



PAMERAN RUANG ALTERNATIF & KELompOK SENI RUPA DI INDONESIA
EXHIBITION OF ALTERNATIVE SPACES & ART GROUPS IN INDONESIA



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FIXER

PAMERAN RUANG ALTERNATIF &
KELOMPOK SENI RUPA DI INDONESIA
EXHIBITION OF ALTERNATIVE SPACES &
ART GROUPS IN INDONESIA



Sambutan

Ir. Budi Karya Sumadi
Direktur Utama PT. Pembangunan Jaya Ancol

Perkembangan seni rupa saat ini telah mengalami kemajuan yang sangat pesat. Berbagai media digunakan untuk menuangkan ide kreatif yang menggelitik masyarakat untuk berapresiasi.

Salah satu elemen penting dalam perkembangan seni rupa di tanah air selama sepuluh tahun terakhir ini adalah kemunculan ruang-ruang seni alternatif yang dikelola oleh para perupa muda. Secara khusus, mereka bisa dikatakan sebagai tanggapan dari perkembangan seni rupa di dalam negeri. Namun lebih jauh lagi, adalah sebagai artikulasi suatu komunitas dalam dunia yang semakin global dan menunjang ekonomi kreatif.

Pameran Fixer di North Art Space – Taman Impian Ancol menunjukkan dimensi penting tersebut kepada publik luas. Dengan menampilkan duapuluh satu ruang alternatif dan inisiatif seni rupa dengan segala dokumentasi aktivitasnya, kita akan semakin memahami apa yang sedang terjadi dalam dunia seni saat ini. Semua ruang alternatif dan inisiatif tersebut bukan hanya berasal dari kota besar saja tapi juga dari berbagai kota seperti Jatiwangi, Cirebon, Malang, atau Makassar.

Kami mengucapkan terima kasih kepada seluruh ruang alternatif dan inisiatif yang dengan sukacita berpartisipasi, juga kepada Ade Darmawan dan Rifky Effendy selaku kurator, serta seluruh pihak yang terlibat dalam menyukseskan acara ini.

Selamat berapresiasi.

A note of welcome

Ir. Budi Karya Sumadi

Chief Executive Officer, PT. Pembangunan Jaya Ancol

The art development today has rapidly progressed. A variety of media are used to express creative ideas and encourage people to appreciate the works.

One important element in the Indonesian art development for the last ten years has been the emergence of alternative art spaces managed by the young artists. Specifically, they can be considered as a response toward the art development within the country. However, we can further view them as forms of articulation of a community in an increasingly globalized world, and they support the creative economy.

The Fixer exhibition at the North Art Space – Ancol Dream Park shows this important dimension to the public at large. By presenting twenty-one alternative spaces and the wide-ranging art initiatives along with the documentation of their activities, we will understand more what is happening in the art world today. These alternative spaces and initiatives do not come only from big cities, but also from towns such as Jatiwangi, Cirebon, Malang, or Makassar.

We are grateful to all the alternative spaces and initiatives who have gladly participated in this exhibition, as well as to Ade Darmawan and Rifky Effendy as curators, and all the people who have been involved in making this event a success.

Enjoy the exhibition.

Memperbaiki mata rantai siklus gagasan

Ade Darmawan

Selama satu dekade setelah 1998 adalah masa euphoria bagi gagasan keterbukaan dan beragam orientasi baru tentang bagaimana kehidupan sosial, budaya, dan politik seharusnya dijalankan. Di masa yang sama, para perupa dari generasi itu mulai mengeksplorasi dan memperluas pilihan ekspresi mereka dalam bentuk artistik yang lebih beragam, baik melalui fotografi, seni performans, proyek seni rupa, seni rupa publik, *street art*, seni rupa konseptual, seni video, maupun seni media baru. Sejumlah eksplorasi tersebut tak hanya membentuk irisan antara seni tinggi dan seni rendah yang sebelumnya terpisah, namun juga membuat pendekatan praktik seni rupa mulai dilakukan secara lebih intens dan ideologis. Melalui pendekatan kolaborasi, misalnya, posisi seniman yang semula sebagai pusat kesadaran dan gagasan, secara cair dan organik berubah menjadi kolaborator maupun mediator.

Percepatan perkembangan kota, teknologi, dan media yang terjadi setelah 1998, tak hanya mengubah keseluruhan hidup masyarakat, namun sekaligus mengubah posisi seniman di tengah masyarakatnya. Selain itu, tumbuh pula kesadaran akan pentingnya sebuah struktur maupun orientasi yang lebih jelas pada pengembangan gagasan dalam konteks seni rupa kontemporer.

Peran-peran yang kini dijalankan oleh sejumlah seniman demi pengembangan seni rupa kontemporer, pada awalnya dibayangkan sebagai kerja inisiatif yang mandiri karena tidak adanya peran signifikan dari negara. Selama ini, produksi gagasan seni rupa tidak diimbangi dengan dukungan dan pengembangan elemen lain seperti kritik, kajian, pendidikan, penerbitan, serta fasilitas ruang sebagai sarana pembentuk wacana, pendukung apresiasi, serta penyebaran informasi dan promosi, baik dalam skala nasional maupun internasional. Ketimpangan dan terputusnya mata rantai itu seiring sejalan dengan sangat sedikitnya individu dan organisasi mandiri—baik dari pemerintah atau bukan—yang cukup besar, terkelola dengan baik, dan dapat mengambil peran tersebut. Sejumlah inisiatif seniman yang muncul kemudian, akhirnya tak hanya mencoba melengkapi dan memperbaiki terputusnya mata rantai siklus produksi gagasan seni rupa tersebut, namun juga membawanya ke dalam konteks masyarakat yang lebih luas.

Posisi yang strategis dan penting itulah yang telah diperankan oleh organisasi dan komunitas seni rupa ini, yang sebagian besar merupakan inisiatif para seniman sendiri. Sebagian dari mereka bertujuan untuk memperbaiki kondisi medan seni rupa yang dianggap tidak ideal, dengan mencoba melengkapi, membangun, dan mengembangkan bentuk infrastruktur dan praktik seni rupa baru yang berasal dari kebutuhan percepatan gagasan seni rupa dan kondisi sosial-politik di masyarakat.

Namun posisi sebagian besar organisasi dan kelompok seniman ini, bukan sebagai oposisi langsung, bukan pula sebuah antitesis, perlawanan, maupun reaksi langsung atas medan seni rupa arus utama yang masih didominasi karya seni lukis. Kemunculan organisasi dan kelompok seniman tersebut, lebih tepat dilihat sebagai usaha menanggapi perubahan masyarakat, demi perkembangan gagasan praktik seni rupa yang relevan dan terlibat langsung dengan kenyataan sosial yang terjadi di masyarakatnya.

Praktik-praktik seni rupa tersebut berjalan secara mandiri dan tidak terlalu peduli dengan keberadaan infrastruktur seni rupa sebelumnya. Kinerja kelompok pekerja kreatif yang sangat aktif mengelola gagasannya, tidak terlalu terpengaruh

secara langsung dengan ada atau tidaknya sebuah pusat kesenian di kota tertentu. Hal ini bisa terjadi karena sebelumnya memang tidak terjadi hubungan saling mempengaruhi di antara keduanya, sekaligus menunjukkan kegagalan infrastruktur seni rupa sebelumnya yang tidak mampu memahami pergerakan gagasan di sekitarnya.

Dengan eksperimentasi tertentu yang sesuai dengan kenyataan dan kondisi lokal yang khas, organisasi dan kelompok seniman ini menciptakan sebuah struktur dan model yang paling tepat untuk menjawab kebutuhan yang ada. Tanggapan kontekstual tersebut kemudian menjadi strategi bertahan hidup—baik secara sporadis maupun sementara—dalam mengisi ‘ketidakhadiran’ infrastruktur, sambil terus-menerus memperbaiki sistem dan struktur yang ada, demi menuju apa yang diimajinasikan, atau bahkan dilusikan, sebagai sesuatu yang ideal.

Wilayah kerja organisasi dan kelompok seniman ini kemudian merentang, tak hanya sebatas memproduksi karya artistik, namun menjadikan diri mereka memiliki fungsi sosial yang kuat melalui program dan kegiatan yang memiliki kesadaran publik. Rentangan tersebut meliputi penyelenggaran pameran, lokakarya, festival, promosi seniman, diskusi, penerbitan, pemutaran film dan video, *website*, pengarsipan, dan penelitian.

Dengan caranya masing-masing dalam menghadapi segala rintangan, organisasi dan kelompok seniman ini terus mengaktualisasikan kerja kreatif seni rupanya. Mereka, meski banyak yang memiliki struktur organisasi yang ramping, telah menunjukkan kesadaran pengelolaan dan kesadaran untuk meluaskan jangkauan penyebaran wacana kepada publik luas.

Gerakan-gerakan kreatif yang awalnya sporadis ini, tentu tidak akan terlihat dan terdengar jika para seniman dan sejumlah proyeknya tidak mendapatkan ruang untuk berkembang dan menemukan bahasan kritisnya. Maka secara perlahan, berangkat dari sebuah komunitas kecil yang intens hingga akhirnya menemukan jaringannya sendiri, sejumlah organisasi dan kelompok seniman ini bisa tetap bertahan dengan segala kendala finansial dan eksperimentasi pengelolaannya.

Kesadaran publik yang luas dari tiap organisasi dan kelompok seniman ini, dapat terlihat dari banyaknya jalinan kerjasama demi melakukan intervensi kesenian ke ruang konsumsi dan ruang publik, seperti ke mal dan jalanan. Dengan ikut bertarung di dalamnya, turut mengambil dan merebut ruang, serta menarik perhatian layaknya sebuah produk konsumsi di tengah masyarakat, intervensi kesenian itu dengan sendirinya telah memperluas rentang ruang dan gagasan, serta menawarkan pengalaman yang berbeda bagi publik luas.

Adanya kesadaran publik pada organisasi dan kelompok seniman itu, juga bisa dilihat dari kecenderungan aktivitas yang turut berfungsi sebagai peristiwa sosial dalam keseharian. Dengan begitu, terbukalah akses yang lebih luas bagi publik yang memiliki beragam latar belakang dan jaringan, terjalin juga partisipasi karena baik penyelenggara maupun sifat acaranya memang dirancang sebagai bagian dari keseharian, di mana publik bebas untuk mengambil pengalaman dan manfaat tertentu sesuai dengan kebutuhannya. Pada saat yang bersamaan, praktik semacam itu juga memperluas pengalaman artistik dan meredefinisi ruang-ruang dalam gagasan dan memori publik untuk menemukan dan menciptakan kembali ruang ekspresi dan refleksi yang baru.

Perkembangan tersebut juga memicu kesadaran atas pentingnya kerja seni yang memiliki gagasan kritis, bahasan sosial, dan kaidah artistik yang dipadukan dengan pengelolaan, jaringan kerja nasional dan internasional, keterlibatan publik, dan pengelolaan dana. Satu hal lain yang terbangun dengan baik adalah terbentuknya jaringan kerja di antara organisasi dan kelompok seni rupa di sejumlah kota yang berbeda. Jaringan kerja ini sangat berguna bagi pertukaran informasi maupun seniman, juga untuk saling menginspirasi tentang berbagai gagasan sosial dan strategi artistik yang digunakan.

Fenomena menarik lain adalah terus terjadinya proses yang meredefinisi atau mengoreksi relasi pusat-pinggiran. Belakangan ini mulai aktif inisiatif kegiatan atau organisasi di kota-kota seperti Makassar, Padang, Jatiwangi, Cirebon, dan Malang.

Kegiatan dan organisasi penyelenggara tersebut memperlihatkan terbentuknya unit-unit yang terus bergerak secara konsisten di situs lokalnya dan saling terhubungkan menjadi sebuah jaringan. Hal ini, baik secara langsung maupun tidak, telah mewarnai strategi lembaga pemerintah untuk lebih terbuka pada kehadiran dan kontribusi dari inisiatif lokal yang membuktikan fungsi publiknya dengan lebih relevan.

Ruang dan komunitas ini berkembang dan berfungsi sebagai sebuah wadah yang dapat terus mempertahankan gagasan, gairah, kegembiraan, imajinasi, dan mimpi, serta tentu saja persahabatan. Mereka memiliki kemampuan untuk membaca, memetakan, dan bernegosiasi dengan kenyataan di masyarakat, sehingga mampu menjadi sebuah ruang yang terus-menerus mencari relevansinya dan melihat kembali kebutuhan dan posisinya dalam konteks sosial terkini, serta secara simultan merentang kesadaran ruangnya dalam konteks publik yang lebih luas. Pertanyaan selanjutnya adalah, bagaimana membangun sebuah organisasi dan kelompok yang dapat beradaptasi dengan, maupun terinspirasi dari, masyarakatnya? Bagaimana menciptakan sebuah struktur yang mampu membaca perubahan masyarakat yang demikian cepat?

Pameran ini menampilkan sejumlah organisasi dan kelompok seni rupa yang dikelola oleh seniman yang selama beberapa tahun terakhir berhasil bertahan dan berperan dalam perkembangan seni rupa kontemporer di Indonesia. Organisasi dan kelompok seniman dalam pameran ini, paling tidak mempunyai dua kecenderungan praktik sekaligus. *Pertama*, kerja artistik mereka yang dilakukan bersama maupun secara individu sebagai sebuah pernyataan artistik. *Kedua*, organisasi dan kelompok seniman ini memiliki kesadaran publik, dengan pengelolaan berbagai kegiatan untuk publik luas seperti mengadakan pameran, lokakarya, festival, diskusi, penerbitan, pemutaran film dan video, website, pengarsipan, dan penelitian. Paduan dari kedua praktik itulah yang dengan sangat jelas membedakan peran dan jenis organisasi dan kelompok seniman yang berkembang saat ini daripada generasi sebelumnya, yang telah pula mewarnai perkembangan seni rupa di Indonesia.

Pameran ini tidak hanya menjadi sebuah upaya pemetaan, tapi lebih jauh lagi dapat memiliki strategi dalam peta tersebut dengan menjadi forum untuk berbagi pengetahuan dan pengalaman. Juga dalam mengoleksi, menganalisa pengalaman, pencapaian, dan saling mempelajari strategi, tips dan trik dari praktik-praktik selama ini, yang dapat dikelola bersama menjadi sebuah pengetahuan baru.

Jakarta, Juni 2010

Fixing the chain of the cycle of ideas

Ade Darmawan

The decade after 1998 was the time of euphoria for ideas of freedom and about a range of novel orientations about how social, cultural, and political lives should take place. At the same time, artists of this generation have started to explore and expand their choices of expressions using more varied artistic forms, whether through photography, performance art, art projects, public art, street art, conceptual art, video art, as well as new media art. Some of the explorations did not only give rise to the intersection between high art and low art, which had been separate before, but also encouraged approaches to art practices to take place more intensively and ideologically. By taking the collaborative approach, for example, the artist that previously served as the center of awareness and ideas can smoothly and organically turns into a collaborator or mediator.

The acceleration in the urban growth, technology, and media after 1998 not only changes all aspects of life in the society, but also altered the position of the artists in the midst of his or her society. Apart from that, there arose the awareness about the importance of structures or of a clearer orientation toward the development of ideas in the context of the contemporary art.

The role that today's artists have taken on thanks to the contemporary art development was initially envisioned as constituting independent initiatives due to the absence of significant supports from the state. So far, the production of art ideas has not been evened out with the supports and developments of other elements such as criticism, analyses, education, publications, and spatial facilities as the means to form discourses, support public appreciation, as well as for information distribution and promotions, on the national and international levels. The unevenness and the break in the chain often occur in line with the lack of independent individuals and organizations—be it from the government or otherwise—with an adequately large presence, are well-managed, and can assume that role. A number of initiatives that subsequently arose from among the artists eventually did not only try to serve as complements and fix the severance in the chain of the production cycle of art ideas, but also to bring the ideas into the larger context of the public.

Indeed, it is this strategic and crucial position that those art organizations and communities have taken on, and most of them are the initiatives of the artists themselves. Some of them have the objective to improve the conditions of the art world that they consider as not ideal, by trying to complement, establish, and develop novel forms of art infrastructure and practices that originate from the need to speed up the distribution of art ideas and improve the social and political conditions in the society.

However, most of the artists' organizations and groups do not act as direct oppositions to the mainstream art world and neither do they constitute the antitheses, challenge, or immediate reactions toward the mainstream art world that is still dominated by paintings. It will be more apt to view the emergence of such artists' organizations and groups as an effort to respond to the changes in the society, for the sake of the development of ideas of art practices that are more relevant and immediately involved with the reality in the society.

Such art practices take place independently and they are not too much concerned about the existence of the previous art infrastructure. The performance of the group of creative workers who are highly active in managing their ideas is not immediately affected by whether or not an art center has existed previously in a certain city. This is possible because there has not been any link between one and the other that would enable them to influence each other. This also shows the failure of the art infrastructure that is not able to understand the movement of ideas in its surrounding.

With certain experiments that are in line with the unique local conditions and realities, the artists' organizations and groups create the most fitting structure and model to respond to existing needs. Such contextual responses then serve as their survival strategy—sporadically as well as temporarily—in the effort to fill the "absence" of the infrastructure, while continuously improving the existing systems and structures, in order to attain what they have envisioned as the ideal condition—or having the illusion of the ideal condition.

The work territory of these artists' organizations or groups then spreads across a range of functions, not only restricted to producing artistic works, but also helps them to have strong social functions through their programs and activities with a strong public awareness. The range of activities include exhibitions, workshops, festivals, artists' promotions, discussions, publications, film and video screenings, websites, archiving, and researches.

With their own distinct ways in dealing with obstructions, these artists' organizations and groups keep on actualizing their creative work in art. Although most of them have lean organizations, they show the awareness about the importance of managing their activities and of reaching the public to spread the discourses they offer. The initially-sporadic creative movements will certainly not be seen or heard if the artists and the projects do not have the space to grow and discover their critical subjects. Slowly, from small, tightly-knit communities that eventually discover their

own networks, these artists' organizations and groups are able to survive despite all their financial problems and managerial experiments.

The expansive public awareness of all the artists' organizations and groups can be seen in the many collaborative networks they have in order to make artistic interventions on the consumption and public spaces such as malls and the streets. By throwing themselves into the fight in the public spaces, also taking and seizing the spaces and attracting public attention like products of consumption in the public, such artistic interventions automatically expand the spread of the space and ideas as well as offering a different experience for the public at large.

The public awareness of these artists' organizations and groups is also evident in the tendency of their activities that also function as social events in the people's daily lives. A bigger access is thus possible for the public with a range of backgrounds and networks; and participations are also possible because both the organizers and the nature of the events are indeed designed to form a part of daily activities, in which the public is free to make their own experiences and take from them any benefits that would suit their needs. Such practices simultaneously spread the artistic experiences and redefine spaces in the ideas and public memories to discover and re-create new spaces for expressions and reflections.

This development also triggers the awareness about the importance of work in art with shrewd ideas, social discussions, and artistic standards combined with management, networks on the national and international levels, public involvement, and fund management. One other thing that has also been well established is the formation of working network among the art organizations and groups in a number of different cities. This network is highly useful for the exchanges of information as well as of the artists themselves, so that they can inspire one another about a variety of social ideas and artistic strategies that they have employed so far.

Another interesting phenomenon is the continuous process that redefines or amends the relation between the center and the periphery. Lately there have been

initiatives that took place in such towns as Makassar, Padang, Jatiwangi, Cirebon, and Malang. The activities and organizations of the institutions that hold these activities show the establishment of units that keep on moving consistently in their local sites and show how they are interconnected into a network. Directly or indirectly, this has affected the strategy of government agencies and made them more open to the presence and contributions of local initiatives that have proven their public functions in more relevant manners.

These spaces and communities have grown and functioned as a receptacle that can continuously maintain the ideas, passions, joy, imaginations, dreams, and friendship. They have the ability to read, map, and negotiate with the realities in the public so that they can become the space that keeps on seeking its relevance and reviews its needs and positions within the latest social context, and simultaneously expands its spatial awareness in the larger public context. The next question will be how to establish an organization and group that can adapt to, or be inspired from, the people. How do we create a structure that is able to read the increasingly rapid changes in the society?

The exhibition presents a number of art organizations and groups managed by artists, which for the last few years have successfully maintained their existence and played a role in the contemporary art development in Indonesia. The artists' organizations and groups presented in this exhibition at least have two tendencies in their art practices. First of all is their artistic work that they do collaboratively as well as individually, which functions as an artistic statement. Second is the fact that these artists' organizations and groups have significant public awareness, as they manage a variety of activities for the public such as holding exhibitions, workshops, festivals, discussions, publications, film and video screenings; maintaining websites; conducting archive work and researches. It is the combination of these two practices that clearly differentiate the roles and kinds of the artists' organizations and groups that develop today with those of the previous generations, which have also influenced the Indonesian art development.

