Author Biographies

**Wulan Dirgantoro** is a lecturer in art history and curatorship in the School of Culture and Communication at the University of Melbourne, where she was previously a McKenzie Postdoctoral Fellow. Her research interests are gender and feminism, and trauma and memory, in Indonesian modern and contemporary art. Her publications include *Feminisms and Contemporary Art in Indonesia: Defining Experiences* (Amsterdam University Press, 2017) and ‘Aesthetics of Silence: Exploring Trauma in Indonesian Painting 1970–1980’ in *Ambitious Alignments: New Histories of Southeast Asian Art 1945–1990* (Power Publication and the National Gallery of Singapore, 2018). She has also contributed to various art publications in Asia, Australia and UK on Indonesian modern and contemporary art. Prior to her current role, she was a lecturer at the MA Asian Art Histories program at LASALLE College of the Arts, Singapore (2014–16), research fellow of Art Histories and Aesthetic Practices 2016/2017 (Forum Transregionale Studien) and visiting fellow at the Institute for Cultural Inquiry, Berlin.

**FX Harsono** is one of Indonesia’s most distinguished and internationally respected artists. He studied painting and worked as a graphic designer in Jakarta. During the 1970s he was a founding member of Gerakan Seni Rupa Baru (New Art Movement) and the Desember Hitam (Black December) movement. During the New Order of President Suharto (1966–98) his art utilised compelling symbols to indicate the silencing of dissent and was concerned with issues of justice and injustice, democracy, the destruction of the environment and human rights. For his commitment to social justice he was awarded the international Joseph Balestier Award for Freedom of Art in 2015. In the post-Reformasi era, after the fall of the Suharto government, Harsono’s work has become more self-referential. He has engaged in a social research project, working directly with the Chinese-Indonesian community of his ancestry, documenting their stories on film. In 2010, the Singapore Art Museum held a major
retrospective of his works from the 1970s to the present day. He was a keynote speaker at the conference ‘Contemporary Worlds: Indonesian Art’, held at The Australian National University in 2019.


**Elly Kent** is a lecturer in Indonesian studies at UNSW Canberra. Between 2019 and 2022 she was, variously, the editor of *New Mandala*, the deputy director of the ANU Indonesia Institute and a visiting fellow at the Centre for Art History and Art Theory, ANU College of Arts and Social Sciences, The Australian National University. Elly has published widely on artists and art practices in Indonesia and has worked extensively as a translator for arts organisations there, as well as lecturing on Indonesian art and design through the Australian Consortium for In-Country Indonesian Studies. Her book *Artists and the People: Ideologies of Art in Indonesia* (NUS Press, 2022) examines why so many artists in the world’s largest archipelagic nation choose, in their art practices, to work directly with people. Elly is an alumna of the Endeavour Award: Prime Minister’s Australia–Asia Postgraduate Award, won the 4A Centre for Contemporary Asian Art’s Emerging Artist Award in 2012 and sits on the management committee of the Asian Arts Society of Australia.

**T. K. Sabapathy** is one of the most respected and highly regarded art historians in Southeast Asia, and Singapore awarded him a Cultural Medallion, in recognition of his contribution to art and culture. As an historian, curator, critic and adviser he has influenced artistic opinion and shaped knowledge of visual art in Southeast Asia for over 40 years. While his early work engaged with the Hindu-Buddhist traditions of
the region, he is best known for his ardent advocacy of modernist and contemporary art. His work, which exemplifies careful fieldwork and connections with artists and art institutions across Southeast Asia and beyond, has played a seminal role in the awareness of contemporary Asian art outside the region. In addition to being a prolific writer and curator, he continues to teach histories of Asian art and architecture at the National University of Singapore. His most recent book is *Writing the Modern: Selected Texts on Art and Art History in Singapore, Malaysia and Southeast Asia* (NUS Press, 2018). He has been a frequent visitor to The Australian National University and was a keynote speaker at ‘Contemporary Worlds: Indonesian Art’ (2019).

Jim Supangkat was born in Makassar, Indonesia, in 1948. He entered the Faculty of Fine Art and Design, Bandung Institute of Technology, in 1970. In 1975 he was a key founder of the Gerakan Seni Rupa Baru (Indonesian New Art Movement), which is regarded as a critical movement in contemporary art in Indonesian. In 1992, Supangkat decided to give up his work as a lecturer and artist and become a curator. In that role his work was highly influential in introducing Indonesian contemporary art to international audiences. He has also initiated international contemporary art exhibitions in Indonesia such as Contemporary Art of the Non-Aligned Countries (1995), CP Biennale I (2003) and CP Biennale II (2005). As an independent curator, he has been involved in many major Asian contemporary art exhibitions, including the Asia Pacific Triennial exhibitions in Australia. He has written several important books on Indonesian art and published numerous essays, for example, with the exhibition catalogue for *Traditions/Tensions* in New York in 1996. He is considered Indonesia’s most eminent curator. In 1997, he received the prestigious Prince Claus Award (the Netherlands).

