

Art  
Turns.  
World  
Turns.

EXPLORING THE COLLECTION OF THE MUSEUM OF  
MODERN AND CONTEMPORARY ART IN NUSANTARA  
4 NOVEMBER 2017 - 18 MARCH 2018

# museummacam

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# Education in the Museum

This Education Resource Kit is produced by Museum MACAN for teachers and educators. The activities are based on the artworks on view in our first exhibition: *Art Turns. World Turns.*

Bringing art into schools is a core mission of Museum MACAN. This kit contains information about the artworks and the artists, and provides different approaches for exploring the artworks in relation to various subjects including social studies, language, math, and science. Intended for primary and secondary students, this kit can also be used as a reference for higher education and the general public.

To further support teachers, Museum MACAN has created the Educators Forum, a platform for discussion and networking for teachers. Information about this and other activities can be found on the Education page of our website.

Teachers can bring their class to Museum MACAN and have guided tours of the exhibition by our education team. Classes are also invited to the Children's Art Space, which offers playful approaches to engage with, and learn about art. Coinciding with *Art Turns. Worlds Turns.* is a commissioned artwork by Indonesian artist, Entang Wiharso, created especially for hands-on learning.

For more information about our Educators Forum, class tours, and the Children's Art Space see our website [www.museummacan.org](http://www.museummacan.org) and social media, or email your questions to [education@museummacan.org](mailto:education@museummacan.org).

Museum MACAN – Department of Education and Public Program  
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# Greetings from the Director

This Education Resource Kit has been produced in conjunction with the Museum's inaugural exhibition *Art Turns. World Turns. Exploring the Collection of the Museum of Modern and Contemporary Art in Nusantara* presented at Museum MACAN from 4 November 2017 to 18 March 2018.

Co-curated by Charles Esche and Agung Hujatnika, it features 90 artworks from the Museum's collection, the exhibition showcases artworks by Indonesian and international artists, spanning a period of 178 years. You will find a careful selection of artworks that tells a story of Indonesian and international modern and contemporary art. It includes works by artists from the 19<sup>th</sup> Century to the present day, and ranges across Asia, Europe and North America. *Art Turns. World Turns.* presents a historical narrative that explores the resonances between Indonesia and the world and offers a reading of Indonesian art history in dialogue with global art history.

This kit has been prepared by the Education department of the Museum and is targeted to school audiences from grade 1 to 12. It offers a way for teachers to use the art on view to explore areas identified within Indonesia's education syllabus and can be integrated into curriculum areas such as Social Studies, Science and Language.

To enhance your experience of the exhibition, we encourage you to use this resource with your students before and after visiting Museum MACAN. Education is a core mission of Museum MACAN. We offer variety of programs catering to the different needs of our visitors, these programs relate to the art on view and change regularly.

We are committed to making art accessible to the wider public, especially young people and children. Partnering with local schools, we provide educational resource materials for teachers to help engage their students with art beyond the walls of our museum. We are also committed to help develop a healthy art ecology and landscape for art in Indonesia through internship opportunities and other education and training for young professionals that supports the development of artistic, curatorial, and professional museum practices in Indonesia.

For more information about the Museum's Education Program, please visit our website, or contact our Education Department.

Aaron Seeto,

Director of the Museum of Modern and Contemporary Art in Nusantara

# Art Turns. World Turns.

The exhibition *Art Turns. World Turns.* marks the inauguration of Museum MACAN in November 2017. Co-curated by Charles Esche and Agung Hujatnika, the exhibition weaves together 90 artworks by Indonesian and international modern and contemporary artists in historical narratives. *Art Turns. World Turns.* offers a reading of Indonesian art history in dialogue with the rest of the world. The exhibition places Museum MACAN's Indonesian collection as the backbone of the narrative. Divided into four linear sections, connections are made between the art of each period and social and political developments in Indonesia. Within each section, different artistic styles and ambitions are identified, and relationships are drawn to events in the world at large.

From the ninety artworks being exhibited, we selected six artworks to be highlighted in this Education Resource Kit, which represent four sections of the exhibition:

## LAND, HOME, PEOPLE

Raden Saleh's *Javanese Mail Station* (1879) marks the beginning of modern art in Nusantara.

## INDEPENDENCE AND AFTER

The period of national awakening and Indonesian revolution for independence as seen through two works; S. Sudjojono's *Pertemuan di Tjikampek jg Bersejarah* (*Historic Meeting in Tjikampek*) (1964) and Dullah's *Bung Karno di Tengah Perang Revolusi* (*Bung Karno amidst the Revolutionary War*) (1966).

