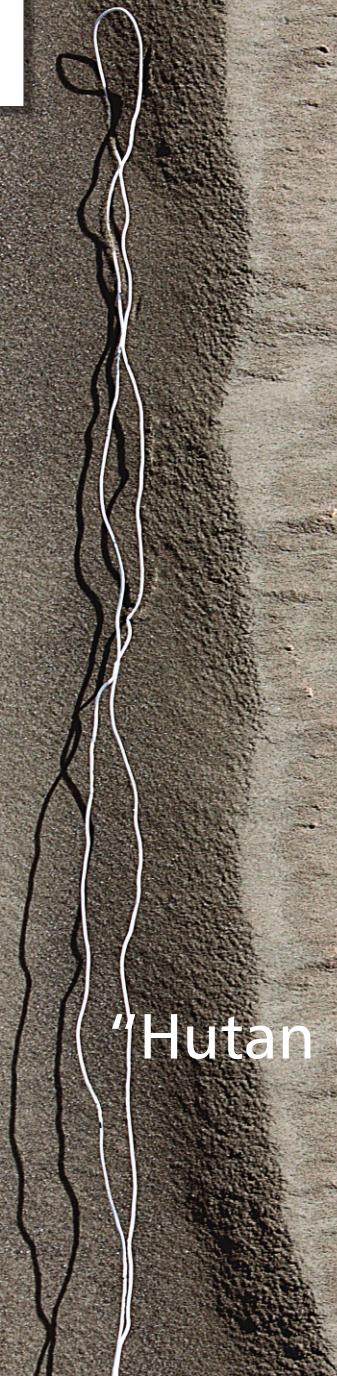




CLIMATE  
**ART**  
FESTIVAL



Art Exhibition  
"Hutan di Titik Nol"

Katalog ini dibuat sebagai suplemen pada acara Climate Art Festival pada pameran seni berjudul:

### **“Hutan di Titik Nol”**

Arahmaiani | Arya Pandjalu | Dwi Setianto | Setu Legi | Katia Engel  
Taring Padi | Sara Nuytemans | Natalie Driemeyer & Anna Peschke

Pengarah Artistik  
Bram Satya

2-12 Oktober 2013  
Sangkring Art Space  
Nitiprayan RT 01 RW 20 No. 88,  
Nggestiharjo, Kasihan, Bantul, Yogyakarta

Penulis  
Ade Tanesia  
Christina Schott

Desain  
Wimbo Praharsa

Penerbit  
Jogja Interkultur  
© 2013

This Catalogue is published to accompany Climate Art Festival Event Art Exhibition:

### **“GROUND ZERO FOREST”**

Arahmaiani | Arya Pandjalu | Dwi Setianto | Setu Legi | Katia Engel  
Taring Padi | Sara Nuytemans | Natalie Driemeyer & Anna Peschke

Artistic Director  
Bram Satya  
  
Oct 2<sup>nd</sup> - 12<sup>th</sup>, 2013  
Sangkring Art Space  
Nitiprayan RT 01 RW 20 No. 88  
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Writer  
Ade Tanesia  
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Design  
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Publisher  
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Art Exhibition  
**“Hutan di Titik Nol”**

## The Climate Art Festival

- Sebuah proyek seni lingkungan antar budaya -

### Latar belakang

Sebagai negara kepulauan terbesar di dunia, Indonesia tentunya mengalami dampak dari perubahan iklim paling besar. Pemerintah Indonesia memang menandatangi semua perjanjian internasional yang penting pada tindakan untuk melawan perubahan iklim, tetapi langkah-langkah terkait belum mencapai sebagian besar penduduk. Negara ini diklasifikasikan sebagai produser terbesar ketiga penghasil gas rumah kaca di dunia - terutama diakibatkan oleh kerusakan yang cepat dari hutan hujan. Perubahan yang dihasilkan dari kondisi iklim ini membuat petani paling terpukul, atas kehilangan mata pencaharian mereka atau mengalami bencana alam akibat perbuatan manusia, seperti juga nelayan yang dihadapkan dengan perubahan yang tidak biasa dari laut dan kehidupan laut.

Namun kemudian penduduk perkotaan dan industri juga semakin banyak menghadapi dampak dari perubahan iklim, yaitu meningkatnya suhu dan polusi di daerah metropolitan dan melonjaknya persoalan pada pasokan energi. Oleh karena itu - di samping keputusan politik – sangat dibutuhkannya ide-ide praktis, bagaimana masyarakat umum dapat menangani masalah ini dengan kehidupan sehari-hari mereka dan menyesuaikan kebiasaan mereka. Sementara pemisahan sampah, hemat energi dan pertanian organik sudah menjadi rutinitas umum di negara-negara barat, kebanyakan masyarakat Indonesia bahkan belum pernah mendengar

tentang topik tersebut.

Sebagai salah satu negara industri terkaya, pemerintah Jerman memiliki tanggung jawab atas sejarah pada emisi karbon secara global. Dalam perjalanan dari kesadaran ekologis yang tumbuh inilah pemerintah Jerman menerjemahkan pertanggung jawaban ini dengan mendukung negara-negara berkembang sebagai tujuan melindungi iklim saat ini. Juga dengan menjalin prioritas kemitraan pada isu perubahan iklim Indonesia sebagai salah satu dari isu-isu dasar dalam pembangunan kooperasi Jerman, terutama berfokus pada "Alam dan Perlindungan Iklim" , "Lalu Lintas Kota Pengurangan Emisi" dan "Hutan dan Perlindungan Iklim".

### Tujuan

Climate Art Festival ini ingin mentransfer kerjasama Jerman - Indonesia dari tingkat politik - ilmiah ke tingkat budaya. Seni, Musik dan Pertunjukan adalah media yang mampu menjangkau publik yang lebih luas dan membuka kemungkinan-kemungkinan baru untuk berkomunikasi mengenai hal ini dengan masyarakat tanpa keahlian khusus pada topik. Lokakarya dapat menjadi proyek konkret sebagai langkah awal yang bisa berlanjut kemudian setelah festival dan memberikan contoh bagi orang lain dengan cara yang berkelanjutan. Targetnya adalah untuk menunjukkan bahwa bahkan masyarakat kecil secara aktif dapat bertindak melawan perubahan iklim dan kerusakan lingkungan : dengan menggunakan energi alternatif, pengelolaan sampah kolektif atau mendesain ulang ruang publik. Mengenai pentingnya

pengetahuan yang dapat ditransfer, pemahaman antar budaya dan jaringan sosial memainkan peran penting dalam hal ini .

### **Implementasi**

Ide untuk Climate Art Festival ini muncul ketika brainstorming pada beberapa proyek antarbudaya yang menyampaikan kebutuhan global untuk tindakan mengenai masalah lingkungan kepada masyarakat lokal. Pekerja Seni, wartawan dan aktivis lingkungan yang kebetulan semuanya perempuan berasal dari Indonesia dan Jerman, bekerja bersama-sama untuk menyatukan potongan demi potongan untuk rangkaian program ini. Jogjakarta sebagai kota budaya metropolis paling penting di Indonesia dan kota pelajar terbesar dengan nuansa pedesaan tradisional sekitarnya tampak ditakdirkan sebagai lokasi untuk acara ini. Galeri lokal, studio dan pekerja seni dan kelompok aktivis merespon dengan baik terhadap gagasan dan berkat dukungan dana dari Kedutaan Besar Jerman untuk Indonesia, Kerjasama Pembangunan Jerman (GIZ) , Goethe-Institut Indonesien dan organisasi bantuan Misereor, Climate Art Festival dapat direalisasikan.

**Christina Schott © 2013**

# The Climate Art Festival

– an intercultural environmental art project –

## Background

As biggest archipelago in the world, Indonesia is especially exposed to consequences of climate change. The Indonesian government has indeed signed all important international agreements on actions to fight the climate change, but the associated measures have yet to reach most of the population. The country is classified as third biggest greenhouse gas producer in the world – primarily because of the rapid destruction of its rainforests. The resulting changes of climatic conditions hardest hit the farmers who lose their traditional livelihood or experience man-made natural disasters, as well as fishermen who are confronted with unusual alterations of the sea and maritime life.

Soon however, the urban population and industries will also more and more face the results of climate change, namely rising temperatures and pollution in metropolitan areas and increasing problems with energy supply. Therefore – beside political decisions – there is a big need of practical ideas, how common people can deal with these problems in their daily life and change their habits accordingly. While waste separation, energy saving and organic farming are already common routines in Germany, many Indonesian never heard of those topics.

As one of the richest industrial countries, Germany bears a historical responsibility for global carbon emissions. In the course of the growing ecological

awareness the German government assumes this responsibility by supporting developing countries in their measure to protect the climate today. Also in its priority partnership with Indonesia climate change is one of the core issues in the German development cooperation, especially focusing on "Nature and Climate Protection", "City Traffic Emission Reduction" and "Forest and Climate Protection".

## Objective

The Climate Art Festival wants to transfer this German-Indonesian cooperation from a political-scientific level to a cultural level. Art, Music and Performance are media, which are able to reach a broader public and to open new possibilities to communicate the subject with people without special expertise on the topic. Workshops can initiate concrete projects that could be continued after the festival and give examples for others in a sustainable way. The target is to show that even small communities can actively act against climate change and environmental destruction: by using alternative energies, collective waste management or the re-design of public spaces. Regarding the necessary knowledge transfer, intercultural understanding and social networking play a crucial role in this matter.

## Implementation

The idea for the Climate Art Festival emerged during some brainstorming on intercultural projects that could convey the global need for action concerning environmental problems to a local

public. An all-women-group of German and Indonesian artists and cultural workers, journalists and environmental activists put the program piece by piece together. Jogjakarta as Indonesia's most important cultural metropolis and biggest student city in mid of a traditional rural surrounding seemed to be predestined as location for this event. Local galleries, studios and artist and activist groups responded well to the idea and thanks to the financial support of the German Embassy to Indonesia, the German Development Cooperation (GIZ), the Goethe-Institut Indonesien and the aid organisation Misereor, the Climate Art Festival could be realized.

**Christina Schott © 2013**

## Hutan Kita Berada di Titik Nol

Oleh Ade Tanesia Pandjaitan

*"459,21 hektar. Itulah luas tanah adat kami yang kini telah berubah menjadi perkebunan sawit. Dulu perusahaan hanya menggantinya dengan harga Rp. 175,000 per hektar. Mereka menyebutnya kapak lela. "Untung padagi (tempat yang dianggap keramat untuk pelaksanaan ritual adat sebelum berladang) tetap ada di antara kebun sawit itu," ungkap Adrianus Adam Tekot, Timanggung Binua Sui Manur, Kalimantan Barat.*

Kedepahan yang dirasakan Adrianus Adam Tekot adalah juga kedepahan yang dirasakan masyarakat di nusantara ini ketika hutannya semakin menyusut dan tak bisa lagi menjadi sumber kehidupan. Mulai dari tahun 1990 hingga 2010, nyaris seluruh perkebunan kelapa sawit di Pulau Kalimantan memakan lahan hutan. Tanaman sawit merupakan jenis tanaman sangat "egois" yang tidak bisa hidup dengan tanaman lain. Artinya ketika sebuah perkebunan sawit dibuka, maka seluruh keanekaragaman hayati hutan juga punah. Sawit juga memiliki karakter raksasa air, sehingga lingkungan di sekitar perkebunan akan mengalami penyusutan air yang sangat dibutuhkan masyarakat lokal. Dampak perluasan sawit tidak hanya berdampak pada kerusakan ekologis, tetapi juga melahirkan konflik di berbagai daerah.

Berdasarkan data dari HuMa dalam enam tahun terakhir konflik agraria dan sumber daya alam (SDA) di Indonesia, menyebar di 98 kota dan kabupaten di

22 provinsi. Luasan area konflik mencapai 2.043.287 hektar atau lebih dari 20 ribu kilometer persegi. Penyumbang konflik terbesar sektor perkebunan dan kehutanan, mengalihkan kasus pertanahan atau agraria non kawasan hutan dan non kebun. Sektor perkebunan 119 kasus, dengan luasan area mencapai 413.972 hektar, sedang sektor kehutanan 72 kasus, dengan luas area mencapai 1,2 juta hektar lebih. Penelitian para ilmuwan dari Environmental Defense Fund, World Resources Institute, University of Maryland, Woods Hole Research Center and the Packard Foundation, menyatakan bahwa Indonesia telah kehilangan 8,78 juta hektar hutan dan telah melepas karbon ke udara sebesar 8.71 billion tons selama periode 2000 sampai 2011 (Sumber: <http://www.mongabay.co.id>). Perkebunan Sawit yang sering disebut sebagai "emas hijau" tidak hanya melenyapkan keanekaragaman hayati hutan, tetapi juga menggilas kebudayaan masyarakat sekitar hutan. John Bamba, Direktur Institut Dayakologi mengungkapkan bahwa tanpa tanah/hutan, maka kebudayaan Dayak tidak ada artinya. "Bahasa kami pun akan punah, karena seluruh perbendaharaan kata ada kaitannya dengan keanekaragaman hayati yang ditemui di hutan," ungkapnya.

