



ASEF culture360

Connecting Asia & Europe Through Arts & Culture

CREATIVE RESPONSES TO SUSTAINABILITY

Cultural Initiatives Engaging with Social
and Environmental Issues



INDONESIA GUIDE

CREATIVE RESPONSES TO SUSTAINABILITY

Cultural Initiatives Engaging with Social and Environmental Issues
Indonesia Guide
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Introduction

Our crashing economies, fossil fuel-based energy consumption, and changing natural environment and climate are just a few examples that signal that our current economic, political and societal systems are broken in many ways. We have an urgent need for new structures in society. But moving away from these current systems is complex and requires imagination, vision and creativity.

This research paper is an investigation into the potential of artists and creatives in shaping sustainable and resilient societies in Indonesia, and thus contributes to imagining new systems. It is part of a series of guides, commissioned by the Asia-Europe Foundation (ASEF), that looks at creative responses to sustainability in different countries in Asia. These Guides build on the discussions at the Green Art Lab Alliance (GALA) and ASEF's engagement with the topic of artists and climate change in global dialogues around environmental sustainability through its [Connect2Culture programme](#) (2008-2011). These Guides are meant to provide a tool for practitioners and policymakers to assess the situation of cultural organisations and their needs. In a more global context, the purpose of the series is also to address the challenges of incorporating culture in sustainability at a local/city level.

1.1 Backdrop and Purpose

Globally, the creative sector receives increasing recognition for its contribution to building more sustainable societies. We have realised that climate change is – at least in large part – a cultural problem; an effect of our lifestyle and consumer behaviours. To start influencing human behaviours we have to go beyond communicating the science of climate change. Though our main problems seem to be biodiversity loss, ecosystem collapse and climate change, the underlying issues relate to human selfishness, greed and apathy. We are in need of a cultural and spiritual transformation. The creative and cultural approach to climate change has proven to be very effective as it speaks to people on a deep, engaging, human, accessible, critical and fun level. Arts and culture are proven to be effective tools with which to advance new ideas, explore alternatives and influence social norms. Thought horizons shrink when there are no alternative views on offer.

Many countries see technological innovations as the answer to shaping these new societies. 'Technology is going to save us' is a recurrent phrase. However, more and more artists are moving in exactly the opposite direction, focusing on projects related to craft and gardens and working with communities, and taking a strong interest in our changing environment. These artists do not think that technology is the answer to all our problems, but that an important part of moving towards a sustainable future is related to social, cultural, human, and low-tech solutions. Developing alternative structures to our current system requires a change in the way we live, embracing these low-tech, human solutions, as well as high-tech innovations. Critical engagement from the creative sector is complementary to the engagement of business, science and industry.

Assumptions

This Guide focuses on what the role of creativity is in moving towards these more sustainable practices. Artists can have a crucial role in supporting this transition. They have a unique ability to respond, often taking the role of pioneers or even activists. They can also take a position of addressing issues in a (more) 'free' realm and may therefore have the 'response-ability' to react on what needs to change, or how we can change it. The word 'response-ability' is used here deliberately – coined by philosopher Emmanuel LEVINAS¹, it refers to having a unique and creative ability to respond to something, this being the essence of the reasonable being. Artists have the capability to do a lot with very little. Just as how the European Renaissance exploded during the 14th century, artists can be at the forefront of igniting 21st century social and environmental transformations.

Finally, climate change and other environmental disruptions do not acknowledge borders. How do we, as nations, deal with a problem without borders? To instigate real change, we need to collaborate globally on as many levels as possible.

Objectives of the Research Paper

This research paper is an initial effort to provide an overview of players and issues relating to sustainability and the arts in Indonesia. Indonesia is a vast and complex country, hence the paper aims to trigger conversations, invite further research, stimulate more international cultural collaborations on sustainability themes, and inspire future projects that look at creative solutions for a diverse range of environmental challenges. Its objectives are to provide:

- An initial overview of the artistic and environmental situation and trends in Indonesia, based on over 50 conversations and interviews with artists, curators, cultural policy makers and cultural managers.
- Concrete recommendations to contribute to shaping a more creative and sustainable Indonesia, as identified through interviews.
- A directory of the 25 most pioneering contemporary creative initiatives that engage with environmental issues in Indonesia.

Targeted Impact

In so doing, the research paper aims to contribute to the following mid-term and long-term goals:

- Strengthen the international network of cultural organisations engaging with environmental issues, thereby stimulating cross-border and cross-discipline knowledge exchange and networking on the issue of sustainability.

- Provide national and international artists and arts professionals with an overview of potential partners in Indonesia to engage with on the topic of arts and sustainability.
- Stimulate more opportunities for artists and cultural organisations to engage in cross-border and cross-discipline collaborations with one another on issues related to environmental responsibility.

The following previously published reports have been instrumental for this present research:

- 'Arts. Environment. Sustainability. How can Culture make a Difference?' (Asia-Europe Foundation/ASEF, 2011). In 2008, the Asia-Europe Foundation (ASEF) initiated a 4-year programme called Connect2Culture that investigated the evolving role of arts and culture in society, with particular focus on the debates surrounding climate change. The activities undertaken as part of the programme were summarised in the dossier Arts. Environment. Sustainability. How can Culture make a Difference? (ASEF, 2011). The programme engaged with many Asian and European experts from different sectors (arts, science, technology etc.) to address issues related to art and environmental sustainability through artistic collaborations and cultural policy meetings. The dossier is both a summary of ASEF-supported work in this area and an invitation to continued engagement and network forming. This research builds on that knowledge and work. The dossier is available online at: <http://www.asef.org/images/docs/Culture%20make%20a%20difference.pdf>
- International Federation of Arts Councils and Culture Agencies (IFACCA) and Julie's Bicycle, D'Art Report 34b: 'The arts and environmental sustainability: an international overview', November 2014. The D'Art report gives a global review of developments in policies and programmes related to culture and environmental sustainability. It informs international arts leaders about good practice and resources in this key policy area, and how such policies impact on national arts and cultural organisations. D'Art Report 34b provides a snapshot of arts and cultural engagement with environmental sustainability with an emphasis on policies, not on artistic content or wider arts practice. The present research guide hopes to complement the D'Art report, with a focus on art practices engaging with environmental sustainability in Indonesia. <http://www.juliesbicycle.com/les/IFACCA-Report-Full.pdf>
- This publication, as mentioned above, is part of a series and thus complementary to 3 other publications: Creative Responses to Sustainability – Korea Guide and Singapore Guide (2015), published by ASEF² and Creative Change-Makers in Taiwan (2016), published by the 7th Biennial Conference of Museum Studies, Taiwan. These 3 publications follow the same template and provide the reader with an insight into the world of art and sustainability in Korea, Singapore and Taiwan. They all have been conducted by the same researcher; Yasmine OSTENDORF and were an outcome of the Green Art Lab Alliance (est. 2013), a network of 35 cultural organisations across Europe and Asia who are committed to understand and reduce their own carbon footprint as well as explore artistic engagement on the topic of environmental sustainability. Through the alliance, the partners stand stronger; they can exchange knowledge, collaborate, support and meet each other, do staff exchanges and residencies, access tailor-made resources and tap into each other's networks.³

This Guide is for policymakers, artists, arts managers, architects, curators, travellers, activists, community leaders, environmentalists or anyone working