## STRUGGLES AROUND FORM AND CONTENT

An era of transformation in Indonesian Art, which sees artists experimenting with forms and exploring ideas unique to Indonesia, exemplified by *Lelehan Emas Pada Relief Gunung* (*Drips of Gold upon the Relief of a Mountain*) (1973) by Ahmad Sadali.

## GLOBAL SOUP

Contemporary artworks from around the world is represented by artwork *ASEAN+3* (2016–17), an installation by Yukinori Yanagi commissioned by Museum MACAN.

Complementing the artwork displays, a timeline of Indonesian art exhibitions will be presented. This is a pioneering initiative to map the development of curating and exhibition making in Indonesia in the past century.

Land,

Home,

People



**RADEN SALEH**  
*Javanese Mail Station*  
(*Kantor Pos Jawa*) (1879)

Oil on canvas  
51 x 72.5 cm

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## About the Artwork

*Javanese Mail Station* depicts a landscape along the *De Grootte Postweg* (The Great Post Road), a historical road that stretched across Java from Anyer in the West to Panarukan in the East.

Stretching approximately one thousand kilometers, *De Grootte Postweg* was an important piece of infrastructure during the Dutch colonial era as food, mail and military supplies were transported along it. The road was built during rule of Herman Willem Daendels, the Governor General of Dutch East Indies, who was in power between 1808 and 1811.

Dutch occupation in Nusantara dates from the mid-16<sup>th</sup> century. It built gradually through the archipelago due to the spice trade. As the Dutch began to monopolize the supply and trade of spices through the 18<sup>th</sup> and 19<sup>th</sup> centuries, their economic and political control over the area increased. Dutch occupation ended in the mid 1940s with Indonesian Independence.

In this painting, Raden Saleh portrays a lush forest environment surrounding the road with the mail station buildings on the side. Coming along the road is a convoy of two carts accompanied by horse riders carrying Dutch flags.

This painting was completed just a year before the artist's death in 1880.

## Meet the Artist

### RADEN SALEH

1811–1880. Born in Semarang, Central Java.

The paintings of Raden Saleh (Raden Saleh Sjarif Boestaman) mark the beginning of modern art in Nusantara. Raden Saleh's introduction to art occurred when he met and was trained by Antoine Auguste Payen, a Belgian landscape painter who worked as an official painter for the Dutch Colonial government in Java between 1817 and 1826.

In 1829 Raden Saleh was sent to Europe to continue his art training and he remained there for over two decades predominantly living in The Hague, Netherlands. During this time, Raden Saleh exhibited his paintings in major cities across Europe and also travelled to Germany, France, and North Africa. His artistic ability combined with his social skills enabled the artist to develop important networks within European high society and he was commissioned to paint the officials and royal families. In 1851, the Dutch government appointed Raden Saleh 'Royal Painter', an exclusive role painting portraits of the royal family. In 1852, he returned to Java where he continued to paint important works documenting life in Nusantara. He stayed for a short time in *Buitenzorg*, now known as Bogor, West Java, and traveled across Java working as a painting conservator for the Dutch. In 1859, Raden Saleh settled in Cikini, Batavia (Jakarta), where he built a mansion, which still stands as an iconic piece of heritage architecture today.

Raden Saleh traveled to Europe in 1875 returning to Java in 1879. He died in Bogor the following year.

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## Fun Fact

Raden Saleh's mansion in Cikini, Central Jakarta, also included a private zoo. The mansion is now Cikini Hospital while the zoo was relocated to Ragunan, South Jakarta, in 1964, and is now called Ragunan Zoo.

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## Social Studies

### History of Mail in Indonesia

The first mail station (or post office) was built in Batavia (Jakarta) in August 1746, to ensure smooth delivery of documents needed for trading, in particular letters sent to and received from The Netherlands. Then, the mail was delivered in paper form and physically sent across land and sea.

Another historic method of long distance communication is the telegraph, which is when information is transmitted over a wire through a series of electrical current pulses, usually in the form of Morse code. The basic components include a source of direct current, a length of wire or cable, and a current-indicating device such as a relay, buzzer, or light bulb. The term comes from the Greek words "tele", meaning "at a distance", and "graphien", meaning "to write."