Dampak dari deforestasi ini tidak hanya mempengaruhi masyarakat yang tinggal di sekitar hutan, tetapi juga dirasakan oleh masyarakat kota. Semakin tidak menentunya iklim, bencana yang datang tanpa henti, merupakan dampak nyata yang bisa dirasakan seluruh masyarakat.

Ironisnya, perubahan ini tidak juga disadari dan disikapi secara serius oleh masyarakat urban sebagai konsumen utama beragam produk dari perusakan hutan ini. Seakan-akan degradasi hutan yang berlangsung tanpa henti di Kalimantan, Sumatera, Papua, dan lain-lain tak ada hubungannya dengan kehidupan kota. Sementara perjuangan masyarakat adat sebagai penjaga utama hutan tidak dipahami sebagai perjuangan bersama. Penangkapan, penembakan, dan segala bentuk intimidasi ditanggung sendiri oleh masyarakat yang berupaya mempertahankan hutan dan tanahnya. Alih-alih melahirkan kesejahteraan, investasi perkebunan sawit, tambang, lebih banyak membawa tragedi bagi masyarakat lokal.

Pameran ini jelas berangkat dari kepedulian terhadap kondisi kritis hutan dan masyarakat yang berada di sekitarnya. Hutan di Titik Nol, memperlihatkan betapa hutan dan manusianya telah berada di titik nadir atau sekarat. Dan seniman seharusnya menjadi yang pertama untuk peduli terhadap kondisi ini. Sudah cukup lama kita tidak lagi menemukan sebuah pameran yang sekaligus menjadi ajang ekspresi pernyataan sikap seniman terhadap suatu persoalan. Sembilan seniman yang terlibat dalam pameran ini adalah mereka yang dalam perjalanan berkesenianya cukup konsisten mengulangi persoalan lingkungan dalam relasinya dengan kehidupan manusia.

Perupa Arahmaiani yang karyanya mengambil bentuk dasar Mandala Borobudur dengan bahan alami seperti

kayu, tanah, dan tumbuh-tumbuhan hendak mengingatkan kita akan nilai spiritual yang menyanga keberlangsungan alam semesta. Kearifan lokal yang sebenarnya telah dimiliki kebudayaan masyarakat adat nusantara seharusnya menjadi tiang utama yang mengajarkan manusia untuk tidak mengeksplorasi alam dengan semena-mena. Saya teringat, masyarakat Dayak Iban di Sungai Utik, Kalimantan Barat memiliki aturan adat yang membatasi penebangan kayu di hutan perawan. Kayu hanya boleh diambil untuk kebutuhan utama seperti pembuatan rumah, kayu bakar untuk memasak. Bagi mereka hutan adalah darah yang menghidupi masyarakatnya.

Karya perupa Arya Panjalu membangkitkan kesadaran kita yang hidup di kota untuk memulai kepedulian terhadap hutan dari hidup keseharian. Sosok manusia dari papier-mache yang sedang duduk di seperangkat meja dan kursi yang terbuat dari kayu jati sambil mencermati dedaunan yang seakan tumbuh dari mebel itu merupakan simbol yang sarat akan pesan pentingnya manusia kota turut menjaga alam.

Karya fotografi dari Dwi Setianto menggambarkan sebuah bibit di tangan. Hal ini mengingatkan kita bahwa bibit lokal semakin punah, tergantikan oleh bibit rekayasa yang lebih instan dan melahirkan ketergantungan.

Sarah Nuytemans memilih tema yang lebih reflektif. Karyanya berjudul *Sweet Dreams are Made of This* menyajikan suatu pengalaman melalui ruang gelap

yang diterangi patung lampu. Baginya kita kini hidup dalam planet yang sedang dihancurkan dan akan kembali menghancurkan kita. Bahwa uang, teknologi, atau beragam pencapaian dianggap lebih penting daripada melestarikan alam. Manusia telah kehilangan sesuatu, yaitu dimensi dari dirinya yang terdalam dan kesadaran. Dalam karyanya Sarah mengajak kita untuk fokus pada inti diri dan merefleksikannya, agar kita dapat menemukan solusi bagi segala persoalan yang terjadi dan memiliki kemampuan untuk mempengaruhi lingkungan dengan cara yang positif. "Sandiwara Alam" merupakan karya yang dihadirkan Anna Peschke dan Natalie Sriemeyer mengetengahkan sebuah perjalanan di kawasan masyarakat Nitiprayan yang sedang berubah dari desa menjadi kota. Melalui puisi, lagu, cerita personal, buku-buku ilmiah, instalasi, dikisahkan perubahan iklim, perlindungan terhadap alam, produk sampah peradaban, dan hak untuk memperoleh air bersih.

Katia Engel menghadirkan site specific instalasi dan fotografi dalam balutan judul *Hujan Abu (Grey Rain)*. Karya ini berangkat dari pengalamannya mengalami erupsi Gunung Bromo-Tengger-Semeru. Bagi Katia Engel, tanah yang diselimuti abu mengingatkan dirinya pada panorama salju. Tetapi pemandangan yang "indah" ini merupakan ironi mengingat seluruh pohon dan tanaman mati, kuatnya bau belarang, tidak adanya suara binatang, merupakan impresi tentang tanah yang mati.

Kelompok Seni Taring Padi menyajikan sebuah karya cukil kayu berukuran besar yang menggambarkan detil pohon hingga keakar-akarnya. Persoalan mengenai pencaplokatan tanah dan hutan oleh korporasi di berbagai daerah di nusantara ini secara gamblang dihadirkan oleh Setu Legi melalui karyanya berjudul "Jaga Tanah Ini." Ia menggambarkan manusia Indonesia dari berbagai etnis berdiri di atas pohon-pohon yang telah ditebang.

Melalui karya-karya ini kita tidak sekadar memahami dan merasakan sensasi visual yang membawa kekuatan pesan-pesan tentang hutan yang sedang sekarat. Kita pun dapat mempelajari perspektif dan sikap seniman dari latar belakang kebudayaan berbeda dalam memandang kerusakan alam, dan hutan khususnya. Lebih dari sekadar menampilkan sederetan karya, pameran ini juga membawa pesan kuat bahwa kondisi kritis bumi kediaman manusia ini merupakan tanggung jawab umat manusia dari berbagai belahan dunia. Bukan lagi hutan anda, hei orang Indonesia, tapi Hutan Kita Berada di Titik Nol.

## **Forest At Zero Point (Our Forests Falls to Zero)**

By Ade Tanesia Pandjaitan

*"459.21 acres! That is our customary land that has been turned into palm oil plantations. Previously, companies only pay Rp. 175,000 per hectare. They call it "kapaklela. "Untungpadagi (sacred place for the indigenous rituals before farming) still there, among the oil palm plantation," Said Adrianus Adam TEkot, TimanggungBinua Sui Manur, West Kalimantan.*

Pain that perceived "Adrianus Adam Tekot" is people pain in this Archipelago when a forest that belongs to them increasingly shrinks and can no longer be a source of life. Since 1990 to 2010, almost all oil palm plantations in Borneo pounce the forest. Oil palm crops are type of very "selfish" plant who cannot live with other plants. It means, when an oil palm plantation planted, then the whole forest biodiversity extinction. Oil palm is a plant that requires a lot of water so that the environment around the plantation will be lack of water. The expansion Oil palm not only affects the ecological destruction, but also led to conflict in many regions.

According to data of "HuMa" in the last six years, agrarian conflicts and natural resources conflict in Indonesia spread across 98 cities and regencies in 22 provinces. The extent of the conflict area reached 2,043,287 hectares. The largest contributor of conflict are forestry and plantations sectors, exceeded the

case of non-agrarian land or non-forest areas. Plantation sector recorded 119 cases in the spacious area that reach to 413,972 hectares cases. Forestry sector recorded 72 cases, with an area up to 1,2 million acres. The scholars studies of Environmental Defense Fund, World Resources Institute, University of Maryland, Woods Hole Research Center and the Packard Foundation, stated that Indonesia has lost 8.78 million hectares of forest and has been releasing carbon into the air amounted to 8.71 billion tons during the period 2000 to 2011 (Source: <http://www.mongabay.co.id>). Palm plantations are often referred to as "green gold" not only eliminate forest biodiversity, but also crush the culture of forest communities. John Bamba, director of the Institute Dayakologi revealed that without land / forest, the Dayak culture is meaningless. "Our language would be extinct, because the entire vocabulary is related to biodiversity found in the forest," he said.

The impact of deforestation is not only affect the people who live around the forest, but also to the urban community. Increasingly uncertain climate, disasters come without stopping, a real impact can be perceived throughout the community. Ironically, these changes are not well recognized and addressed seriously by the urban community as the main consumers of various products of the forest destruction. Degradation unabated in Kalimantan, Sumatra, Papua, and others apparently had nothing to do with city life. While the struggle of indigenous

peoples as primary forest guards are not understood as a common struggle. Arrests, shootings, and any form of intimidation borne by the people who try to defend their land and forests. Instead of realize the welfare, investment palm plantations, mines, bring more tragedy for the local community.

This exhibition obviously originated from a concern for the critical condition of the forest and the people around him. Forest at Zero Point, shows how forests and people have been at the nadir or dying. Artists should be the first to care for this condition. It has been long enough that we no longer find an exhibition that served as an expression of an artist statement on an issue. Nine artists involved in this exhibition are those who fairly consistent in his artistic journey environmental issues in relation to human life.

Arahmaiani whose work takes the basic form of Borobudur's Mandala with natural materials such as wood, soil, and vegetation was about to remind us of the spiritual values which support the survival of the universe. Local wisdom that has actually owned Nusantara indigenous culture should be the main pillar that teaches people not exploit the nature haphazardly. I recall, Dayak Iban in the Utik River, West Kalimantan has custom rules that restrict logging in the forests. Wood should only be taken for the primary needs such as home-making, firewood for cooking. In their lives, the forest is the blood that keeps the community.

The work of Arya Panjalu raise awareness of us who live in the city to start a forest stewardship in everyday life. Human figures from papier-mache who was sitting at a set table and chairs made of teak wood with a look that seemed to grow from the leaves of the furniture will be a symbol-laden message, the importance of engaging urban preserve nature.

Photographic work of Dwi Setianto describe a seedling in hand. It reminds us that local seed is getting extinct, replaced by transgenic seeds are more instant and spawned dependence.

Sarah Nuytemans choose a theme that is more reflective. Her work entitled "Sweet Dreams are Made of This" presents an experience through a dark room is illuminated by light sculpture. According to her, we now live in a planet that is being destroyed and will come back to destroy us. That money, technology, or a variety of achievement is considered more important than preserving nature. Humans have lost something, the deepest dimension of the self and consciousness. In her work she invites us to focus on the core self and reflect on it, so that we can find a solution for all the problems that occurred and have the ability to affect the environment in a positive way. Anna Paschke and Natalie Sriemeyer work, "Nature Theatre", presents a journey in the Nitiprayan society is being changed from a village into a city. Through poems, songs, personal stories, scientific books, installations, narrated

climate change, protection of nature, waste products of civilization, and the right to clean water.

Katia Engel presents site specific installations and photography in title "Hujan Abu"(Grey Rain). This work comes from her experience to experience the eruption of Mount Bromo-Tengger-Semeru. For Katia Engel, ash-covered soil reminded her of snow panorama. But the view of the "beautiful" is a an irony since all the trees and plants died, the stinging smell of of sulfur, no animal sounds, an impression of the land of the dead.

Art group "Fangs Padi" presents a work of large woodcuts that describes details of the tree to the roots. The issue of annexation of land and forests by corporations in various regions in this Nusantara vividly presented by SetuLegi through his work titled "Cover This Land. "He describes the Indonesian people of various ethnicities standing on the trees that have been felled.