² These Guides can be freely downloaded at: [http://www.asef.org/pubs/asef-publications/3720-creative-responses-to-sustainability--singapore-guide-\(Singapore-Guide\)](http://www.asef.org/pubs/asef-publications/3720-creative-responses-to-sustainability--singapore-guide-(Singapore-Guide)) and <http://culture360.asef.org/asef-news/creative-responses-to-sustainability-korea-guide-launched/> (Korea Guide)

³ The partners include TransArtists/DutchCulture (NL), Julie's Bicycle (GB), Cape Farewell (GB), Jan Van Eyck Academy (NL), Art Motile (ES), GEO-air (GE), Swedish Exhibition Agency (SE) Pollinaria (IT), On the Move (BE), Translocal (HU), Museum of Transitory Art (SI), CCA Ujazdowski Castle (PL), Goethe Institute Prague (CZ), Tipping Point (GB), Creative Carbon Scotland (GB), Glasgow Arts (GB), Asia Europe Foundation (SG) and Green Art Lab Alliance ASIA: Bamboo Curtain Studio (TW), British Council SE Asia, Make a Difference (HK), Common Room (ID) Listen to the City (KR), Youth for a livable Cebu (PH), Concerned artists of the Philippines (PH), BACC (TH), Big Trees (TH), ARCUS (JP) BRACK (SG) and Kontakt! (MY)

¹ LEVINAS, Emmanuel. Totality and Infinity. Duquesne University Press, Pittsburgh. 1961



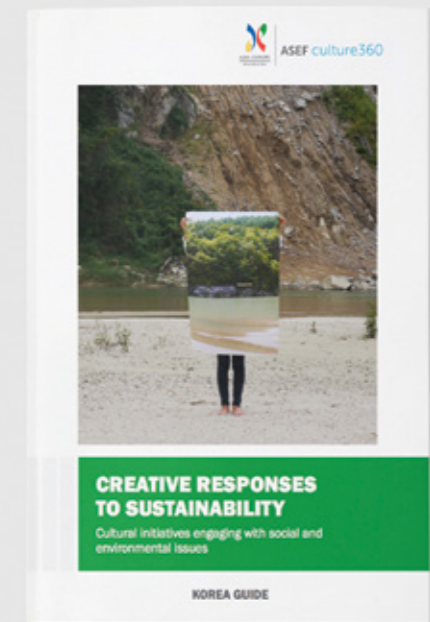
in the cultural field interested in more liveable cities and more creative and sustainable societies. The research offers a starting point to finding partners for collaboration in Indonesia and gives an introduction to what the cultural field looks like. It provides concrete recommendations, background information, case studies and a directory of key players.



1.2 Methodolgy

This research is mainly based on in-depth interviews with key players in the cultural field engaging with environmental issues, such as artists, curators, policymakers and cultural managers. These key people have been identified using different local and international networks and by word of mouth. This research is by no means exhaustive: not all identified key people were available or able to converse in English and the interviews took place only in Java. Indonesia is a huge, complex and diverse country – much more than just Java – and this research is a starting point, an invitation to look beyond. The research is conducted in an unconventional way, being mostly based on over 50 conversations and interviews with experts rather than on literature or policy documents. Quotes from interviewees form an essential part of the research and are found throughout the document. The reason for this approach is the author’s desire to harness an untapped stream of knowledge. Not all experts have published literature, though their experience and opinions are of great importance. They are all key people active in the field, working in relevant positions in the arts or related environmental movements; they are the people who know what the real obstacles, challenges and solutions are. This research celebrates and highlights the knowledge of the field, of the grassroots movements, of the artists and practitioners and thereby tries to bridge the worlds of the practical and the theoretical.

SINGAPORE & KOREA GUIDES



1.3 Content and Structure

This guide consists of the following sections:

- **Glossary**
The glossary is an overview of terms in Bahasa Indonesia and practices that relate to sustainability as suggested by the interviewees. The aim of the glossary is to celebrate these local terms and practices and explain the word sustainability in a broader and more holistic way.
- **State of Affairs**
This chapter provides a sense of the challenges the cultural field is currently facing, including some facts and figures, and a brief environmental and artistic introduction into Indonesia.
- **Artists working with environmental issues in Indonesia**
This section zooms in on the funding landscape and cultural policy of Indonesia and provides an insight into the challenges that artists working with environmental issues are facing.
- **Sustainability Trends**
This part of the paper summarises recurring themes that emerged among the interviewees. The trends identified were: Low-tech innovations, Alternative art education, Working as a collective and Creative Economy and Creative Cities.
- **Concrete recommendations**
This chapter provides recommendations on how to strengthen the creative sector and how artists and communities in Indonesia, who are working on shaping more just and sustainable societies, can be better supported.
- **Directory**
The Directory lists the 25 most significant creative initiatives in Indonesia that engage with environmental issues. This selection is based on over 50 interviews and conversations, conducted between May 2015 and September 2016.

Glossary

The word **'sustainability'** means different things in different cultural and geographical contexts. This glossary explores and explains different terms and practices that relate to sustainability as suggested by the Indonesian interviewees. The international definition for sustainable development, formulated by the World Commission on Environment and Development in 1987, states: "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs."⁴

The report Our Common Future, also known as the Brundtland Report (1987) suggested that sustainability consists of 3 pillars: social, environmental and economical; and that these dimensions should be enshrined in local, national and global strategies for development.⁵

However, multiple discussions on international and governmental level have led to the inclusion of a fourth pillar: culture. The push to include culture in the definition of sustainability was put forth by the UCLG and UNESCO⁶ and includes the affirmation that "culture in all its diversity is needed to respond to the current challenges of humankind".⁷

The need to understand and redefine 'sustainability' issues from a broader perspective remains, beyond the governmental or technical descriptions that tend to dominate Western discourse. Does this term 'sustainability' resonate with artists in Indonesia?

The following overview presents terms and practices related to sustainability that the interviewees brought up:

Bersama-sama: Indicating a more holistic approach to sustainability, this Malay word means togetherness.

Commons: The chapter 'Re-commoning the commons' refers to the commons as a form of resource sharing by a community without governmental intervention. This may concern natural resources as well as knowledge. Made in Commons, a research paper by KUNCI Cultural Studies Center states: The common(s) is communal, it includes things that we have in common such as water, sky, forest, space, knowledge, language, and culture; and ultimately it gave rise to communal management. Rules were invented to protect the rights of every person to access these common resources. The regulation from the commons is governed from the family level and domestic spheres, to the community, society and ultimately the state.⁸

DIWO: 'Do It With Others'. At Lifepatch, a Yogyakarta-based citizen initiative for art and science, they explain their collaborative spirit as DIWO instead of DIY, Do It Yourself.

Environmental Art: The term 'art' is often interpreted in very narrow terms in Indonesia, mostly relating to a gallery context or to crafts. Though the term 'Environmental Art' is often used for art/sustainability projects in Asia, in Indonesia, people might think it refers to a landscape painting.

Gotong royong: Also commonly used in Singapore, this refers to a collaborative approach and a way of working for a higher communal goal.

Kampung: Village or community

Keberlanjutan: The most literal translation of the word 'sustainability' into Bahasa Indonesia, meaning continuation (though rather in a linear way than in a circular way).

Kesadaran lingkungan: Meaning environmental awareness

Koperasi: Working for the needs of society/the community to strengthen cultural identity.

Pesantren: A free Islamic boarding school where students pay only for electricity or donate through labour. The idea of being separated from one's family was supposed to allow for a deeper relationship with the teacher and deeper commitment to the Koran. There is no obligation to pass and classes can be repeated. Core values are sincerity, simplicity, individual autonomy, solidarity and self-control.