This exhibition will not only function as a mapping effort, but should further assert a certain strategy on this map, by serving as the forum to share information and experiences, and to collect and analyze their experiences and achievements, and to learn from one another's strategies, and tips and tricks from the practices so far, which they can all manage together as a form of new knowledge.

Jakarta, June 2010

Politik dan puitik ruang seni: Sebuah sejarah singkat

Rifky Effendy

Awalnya: Modernitas

Ledakan kedua pasar seni rupa Indonesia pada 2008 – 2009, kembali menyadarkan publik seni rupa pada fungsi sistem seni yang tengah berjalan. Medan produksi makna seni di zaman modern, yang semula hanya terkait pada proses penciptaan karya seni oleh para seniman, menjadi sangat terkait dengan kinerja elemen-elemen penopangnya. Baik elemen-elemen seperti media massa—yang dalam hal ini juga para wartawan, penulis seni, dan kritikus—galeri, museum, kurator, maupun manajer, atau penata kegiatan pameran, sponsor, pemilik kebijakan, lembaga pendidikan seni atau pemerintah, pemasok dan pembeli, pemilik rumah lelang, hingga para kolektor.

Elemen-elemen penopang tersebut bermula dari ruang-ruang kesenian yang punya sejarah menarik, unik, dan berbeda. Dari sana, terciptalah pranata seni rupa yang kini menjadi narasi penting dalam perkembangan seni rupa kontemporer di Indonesia dan Asia Tenggara. Pranata tersebut, sekarang telah menjadi kebutuhan yang diniscayakan dalam kehidupan modern dan menjadi bagian yang selaras dengan pemikiran di balik penciptaan karya-karya seni rupa modern.

Praktik awal seni rupa modern di Indonesia sebagai suatu konstruksi dari Barat—yang muncul dari proses kolonialisme dan transformasi menuju kemunculan sebuah bangsa yang membayangkan serta mengartikulasikan makna keberadaan dirinya di tengah bangsa-bangsa lain di dunia—menjadi menarik sekaligus problematik dan berbeda dengan bangsa-bangsa yang justru membidani pemikiran modernisme. Sebagai paradoks dan ironi dalam kemodernan bangsa Asia Tenggara, kebangkitannya justru berutang pada para penjajah dari Eropa, terutama pada diadaptasinya lembaga-lembaga kolonial yang didirikan di tanah jajahan pada abad ke-19 hingga awal abad ke-20. Selanjutnya, terjadi proses ‘peniruan’, penyesuaian, dan penetapan yang menghasilkan nilai-nilai campuran, antara apa yang diserap dari kolonialisme maupun dari pertukaran informasi dan pengetahuan yang semakin melebarkan cakrawalanya pada nilai-nilai lokal yang berlaku di dalamnya.¹

Apropriasi dan mimikri kemudian menjadi strategi atau kendaraan untuk membentuk opini maupun pendekatan pada pemikiran baru terhadap cara pandang kolonial.

Dalam proses tersebut tentu terjadi perlawanan, perdebatan di tingkat pemikiran, imajinasi politik, yang terjadi juga dalam wilayah praktik, termasuk praktik seni rupa. Negasi, dialog, maupun negosiasi itu terjadi ketika bangsa-bangsa ini telah melepaskan diri dari sang penjajahnya. Perdebatan terjadi di antara bangsa itu sendiri, sebagai pergolakan internal di dalam tubuh “komunitas-komunitas terbayangkan”, seperti yang dikemukakan Benedict Anderson. Oleh karena itu, proses modernitas bangsa-bangsa pascakolonial di Asia Tenggara terjadi hampir serentak, namun sekaligus tak merata.²

Perkembangan awal: Gagasan modern

Perkembangan pranata seni rupa di Indonesia adalah sebuah contoh, bahkan mungkin sebuah model tentang bagaimana suatu produksi dan makna dalam seni dikontribusikan ke dalam kehidupan masyarakat. Perkembangan tersebut

memiliki sejarah yang unik, rumit, dan juga berbeda daripada perkembangan di negara Asia Tenggara lainnya, terutama Malaysia, Filipina, Thailand, Vietnam, Kamboja, maupun Singapura.

Kemunculan praktik seni modern di Indonesia sejak awal melibatkan visi maupun perdebatan-perdebatan di kalangan pribumi, terutama dengan munculnya Pujangga Baru di bidang sastra, yang kemudian disusul dengan terbentuknya Persagi (Persatuan Ahli-ahli Gambar Indonesia) di bidang seni rupa, yang didirikan pada 1937 oleh S. Soedjojono, Agus Djaja, Abdul Salam, Sumitro, dan sejumlah pelukis lain. Walaupun praktik melukis gaya Eropa dan “perlawanan diam-diam” telah dilakukan jauh sebelumnya oleh Raden Saleh Syarief Bustaman (1814 – 1880), namun kesadaran yang dimiliki Persagi, yang secara lantang menentang cara pandang estetika kolonial, gencar dikumandangkan sebagai keyakinan baru dan dikemukakan secara tertulis melalui perdebatan yang lebih terbuka, serta terkait langsung dengan perjuangan untuk membentuk bangsa yang mandiri dan bebas dari penjajahan.

Persagi menjadi lembaga seniman modern pertama yang menempatkan individualitas yang terkait dengan ideologi nasionalisme awal. Kegiatan Persagi, selain menyokong perjuangan menuju kemerdekaan dan pembentukan Republik Indonesia dengan membuat poster-poster maupun ilustrasi yang membangkitkan rasa kebangsaan, adalah mendidik para pemuda untuk menggambar dan melukis. Diskusi-diskusi mengenai seni di antara mereka pun sering terjadi untuk meningkatkan pemahaman konsepsi dan berkarya.

Selain itu, Persagi juga menyelenggarakan pameran-pameran yang terbuka bagi publik. Pameran pertama Persagi digelar di ruang pameran gedung Kolff Jakarta pada 1939; sebuah ruang bekas toko buku yang dimiliki dan dikelola seorang Belanda, yang juga banyak menyokong seniman-seniman pribumi lainnya, salah satunya seperti Basuki Abdullah. Sementara itu, organisasi para pelukis lainnya yang cukup besar dan mapan saat itu adalah Kunstkring, atau lingkar seni, yang menjadi tempat berkumpulnya para pelukis Eropa dan Belanda khususnya yang

masih mempraktikkan seni lukis *Mooi Indie*, gaya seni lukis yang kemudian ditolak oleh S. Soedjojono dan kawan-kawan.

Bila kita simak, kebutuhan akan sebuah ruang, baik itu ruang aktivitas maupun ruang pameran bagi karya-karya para seniman modern, menjadi mendesak bagi seniman Indonesia baru untuk mengartikulasikan diri demi menampilkan watak dan corak karya yang berbeda daripada pelukis sebelumnya. Melalui suatu pameran, terbuka kesempatan bagi para pengamat maupun kritikus seni untuk mengomentari dan memaknai sejauh mana pencapaian konsepsi mereka terhadap watak yang nasionalis, atau keindonesiaaan, pada saat itu. Muncul juga kesadaran akan pentingnya peran media massa, kritikus, maupun publik sebagai pranata yang terkait dengan proses produksi makna selanjutnya.³

Pranata seni (lukis) modern awal terkait pula dengan wacana yang sedang berlangsung saat itu, yaitu kesadaran yang berlangsung di lingkungan para intelektual muda pribumi pada pemikiran-pemikiran yang menggagas nasionalisme Indonesia. Gagasan-gagasan tersebut diartikulasikan melalui beragam hal: politik, sosial, budaya, dan ekonomi. Maka praktik seni (lukis) juga menjadi salah satu ‘media komunikasi’ untuk memproyeksikan identitas yang sedang diwacanakan. Pranata ini terbentuk untuk menggulirkan pemikiran-pemikiran yang berkisar pada perjuangan menebarkan rasa kebangsaan.

Ketika invasi Jepang masuk dan berhasil mengusir Belanda, melalui lembaga kebudayaannya, yaitu Keimin Bunka Shidoso pada kurun 1942 – 1945, Jepang menghimpun para seniman pribumi untuk berdiskusi dan menerbitkan tulisan-tulisan tentang kesenian yang mencari jiwa ketimuran dan menolak pengaruh-pengaruh Barat, termasuk membiayai pameran-pameran keliling yang diadakan di kota-kota Jawa.

Saat Jepang mundur dan Indonesia memproklamirkan kemerdekaannya pada 17 Agustus 1945, kehidupan para pelukis, terutama para anggota Persagi, bisa dikatakan berada dalam lingkaran elit para pemimpin bangsa, dalam hal ini

Presiden Soekarno yang sekaligus menjadi patron mereka. Soekarno secara pribadi menyukai seni lukis, dekat dengan seniman, membeli dan mengoleksi karya-karya mereka untuk kemudian disimpan di Istana Negara, Jakarta.

Setelah itu pada masa pembangunan infrastruktur “Indonesia baru” dimulai, Soekarno secara langsung memberikan pandangan estetikanya. Bekerjasama dengan sejumlah arsitek, Soekarno sangat menentukan bentuk rancangan pada gedung-gedung atau monumen yang sesuai dengan konsepsi kemodernan Indonesia. Ia juga mengawasi langsung berdirinya patung-patung publik di ibukota. Visi Soekarno dan rekan-rekan revolusinya terhadap bangsa dan negara, juga mempengaruhi praktik seni lukis, patung, bahkan arsitektur. Estetika seni dan arsitektur tersebut mewujudkan sebuah proyeksi atas nilai-nilai yang sesuai dengan semangat Indonesia yang baru. Dalam kehidupan sehari-hari para seniman, Soekarno adalah pelindung mereka yang bahkan sangat dekat dan intim.

Pranata seni rupa modern Indonesia selanjutnya pada periode zaman pendudukan Jepang hingga 1950-an, mengalami pertumbuhan oleh kemunculan perkumpulan seniman atau sanggar-sanggar, terutama di Jakarta, Bandung, dan Yogyakarta.

Dalam sebuah seminar di Universitas Gadjah Mada pada 1956, Koesnadi pernah menyebutkan sanggar-sanggar yang muncul setelah Persagi. Di Yogyakarta (ketika menjadi ibukota Republik Indonesia) pada 1946, muncul Seniman Muda Indonesia (SIM) yang didirikan oleh S. Soedjojono bersama Kartono Yudhokusumo, Suromo, Surono, Dullah, Basuki Resobowo, Rusli, Sudibjo, Hendra, dan Affandi. Lalu Hendra Goenawan mendirikan Pelukis Rakjat bersama Affandi, Koesnadi, Soedarso, Tribus, Amrus Natalsja, dan lainnya. Pada 1950 terbentuk Pelukis Rakyat yang didirikan oleh Sumitro, Solihin, Koesnadi, dan lainnya. Kemudian ada Pusat Tenaga Pelukis Indonesia (PTPI) yang diketuai Djajeng Asmoro—menurut Koesnadi, perkumpulan PTPI bahkan sudah berdiri sebelum SIM didirikan. Pada 1952, berdiri Pelukis Muda Indonesia (PIM) yang diketuai Widayat.

Di Jakarta, didirikan Gabungan Pelukis Indonesia (GPI) pada 1948 oleh Sutikno, Nasar, Zaini, Affandi dan kawan-kawan. Pada 1955 muncul Matahari dengan ketua Mardian. Sementara itu, di Bandung terbentuk kelompok Jiwa Mukti pada 1948. Dengan ketua pertama Barli dan anggotanya Mochtar Apin. Sanggar Seniman didirikan kemudian pada 1952 oleh Kartono Yudhokusumo. Pada 1953, didirikan Tjipta Pantjaran Rasa yang diketuai oleh Abedy.⁴

Kesadaran untuk membangun pranata seni modern, menurut Koesnadi, bukan hanya terlihat dari tumbuhnya sanggar, perkumpulan seniman, atau akademi seni rupa yang menghasilkan para seniman secara massal dan sistematik dengan dibukanya Akademi Seni Rupa Indonesia (ASRI, sekarang Institut Seni Indonesia) di Yogyakarta atau sekolah guru gambar di Bandung pada 1950 (sekarang Fakultas Seni Rupa dan Desain di Institut Teknologi Bandung). Tetapi juga gagasan tentang museum modern, museum sejarah seni rupa, museum-museum tokoh individu, ruang-ruang pameran, penerbitan buku dan majalah, kartu pos, kalender, dan film. Bahkan muncul juga kesadaran terhadap pentingnya peranan kolektor-kolektor lukisan.

Pranata seni rupa modern pascarevolusi

Masih kita ingat, bagaimana urgensi pemikiran seniman muda pada 1970-an ketika mereka jenuh dengan kenyataan seni lukis dan estetika yang dimapangkan dan muncul dari praktik akademis. Puncaknya, mereka bergabung dalam sebuah gerakan dari kota Jakarta, Yogyakarta, dan Bandung, yang kemudian meretas jalan bagi gagasan Gerakan Seni Rupa Baru (GSRB).

Pameran pertama GSRB pada 1975 di Taman Ismail Marzuki (TIM) menghadirkan karya-karya di luar kebiasaan. Adanya karya-karya instalasi, grafis, dan obyek-obyek dari gubahan benda-benda keseharian yang diletakkan sedemikian rupa dalam ruang pameran, sangat menyolok mata. Anggota GSRB yang diantaranya adalah Jim Supangkat, FX Harsono, Nyoman Nuarta, dan Bunyong Muni Ardhi, mendapat perhatian besar dari publik seni karena pernyataan pandangan artistik

mereka yang cukup keras pada saat itu. Mereka mendapat banyak tanggapan dari berbagai pihak, baik yang mendukung maupun yang menentang.

Di sini, fungsi ruang kesenian seperti Pasar Seni Ancol dan TIM menjadi penting. TIM didirikan pada 1968, di masa (Alm) Ali Sadikin menjabat sebagai Gubernur DKI Jakarta, di atas tanah milik Raden Saleh. Peresmian Pusat Kesenian Jakarta – Taman Ismail Marzuki (PKJ-TIM) merupakan babak baru dalam sejarah perkembangan kesenian di Indonesia. Mimpi para seniman sepuluh tahun sebelumnya telah menjadi kenyataan dengan dibangunnya Teater Terbuka, Teater Tertutup, Teater Arena, Ruang Pameran, dan sarana lainnya yang melengkapi pusat kesenian di Jalan Cikini Raya 73, Jakarta Pusat ini. PKJ-TIM, dan kemudian Pasar Seni Ancol, menjadi ruang yang terbuka bagi para seniman dari berbagai kelompok. Bukan hanya bagi karya seni, namun juga sekaligus alam pikirnya, dan menjadi ruang bagi eksperimentasi berbagai hal baru. Pada 1993 – 1994, ketika diselenggarakan Biennale IX, TIM menjadi arena di mana publik memiliki kesempatan untuk melihat perkembangan praktik serta pemikiran artistik mutakhir.

Perkembangan demi perkembangan tersebut, berasal dari praktik-praktik kesenian, baik yang dilakukan di dalam kampus maupun oleh kelompok-kelompok kecil. Pada dekade 1980-an, karya-karya yang dilahirkan oleh Rumah Seni Cemeti di Yogyakarta secara intensif dan ekstensif melakukan pemekaran dalam pencarian bahasa ungkap artistik yang baru. Karya-karya instalasi, gambar, multimedia, seni performans, video, situs spesifik, dan karya lainnya yang saat itu sulit diterima oleh galeri maupun ruang pameran lainnya, bisa terakomodir dalam ruang pameran ini. Rumah Seni Cemeti kemudian menjadi lingkaran yang semakin melebar. Tidak hanya mencakup perkembangan seni rupa di Yogyakarta, namun dengan terbentuknya Yayasan Seni Cemeti, kota Yogyakarta kembali menjadi “pusat” bagi perkembangan seni rupa kontemporer di Indonesia.

Kemunculan ruang seni seperti Rumah Seni Cemeti secara tidak langsung menjadi bentuk reaksi para seniman atas gejala pasar, terutama ledakan pasar seni lukis di pertengahan 1980-an. Masa di mana, seperti diisyaratkan oleh (Alm) Sanento

Yuliman, telah terjadi “pemiskinan dan pemingitan” dalam nilai-nilai seni rupa bahkan pemunggiran atas karya-karya di luar kelaziman formal. Terjadi kemerosotan kualitas, baik pada dominasi praktik seni lukis maupun tema-tema yang digarap oleh seniman. Dengan pengelolaan yang dilakukan oleh Mella Jaarsma dan Nindityo Adipurnomo di Rumah Seni Cemeti, wajah seni rupa Indonesia mulai banyak disorot oleh para kurator maupun organisasi seni di luar negeri.

Rumah Seni Cemeti juga berperan dalam mengirim para perupa muda Indonesia melalui pertukaran atau residensi seniman, baik secara alternatif atau melalui saluran-saluran resmi seperti lembaga pemerintah. Selain itu juga dengan adanya penerbitan tulisan-tulisan yang diterjemahkan ke bahasa Inggris, berupa buku maupun katalog serta dokumentasi karya-karya para seniman dan peristiwa penting. Apa yang dilakukan oleh Rumah Seni Cemeti kemudian menjadi inspirasi kaum muda untuk melakukan hal yang sedikit-banyak serupa. Dalam konteks komunitas-komunitas yang mempunyai jaringan, ketertarikan, dan pengalaman artistik maupun cara pandang yang baru, terbentuklah ruang-ruang alternatif lainnya seperti Mes56, ruangrupa, maupun Common Room, dan lain sebagainya. Komunitas-komunitas kecil tersebut, menggali kembali potensi budaya populer dan seni media baru sebagai sumber gagasan demi perkembangan seni rupa kontemporer.

Cara pandang yang dibentuk dari ruang-ruang alternatif maupun komunitas-komunitas tersebut, bukan hanya memberi kesempatan bagi penciptaan karya yang dilandasi keterbukaan cakrawala, kontekstual, maupun pemikiran yang pluralistik dalam praktik seni rupa kontemporer, tapi juga menjadi contoh bagaimana pengelolaan mutakhir suatu perkembangan seni rupa mampu masuk ke dalam arena yang lebih luas, yaitu dalam medan internasional di era global. Forum-forum seni rupa kontemporer dengan landasan pemikiran seni yang lebih mutakhir dan secara kontekstual menyoroti perkembangan seni rupa di luar pusat Eropa – Amerika di dekade 1990-an, menumbuhkan perhatian publik seni dunia pada perkembangan seni rupa di Asia, khususnya di India, China, dan wilayah Asia Tenggara. Seni rupa kontemporer Indonesia menjadi salah satu pusat perhatian

dengan masuknya para seniman Indonesia dalam pameran-pameran yang dikelola oleh organisasi-organisasi besar di Australia, Jepang, Amerika Serikat, dalam bentuk beragam pameran di ruang-ruang alternatif, museum-museum modern, sampai perhelatan biennale maupun triennale, sehingga distribusi pengetahuan situasi seni rupa kontemporer mulai terakses.

Pranata dan perkembangan ekonomi

Ruang-ruang alternatif dan pemikirannya di atas, menjadi negasi dari ruang yang tercipta karena pertumbuhan pasar. Sementara itu, seiring pesatnya ekonomi bangsa pada pertengahan dekade 1980-an, kolektor-kolektor seni lukis kian bertambah. Para kolektor lukisan ini, bukan hanya sebagai perorangan, tapi juga perusahaan milik negara maupun swasta seperti bank maupun pengembang properti. Para pejabat penting negara pun sering mengajak rekan-rekannya untuk membeli lukisan, termasuk saat mereka meresmikan pameran-pameran yang marak diselenggarakan di galeri-galeri swasta maupun pemerintah, juga pameran di hotel-hotel berbintang maupun di gedung-gedung perkantoran. Muncul juga profesi baru seperti pemasok dan pembeli seni lukis yang memasok karya-karya pelukis, terutama karya-karya lukisan dari seniman yang telah wafat, seperti S. Soedjojono, Affandi, Hendra Gunawan, dan lainnya.

Di sisi lain, perkembangan pasar komersial seni lukis akhirnya memberi dorongan pada segelintir kolektor dan seniman untuk mendirikan museum-museumnya. Seperti museum kolektor besar Oei Hong Djien di Magelang, Museum Affandi dan Museum Hidayat di Yogyakarta, Museum Nu-art yang dibangun seniman Nyoman Nuarta, Museum Barli, Museum Djeihan, hingga Selasar Seni Sunaryo di Bandung, belum lagi sejumlah museum di pulau Bali. Penyebab munculnya museum-museum pribadi tersebut adalah karena tak berkembangnya museum-museum yang dikelola pemerintah maupun lembaga pendidikan, yang lamban mengantisipasi kebutuhan akan tenaga-tenaga dalam bidang manajemen seni. Keberadaan museum pribadi itu bisa dianggap sebagai reaksi atas kekecewaan

publik seni terhadap pengelolaan dan pengembangan infrastruktur seni milik negara.

