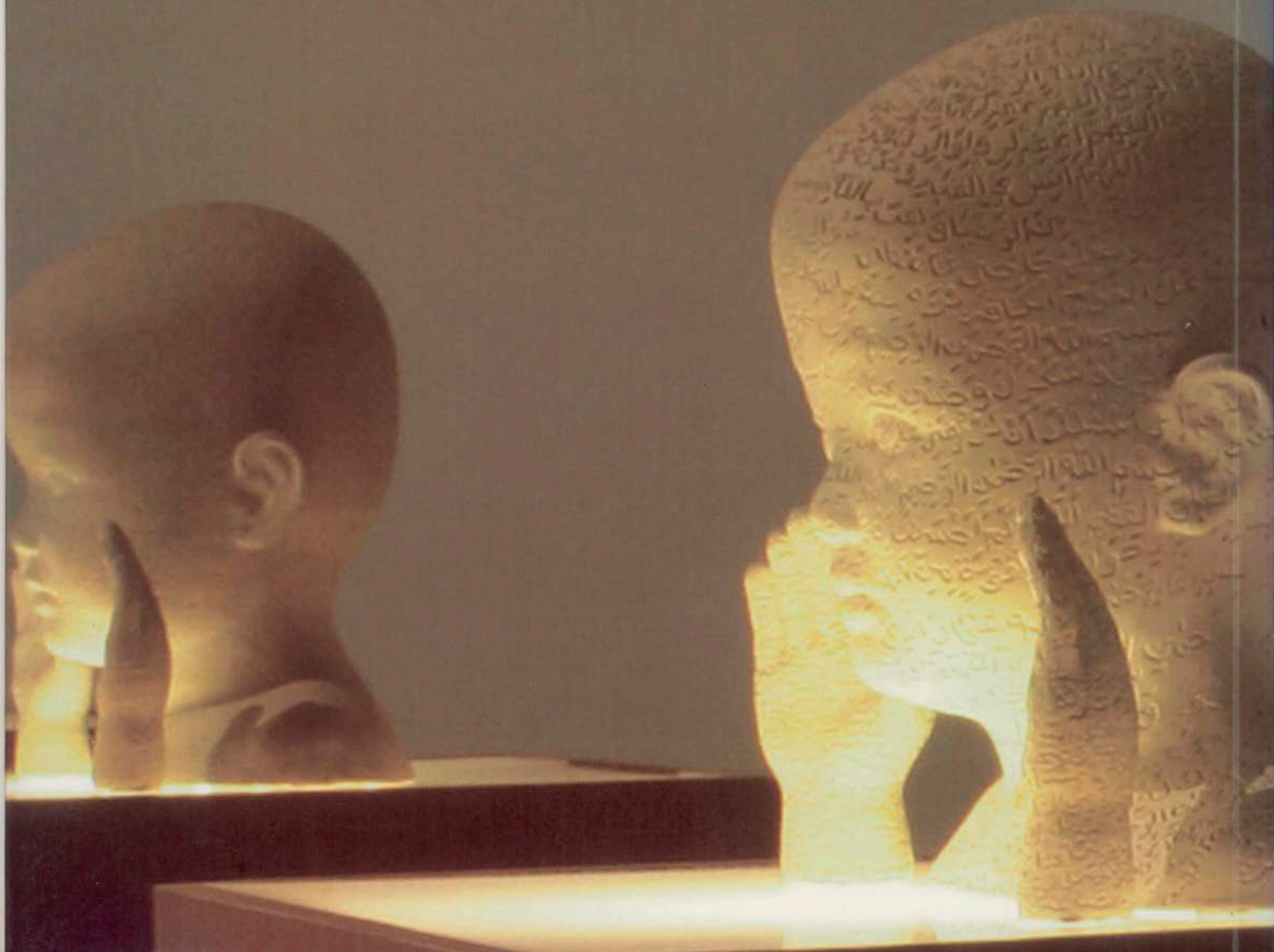
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