Responsible lifestyle: Term coined by Rumah SANUR in Bali. It means not just being environmentally sustainable, but also looking after one's human and financial resources. An example by Rumah Sanur of resource management is to only use wood in small products of high value. Bigger products are made of bamboo.

Sanggar: With Sanggar education the students sit on the floor, in a circle, and all on the same level while the teacher shares his experience. Sanggar is a term referring to an art and cultural space in the context of Indonesia. Sanggar is derived from Kawi, the ancient Javanese language. It literally means 'a small room worshipping god'. It can also mean an association that has been established for multiple purposes, where people can work as a cooperative.

Subak: : A traditional cooperative water management system, used since the 9th century to irrigate rice paddies in a fair and ecologically sustainable way.

Taman Siswa: A Javanese method of learning with the among (caretaker) as the teacher. This movement is known to deliver very good artists; many successful artists in Indonesia have had Taman Siswa education. The curriculum includes planting seeds, taking care of plants, carpentry, painting, (optional) religion, learning to play the gamelan and scouting.

Tukang: repairmen

Utak atik: The Javanese word for 'tinkering', repairing and making.

Wanatani: Considered to be a more old-fashioned term, though could be translated as permaculture.

4 <http://www.un.org/documents/ga/res/42/ares42-187.htm>

5 <http://www.un-documents.net/our-common-future.pdf>

6 The UCLG (United Cities and Local Governments) Committee on Culture and UNESCO's Universal Declaration on Cultural Diversity (2001) and Convention on the Diversity of Cultural Expressions (2005), the Executive Bureau of United Cities and Local Governments agreed at its meeting in Chicago (April 2010) to mandate the Committee on Culture to develop a Policy Statement on Culture as the Fourth Pillar of Sustainable Development. Find the document on: <http://www.agenda21culture.net/index.php/docman/-1/393-zculture4pillarsden/file>

7 <http://www.agenda21culture.net/index.php/docman/-1/393-zculture4pillarsden/file>

8 Made in Commons, Indonesian Iteration. Kunci Centre for Cultural Studies.

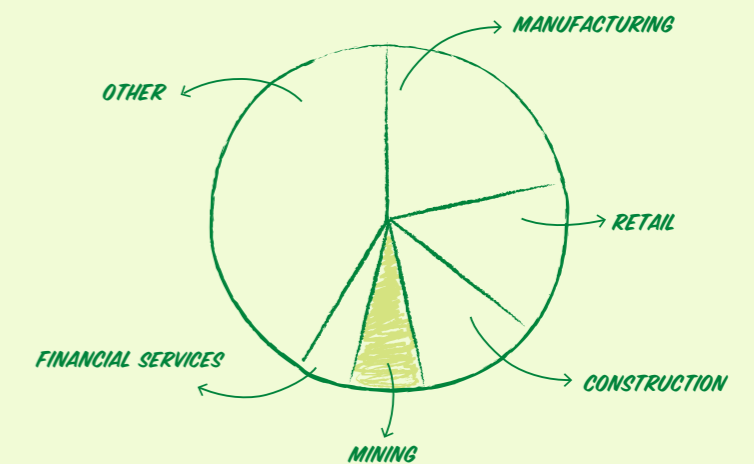
State of Affairs

3.1 Facts and figures

- The national currency is the Indonesian rupiah. .
- The land area is 1,811,570.0 km² ⁹ and consisting of over 13.000 islands. Its 5 biggest islands are: Sumatra, Java, Borneo (known as Kalimantan in Indonesia), Sulawesi and New Guinea. The two major archipelagos are Nusa Tenggara and the Maluku Islands, and there are 60 smaller archipelagos. (Source: Financial Times)
- Indonesia is among the top 3 producers of palm oil, rubber, rice, coffee cacao, coconuts, cassava, green beans, papaya, cinnamon, nutmeg, pepper and vanilla.

INDONESIAN GROSS DOMESTIC PRODUCT

By Sector, Q1 2016, (% share)



Source: Haver Analytics

⁹ <http://data.worldbank.org/indicator/AG.LND.TOTL.K2>



PROJECT POTICO



INDONESIA HAS 3rd LARGEST TROPICAL FOREST (2010)

FWI/GFW (2002). The State of the Forest Indonesia. Bogor, Indonesia. Washington D.C. : World Resources Institute, Forest Watch Indonesia, Global Forest Watch.



and yet Indonesia ranks **2nd** in world for deforestation

498.000 Ha/year

2000-2010 (FAO States of the Forest, 2011)

HALF

of Sumatra's forest cover has disappeared from 1985 to 2008. Forest cover has gone from 50% to 25%.



THE FACTS ABOUT DEFORESTATION AND PALM OIL

Peatland and Land Use/Land Use Change & Forestry it's responsible for

79%

INDONESIA'S TOTAL GREEN HOUSE GAS EMISSIONS

Almost **90%**

of oil palm plantation in Kalimantan from 1990-2010 came at the expense of forest cover.

Carlson et al., "Carbon Emissions from Forest Conversion by Kalimantan Oil Palm Plantations", 2012

Biodiversity Loss



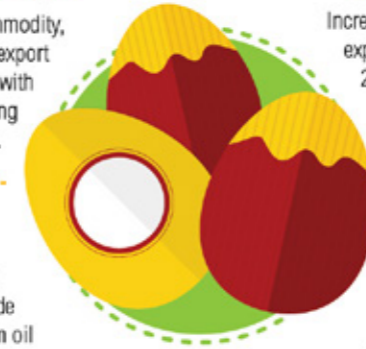
BUT PALM OIL BRINGS MANY BENEFITS TO INDONESIA

GOVERNMENT

Palm Oil is Indonesia's Top Exported Commodity, accounted for 18.97% of 2011's total export (Ministry of Trade, Ministry of Industry) with competitiveness value constantly increasing from 24.1 to 41.05 (2000-2008).

BUSINESS

Increasing global demand for palm oil expected to increase by 32% to 60 MMT by 2020. This number is 10 times China's annual consumption per 2012. (Oil World Data Base, 2012)



LOCAL

Almost all consumer products, from soaps to chocolates, depend on crude palm oil. Supporting palm oil production means supporting affordable food prices. (RSPO, 2012)

GLOBALLY

Indonesia is world's #1 producer and exporter of palm oil, accounted for 50% of world's total. Indonesia sets target for 40 million tonnes of CPO production in 2020, including expansion of oil palm plantation to 10 million Ha in 2014.

THE DILLEMA



SAVE FOREST

VS



ECONOMIC GROWTH

THE POTICO CONCEPT: SHIFT TO DEGRADED LAND

FOREST



DEGRADED LAND



PALM OIL PLANTATION



POTICO's goal is to prevent deforestation by diverting oil palm plantations away from forests and on to already degraded areas.