In 1875, the postal services merged with the telegraph services under the name "POSTEN TELEGRADFIENST".

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## Vocabulary

### Landscape (noun)

A picture representing a view of natural inland scenery.

### Commission (noun)

Hiring and payment of an artist for the creation of an artwork on behalf of private individuals, government or businesses.

### Iconic (adjective)

Widely known and acknowledged especially for distinctive excellence.

### GRADE 1-6

- What are the methods used to deliver messages today?
- Let's write a letter to your cousin or distant relative. How will you send it to them - email or post?

### GRADE 7-12

- Find out more about Morse Code and how it works.  
Write a message to your friends using Morse Code.

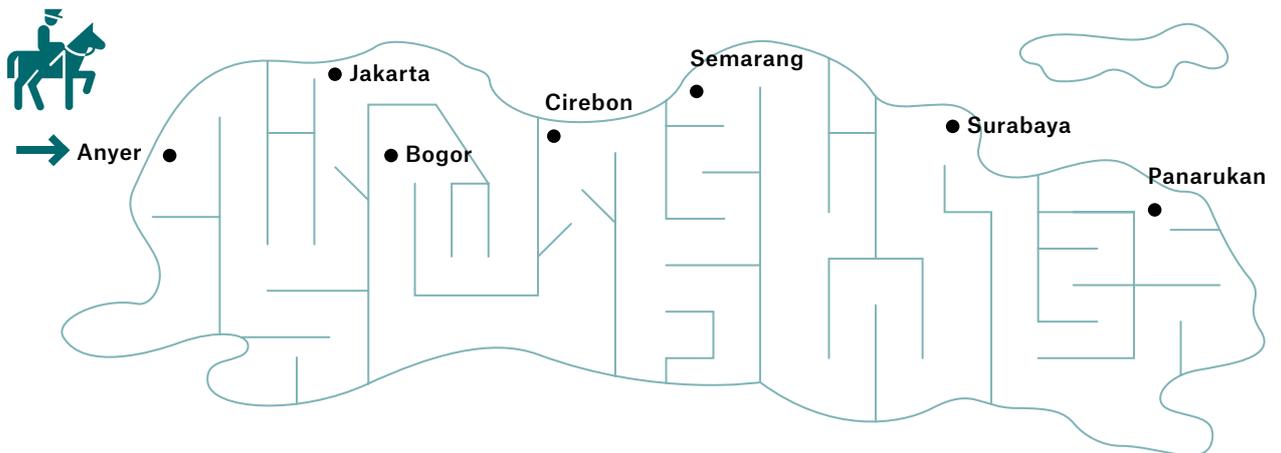
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## Geography

The Great Postal Road, now known as Jalur Pantura (Jalur Pantai Utara - North Coast Road) is still an important route for traffic and trade in Java. The current road extends through five provinces: Banten, DKI Jakarta, West Java, Central Java, and East Java.

### GRADE 1-3

- Follow the maze to explore the Great Post Road



### GRADE 4-6

- Create a collage. Collage is technique of art making by sticking various different materials such as photographs and pieces of paper or fabric onto a flat surface. Create a landscape using collage. Cut out pictures of trees, hills, bushes, huts, horses, sky, sun, clouds, roads etc., and present it to your class.

### GRADE 7-12

- Research the Great Post Road and the important cities that it connects. Create a map using collage and drawings based on your findings.

## Language

Find definitions for these words and try to use them in sentences:

1. Raden
2. Colonial
3. Dutch Indies
4. Commission

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## Similar Artworks in Our Collection



RADEN SALEH  
*Indische Landschaap (Indies Landscape)* (1853)  
Oil on canvas  
58 x 47 cm



WALTER SPIES  
*Sawahlandschaft mit Gunung Agung*  
*(View across the Sawahs to Gunung Agung)* (1939)  
Oil on board  
62 x 91 cm

Take a look at the other landscape paintings above in Museum MACAN's collection. What do these paintings have in common? What are the differences?

Independence

and

After



S. SUDJOJONO

*Pertemuan di Tjikampek jg Bersedjarah*  
(*Historic Meeting in Tjikampek*) (1964)

Oil on canvas  
153.5 x 106 cm

© S. Sudjojono Center

## About the Artwork

The subject of this painting is the Indonesian National Revolution, a period of armed conflict (1945-49) between the newly independent Indonesia and the Dutch who were attempting to seize back control. In *Pertemuan di Tjikampek jg Bersejarah*, S. Sudjojono brings the focus to the people and the situation behind-the-scenes during Indonesia's fight for independence. The three people portrayed in this painting are the artist's friends (Chaerul Saleh, Wikana, and Anak Marhaen Hanafi) and members of Menteng 31, a radical youth group who were involved in kidnapping Soekarno and Mohammad Hatta and persuading them to declare Indonesian independence.