Through these works we do not just understand and feel the sensation that brings the power of visual messages of the dying forest. We can learn the perspectives and attitudes of artists of different cultural backgrounds in looking the destruction of nature, and forests specifically. More than just showing a series of works, the exhibition also brings a strong message that the critical condition the earth, human habitation, is the responsibility of human beings from different parts of the world. It's no longer your forest, Hi Indonesian! but our Forests at Zero Point.



# Art Work

**“Hutan di Titik Nol” | “Ground Zero Forest”**



Arahmaiani

## Memory of Nature

Instalation of Wood, soil, plants, plastic sheet

Variable size

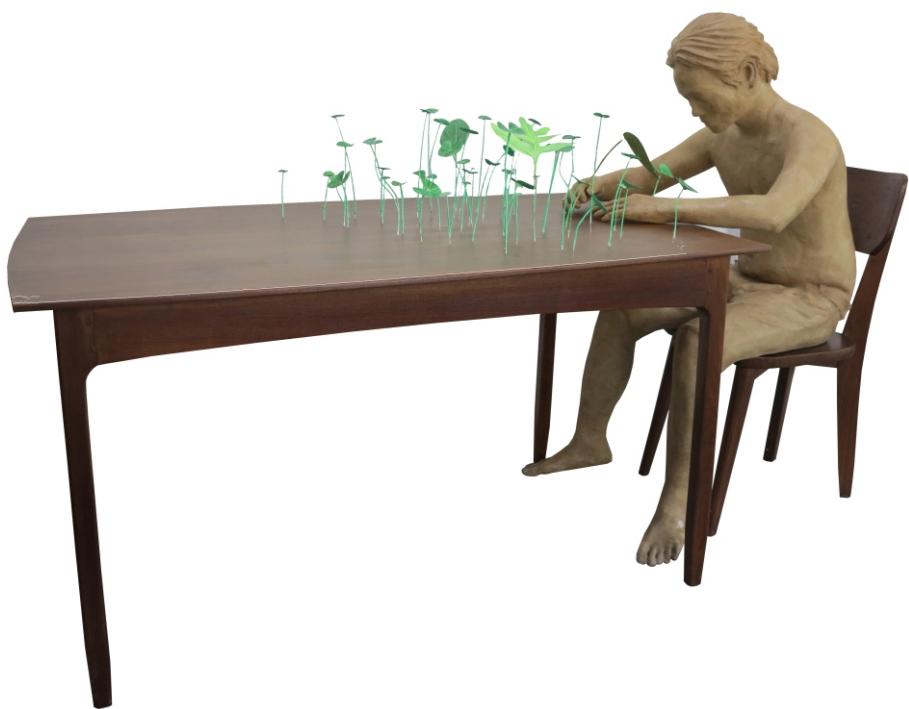
2013

Karyaku mengambil bentuk dasar Mandala Borobudur dan menggunakan bahan-bahan alami seperti kayu, tanah dan tumbuhan.

Aku ingin mengangkat masalah alam dan lingkungan hidup. Tapi aku tidak ingin persoalan ini diangkat sebatas soal materi: seperti pelestarian hutan, air, tanah, ataupun makanan organik yang sehat. Yang mana seperti hanya berfokus pada aspek materi dari kehidupan dan planet ini. Dan berkutat pada sisi ilmu pengetahuan yang bersifat materialistik. Semestinya ada nilai-nilai dan etika kehidupan yang menunjang keselarasan maupun penghormatan pada alam maupun lingkungan hidup. Sebab tanpa ilmu pengetahuan yang bersifat metafisik dan kebijaksanaan hidup, alam ini hanya akan ditempatkan sebagai objek yang boleh dieksplorasi sesuka manusia.

My work refers to the basic form of Borobudur Mandala and using natural materials such as wood, soil and vegetation.

I want to convey the nature and environmental issues. But I do not want this issue raised on limited matter: such as forest conservation, water, land and healthy organic foods. These matters just focused to materials aspect of mortal life in this planet and dwell on the side of materialistic science. There should be the values and ethics of life that support the harmony and respect for nature and the environment. Without a metaphysical science and the wisdom of life, the natural will simply stationed as an object that may be exploited as they pleased.



Arya Pandjalu

**Maybe it's not always about trying to fix something broken,  
maybe it's about starting over and creating something better**

192 x 89 x 120cm

Papier-mache, water color plants, teak wood table and chair

2013

Karya yang menghadirkan sosok yang terbuat dari papier-mache ini dilengkapi dengan satu set furniture ( benda sehari-hari ) berupa meja makan ( dengan dedaunan yg tumbuh diatas permukaan torehan garis yg membentuk peta Indonesia dan sekitarnya ) serta sebuah kursi yang terbuat dari kayu jati ini, merupakan pernyataan sekaligus sikap yang tercermin dari relasi judul yang saling dukung dengan formasi figur dalam instalasi ini.

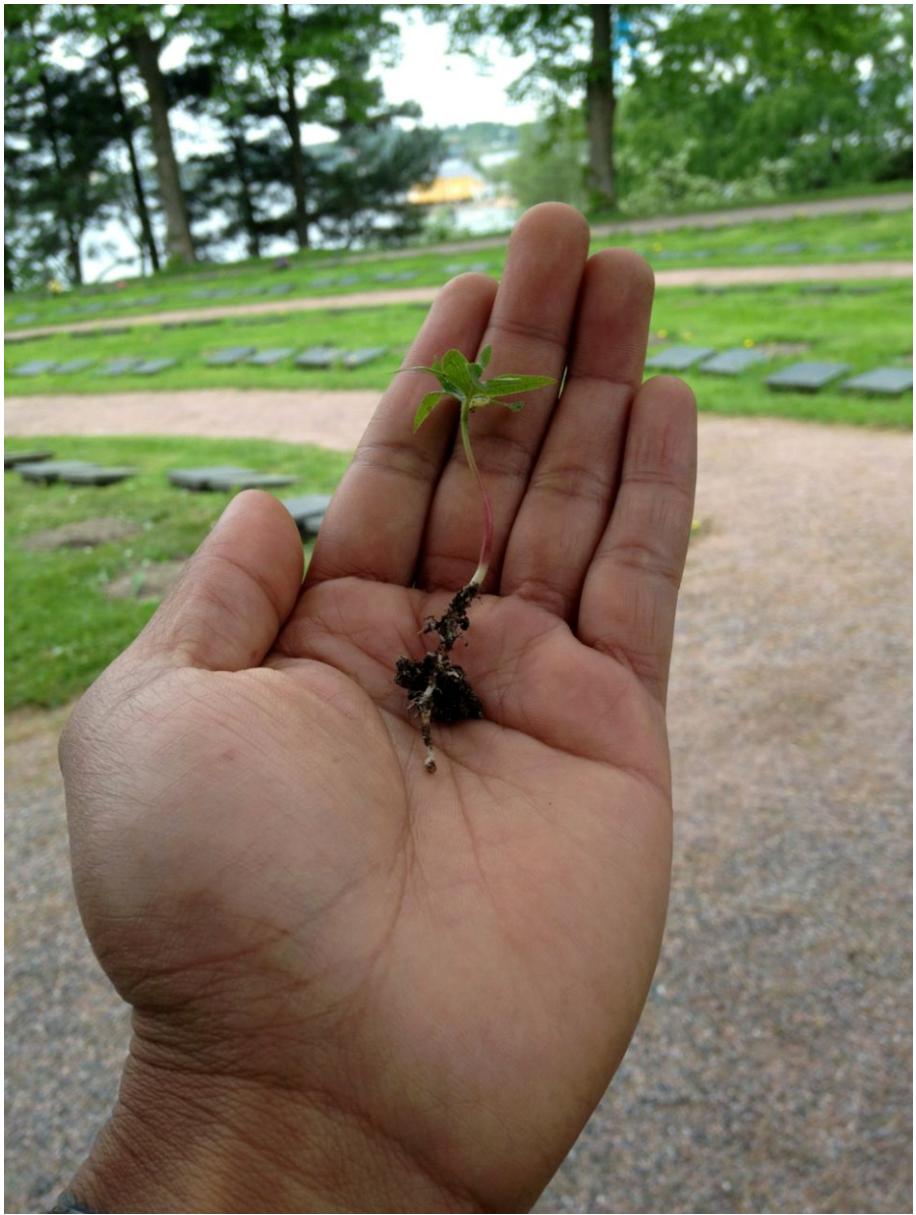
Duduk sambil menanam dan mencermati hijaunya dedaunan yang tumbuh dari permukaan meja, merupakan analogi sebuah pekerjaan rumah atau jerih payah kita yang harus dikerjakan /diselesaikan untuk mencapai apa yang kita harapkan.

Terkadang melanjutkan sesuatu pola lingkungan yang ideal, harus memulainya dari nol, dari diri sendiri, dari hal terkecil, dari hal sederhana yang logis bisa kita kerjakan untuk mendukung terciptanya hal yang lebih besar yg kita idamkan.

Work that presents the figure made of papier-mache is equipped with a set of daily object which composed of a dining table with leaves that grow on the surface of etched lines that form a map of Indonesia and its surrounding. There is also a chair made of teak wood. This is as well a statement and attitude that reflected on the work's titleformation of mutual support to the figures in this installation.

Sit and watch while planting green leaves that grow from the surface of the table, is the analogy of a home work or our efforts to be done to achieve what we expect.

Sometimes continuing a pattern ideal environment must start from scratch, from ourselves, from the smallest things, from logical the simple things that we can do to support the creation of a larger thing that we desire.



Untuk karya video, silahkan berkunjung: | For video please visit: [www.vimeo.com/74865492](http://www.vimeo.com/74865492)

Dwi Setianto

## Hutan di Belakang Rumah

Video

2013

Tumbuhan adalah penguasa alam dibumi ini, manusia dan binatang sangat bergantung kepada tumbuhan.

Campurtangan manusia dengan mengambil hak-hak tumbuhan sudah sangat berlebihan yang berdampak kerusakan, kerusakan ekosistem. Juga penyebab bencana alam.

Di karya video ini saya berharap bisa dijadikan inspirasi bagi masyarakat kota bisa berpartisipasi untuk merawat, menata, menjaga keseimbangan ruang-ruang hijau diperkotaan dan dilingkungan sekitar tempat kita tinggal.

(material gambar diambil dari taman, hutan kota, kuburan dan dirumah).

