Introduction

Elly Kent, Virginia Hooker and Caroline Turner

In pre-pandemic 2019, when it was possible to organise international art exhibitions, the National Gallery of Australia (NGA) curated and presented an exhibition of contemporary Indonesian art to show the diversity and richness of art in new millennium Indonesia. Contemporary Worlds: Indonesia was the first major survey of post-1998 Indonesian art seen in Australia and a significant number of the works were acquired for the national collection.\(^1\) The genesis of this book was a scholarly international conference organised to complement the NGA exhibition by the Humanities Research Centre at The Australian National University (ANU), working in partnership with the NGA.\(^2\) The three editors of

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2. The conference, entitled ‘Contemporary Worlds: Indonesian Art’, was held on 24 June 2019 and was a joint project of the Humanities Research Centre, The Australian National University (ANU) and the National Gallery of Australia (NGA) and was also supported by ANU School of Art and Design and ANU Indonesia Institute. Conference conveners: Elly Kent, Virginia Hooker, Caroline Turner, David Williams, Chaitanya Sambrani, Rohan Nicol (ANU); Carol Cains, Jaklyn Babington (NGA); Christine Clark (National Portrait Gallery of Australia, NPG). The conference
the book were among the conference conveners. The conference was intended to provide a broad scholarly context for Indonesian art and had a much wider historical time frame than the NGA exhibition. It reflected new research on themes in Indonesian modern art that echoed the dramatic social and political changes of the nation’s political history: Indonesia under Dutch colonial rule, the pre-independence period of the 1930s and early 1940s, Japanese occupation during the Pacific War, independence under President Sukarno (1945–65), the New Order of President Suharto (1966–98) and the period of Reformasi (1998–present). The book adopts the same time frame as the conference to explore new perspectives on Indonesia’s modern and contemporary art, with a focus on art from the 1930s to the present. It is intended as a contribution to Indonesian art history and art historiography as well as to the emerging scholarly discourse on modern and contemporary art in Southeast Asia and Asia more generally in terms of both national and regional art histories.

was open to the public as well as to art specialists and scholars, students and journalists. Interest in both the exhibition and conference reflects a long Australian commitment to the culture of Indonesia. Indonesian contemporary art has been shown in a variety of exhibitions in Australia since the Artists' Regional Exchange exhibitions in Perth in the late 1980s and the Asia Pacific Triennial exhibitions at the Queensland Art Gallery beginning in 1993 (see Chapter 7). All state galleries and territories in Australia have significant collections of contemporary Asian art, including Indonesian art. Other exhibitions held in Australia have included AWAS! Recent Art from Indonesia, 1999, which travelled throughout Australia and overseas; Crossing Boundaries: Bali: A Window to Twentieth-Century Indonesian Art (2002); and Crescent Moon: Islamic Art and Civilisation in Southeast Asia, Bulan Sabit: Seni dan Peradahan Islam di Asia Tenggara (2005), organised by the Art Gallery of South Australia and NGA. The most recent major exhibition was in 2014: Masters of Modern Indonesian Portraiture, consisting of 35 works from the independence generation to the present, from the Galeri Nasional Indonesia organised by the NPG and the Galeri Nasional Indonesia.

3 This historical context is outlined in Chapter 1. Indonesia declared independence from Dutch rule in 1945 and fought a war for that independence that officially ended in 1949. Indonesia’s first president, Sukarno, was replaced in 1966 by the New Order of President Suharto. Since 1998 there have been five presidents of Indonesia.

4 See discussion on Indonesia’s art history below and ‘Art Historiographical Introduction to Important Sources and Selected Further Reading on Modern and Contemporary Asian Art’ (Appendices, this volume) for the broader context of Southeast Asian and Asian art histories.
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Figure 0.1: Zico Albaiquni (b. 1987), Bandung, West Java, Ladies and Gentlemen! Kami Present, Ibu Pertiwi! 2018.

Oil and synthetic polymer on canvas. Shown in the exhibition Contemporary Worlds: Indonesia, 2019. Image courtesy the artist. The painting, as the NGA catalogue text by Tarun Nagesh notes, borrows its title from leading artist of the independence generation S. Sudjojono’s 1965 painting Kami present, Ibu Pertiwi (Stand Guard for Our Motherland) (see Figure 0.7). There may also be allusions to the nineteenth-century painter, Raden Saleh. The image is based on the traditional Indonesian textiles greatly admired in the West in the 2018 Festival couleurs d’Indonésie exhibition in Paris. Three Javanese men in a plane fly past.

The title of this book, Living Art: Indonesian Artists Engage Politics, Society and History, takes its wording in part from the concept put forward by artists from the pre-independence era of the 1930s and 1940s to express the essential nexus they believed existed between art and everyday life. Indonesia’s foremost art historian of the late twentieth century, Sanento

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6 The title of this book, Living Art: Indonesian Artists Engage Politics, Society and History, is not intended to suggest that all artists were producing art that was, or is, overtly political in subject or activist in intent. However, because artists are necessarily part of human society, their work, we argue, has a connection with life in those societies even if their art is an individual aesthetic or spiritual journey.
Yuliman (1941–1992), writing from the perspective of the mid-1970s, stated his strong belief that ‘[n]ew Indonesian Art cannot wholly be understood without locating it in the context of the larger framework of Indonesian society and culture’ and the ‘whole force of history’. Our objective in putting together the essays in this book has been to accept Yuliman’s challenge to locate Indonesia’s modern and contemporary art in that framework, as elaborated and discussed in Chapter 1 and throughout the essays in the book. In exploring the nature of the connection between art and society in Indonesia in its sociopolitical and historical environments and circumstances, in an extended time frame and through the art produced by a wide range of practitioners, Living Art seeks to place Indonesian art of the second part of the twentieth and early twenty-first centuries in a broad historical continuum.

To anchor the book in Indonesian views and voices that have shaped Indonesian art theory, the editors have selected three primary sources by key figures who helped define the parameters of an Indonesian art history in the late twentieth century. These provide both the ‘backbone’ of the book and examples of Indonesian reflective writing about art that have shaped and continue to shape how many Indonesians envisage the intersections between art and society.