- The national language is Bahasa Indonesia. Over 700 other native languages are spoken across the country.
- Indonesia is the world's fourth most populous country with 257,563,815 inhabitants in 2015.¹⁰
- Indonesia is one of the world's biggest emitters of CO2 emissions. Coal makes up about 35% of domestic electricity. The country is very rich in natural resources such as petroleum, tin, natural gas, nickel, timber, bauxite, copper, fertile soils coal, gold and silver.
- The Indonesian government recognises 6 official religions; Islam, Protestantism, Catholicism, Hinduism, Buddhism and Confucianism. The majority of the people in Indonesia are Muslim. There are around 245 non-official religions. Constitutionally, Indonesia is a secular state.
- During the 13th century, Sufi traders from India introduced Islam to Indonesia, which by the end of the 16th century had become the dominant religion in Java and Sumatra. In Bali, Hinduism remained the dominant religion while the majority of islands in the East of Indonesia, including Kalimantan, Sulawesi and East and West Nusa Tenggara practiced animism. During the colonisation of Indonesia Christianity became popular in these regions.¹¹
- In the 16th century the Dutch East India Company (VOC) reached Indonesia and the Dutch colonized Indonesia for 350 years, from 1595 until 1945. During the Second World War the Dutch lost the colony to Japan, and after the war unsuccessfully tried to re-colonise. Indonesia became independent on the 17th of August 1945.
- SUKARNO served as the first President of Indonesia from 1945-1967. He was considered to be a visionary and led Indonesia into independence.
- SOEHARTO served as the second President of Indonesia from 1968–1998. He introduced the 'New Order', a military dominated government. His regime is known to have been bureaucratic, authoritarian and strict, but came with economic improvements and stability for many Indonesians. His resignation followed after economic crises and political unrest in 1998, including student protests. This movement, which ended the 33-year reign of SOEHARTO, and the following years, is called the Reformasi.
- Pancasila is the name for the 5 principles forming the foundation for the Indonesian state. The Pancasila principles are: belief in one supreme God, humanitarianism, nationalism expressed in the unity of Indonesia, consultative democracy, and social justice. The principles are not tied to a specific ethnic, cultural or religious group. President SUKARNO announced them with the independence of Indonesia in 1945 in a speech known as 'The birth of the Pancasila'.

The current president of Indonesia is Joko WIDODO, also known as Jokowi, who has been in office since 2014. Joko WIDODO graduated from the Faculty of Forestry at the University of Gajah Mada, Yogyakarta in 1985 and is celebrated for being the first Indonesian president to not have a political elite or army general background. He had twice been elected mayor of his hometown Solo and was the governor of Jakarta in 2012. During his inauguration in 2014 he pledged to bring more people-centric governance and policies to Indonesia.¹²

¹⁰ <http://data.worldbank.org/country/indonesia>

¹¹ Jajat Burhanudin, Kees van Dijk. Islam in Indonesia: Contrasting Images and Interpretations. Amsterdam University Press.

¹² http://www.nytimes.com/2014/07/23/world/asia/joko-widodo-populist-governor-is-named-winner-in-indonesian-election.html?_r=1

Asikin HASAN (curator):

IN THE SOEHARTO ERA THERE WAS A LOT OF CONTROL. NOWADAYS THAT'S VERY DIFFERENT. PEOPLE CAN SAY WHAT THEY WANT. INDONESIA IS VERY DEMOCRATIC. ALL PEOPLE IN INDONESIA ARE ACTIVISTS NOW; EVERYONE CAN SPEAK UP AND CRITIQUE THE GOVERNMENT. THERE IS FREEDOM OF EXPRESSION AND THAT IS FANTASTIC. I'M VERY HAPPY WITH INDONESIA TODAY.

3.2 Environmental introduction to Indonesia

Strengths

- Growing awareness and engagement with environmental issues from the creative field and grassroots communities
- Indonesia's rainforests are home to the highest levels of biological diversity in the world
- A lot of indigenous and traditional knowledge of the environment is still put into practice, such as subak¹³

Weaknesses

- Environmental progress suffers from infrastructural bottlenecks and ineffective bureaucracy
- Corruption allows for illegal logging and unlawful licensing. Responsibility for licensing often shifts back and forth between the national and local levels of government
- Implementation of legislation is weak. Extractive industries often strongly oppose legislation as this is not in their economic interest

The Intergovernmental Panel on Climate Change (IPCC), the scientific and intergovernmental research body run by the United Nations that specialises in peer-reviewed reports on the status of climate change, has called on Indonesia to take a leadership role in the fight against climate change and states that the country could play a major role in tackling the issue.¹⁴ One reason is that Indonesia is a big archipelago; the different climate regimes spanning the country and the biodiversity both on land and in the oceans are impacted by climate change. The marine ecosystems of Indonesia are vulnerable to rising sea levels and consequential flooding; and vast communities are dependent on various coastal resources including fish.

As for the land, Indonesia's forests are part of the 'lungs of the world', having a crucial role in absorbing global CO2 emissions. However, in 2013, the large-scale burning of forests in parts of Sumatra and Borneo produced record levels of haze and pollution in the region, impacting air quality across Southeast Asia. Deforestation and forest degradation are important environmental issues in Indonesia; about 1 million hectares of forest is lost every year. An international attempt to slow down the process of deforestation is the UN programme REDD (Reducing Emissions from Deforestation and Forest Degradation), which 'promotes the informed and meaningful involvement of all stakeholders, including indigenous peoples and other forest-dependent communities.'¹⁵ The transition from clearing to protecting, however, is occurring too slowly.¹⁶

¹³ See glossary

¹⁴ Thomas Stocker, co-chair of the Intergovernmental Panel on Climate Change (IPCC) in the Jakarta Globe. <http://jakartaglobe.id/news/indonesia-key-role-play-climate-change-battle-says-scientist/>

¹⁵ <http://www.un-redd.org/>

¹⁶ The Economist. 23 September 2010. <http://www.economist.com/node/17093495>



**SUBAK IRRIGATION
SYSTEM INDONESIA**

Subak: A traditional cooperative water management system, used since the 9th century to irrigate rice paddies in a fair and ecologically sustainable way.

In 1960, Indonesia's forests constituted 82% of its entire land area, but in 2013 was reduced to only 45%. Most of the logging took place in the SUHARTO years, though nowadays the biggest causes of deforestation are the development of agricultural land and palm oil production. As a result of deforestation, the habitat of different species is destroyed, bringing orang-utans, Sumatran elephants, rhinos, and tigers, among others, to the brink of extinction.¹⁷ Indonesia's palm oil production boasts some of the world's highest levels of greenhouse gas emissions; in addition, fertilisers and pesticides from these plantations are polluting the rivers, affecting the livelihood of those using the rivers as a resource for fish and fresh water.

In December 2015, representatives from over 190 nations attended the COP21 of the UN Framework Convention on Climate Change (UNFCCC) in Paris, France. As a result of the negotiations, legally binding agreements on mitigation of climate change were made. Indonesia committed to cut carbon emissions by 29% by 2030. In addition, Indonesia was prepared to cut emissions by 41% from a 'business as usual trajectory' if it received financial and technological support worth \$6bn from industrialised countries. However, the World Resources Institute stated it was 'near-impossible to judge the scale of Indonesia's ambition or how it would actually meet those goals because the country was so vague in its plan.'¹⁸ The Indonesia State Ministry of Environment (MOE) is responsible for national environmental policy and planning in Indonesia.