Di sisi lain, ruang-ruang inisiatif dan galeri-galeri seni komersial makin berkembang dalam dekade terakhir ini. Bukan hanya di Jakarta, Bandung, dan Yogyakarta, tapi juga merambah ke kota lain seperti Surabaya, Medan, Malang, Cirebon, Semarang, dan Magelang. Bahkan muncul pula inisiasi para pengusaha galeri, kolektor, dan konglomerat untuk membiayai buku-buku monogram seniman maupun perhelatan biennale, seperti yang dilakukan Yayasan CP dengan menyelenggarakan biennale pada 2003 dan 2005.

Kita pun kemudian melihat bagaimana potensi perkembangan dari aspek pasar mempengaruhi pertumbuhan seni rupa. Para kolektor generasi muda pun bertambah, dengan bekal apresiasi, modal, dan cakrawala lebih luas dan mengglobal. Pengamat seni rupa Agus Dermawan T, mengemukakan bahwa saat ini kolektor bukanlah seseorang yang hanya mampu membeli karya seni rupa dengan uangnya, udara segar seni rupa juga membawa mereka lebih tenggelam dalam atmosfer kesenian, sebagian dari mereka bahkan melompat lebih jauh ke depan.⁵

Inisiasi-inisiasi selanjutnya dilakukan oleh para pengusaha galeri untuk memperluas jaringan pasar seni rupa kontemporer melalui berbagai pasar seni di mancanegara, pameran-pameran yang bekerjasama dengan galeri-galeri di negara Asia lain terutama China dan Taiwan, penerbitan majalah seni rupa, maupun lelang-lelang yang diselenggarakan oleh Christie's dan Sotheby's, maupun yang dilakukan oleh balai lelang lokal seperti Borobudur, Masterpiece, dan sebagainya. Agenda-agenda utama para pengusaha seni rupa ini hampir seragam, yaitu bagaimana memasukkan karya-karya seni rupa Indonesia ke dalam pasar yang lebih luas dan mendongkrak harga pasar.

Kritik Sanento Yuliman sebenarnya masih terus membayangi praktik seni rupa saat ini. Bila kita simak sejumlah pameran di Jakarta dan kota-kota lain, bahkan di

mancanegara, dominasi seni lukis terus meningkat. "Pemiskinan dan pemingitan" seni yang dirasakan di balik hiruk-pikuk gejala pasar, dibuktikan dengan semakin jarangnya kita menemukan pameran-pameran karya di luar seni lukis, seperti instalasi, fotografi, maupun media-media baru lainnya. Begitupun dengan para kolektornya yang masih menempatkan koleksi karyanya di ruang privat, belum sampai di ruang yang bisa diakses publik luas.

Namun keberadaan ruang-ruang alternatif dan inisiatif yang kebanyakan dilakukan oleh para praktisi muda, walau dengan bersusah-payah melangsungkan keberadaan dan semangatnya, tetap menjadi sumber perkembangan yang akan menyumbangkan nilai pemikiran terhadap dunia seni rupa Indonesia di masa depan.

CATATAN KAKI:

¹ Wacana kolonialisme lebih lanjut dikemukakan oleh Homi K. Bhabha. Dalam *Of Mimicry and Man: The ambivalence of colonial discourse. Location of Culture* (London: Routledge, 1994). Hal. 85 – 86.

² Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1991). Diterjemahkan ke dalam Bahasa Indonesia oleh penerbit INSIST, Yogyakarta 2001.

³ Pameran Persagi kedua pada 1947 mendapatkan kritik dari pengamat seni J. Hopman melalui tulisannya "Toekomst van de Beeldende Kunst in Indonesie (Masa Depan Seni Rupa Indonesia)" di majalah berbahasa Belanda, *Uitzicht*; baca artikelnnya yang diterjemahkan oleh Suradji. Serangan balik atas kritik tersebut dilakukan oleh S. Soedjojono dalam sebuah artikel "Kami Tahu Ke mana Seni Lukis Indonesia Akan Kami Bawa," dalam majalah *Revolutioner* No. 4 dan 5; baca Aminudin T.H. Siregar dan Enin Supriyanto (ed), *Seni Rupa Modern Indonesia, Esai-Esai Pilihan* (Jakarta: Penerbit Nalar, 2006). Hal. 329.

⁴ Koesnadi, "Sedjarah Seni Rupa Indonesia", kutipan ceramah *Seminar Ilmu dan Kebudayaan*, Universitas Gadjah Mada, Yogyakarta, 22 Juni 1956. Hal. 127 – 141.

⁵ Dari risalah Agus Dermawan T, yang membagi ledakan lukisan di Indonesia menjadi empat periode: 1987, 1992 - 1993, 1997 -1998, dan 2007. Baca artikel "Meniti Selera di Medan *Booming*", majalah *Visual Arts* No 23. 2008. Jakarta. Hal. 26-28.

The politics and poetic of art space: A brief history

Rifky Effendy

The beginning: Modernity

The second boom in the Indonesian art market in 2008 – 2009 served to refresh the awareness among the art public about how the current art system functions. The realm in which the meaning of art is produced in the modern era, which initially was related only to the process of the creation of artwork by the artists, is now intricately linked with the performance of its supporting elements; such as the mass media (in this case also the journalists, art writers, and critics), galleries, museums, curators, managers or organizers of art exhibitions, sponsors, policy makers, art education institutions, the government, suppliers and buyers, owners of auction houses, and collectors.

Such supporting elements originate from the art spaces; with each of these art spaces having an interesting, unique, and different history. Thence grew the art infrastructure that has now become an important narrative in the development of the contemporary art in Indonesia and Southeast Asia. The infrastructure has now grown to become a definite necessity in modern life and goes hand in hand with the thoughts behind the making of modern art works.

The early practices of modern art in Indonesia as a construction from the West—which came to being thanks to colonialism and the transformation toward the emergence of a nation that envisioned and articulated the meaning of its existence among the other nations on earth—were simultaneously intriguing, problematic, and different from those of the nations that had initiated the philosophy of modernism. As a paradox and irony in the modernity of the Southeast Asian nation, it owed its emergence precisely to the European colonizers, especially to the adaptation of the colonial institutions established in the colony from the nineteenth century to early twentieth century. Afterwards, there had been the processes of “mimicry” and adaptation, as well as a leveling process that gave rise to hybrid values, from what had been learned from colonialism as well as from the exchanges of information and knowledge that created greater awareness and deeper knowledge about local values.¹

Appropriation and mimicry then served as the strategy or means to form opinions or as the chosen approach toward novel thoughts regarding the colonial perspectives.

During the process, there had naturally been challenges and debates on the philosophical level and political imaginations, which also took place in the practical realm, including that of the art practices. The negation, dialogue, as well as the negotiation occurred when the nations had been liberated, or liberated themselves, from their colonial powers. The debates took place among the newly-liberated nations themselves, as internal struggles within the “imagined communities” as explained by Benedict Anderson. Thus the process of modernity among the postcolonial nations in Southeast Asia took place almost simultaneously but also unequally.²

Early developments: The modern ideas

The art infrastructure development in Indonesia is an example, and even a model, about how art production and the signification of art contribute to the society. It

has a unique, intricate, and distinct history compared to the developments in other Southeast Asian states, especially in Malaysia, the Philippines, Thailand, Vietnam, Cambodia, and Singapore.

The emergence of modern art practices in Indonesia since early on has involved the visions and debates among the indigenous thinkers, especially with the emergence of *Pujangga Baru* (literally: the New Literati) group in the literary art; followed by 1937 establishment of Persagi (The Union of Indonesian Drawing Masters) in the realm of visual art by S. Soedjojono, Agus Djaja, Abdul Salam, Sumitro, and a number of other painters. Although the practice of painting in the European style and “the silent rebellion” had taken place long before, initiated by Raden Saleh Syarief Bustaman (1814 – 1880), Persagi, which candidly challenged the colonial aesthetic perspective, strongly advocated a certain novel awareness as a new belief, and its members presented this eloquently in writing and through open debates, which was directly relevant to the effort of forming an independent nation, free from colonization.

Persagi became the first modern institution for the artists that had from early on focused on individuality, in relation to the ideology of the early nationalism. Apart from supporting the independence revolution and the formation of the Republic of Indonesia by creating nationalistic posters or illustrations, Persagi also trained the youth to draw and paint. They often held art discussions, too, with the objective of improving their understanding on art and sharpening their skills in creating the artwork.

Persagi also held open exhibitions for the public. Its first exhibition was held at the exhibition room of the Kolff building in Jakarta in 1939; an ex-bookstore owned and managed by a Dutch national who had often supported indigenous artists, one of them being Basuki Abdullah. Meanwhile, another big and established painters’ organization at the time was the *Kunstkring*, which literally means “art circle”, a gathering place for the European painters—especially the Dutch—who

still practiced the *Mooi Indië* (literally: beautiful Indies) style of painting, a style that S. Soedjojono and his colleagues would later reject.

If we observe this issue closely, it becomes apparent that there is an urgent need for spaces—whether it is the space for activities or exhibition spaces for the new Indonesian artists, enabling them to articulate their ideas in order to present distinct characteristics and patterns from the paintings of the previous generation of artists. Through an exhibition, there is a possibility for the audience as well as the art critics to comment and read how much they had understood the idea of “nationalistic character” at the time. There was also an emerging understanding of the role of mass media, critics, and public as relevant infrastructure that was related to the process of meaning production in art.³

The infrastructure of modern (painting) art is also related with the on-going discourse at the time, or the awareness among the young indigenous intellectuals regarding Indonesian nationalism. The ideas were expressed through a range of venues: political, social, cultural, and economics. The practices of (painting) art constituted one of the “media of communication” to project the identity that was being debated about. This infrastructure was formed to advocate the thoughts in relation with the struggle to promote the feeling of nationalism.

When the Japanese invaded and successfully drove out the Dutch, they established a cultural institution—Keimin Bunka Shidoso, in 1942 – 1945—which brought together the indigenous artists and provided them with the opportunity to hold discussions and publish essays about art that sought the essence of the East and rejected the influences of the West. They also funded touring exhibitions to different towns in Java.

When the Japanese moved out and Indonesia proclaimed its independence on August 17, 1945, one could say that the painters—especially members of Persagi—lived among the elites, the leaders of the nation. President Soekarno himself was a strong art patron. He personally loved paintings, was close with the artists, and

bought and collected their works to be displayed at the Presidential Palace in Jakarta.

Afterwards, during the era of the infrastructure development for the “New Indonesia”, Soekarno directly presented his aesthetic views. Collaborating with a number of architects, Soekarno was highly influential in determining the shapes of buildings and monuments, ensuring that they were in line with the concept of the modern Indonesia. He directly oversaw the construction of public statues in the capital city. The vision that Soekarno and his partners in the Revolution had for the nation and the state also affected the practices of painting, sculpture, and even architecture. The art and architectural aesthetics projected the values that were in harmony with the spirit of the new Indonesia. In the artists’ day to day lives, Soekarno was their true patron, who was very close with them.

The infrastructure of modern Indonesian art in the subsequent era until the fifties was characterized by the emergence of artists’ collectives or studios or workshops (*sanggar*), especially in Jakarta, Bandung, and Yogyakarta.

In a seminar at the Gadjah Mada University in 1956, Koesnadi mentioned the workshops or *sanggars* that emerged after Persagi. In Yogyakarta (when the city served as the Indonesian capital) in 1946, there was Seniman Indonesia Muda (SIM, Indonesian Young Artists), established by S. Soedjojono along with Kartono Yudhokusumo, Suromo, Surono, Dullah, Basuki Resobowo, Rusli, Sudibjo, Hendra, and Affandi. Then, Hendra Goenawan established Pelukis Rakjat (People’s Painters) along with Affandi, Koesnadi, Soedarso, Trubus, Amrus Natalsja, and others. In 1950, there was Pelukis Rakyat group (also People’s Painters) established by Sumitro, Solihin, Koesnadi, and some other artists. The era also saw the foundation of Pusat Tenaga Pelukis Indonesia (Indonesian Painters’ Center), chaired by Djajeng Asmoro. According to Koesnadi, the group had existed even before the establishment of SIM. In 1952, Pelukis Muda Indonesia (PIM, Indonesian Young Artists) was established, chaired by Widayat.

Meanwhile, Jakarta saw the establishment of Gabungan Pelukis Indonesia (GPI, the Union of Indonesian Painters) in 1948 by Sutikno, Nasar, Zaini, Affandi, and others. In 1955, Matahari (Sun) was established, chaired by Mardian. Before that, in 1948, Bandung saw the establishment of Jiwa Mukti group, chaired by Barli and with Mochtar Apin as the member. Sanggar Seniman (The Artists' Workshop) was established later in 1952 by Kartono Yudhokusumo. In 1953, the group Tjipta Pantjaran Rasa was founded, with Abedy as its chairman.⁴

According to Koesnadi, the awareness to build the modern art infrastructure was not only evident in the emergence of the workshops, artists' unions, or the art academy that produced artists en masse and in systematic ways, with the establishment of Akademi Seni Rupa Indonesia (ASRI, or the Indonesian Arts Academy, which today has become the Institut Seni Indonesia or the Indonesian Arts Institute). Such awareness was evident in the ideas of the modern museums, the museum of art, museums of individual figures, exhibition spaces, the publication of books and magazines, post cards, calendars, and films. There was also even the awareness about the important role of the painting collectors.

The modern art infrastructure after the revolution

We can still recall the urgency of the ideas of the Indonesian young artists in the seventies when they were fed up with the established reality of painting and aesthetics that originated from academic practices. They eventually came together and created a movement consisting of artists coming from Jakarta, Yogyakarta, and Bandung, and opened the path for Gerakan Seni Rupa Baru (GSRB, or the New Art Movement).

GSRB's first exhibition in 1975 at Ismail Marzuki Arts Center (TIM) presented works that at the time were considered peculiar or out-of-ordinary. The presence of works of installation, prints, and daily objects arranged in such a way in the exhibition room was striking. Members of the Movement—*inter alia* Jim Supangkat, FX Harsono, Nyoman Nuarta, and Bonyong Munni Ardhi—received remarkable

public attention from the art world due to their artistic views, which were quite harsh for the era. They garnered responses from a variety of people; some were supportive, others were hostile.

In such cases, art spaces like Ancol Art Market and Ismail Marzuki Arts Center play a significant role. The Ismail Marzuki Arts Center was established in 1968, at the time when Ali Sadikin was serving as the Governor of the Special Capital Territory of Jakarta. It was built on the land that was previously owned by Raden Saleh. The official opening of the Jakarta Arts Center – Taman Ismail Marzuki (PKJ-TIM) marked a new era in the Indonesian art history. The artists' dream of ten years before had been materialized with the opening of the Open-Air Theater, Closed Theater, Arena Theater, as well as an exhibition space and other facilities that supported the arts center on Jalan Cikini Raya No. 73, Central Jakarta. PKJ-TIM, and then the Ancol Art Market as well, served as an open arena for artists coming from a range of different groups. These art spaces would not only open themselves for works of art, but also for the art concepts and the philosophical bases. It also provided a space for experiments. In 1993 – 1994, at the time when Biennale IX was held, TIM became a true arena in which the public was given the opportunity to observe the development in the artistic practices and thoughts.

The different stages of development began from art practices done within the university environs or in small groups. In the eighties, the works brought forth by Rumah Seni Cemeti (Cemeti Art House) in Yogyakarta intensively and extensively expanded the explorations to find new artistic idioms. Works of installations, drawings, multimedia, performance art, video art, site-specific artwork, and other kinds of artwork that at the time were difficult to be accepted in other galleries or exhibition spaces, were welcomed at this art house. Rumah Seni Cemeti then grew and expanded its circle of influence, covering not only the art developments in Yogyakarta. With the establishment of Yayasan Seni Cemeti (Cemeti Art Foundation), Yogyakarta again became the "center" for the contemporary art development in Indonesia.

The emergence of art spaces such as Rumah Seni Cemeti indirectly represented the artists' reactions toward the market symptoms, especially the painting boom in the mid-eighties. It was the time when—as Sanento Yuliman had indicated before—“impoverishment and isolation” occurred in terms of the values of art; and there was even the marginalization of works that were out-of-ordinary. The era saw the decline in the quality of the artwork, whether in terms of the dominance of painting as well as in terms of the themes that the artists had taken on. With the management done by Mella Jaarsma and Nindityo Adipurnomo at the Cemeti Art House, Indonesian visual art started to receive greater attention from the international art curators and organizations.

Cemeti Art House also played an important role in sending the Indonesian young artists abroad, through exchange programs or artist-in-residence programs. This was done through alternative channels as well as the official channels such as government institutions. They also published essays and articles that had been translated into English, in the form of books, catalogues, and records of works by young artists as well as of significant events. What the Cemeti Art House had done then inspired the younger generations to do similar things. In terms of communities with novel networks and artistic interests, experiences, and perspectives, we had alternative spaces such as Mes56, ruangrupa, and Common Room. These small communities explored the potentials of popular culture and new media arts as a source of inspirations in order to develop the Indonesian contemporary art.

The novel perspectives attained from these alternative spaces and communities did not only provide opportunities for the creation of artwork based on contexts, openness, and pluralistic thoughts in the contemporary art practices, but also exemplified how through sophisticated management, art could move into a bigger arena in the international art world of the global era. Contemporary art forums based on more sophisticated art philosophy and ones that contextually focused on art development outside the art fulcrum of Europe and North America in the nineties, all served to increase the attention of the global art public toward the art developments in Asia, especially in India, China, and the Southeast Asian region.

The Indonesian contemporary art also became a focus of attention as Indonesian artists were involved in the exhibitions held by big organizations in Australia, Japan, and the US. These exhibitions took place in a variety of alternative spaces, modern museums, as well as through biennales and triennials, thus assisting the distribution of knowledge about the contemporary art.

The economic infrastructure and development

The above-mentioned alternative spaces and thoughts serve as the antithesis of the spaces that came to being due to market development. Meanwhile, with the rapidly growing economic of the country in mid-eighties, the number of collectors increased as well. These collectors were not only individuals, but also state-owned or private enterprises such as banks or property developers. Important state officials frequently encouraged their partners to buy paintings, including when they officially opened the exhibitions often held at the private or state-owned galleries, as well as in luxury hotels and office buildings. New professions also appeared, such as art dealers and buyers who supplied paintings, especially paintings of deceased artists such as S. Soedjojono, Affandi, and Hendra Gunawan.

On the other hand, the growth in the commercial painting market eventually encouraged a number of collectors and artists to establish private museums. There are, for example, the museum owned by the important collector Oei Hong Djien in Magelang; Affandi Museum and Hidayat Museum in Yogyakarta; Nu-art Museum built by the artist Nyoman Nuarta, Barli Museum, Djeihan Museum, and Selasar Seni Sunaryo in Bandung; and some other museums in Bali. The reason behind the establishment of such private galleries was the stunted growth of the museums managed by the government or state institutions, which was slow to anticipate the needs for experts in art management. The existence of such private museums could be viewed as a reaction from the art public due to their disappointment about the management and development of state-owned art infrastructure.

Meanwhile, alternative spaces and commercial galleries have grown strongly in the last decade; not only in Jakarta, Bandung, and Yogyakarta, but also in other cities such as Surabaya, Medan, Malang, Cirebon, Semarang, and Magelang. There were even the initiatives of gallery owners, collectors, and business tycoons to fund the publications of artist's monograms or biennales, like what the CP Foundation had done by holding the biennale in 2003 and 2005.

We have thus witnessed how the potentials of development in terms of the market have affected the development of art. There are more collectors from the younger generations, armed with greater art appreciation, bigger funds, and vaster horizons. The art observer Agus Dermawan T explains that the collector today is not merely someone who is able to buy artwork; but the fresh breeze of air in the art world has also encouraged them to be more deeply immersed in art, and some of them have even gone further forward.⁵

Subsequent initiatives were taken by gallery owners to expand their networks of contemporary art market through a range of art markets abroad, exhibitions done in collaboration with other Asian galleries, especially in China and Taiwan, the publication of art magazines, or through auctions held by Christie's, Sotheby's, and by the local auction houses such as Borobudur and Masterpiece. The art entrepreneurs' main agendas are similar with one another; i.e. how to bring Indonesian art works into a bigger market and increase the selling price.

The malady mentioned by Sanento Yuliman still haunts the Indonesian art practices even today. If we observe a number of exhibitions in Jakarta and other cities, even in other countries, there is a stronger dominance of painting. The "impoverishment and isolation" of art behind the cacophony of the market is proven by the lack of exhibitions presenting works other than paintings, such as works of installation, photography, or other new media arts. Similarly, the collectors still place their collections in private spaces, not in spaces that can be accessed by the general public.

The existence of alternative spaces and the initiatives that are mostly taken by young art practitioners—albeit with a great struggle to maintain their existence and enthusiasm—still serve as a source of growth that would contribute to the thoughts on the Indonesian art world in the future.

FOOTNOTES:

¹ The discourse of colonialism is further explained by Homi K. Bhabha in *Of Mimicry and Man: The ambivalence of colonial discourse. Location of Culture* (London: Routledge, 1994). pp. 85 – 86.