The first of these primary source essays, Chapter 3, documenting the emergence of modern art in Indonesia, was written in 1976 by leading Indonesian art historian Sanento Yuliman, and, like much of his work, was not previously available in English. Translated for this book by Elly Kent, it establishes a continuity of discourses across Indonesian art history that Yuliman believed was only interrupted by the advent of a streak of anti-lyricism emergent in the mid-1970s. The second primary source document, Chapter 6, is an essay published in 1993 by Jim Supangkat, the pre-eminent Indonesian curator of the late twentieth century, writing about the development of modern and contemporary art in Indonesia for an international readership at a time when Indonesian contemporary artists were connecting with the contemporary international art world. Supangkat makes the critical point that modern art can, and has, developed in different ways in different countries, including in Indonesia. The essay

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8 Sanento Yuliman, Chapter 3 (this volume). Further, M. Agus Burhan writes that ‘the study of the history of visual arts concerns not only the various documents and the visual facts, but also the sociocultural contexts’. M. A. Burhan, J. Suyono and U. Hartati, Masterpieces of the Indonesia National Gallery (Jakarta: Galeri Nasional Indonesia, 2012).
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contributes to an evolving discourse on modernism in Asia. The third essay, Chapter 10, is a very personal text by FX Harsono looking back over the course of his nearly 50-year artistic career. One of Indonesia’s most respected contemporary artists, Harsono was at the forefront of artistic resistance to the Suharto regime and remains a highly influential artist and art theorist. The essay was delivered as a keynote lecture in 2019 as part of the ANU conference. These three primary source documents add significantly to the book, bringing together Indonesian perspectives on the art history of the art of their country by three key protagonists writing at pivotal moments of transformation in Indonesian history and art history.

Under our overarching theme of ‘Living Art’, a number of major sub-themes are analysed in chapters in this volume that present new research by both established and emerging scholars. These include artistic ideologies developed in the pre-independence era of the 1930s and 1940s and established in the new nation as expounded by Elly Kent in Chapter 2; the link between aesthetics and art inspired by Islam and individual social and ethical responsibility as analysed by Virginia Hooker in Chapter 4; the challenges confronting women artists under the New Order, the subject of Chapter 8 by Alia Swastika; the responses of post-1998 artists to the silenced histories of events, such as the killings in 1965–66 when President Suharto came to power, as discussed by Wulan Dirgantoro in Chapter 9; and the commitment by so many Indonesian artists to the role of the artist as one with a particular responsibility to their society as elucidated by FX Harsono in Chapter 10. The second half of the twentieth century was a period in Southeast Asia when artists challenged older conventions of art and a new Indonesian art history was in formation in the context of an emerging global art, as analysed by Sanento Yuliman, T. K. Sabapathy, Jim Supangkat, Caroline Turner and FX Harsono in Chapters 3, 5, 6, 7 and 10. Issues of identity in the new Indonesian nation, both collective and personal, encompassing political, ethnic, gender, religious and regional identity, are examined throughout the book.9

9 Indonesia is a diverse nation geographically, ethnically, spiritually and culturally, with a population in 2021 of approximately 277 million.
Living Art in the Context of Indonesian Art Historiography

As Chapters 1 and 2 indicate, Indonesian artists and writers engaged in an often intense and passionate discourse—what Jim Supangkat describes as ‘theoretical cultural debate’ on the directions of art and culture—especially in the decade leading to and after the declaration of independence from Dutch rule in 1945. Sanento Yuliman, discussed in-depth by Elly Kent in Chapter 2, was one of the first Indonesians to obtain a doctorate in art history overseas, gaining his degree in Paris in 1981. In her chapter in this volume, Kent analyses the artistic ideology that Yuliman identified across Indonesian art history, and the propensity of this ideology to break down the oppositional thinking that had characterised the cultural and artistic discourses previously used to describe Indonesian art. Yuliman’s text on Indonesian art history, published as a book by the Jakarta Arts Council
in 1976, is a seminal contribution to Indonesian art history, which was, at the time, a nascent discipline inside Indonesia. However, there are certainly others who are recognised as contributing at an earlier time to establishing an art historical narrative. These include the artist and critic Kusnadi\textsuperscript{10} and Claire Holt, from Cornell University.\textsuperscript{11}

A definitive art historiography of modern Indonesian art is still to emerge, but most writers agree on two key artists, born nearly exactly 100 years apart, who can be seen as inaugurating Indonesian modern art. They are the nineteenth-century Javanese aristocrat Raden Saleh (c. 1811–1880), who gained a great reputation in the courts of Europe,\textsuperscript{12} and S. Sudjojono (1913–1986). Sudjojono was one of the most influential artists and art theorists of the independence generation in Indonesia, identified with the emergence of a national consciousness in art and often called the father of Indonesian modern art. Raden Saleh and Sudjojono were depicted together on the cover of a special issue of \textit{Tempo} (Time) magazine in 1976 devoted to a significant exhibition of Indonesian art held that year entitled \textit{A Hundred Years of Indonesian Art} (Seabad Seni Rupa Indonesia).\textsuperscript{13}

\textsuperscript{10} Sidharta suggests that Kusnadi established the narratives for Indonesian art, a task he says was continued by Claire Holt and other scholars including Sudarmadji (Soedarmadji Damais). Amir Sidharta, ‘Art Archives and the Exhibition-Based Approach of Art’, \textit{NOW! JAKARTA}, 24 May 2019, nowjakarta.co.id/art-and-culture/arts/art-archives-and-the-exhibition-based-approach-of-art-history.

\textsuperscript{11} Claire Holt was born in Latvia in 1901 and became a journalist in the US, travelling to Indonesia in the 1930s. Her major book, \textit{Art in Indonesia: Continuities and Change}, published in 1967, was a groundbreaking publication in English on both performing and visual arts. See Cornell University Library, ‘The Claire Holt Papers’, accessed 2 January 2021, rmclibrary.cornell.edu/holt/.

\textsuperscript{12} Werner Kraus has called Raden Saleh’s 1857 painting about the arrest of Prince Diponegoro, a Javanese aristocrat who had fought the Dutch for years in the Java wars, an example of ‘proto-nationalist’ modernism. See Werner Kraus, ‘Raden Saleh’s Interpretation of the Arrest of Diponegoro: An Example of Indonesian “Proto-Nationalist” Modernism’, \textit{Archipel} 69 (2005): 259–94, doi.org/10.3406/arch.2005.3934. See Chapter 1 (this volume), Figure 1.4, and a discussion of this work in footnote 105 in that chapter.