In Jakarta, the effects of climate change and consumerist lifestyles are clearly visible; poor air quality because of the sheer volume of traffic, garbage problems and flooding are a day-to-day reality. As architect Marco Kusumavijaya put it: 'My city is choking and sinking.'¹⁹ Also, Semarang (Central Java) and Pontianak (West Kalimantan) are regularly subjected to flooding. In Yogyakarta, access to clean water is a growing problem with the huge influx of new hotels using up the water resources for swimming pools and showers, as clearly researched and highlighted in the documentary *Belakan Hotel* by WatchDoc Documentaries.²⁰ Though Indonesia holds 17% of the world's total coral reef areas, this figure is rapidly declining. The main contributors to this are blast fishing²¹ (illegal since 1985), cyanide fishing²² (since 1995) and exports of coral reef.^{23,24}

17 New Yorker. 10 December 2016. http://www.newyorker.com/news/news-desk/the-violent-costs-of-the-global-palm-oil-boom?mbid=social_facebook

18 The Guardian. 24 September 2015. <https://www.theguardian.com/environment/2015/sep/21/indonesia-promises-to-cut-carbon-emissions-by-29-by-2030>

19 The Guardian. 21 November 2016. <https://www.theguardian.com/cities/2016/nov/21/jakarta-indonesia-30-million-sinking-future>

20 <https://www.youtube.com/watch?v=u8MhD3y4rs&t=1105s>

21 Fishing techniques using dynamite to rupture fishes' swim bladders, causing them to float to the surface where they are easily collected. <https://www.theguardian.com/environment/blog/2014/jul/01/blast-fishing-borneo-bombs-coral-reefs>

22 A technique in which fishermen squirt milky clouds of poison (potassium cyanide) into the reef to stun fish.

23 Indonesia is world's largest exporter of corals, exporting about 500 tons of coral per year.

24 <http://www.reefbase.org/main.aspx>

Artist Teguh Ostenrik made underwater installations in Wakatobi, Southeast Sulawesi and in Senggigi in Lombok, West Nusa Tenggara to raise awareness about the declining reef. In *The Jakarta Post*, he states:

OUR NATURE HAS BEEN DESTROYED BECAUSE OF HUMAN GREED. AS AN ARTIST, I'M NOT A DECORATOR, MY JOB IS TO MAKE SOMETHING THAT CAN PROVOKE AND INSPIRE OTHER PEOPLE.

He was shocked at the significant change in the ecosystem:

***'THE CORAL REEF WAS GONE, AND IT WAS JUST SAND EVERYWHERE I LOOKED, JUST LIKE AN UNDERWATER SAHARA DESERT.'*²⁵**

**TEGUH OSTENRIK
DOMUS LONGUS**

Courtesy of Bona Palma, Adekiki Ikikeda, Asrul Hanif Arifin.



Though levels of awareness are rising - mostly at the grassroots level - from a legislative point of view, there is still a lot of work to do to protect the oceans, rivers, forests, animals and people of Indonesia from environmental changes. Strict licensing and implementation of protective environmental legislation are part of the solution just as much as engagement from the people is. Like Samantha Tio Agung from Ketemu Project Space puts it: 'Indonesia is so big the government can't be everywhere. Change needs to come from the grassroots level. That's why the locals need more authority.'²⁶

For the same reason (i.e. the size and diversity of Indonesia), the scope of this report is too limited to address all the different environmental challenges and impacts of climate change Indonesia's thousands of islands are facing. Nevertheless, this section gives an idea of the heterogeneity of challenges and state of the art. This paper takes the inspiring practices of artists as a starting point.

25 Teguh Ostenrik in the *Jakarta Post*. 19 January 2016. <http://www.thejakartapost.com/news/2016/01/19/teguh-ostenrik-dives-deep-with-art.html>

26 Interview with Samantha Agung Tio. 17 August 2016

3.3 Artistic introduction into Indonesia

Strengths

- Very active, resourceful, diverse arts scene
- Expansive and creative engagement with social and environmental issues
- Strong DIY culture and infrastructure

Weaknesses

- Limited public financial resources for (non-commercial) contemporary art practices
- Very big gaps between grassroots and policy (theory and practice)
- Corruption

This artistic introduction to Indonesia gives an insight into the history and formation of modern Indonesia. It represents a starting point from which to zoom into the research subject: artists that are shaping a more sustainable Indonesia through their creative practice.

Reformasi and the end of the SOEHARTO reign in 1998 can be marked as the time when Indonesian art started entering the international art scene and when art galleries started popping up. After the period of repression, artists became more free and less political, resulting in an explosion of knowledge and ideas. However, publicly-funded spaces to facilitate these artists – alternative, research, and educational or experimental spaces – were slow to follow. One of the exceptions was Cemeti Art House in Yogyakarta, founded in 1988, which was initially active as a commercial gallery. Many artists stayed in Yogyakarta after completing their studies at the art academy and the city became a popular place for students and artists. The only other art places at the time were the French and Dutch cultural centres. Both Jakarta and Yogyakarta developed to be unique places in the art field of Indonesia, for different reasons:

Jakarta is considered to be the centre of the commercial art world, the place where the money, collectors and galleries are located. Yogyakarta is considered the epicentre of independent and contemporary art practices and knowledge production. The lower living costs allow artists to survive, collaborate and produce more easily. Throughout Indonesia there are a lot of very active underground (sub) cultures that have strong ideologies such as the lively hardcore/punk scene. These offer an alternative way of living (in sometimes strictly religious areas) and provide information and knowledge that is generally not found in mainstream media, communicated through, for instance, lyrics of songs, collage and zines.²⁷ These forms of contemporary artistic expression are not always labelled as ‘art’ though they have a very important social and cultural function.

Before the establishment of galleries and the international fairs of the 90’s, the art scene could be classified as more political, socially conscious and locally focused. In 1975 Gerakan Seni Rupa Baru was founded, as well as Indonesia New Art Movement, an artist group dedicated to redefining art and its possibilities of making an impact on social and cultural issues. Other art groups opposing the government were Emsar and Taring Padi.²⁸

²⁷ Documentary Ini Scene Kami Jugal by Hungry Heart Project. 2016. <https://www.youtube.com/watch?v=d8toTPYHXmU>

²⁸ <http://sfaq.us/2014/10/contemporary-art-in-indonesia-from-solo-to-mass-spiritual-to-social%E2%80%A8/>

29 Interview with Jim SUPANGKAT. 19 August 2016.

Going back to the beginning of modernity and art history in Indonesia, a central figure was Raden SALEH (1811–1880), the first Indonesian artist to travel to Europe. SALEH was involved in the development of Europe, amongst the likes of John LOCKE and Queen Victoria. Jim SUPANGKAT, one of the first curators of Indonesia, stresses the central role artist Raden SALEH played in the formation of Indonesia as a modern state. SALEH was an Indonesian (indigenous) painter and intellectual who mingled with the European elite; and according to SUPANGKAT ‘the only one who was clever enough and educated enough to occupy the thinking of that time.’ He explains: ‘If you want to see Indonesia as a modern state, you need to see how the modern world emerged. To see how Indonesia was part of the global development, you need to go back to Raden SALEH. Critical views on colonialism started in America, not in Europe. In all the writings we are talking about the European condition created by western people. But Raden SALEH was there; he lived there for 20 years and was the representation of Indonesia and the colony. One can see how somebody from the colony sees the emergence of the new modern and democratic world. He was educated and could have a more critical point of view. He was an indigenous Indonesian who spoke of the Javanese and the Muslims as ‘my people’. He integrated well enough to understand both perspectives and to have the ability to think and relate to of the emergence of the modern world.’²⁹