² Benedict Anderson, *Imagined Communities: Reflections on the Origin and the Spread of Nationalism* (London: Verso, 1991). Translated into Indonesian by INSIST press, Yogyakarta 2001.

³ Persagi's second painting in 1947 was criticized by the art critic J. Hopman in his article, "Toekomst van de Beeldende Kunst in Indonesie" (The Future of Visual Art in Indonesia), in the Dutch language magazine, *Uitzicht* (Outlook); the article has been translated into Indonesian by Suradji. A counter attack was done by S. Soedjono in response to the article, through the article "Kami Tahu ke Mana Seni Lukis Indonesia Akan Kami Bawa" (We Know Where We Are Taking the Indonesian Painting), in the magazine *Revolutioner* (Revolutionary), No. 4 and 5. Read: Aminuddin TH Siregar and Enin Supriyanto (eds), *Seni Rupa Modern Indonesia, Esai-Esai Pilihan* (Jakarta: Penerbit Nalar, 2006). p. 329.

⁴ Koesnadi, "Sedjarah Seni Rupa Indonesia", a part of the public lecture *Seminar Ilmu dan Kebudayaan*, Universitas Gadjah Mada, Yogyakarta, June 22, 1956. pp. 127 – 141.

⁵ From Agus Dermawan T's treatise that separates the Indonesian painting booms into four periods: 1987; 1992 – 1993; 1997 – 1998; and 2007. Read the article "Meniti Selera di Medan booming" (Treading Taste in a Booming Arena), *Visual Arts* magazine No. 23, 2008. Jakarta. pp. 26 – 28.

RUANG ALTERNATIF & KELOMPOK SENI RUPA DI INDONESIA

ALTERNATIVE SPACES & ART GROUPS IN INDONESIA



Sarueh



01

Dengan latar belakang pendidikan ilmu televisi dan film, serta karawitan dan kriya, sekelompok mahasiswa Sekolah Tinggi Seni Padang Panjang ini pada 2008 membentuk sebuah komunitas mandiri yang fokus mengerjakan karya video dan foto dengan nama Sarueh. Muatan lokal yang berusaha mereka usung dalam setiap programnya adalah salah satu tujuan utama "Sarueh".

Melalui program lokakarya dan pemutaran, Sarueh merambah dunia audio-visual dengan fokus pada video dokumenter. Hal ini dilakukan, selain untuk mengembangkan potensi pribadi anggotanya, juga sebagai perekaman atas kenyataan sosial yang terjadi. Untuk semakin menambah kapasitas maupun keterampilan dalam berkarya video, Sarueh menjalin kerjasama dengan sejumlah organisasi, di antaranya adalah Komunitas Seni Belanak, Komunitas Pocketterz, dan Komunitas Trotoart di Padang; Kampung Halaman (Yogyakarta), Mata Kaca (Solo); serta Forum Lenteng dan ruangrupa di Jakarta.

PROGRAM

Lokakarya, pembuatan, pemutaran, dan penelitian video.
"Workshop Docuroom Project", Sarueh, Padang Panjang, 2010.

KEGIATAN PILIHAN

"Workshop akumassa, Sarueh", Padang Panjang, 2010.
"Bonrojo # 1", Gedung Ex. Solo Teater, Padang Panjang, 2010.

PENERBITAN

Komunitas Sarueh, *akumassa* (Komunitas Sarueh, Padang Panjang, 2009).

Coming from the academic background of film and television studies, as well as from the *karawitan* (gamelan music) and craft studies, a group of students from Padang Panjang Art School (Sekolah Tinggi Seni z Panjang) formed in 2008 an independent community focusing on video works and photography. They named this community "Sarueh". One of Sarueh's main objectives is to promote local contents in all their programs.

Through workshop and screening programs, Sarueh explored the audio-visual world focusing on documentary videos. This is done not only to develop the individual potentials of the members, but also to record the existing social realities. To improve the ability and skills of its members in making video works, Sarueh collaborated with a number of organizations, such as Komunitas Seni Belanak, Komunitas Pocketterz, and Komunitas Trotoart in Padang; Kampung Halaman (Yogyakarta), Mata Kaca (Solo); as well as Forum Lenteng and ruangrupa in Jakarta.

PROGRAM

Workshops and video making, screening, and research.
"Workshop Docuroom Project", Sarueh, Padang Panjang, 2010.

SELECTED ACTIVITIES

"Workshop akumassa, Sarueh", Padang Panjang, 2010.
"Bonojo # 1", Ex. Solo Theater building, Padang Panjang, 2010.

PUBLICATION

Komunitas Sarueh, *akumassa* (Komunitas Sarueh, Padang Panjang, 2009).



02



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07



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09



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12

01 Ruang Sarueh | **02** Diskusi akumassa | **03** Lokakarya Pocketterz | **04** Sosialisasi Seni Media, Institut Seni Indonesia, Padang Panjang | **05, 07** Lokakarya Docuroom | **06, 08, 09** Kerja sama dengan komunitas Belanak untuk bantuan gempa dan terapi bagi korban gempa Pari | **10** Lokakarya Media Online, Jakarta | **11, 12** Lokakarya Pocketterz **01** Sarueh workspace | **02** akumassa discussion| **03** Pocketterz workshop | **04** Information on media art, Indonesian Institute of the Arts, Padang Panjang | **05, 07** Docuroom workshop | **06, 08, 09** collaboration with Belanak Community in providing aids and healing therapy for victims of the Pari earthquake | **10** Media Online workshop, Jakarta | **11, 12** Pocketterz workshop

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Akademi Samali



01

Organisasi yang mengembangkan komik sebagai medium kerja dan ekspresi ini didirikan di Jakarta pada Mei 2005 oleh Beng Rahadian, Hikmat Darmawan, dan Zarkasih Sujiharno. Nama Samali diambil dari nama jalan domisili awal mereka, dan sesuai dengan nama depannya, Akademi Samali bergiat memberikan pendidikan dan menciptakan lingkungan yang sehat untuk memajukan komik Indonesia dan seni visual naratif lainnya.

Kegiatan Akademi Samali adalah mengadakan sejumlah lokakarya, diskusi, pameran, dan penerbitan. Semuanya dikelola secara mandiri oleh sepuluh orang penggemar komik yang berasal dari latar pendidikan yang beragam. Selain menggeluti komik, Akademi Samali juga melukis, membuat diorama dan mengerjakan seni instalasi dengan tetap menekankan narasi dan lokalitas, sebagai bagian yang tak terpisahkan dari komik Indonesia.

Sepanjang perjalannya, Akademi Samali sering bekerjasama dengan banyak organisasi seni lain, salah satunya adalah dengan Persatuan Kartunis Indonesia, komunitas gambar Maros, dan ruangrupa di Jakarta; selain itu dengan C02 di Surabaya, dan Byar Creative Industry di Semarang. Akademi Samali juga pernah terlibat dalam *24 Hours Comics Day*, sebuah perayaan hari komik sedunia dengan membuat komik 24 halaman selama 24 jam, yang hasilnya dirilis pada sebuah website.

PROGRAM

Kelas Komik, Forum Script, Klab Drawing, dan menerima kunjungan dari berbagai pihak, terutama dari kalangan pelajar atau mahasiswa.

KEGIATAN PILIHAN

“Zona Cergam Indonesia”, Grand Indonesia Mall, Jakarta, 2010.
“Festival Komik dan Kartun Citywalk”, Citywalk Sudirman, Jakarta, 2010.

“Pameran Jakartun”, Citywalk Sudirman, Jakarta, 2009

“Ruang-Ruang Dalam Kepala”, pameran komik, Byar Creative Industry, Semarang, 2008.

“Festival Komik Indonesia Satu Dekade (KONDE)”, Pasar Seni Ancol, Jakarta, 2007.

PENERBITAN

Koran Samali, terbit setahun sekali sejak 2007.

Akademi Samali, *Jogja 5.9 SR Kumpulan Komik Pendek Memorabilia Gempa Jogja* (Arus Kata Press, 2006).

The organization that chooses to develop the comics as their medium of work and expressions were founded in Jakarta in May 2005 by Beng Rahadian, Hikmat Darmawan, and Zarkasih Sujiharno. Samali's name was taken from the name of the street where they were first based, and, in line with its name, Akademi Samali is active in holding educational programs and creating a healthy environment for the progress of the Indonesian comics and other narrative visual art forms.

Akademi Samali's activities include some workshops, discussions, exhibitions, and publications. All activities are self-managed by ten comics lovers coming from different educational backgrounds. Apart from exploring comics, members of Akademi Samali also paint, create dioramas and installation works by maintaining their emphasis on the narratives and locality, as inseparable parts of the Indonesian comics.

Akademi Samali has often collaborated with numerous art organizations, such as Persatuan Kartunis Indonesia (Indonesian Cartoonists' Association), Maros drawing community, and ruangrupa in Jakarta; as well as with CO2 in Surabaya and Byar Creative Industry in Semarang. Akademi Samali was also involved in the event of "24 Hour Comics Day", a world-wide celebration of comics by creating 24 pages of comics for 24 hours, whose results are published on a website.

PROGRAMS

Comics Class, Script Forum, Drawing Clubs, and receiving guests from many institutions, especially from school or university students.

SELECTED ACTIVITIES

"Zona Cergam Indonesia" (Indonesian Comics Zone), Grand Indonesia Mall, Jakarta, 2010

"Festival Komik dan Kartun Citywalk" (Citiwalk Comics and Cartoon Festival), Citywalk Sudirman, Jakarta, 2010

"Pameran Jakartun" (Jakartatoon Exhibition), Citywalk Sudirman, Jakarta, 2009

"Ruang-Ruang Dalam Kepala" (Spaces in the Head), comics exhibition, Byar Creative Industry, Semarang, 2008

"Festival Komik Indonesia Satu Dekade (KONDE, A Decade of Indonesian Comics), Pasar Seni Ancol, Jakarta, 2007

PUBLICATION

Koran Samali (Samali Newspaper), published once a year since 2007.

Akademi Samali, *Jogja 5.9 SR Kumpulan Komik Pendek Memorabilia Gempa Jogja* (Arus Kata Press, 2006)



02



03



04



KORANSAMALI

KOSASIH AWARD

Komik Indonesia Terbaik Satu Dekade

Pengantar Kosasih Award 2007

Penerima Penghargaan Kosasih Award 2007

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KORANSAMALI

Panggung Visual Akademisi Samali "Ruang-Ruang Dalam Kepala"

Launching M-KOMIK

PressLaunch M-KOMIK

Pameran Karya Biennale Jogja 2008

08



01, 10 Klab Drawing | **02** "Festival Komik dan Kartun Citywalk, Citywalk Sudirman, Jakarta, 2010 | **03** "Ruang-Ruang Dalam Kepala", Pameran Komik, Byar Creative Industry, Semarang, 2008 | **04** "Ruang-Ruang Dalam Kepala", Pameran Komik, Byar Creative Industry, Semarang, 2008 | **05** Jogja 5,9 SR | **06-08** Koran Samali | **09** "Festival Komik dan Kartun Citywalk", Citywalk Sudirman, Jakarta, 2010 | **11** "Pameran Jakartun", Citywalk Sudirman, Jakarta, 2009 **01, 10** Drawing club| **02** Citiwalk Comics and Cartoon Festival, Citywalk Sudirman, Jakarta, 2010 | **03** "Spaces in the Head", Comics exhibition, Byar Creative Industry, Semarang, 2008 | **04** "Spaces in the Head", Comics exhibition, Byar Creative Industry, Semarang, 2008 | **05** Jogja 5,9 SR | **06-08** Samali Newspaper | **09** Citiwalk Comics and Cartoon Festival, Citywalk Sudirman, Jakarta, 2010 | **11** "Pameran Jakartun" (Jakartatoon Exhibition), Citywalk Sudirman, Jakarta, 2009

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Atap Alis



01

Kreativitas tak boleh bergantung pada fasilitas. Apalagi jika itu menyangkut daya cipta anak-anak. Itulah yang diyakini oleh Atap Alis yang secara mandiri memberikan pendidikan alternatif kepada anak-anak di sekitar markas mereka di Ciracas, Jakarta Timur, sejak 2006. Organisasi ini membimbing anak-anak untuk lebih berani berkreasi di sekolah formalnya dengan berbagai kegiatan. Dari mendaur ulang barang bekas, menggambar dan bermain musik bersama, serta mendorong anak-anak agar lebih menghargai lingkungan hidupnya.

Atap Alis didirikan oleh Kurniawan Yulianto, Ranggalawé, dan Isrol Triono. Sembilan orang yang kini bergabung di dalamnya adalah pekerja seni yang biasa mengerjakan gambar, lukisan, mural, poster, sablon, cukil, dan fotografi. Dalam berbagai kesempatan, mereka turut aktif berpameran dan terlibat dalam berbagai kegiatan seni.

Beragam kegiatan yang dilakukan oleh Atap Alis tak hanya mendapat sambut baik dari warga sekitar, yang cukup itu saja sudah merupakan pencapaian istimewa bagi mereka, namun juga menarik sejumlah pihak untuk bekerjasama. Kerjasama dengan Ikatan Alumni Institut Teknologi Surabaya di Jakarta, dan B Gallery di Finlandia adalah salah satu hasil dari jaringan yang mereka kelola selama ini.

PROGRAM

Belajar Membaca, Belajar Gambar, Belajar Teater, Majalah Dinding, Pengadaan Buku untuk perpustakaan, dan lokakarya daur ulang sampah.

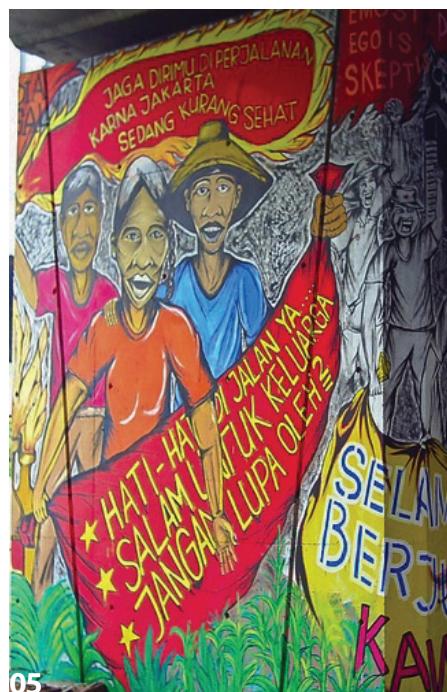
Creativity should not depend on facilities, especially when it comes to the creativity of children. This is a principle held by Atap Alis, which has independently provided alternative education for the local children living around their base in Ciracas, East Jakarta, since 2006. Through a range of activities, they assist the children to be bolder as they create works at their formal schools. They recycle used materials, draw and play music together, and encourage children to respect the environment more.

Atap Alis was founded by Kurniawan Yulianto, Ranggalawe, and Isrol Triono. Its current nine members are art workers used to creating drawings, paintings, mural works, posters, print works, woodcut works, and photography. They have also taken parts in exhibitions and a range of art activities.

The activities held by Atap Alis do not only receive warm welcome from the locals—which they consider as a special achievement in itself—but also lead many institutions to collaborate with them. The cooperation with the Surabaya Institute of Technology Alumni Association in Jakarta, and with B Gallery in Finland, are examples of the results of their network so far.

PROGRAM

Reading lessons, drawing lessons, theater lessons, wall magazines, providing books for schools, and recycle workshops.







11

01-02 Sanggar Belajar, Program Belajar Krucil - Musik | **03, 08** "Aksi Poster Hari HAM Internasional", Taman Ismail Marzuki, Jakarta, 2007 | **04** "Program Belajar Krucil Gerak dan Tari" | **05** "Resolusi 300cc", 2006 | **06** Performance Art, "Kah Kita Pahlawan", Cikini, 2009 | **06** "Aksi Poster Hari HAM Internasional", Taman Ismail Marzuki, Jakarta, 2007 | **07** Sanggar Belajar, Program Belajar Krucil - Menggambar | **09** Performance Art, "Kah Kita Pahlawan", Cikini, 2009 | **10** Mural, Dukuh Atas, 2007 | **11** "DIY", Taman Sambas, 2007

01-02 Learning studio, Children's learning program, music | **03, 08** International Human Rights Day, Poster action, Ismail Marzuki Arts Center, Jakarta, 2007 | **04** Children's learning program, dance and movement | **05** "Resolusi 300cc", 2006 | **06** Performance Art, "Kah Kita Pahlawan", Cikini, 2009 | **06** International Human Rights Day, Poster action, Ismail Marzuki Arts Center, Jakarta, 2007 | **07** Learning studio, Children's learning program, drawing | **09** Performance Art, "Kah Kita Pahlawan", Cikini, 2009 | **10** Mural, Dukuh Atas, 2007 | **11** "DIY", Taman Sambas, 2007

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Forum Lenteng



Fokus pada produksi dan pewacanaan video, Forum Lenteng bergiat mengupayakan terciptanya masyarakat yang kritis dan terbuka dalam memberi dan menerima informasi. Melalui video, kesadaran akan lingkungan, sejarah, dan keberagaman dapat direkam, ditayangkan, disebarluaskan, dan didiskusikan kembali. Selain itu, bahasa audio-visual tersebut dikembangkan oleh Forum Lenteng ke dalam media lain seperti fotografi, grafis, teks atau pola ajar-mengajar dalam lokakarya.

Forum Lenteng didirikan di Jakarta pada Juli 2003. Dijalankan oleh 11 orang, Forum Lenteng memiliki 38 anggota yang diberikan fasilitas, dari alat produksi, referensi, hingga akses informasi. Bersama-sama, para pengurus dan anggota Forum Lenteng sering mengadakan lokakarya video di sejumlah kota di Indonesia. Selain itu, mereka juga sering mengundang masyarakat sekitar untuk menonton dan duduk berbincang bersama, sebagai bagian dari intensi Forum Lenteng untuk selalu menyertakan publik lebih dari sekadar penonton pasif.

Kerjasama yang dilakukan oleh Forum Lenteng terjalin dengan sejumlah lembaga, seperti Praxis, Interseksi, Komunitas Film Independen, ruangrupa, Kalyana Shira di Jakarta; Kampung Halaman, Combine Reserach Institute, dan Rumah Seni Cemeti di Yogyakarta; Global Apple Works (Surabaya), Komunitas Studi Sarueh (Padang Panjang), El Despacho (Meksiko), Ctheory (Kanada), Oberhausen International Film Festival (Jerman), Arts Network Asia (Singapura), dan Open Democracy (Inggris).

PROGRAM

Akumassa (pengembangan komunitas dan produksi media), Videobase (penelitian sejarah sosial video), *Jurnal Footage* (penerbitan), Workshop (produksi media audio visual), Diskusi bulanan, dan Penelitian.

KEGIATAN

Pameran dalam forum nasional dan internasional, pemutaran film/video, produksi dokumenter (film/video).

PENERBITAN

Massroom Project (Forum Lenteng, Jakarta, 2003)
Biro Penelitian dan Pengembangan Forum Lenteng, *Videobase* (Forum Lenteng, Jakarta, 2008).
Footage Internal, newsletter bulanan internal Forum Lenteng

JURNAL ONLINE

www.jurnalfootage.net
www.akumassa.org

Focusing on video production and discourses, Forum Lenteng actively tries to establish a free and open society in receiving and providing information. Through videos, the awareness about the environment, history, and diversity can be recorded, screened, distributed, and discussed again. Apart from that, the audio-visual language is developed by Forum Lenteng into other media such as photography, print works, text, or the teaching patterns in their workshops.

Forum Lenteng was founded in Jakarta in July 2003. Managed by eleven people, Forum Lenteng has 38 members who have been provided with facilities, such as means of production, reference materials, and access to information. Together, the organizers and members of Forum Lenteng often hold video workshops in a number of cities in Indonesia. They also often invite the locals to watch videos and sit down together with them, as a part of Forum Lenteng's intentions to involve the public as more than just passive viewers.

Forum Lenteng has collaborated with a number of institutions such as Praxis, Interseksi, Komunitas Film Independen, ruangrupa, Kalyana Shira in Jakarta; Kampung Halaman, Combine Reserach Institute, and Rumah Seni Cemeti in Yogyakarta; Global Apple Works (Surabaya); Komunitas Studi Sarueh (Padang); El Despacho (Mexico); Ctheory (Canada), Oberhausen International Film Festival (Germany); Arts Network Asia (Singapore); and Open Democracy (United Kingdom).

PROGRAM

akumassa (community development and media production), Videobase (research on the social history of video), *Jurnal Footage* (publication), Workshop (audio-visual media production), monthly discussions, and research.

ACTIVITIES

Exhibitions in national and international forums, film/video screenings, documentary productions (film/video).

PUBLICATION

Massroom Project (Forum Lenteng, Jakarta, 2003)

Forum Lenteng's Bureau of Research and Development, *Videobase* (Forum Lenteng, Jakarta, 2008).