The painting depicts a meeting, which happened in a rice barn in Cikampek, Karawang district, in West Java, which was turned into a militia quarter by the *Angkatan Pemuda Indonesia* (Indonesian Youth Generation), a militia group established through initiatives of Menteng 31.

Sudjojono made two other paintings depicting events in this rice barn. *Pertemuan di Tjikampek jg Bersejarah, Ngaso*, (1964), is in Museum MACAN's collection and the other *Markas Laskar di Bekas Gudang Beras Tjikampek* (1964) is in the Presidential Palace collection.

Sudjojono sketched the scenes during the revolution era and turned them into paintings in 1964 almost two decades later. He gave this painting to A.M. Hanafi (one of the figures in the painting) when he was appointed to the role of Indonesian Ambassador to Cuba.

## Meet the Artist

### S. SUDJOJONO

1913 – 1986. Born in Kisaran, Indonesia.

Sindudarsono Sudjojono is regarded as a pioneer in Indonesian modern painting and he is an important figure in Indonesian art history. His work presented an antithesis to the dominant Indonesian art style, which depicted beautiful landscapes, scenery and exotic figures. Sudjojono and his colleagues coined the term *Mooi Indie*, (meaning 'Beautiful Indonesia') to describe that painting genre and to critique the European colonial vision of Indonesia it presented. Adhering to Realism ideology, Sudjojono believed that art should reflect the reality of the social conditions in Indonesia and so should address the fight for nationalism.

Another term associated with Sudjojono is *Jiwa Ketok*, which means 'visible soul' in Javanese language. In his 1946 essay "Kesenian, Seniman, dan Masyarakat" (Art, Artist, and Society) Sudjojono stated that the soul of the artist must be reflected in their artwork. So through their artwork the artist's principles and values are also on display.

In 1938 Sudjojono co-founded the *Persatuan Ahli-Ahli Gambar Indonesia* (Persagi) or the Union of Indonesian Painters, and was instrumental in mentoring cultural institutions such as POETRA and *Keimin Bunka Shidosho*. Both are cultural organizations established by the Japanese colonial administration to assist their political agenda and propoganda in Indonesia by providing training for artists and organizing exhibitions.

## Vocabulary

### **Realism**

An ideological principle whereby objects and scenes are depicted as they actually are.

### **Realist (noun)**

A person adopting realism principles in his works.

### **Radical (adjective)**

Extreme or unusual view on certain fundamental belief

### **Credo (noun)**

From Latin word, which means 'belief'  
Ideology (noun) – a collection of ideas and beliefs that becomes a basis for certain action or movement.

### **Criticism**

An act of analyzing, evaluating or passing judgment to something.

### **Genre**

A category of works in a similar style, form or subject matter

## Social Study & Environment (SOSE)

Realism is an art movement, which began in the 1840s during the time of the French Revolution and in the rise of French Second Republic under Napoleon Bonaparte. Realism rejected previous 'high art' traditions like Romanticism which depicted subjects that catered to the tastes of the upper classes. Realism portrayed everyday life, usually presenting middle or lower class people engaged in ordinary activities. In Indonesia, one of the artists whose work strongly echoed the ideology of Realism is S. Sudjojono. Alongside fellow artists, such as Agus Djaja, Hendra Gunawan, and Emiria Soenassa, Sudjojono lived through the Indonesian struggle for independence and his art reflects realist principles, nationalism and the fight against colonial rule.

In the visual arts Realism means the accurate depiction of a figure or subject like it appears in real life. The concept is underpinned by the ideologies of social equality and the accurate representation of everyday people and events.

**GRADE 1-6**

- Create a family tree and trace back to your grandparents or great grandparents who lived in the 1950s.

**GRADE 7-12**

- Find out what happened in Indonesia between 1900 and 1950, what kind of philosophies and ideologies that dominate the development of the community at that time?

## Language

***Tjikampek***

Old Bahasa Indonesia spelling of 'Cikampek'. In the old spelling, the letter 'C' was spelled as 'Tj'.