CEMETI ART HOUSE IN YOGYAKARTA



Contemporary Artists Working with Environmental Issues

4.1 Funding landscape and cultural policy

Indonesia's Ministry of Culture was formed in 1945 though it was only in 1968 when the Jakarta Arts Council, better known as Dewan Kesenian Jakarta (DKJ) was established. DJK is member of IFACCA (International Federation of Arts Councils and Culture Agencies) and functions as an autonomous body tasked to formulate policies for supporting and developing cultural activities in Jakarta. It is funded by the province of Jakarta and runs cultural events at the Jakarta Cultural Center.³⁰ Since 2006, Indonesia also has the Creative Economy Agency, which does not just focus on Jakarta. It was first developed under the Ministry of Trade, then Tourism and since early 2015 is independent under the President as an equal ministry. It is mostly business-involved though the agency works closely with other ministries, including Trade, Economy and Industries. As 10% of Indonesia's GDP comes from the creative industries,³¹ the aim of the Creative Economy Agency is to nurture this, as well as to boost the protection of intellectual property rights, improve the quality of creative entrepreneurship and increase investment in the industry.³² However, there was no clear cultural policy and in response to that a group of Indonesian arts organisations from different backgrounds established the Indonesian Art Coalition (Koalisi Seni Indonesia) in 2010. The aim was to collectively advocate the importance of art and to support non-profit projects. The coalition has been disseminating information on tax deduction for companies and individuals who donate to the arts and advocate for cultural policy in Indonesia.³³

Numerous interviewees complained about the lack of cultural policy and vision of where the arts are headed. The identified problem was not money, but the difficulty to obtain funding without the right connections. With the previous Minister, the Indonesian Art Coalition (KSI) developed a blueprint for 16 creative sectors, including research on where the governmental budgets for arts and culture are allocated. Unfortunately, the current government does not use the blueprint as the positions have changed and they do not want to use a product of the previous government. 'Some people do great work but you never know how long they will be in that post or where they will go next. We need to push the agenda now,' stresses KSI founder Felencia HUTABARAT.

³⁰ <http://dkj.or.id/>

³¹ <http://en.unesco.org/creativity/building-indonesias-cultural-policy-2005-convention>

³² Jakarta Post. 6 February 2015. <http://www.thejakartapost.com/news/2015/02/06/kadin-support-creative-economy-agency.html>

³³ <https://www.hivos.org/activity/indonesian-art-coalition-toward-more-sustainable-cultural-network-indonesia>

More support may come from local and regional governments as well as from private and/or international funds, she adds.³⁴ HUTABARAT is also involved with other initiatives such as the American National Endowment for the Arts³⁵ and is working with the KMK (Kigyo Mécénat Kyogikai), the Association for Corporate support for the Arts in Japan³⁶, to develop a more advanced corporate funding system for the arts in Indonesia.

There are strong funding relations with Japan, the United States, France, Germany, and its former colonial power, the Netherlands. Though this type of foreign arts funding is very welcome and needed, it also contributes to the so-called 'colonial hangover', a form of soft colonial cultural policy that re-affirms the unequal and hierarchical relationships between East and West (and in this case also between funder and artist). Some funding bodies recognised that this model needs to be re-invented. KUNCI Cultural Studies Center acknowledges this, and has been working on a solution with Stichting DOEN, a Dutch foundation supporting green entrepreneurs and other sustainable, cultural and socially-engaged initiatives. With their programme ArtsCollaboratory, consisting of 23 international partners, they are re-thinking and re-structuring the old funding model.³⁷

However, some of the interviewees indicated that they do not want anything to do with the bureaucracy of the government, including applying for governmental funding, though this is slowly changing. Mella JAARSMA, artist, Cemeti Art House explains:

BACK IN THE DAY, TEN YEARS AGO, YOU REALLY DIDN'T WANT ANYTHING TO DO WITH THE GOVERNMENT. YOU WOULD NOT EVEN WANT MONEY FROM THE GOVERNMENT. IN THOSE DAYS CEMETI ART HOUSE WAS RUNNING COMMERCIALY. THINGS HAVE CHANGED SINCE THEN, AND IF YOU WANT THINGS TO CHANGE, YOU HAVE TO CONTRIBUTE BY COMMUNICATING WHAT YOU WANT TO CHANGE. WHAT ALSO NEEDS TO HAPPEN MORE IS ADVOCACY TOWARDS THE GOVERNMENT. THEY NEED TO BE MORE AWARE OF WHAT THE IMPACT ON ARTS AND CULTURE ARE. BUT ADVOCACY TAKES TIME AND A LOT OF ENERGY. CEMETI IS NOW STARTING AN ENDOWMENT FUND FOR AN INDONESIAN ART COALITION, MAINLY TO ATTRACT FOREIGN AND CORPORATE FUNDING. SETTING UP THE ENDOWMENT TAKES A LOT OF TIME. USUALLY WHEN PEOPLE ARE RICH THE MONEY DOES NOT GO FAR. BUT YOU CAN NEVER RELY ON THE GOVERNMENT. EVEN WHEN RELATIONSHIPS ARE ESTABLISHED, THEIR POSITIONS CHANGE ALL THE TIME.

Lisistrata LUSANDIANA from the Indonesian Visual Art Archive adds to that; 'the government is only focused on money-oriented gains to build the country'. As a self-sufficient nation you also have to work with culture and technology. Structural change needs to be delivered in the spirit of dismantling some of the traditional practices. There is still too much tension with what is inherited from colonial times.³⁸

34 Interview with Felencia HUTABARAT. 18 August 2016

35 <https://www.arts.gov/>

36 <http://www.mecenat.or.jp/en/>

37 Since 2007 they have been running a programme called Arts Collaboratory aimed at supporting visual artists' initiatives in Africa, Asia, Latin America and the Middle East. Art Collaboratory questions traditional funder-grantee relationships; it now functions as a network with equal partners in which fundings decisions are made together and bringing knowledge and skills to the table is considered to be of equal importance as contributing with funds.

38 Interview with Lisistrata LUSANDIANA. 3 August 2016.

In addition to that Anindita TAUFANI from Rujak Centre for Urban Studies states that the government acts as a consumer. 'They only want to buy what's ready to consume. They don't want to buy the process.'³⁹

This lack of cultural policy and governmental funding has created a strong Do-It-Yourself (DIY) mentality with the artists, a lot of flexibility and creativity, facilitated by relatively low production costs. This is especially so in Yogyakarta, which is cheaper than Jakarta and is known to be a hub for contemporary art spaces and a place where artists often collaborate. There is a strong social movement there. Antariksa from KUNCI Cultural Studies Center explains that this spirit is inherited from the big political events that Indonesia has gone through

WE HAVE EXPERIENCED THE WARS, WE REALISE THAT FREEDOM IS THE MOST IMPORTANT THING. WE ARE USED TO LIVING IN INSTABILITY. THE BEST THING IS TO TRY TO NEVER DEPEND ON THE GOVERNMENT AND KEEP YOUR RELATIONSHIPS WITH THE COMMUNITY STRONG.

Artists survive by the occasional purchasing of their work⁴⁰, fundraising, and sponsorship from private companies and international grants. However, the lack of funding also makes it hard to make longer term plans and projects, and collaboration can remain very ad hoc.

Various people in the arts in Indonesia are exploring and developing alternatives. A particularly innovative new funding programme for the arts and environment is DANA SAM, initially made possible by an inheritance. The fund opened in 2015 with an open call. The aim is for the selected programmes to improve the environment and to allow artists to develop their practice. The programme encourages durability and new practices that bring together environment and artistic practice.⁴¹

Other artists find other creative ways to survive, through giving workshops and participating in committees. One interviewee spoke of relying on international speaking invitations. An interesting and important survival strategy for artists is to collaborate across disciplines, for instance with science and agriculture. An example is the work of Gustaff Harriman ISKANDAR with his organisation Common Room. Though he is an artist, he collaborates with astronomers, hydrologists, agro-climatologists and farmers to access knowledge on scientific perspectives and ancient farming techniques.