Alia Swastika is a Jakarta-based curator and writer. She graduated from the Communication Department, Gadjah Mada University, Yogyakarta. In 2000, she joined the KUNCI Cultural Studies Center to promote cultural studies discourses in Indonesia. She has worked as a freelance curator, writer and program director with Ark Galerie in Yogyakarta, Indonesia. In 2005, she joined a staff exchange program at the UfaFabrik, Berlin, Germany, and went on to complete a curatorial residency with BizArt, Shanghai, in 2008. She was a research fellow at the National Art Gallery, Singapore, supported by the Singapore International Foundation; curated the Jogja Biennale XI (Indonesia, 2011), *Shadow Lines: Indonesia Meets India*; and was co-artistic director of the ninth Gwangju Biennale,
LIVING ART

**ROUNDTABLE** (Korea, 2012). She has curated major international group exhibitions including *The Past—the Forgotten Time* (Amsterdam, Jakarta, Semarang, Shanghai, Singapore, 2007–08) and *Manifesto: The New Aesthetic of Seven Indonesian Artists* (Institute of Contemporary Arts Singapore, 2010), as well as solo exhibitions for Eko Nugroho, Tintin Wulia, Wimo Ambala Bayang and Jompet Kuswidananto. Her most recent publication is in Indonesian with the translated title *Reading the Negotiation Practices of Women Artists and Gender Politics in the New Order* (Jakarta, 2019).

**Caroline Turner**, AM, FRSA, is an honorary senior research fellow and associate professor in the Research School of Humanities and the Arts, ANU College of Arts and Social Sciences, The Australian National University. She was deputy director of the Humanities Research Centre, ANU, from 2000 to 2006. As a senior museum professional and deputy director of the Queensland Art Gallery from 1982 to 1999, she played a key role in the gallery’s international programs and was also co-founder and project director for the Queensland Art Gallery’s first three Asia Pacific Triennial exhibitions in the 1990s (a continuing project that has won international acclaim). She was also a member of the board of the Australian Government’s Australia–Indonesia Institute in the same decade. She has also served as deputy director of the ANU Indonesia Institute. She has published extensively on contemporary Asian art and her 1993 edited collection of essays *Tradition and Change: Contemporary Art of Asia and the Pacific* (Queensland University Press) was the first publication in English to survey the emerging modern and contemporary art of the Asia Pacific region. Her most recent publication (with Jen Webb) is *Art and Human Rights: Contemporary Asian Contexts* (Manchester University Press, 2016).

**Sanento Yuliman** (1941–1992) was an eminent art historian, critic and theorist whose work continues to make important contributions to the development of art discourses of, in and about Indonesia. Born in Central Java just before the Japanese occupation, Yuliman took up studies in the painting studio in the Bandung Institute of Art’s (ITB) fine art faculty in 1960. From 1966, while still a student, he contributed cartoons to various publications including *Mahasiswa Indonesia* (Indonesian student) and *Mimbar Demokrasi* (Democratic Forum), and in 1968 published his first, award-winning poems in the literary journal *Horison*. Yuliman’s final undergraduate thesis (on criticism of painting) won the Hamid Bouchouareb Award from ITB that year. In 1975, he joined Gerakan Seni
Rupa Baru Indonesia (Indonesian New Art Movement) as a writer and conceptor. In 1976, he travelled to France and took up doctoral studies at the École des Hautes Études en Sciences Sociales, Paris. His doctoral dissertation, ‘The Origins of Contemporary Indonesian Art: S. Sudjojono’s Role’, was completed under the supervision of Denys Lombard in 1981. From 1984 Yuliman regularly published in Tempo, amassing hundreds of reviews, opinion pieces, treatises and artist profiles. He was awarded the Adam Malik Award for best art critic and, in 1990, was involved in the formation of the Yayasan Seni Rupa Indonesia (Foundation for Indonesian Art). He was selected as curator for the First Asia Pacific Triennial at the Queensland Art Gallery, Brisbane, Australia, but died suddenly on 14 May 1992, before the exhibition opened.