Old Spelling Bahasa Indonesia, also known as Ejaan Republik, or Ejaan Soewandi, was revised in 1967 and again in 1972. The formal spelling being used now is named EYD – Ejaan yang Disempurnakan, which means 'enhanced spelling'.

**GRADE 1-6**

- Find out and list other letters that were revised in the new EYD?
- How do you spell your name in the old spelling? Is it any different than in the new spelling?

**GRADE 7-12**

- Investigate the history of Bahasa Indonesia. Find out the history timeline of Bahasa Indonesia in relation to the timeline of Indonesian independence process. Identify other languages that influence the construction of Bahasa Indonesia and how many times Bahasa Indonesia has been formally refined.

## History and Geography

Cikampek is an area in the district of Karawang, West Java, and has, since ancient times, been regarded as an important pathway through Java. It is situated on the Java North Coast (Jalur Pantura – Jalur Pantai Utara), which used to be the Great Postal Road.

In 1945, during the time of the Indonesian independence revolution Cikampek became a strategic route to enter Batavia (Jakarta). Many important meetings that determined the birth of Republic of Indonesia happened in Cikampek and its surrounding area. The Cikampek Regiment was a famous military unit during this time because they guarded this path.

**GRADE 1-6**

- Find out about important happenings in Indonesia around the year 1945. Who are the people involved in Indonesian proclamation of independence?

**GRADE 7-12**

- Gather information about radical youth group *Menteng 31*. How were they formed? What values and targets brought them together?

## Similar Artworks in Our Collection



S. SUDJOJONO  
*Ngaso (Resting)* (1964)  
Oil on canvas  
140 x 100 cm

© S. Sudjojono Center

Check out another work by S. Sudjojono, titled *Ngaso*, in permanent collection of Museum MACAN. Observe similarities between the two artworks.



DULLAH

*Bung Karno di Tengah Perang Revolusi*

*(Bung Karno amidst the Revolutionary War) (1966)*

Oil on canvas  
200 x 300 cm

## About the Artwork

Dullah is a central artist of the Indonesian Revolution Period (1945–49) and his paintings record many important activities during this time. *Bung Karno di Tengah Perang Revolusi (Bung Karno Amidst the Revolutionary War)*, 1966, is one example. Bung Karno is the nickname of Indonesia's first president, Soekarno who was in power from 1945 to 1967. 'Bung' is common designation for an adult male, popularized in Indonesia in the mid-20<sup>th</sup> century. This painting depicts Soekarno amongst the freedom fights making a speech.

This work was based on several sketches and is a larger version of another painting Dullah made a year before. This painting features more detailed brushstrokes and a sense of depth, indicating this work is a refinement of the previous smaller version.

As the Presidential Palace Painter, Dullah was close to the first President. This painting seems to be honoring the spirit and strength of Soekarno and his important role in bringing Indonesia to unity and independence. However, when the painting was completed the reality of the situation was quite different. In 1965 political tension in Indonesia was at its height, and it was the beginning of the power transition from Soekarno to Soeharto.

## Meet the Artist

### DULLAH

1919–1996. Born in Solo, Indonesia.

Dullah is known as the Revolution Painter. During the Dutch Second Aggression to Indonesia, (1948–50), Yogyakarta was occupied and the Indonesian military launched an attack to reclaim Yogyakarta. This was called the 1st March attack and Dullah led a group of young artists to paint and record the events of the war as they happened.

Also recognized for his portraiture, Dullah believed that paintings should not be made to look more beautiful than the actual subject they depict; but nor should it appear like a photograph.

In 1950 Dullah was appointed Presidential Palace Painter, where he was responsible for looking after, conserving, and archiving artworks and books in the Presidential Collection. In the same year, he co-founded the Surakarta Cultural Association (Himpunan Budaya Surakarta - HBS). In 1974 Dullah established his Realist Painting Workshop Studio (Sanggar) in Pejeng, Gianyar, Bali. Though it was only open to public in 2016, in 1981, Dullah built his own museum in Solo, his birthplace, to keep his paintings and artworks of his fellow artists, like Affandi and Sudjojono. The museum serves as Dullah's personal dedication to Indonesian arts.

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## Vocabulary

### Revolution

An overthrow or repudiation and the thorough replacement of an established government or political system by the people governed.

### Oration

A formal speech, especially one given on a ceremonial occasion.

### Brushstroke

A mark made by a brush moving in one direction across a surface such as paper or canvas.