Helsinki 12.7.2013

Dwi Setianto

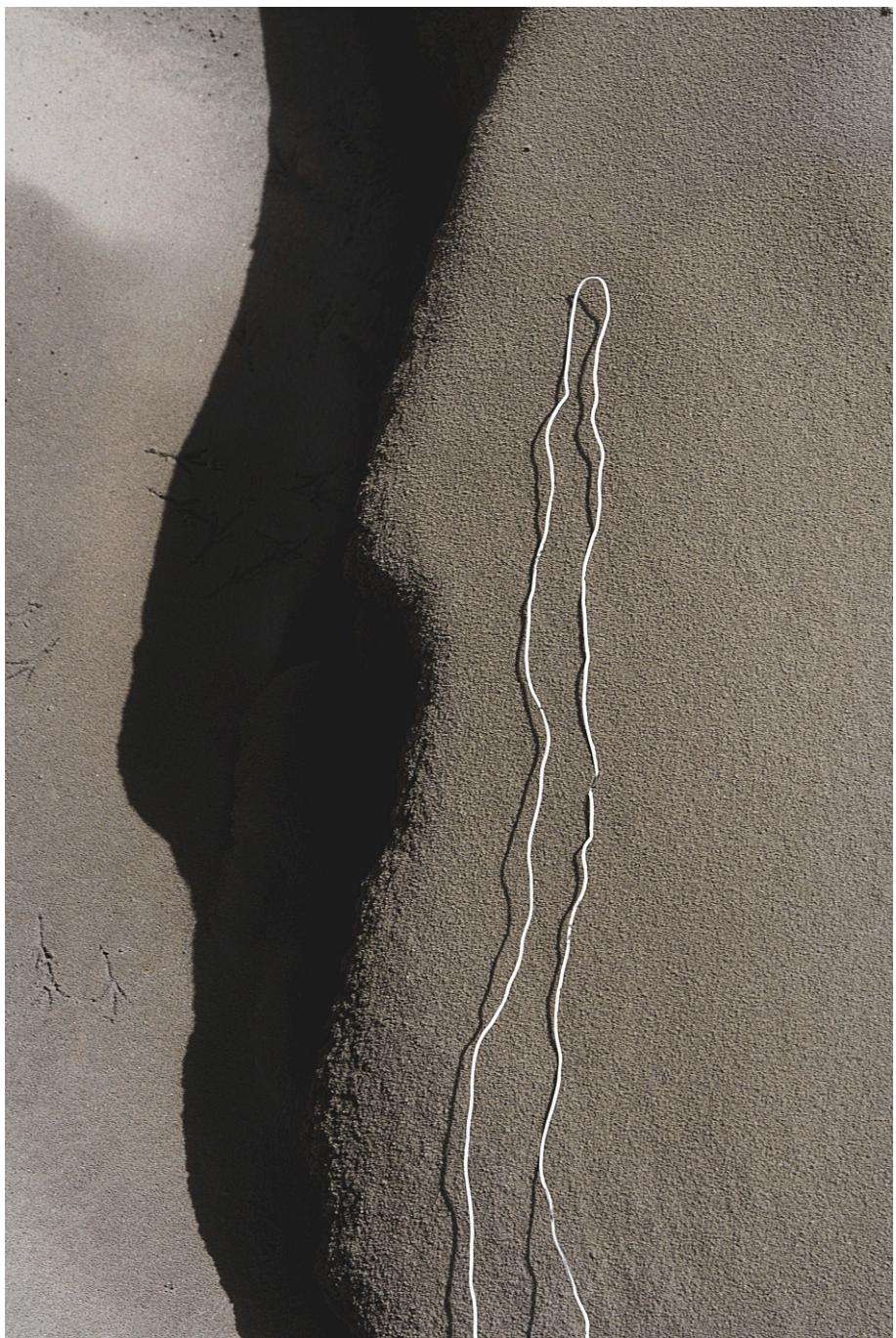
Plants are the rulers of the earth, humans and animals are very dependent on plants. Human intervention to take away the rights of plants is very excessive impact damage: damage to the ecosystem. Also the cause of natural disasters.

Through the work of this video I hope to be an inspiration for the people of the city can participate to care, managing, maintaining the balance of urban green spaces and in the neighborhood

*(material images taken from parks, urban forests, cemeteries and objects at home).*

Helsinki 12.7.2013

DwiSetianto



Katia Engel

## Hujan Abu - Grey Rain

20 x 30 and 30 x 40 cm (*ini adalah tiga dari lima rangkaian cetak skala kecil*)

Instalasi Penempatan Khusus, Fotografi

2011

Hujan Abu – Sebuah karya dari tempat tertentu

Dalam waktu dua minggu pada bulan Juni 2011, selama letusan besar Gunung Bromo, saya berada di Taman Nasional Bromo-Tengger-Semeru di Jawa-Timur. Pemandangan yang dililiti Gunung Bromo, berubah setiap hari dengan letusan terus-menerus: setiap letusan menciptakan lapisan dan bentuk baru serta warna hujanabu.

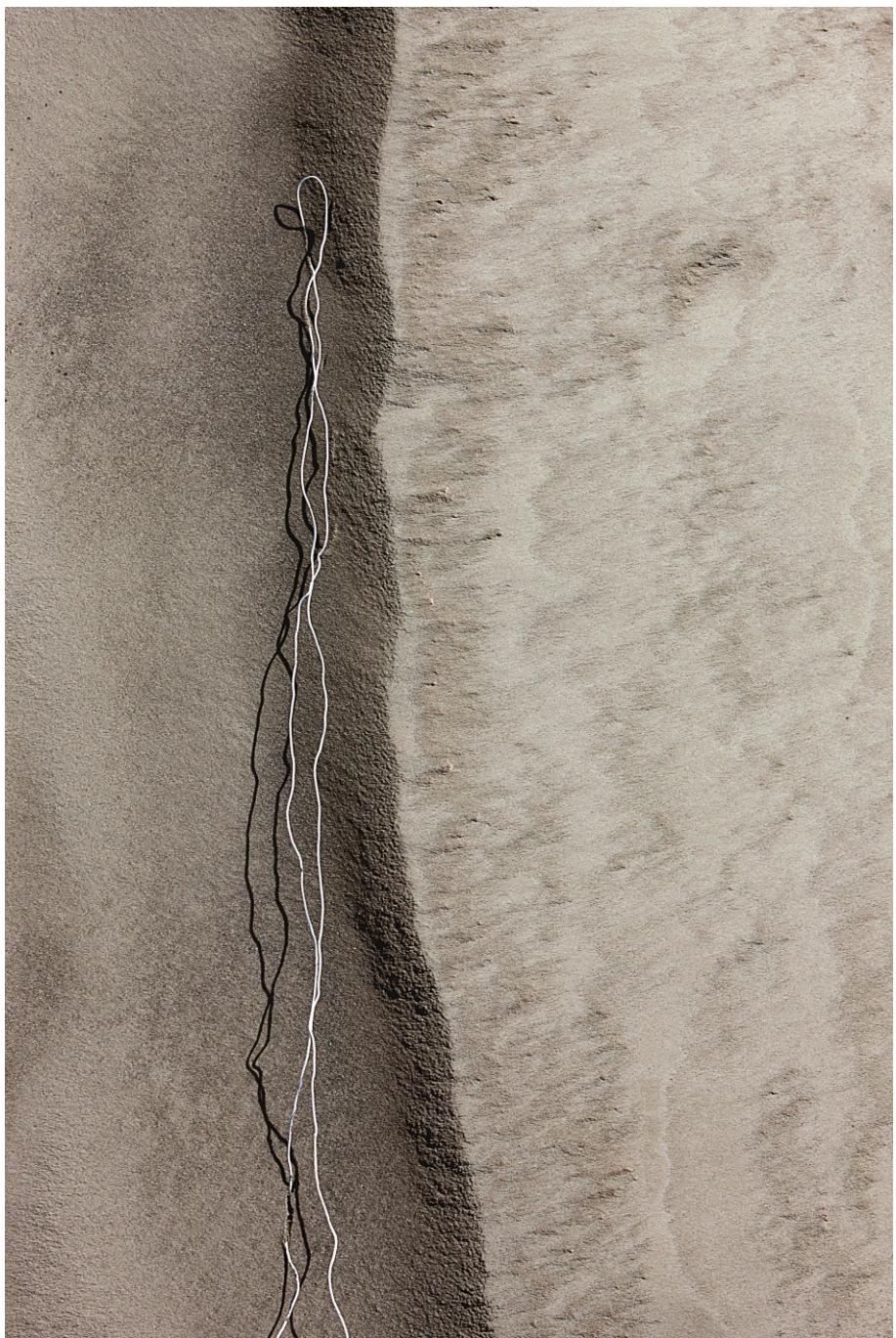
Sebuah tanah yang dilingkupi abu, mengingatkan saya pada pendangan bersalku. Tapi saya merasa bahwa ada yang khas yang membuatnya berbeda: oleh pepohonan dan tanaman mati, bau belerang yang menyengat, tanpa hewan dan tanpa suara, kesan tanah yang mati sangat pasti.

Saya memutuskan untuk bekerja dengan kawat putih, seolah mendaini alam dengan garis. Saya mencari jejak, sisa-sisa dan kenangan dari kala, sebelum debu menutupi tanah ini. Yang terlihat oleh saya sebuah tanggapan atas pemandangan tentang kekuatan yang mematikan, pemandangan yang dilanda oleh kekuatan besar Gunung Bromo.

Dalam proses bekerja pada proyek ini, saya menyadari bahwa warna putih

kawat, seperti terlihat dalam foto, dapat memberikan ilusi yang seolah-olah menjadi garis telah dicat kemudian citra digital, dan dampak dari tindakan ini, menghasilkan bagian-bagian yang tersapu dari sebuah lanskap.

Lantas saya mendapati aspek yang menarik: kita tidak serta-merta percaya, bahwa garis putih ini sebenarnya sudah terpasang di lanskap yang melewati pandangan yang surreal. Dan, ketika dipotret, garis putih itu adalah bagian pandangan tersebut nyata dan, untuk saat difoto, bagian dari itu. Tentu, garis tersebut tidak di sana, tapi ketidakadaan itu adalah bagian dari pemandangan tersebut, meskipun hanya dalam waktu yang sekejap.



Katia Engel

## Hujan Abu - Grey Rain

20 x 30 and 30 x 40 cm (*it is a series of small scale prints 3 of 5 series*)

Site Specific Installation, Photography

2011

### Hujan Abu–A site specific work

Within a period of two weeks in June 2011, I have been at National Park Bromo-Tengger-Semeru in East Java, Indonesia, during major eruptions of Mount Bromo. The landscape, surrounded by Mount Bromo, changed every day with its continuous eruptions: each eruption brought new layers, shapes and colors of hujanabu (from Indonesian = grey rain).

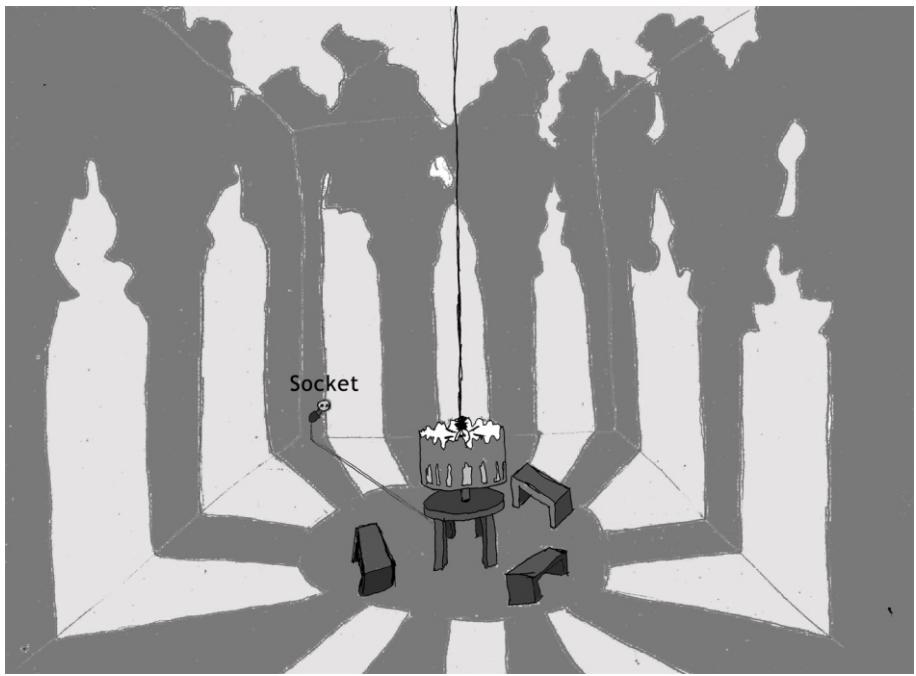
A land under ash – it reminded me on a landscape in snow. But I felt, that there was something distinctively different: with all trees and plants dead, the strong smell of sulfur, no animals and no sounds, the impression of a dead land seemed more definite.

I decided to work with white wire, as if marking the nature through drawing lines. I was searching for traces, remains and memories from the time, before the dust covered this land. That seemed to me an appropriate response to this morbid landscape, which was struck by the immense power of Mount Bromo.

In the process of working on the project, I realized that the white color of the wire, as seen on the photography, can give the illusion, as if the lines have

been painted afterwards into the digital image, and as a result of this action, erased parts of the landscape.

I found that an interesting aspect: we do not quiet believe, that this white line actually had been installed in this surreal landscape and was, for the time being photographed, part of it. Certainly, this line does not belong there, but it does respond to something and it had been part of this landscape – even just for a short period of time.



Sketsa karya

Sara Nuytemens

## Sweet Dreams are made of This

3.66 x 3.66 x 3 m

Kinetic Light Sculpture

2013

Sebuah ruang gelap dengan patung lampu berputar dipendari oleh cahaya berkelip, mempengaruhi ketinggian alami. Lihatlah dengan mata terpejam. Bila Anda menderita gangguan epilepsi, diharap tidak masuk.

Sekarang, kita hidup di dunia ketika kita tidak berjarkan dengan penghancuran planet, melakukannya berulang kali, sembari membasmikan diri sendiri.