\textsuperscript{13} The exhibition’s management was led by Yoop Ave, the head of the Presidential Palace, and Soedarmadji Damais, adviser to the Jakarta Arts Board. Their advisory team included Zaini, Soedjojono (Sudjojono), Sudarso and Basuki Abdullah, while a selection committee included Kusnadi, Sumberjo, Alex Papadimitriou, Fadjar Sidik and Suparto. Works from both the Presidential Palace Collection and private collections (notably that of Adam Malik, who would soon become Suharto’s vice-president) were included. As the inaugural exhibition at the newly established \textit{Balai Seni Rupa Jakarta} (Jakarta Art Center, later the Museum of Fine Arts and Ceramics), it was opened by President Suharto. Ajip Rosidi, ‘Pameran Seabad Senirupa Indonesia (1876–1976)’, \textit{Budaya Jaya}, no. 101 (1976): 577–83.
Sanento Yuliman begins his 1976 analysis of Indonesian painting in his essay in this volume with Raden Saleh, ‘a legendary figure for most Indonesian painters in subsequent generations’, and emphasises the role of the artists of the independence movement in the 1930s and
1940s led by Sudjojono.\textsuperscript{14} Jim Supangkat also begins his 1993 essay on modern art in this book with Raden Saleh and calls the later period of the independence movement against Dutch colonial rule of the 1930s ‘the spring of Indonesian modern art’.\textsuperscript{15} The focus on Raden Saleh and Sudjojono as critical innovators and trailblazers has continued in John Clark’s monumental new book on Asian modernism published in 2021.\textsuperscript{16}

A parallel but distinct form of modernism developed in Bali, born out of substantially different circumstances.\textsuperscript{17} Yuliman points out that painting traditions have been maintained in Bali for centuries through living Balinese–Hindu religious practices of painting on cloth, paper and lontar palm.\textsuperscript{18} In the 1920s, the influx of Western tourists, changes to illustrated educational resources in primary schools and the arrival of photography introduced through advertising presented new ways of image making.\textsuperscript{19} In the 1930s, anthropologists Gregory Bateson and Margaret Mead commissioned over 1,000 drawings and paintings to support their research into the Balinese character; the later publication by Hildred Geertz, \emph{Images of Power: Balinese Paintings Made for Gregory Bateson and Margaret Mead} documents this project.\textsuperscript{20} With Cokorodo Raka Sukawati of the Ubud royal family and other local painters, European artists then residing in Bali, Walter Spies and Rudolf Bonnet, founded the Pita Maha Arts Society in 1936. This was used as a vehicle to promote Balinese painting in

\begin{thebibliography}{99}
\bibitem{} See Yuliman, Chapter 3 (this volume).
\bibitem{} See Jim Supangkat, Chapter 6 (this volume).
\bibitem{} John Clark’s major monograph, \emph{Modern Asian Art} (Sydney: Craftsman House, 1998), was the first in his series of seminal publications on modern Asian art. His newest publication, \emph{The Asian Modern}, is published by the National Gallery, Singapore (2021). In the latter work, Clark discussed only three key Indonesian artists: Raden Saleh, Sudjojono and FX Harsono. Clark quotes Saleh’s description of himself as between ‘two worlds’ (p. 51) and states that Saleh was somewhat isolated by the Dutch and Javanese on his return to Java (p. 54). Clark’s treatment of Sudjojono is particularly interesting. He points out his limited access to art training in Indonesia and that he did not go abroad to study in his formative years. He did, however, have access to modern art works brought to Indonesia in exhibitions by European residents such as the Regnault family, including works by artists such as Van Gogh. The circulation of information on modern art helped lead to the foundation of PERSAGI, which is discussed in Chapter 2 (this volume) (p. 223). For images of the artist’s work, see S. Sudjojono Center, [Home], accessed 2 September 2021, ssudjojonocenter.com/; Digital Archive of Indonesian Contemporary Art, ‘Sudjojono’, accessed 2 September 2021, archive.ivaa-online.org/pelakuseni/s-sudjojono.
\bibitem{} Ellen Kent, ‘Entanglement: Individual and Participatory Art Practice in Indonesia’ (PhD diss., The Australian National University, 2016), 42–43, doi.org/10.25911/5d5146606dc32c.
\bibitem{} Hildred Geertz, \emph{Images of Power: Balinese Paintings Made for Gregory Bateson and Margaret Mead} (Honolulu: University of Hawai‘i Press, 1994), 10.
\bibitem{} Geertz, \emph{Images of Power}, 1.
\end{thebibliography}
Indonesia and abroad, and as a measure of control over the aesthetic form of emerging practice.\textsuperscript{21} However, Vickers notes that ‘[t]he complexity of relationships between “traditional” and “modern” and “Indonesian” and “Balinese” means that there is no single process of development from local tradition to national modernism’.\textsuperscript{22}

Part of what is at stake in identifying the precursors of modern art in Indonesia is the role of the artist in Indonesian society. The impact of various geopolitical movements in the twentieth century—such as decolonisation, World War II and the Japanese occupation, and the rise of communism—and artists’ involvement in these movements, had distinct impacts on aesthetic and discursive developments in modernism, as explored in Chapter 1. Artists responded accordingly and Sudjojono expressed a clear concept of what artists’ responsibilities to society and their own creative practices should be. As discussed further by Kent (Chapter 2) and Yuliman (Chapter 3), Sudjojono implored Indonesian artists to observe, internalise and express the reality of everyday life for ordinary Indonesians through their paintings, a process he called the ‘visible soul’ (\textit{jiwa ketok}).\textsuperscript{23} In response to Dutch art critic J. Hopman’s comment that an Indonesian art had yet to emerge, Sudjojono wrote:

\textit{About the future of Indonesian art, we as Indonesians are quite capable of deciding for ourselves. Since the Dutch colonial era, in the era of PERSAGI [Persatuan Ahli Gambar Indonesia/Indonesian Picture-Makers’ Association], we already know where we will be taking our Indonesian art.}\textsuperscript{24}

\textsuperscript{23} S. Sudjojono, ‘Seni洛克is Kesenian dan Seniman’ [Painting, art and artists], Penerbit Indonesia Sekarang, Yogyakarta, 1946, 11.
\textsuperscript{24} S. Sudjojono, “‘We Know Where We Will Be Taking Indonesian Art’, 1948”, trans. Brigitta Isabella, \textit{Southeast of Now: Directions in Contemporary and Modern Art in Asia} 1, no. 2 (October 2017): 159–64, doi.org/10.1353/sen.2017.0017. The text was first published in \textit{Revolusioner Magazine}. Sudjojono continued:

\textit{We will not blame our European colleagues for their mistakes. We will honour them, for they have worked sincerely, even sacrificing their lives for a great aspiration. We will use their works as a landmark, like a shipwreck in the ocean, of our people's struggle in this world and in our revolution in Indonesia, not only to enable artists to become artistic, but also to make the whole society become artistic, to become artistically conscious as Indonesia was before [in the past].}
In ‘Seni Lukis di Indonesia: Persoalan-Persoalannya, Dulu dan Sekarang’ (Painting in Indonesia: Issues past and present) Yuliman contended that the modernism that dominated discourses in the first quarter century of independence was rooted in ‘a broader reality, changes in society and culture that are occurring in Indonesia and the rest of the world’; in other words, modernisation.\(^{25}\) He identified three main stances in this modernism: the artist as the centre of creative energy; the autonomy of art (especially from political influence); and the embrace of all art traditions, rather than categorisation by culture. These gave rise to what Claire Holt called the ‘great debate’ of 1935, the *Polemik Kebudayaan* (Cultural Polemic) that consumed those working in literature and the arts.\(^{26}\) Most prominently, writer and intellectual Takdir Alisjahbana argued that Indonesians should seek equality by cultivating ‘Western’ individualism and materialism, while the poet Sanoesi Pane urged a syncretic approach based on the superiority of the East.\(^{27}\) Yuliman distilled this debate into two questions: How can modern art that is focused on the individual artist be of use, benefit or meaning to broader society? How can art drawn from the treasury of the world’s art still base itself on the territory and interests of the nation? Yuliman deconstructed these questions, linking them back to one social factor: that modern art in Indonesia appeared in the midst of living art traditions that retained important social functions for ordinary citizens.\(^{28}\) It cannot go unremarked, however, that emancipatory modernist art discourses nonetheless failed to address the fate of those most oppressed in Indonesia’s (post-)feudalist, postcolonial context: women. The absence, and even the erasure, of women artists is evident throughout Indonesian art history. Some of the work to redress this has begun and, in Chapter 8, Alia Swastika makes an important contribution to that project.\(^{29}\)

\(^{25}\) Yuliman, ‘Seni Lukis di Indonesia’, 70–71.

\(^{26}\) The term is borrowed from Holt, *Art in Indonesia: Continuities and Change*, 211–54.

\(^{27}\) For further descriptions and analysis of this cultural polemic, see ibid.; Antariksa, *Tuan Tanah Kawin Muda* (Yogyakarta: Yayasan Seni Cemeti, 2005), 5–6; Yustiono, ‘Seni Rupa Kontemporer Indonesia dan Era Asia Pacific’, *Jurnal Seni Rupa* 2 (1995): 57–62.

\(^{28}\) Similar arguments have been made around art practice in India, see Kalpathi Ganpathi Subramanyan, *The Living Tradition: Perspectives on Modern Indian Art* (Calcutta: Seagull Books, 1987).

\(^{29}\) An interesting analysis of the way the art world in Indonesia mimicked its former colonial masters is presented in Heidi Arbuckle, ‘Performing Emiria Sunassa: Reframing the Female Subject in Post/colonial Indonesia’ (PhD diss., University of Melbourne, 2011). Arbuckle’s dissertation provides an invaluable exploration of the absence and erasure of women from artistic discourse in Indonesian art history. See also Carla Bianpoen, Farah Wardani and Wulan Dirgantoro, *Indonesian Women Artists: The Curtain Opens* (Yayasan Senirupa Indonesia, 2007).
One of Indonesia’s most distinguished artists, Dolorosa Sinaga, is also a senior art academic who has been involved in issues related to social justice for many years. She graduated from the Jakarta Arts Institute in 1977 and also studied at St Martin’s School of Art, London. See the discussion of her art under the New Order by Alia Swastika in Chapter 8 (this volume) and illustrations of her sculptures in Chapters 1 and 8. See also ‘Dolorosa Sinaga Indonesian Sculptor with a Social Conscience. Part II: From Social Comment to Social Conscience’, Independent Observer, 26 November 2020, accessed 7 November 2021, observerid.com/dolorosa-sinaga-indonesian-sculptor-with-a-social-conscience-part-ii-from-social-comment-to-social-conscience/. The artist has written a text for this work. Part of her description reads:

The lump of clay in my hands immediately turns into seven figures of women standing together side by side in hand interlocking expressing the chain of [the] human … their bodies glued together creating a concrete wall, massive and powerful that can never be demolished … one is pregnant … symbolises the newborn generation will continue to bear the spirit to fight all crimes against humanity.

Text in email communication sent by the artist to the editors, 28 September 2021.
After the war for independence was won, and Indonesia’s status as a nation was finally recognised internationally in 1949, Sudjojono’s 1946 treatise *Seni Loekis, Kesenian dan Seniman* (Painting, art and artists) continued to be influential. But, as discussed in Chapter 1, some of the most detailed discussions of the social, political and cultural contexts in Indonesia during the *Orde Lama* (Old Order)—the period of President Sukarno’s leadership from 1945 to the mid-1960s—related to literature, but are also relevant (and often linked) to visual arts practice. These debates and declarations on the shaping of Indonesian culture give evidence that the development of originary art discourses, drawn from endogenous and exogenous sources, was a strong feature in Indonesia’s first three decades. The importance of these originary discourses in postcolonial nations like Indonesia has been noted by Clark, who draws attention to their role in voicing (possibly pre-existing) ‘parallel or alternative modernities’.

Other manifestos began to emerge and many publications on art within Indonesia continued to be underpinned by ideological positions. The apparent polarities of the *Polemik Kebudayaan* were assuaged in the 1945 Constitution, which emphasised a national culture built on indigenous traditions and enriched by foreign cultures, oriented to national unity and civilisational progress. But the construct of the *Polemik Kebudayaan* contributed to a pendulum of dominant art discourses, swinging largely on political terms. This allowed different art practices (politically engaged or ‘apolitical’ art) visibility, depending on the prevailing power structure and the interests that served it.

Many critics and scholars alike have perpetuated these paradigms. In 1967, Claire Holt positioned Yogyakarta as the centre of ‘Indonesianism’, while Bandung stood for the ‘purely aesthetic’ and international. Thirty years later, Kenneth George described the ‘personal experiments’ of Bandung artists as ‘cool intellectualism’ in contrast to Yogyakartan artists’ ‘exuberant...

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… embrace of the people’. However, Sanento Yuliman described these oppositional constructions as the ‘myth of the “Yogya camp” and “Bandung camp” established by older artists, formulated first by Trisno Sumardjo and consecrated by Claire Holt’ and then extinguished by the advent of Gerakan Seni Rupa Baru Indonesia (GSRBI, later GSRB) also known as the Indonesian New Art Movement, later the New Art Movement.