### Restoration

A process that attempts to return a piece of artwork to some previous state that the restorers imagine was the "original".

### Sanggar

An Indonesian word that refer to a room or a building for learning, workshop and display works of art. Usually a sanggar is a platform for an art community.

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## Fun Facts

In 1978 visitors were so excited to see Dullah's painting exhibition, that they broke the door of Yogyakarta Presidential Palace.

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## History

### Bung Karno and Indonesian Independence

Soekarno was the leader of the Indonesian independence movement and Indonesia's first President. During the Japanese invasion of the Indonesia in World War II, in 1942-45, the Japanese appointed Soekarno to lead POETERA (Poesat Tenaga Rakyat – People Power Center), a political organization focusing on cultural and arts development. Soekarno effectively considered the Japanese as national liberators; therefore he continued to pressure the Japanese to grant Indonesia its independence. Eventually, Soekarno delivered one of his most celebrated speeches on 1 June 1945. This speech defined the Pancasila, which revolves around Indonesia's five principles (belief in God, humanity, nationalism, democracy and social justice). When the collapse of Japan became imminent, Soekarno was initially confronted by challenges posed by activist youths. Soekarno declared Indonesia's independence on 17 August 1945.

As the leader of a new republic, Soekarno also successfully defied the Dutch control, thus allowing the formal transfer of sovereignty in 1949. Following political tensions in 1965, his executive power was weakened and taken over by the military, and eventually forced to step down by the People's Consultative Assembly in 1967. Soekarno died in 1970 in Jakarta.

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## Activity

In Bahasa Indonesia, Bung is a warm, casual nickname for a man, whose meaning is equal to brother or big brother. The use of Bung was very popular, back in 1940s when Indonesia was still struggling out to reach the freedom from Dutch colonial power. It symbolizes the equality and brotherhood.

- What other names in Bahasa Indonesia do you use to refer to someone older male/female?

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## Visual Art

From the gesture of the figure, in Dullah's painting, it is obvious that Bung Karno is making a speech, trying to fire up the spirit the freedom fighters. We can see troops or militias around him and in the background; as well as the dark image of a truck. Some fighters are seen lifting their weapons and hands in the air and their expressions seem to be intrigued by Bung Karno's words.

Depth in this painting is created by making some figures and objects more visible through addition of detailed strokes in them, as well as in the arrangement of figures and objects in the frame.

Draw a scene with figures and/or objects and create depth by differentiating size of objects and detailing the objects in the foreground.



Notice how the objects towards the back are smaller in size. They are drawn using thinner lines and less detail. This technique is used to create depth within a two-dimensional drawing.

Struggles

Around

Form

and

Content



AHMAD SADALI  
*Lelehan Emas Pada Relief Gunungan*  
 (*Drips of Gold Upon the Relief of a Mountain*) (1973)

Mixed media on canvas  
 100 x 100 cm

© Ahmad Sadali

## About the Artwork

Ahmad Sadali's abstract paintings convey spiritual ideas and philosophies. *Lelehan Emas Pada Relief Gunungan* (*Drips of Gold upon the Relief of a Mountain*) is typical of Sadali's oeuvre, which is often inspired by the Quran. The artwork employs mixed media, including cloth, paint, and gold leaf which are common characteristics of Sadali's works. The forms are minimal and the colors are dark – such as deep blue, black, and earth tones. The artist defined these colors as hues of God's greatness, taken from the colors of the sun, the earth, and the sky.

Gunungan is taken from the word *gunung* (mountain), which explains the mountain-like shape, a form also seen in Javanese shadow puppetry and other traditional ceremonies. Gunungan symbolizes three substances of life: God at the top, human on the left and nature on the right. The artist proposes that harmony of human and nature must be attained with the focus of God as the ultimate goal.

## Meet the Artist

### AHMAD SADALI

1924 – 1987, Garut, West Java. Lived in Bandung, Indonesia.

Ahmad Sadali was an early generation of Indonesian abstract painter who received formal art education in Indonesia and the United States. His works are greatly influenced by Islamic art and Western formalism.

In 1949 Sadali studied at ULVOT (*Universitaire Leergang Voor de Opleiding van Takenleraren*) in Bandung, which then changed its name to *Balai Pendidikan Guru Gambar* (Drawing Teachers Institute), and later merged with ITB (Institute Technology of Bandung). Sadali's interest in abstraction reflects the focus on the genre in Bandung art schools in contrast to the art schools in Yogyakarta, which explored a more realistic painting style.