Footage Internal, Forum Lenteng's internal monthly newsletter

ONLINE JOURNAL

www.jurnalfootage.net

www.akumassa.org





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01 Kantor Forum Lenteng | **02** Diskusi "Cerpen Untuk Filem", Jakarta, 2007 | **03** "akumassa", Gardu Unik, Cirebon, 2007 | **04** "akumassa", Sarueh, Padang Panjang, 2005 | **05** Pemutaran Film "Kidung Lelangkah", Komunitas Djuanda, Ciputat, Tangerang Selatan, 2009 | **06** Presentasi "akumassa", Lombok, 2010 | **07, 08, 09** Pameran "Videobase", Bentara Budaya Jakarta, 2009 | **11** Pemutaran "akumassa", Gardu Unik, Cirebon, 2009 | **10** Pameran Fotografi "Jeda", Taman Ismail Marzuki, Jakarta, 2006 | **12** Pemutaran "Kontrakkan Kita", Jakarta, 2007 **01** Forum Lenteng's office | **02** Discussion "Short stories for films", Jakarta, 2007 | **03** "akumassa", Gardu Unik, Cirebon, 2007 | **04** "akumassa", Sarueh, Padang Panjang, 2005 | **05** Film screening "Kidung Lelangkah", Komunitas Djuanda, Ciputat, 2009 | **06** "akumassa" presentation, Lombok, 2010 | **07, 08, 09** "Videobase" exhibition, Bentara Budaya Jakarta, 2009 | **11** "akumassa" screening, Gardu Unik, Cirebon, 2009 | **10** "Jeda" Photo Exhibition, Taman Ismail Marzuki, 2006 | **12** "Kontrakkan Kita" screening, Jakarta, 2007

FORUM LENTENG

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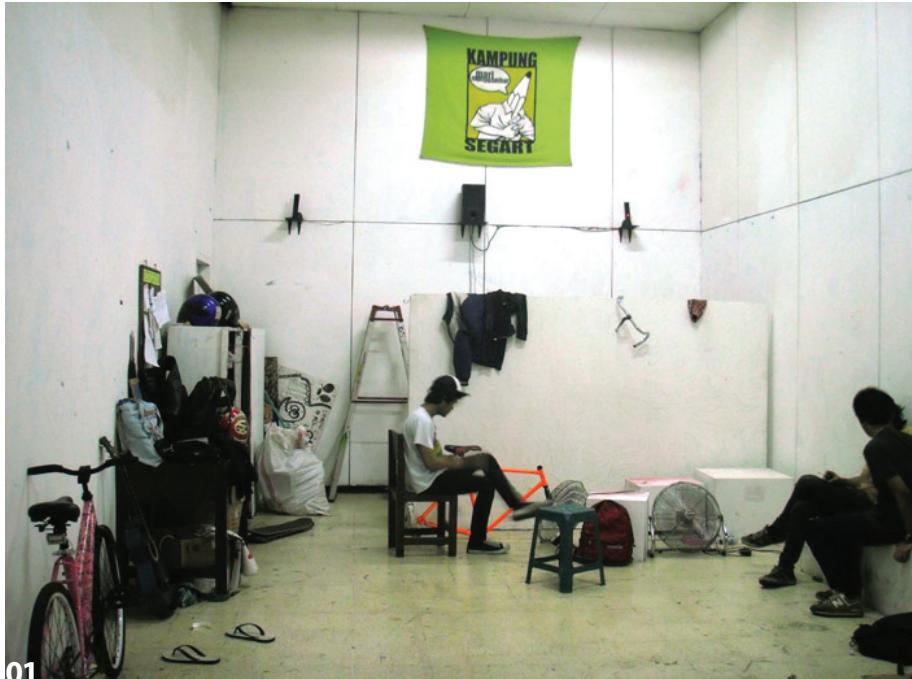
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Kampung Segart



Kata "segar" ternyata bukan cuma buat buah-buahan. Kampung pun bisa segar dan berseni, cukup tambahkan huruf "t" untuk menjadi kata "*art*", maka jadilah Kampung Segart. Nama itulah yang digunakan oleh sepuluh seniman muda yang kuliah di Institut Ilmu Sosial dan Ilmu Politik (IISIP) di Jakarta. Didirikan oleh Popo pada 2002, Kampung Segart giat mengerjakan karya mural, stiker, graffiti, instalasi, poster, dan lukisan dengan visual yang lucu, nakal, politis, namun tetap segar.

Berawal dari hobi, Kampung Segart merambah ke berbagai acara lokal, nasional, hingga internasional. Antara lain sebagai salah satu tim penggambar bagi Museum Rekor Dunia Indonesia untuk Mural Terpanjang Sedunia (2004), Jakarta 32°C—pameran karya visual mahasiswa (2006), dan ARENA: Jakarta Biennale XIII (2009). Selain terlibat berbagai acara yang diadakan oleh organisasi lain, secara mandiri Kampung Segart juga menggelar pameran yang turut melibatkan mahasiswa.

PROGRAM

Pembuatan mural, stiker, dan mengadakan pameran internal.

KEGIATAN PILIHAN

Pameran "Yang penting Kardus", Kampung Segart Art Space, Jakarta, 2010.

Kampung Segart Under Water, Kampung Segart Art Space, Jakarta, 2009.

Pameran Stencil, Kampung Segart Art Space, Jakarta, 2009.

The word “segar” or Indonesian for fresh does not only apply for fruits. Even kampongs can be fresh and artful; just add the letter “t” at the end and form the ending of “art”—and we have Kampung Segart. This is the name used by ten young artists studying at the Institute of Social and Political Sciences (IISIP) in Jakarta. Founded by Popo in 2002, Kampung Segart is active in producing mural works, stickers, graffiti, installation works, posters, and paintings with funny, naughty, political visualization, while maintaining its fresh approach.

Originating from hobbies, Kampung Segart has moved further to take part in different local, national, and international events, for example as one of the teams who drew for the Indonesian World Record Museums for the Longest Mural in the World (2004), Jakarta 32°C—the exhibition presenting visual works of the students (2006), and ARENA: Jakarta Biennale XIII (2009). Apart from being involved in a variety of events held by other organizations, Kampung Segart independently holds exhibitions involving students.

PROGRAM

Creating murals, stickers, and holding internal exhibitions.

SELECTED ACTIVITIES

Exhibition “Yang Penting Kardus” (Cardboard’s the Only Thing That Matters), Kampung Segart Art Space, Jakarta, 2010
Kampung Segart Underwater, Kampung Segart Art Space, Jakarta, 2009
Print work exhibition, Kampung Segart Art Space, Jakarta, 2009



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01 Ruang Kampung Segart | **02** Lokakarya Graffiti, 2007 | **03-04** Lokakarya Kolase, 2008 | **05, 06, 11** Pameran Lukisan "Refresh", 2004 | **07** Lokakarya Stencil, 2008 | **08, 09** Pameran "Curhat", 2009 | **10, 12** Lokakarya Airbrush, 2005 **01** Kampung Segart's workspace | **02** Graffiti workshop, 2007 | **03-04** collage workshop, 2008 | **05, 06, 11** "Refresh" painting exhibition, 2004 | **07** Stencil workshop, 2008 | **09, 10** "Curhat" exhibition, 2009 | **10, 12** Airbrush workshop, 2005

KAMPUNG SEGART

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Maros Visual Culture Initiative



01

Maros adalah nama sebuah kabupaten di Sulawesi Selatan yang dikenal luas dengan goa-goa prasejarah yang di dalamnya sangat kaya dengan gambar-gambar dari zaman prasejarah. Keberadaan gambar tersebut kemudian menginspirasi sekelompok anak muda di Jakarta untuk memakai "maros" sebagai nama bagi kelompok ilustrator mereka.

Sesuai dengan namanya yang berkesan lokal, Maros yang didirikan di Jakarta pada 2007 ini, menempatkan nilai-nilai budaya rupa lokal untuk kesetaraan, serta kekuatan dan identitas dalam mencari formula strategi kebudayaan. Visi tersebut direalisasikan dengan mengembangkan pendidikan sebagai metode efektif, pendalaman pola pikir dan pola tindakan sebagai basis perluasan perspektif budaya.

Dijalankan oleh 5 orang, Maros yang berbentuk yayasan ini memiliki sejumlah program seperti lokakarya, *outing*, klinik gambar, dan pameran di mana medium dua dimensi adalah yang menjadi perhatian utama dalam produksi artistiknya. Jaringan yang telah terbentuk sejak Maros berdiri, meliputi organisasi-organisasi yang juga mengerjakan seni visual seperti ruangrupa dan Akademi Samali di Jakarta, , dan Byar Creative Industry di Semarang.

PROGRAM

Lokakarya, *outing*, klinik dan pameran gambar.

KEGIATAN PILIHAN

"SIKLUS", Ruru Gallery, Jakarta, 2008.

"LOG OUT", pameran ilustrasi dan seni rupa, CONCEPT SHOP, Jakarta, 2007.

"Lokakarya Stensil Bersama Eko Priharseno", Jakarta, 2007.

Maros is the name of a regency in South Sulawesi, known for its prehistoric caves with an abundance of prehistoric drawings. The existence of those prehistoric drawings inspired a group of young people in Jakarta to use "Maros" as the name of their group, consisting of young illustrators.

In line with its locally-sounding name, Maros, which was established in Jakarta in 2007, uses the values of the local visual culture to attain equality, and as the source of power and identity in seeking for the formula for cultural strategies. The vision has been manifested by developing education as an effective method, and delving into the patterns of thoughts and actions for the basis for the expansion of cultural perspectives.

Managed by five people, Maros, which is formally registered as a foundation, has a number of programs such as workshops, outings, drawing clinics, and exhibitions, in which the two-dimensional art media are the focus of attention in their artistic productions. The network that they have maintained since early on includes organizations that are also involved in the visual art world, such as ruangrupa and Akademi Samali in Jakarta, and Byar Creative Industry in Semarang.

PROGRAM

Workshops, outings, drawing clinics and exhibitions.

SELECTED ACTIVITIES

"SIKLUS" (Cycle), Ruru Gallery, Jakarta, 2008.

"LOG OUT", an exhibition of works of illustration and visual art, CONCEPT SHOP, Jakarta, 2007.

"Lokakarya Stencil Bersama Eko Priharseno" (Stencil Workshop with Eko Priharseno), Jakarta, 2007.



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01, 02, 03, 04, 06 Kerja di Studio Maros | 05 Pameran "Log Out" | 07 Pembukaan Pameran "Siklus", RURU Gallery, Jakarta, 2009 01, 02, 03, 04, 06 The work at Studio Maros | 05 "Log Out" exhibition | 07 "Siklus" exhibition opening, RURU Gallery, Jakarta, 2009.

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ruangrupa



01

Didirikan di Jakarta pada 2000 oleh sekelompok seniman, ruangrupa memfokuskan diri pada upaya mendorong kemajuan gagasan seni rupa dalam konteks urban (kota Jakarta khususnya) dan dalam lingkup luas kebudayaan. Berangkat dari visi tersebut, ruangrupa menyelenggarakan pameran, lokakarya, penelitian, dan penerbitan jurnal.

ruangrupa kemudian menjadi sebuah laboratorium bagi praktik seni rupa yang terlibat dalam kancah isu-isu sosial, sejarah, politik dan ekonomi, baik dalam konteks kota Jakarta secara khusus, maupun Indonesia secara umum. Adapun media dalam seni rupa yang sering dikerjakan oleh ruangrupa adalah video, fotografi, instalasi, obyek, seni publik, grafis, dan mural. Semua karya tersebut dikerjakan baik secara individual maupun kolaborasi.

Sejak berdiri, jaringan yang terjalin dengan organisasi lain antara lain dengan Forum Lenteng, Q! Munity, Dewan Kesenian Jakarta, Himpunan Mahasiswa Sosiologi Universitas Indonesia, dan Kineforum di Jakarta; Rumah Seni Cemeti, Indonesian Visual Art Archive, dan Kedai Kebun di Yogyakarta; Komunitas Seni Belanak (Padang), Komunitas Multimedia (Manado), Videolab (Bandung), Humanist Institute for Development Cooperation - HIVOS (Belanda), Istanbul Biennale (Turki), Gwangju Biennale (Korea Selatan), Parking Project (Malaysia), Asia Europe Foundation (Singapura) dan The Ford Foundation (Amerika Serikat).

PROGRAM

Artlab, Ruru gallery, Jakarta 32°C, Lokakarya Penulisan Seni Visual, Lokakarya Kurator, OK. Video Festival, Karbonjournal.org, dan Penelitian & Pengembangan.

KEGIATAN PILIHAN

"OK Video: Jakarta International Video Festival", Galeri Nasional Indonesia, dua tahunan sejak 2003.

"Jakarta 32°C: pameran karya visual mahasiswa", Galeri Nasional Indonesia, dua tahunan sejak 2004.

PENERBITAN

Ugeng T. Moetidjo, Ardi Yunanto, Ade Darmawan, Mirwan Andan, *Stiker Kota* (Jakarta: ruangrupa, 2008).
Jurnal Karbon 2000 – 2006, tujuh edisi.

JURNAL ONLINE

www.karbonjournal.org

Founded in Jakarta in 2000 by a group of artists, ruangrupa has been focusing on the effort to promote the idea of art in the urban context (especially Jakarta) and in the greater cultural context. With that vision in mind, ruangrupa holds exhibitions and workshops, conducts researches, and publishes journals.

ruangrupa then becomes a laboratory of sorts for art practices involved in social and political issues, as well as issues of history and economics, whether in the specific context of the city of Jakarta or in the general context of Indonesia. The art media that ruangrupa often tackles are those of video, photography, installation, objects, public art, prints, and mural works. All of the works are created individually or in collaborations.

Since its establishment, the organization has maintained network with other organizations such as Forum Lenteng, Q! Munity, Jakarta Art Council, the Union of Students of Sociology - University of Indonesia, and Kineforum in Jakarta; Rumah Seni Cemeti, Indonesian Visual Art Archive, and Kedai Kebun in Yogyakarta; Komunitas Seni Belanak (Belanak Art Community, Padang), Komunitas Multimedia (Multimedia Community, Manado), Videolab (Bandung), Humanist Institute for Development Cooperation - Hivos (the Netherlands), Istanbul Biennale (Turkey), Gwangju Biennale (South Korea), Parking Project (Malaysia), Asia Europe Foundation (Singapore), and The Ford Foundation (United States).

PROGRAMS

Artlab, Ruru gallery, Jakarta 32°C, visual art writing workshop, curators' workshop, OK. Video Festival, Karbonjournal.org, and Research and Development.

SELECTED ACTIVITIES

"OK Video: Jakarta International Video Festival", Indonesian National Gallery, two-yearly since 2004.
"Jakarta 32°C: pameran karya visual mahasiswa" (exhibition of visual works by university students), Indonesian National Gallery, two-yearly since 2004.

PUBLICATIONS

Ugeng T. Moetidjo, Ardi Yunanto, Ade Darmawan, Mirwan Andan, *Stiker Kota* (City Stickers, Jakarta: ruangrupa, 2008).

Karbon journal 2000 – 2006, seven editions.

ONLINE JOURNAL

www.karbonjournal.org



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01 Tampak depan ruangrupa | **02** Pameran Tunggal Jimi Multhazam "Jimi! Jimi! Jimi!", RURU Gallery, Jakarta, 2009 | **03, 04** Interior ruangrupa | **05** Pertunjukan Agus Nur Amal, RURU Gallery, Jakarta, 2009 | **06** Lokakarya "OK. Video Militia", Ruang MES56, Yogyakarta, 2007 | **07** Sampul buku "Stiker Kota", | **08-12** "OK. Video Comedy", Galeri Nasional Indonesia, Jakarta, 2009 | **13** Karya seni rupa publik Lokakarya "Jakarta 32°C", 2006 **14, 15** "Transaksi Lonely Market", RURU Gallery, Jakarta, 2009 | **01** ruangrupa's frontage | **02** Jimi Multhazam solo exhibition "Jimi! Jimi! Jimi!", RURU Gallery, Jakarta 2009 | **03, 04** ruangrupa's interior | **05** Agus Nur Amal's performance, RURU Gallery, Jakarta, 2009 | **06** "OK. Video Militia" workshop, Ruang MES56, Yogyakarta, 2007 | **07** "City Sticker" front cover, | **08-12** "OK. Video Comedy", Indonesian National Gallery, Jakarta 2009 | **13** Public art workshop "Jakarta 32°C", Jakarta, 2006 | **14, 15** "Transaksi Lonely Market", ruangrupa, Jakarta, 2009

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Serrum



Nama Serrum tak ada hubungannya dengan darah, tapi berasal dari dua kata bahasa Inggris, “share room” yang berarti “ruang berbagi”. Nama itu yang dipilih oleh sejumlah mahasiswa Jurusan Seni Rupa Universitas Negeri Jakarta sebagai nama organisasi karena Serrum fokus pada pendidikan dan seni rupa sebagai ruang berbagi, yang sesuai dengan latar pendidikan keguruan di almamater mereka.

Serrum didirikan oleh MG Pringgotono, Arif Kurniawan, Arief Rachman, M. Sigit Budi S, JJ Adibrata, dan RM Herwibowo di Jakarta pada 2006. Fokus pada pengkajian masalah-masalah sosial melalui seni rupa berbasis pendidikan, program mereka meliputi proyek dan pameran seni rupa, propaganda grafis, dan penerbitan komik. Serrum juga membantu anak jalanan dan yatim piatu dengan membuatkan perpustakaan, menyumbang buku, serta mengadakan berbagai pelatihan—dari bahasa Inggris sampai P3K, dari menggambar sampai jalan-jalan bersama ke Kebun Binatang Ragunan.

Selain berbagai program yang mereka lakukan, Serrum juga berkarya mural, komik, fotografi, poster, patung, video, grafis, dan instalasi. Penggerjaan karya dilakukan Serrum secara mandiri maupun hasil dari keterlibatan mereka dengan organisasi lain seperti Dewan Kesenian Jakarta, Pusat Kebudayaan Prancis, ruangrupa, dan Sanggar Anak Akar di Jakarta; serta House of Natural Fiber di Yogyakarta.

PROGRAM

Project_Or, Propagaphic Movement, Serrum Gallery, Kuliah Terbang, Senang Belajar, Rumah Bambu, dan KRL (Komik Rada Lucu).

KEGIATAN TERPILIH

“Project Or”, proyek seni kolaborasi, Serrum, Jakarta, sejak 2005.

“Project Akhir Tahun”, penempelan poster propaganda setiap akhir tahun di ruang publik Jakarta, sejak 2004.

“Komik Rada Lucu: Baca Komik”, Pameran Tunggal Eko S. Bimantara, Serrum Gallery, Jakarta, 2009.

“Press-Sure: 1st Jakarta Airbrush Art Exhibition”, Serrum Galerry, Jakarta, 2010.

PENERBITAN

Serrum: Eko S. Bimantara, *Kompilasi KRL [Komik Rada Lucu]* (Gradien Mediatama, 2010)

Serrum, *KRL [Komik Rada Lucu]*, 6 edisi, 2009 – 2010

Wawan Setiawan, *Privatisasi Pendidikan* (Serrum: Project_Or, 2008)

The name of "Serrum" has nothing to do with blood; instead, it originates from two English words, "share rooms". The name has been chosen by several students of the Department of Art, Jakarta State University, as the name of their organization because Serrum's focus is on the education and art as a room to share, in line with their background in pedagogic studies.

Serrum was established by MG Pringgotono, Arif Kurniawan, Arief Rachman, M. Sigit Budi S, JJ Adibrata, and RM Herwibowo in Jakarta in 2006. Focusing on the analyses of social issues through education-based art, their programs include art projects and exhibitions, visual propaganda, and comics publications. Serrum also assists street children and orphans by establishing libraries, making book contributions, and hold a range of trainings—from English training to first aid trainings, from drawing activities to organizing trips to the Ragunan Zoo.

Besides the diverse programs that they have been doing, Serrum also creates mural works, comics, photography, posters, sculptures, video works, prints, and installations. Serrum make these works independently or through collaborations with other organizations such as the Jakarta Art Council, French Cultural Center, ruangrupa, and Sanggar Anak Akar (Akar Children's Studio) in Jakarta; and the House of Natural Fiber in Yogyakarta.

PROGRAM

Project_Or, Propaggraphic Movement, Serrum Gallery, Kuliah Terbang (Flying Classes), Senang Belajar (Happy to Study), Rumah Bambu (Bamboo House), and KRL (Komik Rada Lucu, or "Rather Funny Strips"; 'KRL' being a play of the initials used in Indonesian to refer to electric trains).

SELECTED ACTIVITIES

"Project Or", collaborative art project, Serrum, Jakarta, since 2005.

"Project Akhir Tahun" (End of Year Project), the installation of propaganda posters in Jakarta public spaces at the end of every year, since 2004.

"Komik Rada Lucu: Baca Komik" (Rather Funny Strips: Read Comics), Eko S. Bimantara's solo exhibition, Serrum Gallery, Jakarta, 2009.