In 1967, Claire Holt published her English language study *Art in Indonesia: Continuities and Change*, which covered Indonesian art, including the performing arts, from its earliest beginnings. Holt, who had studied Indonesian culture from the 1930s, stressed the contexts for art and, as an academic at Cornell University, helped found in the 1950s the Cornell Modern Indonesia Project. Her book was divided into three parts: ‘The Heritage’, ‘Living Traditions’ and ‘Modern Art’. It was a groundbreaking introduction to Indonesian visual and performing arts for international readers and remains highly influential.

As the pendulum of art discourses swung away from the left in the late sixties, abstraction and decorative arts gained prominence, not least because of the New Order government’s depoliticisation policy. However, this did not mean disengagement from social and collective engagement. Brita Miklouho-Maklai traced the history of socially engaged art from Lekra through to the early 1980s in her book *Exposing Society’s Wounds, Some Aspects of Contemporary Art since 1966*, showing how, in the mid-1970s, room emerged for veiled critique from contemporary artists, just as a new generation was emerging and reacting to the attitudes of senior artists and the conditions of wider society.

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35 George subsequently stresses Holt’s ‘acute observation’ that Yogyakartan artists are focused on the social significance of the artwork, but also quotes the pamphlet essay accompanying the *Eleven Bandung Artists* exhibition of 1966, which declares the artwork to be ‘an experiment created by an artist as a response to life’. Kenneth M. George, ‘Some Things That Have Happened to *The Sun after September 1965*: Politics and the Interpretation of an Indonesian Painting’, *Comparative Studies in Society and History* 39, no. 4 (1997): 617, doi.org/10.1017/S001041750002082X.


37 Holt, *Art in Indonesia: Continuities and Change*. Her papers and digital collection of images held at Cornell is a rich resource for scholars. Other libraries in the US also have important collections related to her extensive research, for example, the New York Public Library for the Performing Arts.

Three artists’ groups from that period have received the most attention: Desember Hitam (Black December), GSRBI and PIPA (Kepribadian Apa/What Identity). These three movements all arose out of young art school students or practising artists who were frustrated by the dominance of decorative art. Major and minor exhibitions over the following decade, and the texts associated with them—exhibition catalogues but also opinion pieces and reviews published in magazines, journals and newspapers—became the site of a struggle between the ‘stagnant’ establishment and an emerging contemporary strain. Many of these texts were published in widely circulated newspapers such as *Kedaulatan Rakyat* (The people’s sovereignty) and *Tempo*, contributing to a growing body of documented discourse between artists, intellectuals and writers.\(^{39}\)

In their essay for GSRBI’s 1987 exhibition *Pasar Raya Dunia Fantasi* (Fantasy world supermarket) catalogue, Supangkat and Yuliman reflected that what remained from earlier work was ‘a manifestation of exploration, opposition to elitism and revitalizing pluralism in fine art through practices of art in every day life’. Arief Budiman’s contribution to the same catalogue read the re-emergence of the debate around Indonesian art’s orientation as proof that the national culture was still in a state of indecision.\(^{40}\) The influence of GSRB artists and Yuliman’s writing have remained strong in Indonesia over the decades since the 1970s; however, a dearth of translations has led to a disjuncture between the complex development of contemporary art in Indonesia and how it is interpreted on the international stage.

A number of books published during the 1990s and later, such as Supangkat’s *Indonesian Modern Art and Beyond* (1997), and exhibition catalogues provided knowledge of Indonesian contemporary art, particularly for international audiences, as discussed by Turner in

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39 For more on the series of renegade exhibitions see ibid. and Kent, ‘Entanglement: Individual and Participatory Art Practice in Indonesia’. The ‘establishment’ exhibitions included the annual *Pameran Besar Seni Lukis Indonesia* [Grand exhibition of Indonesian painting], which changed to the Jakarta Biennale from 1975, and others such as the *Pameran Seni Lukis Dunia Perminyakan* [Paintings of the world of petroleum], which was sponsored by the state-owned oil and gas company.

Chapter 7. Art exhibitions have always been, and continue to be, significant sites for art historical formation. A guide to the publications of institutions and catalogues from a number of important exhibitions can be found in the ‘Art Historiographical Introduction to Important Sources and Selected Further Reading on Modern and Contemporary Asian Art’ in this volume. The essays in this book help situate the discussion of artists in new discourses, presenting updated research on key topics. Especially in the years since 1998, much new scholarship, including on what art historian Anissa Rahadiningtyas calls new approaches in art historical writing to locate and fill ‘absences and erasures’ in that art history, has emerged.

This book contributes to filling gaps in some of those disregarded areas, including art by women artists (Chapter 8 by Alia Swastika) and Islam-inspired art (Chapter 4 by Virginia Hooker). Three further areas that have attracted special interest in recent years and to which this book contributes new insights are the broader Southeast Asian art context as analysed in relation to the 1970s by T. K. Sabapathy in Chapter 5; the role of Indonesian artists of Chinese descent (a focus in particular of Chapter 10 by FX Harsono, himself Chinese-Indonesian); and responses by artists of the new millennium to events such as the mass killings in 1965–66 (discussed by Wulan Dirgantoro in Chapter 9).

The role of archives in collecting and preserving documentary material is now a major focus of Indonesian art and art history and the three important primary sources reproduced here are a part of the emphasis of

41 Jim Supangkat, Indonesian Modern Art and Beyond (Jakarta: Yayasan Seni Rupa Indonesia/The Indonesian Fine Arts Foundation in association with the Museum Universitas Pelita Harapan and Edwin’s Gallery, 1997). Exhibition catalogues for international exhibitions such as the Asia Pacific Triennial exhibitions from 1993, and Asia Society New York’s Traditions/Tensions exhibition 1996, as well as catalogues from the Fukuoka Museum of Art, Japan, and Japan Foundation Asian exhibitions played a major role for audiences outside Indonesia gaining knowledge of Indonesian art. Other important publications from the 1990s were Astri Wright, Soul, Spirit, and Mountain: Preoccupations of Contemporary Indonesian Painters (Kuala Lumpur: Oxford University Press, 1994); Indonesische Moderne Kunst, Indonesian Modern Art, Indonesian Painting since 1945 (Amsterdam: Gate Foundation, 1993), catalogue of an exhibition in 1993. See Chapter 7 (this volume), which discusses international exhibitions in which Indonesian artists participated, and ‘Art Historiographical Introduction to Important Sources and Selected Further Reading on Modern and Contemporary Asian Art’ (this volume).