In 1959, Sadali received a scholarship to study at the State University of Iowa, United States, for a year. He then continued studying at Columbia University, New York.

Sadali uses Arabic letters in his paintings, but he was reluctant to call it calligraphy, because for him calligraphy required a deeper skill set. Regarding his art practice and relation to Islamic values, he stated that according to Quran, humans are not mere thinking beings, but also emotional beings who have to remember to chant the name of God. This practice, according to Sadali, can be attained through the practice of painting.

Sadali was also active as a muralist, designer, and an academic. He was a fine art professor at Institute Technology of Bandung, and initiated the establishment of Bandung Islamic University (Unisba). Sadali was also the interiors designer for Indonesian Parliament Building in Jakarta.

## Vocabulary

### **Abstract art**

Art that uses forms, shapes and lines to create an image that does not attempt to represent an accurate depiction of an object.

### **Genre (noun)**

A category of art characterized by a particular style, form, or content.

### **Canvas (noun)**

A cloth used as a surface for oil painting.

### **Muralist (noun)**

A painter of murals.

### **Oeuvre**

The works of one artist as seen as a whole collection.

## Social Studies

### **Gunungan**

*Gunungan* is taken from the word *gunung* (mountain), which refers to a flat mountain-like form seen in Javanese shadow puppetry. *Gunungan* is also a term used in traditional ceremonies to describe a mountain made from rice and other food that is distributed to people on the street. *Gunungan* symbolizes three substances of life: God at the top, human on the left and nature on the right. The idea is that human and nature must exist in harmony with the focus on God as the ultimate goal.

### **GRADE 1-6**

- Create your own Gunungan and draw a story of your family in it.

### **GRADE 7-12**

- Research and collect images and events where Gunungan is used in traditional performances and events. List the events and present your findings to your class.

## Visual Art

In this painting Sadali has used different techniques to create texture. One is the use of mixed media using paint, cloth and gold leaf. The other is the use of shapes and dripping techniques.

### GRADE 1-6

- Create a painting using arrangement of shapes and dripping techniques.

### GRADE 7-12

- Research and collect images and events where *Gunungan* is used in traditional performances and events. List the events and present your findings to your class.

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## Similar Artworks in Our Collection



A. D. PIROUS

*Bila Bumi Bergetar II (When the Earth Quakes II)* (1991)

Mixed media on canvas

147 x 194 cm

© A. D. Pirous

# Global Soup



## YUKINORI YANAGI *ASEAN +3 (2017)*

*EC Flag Ant Farm (1992)*  
Colored sand, plastic box,  
plastic tube, ants  
32 x 48 cm x 13 pieces

Collection of  
Benesse Holdings, Inc.

### About the Artwork

*ASEAN +3* is a Museum MACAN commission. The work forms part of Yanagi's ongoing 'Flag' series involving ant farms, which began in 1989. In this series, Yanagi creates images of flags in transparent boxes using colored sand. Each flag box is connected to the others using transparent tubes. The artist inserted an army of ants into the boxes. The ants dig into the sand, moving between the boxes to create tunnels. As the ants move around and establish their colony within the flags, sand from one flag is transferred into another, creating a network of holes, and altering the composition of each flag. It is a continuous process of construction and deconstruction, which occurs in a controlled environment over a two-month period. After this period, the ants are removed and the design they created with their tunnels is spray-fixed with fixative glue.

In *ASEAN +3* the flags represented are the 10 members of the Association of Southeast Asian Nation (ASEAN): Indonesia, Vietnam, Cambodia, Thailand, Laos, Brunei Darussalam, Malaysia, Singapore, The Philippines, and Myanmar plus the three countries in Asia which contribute greatly to influence economy and development of Asia; Japan, South Korea, and China.

This work includes a colony of around 5000 live stinging ants, called *Odontomachus similimus*. The movement of the ants within the artwork creates a dynamic collaboration between the artist and the ants. It is, in a sense, a living artwork, not controlled by the artist. The artwork questions the idea of national borders, nationhood, regional unification, and political and economics dynamic between nations.

To develop this commission, Museum MACAN has worked with biologists from the Zoological Department of Center for Biological Research, Lembaga Penelitian Indonesia (LIPI – Indonesian Institute of Science). Through their research facility in Bogor Zoological Museum, Bogor, West Java, the biologists conducted tests to determine which ant species would best suit the installation. *Odontomachus similimus*, a stinging ant species endemic to tropical Asia and Africa, was chosen due to its habitat and behavior within controlled environments. The biologist monitors the ants in the work while it has been installed in the Museum.