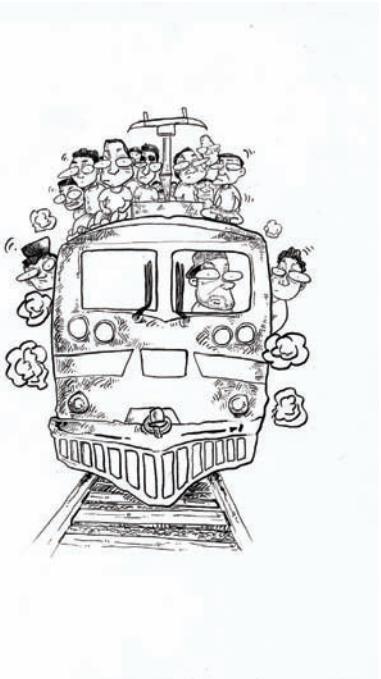
"Press-Sure: 1st Jakarta Airbrush Art Exhibition", Serrum Gallery, Jakarta, 2010.

PUBLICATIONS

Serrum: Eko S. Bimantara, *Kompilasi KRL [Komik Rada Lucu]* (Gradien Mediatama, 2010)

Serrum, *KRL [Komik Rada Lucu]*, six editions, 2009 – 2010

Wawan Setiawan, *Privatisasi Pendidikan* (The Privatization of Education, Serrum: Project_Or, 2008)



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01 Ruang Serrum | **02, 08, 12** KRL (*Komik Rada Lucu*), 2009 | **03** Project "HAH" | **04** Lokakarya Sablon, SMA Diponegoro, Jakarta | **05** Kuliah Terbang, Serrum, Jakarta | **06** "L.O.V.E. Collaboration", Galeri Serrum, Jakarta | **07** Project "SYLF", Galeri Serrum, Jakarta | **09,11** Project "PAT", Jakarta | **10** "Airbrush Collaboration Pressure", Galeri Serum, Jakarta, 2009 | **13** Lokakarya Sablon, SMU 8, Bukit Duri, Jakarta **01, 07, 11** KRL (*Komik Rada Lucu*), 2009 | **02** "HAH" Project | **03** Prints workshop, Diponegoro High School, Jakarta | **04** Flying class, Serrum, Jakarta | **05** "L.O.V.E. Collaboration", Galeri Serrum, Jakarta | **06** Project "SYLF", Galeri Serrum, Jakarta | **08,10** Project "PAT", Jakarta | **09** "Airbrush Collaboration Pressure", Galeri Serrum, Jakarta, 2009 | **12** Prints workshop, 8 State Senior High School, Bukit Duri, Jakarta

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Tembok Bomber



01

Berawal dari obrolan melalui internet antara Jakarta – Bandung pada 2004, Booi, Darbotz, Aram, Godot, dan Randy sepakat mendirikan komunitas *online* Tembok Bomber yang bertujuan untuk menyediakan ruang interaksi bagi para seniman graffiti. Setelah menjadi anggota forum di situs itu, setiap seniman graffiti dapat mengunggah foto-foto karya yang baru dibuatnya di jalanan. Di sana pula para seniman graffiti berbagai info lokasi gambar baru, saling belajar teknik graffiti, juga menetapkan waktu menggambar bersama. Melalui forum dalam Tembokbomber.com dengan semua informasinya, fenomena graffiti di Jakarta dan Bandung berkembang menjadi sebuah gaya hidup baru.

Sudah 1100 seniman graffiti yang terdaftar sebagai anggota forum Tembokbombercom. Namun selain karya graffiti, situs ini juga menampung dokumentasi mural, stiker, dan poster, termasuk karya mainan karakter, sepatu lari, dan berbagai informasi acara *street art* lainnya. Dari situs ini pula para seniman *street art* luar negeri mendapat informasi mengenai fenomena *street art* di Indonesia.

Tembokbomber.com dikelola secara mandiri oleh 11 seniman graffiti. Dengan jaringan yang luas dengan para seniman graffiti secara individu, mereka juga bekerjasama dengan komunitas *street art* dan ruang alternatif, salah satunya adalah dengan Sakitkuningcollectivo, Bujangan Urban, Kampung Segart, Artco Squad, ruangrupa, dan Atap Alis di Jakarta.

From an internet chat between Jakarta and Bandung in 2004, Booi, Darbotz, Aram, Godot, and Randy agreed to establish the online community of Tembok Bomber (Wall Bomber), with the objective of providing graffiti artists with a space for interactions. After they become forum members on the site, the graffiti artists would be able to upload pictures of the works they have just made on the street. The graffiti artists can also share information on the location of new works, learn from one another about graffiti techniques, and decide on a time to work together. Through the forum on the Tembokbomber.com, with all its information, the phenomenon of graffiti's in Jakarta and Bandung grows to become a new lifestyle.

Today, there are 1,100 graffiti artists listed as members of Tembokbomber.com forum. Apart from graffiti works, the site also accepts documentations of mural works, stickers, and posters, as well as toy figurines, sneakers, and a variety of information on street art. It is also from this site that street artists from abroad can find information about the phenomenon of street art in Indonesia.

Tembokbomber.com is managed independently by eleven graffiti artists. It has an expansive network with individual graffiti artists, and collaborates with street art communities and alternative spaces, such as the Sakitkuning collectivo, Bujangan Urban, Kampung Segart, Artco Squad, ruangrupa, and Atap Alis in Jakarta.







11

01 "FGD Expo", Jakarta Convention Center, Jakarta, 2007 | 02-09, 11 "Medium Rare", Museum Nasional Indonesia, Jakarta, 2005 | 10 "Halomono 2", Third Eye Studio, Jakarta, 2007 01 "FGD Expo", Jakarta Convention Center, Jakarta, 2007 | 02-09, 11 "Medium Rare", Indonesian National Museum, Jakarta, 2005 | 10 "Halomono 2", Third Eye Studio, Jakarta, 2007

TEMBOK BOMBER

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Asbestos Art Space



01

Asbestos hanya dikelola oleh tiga seniman, namun perannya dalam memadukan teater dan seni rupa telah berlangsung lama. Didirikan oleh W. Christiawan dan Mimi Fadmi di Bandung pada 2002, Asbestos menanggapi berbagai kondisi mutakhir dengan kearifan lokal dan penafsiran baru melalui setiap praktik keseniannya. Selain berkarya seni performans, mengadakan pameran seni rupa dan pemutaran video, mereka juga mendukung usaha-usaha membangun infrastruktur kebudayaan yang lebih baik, serta menjalin berbagai kerjasama dan pengarsipan dalam ruang yang terbuka, merdeka, dan menghargai perbedaan.

Asbestos telah bekerjasama dengan berbagai organisasi dalam dunia seni rupa kontemporer, di antaranya adalah dengan Komunitas Azan, Kelompok Kelelawar di Tasikmalaya; ruangrupa, dan Rewind Art di Jakarta; Republik Entertainment, Studio Sekolah Tinggi Seni Indonesia, dan Koloni Hitam di Bandung; Arek Performance di Surabaya; The Japan Foundation; EPI Zentrum di Kolin, Jerman; NIPAF (Nippon International Performance Art Festival) dan Nagano di Jepang; Asiatopia di Bangkok, Thailand; dan Beyong Pressure di Yangon, Myanmar. Selain lembaga-lembaga non pemerintah tersebut, Asbestos juga bekerja sama dengan lembaga pemerintah seperti Departemen Pendidikan Nasional RI.

PROGRAM

Seni performans, pameran seni rupa, diskusi mingguan dan bulanan, kursus, lokakarya, pemutaran video, dan bedah buku.

PENERBITAN

W. Christiawan, *Kamus Teater*, (1) (Penerbit Asbestos, Bandung, 2010).

W. Christiawan, *Teori Pertunjukan Baru* (Penerbit Asbestos, Bandung, 2010).

Asbestos is managed by only three artists, but its role in combining theater and art has been played for quite a while. Founded by W. Christiawan and Mimi Fadmi in Bandung in 2002, Asbestos responds to a variety of latest conditions with local wisdom and novel interpretations through each and every one of its art practices. Apart from doing performance works, holding art exhibitions and video screening events, they also support efforts to build better cultural infrastructures and form collaborations and archiving work in an open and free space that respects differences.

Asbestos has collaborated with various organizations in the contemporary art world, for example with Komunitas Azan, Kelompok Kelelawar in Tasikmalaya, West Java; ruangrupa and Rewind Art in Jakarta; Republik Entertainment, Studio Sekolah Tinggi Seni Indonesia (The Studio of the Indonesian Arts College), and Koloni Hitam (Black Colony) in Bandung; Arek Performance in Surabaya; The Japan Foundation; EPI Zentrum in Koln, Germany; NIPAF (Nippon International Performance Art Festival) and Nagano in Japan; Asiatopia in Bangkok, Thailand; and Beyong Pressure in Yangon, Myanmar. Besides collaborating with these non-government institutions, Asbestos also works together with government agencies such as the Indonesian Ministry of Education.

PROGRAM

Performance art, art exhibitions, weekly and monthly discussions, courses, workshops, video screenings, and book discussions.

PUBLICATIONS

W. Christiawan, *Kamus Teater* (Dictionary of Theater), (1) (Penerbit Asbestos, Bandung, 2010).

W. Christiawan, *Teori Pertunjukan Baru* (New Theory of Performance, Penerbit Asbestos, Bandung, 2010).

**02****03**

01 Ruang Asbestos | **02** Pameran Tunggal "Mimi Fadmi", 2007 | **03** Performance Art "Food & The City", Mimi Fadmi dan W. Christiawan **01** Ruang Asbestos | **02** "Mimi Fadmi" solo exhibition, 2007 | **03** Performance Art "Food & The City", Mimi Fadmi and W. Christiawan.

ASBESTOS ART SPACE

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Common Room Networks Foundation



01

Dengan pandangan bahwa setiap orang memiliki hak yang sama untuk terlibat dalam berbagai kegiatan kebudayaan sekaligus mengecap kemajuan dan manfaat ilmu pengetahuan, Common Room mengembangkan landasan yang terbuka untuk kegiatan seni, budaya, dan pengetahuan media digital, baik dalam konteks lokal dan internasional.

Didirikan oleh Gustaff H. Iskandar di Bandung pada 2003, Common Room menyediakan ruang galeri, ruang bersama, perpustakaan, laboratorium media, dan internet dalam menjalankan programnya. Common Room juga memberikan dukungan teknis dan sumberdaya finansial, fasilitator untuk kegiatan, jaringan kerja, dan penyebaran informasi program. Selain itu, Common Room berhasil memetakan kemunculan berbagai praksis artistik dan budaya yang baru di Bandung.

Kerjasama Common Room yang terjalin dengan organisasi lain berasal dari berbagai kota di Indonesia, seperti ruangrupa (Jakarta), Mes56 dan House of Natural Fiber (Yogyakarta), Ruang Akal (Makassar), dan Komunitas Hysteria (Semarang). Di lingkungan internasional, Common Room bekerjasama dengan HIVOS (Belanda), Sarai Media Initiative (India), Transmediale (Jerman), Bricolab dan Arts Network Asia (Singapura). Di Bandung sendiri, Common Room melaksanakan programnya bersama Jendela Ide, Rumah Cemara, Ujungberung Rebels/Homeless Crew, Komunitas Warga Babakan Asih, dan Forum Studi Kebudayaan Institut Teknologi Bandung.

PROGRAM

OpenLabs (grup belajar dan hobi), Bandung Oral History (grup belajar dan hobi), Solidaritas Independen Bandung (Temu jaringan), dan Young Entrepreneur Workshop (lokakarya rutin).

KEGIATAN TERPILIH

"Nu-Substance Festival", festival tahunan sejak 2007.

PENERBITAN

The 3rd Asia-Europe Art Camp 2005: Artist Initiative Spaces and New Media Arts, 2005.

With the belief that everyone has the same right to be involved in a variety of cultural activities and taste the progress and benefits of science, Common Room develops an open platform for art and cultural activities, and the spread of digital media knowledge, whether in the local and international contexts.

Established by Gustaff H. Iskandar in Bandung in 2003, Common Room provides a gallery space, a common room, library, a media laboratory, and internet connection. It also provides technical supports and financial resources, facilitators for activities, a network, and the distribution of program information. Common Room has also managed to map the emergence of a variety of new artistic and cultural practices in Bandung.

Common Room works together with other organizations coming from many Indonesian cities, such as ruangrupa (Jakarta), Mes56 and House of Natural Fiber (Yogyakarta), Ruang Akal (Makassar), and Komunitas Hysteria (Semarang). On the international level, Common Room collaborates with HIVOS (the Netherlands), Sarai Media Initiative (India), Transmediale (Germany), Bricolab and Arts Network Asia (Singapore). In Bandung, Common Room holds its programs in collaboration with Jendela Ide, Rumah Cemara, Ujungberung Rebels/Homeless Crew, Komunitas Warga Babakan Asih, and Forum Studi Kebudayaan Institut Teknologi Bandung (The Cultural Studies Forum, Bandung Institute of Technology).

PROGRAM

OpenLabs (learning and hobby group), Bandung Oral History (learning and hobby group), Solidaritas Independen Bandung (Network Meeting), and Young Entrepreneur Workshop (routine workshops).

SELECTED ACTIVITIES

"Nu-Substance Festival", yearly festival since 2007.

PUBLICATIONS

The 3rd Asia-Europe Art Camp 2005: Artist Initiative Spaces and New Media Arts, 2005.



02



03



04



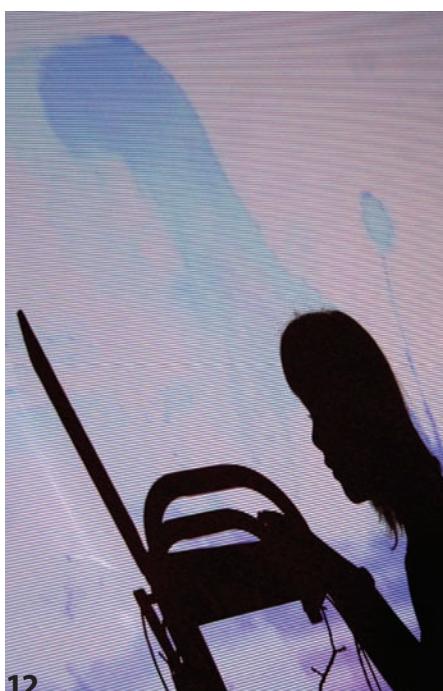
05



06



07





15

04-06, 08, 10-12, 14 "Nu-Substance Festival", Bandung, 2007 | 01-03, 07 "Nu-Substance Festival", Bandung, 2008 | 09, 13 "Nu-Substance Festival", Bandung, 2009 04-06, 08, 10-12, 14 "Nu-Substance Festival", Bandung, 2007 | 01-03, 07 "Nu-Substance Festival", Bandung, 2008 | 09, 13 "Nu-Substance Festival", Bandung, 2009

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Videolab



Videolab bergiat untuk meningkatkan apresiasi publik terhadap karya video melalui berbagai kegiatan dan mewadahi aspirasi seniman yang berkarya dengan medium video. Didirikan di Bandung pada 2003 oleh Herra Pahlasari dan (alm) Andry Mochammad, Videolab yang kini dikelola oleh tiga orang rekan juga melakukan pendataan karya-karya video, baik dari dalam maupun luar Indonesia, terutama karya video dari seniman muda.

Dalam mengadakan berbagai kegiatan dan pendataan karya, Videolab bekerjasama dengan sejumlah pihak lain, di antaranya adalah Image Nation, Electronic City, Dinas Kebudayaan dan Pariwisata Bandung, dan 347/unkl di Bandung; ruangrupa dan Aksara Bookstore di Jakarta; Byar Creative Industry (Semarang), Grace Space Exhibition (New York), Bangkok Experimental Film Festival (Thailand), dan Neuer Berliner Kunstverein Video Forum (Jerman).

PROGRAM

Cinematic Lab, Bedah Video dan Kopi Sore, 7", dan White Capsule.

KEGIATAN TERPILIH

"Cinematic Lab", pemutaran video bulanan di berbagai tempat di ruang publik seperti kafe dan toko buku, Bandung, 2005 – 2006.

"Beyond Panopticon Art and Global Media Project", Electronic City, Bandung, 2004.

"Video Art: Indonesia - Berlin & Beyond", kerjasama Videolab dan Intermedia Fakultas Seni Rupa dan Desain Institut Teknologi bandung (FSRD ITB) & Magister FSRD ITB, Mini Art Space Soemardja Gallery, Bandung, 2009.

Videolab works to improve public appreciation for video works through a range of activities and serves a receptacle for the aspirations of the artists working with the medium of video. Founded in Bandung in 2003 by Herra Pahlasari and (the late) Andry Mochammad, today Videolab is managed by three partners and is documenting video works from within the country and abroad, especially video works by young artists.

In holding their activities and documentation efforts, Videolab works together with a number of parties, such as Image Nation, Electronic City, Bandung Agency of Culture and Tourism, and 347/unkl in Bandung; ruangrupa and Aksara Bookstore in Jakarta; Byar Creative Industry (Semarang), Grace Space Exhibition (New York), Bangkok Experimental Film Festival (Thailand), and Neuer Berliner Kunstverein Video Forum (Germany).

PROGRAM

Cinematic Lab, Bedah Video dan Kopi Sore, 7" (video discussions and coffee afternoon), and White Capsule.

SELECTED ACTIVITIES

"Cinematic Lab", monthly video screening in different public spaces such as cafes and book stores, Bandung, 2005 – 2006.

"Beyond Panopticon Art and Global Media Project", Electronic City, Bandung, 2004.

"Video Art: Indonesia - Berlin & Beyond", in collaboration Intermedia Faculty of Art and Design, Bandung Institute of Technology and the Postgraduate School of the Faculty of Art and Design, Bandung Institute of Technology, Mini Art Space Soemardja Gallery, Bandung, 2009.



01, 03 "Beyond Panopticon: Art and Global Media Project", Electronic City, Bandung, 2004 | **02, 04** Ruang Videolab **01, 03** "Beyond Panopticon: Art and Global Media Project", Electronic City, Bandung, 2004 | **02, 04** Videolab's workspace.

VIDEOLAB

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Jatiwangi Art Factory



01

Selain sebagai kota penghasil genteng, sejak 2006 Jatiwangi dikenal karena Jatiwangi Artists in Residence Festival-nya. Festival dua tahunan yang menyemarakkan Jatiwangi itu adalah hasil kerja keras Jatiwangi Art Factory (JAF), sebuah organisasi yang selalu menekankan keterlibatan warga melalui setiap programnya. JAF didirikan pada 2005 di Jatiwangi dan dikelola secara mandiri dari hasil penjualan genteng para pendirinya.

Selain menyelenggarakan festival, JAF mengadakan lokakarya, residensi seniman, pementasan musik, dan siaran radio. Dengan adanya pendopo, ruang pameran, dan ruang lokakarya keramik, JAF juga melukis, mematung, dan membuat alat musik tradisional dengan bahan genteng atau kayu. Dengan semangat gotong-royong, JAF selalu melibatkan warga desa dalam setiap program residensi seniman dua tahunan, Jatiwangi Artists in Residence Festival, yang diikuti seniman maupun pekerja film dari Indonesia, Singapura, Malaysia, Thailand, Australia, Amerika Serikat, Bosnia dan Brazil.

Hubungan yang baik dengan pemerintah setempat membuat JAF dapat bekerja maksimal dalam menjalankan setiap programnya. Selain itu jaringan yang telah dibangun oleh JAF adalah dengan ruangrupa, Forum Lenteng, dan Aliansi Jurnalis Independen di Jakarta; Galeri Kita, Sunday Screen, dan 86 Frames di Bandung. Selain kerjasama dengan organisasi, JAF juga menjalin kerjasama dengan kurator maupun seniman dari Singapura, Australia, dan Sri Lanka.

KEGIATAN TERPILIH

“Menemukan kembali tanah yang hilang”, Pameran bersama, 2008.

“Maesaroh – Mukti mukti” Konser musik, 2008.

Pementasan musik People Clay, Taman Budaya Jawa Barat, 2009.

Jatisura Pilkades Project, 2007.

“Serumpun Bambu”, Pameran Komunitas se-Majalengka, 2008.

PROGRAM

Forum 27an (diskusi bulanan setiap tanggal 27), Jatiwangi Artists in Residence Festival (2 tahunan), JaF AiR (residensi seniman), Obrog Obrog Festival (Setiap Ramadhan), Jatisura Village Bazaar (Setahun 2 kali), dan lokakarya film warga bersama Sunday Screen.

Apart from being a town that produces roof tiles, since 2006 Jatiwangi has been well-known thanks to its Jatiwangi Artists in Residence Festival. The two-yearly festival that brightens up Jatiwangi is the result of the hard work of Jatiwangi Art Factory (JAF), an organization that invariably gives a strong emphasis on the involvement of the locals through all its programs. JAF was established in 2005 in Jatiwangi and is managed independently from the sales of the roof tiles produced by the founders.