42 Indonesia lacked significant national art infrastructure for contemporary art for many years, the gap being filled by artist-run initiatives such as Cemeti Art House, founded in 1988. See Christine Clark, ‘Distinctive Voices: Artist-Initiated Spaces and Projects’, in Art and Social Change: Contemporary Art in Asia and the Pacific, ed. Caroline Turner (Canberra: Pandanus Press, 2005), 554–68. The opening of a national gallery (Galeri Nasional) in Indonesia in 1999 was extremely important as was the advent of new private museums, such as The Museum of Modern and Contemporary Art in Nusantara (MACAN) in 2017.

43 Anissa Rahadiningtyas, quoted in ‘Epilogue’ (this volume).
contemporary scholarship on original documents. The Cemeti Gallery (later Cemeti Art House) was founded in 1988 by artists Nindityo Adipurnomo and Mella Jaarsma. They also developed an archive of Indonesian art and ephemera from the gallery’s inception, initially called the Cemeti Art Foundation and now the Indonesian Visual Art Archive. New directions in historical research and art practice continue to emerge and some of these are described in the Epilogue to this book.

Figure 0.5: Mella Jaarsma (b. 1960), the Netherlands, *The Landscaper*, 2013.

Still from a single-channel video: 3:40 minutes. Costume: wood, paint, iron and leather; colour, sound. Wooden panels carved by Pengho and painted by Anex. Photograph by Mie Cornoedus. Collection: National Gallery of Australia. Shown in the exhibition *Contemporary Worlds: Indonesia*, 2019. Image courtesy the artist. The artwork refers to the history of the colonial era when a major mail road constructed by the Dutch with Indonesian corvée labour was completed at the cost of many local lives. The costume of the Sufi dancer has images from the Mooi Indië (Beautiful Indies) artistic style of Dutch and Indonesian landscape painters from the early twentieth century – paintings seen by later Indonesian independence generation artists as an exotic and colonial construction. The costume was made at a workshop in West Java with local artists.

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Figure 0.6: Titarubi (Rubiati Puspitasari) (b. 1968), Bandung, West Java, *History Repeats Itself*, 2016.

Gold-plated nutmegs, copper-plated wood, nickel-plated wood, burnt wood, sampan, wood, aluminium, copper, soil, light and nutmeg perfume. Installation at the 2016 Singapore Biennale. Image courtesy the artist. In this complex work there are suggestions of both Indonesia’s important maritime past and colonial history. Rulers in peninsular Malaya and North Sumatra (Aceh) were locked in naval warfare for control over the Straits of Melaka, especially during the sixteenth and seventeenth centuries (see Map 1). Aceh enjoyed a period of prosperity during the seventeenth century under the rule of four queens when commerce was said to flourish. Titarubi especially suggests the dark side of colonial history in the seventeenth century when the English and Dutch fought over a monopoly of the lucrative spice trade. Nutmegs grown on the Banda islands were then worth as much as gold in Europe. The Dutch commander of the Dutch East India Company in the early seventeenth century, Jan Pieterszoon Coen, is notorious for massacring and enslaving the local inhabitants of the spice islands.45

This section of the Introduction describes the particular contributions of each chapter to the book’s thematic concerns.

Chapter 1 provides an essential overview of Indonesian history and society and breaks new ground by drawing on essays, poems, novels and journalism, as well as art, to describe the political and cultural

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45 Titarubi, one of Indonesia’s leading artists, studied ceramics in Bandung in the late 1980s and is an interdisciplinary artist working across different media, including performance, music and theatre, as well as being the co-founder and co-director of iCAN (Indonesian Contemporary Art Network). See Chapter 1 for a discussion of her work with Suara Ibu Peduli (Voice of Concerned Mothers) under the New Order. See also ‘Timeline of Selected Indonesian Historical Events’ (Appendices, this volume).
context in which art was and is created. It endeavours to draw on what Indonesians say about themselves rather than what is said about them. The chapter explores significant influences on the development of the independence movement, the impact of decolonisation and occupation on the new nation’s identity, and political and economic upheavals across the decades. Importantly, it pays attention to the violent shift away from the Old Order and provides examples of the effect this had on Indonesia’s artists, as well as the strategies they created to resist and criticise many of the New Order’s policies. The chapter concludes with new millennial interest in reinterpreting Indonesia’s earlier history and new engagements with the political and religious landscape. Chapter 1 sets the stage for the analytical interweaving of art and the context in which it exists in Indonesia that follows throughout the book, demonstrating how Indonesian artists respond to, resist and engage with the historical, political and social world they are embedded in.

**Chapter 2** investigates some key ideologies that have permeated both artistic and social practices across Indonesia’s national history, and their role in defining particular roles for artists—roles that artists have embraced, resisted, extolled and critiqued in different periods and contexts of Indonesia’s history. Elly Kent draws on extensive new research based on Indonesian language sources that she has collected and translated, and the theoretical frameworks and analyses within these. Drawing on writing produced by Indonesian artists, theorists and historians, Kent explores an ongoing concern that art should be connected with society through examinations of four particular manifestations of ‘living traditions’ that have resonated across Indonesian art history to the present day. She demonstrates that many contemporary artists in Indonesia draw on and respond to ideas—long-embedded in Indonesian art—that conjoin individualist creativity and specific social responsibilities for artists. Kent builds on Yuliman’s concept of a continuing artistic ideology to situate contemporary artists in continuity with established discourses of modern Indonesian art but underlines that these discourses are not received uncritically and remain part of an ongoing dialectic with those from other disciplines, cultures and places.