Pencapaian keuangan, teknologi, sosial atau prestasi-prestasi lain lebih penting ketimbang upaya 'konservasi' alam. Kita jelas kehilangan sesuatu, suatu ruang yang menurut pendapat saya adalah tempat dimensi batin dan kesadaran. Apabila kita dapat fokus pada kedalaman batin dan merenungkannya, barangkali kita akan menemukan beberapa solusi terhadap kejadian di luar kita dan akan mampu mempengaruhi lingkungan kita dengan cara yang positif.

'Sweet Dreams are made of This' adalah pengalaman mengenai ruang dengan efek stroboskopik dan suara di kedalaman yang merangsang aktivitas gelombang alfa di otak—keadaan pikiran yang berkaitan dengan mimpi, meditasi, relaksasi dan istirahat yang biasanya menghadirkan keselarasan dengan lingkungan kita. Ini merupakan keadaan yang membawa kasih sayang dan cinta

dalam hidup kita, suatu keadaan yang menekankan penyatuan dengan seluruh alam semesta, keadaan yang dapat memotivasi kita untuk membangkitkan kesederhanaan dalam hidup dan mendorong kita untuk membangun gaya hidup non-materialistik, suatu keadaan yang memberi kita alasan untuk menjalankan cara hidup yang ramah lingkungan.

Seni instalasi ini terinspirasi oleh 'Dreamachine', yang diciptakan awal 1960-an oleh matematikawan Ian Sommerville dan Brion Gysin seorang seniman dari Paris, yang juga merupakan sumber inspirasi bagi seniman lain dari 'Generasi Beat' yang merayakan ketidaksesuaian dan kreativitas spontan.

Karya Sara Nuytemens' didasarkan pada pengamatan tentang upaya dan keadaan manusia berinteraksi dengan dunia. Perihal yang menyenangkan baginya adalah kecapakan benda-benda yang membuat kita terkesan. Hal yang selalu menjadi perhatiannya adalah unsur ganda dalam pikiran kita menghadirkan dilema kejiwaan dan konseptual. Mengapa kita di sini? Apa peran kita sebagai manusia? Ini adalah pertanyaan-pertanyaan mendasar yang menjadi bagian kajian Sara Nuytemens.



Sketch work

Sara Nuytemens

## Sweet Dreams are made of This

3.66 x 3.66 x 3 m

Kinetic Light Sculpture

2013

A dark space with a rotating lamp sculpture that by its flickering light, induces a natural high. **To be viewed with the eyes closed.**

If you are epileptic, or have a tendency to epilepsy, don't go inside.

Today, we live in a world where we are not so far from destroying the planet beyond return and, in doing so, exterminating ourselves. Financial, technological, social or whatever kind of achievement is more important than the 'conservation' of nature. We are clearly missing out on something, somewhere, and, in my opinion, that something is the dimension of our inner self and consciousness. If we are able to focus on our inner self and reflect about it, we might find some solutions to what happens outside us and will be capable of influencing our environment in a positive way.

'Sweet Dreams are made of This' is a spacial experience with stroboscopic effect and entraining sounds that induces alpha wave activity in the brain – a state of mind which is associated with dreaming, relaxation and meditative rest which typically invites a greater feeling of harmony with our surroundings. It is a state that brings out compassion and love

into our lives, a state that stresses the interconnectedness of the entire universe, a state that can motivate us to invite simplicity into our lives and encourages us to pursue non-materialistic lifestyles, a state that gives us every reason to practice environmentally friendly ways of life.

This installation is inspired by the 'Dreamachine', a creation of the early 1960's by the mathematician Ian Sommerville and the Parisian artist Brion Gysin, that also was a source of inspiration for artists of the Beat Generation, who celebrated non-conformity and spontaneous creativity.

Sara Nuytemans' work is based on the observation on how human beings interact with the world. Surprising to her is the capacity of things to impress us. It always has interested her, how our duality intrinsic of the mind represents physical or conceptual dilemmas. Why are we here? What is our role as human beings? These fundamental questions are part of Nuytemans' research.



Arahmaiani | Natalie Driemeyer | Anna Peschke  
**Sandiwara Alam**  
2013

Sebuah iklim melewati Nitiprayan

Perubahan iklim tidak berhenti pada perbatasan nasional. Perubahan yang diperlukan dari gaya hidup kita yang secara konstan bertujuan untuk mengembangkan kekayaan hanya dapat dicapai dengan dialog lintas-batas bersama.

Seniman Indonesia, Arahmaiani dan Seniman Jerman Natalie Driemeyer dan Anna Peschke bertukar cara pandang mereka dan melakukan riset bersama-sama tentang; kondisi sosial dan politik ekologi negara mereka masing-masing, perubahan telah terjadi dan seni mungkin menjadi pemicu pengaruh aktif.

Hasilnya adalah mengajak penonton untuk berjalan selama satu jam melewati komunitas kampung Nitiprayan, melalui jalan-jalan berdebu, rumput liar, reruntuhan tempat tingga lidan sawah. Instalasi, percakapan ilmiah, puisi, lagu dan cerita pribadi menceritakan tentang perubahan iklim, perlindungan lingkungan, produk limbah peradaban dan hak atas air minum.

Bergabunglah dengan kami untuk merasakan secara langsung sebuah perjalanan dan pengetahuan masyarakat setempat, yang membawa potensi untuk perubahan global.

Terima kasih untuk rekan kami Ong Hari Wahyu

A climate walk through Nitiprayan

Changes in climate do not stop at national borders. The necessary changes to our lifestyle aimed at constant growth of wealth may only be achieved by mutual cross-border dialogues.

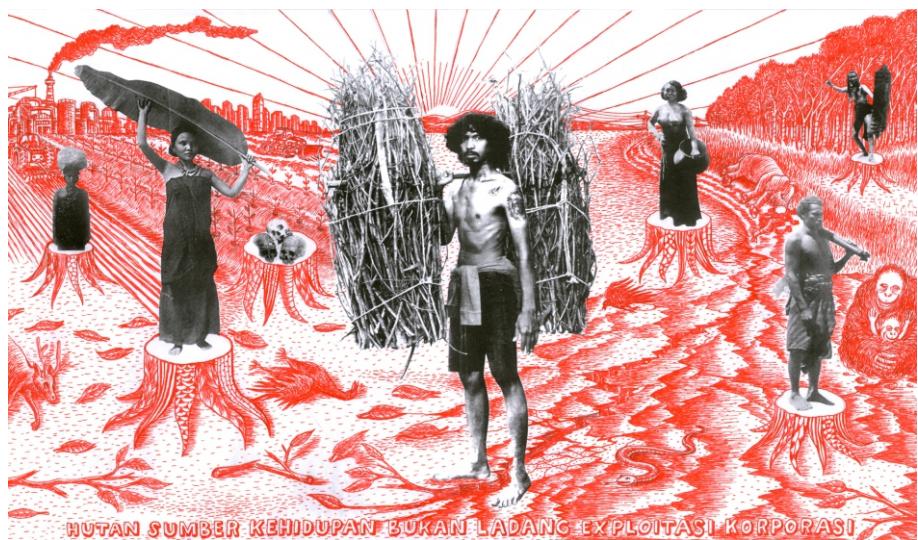
The Indonesian artist Arahmaiani and the German artists Natalie Driemeyer and Anna Peschke exchanged their views and researched jointly about: the ecological, social and political conditions of their countries, already occurring changes and art as a possibility of actively exerting influence.

The result is a one-hour-walk which leads the audience through the Nitiprayan community, along dusty streets, common grassland, ruins of dwellings and rice fields.

Installations, scientific lectures, poems, songs and personal stories tell about climate changes, environmental protection, the waste products of civilisation and the right to drinking water.

Join us on a journey to lived experiences and indigenous knowledge, which carries the potential for global change.

Thanks to our partner Ong Hari Wahyu



HUTAN SUMBER KEHIDUPAN BUKAN LADANG EXPLITASI KORPORASI

Setu Legi

## Jaga Tanah Ini

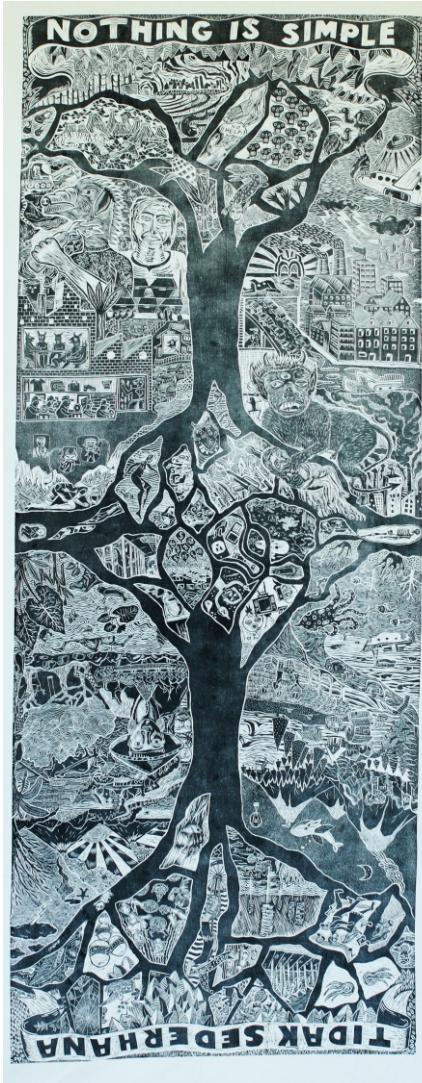
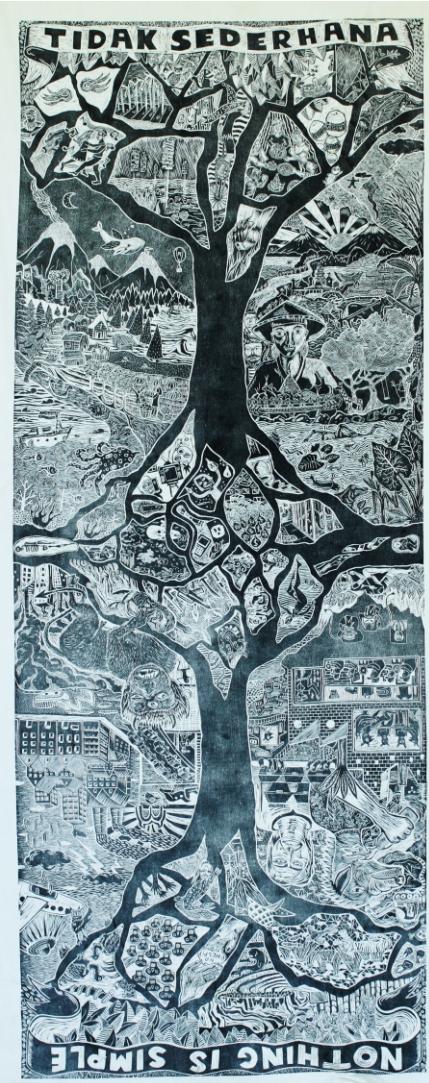
200 x 300 cm

Silk Screen printing, Wood Cut Print, Acrylic on canvas

2013

Kebutuhan hidup manusia modern telah terkooptasi sebuah peradaban besar yang „mereka“ ciptakan sendiri, yaitu: industri. Tentunya bukan hal yang sederhana dalam pengertian mencipta. Ini tidak sama seperti beranak pinak, bergerombol untuk saling bergantung, berkoloni untuk membangun sekaligus menghancurkan. Keberagaman telah terbantai atas nilai produksi dan konsumsi yang dibebankan pada kualitas hidup yang selama berabad-abad merangkai kekejadian. Kehidupan kini merupakan pewaris ingatan akan ketidakberdayaan kita dalam menjaga kemandirian, kebesaran jiwa, keteguhan budaya, harapan generasi baru tertimbun mental inlander. Pohon-pohon besar itu telah tumbang, akar-akarnya mulai mengering, burung kehilangan sarang, peradaban sudah tidak mampu lagi menghidupi kemerdekaan. Agama telah gagal mengantarkan kebijakan.

The need of modern human life has been co-opted of a great civilization that "they" create themselves, namely: industry. Surely the "modern" is not a simple thing in terms of creation. This is not the same as breed, huddled together for mutually dependent, colonize to build and destroy. Diversity has been slaughtered on the value of production and consumption which was charged to quality of life over the centuries stringing abomination. Life is now the heir to the remembrance of our helplessness in maintaining independence, greatness of soul and constancy of culture. Expectations of new generation buried by the colonized mental. The huge trees had been uprooted, the roots begin to dry up, bird lost nests, and civilization was no longer able to support independence. Religion has failed to deliver virtue.