Apart from holding the festival, JAF also holds workshops, artist-in-residence programs, music performances, and radio broadcasts. With the existence of a *pendopo* (an open meeting hall), an exhibition space, and a space for ceramic workshop, JAF also holds painting and sculpting activities, and makes traditional music instruments using tiles or wood. With a collaborative spirit, JAF always involves the villagers every time they hold the two-yearly artist-in-residence program, the Jatiwangi Artists in Residence Festival, in which artists or film workers from Indonesia, Singapore, Malaysia, Thailand, Australia, United States, Bosnia, and Brazil have taken part.

Their good relationship with the local government helps JAF to work to the best of its ability in every one of its programs. JAF maintains a network with ruangrupa, Forum Lenteng, and Aliansi Jurnalis Independen (the Alliance of Independence Journalists) in Jakarta; Galeri Kita, Sunday Screen, and 86 Frames in Bandung. Apart from collaborating with organizations, JAF also works together with individual curators or artists from Singapore, Australia, and Sri Lanka.

PROGRAMS

Forum 27an (monthly discussion held on the 27th day of the month), Jatiwangi Artists in Residence Festival (two-yearly), JaF AiR (artist in residence), Obrog Obrog Festival (every fasting month), Jatisura Village Bazaar (bi-annually), and film workshop between the locals and Sunday Screen.

SELECTED ACTIVITIES

- “Menemukan kembali tanah yang hilang” (Rediscovering the lost land), group exhibition, 2008.
- “Maesaroh – Mukti mukti”, music concert, 2008.
- Music concert People Clay, Taman Budaya Jawa Barat, 2009.
- Jatisura Pilkades Project, 2007.
- “Serumpun Bambu” (A Grove of Bamboos), exhibitions by communities in Majalengka, 2008.



01-06 Aktivitas di Jatiwangi Art Factory 01-06 Activities at Jatiwangi Art Factory

JATIWANGI ART FACTORY

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Gardu Unik



01

Jika biasanya gardu adalah tempat menjaga keamanan, maka Gardu Unik tentu menawarkan sesuatu yang lebih. Sejak sekelompok anak muda di Cirebon pada 2005 mendirikan sanggar unik tersebut, banyak kegiatan sudah dilakukan di sana. Selain berkarya video, lukisan, patung, instalasi, dan fotografi, Gardu Unik melakukan pengembangan dan pemberdayaan melalui berbagai kegiatan seni untuk publik.

Dikelola oleh 5 orang seniman, Gardu Unik memiliki 10 anggota aktif yang diberikan fasilitas berupa perpustakaan, ruang belajar, peralatan produksi video, dan pendidikan melalui lokakarya. Dari sejumlah program yang dilakukan, salah satunya bertujuan untuk mencetak pengajar seni rupa bagi sekolah-sekolah di Cirebon. Secara mandiri, Gardu Unik terus menanggapi permasalahan budaya visual yang terjadi di Cirebon dengan berbagai media dan ruang, sehingga potensi publik di tingkat lokal terus terasah.

Dalam menjalankan programnya, Gardu Unik bekerjasama dengan berbagai organisasi lain, seperti Jatiwangi Art Factory, Widita Fotografi, Keluarga Pecinta Seni dan Desain Cirebon, dan Clip Clop di Cirebon. Gardu Unik juga berpartisipasi dalam program kegiatan yang diadakan oleh ruangrupa dan Forum Lenteng di Jakarta, Indonesian Visual Art Archive (IVAA) diYogyakarta, Sarueh (Padang), dan Saidjah Forum (Banten), serta Cyclown Circus (Amerika Serikat dan Italia). Kerjasama antarorganisasi tersebut terjalin melalui festival, lokakarya, diskusi, dan pameran bersama.

PROGRAM

Pengolahan data tentang potensi kebudayaan Cirebon, lokakarya audio-visual, pameran, dan diskusi.

KEGIATAN TERPILIH

Lembaga Pendidikan Keterampilan Sinau Art Course (sejak 2007), Jagakali Art Festival (2007 dan 2009).

Usually, a “gardu”—a sentry post, a guardhouse—is a shelter for a sentry. Gardu Unik—which literally means “Unique Sentry Post”—certainly offers something more. Ever since a group of youngsters in Cirebon founded this unique studio in 2005, many interesting activities have taken place there. Apart from creating video works, paintings, sculptures, installations, and photography, Gardu Unik has also been involved in the effort of empowerment and development, through a variety of art activities for the public.

Managed by five artists, Gardu Unik has ten active members who are provided with facilities such as a library, a study space, video-production equipments, and means of education through workshops. One of the programs they have been doing has the objective to produce art teachers for schools in Cirebon. Gardu Unik independently responds to the issues of the visual culture in Cirebon, using a range of media and in different spaces, ensuring that the potentials of the locals are continuously improved.

In holding its activities, Gardu Unik works together with many different organizations, such as Jatiwangi Art Factory, Widita Fotografi, Keluarga Pecinta Seni dan Desain Cirebon (Cirebon Family of Art and Design Lovers), and Clip Clop in Cirebon. Gardu Unik also takes part in the activities held by ruangrupa and Forum Lenteng in Jakarta, Indonesian Visual Art Archive (IVAA) in Yogyakarta, Sarueh (Padang), and Saidjah Forum (Banten), as well as Cyclown Circus (the United States and Italy). The collaborations with these different organizations have taken place through festivals, workshops, discussions, and joint exhibitions.

PROGRAMS

Data processing about the cultural potentials of Cirebon, audio-visual workshops, exhibitions, and discussions.\

SELECTED ACTIVITY

Lembaga Pendidikan Keterampilan Sinau Art Course (since 2007), Jagakali Art Festival (2007 and 2009).



02



03



04



05

01 "Jagakali Art Festival I: Menjaga Arah Angin", Demo lukis anak-anak | **02-03** Galeri Merdeka dan Gardu Unik | **04** Diskusi program akumassa Cirebon, Gardu Unik | **05** Kegiatan penelitian di Pelabuhan **01** "Jagakali Art Festival I: Menjaga Arah Angin" (Maintaining Wind Directions), children's painting demonstration | **02-03** Galeri Merdeka and Gardu Unik | **04** akumassa discussion, Cirebon, Gardu Unik | **05** research at the harbor

GARDU UNIK

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Byar Creative Industry



01

Byar Creative Industry fokus pada pengumpulan data, penyelenggaraan proyek seni, dan membangun jaringan kerja dengan organisasi lain. Didirikan di Semarang pada 2006 dengan menempati sebuah rumah yang dimiliki oleh salah satu anggotanya, Byar, yang seluruh anggotanya berlatarbelakang pendidikan seni rupa, menggarap karya seni lukis, desain grafis, fotografi, film dokumenter, video instalasi, komik, animasi, dan pertunjukan musik *indie*, instalasi, karya berbasis obyek dan juga sastra. Untuk menjalankan program-programnya, Byar melakukannya secara mandiri, didukung oleh lembaga donor, maupun melalui hibah dari seniman yang terlibat dalam proyek seni tersebut.

Byar telah berhasil menjalin kerjasama dengan berbagai organisasi mulai dari tingkat lokal, di antaranya adalah dengan Kotak Gila Community (Komunitas Kolektif Mahasiswa Seni Rupa Universitas Negeri Semarang), Semarang Contemporary Art Gallery, Bu Atie Gallery (Sarana Alternatif Untuk Pameran), TOGAMAS (Toko Buku) dan Bokor Kencono (Komunitas Pecinta dan Pelestari Batik). Sedangkan di tingkat nasional, Byar pernah terlibat dalam program yang diselenggarakan oleh organisasi seperti Yayasan Seni KELOLA, ruangrupa, MAROS Yayasan Budaya Rupa, dan Akademi Samali di Jakarta; dan Video Lab di Bandung. Sementara di tingkat internasional, Byar pernah bekerjsama dengan Humanist Institute for Development Cooperation - HIVOS (Belanda), MOCA China, Museum of Contemporary Art, Japan Foundation, Prince Claus Foundation (Belanda), dan UNICEF Netherlands.

PROGRAM

Kelas Rabu (riset, kajian, dan diskusi, pemetaan perkembangan seni rupa), Kelas Sabtu (riset, kajian, dan dokumentasi sejarah Kota Semarang), Kelas Minggu Pagi Mahasiswa (konsultasi pelajar dan mahasiswa untuk urusan seni dan budaya, Kelas Minggu Sore Anak (kreatif, cerdas dan ceria untuk anak-anak), Pengumpulan data, teks, katalog dan dokumentasi untuk perpustakaan.

KEGIATAN TERPILIH

ISYARAT, Program Dukungan Pameran Tunggal 10 kali dalam setahun (per dua tahun).

Byar Creative Industry focuses on data collection, holding art projects, and establishing working network with other organizations. Founded in Semarang in 2006 with a base in the house owned by one of its members, Byar Creative Industry, whose members all come from the art education background, works in the realm of painting, graphic design, photography, documentary films, video installations, comics, animations, indie music performance, installations, object-based works, and literary works. To do its programs, Byar either funds them independently, with the support of funding agencies, or through grants from the artists involved in the art projects.

Byar Creative Industry has maintained a network with a range of organizations on the local level, for example with Kotak Gila Community (the Collective Community of Art Students of the Semarang State University), Semarang Contemporary Art Gallery, Bu Atie Gallery (alternative means for exhibitions), TOGAMAS (book store), and Bokor Kencono (the community of batik lovers). On the national level, Byar has taken part in the programs held by such organizations as KELOLA Art Foundation, ruangrupa, MAROS Yayasan Budaya Rupa (Maros Visual Culture Foundation), and Akademi Samali in Jakarta; and VideoLab in Bandung. Meanwhile, on the international level, Byar has worked together with Humanist Institute for Development Cooperation - Hivos (The Netherlands), MOCA China, Museum of Contemporary Art, Japan Foundation, Prince Claus Foundation (The Netherlands), and UNICEF Netherlands.

PROGRAMS

Kelas Rabu (Wednesday Class: research, analyses, and discussions, the mapping of developments in visual art), Kelas Sabtu (Saturday Class: research, analyses, and documentations of the history of the city of Semarang), Kelas Minggu Pagi Mahasiswa (Sunday Morning Class for University Students: consultation class for school and university students regarding issues of art and culture), Kelas Minggu Sore Anak (Sunday Afternoon Class for Children: creative, smart, and cheerful class for children), data collection, texts, catalogues, and documentation for the library.

SELECTED ACTIVITY

ISYARAT (SIGNS), support program for the solo exhibitions ten times per year (two-yearly).



- 01** "Pameran Rutin Untuk Mahasiswa: Setiap Manusia adalah Seniman", Toko Buku Toga Mas, Semarang | **02** "Panggil Aku Cina: Diskusi Sejarah Kota", Toko Buku Toga Mas, Semarang | **03** Ruang Byar Creative Industry | **04** Pameran Bersama "Ecce Homo", Semarang Contemporary Art Gallery, 2010 **01** Routine exhibition for university students: Every Human is an Artist, Toga Mas book store, Semarang | **02** "Call me a Chinese: discussion on the history of the city, Toga Mas book store, Semarang | **03** Byar Creative Industry's workshop | **04** "Ecce Homo" joint exhibition, Semarang Contemporary Art Gallery, 2010

BYAR CREATIVE INDUSTRY

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House of Natural Fiber



01

House Of Natural Fiber (HONF), sebuah organisasi berbasis komunitas yang bekerja di area seni media baru, sejak didirikan oleh Venzha di Yogyakarta pada 1999, terus memberikan pendidikan kepada komunitas anak muda. Dengan menggunakan ilmu dan teknologi mutakhir, HONF menyelenggarakan lokakarya, presentasi, festival seni media, dan proyek komunitas.

HONF dikelola oleh tigabelas orang dengan landasan Education Focus Program (EFP). Selain itu dalam produksi artistiknya, HONF mengerjakan karya foto, video, *sound art*, *body interface*, *electronic device*, *computer code*, grafis komputer, sampai penelitian bakteri dan fermentasi alkohol.

Organisasi atau lembaga yang telah berkolaborasi dengan HONF membentang dari Laboratorium Mikrobiologi Universitas Gadjah Mada, Jurusan Teknik Informatika Universitas Kristen Duta Wacana, Pusat Penyelamatan Satwa Jogja, dan Pusat Rehabilitasi Penyandang Cacat di Yogyakarta; ruangrupa (Jakarta), Common Room (Bandung), AppleStereo (Surabaya), Organ Budaya Indonesia (Bali & Lombok), Incident: Paris based Media Art Collective (Prancis), Kitchen Budapest: Media Art Laboratory (Budapest, Hongaria), Hanggar: Media Art Laboratory (Barcelona, Spanyol), Asia Europe Foundation (Singapore), dan Fablab Amsterdam: Media and Creative Laboratory for Rapid Prototyping (Belanda).

PROGRAM

Lokakarya, presentasi, festival, dan *community project*, Penelitian, Pendataan.

KEGIATAN TERPILIH

CELLSBUTTON: Yogyakarta International Media Art Festival, Yogyakarta, setiap tahun sejak 2007.

YIVF: Yogyakarta International Videowork Festival, Yogyakarta, setiap tahun sejak 2005.

PENERBITAN

Irene Agrivine & Gentur Galih, *10:05* (Edisi Bulanan, HONF, 2002 – 2006).

House Of Natural Fiber (HONF), a community-based organization in the area of new media art, was established in Yogyakarta in 1999 and has been providing education for youth communities ever since. Employing sophisticated technology and cutting edge science, HONF holds workshops, presentations, media art festivals, and community projects.

HONF is managed by thirteen people based on the Education Focus Program (EFP). In terms of their artistic productions, HONF creates works of photography, video works, sound art, body interface, electronic devices, computer codes, computer graphic works, and researches on bacteria and alcoholic fermentation.

The organizations or institutions that have collaborated with HONF range from the Microbiology Laboratory of the Gadjah Mada University, Department of Informatics of the Christian University of Duta Wacana, Animals Rescue Center in Yogyakarta (Pusat Penyelamatan Satwa Jogja), and Diffable Rehabilitation Center in Yogyakarta; ruangrupa (Jakarta), Common Room (Bandung), AppleStereo (Surabaya), Organ Budaya Indonesia (Indonesian Cultural Organs, Bali and Lombok), Incident: Paris based Media Art Collective (France), Kitchen Budapest: Media Art Laboratory (Budapest, Hungary), Hanggar: Media Art Laboratory (Barcelona, Spain), Asia Europe Foundation (Singapore), and Fablab Amsterdam: Media and Creative Laboratory for Rapid Prototyping (The Netherlands).

PROGRAMS

Workshop, presentations, festivals, community projects, researches, data collection.

SELECTED ACTIVITIES

CELLSBUTTON: Yogyakarta International Media Art Festival, Yogyakarta, every year since 2007.

YIVF: Yogyakarta International Videowork Festival, Yogyakarta, every year since 2005.

PUBLICATION

Irene Agrivine and Gentur Galih, 10:05 (Monthly Edition, HONF, 2002 – 2006)



01 "Pixelache Festival: Art Kill Art", Venzha, Helsinki, Finlandia, 2009 | **02** "Cellsconic: Music & Visual Gathering", PPSJ, Kulon Progo, Yogyakarta, 2007 | **03** "Breakcore LABS: Music and Sound Experimental Performance", Jogja National Museum, Yogyakarta, 2008 | **04** Ruang kantor House of Natural Fiber | **05** Presentasi Proyek, Bucharest, Romania, 2009 **01** "Pixelache Festival: Art Kill Art", Venzha, Helsinki, Finlandia, 2009 | **02** "Cellsconic: Music & Visual Gathering", PPSJ, Kulon Progo, Yogyakarta, 2007 | **03** "Breakcore LABS: Music and Sound Experimental Performance", Jogja National Museum, Yogyakarta, 2008 | **04** The office of House of Natural Fiber | **05** Project presentation, Bucharest, Romania, 2009

HOUSE OF NATURAL FIBER

Jl. Wora Wari No. A/80

Baciro 55225, Yogyakarta

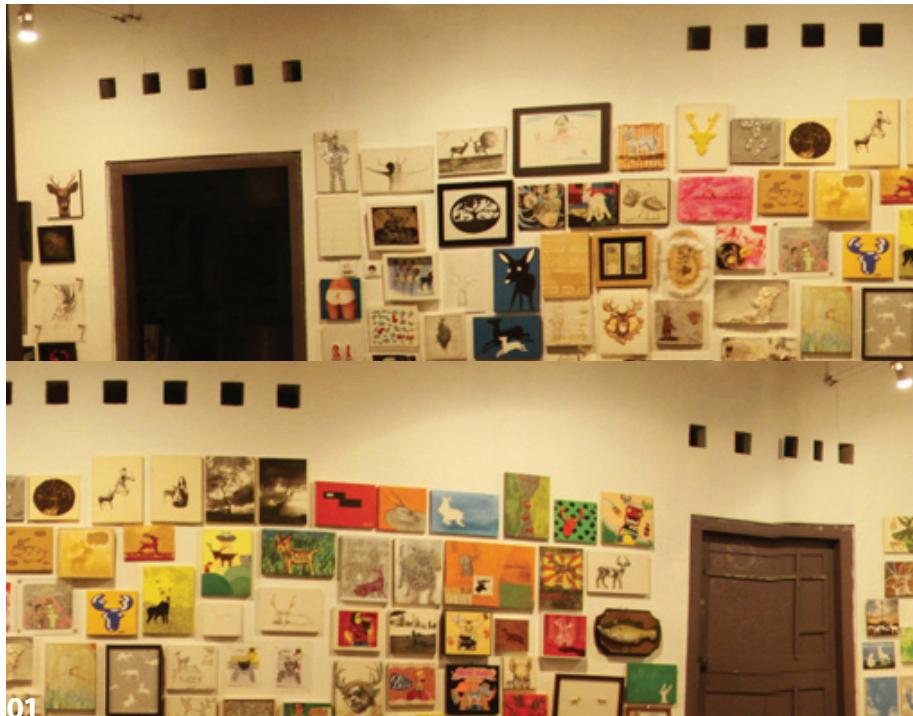
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Kontak: Vincensius 'Venzha' Christiawan

Ruang Mes56



01

Produksi, pengkajian, dan pengarsipan karya fotografi adalah fokus utama Ruang Mes56. Didirikan di Yogyakarta pada 2002, Ruang Mes56 dikelola oleh 10 orang berlatarbelakang ilmu fotografi dan seni media rekam. Mereka bekerja mengembangkan dunia fotografi dan seni melalui konsep dan praktik artistik dengan gagasan mutakhir. Selain fotografi, video juga menjadi media berkarya Ruang Mes56 dengan bahasa fotografi yang kuat.

Secara swadaya, Ruang Mes56 dijalankan dengan tetap terbuka bagi kerjasama dalam berbagai proyeknya. Jaringan kerja yang telah terbentuk sejak didirikan mencakup lokal Yogyakarta, nasional, maupun internasional, antara lain dengan Kunci Cultural Studies Centre, Rumah Seni Cemeti, Lembaga Indonesia Perancis, Indonesian Visual Art Archive, dan Kedai Kebun Forum di Yogyakarta; ruangrupa, Goethe Institute, British Council, dan Japan Foundation di Jakarta; serta dengan Asian Art Archive, Plan International, dan International Federation of Red Cross.

PROGRAM

Pameran, Residensi Seniman, Lokakarya, Diskusi, Proyek Kreatif, dan Presentasi.

KEGIATAN PILIHAN

Kantor Berita Mes56, *Legal Artist Series* (program akhir tahun sejak 2006), dan *2nd Pose Project*.

The production, analyses, and archiving of works of photography constitute Ruang Mes56's main focus. Founded in Yogyakarta in 2002, Ruang Mes56 is managed by ten people coming from the background of studies of photography and recording media art. They work to develop the world of photography and art through artistic concepts and practices with sophisticated ideas. Apart from photography, Ruang Mes56 also uses video for their creative media, while maintaining a strong photographic language.

Ruang Mes56 is managed independently, while still open to possibilities of collaborations in a variety of its projects. The network that has been maintained since its establishment includes the organizations on the local level in Yogyakarta, as well as on the national and international levels, for example with Kunci Cultural Studies Centre, Rumah Seni Cemeti, Indonesian-French Institute, Indonesian Visual Art Archive, and Kedai Kebun Forum in Yogyakarta; ruangrupa, Goethe Institute, British Council, and Japan Foundation in Jakarta; and with the Asian Art Archive, Plan International, and the International Federation of Red Cross.

PROGRAMS

Exhibitions, artist-in-residence, workshops, discussions, creative projects, and presentations.

SELECTED ACTIVITY

Mes56 News Agency, *Legal Artist Series* (end of year program, held since 2006), and *2nd Pose Project*.