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46 From at least the 1930s, study clubs, artists collectives, conferences, radio broadcasts, journals, newspapers and magazines (and more recently the internet) provided forums for Indonesians to consider, debate and hone ideas about their society, culture, politics and history.
In Chapter 3 Yuliman’s own writing is given centre stage, in an English language translation of his groundbreaking 1976 essay Seni Lukis Indonesia Baru (New Indonesian Painting). Yuliman’s essay describing the genesis of Indonesian art’s encounters with modernity, and the distinct conditions that influenced its particular manifestation, was originally published as a book by the Jakarta Arts Council and has since been reproduced in various Indonesian language publications. It came at the same time that emerging Indonesian artists were exploring new mediums and ideas and establishing a distinctly contemporary, and cosmopolitan, trajectory for their practices. Yuliman was deeply involved in this movement, and this was especially evident in his contributions to the formation of GSRB. In this text, Yuliman traces the history of Indonesian art from Raden Saleh through to the tumultuous 1970s, applying the tools of an art historian to the field by identifying and analysing three distinct periods and various tendencies within these periods. He ends with a critique of the new tendency to ‘anti-lyricism’ that he sees emerging in the artists of his own milieu, who are now the senior practitioners in an established and

47 Although the painting was done in 1965, scholars suggest it draws on Sudjojono’s involvement in the independence struggle against the Dutch and his sketches done in the late 1940s.
globally recognised art scene. As a contemporary of FX Harsono, Jim Supangkat (who is also a contributor to this book), Siti Adiyati, Nanik Mirna, Dadang Christanto, Hardi, Nyoman Nuarta and Dede Eri Supria, Yuliman’s significance in the development and, perhaps more importantly, the understanding of Indonesian art history cannot be overstated. The inclusion of this essay in translation represents one of the most important contributions this book makes to the broader understanding of that history outside of Indonesia, by providing a window into a formative period in the generation of new art knowledge in Indonesia.

Figure 0.8: Ahmad (Achmad) Sadali (1924–1987), West Java, *Gunungan Emas (The Golden Mountain)*, 1980.
Oil, wood, canvas, 80 x 80 cm. Collection: Galeri Nasional Indonesia. Image courtesy Galeri Nasional Indonesia and Ravi Ahmad Salim.\(^{49}\)

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\(^{49}\) See Chapter 4 (this volume) for a discussion of Sadali’s art.
In Chapter 4 Virginia Hooker brings to the fore Indonesian art by the significant, but under-recognised, number of artists who have chosen to base their art on Quranic foundations. ‘Islam-inspired art’, as Indonesians call it, has been largely unexplored by Western historians of Indonesian art although its main exponents are respected and revered within Indonesia, Islamic Southeast Asia and the Middle East. During the heady years of the 1950s in newly independent Indonesia, the heated debates between groups of Indonesians about the form their ‘national’ culture would take included vocal contributions from Muslim intellectuals, writers, artists and students about how Islam could contribute to that national culture. Virginia Hooker explains the Quranic basis for Islam-inspired art and analyses the artistic ideologies of four well-known artists: Ahmad Sadali (1924–1987), A. D. Pirous (b. 1932), Tisna Sanjaya (b. 1958) and Arahmaiani Feisal (b. 1961). She argues that their choice to frame their art within Islam is also a choice to combine ethics with aesthetics, a position Sanjaya imprints on his installation and Arahmaiani preserves in video recordings of her collaborative works. In taking this position, Hooker argues, they develop a conscious style of ‘visual language’ that engages not only with Islam but also with ethical issues that face all Indonesians in their daily lives. Arahmaiani’s recordings extend the impact of her projects across time and borders.

In Chapter 5 the book expands its focus to the broader Southeast Asia region in which Indonesia has played and continues to play a significant role. Singaporean T. K Sabapathy is one of Southeast Asia’s most distinguished art historians and his essay is a revised version of the keynote lecture he gave at the ANU conference. For more than 40 years Sabapathy has been deeply engaged with the need to develop regional perspectives and to link the modern and contemporary art of Southeast Asia to its rich and varied artistic traditions. In this essay, Sabapathy explores the emergence of the idea of the contemporary in Southeast Asian art, as distinguished from the modern, pinpointing the 1970s as a moment of change, and a time in which regional collaborations began to expand the field of artists’ practice. He does this through a discussion of exhibitions and texts and with a focus on a number of key artists: FX Harsono in Indonesia, Redza Piyadasa and Sulaiman Esa in Malaysia, and Cheo Chai-Hiang in Singapore. He points to parallels in their artistic experiments as described briefly in Chapter 1 (this volume).
in the decade of the 1970s, which can also be seen in the work of other artists such as those in the Philippines in the early 1970s. Sabapathy notes, however, that:

[I]nitiatives for advancing the contemporary spring from the make-up of individuals or collectives and their worldviews; from historical factors particular to specific locations and to living in them, and not from a single, identifiable wellspring or from interconnected resources within the region of Southeast Asia.

Sabapathy’s essay in this book provides an important perspective on the broader historical and cultural scene in which the development of Indonesian contemporary art is played out.

In Chapter 6 the editors have selected another historical perspective that helps to situate modern and contemporary art developments in Indonesia. Jim Supangkat, Indonesia’s foremost curatorial voice in the late twentieth century, presents an overview of Indonesian art to the early 1990s. Supangkat originally wrote the piece in 1993 for publication in the book *Tradition and Change: Contemporary Art of Asia and the Pacific*. The essay is thus written primarily for an international audience, and it was the first introduction for many English-speaking art scholars and artists to developments in Indonesia written by an Indonesian scholar. Supangkat traces the evolution of modern and contemporary art in Indonesia, pointing out that modern art grew out of Western art practice rather than traditional forms. As he puts it, ‘modern art in developing countries could thus be seen to have both an international and a national identity’. Supangkat also addresses key issues in Indonesian art such as the influence of traditional art, regional differences and the rise of an art market. Critically, he examines the complex transition from modern to contemporary art between the 1970s and 1990s, beginning with the GSRB in 1975, of which he was a key participant and founder, and the significance of expanding international contacts that were to help change the visibility, and to some extent the direction, of contemporary Indonesian art in the 1990s.

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52 For a discussion of Supangkat’s curatorial career see Patrick D. Flores, *Past Peripheral: Curation in Southeast Asia* (NUS Museum, National University of Singapore, 2009).
53 Jim Supangkat, ‘A Brief History of Indonesian Modern Art’, in *Tradition and Change: Contemporary Art of Asia and the Pacific*, ed. Caroline Turner (Brisbane: University of Queensland Press, 1993), 47–57. *Tradition and Change* was the first volume in English to survey artists across Asia and the Pacific and one of the first to put forward the necessity of exploring parallel art histories through the voices of scholars from those countries.
Sabapathy and Supangkat’s texts move the book from the setting of a distinctly Indonesian modernism into the sphere of the global contemporary. In Chapter 7 Caroline Turner examines the art of four post-independence generation Indonesian artists: FX Harsono, Heri Dono, Dadang Christanto and Arahmaiani Feisal. They were (and remain) influential innovators in Indonesian contemporary art and were also among the Indonesian artists most exhibited internationally during the 1990s. They are thus examples of artists whose work has been recognised both in Indonesia and internationally. Turner’s analysis of key works by these four artists and the responses to them by viewers at exhibitions outside as well as within Indonesia, reveals that the issues addressed by those works have meanings that transcend place and respond to the local and global issues of our times. She also argues that these artists not only ‘joined the new global art world in formation in the 1990s but

Figure 0.9: Dadang Christanto (b. 1957), Java, The Water Flows Far Away, River Series, 2009.
Painting. Image courtesy the artist and Jan Manton Gallery, Brisbane. The work refers to the bodies seen floating down the Brantas River in the Indonesian killings of 1965–66.
also contributed to reshaping its discourses and redefining contemporary art for a new century in transcultural contexts’. Turner’s chapter in this book provides important case studies that reveal how Indonesian artists responded to the ways in which geopolitical change gave rise to a new global art world in the 1990s.