## Meet the Artist

### YUKINORI YANAGI 1959. Born in Fukuoka, Japan.

Yukinori Yanagi is a conceptual artist renowned for creating various installations using colored sand and living ants.

Yanagi grew up in a rural area and spent most of his childhood playing in the nature, observing and playing with all sorts of insects and other living creatures. Yanagi's cousin owned a hardware shop and Yanagi learned to use tools and work with building materials at a young age. His younger brother, Yanagi Kenji, and his uncle Miyazaki Junnosuke are also artists.

After graduating with an art degree from Musashino Art University, Tokyo in 1985 where he majored in painting, Yanagi went overseas to study. In 1988 Yanagi became a post-graduate fellow at Yale University, receiving a Master of Fine Arts in sculpture. It was at Yale that he first began the *World Flag Ant Farm Project*. He moved to New York City in 1992, with the support of Asian Cultural Council Fellowship. In 1993, he received the Swatch Award at the Aperto at the 45<sup>th</sup> Venice Biennale for his *World Flag Ant Farm* (1990).

Yanagi comes from a generation of artists who lived in postwar Japan; a time when the country underwent monumental shifts – from a nuclear devastated nation into one of the largest hi-tech industrial exporters as well as major influencer of global Pop Culture in the second half of 20<sup>th</sup> century. Having experienced a transformative period in his home country before living in the United States has driven Yanagi's work towards issues of movement and transportation of people and culture.

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## Vocabulary

### Conceptual Art

An art form that is intended to convey an idea rather than to create an object. The mediums of conceptual art are varied; they include ready-made objects, texts, bodies, even situations – basically anything that is considered best to convey the idea. The movement emerged in the 1960s and is a dominant form of contemporary art practice today.

## History

Established in August 1967, ASEAN (Association of Southeast Asian Nations) was formed with aims to accelerate economic growth, promote regional peace, as well as encourage social, cultural, and scientific collaboration between its members. The establishment of ASEAN was done through the initiatives of Indonesia, Malaysia, the Philippines, Singapore, and Thailand, which manifested in Bangkok Declaration in 8 August 1967. ASEAN continue to grow when other countries, Vietnam, Cambodia, Laos, Brunei Darussalam, and Myanmar joined in the following decades and holds important roles in the region's diplomacy and peace keeping.

Unity, friendship and solidarity are the principles of ASEAN, represented in a stalk of rice in ASEAN Flag. Each flag in ASEAN +3 also has certain symbols and colors to represent the values and principles of each nation.

**GRADE 1-6**

- If you and your friends are going to make a country, what would be your country's principle and values and how would you symbolize it in a flag? Design your country's flag based on those principles and values.

**GRADE 7-12**

- Investigate what values and principles represented in each *ASEAN +3* flags, are they inline with the character of the nation as you know it? Write about your findings and present it to your class.

## Science

**Ants (Scientific name: *Formicidae*)**

Ants live in a colony. There are three kinds of ants in a colony: the queen, the female workers, and the males. The queen and the males have wings, while the workers do not. The queen is the only ant that can lay eggs. The male ant's job is to mate with future queen ants and they do not live very long afterwards. Once the queen grows to adulthood, she spends the rest of her life laying eggs! An ant can lift 20 times its own body weight.

**GRADE 1-6**

- Observe ants around your garden, find their home; usually it's a tiny hole in the ground. Attract ants by spreading some breadcrumbs or sugar crystals and observe how they bring them back to their house.

**GRADE 7-12**

- Investigate how to create your own ant farm. In a group, make your own ant farm taking care not to hurt the ants or yourself. Observe how ants live in your farm.

## Geography

**GRADE 1-6**

- Find and list the name of the capital cities of each country.

**GRADE 7-12**

- Find the names and locations of the capital cities of each country.

## Similar Artworks in Our Collection



JAMES ROSENQUIST

*The Xenophobic Movie Director or Our Foreign Policy* (2004)

Oil on canvas

152.4 x 411.48 cm

© Estate of James Rosenquist/Licensed by VAGA, New York, NY

Check out this other work above in permanent collection of Museum MACAN.

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- Kamus Besar Bahasa Indonesia (<https://kbbi.web.id/>)

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