Taring Padi

## Nothing is Simple

2 Panels of 100 x 242 cm

Woodcut Print on Fabric

2013

Tidak sederhana berawal dari penyederhanaan sebuah ungkapan bahwa sesuatu yang sederhana bisa berasal dari sesuatu yang rumit, dan sesuatu yang rumit bisa juga berawal dari sesuatu yang sederhana.

Ketika ungkapan ini di hubungkan dengan masalah ekologi atau lebih tepatnya masalah kehutanan, sinyal yang kita tangkap ini bukan masalah sederhana melainkan penuh permasalahan yang saling terikat jalin menjalin menjadi masalah kehutanan kita sekarang ini.

Banyak sisi yang harus dibedah dan didiskusikan secara utuh guna memahami berbagai sudut pandang dan penyelesaian yang menyeluruh terhadap permasalahan hutan kita. Seperti apa yang masih tersisa kita miliki dan apa yang telah kita musnahkan terhadap hutan kita, sepertinya sederhana namun kompleks, yang sederhana adalah ketika teks atau wacana itu menjadi sesosok karya seni rupa dengan tema lingkungan, terlihat sederhana meski dibalik itu proses dan gagasan yang diciptakan tidak sederhana, namun yang penting bagi kami adalah bagaimana kami berusaha belajar dan berbagi tentang kepedulian terhadap ketidaksederhanaan masalah kehutanan kita dalam kapasitas kami sebagai perupa.

"Nothing is Simple" came from simplifying a simple expression that something can be derived from something as complex, and something that complicated could be originated from something as simple. When this expression is associated to ecological problems or more accurately forestry issues, cues that we perceive is not a simple matter but full of interlocking problem sand strung become forestry issues facing us today. Many facets must be studied to be discussed as a whole, so that we can understand the different perspectives and comprehensive settlement to the problems of our forests. Things that still remaining and we still have and the things we have destroyed from our forest, it seems simple but complex. Simple subject is when a text or discourse is a work of art environmentally the med. The work looks simple but behind it the process and idea that created is not simple, but the important thing for us is how we try to learn and share our concern for the forestry complex problems in our capacity as an artist.

## ARAHMAIANI

Born in Bandung, Indonesia, 1961

### EDUCATION

- 1979-1983 - Bachelor of Fine Art in Bandung Institute of Technology,  
Department of Art, Bandung, Indonesia.  
1983-1985 - Paddington Art School, Sydney, Australia.  
1991-1992 - Academie voor Beeldende Kunst, Enschede, The Netherlands.

### SOLO EXHIBITIONS

- 1994 - “**Sex, Religion & Coca-cola**” Oncor Studio, Jakarta  
1999 - “**Rape & Rob**” Millenium Gallery, Jakarta  
1999 - “**Dayang Sumbi : Refuses Status Quo**” CCF, Bandung  
2005 - “**Lecture on Painting**” Vallentine Willy Gallery, Kuala Lumpur  
2006 - “**Stitching the Wound**” Jim Thompson Gallery, Bangkok  
2008 - “**Slow Down Bro**” Jogyo National Museum, Jogjakarta  
2009 - “**I Love You** (After Joseph Beuys Social Sculpture) Esplanade,  
Singapore  
2013 - “**The Grey Paintings**” Equator Art Project, Singapore

### GROUP EXHIBITIONS

- 1996 - “**Nation for Sale**” Asia Pacific Trienalle, Brisbane  
1997 - “**Sacred Coke – Cosmology of Mutilation**” VI Havana Biennale,  
Cuba  
1998 - “**Cities on the Move**” Museum of Contemporary Art Vienna  
Secession, Musee Art Contemporaine de Bordeaux.PS I New York  
2000 - “**Corporeal Apology**” Biennale de Lyon  
2002 - Sao Paulo Biennale, Brazil  
Gwangju Biennale, Korea  
2003 - Venice Biennale, Italy  
10th Biennale of Moving Image. Jeneva  
2007 - “**Global Feminism**” Brooklyn Museum, NY  
2008 - “**Die Wahren Orte**” Alexander Ochs Gallery, Berlin  
2009 - “**I Don't Want to be a Part of Your Legend**” Oberhausen Short Film  
Festival, Germany  
2010 - “**Edge of Elsewhere**” Sydney Festival 2010

- “I Love You” Ana Tzarev Gallery, New York  
“My Grandmother's House” Bochum Museum, Germany  
“Contemporaneity” MOCA Shanghai, China  
2011 - “Edge of Elsewhere” Gallery 4A Sydney Festival, Australia  
“Crossing Point” Singapore Art Museum  
“Negotiating Home, History & Nation” Singapore Art Museum  
“I Love You” Richmond Center for the Art, Michigan
- 2012 - “Lost in China” Galley 4A, Sydney  
“Woman in Between” Fukuoka Asian Art Museum, Japan
- 2013 - “Woman in Between” Okinawa Prefecture Art Museum, Tochigi  
Prefecture Art Museum of Fine Arts, Mie Prefectural Art Museum,  
Japan

## ARYA PANDJALU

Born : July 26 1976 in Bandung, West Java, Indonesia.  
Education : 1995-2000 Print Making Department at the Indonesia Institute of the Art, Yogyakarta, Indonesia.  
Live and works in Yogyakarta, Indonesia.

AryaPandjalu (b. 1976, Indonesia) studied print making at the Indonesia Institute of the Arts, Yogyakarta, graduating in 2005. His work focuses on social and personal story telling through installation, print making, painting, sculpture and performance. He used to play with different medium to transfer and transform his ideas. But lately his focus is on working with paper because it is a simple and unique medium which can be found in many traditions and is above all environment friendly. For him working with paper is like going back to childhood which inspires him to making art works.

He has participated in the Sama-Sama Mural Project 2003 in San Francisco, Landing Soon Residency programme at Cemeti Art House in Yogyakarta in 2006, and in 2010 a residency at Kosmopolis in The Netherlands.

### SOLO EXHIBITIONS

- 2013 - **Garden Of Delight**, Biasa Art Space, Jakarta
- 2012 - **Soundgarden**, ARK Galerie, Jakarta.
- 2009 - “**Phone Number My Hand**”, Ø House Gallery, Jakarta.
- 2008 - “**Lost, Andergrond**”, Den Haag, The Netherlands
- 2004 - **ChiChitChuit**, Parkir Space, Yogyakarta

### SELECTED GROUP EXHIBITIONS

- 2013 - **Steak Daging Kacang Ijo**, Museum Dan Tanah Liat.
- 2012 - **Art-JOG 2012**, Taman Budaya Yogyakarta, Indonesia.
- **Jogja Agro Pop**, Taman Budaya Yogyakarta, Indonesia
- **Art Dubai**, 2012
- **Kembar Mayang**, Museum Widayat, Magelang
- **Re-Claim**, Gallery Nasional, Jakarta
- 2011 - **Biennale Jogja XI – Equator # 1**
- **Beyond the East**, Macro Museum, Roma
- **Kompas Short Story Illustration**, Bentara Budaya Jakarta.
- **Beastly 2011**, Cemeti Art House, Yogyakarta.

- **Ekspansi**, Pameran Besar Patung Kontempori Indonesia, Galeri Nasional, Jakarta.
  - **ArtJog #10**, Taman Budaya Yogyakarta.
  - **My Garden**, The One Minutes Foundation; deBuren Brussel, Central Museum Utrecht, Kunsthall KadE Amersfoort, Marres Maastricht, NIIMk Amsterdam.
  - **City One Minutes**, The One Minutes Foundation; Guangdong Guagzhou, China.
  - **Pufrok**; Theater Zeebelt, Den Haag (NL)
- 2010
- **ID-Contemporary Art Indonesia**, Kunstraum, Berlin.
  - **Cut 2010**, New Photography from South east Asia, Parallel Universe, Kuala Lumpur, Singapore, Yogyakarta, Manila.
  - **Indonesian Art Now**, Strategies of Being, Art Jogja, Yogyakarta
  - **Emerging Wave**, ASEAN – Korea, photo Exhibition, Korea.
  - **SPACE and IMAGE**, Ciputra World Marketing Gallery.
  - **Art for AIDS**, Bentara Budaya Jakarta, Indonesia.
- 2009
- **CROSS/PIECE**, 8th Gallery Canna, Jakarta.
  - **Andergrond**, The Hague, The Netherlands
  - **Exposigns**, 25th ISI Yogyakarta, Joga Expo Center
  - **Deer Andry**, MES 56, Yogyakarta.
  - **Jogja Art Fair #2**, Spacing Contemporary, TBY Yogyakarta.
  - **Blue Print for Jogja**, Tembi Contemporary, Yogyakarta
  - **Kunduran Truk**, Kersan Art Space, Yogyakarta.
- 2008
- **Open Daily**, Biasa Art Space, Seminyak, Bali.
  - **In Transition**, Neme, National Centre of Contemporary Art, Moscow, Russia.
  - **In Trantition**, Neme, Museum of Fine Arts, Ekaterinburg, Russia.
  - **Landing Soon**, Erasmushuis, Jakarta
  - **Red District Project**, Koong Gallery, Jakarta.
  - **Utopia Negativa**, Langgeng Gallery, Magelang.
  - **Jawa Baru**, Srisasanti Gallery, Yogyakarta.
  - **Interface**, Open Space Gallery, Vienna, Austria.
- 2007
- **Jogja Biennale**, Yogyakarta.
  - **Kuota**, Gallery Nasional, Jakarta.
  - **Interface**, Interbiennale, Gallery HIT, Bratislava, Slovakia.
  - **Bird Prayers**, with Sara Nuytemans, Sika Gallery, Ubud, Bali.
  - **SISA**, UTS Gallery, Sidney, Australia
  - **Fetish, Object art project # I**, Biasa Artspace, Kuta, Bali
  - **In Trans Out**, Via-Via Cafe, Yogjakarta
  - **Tickle the Power**, Erasmus Huis, Jakarta.

- 'Landing Soon #1', Cemeti Art House, Yogyakarta
  - 'Landing Soon #1', Artoteek, DenHaag, The Netherlands.
- 2006
- 'Sedulur Gempa', GoetheHaus, Jakarta
  - 'Drawing from the stockrooms', Biasa Arts Space
  - DRAW, drawing, Museum dan Tanah Liat, Yogyakarta.
  - Workshop Ukiyo-e, Kedai Kebun Forum, Yogyakarta.
  - GANG Festival, New Indonesian visual Art and Single Channel Video, at Firstdraft Gallery, Sydney, Australia.
- 2005
- Re-Publik Art Project, Yogyakarta
  - "Calon Arang" Group Exhibition, Bilik Marsinah, Yogyakarta
  - 3in1, Cemara6 Gallery, Jakarta
  - Makan Seni Rupa, rumah Michell Chin, Yogyakarta
  - Omong Kosong, Cemety Art House, Yogyakarta
- 2004
- Ruang Per Ruang #2
  - 3 Annual Mini Print, Lasendra, Bulgaria
- 2003
- Exploring Medium, Graphic art Exhibition, Bentara Budaya, Jakarta
  - Fusion Strange, Yogyakarta-Singapore Performan Project Benda Gallery, Yogyakarta
  - "Sama Sama", An International Contemporary Art and Cultural Exchange between Indonesian (Apotik Komik) and San Francisco (Clarion Alley Mural Project), Intersection For the Art, SanFrancisco, Street Art Festival at 509 gallery, San Francisco
- 2002
- Mind Print, Lembaga Indonesia Francis, Yogyakarta
  - Struggle& Creation, Erasmus Huis, Jakarta
  - Performance Project, Fusion Strange, Indonesia-Singapore
  - SamaSama, City Mural, Yogyakarta
  - Liechtenstein – Yogyakarta Art Exhibition , Sosietet Militer,
  - Serangan Fajar, Graphic Art Exhibition, Benteng Vredeburgh,
  - RuangPer Ruang #1, Don't Try This at Home, Soboman Yogyakarta
  - Alfa Omega Alfa, Gallery AIR
  - Collective Exhibition Taring Padi, 24 Art, Northern Territory Centre for Contemporary Art, Darwin, Australia
- 2001
- Palu Art Forum, Palu, Sulawesi
  - Haram Jadah, Sanggar Olah Seni, Bandung
  - Budaya Demokrasi Kerakyatan, Gampingan, Yogyakarta
- 2000
- Festival Memedi Sawah, Delanggu
  - Public Art Project, Ruang Rupa, Ciliwung, Jakarta
- 1999
- Peduli Petani Organik, Yogyakarta

- 1998
- **Festival Kesenian Yogyakarta**
  - **PosCard Exhibition**, NGO-KOKO, Tokyo, Japan
  - **Drawing Exhibition** (Pameran Drawing), Kedai Kebun, Yogyakarta
  - **Graphic Art Exhibition Dialog Dua Kota**, Yogyakarta
  - **Public Art**, Hari Pahlawan, Yogyakarta
  - **Semangat Hidup**, Yogyakarta
  - **Festival Kesenian Yogyakarta X**
  - **Imagi**, Graphic Art Exhibition, Bentara Budaya, Yogyakarta

## RESIDENCIES

- 2012 - **Bamboo Curtain Studio**, Taipei, Taiwan
- 2010 - **Kunstraum Kreuzberg/Bethanien**, Berlin, Germany.
- **KOSMOPOLIS**, The Hague, The Netherlands.
- 2007 - **Andergrond**, The Hague, The Netherlands.
- **Sika Gallery**, Ubud, Bali
- 2006-
- 2007 - 'Landing Soon #1', Cemeti Art House (program in collaboration with Artoteek (Heden) Den Haag, Yogyakarta
- 2003 - **CAMP (Clarion Alley Mural Project)** and **Apotik Komik**, San Francisco, USA.