Kampungs (villages) across Indonesia often still work with arisan funds.⁴² This lottery-style form of micro-finance in which all the people in the community donate a small amount of money, has been identified as a way to finance local art projects that benefit the residents. Arsitek Komunitas – a group of eco-architects – often use arisan funds to renovate a house or renew infrastructure in the kampung. Not all kampungs are included in city mappings and when they are off the map they are not eligible to receive government support. The arisan funds can be a solution for this.

It is clear that the biggest challenge for non-commercial artists is not that there are no governmental funds, but rather how to locate and access them. Instead, artists have found a number of creative alternative ways to survive and do their work.

39 Interview with Anindita TAUFANI. 19 August 2016.

40 Buyers of Indonesian art come from all over the world, a lot of work is sold to Singapore and Malaysia and also Japan, Australia and Europe are important markets for Indonesian artists. The amount of wealthy Indonesian collectors is growing, with a handful of them contributing to building the contemporary art scene in Indonesia.

41 <http://www.bumipemudarahayu.org/news-item/sample-news-latest/>

42 An arisan is a form of microfinance used in kampungs in Indonesia. Generally the arisan is a gathering that takes place at a fixed interval at each member's home in turn. The rotating arisan holder receives payment from each other member and provides food for those members. In the course of the arisan the amount paid to other members will equal the amount received when the arisan is held.

4.2 The drive of artists working with environmental issues

Nature can be taken for granted when it is widely available. This often seems to be the case in Indonesia. It is paradoxical; on the one hand people (especially rural communities) seem rather attuned to nature, whilst on the other hand there is often little awareness when it comes to pollution and exploitation of that same beautiful natural environment. Traditionally, both social and environmental sustainability have been at the heart of Indonesian community life. It is often foreign artists coming to Indonesia who are struck by its natural beauty and are keen to work on environmental issues. For Indonesians, art is often considered to belong in galleries in the cities, not something related to nature. Artist Anang SAPTOTO from art collective MES65 confirms this: 'Artists are like high-class (people), they survive by making individual work, showing it in a commercial gallery or art fair, and then sell the work. I don't think artists in Indonesia are concerned with environmental issues, or think about sustainability.'⁴³

For the majority of the interviewees the starting point for projects was social rather than environmental. Artists want to 'connect heart to heart' or 'create relationships with the community'. At Arsitek Komunitas the projects start with advice from the community. 'The community does not want to be an object in the collaboration', says Amalia Nur INDAH SARI. 'It's about personal feelings and relations; we do research to see if it's a collective feeling.' Or as artist Elia NURVISTA formulated it:

**BUYUNG,
PERFORMER
AT CLIMATE
ART FESTIVAL
YOGYAKARTA**



43 Interview with Anang SAPTOTO. 17 September 2016.

FOR YOUR PROJECT, YOU FIRST NEED TO UNDERSTAND WHAT THE PEOPLE WANT, WHAT THEY LACK AND WHAT THEY NEED.⁴⁴ FIRST YOU NEED TO COLLABORATE, AFTER THAT COMES ALL THE ECO-STUFF.

Artist Jimi MAHARDIKKA adds that he thinks it's more to do with habits that used to be sustainable, but that are not anymore: 'We used to be able to throw wrapping as we only used leaves and papers. That habit has never changed. Except now it's all made of plastic.'⁴⁵

In October 2013, the first Climate Art Festival took place in Yogyakarta. Artists and activists introduced people to creative recycling techniques and urban gardening methods. This exchange of knowledge was done not only through workshops, producing handicraft and small artwork from recycled waste materials, but also via performances with songs and theatre pieces about environmental topics. Organiser Christina SCHOTT thinks art might promote a better understanding of environmental issues:

VISUAL ARTS, MUSIC AND PERFORMANCE ARE MEDIA, CAPABLE OF REACHING A BROADER AUDIENCE AND OPENING NEW POSSIBILITIES TO COMMUNICATE THESE SUBJECTS WITH COMMUNITIES. INSTEAD OF USING AN ABSTRACT OR A SCIENTIFIC VOCABULARY, PEOPLE CAN BE REACHED IN AN ENTERTAINING WAY.

She gives an example that was part of the Climate Art Festival: 'Singer and guitarist Tomi SIMATUPANG worked with his German drummer and Indonesian fellow musicians on several songs on forest fires, the greenhouse effect or traffic congestion. To arrange text and sound in a way that the village people could understand their meaning, the musicians started with a children workshop in a village outside Yogyakarta. First, they asked the kids to draw whatever they thought would be an environmental problem. Later, they got an introduction on reasons for climate change and learned to produce musical sounds with any kind of instrument, from bamboo sticks to iron cans. The results poured all into a final composition.'⁴⁶

A range of community projects addressing social and environmental issues are organised in collaboration with foreign artists, often bringing in their overseas funding. Especially when artists are not directly from the community this can come with different challenges, varying from lack of trust to language barriers. Artists Annisa Rizkiana RAHMASARI and Carly FERN, an Indonesian and an Australian, respectively, who found each other on wanita.net, a platform connecting artists from Indonesia and Australia, give some examples:

WE WORKED WITH A VERY FRUSTRATED COMMUNITY THAT WAS SUFFERING FROM FLOODS. BEFORE WE DID OUR PROJECT THEY HAD NEVER RECEIVED ANY SUPPORT FROM THE GOVERNMENT AND WERE IN A BAD ECONOMIC POSITION. EVERYONE'S FOCUS WAS JUST TO SAVE THEMSELVES FROM THE FLOODS. IT WAS PHYSICALLY AND EMOTIONALLY DRAINING TO WORK WITH A COMMUNITY THAT IS LIVING IN A STATE OF MILD DEPRESSION.

44 Interview with Elia NURVISTA. 10 August 2016.

45 Interview with Jimi MAHARDIKKA. 6 August 2016.

46 Interview on ASEF culture360. <http://culture360.asef.org/magazine/the-first-climate-art-festival-in-yogyakarta-an-indonesian-german-arts-exchange-on-climate-change-and-sustainability/>



TOMI SIMATUPANG

WE WERE TRYING TO PROVIDE ALL THE GOOD VIBES AND EMPOWERING THE PEOPLE, BUT ALL THE MEN JUST ASKED US WHAT WE WERE TRYING TO DO. THEY WERE VERY RESISTANT, AS WE DIDN'T HAVE A CLEAR PLAN. WE HAD TO SET STRONG BOUNDARIES, BE CAREFUL WHAT WE SAID YES TO.

RAHMASARI and FERN address another issue: in many rural communities women are not supposed to participate in activities outside the domestic environment and the kampung leaders, often male, are more interested in the outcome of a project than in the process. For art projects the outcome is not always known in advance. For the artists it helped to eat and share the food the women in the kampung prepared. Though the project was challenging they are positive about the outcome: 'It seemed they needed an outsider to tell them their village is great.'⁴⁷

This section shows that the main motivator for Indonesian artists to work on their projects is often social rather than environmental, wanting to improve the quality of life of people. The drive of foreign artists is often environmental, fuelled by a wish to protect the nature of Indonesia.

⁴⁷ Interview with Annisa Rizkiana RAHMASARI and Carly FERN. 5 August 2016.