The 1990s also represented a decade of rapid social change in Indonesia, as discontent grew among those most marginalised by the New Order. In Chapter 8 Alia Swastika examines the neglected role of women artists under that regime, during which ‘it seemed that women’s voices were systematically silenced’. Swastika has undertaken extensive research on this subject for a book currently only available in Indonesian. In this essay she argues that, two decades after the reform period ushered in by the New Order’s fall, women artists still struggle with a systemic lack of recognition and opportunity. Swastika looks in particular at how New Order gender policies influenced the artistic practices of five women artists: Siti Adiyati, a prominent artist who played significant roles in Kelompok Lima (The Bandung Group of Five), Pernyataan Desember Hitam (Black December Statement) and GSRB; Hildawati Soemantri, who ‘dedicates her life to tertiary education and was the first Indonesian female to be awarded a doctoral degree in art history’; Dyan Anggraini, who ‘works in the bureaucracy of the culture sector’; Dolorosa Sinaga, ‘a lecturer and activist’; and Mangku Muriati, ‘a priestess’ who ‘serves in the temple’.

In Chapter 9 Wulan Dirgantoro looks at another legacy of the New Order’s methods of suppression and silencing. Examining the work of artists who continue to express the trauma linked to the mass killings of that era, she reveals the ‘complex entanglements’ between ‘testimony, trauma and [artistic] representation’. Dirgantoro provides an overview of the visual strategies developed by artists from the 1990s to remember the past in the present and then extends this study into works by the current generation of artists who, in the post–New Order reform period, have been able to access records that were previously hidden or suppressed.

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54 She comments: Critics, such as Sanento Yuliman, Bambang Bujono, Kusnadi, and Soedarmadji did indeed write about female artists who displayed interesting artistic ideas through their works, but the numbers were not significant compared to the male artists.

55 Dirgantoro, Chapter 9 (this volume).
In her search for methodologies to ‘examine the representation of historical violence and trauma in Indonesian history’, Dirgantoro applies Ernst van Alphen’s analytical approach to visual representations of the horrors of the Holocaust to contemporary Indonesian representations of the atrocities of 1965–66. Dirgantoro extends her research to works by second- and third-generation descendants of survivors and finds even greater diversity in the methods they choose as framing techniques for their works, including what she terms ‘the forensic imagination’. Dirgantoro’s conclusion, that ‘meaningful and imaginative remembering is necessary for a survivor to move beyond crisis, and the process of remembrance is not an individual but also a social process’, brings us back to the core theme of this book, how living art is engaged with politics, society and history.

In Chapter 10 the book presents the autobiographical account of an artist whose life span has extended across almost the full length of the Indonesian nation, and who has played significant roles in the formation of contemporary art, in building theoretical frameworks for the analysis of Indonesian art history and in the education of successive generations of emerging artists. FX Harsono’s chapter was originally presented as a keynote lecture at the ANU conference in 2019. It presents not just an outline of his nationally and internationally acclaimed artistic career, but a portrait of Indonesian history, society and art over 50 years in the context of crisis and change in Indonesia. Renowned for his commitment to social justice, Harsono’s art has explored environmental degradation, and social and institutionalised violence and racism from personal, familial and collective perspectives. He was awarded the international Joseph Balestier Award for Freedom of Art in 2015. The chapter is a testament for future generations as much as an examination of past events and is an important primary source for understanding Indonesian art.
Figure 0.10: FX Harsono (b. 1949), East Java, Gazing on Collective Memory, 2016.

The last chapter of this book, the Epilogue, draws in part on a virtual discussion held via webinar in March 2021, in which artists and writers from the generation of Indonesians who have built their careers in the twenty-first century discussed the future of Indonesian art and art history in the new millennium, and Indonesia’s expanding role in new regional and global art histories now under construction. Contributors from across the spectrum of Indonesian artistic practice were invited to reflect on five themes and their challenges for future practice: curatorial practice and its contribution to intellectual debate on the national and international stage, art history/historiography and its contribution to understandings of the role of art in broader Indonesian history, artistic and curatorial practice outside the major centres, interdisciplinary collaboration in experimental and research-based art, pedagogy and politics in artistic practice, and the emergence of new directions within old discourses in Indonesia and also globally. Art historian Anissa Rahadiningtyas spoke about art history and collaborative research and practice, identifying ‘absences and erasures’ as a key site for future art historical work, while Karina Roosvita looked at the continuing importance of art projects that create safe spaces to address gender and sexuality. The expansion of contemporary art curatorship beyond centres in Java and Bali and into other provinces, a project currently making significant progress, was addressed by curators Arham Rahman and Alia Swastika, and Balinese activist-artist, I Made ‘Bayak’ Muliani. Bayak, as well as Swastika, identified an increasing urgency for art and curatorial practice to lead conversations and action on threatened environments and climate change.

The responses of artists in Indonesia to the current COVID-19 pandemic, as explained in the Epilogue of this book, remind us how many Indonesian artists still see connection with their communities and the task of keeping hope alive for those communities as part of the role of an artist. As suggested in Chapter 1 and throughout this book:

If there is any one theme that emerges from an overview of ‘artistic ideologies’ it is this: nothing is out of bounds, ideas come from any time and place, the status quo is there to be contested, injustice must be challenged and diversity respected and valued.
Figure 0.11: Tita Salina (b. 1973), South Sumatra, 1001st Island – The Most Sustainable Island in Archipelago, 2015.

Plastic waste, fishing net, rope, floats, bamboo, LED lights and oil barrels. Single-channel video: 14:11 minutes, colour, sound. Image courtesy the artist. Shown in the exhibition Contemporary Worlds: Indonesia, 2019. The raft is built from plastic waste from Jakarta in Indonesia but the theme is pollution and threats to the environment in Indonesia and globally.56

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