**AWARD** - winner Spilzman Award 2010 .

## DWI SETIANTO

Born in Malang 1971

Live in Finland since 1996

Email. dwi\_setianto@hotmail.com

## EDUCATION

1991-1996 - ISI (Institut Seni Indonesia) Yogyakarta.

1998-2000 - Institut Seni Lahti.

## GROUP EXHIBITIONS

- 1991 - **"Kelompok '91"** di Galleri Ganesh, Yogyakarta
- 1993 - **Studio Gedung Gajah**, Solo
- 1995 - **Kelompok "aburgim"** Purna Budaya, Yogyakarta.
- 1996 - **Mobile Exhibition Indonesian Art Foundation**; Kompetisi Internasional "Philip Moris", di Jakarta, Bandung, Yogyakarta, Surabaya, Bali.
- 1997 - **samaa maata- samma land side by side**, PORI Art Museum
- 1998 - **Square ten booklet project**, A'sa place art Contemporain, Roquebrune Perancis.
- 1998 - **European Union Migrant Artist Network**, Centre of Culture Turku.
- 1999 - **European Union Migrant Artist Network**, Shambala Gallery Copenhagen Denmark.
- 1999 - **Meeting of Cultures**, kaapelitehdas Helsinki.
- 2000 - **HÄH !**, Lahti.
- 2000 - **"Dream Land"** hämegaleri, Lahti
- 2001 - **Miniprint Finland** (trieneal grafis mini), Lahti.
- 2002 - **AUTUMN SALON**, Paszkowka Palace, Cracow, Poland.
- 2005 - **ALATBANTU**, Purna Budaya Yogyakarta, Indonesia
- 2006 - **Koti** (home), rajanylityksiä (crossing the borders) Traveling exhibition of contemporary art from Asia in several cities organized by the Finnish foreign ministry Finland.
- 2006 - **"Kaupunki Kuva 24h"**(24 hours City Pictures), Finalist of Photography Competition.Helsinki
- 2007 - **FERTILISM**, Rantakasarmi Gallery, Helsinki
- 2009 - **PICNIK** , HUUTO Gallery Helsinki, Finland.

## SOLO EXHIBITIONS

- 1997 - **"Kanan Paska"**, Vallila Library, Helsinki.
- 1998 - **Exhibition NO 2 - "Flow Thought"** Caisa Culture Center, Helsinki.
- 1998 - **Exhibition NO 3 - "Of the Dark"** Piano Room, Engel Café, Helsinki.
- 1999 - **Pää (Head)**, Graphic Art Exhibition at Turku Culture Center.
- 1999 - **My Journey I**, Kedai Kebun Gallery, Yogyakarta.
- 1999 - **My Journey II**, MUU Gallery Helsinki.
- 2001 - **Exotic Line**, Art Museum Varkaus.

- 2002 - "CHAOS" European Union Migrant Artist Network Gallery, Helsinki  
2003 - "CHAOS" Lönnströmin Taidemuseo, Pihatalon Studio, Rauma  
2007 - "Maisemia", (landscapes). TM Galleria Helsinki.(galeri serikat pelukis Finlang)  
2009 - Studi Kota, Kedai Kebun Forum, Yogyakarta, Indonesia  
2012 - "Tumbuh", di gedung perfomance center Helsinki.

## PERFORMANCE

1997 -

- 1998 - Several times produced art performance in groups and solo. Among these 1997 "Sacrifice", a performance in PORI Art Museum  
2002 - Collaborated with Sandor Vályn (Hungary) at Hungary Culture Center, Helsinki, Finland.  
2003 - Birth of Art, kolaburasi dengan Sandor Vályn di Lönnstöm artmuseum, Rauma, Finland  
2007 - Performance and workshop with Tero Nauha, Carolina and other artists on "FERTILISM". Helsinki.  
2007 - ROCKET with KUKKIA (Tero Nauha dan Carolina ). Finland  
2007 - TURDUS MEDULA with KUKKIA. Helsinki

## GRANT

- 1999 - Niilo Helander Foundation  
1999 - Lahden kaupungin nuoriso-ja kulttuuritoimisto  
1999 - Lahden ammattikorkeakoulustipendirahasto  
2001 - VISEK, visuaalisentaitteenedistämiskeskus  
2006 - Grant from Helsinki  
2009 - Arts Council of Finland

## AWARDS

- 1999 - Award for 2nd Nominee of "Lahden Satama Aukion" Sculpture Design.

## MEMBERSHIP

Taidemaalariliitto (Finland Artist Alliance)

## OTHER ACTIVITIES

- Hold Indonesian Contemporary Visual Art Exhibition. Works with MUURY at JANGVA Gallery.  
- Work in Public Cemetery every Summer  
- Dukun Rajah

## KATIA ENGEL

1970, lives and works in Berlin and Indonesia  
[www.katiaengel.com](http://www.katiaengel.com)

## EDUCATION

2000-

- 2001 - Laban-Bartenieff-Institute of Movement Studies New York, CMA (graduated as Certified Movement Analyst)

1997-

- 1999 - Dance Institutelmpuls Bremen/Germany (graduated as Certified Dance Teacher)

1989-

- 1993 - University Bamberg, Social work, graduated with Diploma

Selected Professional Work:

## SOLO EXHIBITIONS

- 2013 - '**Of Nature, Human Nature and Nature's Human**', Gaya Art Space Bali, Indonesia
- 2011 - '**Bumi Memahat Waktu**', Ark Gallery Jakarta
- 2010 - '**Tanah Air – origin and alienation**', Goethe Institute Jakarta
- 2010 - '**Holes, Cracks, Paper, Earth**', Artspace Two Trees Company, DUMBO New York
- 2007 - '**Dance without moving**', Goethe Institute Jakarta

## GROUP EXHIBITIONS

- 2012 - '**Orte**', NeuesKunstforum Cologne, Germany
- 2012 - '**MulurMunkret**', RumahSeniCemeti Yogyakarta, Indonesia
- 2010 - '**Curraintd'ajer**' Art Center NAIRS, Switzerland
- 2008 - '**Intimacy and Alienation**', Museo de Arte El Salvador, San Salvador

## STAGE WORKS

- 2013 - '**in between**' as artistic director, Jakarta Anniversary Festival
- 2012 - '**Tanah air**', as artistic director, Intl. Dance Festival Jakarta, Indonesia
- 2009 - '**Batumelingkarapi**', as artistic director, commissioned by Asian Film Festival Berlin, Babylon Berlin/Mitte
- 2009 - '**From distant times and places**', stage work in collaboration with Julia Kleinknecht, 100 Grad Festival, Hebbel-am-Ufer Theater Berlin
- 2008 - '**Blicke**', site-specific performance in collaboration with Julia Kleinknecht and Angelina Kartsaki, Akademie der Künste Berlin

- 2005 - 'Der Zweifler', Solo Performance, Dance Festival DUMBO, New York  
2004 - 'Bamboo', Solo Performance, Dance Festival DUMBO, New York  
2003 - 'Bird', 'Song of Sorrow', Solo Performance, 'Chashama Theater', New York und Galapagos Art Space, New York

### FILM SCREENINGS

- 2008 - Intl. Dance Film Festival Tokio/Yokohama (Japan)  
2007 - Dance Festival (Manila/Philippines)  
2006 - Official Selection Singapore International Film Festival (Singapore)  
2005 - I. Asian Dance Film Festival (Jakarta/Indonesia)  
2005 - MOV - Digital Film Festival (Manila/Philippines)  
2005 - Official Selection Singapore International Film Festival (Singapore)  
2005 - Official Selection Bangkok Fringe Fest (Bangkok/Thailand)  
2005 - Special screening on UtanKayu – National Gallery (Jakarta/Indonesia)

## SARA NUYTEMANS

Born on July 1st, 1970, Nieuwpoort, Belgium

Lives and works in Yogyakarta, Indonesia.

Website: [www.saranuytemans.net](http://www.saranuytemans.net), [www.birdprayers.net](http://www.birdprayers.net),  
[www.facebook.com/observatoriesoftheself](http://www.facebook.com/observatoriesoftheself)

## EDUCATION

1999-

2000 - Master in Digital Arts, IUA, Pompeu Fabra Universiteit, Barcelona (ES)

1992-

1997 - Master in Industrial Design Engineering, TU Delft (NL)

## SELECTED EXHIBITIONS AND PERFORMANCES

- 2013 - **Walking Peace**, Arna, Harlosa, Sweden  
- **Observatories of the Self**, Biasa Artspace Jakarta (ID) SOLO
- 2012 - **Roundtable**, Gwangju Biennale, Gwangju, South Korea  
- **Festival FIAC bioterio**, XVII International Festival of Contemporary Art in Leon, Mexico  
- **Observatories of the Self**, S.I4, Bandung (ID) SOLO  
- **LiftOff Festival**, Lift Gallery, San Fransisco, USA
- 2011 - **Newton Festival**, Naaldwijk (NL)  
- **Jogja Biennial**, Yogyakarta (ID)  
- **TUFF**, Toronto Urban Film Festival, Toronto (CAD)  
- **My Garden**, The One Minutes Foundation; o.a. deBuren Brussel, Centraal Museum Utrecht, Kunsthall KAdE Amersfoort, Marres Maastricht, NIMk Amsterdam (NL)  
- **City One Minutes**, guangdong museum, Guangzhou, China  
- **Pufrok**, Theater Zeebelt, Den Haag (NL)
- 2010 - **ID** – Contemporary Art Indonesia, Kunstraum Kreuzberg-Bethanien, Berlin (D)  
- **Emerging Wave**, Contemporary Photo Exhibition 2010, Hangaram Art Museum, Seoul, Korea  
- **Cut 2010**, Kuala Lumpur, Singapore, Manila, Yogyakarta, South-East Asia
- 2009 - **Andergrond**, The Hague (NL)  
- **Jakarta Biennial**, Nasional Galeri Jakarta, (ID)  
- **Opposites Attract**, Veemvloer, Amsterdam (NL)
- 2008 - **In Transition**, Neme, National Centre of Contemporary Art, Moscow, Russia  
- **Landing Soon**, Erasmushuis, Jakarta, (ID)  
- **Bunker expositie**, De Waterkant, Den Haag (NL) SOLO  
- **Lucy**, UTA gallery, Istanbul, Turkey  
- **Interface**, Open Space Gallery, Vienna (AU)