01, 02 Display "Deer Andry", Ruang Mes56 | **03** Workshop "Kids Jogja Biennale X", Yogyakarta, 2009

01, 02 "Deer Andry" display, Ruang Mes56 | **03** "Kids Jogja Biennale X" workshop, Yogyakarta, 2009

RUANG MES56

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Performance Klub



Ekspresi seni sebagai salah satu cara menyikapi dan menyuarakan perubahan sosial yang terjadi, merupakan titik berangkat Performance Klub dalam beraktivitas. Performance Klub didirikan di Yogyakarta pada 2003 dan memfokuskan kerjanya pada seni pertunjukan baik berupa proyek maupun festival.

Festival utama Performance Klub, yaitu Perfurbance, selalu diselenggarakan di lokasi rural yang berbeda setiap tahun dan mengangkat isu berdasarkan permasalahan lokal yang telah diidentifikasi sebelumnya melalui penelitian dan diskusi dengan warga setempat. Festival tersebut digunakan untuk menarik perhatian berbagai media dan narasumber, guna membantu terselenggaranya beragam program lokakarya dan pendidikan alternatif bagi warga setempat. Serta mengupayakan program pendampingan hingga enam atau duabelas bulan setelah festival diselenggarakan. Program-program festival yang dikerjakan meliputi pemisahan jenis-jenis sampah dan sistem daur ulang, identifikasi dan penanaman bibit alternatif, pengadaan air, dan pendidikan alternatif bagi warga setempat.

Dikelola oleh enam orang, Performance Klub juga berkolaborasi dengan komunitas atau kelompok lain yang memiliki sudut pandang dan konsep yang sama. Jaringan kerja tersebut di antaranya adalah Yes No Wave Music, Kafe El Pueblo, Masih Segaris Tanah, Jogjakarta Salsa Community, dan Indonesian Visual Art Archive (IVAA) di Yogyakarta, serta kerjasama perorangan maupun kelompok baik di tingkat nasional maupun internasional.

PROGRAM

Pertunjukan, Pemutaran Video, Diskusi, Lokakarya, Festival, Residensi Seniman.

KEGIATAN TERPILIH

"Perfurbance", Performance Art Internasional Festival, Yogyakarta, (tahunan sejak 2005)

"Pop Anti Pop Music Performance", Kantor Performance Klub, Yogyakarta, 2009

"Yes No Club", Jogja National Museum, Yogyakarta 2010

PENERBITAN

Pembaharuan Spiritual Performance Art Urban Festival (Performance Klub, 2007).

Art expressions as one of the ways to respond and comment on the social changes constitute Performance Klub's point of departure in holding their activities. Managed by six people, Performance Klub was founded in Yogyakarta in 2003 and focuses its activities on performance art, whether in the form of projects or festivals.

Performance Klub's main festival, Perfurbance, is always held at different rural locations every year and promotes local issues that have been identified before through researches as well as discussions with the local residents. The festival is used to capture the attention of many mass media and resource persons, to help bring about a variety of workshop and alternative education programs for the local residents. They also seek to hold assistance programs for the duration of six or twelve months after the festival is held. The programs of the festival include separation of waste and introduction to a recycling system, the identification and planting of alternative seeds, water provision, and alternative education for the locals.

Managed by six people, Performance Klub works together with other communities or groups with similar perspectives and concepts. The network includes Yes No Wave Music, Kafe El Pueblo, Masih Segaris Tanah, Jogjakarta Salsa Community, and Indonesian Visual Art Archive (IVAA) in Yogyakarta. There have also been collaborations with individuals as well as groups on the national and international level.

PROGRAMS

Performance, video screening, discussion, workshop, festival, artist-in-residence

SELECTED ACTIVITIES

"Perfurbance", Performance Art International Festival, Yogyakarta (yearly since 2005)

"Pop Anti Pop Music Performance", Kantor Performance Klub, Yogyakarta, 2009

"Yes No Club", Jogja National Museum, Yogyakarta 2010

PUBLICATION

Pembaharuan Spiritual Performance Art Urban Festival (Spiritual Renewal: Performance Art Urban Festival, Performance Klub, 2007).

**02**

01 Ruang Performance Klub | **02-03** Kegiatan di Performance Klub, Yogyakarta **01** Performance Klub's workspace | **02-03** Activities at Performance Klub, Yogyakarta

PERFORMANCE KLUB

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Malang Meeting Point



01

Demi membuka ruang bagi kaum muda untuk berdialog dan berbagi keahlian di bidang seni dan pengetahuan, khususnya fotografi, Malang Meeting Point (Mamipo) didirikan di Malang pada 2008. Dikelola oleh lima rekan, Mamipo secara rutin menyelenggarakan pameran, presentasi, dan lokakarya fotografi, serta pemutaran film. Mamipo terus mendorong tumbuhnya komunitas yang untuk menerima keunikan sesama dan secara terbuka menghargai perbedaan, serta kritis terhadap permasalahan sosial untuk kemudian mengabadikannya dalam karya.

Dikelola secara mandiri, Mamipo memiliki ruang pameran dan sebuah kedai untuk berdiskusi dan menyelenggarakan berbagai kegiatan. Program-program Mamipo dikelola melalui kerjasamanya dengan berbagai organisasi dan institusi, yang diantaranya adalah Lensa Mata dan Komunitas Cukil Kayu di Malang; Matanesia (Surabaya), Galeri Foto Jurnalistik Antara dan Q! Munity di Jakarta; Kampung Halaman (Yogyakarta), Aliansi Jurnalis Independen (Denpasar), Humanist Institute for Development Cooperation - Hivos (Belanda), dan Cheung Kong School of Journalism and Communication (China). Sejak Mei 2010, Mamipo menyelenggarakan program Sayang Mamipo, sebuah upaya untuk menggalang dana bagi keberlangsungan organisasi.

PROGRAM

Klinik, presentasi, pameran, diskusi dan lokakarya fotografi serta pemutaran film.

KEGIATAN

"MALANG SEKARANG!" lokakarya, pameran, dan diskusi foto dokumenter; Malang, Jakarta, dan Surabaya, 2009.

In order to provide a space for the youth to conduct dialogues and share expertise in the disciplines of art and science, and especially in photography, Malang Meeting Point (Mamipo) was founded in Malang in 2008. Managed by five partners, Mamipo routinely holds exhibitions, presentations, photography workshops, and film screenings. Mamipo encourages the development of communities who openly respect differences and accept the unique quality of each individual, and have shrewd perspectives in viewing the social issues and record them in the works.

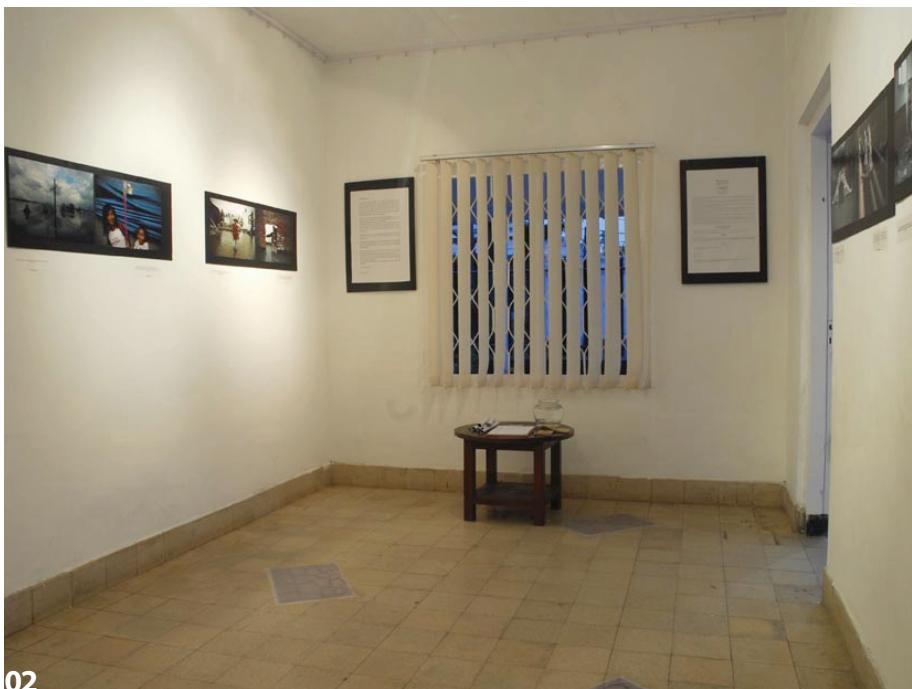
Managed independently, Mamipo owns an exhibition space and a cafe where people can hold discussions and do many activities. Mamipo's programs are managed through collaborations with many different organizations and institutions, for example with Lensa Mata (Eye Lens) and Komunitas Cukil Kayu (Woodcut Community) in Malang; Matanesia (Surabaya), Galeri Foto Jurnalistik Antara (Antara Photo Journalistic Gallery) and Q! Munity in Jakarta; Kampung Halaman (Yogyakarta), Aliansi Jurnalis Independen (Alliance of Independent Journalists, Denpasar), Humanist Institute for Development Cooperation - Hivos (the Netherlands), and Cheung Kong School of Journalism and Communication (China). Since May 2010, Mamipo has been holding the program of Sayang Mamipo (Care for Mamipo), an effort to collect funds to maintain the sustainability of the organization.

PROGRAMS

Clinics, presentations, exhibitions, discussions, photography workshops, and film screenings

ACTIVITY

"MALANG SEKARANG!" workshop, exhibition, and discussions of documentary photography: Malang, Jakarta, and Surabaya, 2009.





07



08



08



09



10



11

02, 07, 08 Ruangan Malang Meeting Point | **04, 09, 10, 11** "Malang Sekarang", 2009 | **01, 03, 05, 06** Kegiatan Malang Meeting Point **02, 07, 08** Malang Meeting Point's workspace | **04, 09, 10, 11** "Malang Sekarang", 2009 | **01, 03, 05, 06** Activities of Malang Meeting Point

MALANG MEETING POINT

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Urbanspace



01

Art is fun, Art is easy adalah jargon yang sering dikumandangkan oleh Urbanspace, sebuah ruang alternatif di Surabaya yang didirikan pada 2005. Dengan minat utama pada teknologi, lima orang pengelola Urbanspace yang berprofesi sebagai musisi dan *visual jockey* terus menjajal kemampuan mereka dengan teknologi terkini dalam berkarya visual. Selain itu, Urbanspace juga berkarya lukis, video, gambar, fotografi, dan mainan.

Dengan anak muda sebagai target utama publiknya, Urbanspace berusaha semaksimal mungkin membuat berbagai program yang menarik serta bekerjasama dengan kalangan muda. Urbanspace juga terbuka untuk bekerjasama dengan institusi lain seperti Dewan Kesenian Surabaya, Dewan Kesenian Jawa Timur, Taman Budaya Jawa Timur, dan berbagai galeri seni di Surabaya.

PROGRAM

Pameran seni rupa, lokakarya, dan diskusi.

Art is fun, Art is easy—this is a jargon often promoted by Urbanspace, an alternative space in Surabaya established in 2005. With their main interest lies in the realm of technology, the five people who manage Urbanspace and professionally work as musicians and visual jockey always try to expand their range of abilities in creating visual works. Urbanspace also creates paintings, video works, drawings, photography, and toys.

Targeting the youth as their main public, Urbanspace tries their best to put together interesting programs, collaborating with the youth. Urbanspace also works together with other institutions such as the Surabaya Arts Council, East Java Arts Council, East Java Performance Art Center (Taman Budaya Jawa Timur), and a range of art galleries in Surabaya.

PROGRAMS

Art exhibitions, workshops, and discussions



02



03



04

01 Aktivitas Urbanspace, Surabaya | **02** Pameran Urbanspace, Surabaya | **03-04** "Abandoned: Art & Media Exhibition, Surabaya **01 Activities of Urbanspace, Surabaya | 02 Urbanspace exhibition, Surabaya | 03-04 "Abandoned: Art & Media Exhibition, Surabaya**

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Ruang Akal



01

Dengan visi memajukan praktik seni dan budaya kreatif di Makassar, Ruang Akal ingin membawa kota Makassar menjadi barometer perkembangan seni dan budaya di Indonesia Timur. Berbagai kegiatan seni visual, khususnya fotografi, diadakan oleh Ruang Akal untuk berbagi ide, ilmu, dan apresiasi seni. Selain mengerjakan karya fotografi, Ruang Akal juga berkarya dengan video animasi, ilustrasi, dan seni grafis.

Dikelola oleh enam orang secara swadaya, Ruang Akal sangat terbuka dengan berbagai bentuk kerjasama. Di tingkat lokal, kerjasama yang terjalin adalah dengan Komunitas Soetomo 13, Komunitas Fotografi Makassar, Tukang Design Makassar, IRISH Photo School, dan OKKO. Sedangkan di tingkat nasional, Ruang Akal menjalin kerjasama erat dengan Komuni Illuminasi di Bandung.

PROGRAM

Pameran, lokakarya, diskusi dan *talkshow*.

KEGIATAN PILIHAN

"Mendefinisikan Aku", Pameran Bersama Hypnosis Photography dan Komuni Illuminasi, 2010.

With the vision of driving the progress of art practices and the creative culture in Makassar, Ruang Akal (literally: A Space of Logic) wants to make the city of Makassar a benchmark for art and cultural development in East Indonesia. Ruang Akal holds a range of activities in the realm of the visual art, especially photography, to share ideas and knowledge and promote art appreciation. Apart from working in the discipline of photography, Ruang Akal also creates animation video, illustrations, and print works.

Independently managed by six people, Ruang Akal is open for a variety of collaboration. On the local level, they work together with Komunitas Soetomo 13, Komunitas Fotografi Makassar (Makassar Photography Community), Tukang Design Makassar, IRISH Photo School, and OKKO. On the national level, Ruang Akal collaborates with Komuni Iluminasi in Bandung.

PROGRAM

Exhibitions, workshops, discussions, and talk shows

SELECTED ACTIVITY

"Mendefinisikan Aku" (Defining Me), Joint exhibition with Hypnosis Photography and Komuni Iluminasi, 2010.



01-04 Ruangan dan aktivitas di Ruang Akal, Makassar 01-04 Ruang Akal's office and activities, Makassar

RUANG AKAL

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Makassar

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Kontak: Fachrul Rachman



PAMERAN RUANG ALTERNATIF & KELompOK SENI RUPA DI INDONESIA
EXHIBITION OF ALTERNATIVE SPACES & ART GROUPS IN INDONESIA

AKADEMI SAMALI (JAKARTA)
ASBESTOS ART SPACE (BANDUNG)
ATAP ALIS (JAKARTA)
BYAR CREATIVE INDUSTRY (SEMARANG)
COMMON ROOM NETWORKS FOUNDATION (BANDUNG)
FORUM LENTENG (JAKARTA)
GARDU UNIK (CIREBON)
HOUSE OF NATURAL FIBER (YOGYAKARTA)
JATIWANGI ART FACTORY (JATIWANGI)
KAMPUNG SEGART (JAKARTA)
MALANG MEETING POINT (MALANG)
MAROS VISUAL CULTURE INITIATIVE (JAKARTA)
PERFORMANCE KLUB (YOGYAKARTA)
RUANGRUPA (JAKARTA)
RUANG AKAL (MAKASSAR)
RUANG MES56 (YOGYAKARTA)
SARUEH (PADANG PANJANG)
SERRUM (JAKARTA)
TEMBOK BOMBER (JAKARTA)
URBANSPACE (SURABAYA)
VIDEOLAB (BANDUNG)

KURATOR CURATORS
ADE DARMAWAN & RIFKY EFFENDY

PEMBUKAAN**Jumat, 18 Juni 2010, pukul 16.00**

Pembawa acara: Jimmy Upstairs

Dimeriahkan oleh:

DJ Asung, DJ Milinka, Jalan Surabaya,
White Shoes & The Couples Company

NORTH ART SPACE

Pasar Seni Jaya Ancol
Jl. Lodon Timur No. 7, Pasar Seni Ancol
Jakarta Utara 14430
Telp. 021 64710319
www.ancol.com**PAMERAN****19 – 28 Juni 2010**

Pukul 09.00 – 19.00

PRESENTASI DAN DISKUSI**19 Juni 2010**

Pukul 14.00 – 16.00

*"Keberlanjutan organisasi, program dan strategi lokal"*Pembicara: Jatiwangi Art Factory (Jatiwangi),
Sarah (Padang Panjang), Urbanspace (Surabaya),
Ruang Akal (Makassar), Malang Meeting Point (Malang),
Byar Creative Industry (Semarang)

Moderator: Ade Darmawan

Pukul 16.00 – 18.00*"Proyek seni rupa dan kolaborasi"*Pembicara: ruangrupa (Jakarta),
Asbestos Art Space (Bandung),
Ruang Mes56 (Yogyakarta), Akademi Samali (Jakarta),
Maros Visual Culture Initiative (Jakarta),
Perfomance Klub (Yogyakarta)

Moderator: Ueng T. Moetidjo

20 Juni 2010

Pukul 13.00 - 15.00

*"Perluasan ruang, teknologi dan media"*Pembicara: Forum Lenteng (Jakarta),
Common Room Networks Foundation (Bandung),
House of Natural Fiber (Yogyakarta), Videolab (Bandung)
Moderator: Rifky Effendy**Pukul 16.00 – 18.00***"Strategi artistik di ruang kota dan warga"*Pembicara: Atap Alis (Jakarta), Kampung Segart (Jakarta),
Tembok Bomber (Jakarta), Gardu Unik (Cirebon),
Serrum (Jakarta)

Moderator: Ardi Yunanto

OPENING**Friday, 18 June 2010, 4 pm**

MC: Jimmy Upstairs

With performances from:

DJ Asung, DJ Milinka, Jalan Surabaya,
White Shoes & The Couples Company

NORTH ART SPACE

Pasar Seni Jaya Ancol
Jl. Lodon Timur No. 7, Pasar Seni Ancol
Jakarta Utara 14430
Telp. 021 64710319
www.ancol.com**EXHIBITION****June 19 – 28, 2010**

9 am – 7 pm

PRESENTATIONS AND DISCUSSIONS**June 19, 2010**

2 pm – 4 pm

*"The sustainability of the organization,
local strategy and programs"*Speakers: Jatiwangi Art Factory (Jatiwangi),
Sarah (Padang Panjang), Urbanspace (Surabaya),
Ruang Akal (Makassar), Malang Meeting Point (Malang),
Byar Creative Industry (Semarang)

Moderator: Ade Darmawan

4 pm – 6 pm*"Art projects and collaborations"*Speakers: ruangrupa (Jakarta),
Asbestos Art Space (Bandung), Ruang Mes56 (Yogyakarta),
Akademi Samali (Jakarta),
Maros Visual Culture Initiative (Jakarta),
Perfomance Klub (Yogyakarta)

Moderator: Ueng T. Moetidjo

June 20, 2010

1 pm – 3 pm

*"Expansion, technology, and media"*Speakers: Forum Lenteng (Jakarta),
Common Room Networks Foundation(Bandung),
House of Natural Fiber (Yogyakarta), Videolab (Bandung)

Moderator: Rifky Effendy

4 pm – 6 pm*"Artistic strategy in the urban spaces and people"*Speakers: Atap Alis (Jakarta), Kampung Segart (Jakarta),
Tembok Bomber (Jakarta), Gardu Unik (Cirebon),
Serrum (Jakarta)

Moderator: Ardi Yunanto



UCAPAN TERIMA KASIH **ACKNOWLEDGEMENT**

North Art Space menyampaikan penghargaan serta ucapan terima kasih kepada semua pihak yang telah mendukung terselenggaranya acara ini:

North Art Space is grateful to all parties who have made this event possible:

Budi Karya Sumadi, Winarto, Ade Darmawan, Rifky Effendy, Anom Hamengkubudi, JSP Nugroho Da Gomez, YJ. Harwanto, Farida Kusuma, Bogang Suharno, Sofia Cakti, Nurlaela Setiawati, Dhanan Arditya , Kristomo, Rina Yunita

AKADEMI SAMALI (JAKARTA)

ASBESTOS ART SPACE (BANDUNG)

ATAP ALIS (JAKARTA)

BYAR CREATIVE INDUSTRY (SEMARANG)

COMMON ROOM NETWORKS FOUNDATION (BANDUNG)

FORUM LENTENG (JAKARTA)

GARDU UNIK (CIREBON)

HOUSE OF NATURAL FIBER (YOGYAKARTA)

JATIWANGI ART FACTORY (JATIWANGI)

KAMPUNG SEGART (JAKARTA)

MALANG MEETING POINT (MALANG)

MAROS VISUAL CULTURE INITIATIVE (JAKARTA)

PERFORMANCE KLUB (YOGYAKARTA)

RUANGRUPA (JAKARTA)

RUANG AKAL (MAKASSAR)

RUANG MES6 (YOGYAKARTA)

SARUEH (PADANG PANJANG)

SERRUM (JAKARTA)

TEMBOK BOMBER (JAKARTA)

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VIDEOLAB (BANDUNG)

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