- 2007 - **Interface**, Interbiennial, Bratislava, Slovakia  
- **OostCultuurFestival**, Zwolle (NL)  
- **Surplace**, Kasteel d'Ursell, Antwerpen (B)  
- **Landing Soon #1**, Artoteek Den Haag (NL) DUO
- 2006 - **Fatti e Finzioni**, ARTlab, San Servolo, Venice (IT)  
- **MMAC 06**, Mollerussa, Catalunya (ES)  
- **Performance met BMB con**, re:visie, Centraal Museum Utrecht (NL)  
- **Jack of Hearts**, Stroom Den Haag (NL)  
- **Special Mission to Mongolia**, Zaal5, Filmhuis Den Haag (NL)
- 2005 - **Polderlicht 2005**, Amsterdam (NL)  
- **Special Mission to Mongolia**, video installations in Mongolia, Ukraine, Russia, Kazakhstan.
- 2004 - **New Forms Festival**, Vancouver, Canada  
- **Buitenspel**, GEM, Den Haag (NL)  
- **IFI festival**, Pazo da Cultura, Pontevedra, Galicia (ES)  
- **Rotterdamse Museumnacht 2004**, TENT., Rotterdam (NL).
- 2003 - **Exposicion international de Honor**, biennial SIART, Museo National de Arte, La Paz, Bolivia  
- **Ithaka**, Kunstencentrum het Stuk, Leuven (B).  
- **Sala Metronom**, Barcelona (ES) "Animales Divinos", performance with "enReposo"
- 2002 - **Stand van zaken 2002**, Stroom HCBK, Den Haag (NL)
- 2001 - **Art Futura 2001**, Centre de Cultura Contemporània de Barcelona (CCCB), Barcelona (ES)  
- **Cultuurdagen**, Nieuwpoort (B)

## AWARDS

- 2010 - Szpilman Award 2010, international art prize for ephemeral works

## RESIDENCIES

- 2013 - **Walking Peace**, ARNA, Harlosa, Sweden
- 2010 - **ID – Contemporary Art Indonesia**, Kunstraum Kreuzberg-Bethanien, Berlin (D)
- 2007 - **Sika Gallery**, Ubud, Bali, (ID)
- 2006 - **Landing Soon**, Cemeti Art House, Yogyakarta, (ID)
- 2006 - **ArtLab**, San Servolo, Venice (IT)

## SETU LEGI

Born 4 January 1971, Yogyakarta, Indonesia  
Address Jl. Nitipuran 183 A, Yogyakarta 55182  
Email. setulegi@lycos.com, hestuA@gmail.com

## SHORT BIOGRAPHY

Setu Legi, born 1971, graduated from the Indonesian Arts Institute in Yogyakarta in Visual Communication Design. As co-founder of the arts collective Taring Padi he concentrates also in his individual art works on socio-political and environmental themes. Beside graphic arts design, he mostly presents mixed media installations.

## EDUCATION

- 2000 - Graduated from Department of Visual Communication Design at Indonesian Institute of Arts (ISI), Yogyakarta  
1990 - High school of Visual Arts (SMSR), Yogyakarta

## ORGANIZATIONS

- 2012-  
present - Co-founder of the intercultural network Jogja InterKultur  
1998-  
2012 - Founding member of Taring Padi – Arts and Culture Collective, Yogyakarta  
1993-  
2001 - Environmental Arts Students (Sasenitala) at ISI Yogyakarta

## SOLO EXHIBITIONS

- 2008 - **“Are you ready?”**, interactive mixed media, Kedai Kebun Forum, Yogyakarta  
2005 - **“Social Realities”**, Pförtnerhaus, Dresden, Germany  
- **“Black Lights”**, mixed media, Parkir Space, Yogyakarta  
2003 - **“Achtung!”**, Art photography, Ruang Mes 56, Yogyakarta

## OTHER EXHIBITIONS

- 2012 - **City Sound Scape**, Jogjakarta  
- **Domestic Stuff**, Galeri Salihara , Jakarta. Cemeti Art House, Yogyakarta  
- **Artspirasi Buruh Migran – Melintas Batas**, Galeri Cipta II TIM , Jakarta  
- **Art Dubai**, Medinat Jumeirah, UAE  
2011 - **Biennale Jogja XI – Equator #1**, Shadow Lines – Indonesia meets India, Jogja National Museum, Yogyakarta  
- **One Day Exhibition**, Launching of the Album “Somethingwrong”, Jogja National Museum, Yogyakarta  
- **ID** – Contemporary Art from Indonesia, Kunstraum Kreuzberg, Bethanien, Berlin, Germany

- 2010      - **Power Wagon**, Jogja National Museum, Yogyakarta  
 - **Manifesto, Percakapan Masa**, Galeri Nasional Indonesia, Jakarta  
 - **reHorny 92**, Jogja National Museum, Yogyakarta
- 2009      - **Jogja Jamming, Biennale X**, Public on the Move, Yogyakarta  
 - **Exposigns**, 25 years ISI Yogyakarta, Jogja Expo Center, Yogyakarta  
 - **Peduli Kasih, Memberi Dengan Hati**, Plaza Senayan, Jakarta  
 - **The Topology of Flatness**, Edwin's Gallery, Jakarta  
 - **Guru Oemar Bakrie**, Jogja Gallery, Yogyakarta
- 2008      - **Sacred Without Mystique**, Jogja Gallery, Yogyakarta  
 - **Jogja Art Fair #1**, Taman Budaya, Yogyakarta Arts Festival  
 - "Re-Form", Langgeng Art Project, Yogyakarta
- 2007      - "Protect + Survive", Blue Tongue Café, Lismore, Australia  
 - "Bocor 3" (Leaking 3), Cemeti Art House, Yogyakarta  
 - **Notthatbalai Festival**, Annex Central Market, Kuala Lumpur, Malaysia  
 - "Are you ready" for French National Day, LIP, Yogyakarta
- 2006      - "Young Arrows", Jogja Gallery, Yogyakarta
- 2005      - "Seni Rupa Alat Bantu" (Tools Art), Bentara Budaya Yogyakarta
- 2004      - "Sekutu" (ally), mixed media, Bilik Marsinah, Yogyakarta  
 - **Exploration of Environmental Art (ISI)**, Bebeng, Mount Merapi, Yogyakarta
- 2003      - "Jerami", fine art with dried rice stalks, Warsawah, Yogyakarta
- 2002      - "Story about Indonesia", plate exhibition, Gelaran Budaya, Yogyakarta
- 1999      - Post card exhibition with NGO KOKO, Tokyo, Japan
- 1998      - "Philip Morris V – Indonesian Art Award 1998", National Gallery, Jakarta
- 1997      - "Green Art", British Council, Institute of Technology, Surabaya
- 1996      - "Metal Art Exhibition II", Purna Budaya, Yogyakarta
- 1995      - "Lustrum ISI XII", Indonesian Institut of Arts, Yogyakarta
- 1994      - **Environmental Art Posters**, CC-92, Karta Pustaka, Yogyakarta
- 1993      - "KMDGI I", Jakarta Design Center
- 1992      - "Forum Dinamika", Indonesian Institut of Arts, Yogyakarta

### **EXHIBITIONS WITH TARING PADI**

- 2008      - "Strategies towards the Real – Sudjojono and Contemporary Indonesian Art", National University Singapore Museum
- 2006      - "Sedulur Gempa" (earthquake relatives), Goethe Institute Jakarta
- 2005      - "Art for Nature", Rimbundahan + WWF, Kuala Lumpur, Malaysia
- 2004      - "Calonarang", Bilik Marsinah, Yogyakarta  
 - **Indonesia Week**, Museum Maluku, Amsterdam, Netherlands  
 - "Unbekannte Schwester, Unbekannter Bruder" (unknown sister, unknown brother), Kunsthaus Dresden, Germany
- 2003      - **Taring Padi Graphic Arts**, Indonesia House, Amsterdam, Netherlands
- 2002      - "4 Warung", woodcut exhibition in four food stalls, Yogyakarta
- 2000      - "People's Culture Art", Ex-Campus ISI, Gampingan, Yogyakarta

## PRESENTATIONS

- 2011 - **"Taring Padi – Seni Membongkar Tirani"**, book launching and discussion, Taman Ismail Marzuki, Jakarta
- 2007/08 - **"Are you ready"**, interactive art project at LIP, Yogyakarta; Ruang Rupa, Jakarta; Lost Generation Art Space, Kuala Lumpur, Malaysia; tazcafe Berlin, Germany; Bill&George Art Laboratorium, Sydney, Australia; Balai Desa Glagah, Kulon Progo, Java; Dragonfly Restaurant, Ubud, Bali
- 2006 - **"Fundamental"**, Mixed Media Performance with Emilia White and VJ Latex, Kinoki, Yogyakarta
- 2003 - **"Taring Padi – Art et Actions"**, Pasar Malam, Paris, France
- 2002 - **"Arts and Movement Activity"** by Taring Padi, MUMA (Monash University Museum of Art) Melbourne, Australia
- **"Radical Art and History"** by Taring Padi, Roma Mitchell Art Center, Adelaide, Australia

## RESIDENCIES

- 2011 - **ID** – Contemporary Art from Indonesia, Kunsthaus Bethanien, Berlin, Germany
- 2005 - Pförtnerhaus Dresden, Germany
- 2003 - Indonesia House Amsterdam, Netherlands
- 2002 - **ACRP** (Australian Cultural Residency Program), Adelaide Festival of Arts, South Australia

## WORKSHOPS

- 2008 - **"Kenduri Lima Dusun"** (ritual feast of five villages), working with recycled materials, Cemeti Art House, Yogyakarta
- 2007 - Woodcut and performance art with Cyclown Circus (Argentina/Italy/USA)
- 2005 - **"So Far – So Good"**, travel art project by Nadin Reschke
- 2003 - Etching and copperplate with Yadi RW, Jakarta
- 2002 - **Illustration and text**, graphic print with Berliner Handpresse and Felicitas Hoppe, Studio Taring Padi, Gampingan, Yogyakarta, in cooperation with Goethe-Institut Jakarta
- **Monochrome graphic print**, South Australia University, Underdale, Australia

## TARING PADI

Desa Sembungan, RT 02 – Bangunjiwo  
Kasihan Bantul, Yogyakarta  
Email: taringpadimasihkerja@gmail.com

## FOUNDING HISTORY

Taring Padi is an independent organization that operates in the field of art and culture. On the 21st December 1998, Taring Padi declared its Cultural Manifesto, which expresses fervent opposition to the art for art doctrine through both, state and private institutions, throughout the New Order period in Indonesia.

Taring Padi feels the people of Indonesia are oppressed not only in the fields of economy and politics, but the cultural sector as well, in that their right for creative expression in order to create and develop and self determine their own culture has been repressed.

For Taring Padi, art is at once a media and a weapon for art workers to express their ideas to the people. Taring Padi defines its role as the rebuilding of a peoples culture, and advocates a united conception of People-Orientated Art (Seni Kerakyatan), Taring Padi's measure for social commitment emphasizes popular consciousness and the importance of siding with the people.

## BASIS, AIM AND MISSION OF TARING PADI

Taring Padi is founded on the principle of the People's Democracy. Their aim is to materialize the reality of a People's Democracy, which is defined as social prosperity, democratic justice, which is at once ecological and autonomous in cultural practice. Through art works and cultural work, Taring Padi aims to produce a way of life within art and culture that opens opportunities for the wishes, needs and aspirations of the people with the development of a progressive critical attitude that can offer solutions in support of the people. The mission of Taring Padi is to develop art and culture within the needs and aspirations of the people and to prioritize openness, social prosperity, sovereignty, equality between generations, democracy, the respect for Human Rights without sidelining the duty as living beings, gender equality, reformation of global relationships, anti-discrimination and the development of a positive living environment.

## ACTIVITIES

Since its declaration, Taring Padi has been active in cultural activities both independently and in co-ordination with other organizations. Taring Padi is also active in various committees for actions that struggle for democracy and social justice held in Yogyakarta, Jakarta and other cities.

## Natalie Driemeyer

Dramaturge and Curator

The topics climate and sustainability have played an important role in her work for some years now. She was artistic director of the interdisciplinary festival ODYSSEE : KLIMA (Odyssey : Climate) in Bremerhaven/Germany, combining science and theatre/art and dramatized the climate novel EISTAU (Melting ice) by Ilya Trojanow. She was director for the theatre part at the city theatre Bremerhaven. Currently on a world-climate-theatre-research-journey aiming at building a global network among climate artists. She is also, amongst others, member of the management committee of the Dramaturgy Society Germany.

## Anna Peschke (\*1978)

End of 2009 she graduated from her studies fo Applied Theatre Science in Gießen (Germany). Since she works as a stage director at the interface of visual and scenic art. Her performances are often site-specific and working with the architecture and history of the specific spaces. One of her main interests is the field of sustainability, environmental problems and alternative solutions.

*For more information please see: [www.annapeschke.de](http://www.annapeschke.de)*



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Terima kasih untuk para aktivis lingkungan dan semua yang peduli terhadap bumi



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