4.3 Art and activism

When it comes to the role artists can play in addressing environmental issues, artists and activists need to be differentiated. In Indonesia, artists working with environmental issues often do not critique unsustainable practices but rather celebrate the beauty of nature. Activism, according to a majority of the interviewees, is not considered something positive per se: 'Activists are not able to present the problem to the public. For the general public they are the problem', according to Felencia HUTABARAT. There have been experiences with NGO's protesting against planned mines and constructions in the province of Maluku (east-Indonesia), whilst the locals were interested in the money they could receive living next to it when the French mining company Eramat kickstarted the construction in 2006. As Elizabeth PISANO (author of Indonesia etc) remembers:

THEN, A GROUP OF JAKARTA-BASED NGO'S, RUN MOSTLY BY WELL-EDUCATED MIDDLE-CLASS ACTIVISTS AND WITH STRONG SUPPORT FROM INTERNATIONAL LOBBYISTS, PROTESTED BECAUSE A LARGE PART OF THE AREA SLATED FOR OPEN MINING WAS ALSO ZONED AS PROTECTED FOREST. (...) THE NGO SAID THEY WERE SPEAKING ON BEHALF OF THE LOCAL PEOPLE WHO WERE TOO SCARED OF REPRISALS TO GIVE THEIR NAMES. WHEN THE NGO ORGANISED DEMOS, SOME LOCALS THEN STAGED COUNTER-DEMOS IN SUPPORT OF THE MINE.⁴⁸

As regards to activism, some of the interviewees indicate that in Indonesia it has been used as a strategy to legitimise ideas, distract people, make noise and look for recognition. It has the connotation of 'disturbing the peace'⁴⁹, though artists can turn this into a visual language that is less aggressive. In some cases artists are also said to have exploited the subject of environmental degradation, given the keen interest and concerns of the international community about issues such as land grabbing and poverty, and how these can boost the career of the artist. They have detached the issue and are not contributing to the solution.⁵⁰

Artist Gustaff Harriman ISKANDAR explains that the art and artists have an established understanding and that artists are seen as different from 'normal people': 'In the Indonesian context, art and activism are also linked. Traditionally, artists have a social function within society. They are spiritual leaders, political leaders. The artist always has an important position in the community, relating to the dharma, the contribution to society. They are not seen in the individual domain but always seen in a social context. Art and cultural expression are embedded in farming activities, social life and economy – it's part of the system. The village sees me as an artist. It would be different if they would see me as an activist – that would be a problematic image. Activism is not seen as a positive term. It's related to bribery, as someone who makes pressure.'

Non-governmental or non-religious attempts to contribute to society confuse people. When the 'Food not Bombs'⁵¹ programme was active in Indonesia, distributing food leftovers from the traditional market, it confused people. Organiser (and artist) Ika Vantiani explains: 'We had no sponsors and were feeding the people participating in demonstrations. We always had to explain

⁴⁸ Indonesia etc by Elizabeth PISANO. Page 190.

⁴⁹ This is especially very visible on social media; 'activism' and shocking images are used as a way to get a lot of attention, support and 'likes'.

⁵⁰ Interview with Felencia HUTABARAT. 10 August 2016.

⁵¹ Food not Bombs is an international grassroots movement aimed at ending hunger by saving food from the dump to feed people. It's an all-volunteer organisation dedicated to nonviolent social change.

MARYANTO BEB. BRIMING INI
WONOCOLO, EXHIBIT AT THE
JAKARTA BIENNALE 2015





ELIA NURVISTA. PERFORMANCE.
HUNGER INC. COURTESY OF
JOGJA BIENNALE

to people we were not from some political party or religious group. We had to convey the message that in fact we are independent.’⁵²

Naima MORELLI (art writer) sums up the relation of artists to activism in Indonesia as follows:

MOST ARTISTS ARE NOT ACTIVISTS, IN THE SENSE THAT THEY DON'T REALLY PUSH FORWARD A COHERENT AGENDA, BUT TEND TO REPRESENT AN ISSUE IN THEIR COMPLEXITY, CONVEYING UNEXPECTED POINTS OF VIEW – SOMETIMES ALSO PLAYING THE DEVIL'S ADVOCATE. CONTEMPORARY ART IS OPEN BY NATURE, SO BEING STRAIGHTFORWARD IN CONVEYING A MESSAGE IS GENERALLY DIFFICULT. (...) MOST ARTISTS WORK IN A MORE INDIRECT WAY. FOR EXAMPLE, IN HIS WORKING WITH BAMBOO, JOKO AVIANTO IS SHOWING THE BEAUTY OF AN ALTERNATIVE MATERIAL WHICH IS HAVING A SECOND LIFE ALL OVER THE WORLD. IN HIS CASE IT IS NOT JUST ABOUT SAYING 'THIS IS BAD, WE ARE DESTROYING THE EARTH', BUT RATHER 'THIS IS A VIABLE SOLUTION FOR BUILDING, PLUS IT LOOKS AMAZING.

Activists in Indonesia have a bad reputation and most artists shy away from confrontational environmental art. The field of environmental activism is, as PISANO's example showed, complicated and un-transparent. Rhetoric seems to be part of the problem, and the negative connotation of the word activist stands in the way of artists becoming leaders of positive environmental change.

52 Interview with Ika Vantiani. 18 August 2016.

- 53 <https://www.ft.com/content/c65b8c78-12cf-11e6-91da-096d89bd2173>
54 <http://www.thejakartapost.com/life/2016/06/15/contemporary-art-fair-artjog-still-drawing-visitors-despite-criticism-from-artists.html>

Case studies: When art and environment meet

Case Study 1 : Sponsorship for the arts by environmentally dubious companies

Papua is very rich in natural resources and has a long history of being subjected to foreign investors wanting a piece of the pie. Singapore, US, Europe, China and other countries have been benefitting from the mining, oil and other environmental resources of Papua. In return these companies provide local Papuans with quick cash, making it hard for the local community to resist handing over their land. However, in the long run it does not support their livelihood and future. Extracting natural resources can be very damaging to both the natural environment and humans. American mining company Freeport is known to have committed environmental and human rights violations while operating in Papua and has been criticised by environmental groups and even by other investors for discharging industrial waste in the local river. Rizal RAMLI, one of the most outspoken members of Indonesian President WIDODO's cabinet, stated in the Financial Times that they 'have to change the way they operate in Indonesia'.⁵³

In 2016, Freeport sponsored ART|JOG 2016, a major art event held at Jogja National Museum (JNM) with US\$7,500. This caused a stir, drawing criticism from participating artists and audiences, with some even boycotting the event. The ART|JOG committee stated in a press release that without the Freeport sponsorship the event could not have taken place as they were in desperate need of funds.⁵⁴

"JOKO AVIANTO.
BIG TREES" (POHON
BESAR). FAÇADE OF
THE FRANKFURTER
KUNSTVEREIN,
FRANKFURT, GERMANY





ARTISTS' RESPONSE ON THE LAPINDO DISASTER OF THE LUSI MUDFLOW, 2007⁵⁵

Case Study 2 : Environmental impacts of tourism.

Bali's natural environment is suffering from the huge annual influx of tourists. The 4 million foreign tourists that visit Bali each year⁵⁶ have to be accommodated and catered for, and hotels and villas, often owned by foreign investors, occupy a large part of the island. This has caused conflict over land and resources. Coastal communities, in particular, are losing their land as the value is high – a hotel with a sea view is popular with tourists. Though Bali is dealing with complex issues around land use, artwork sold in the local galleries all depict something else: a beautiful green Bali without all the hotels, a Bali that is peaceful. Ironically, the buyers of this work are mostly foreign tourists.

During the conference 'Mabesikan: Art for Social Change', in collaboration with Search for Common Ground (SFCG)⁵⁷ at creative hub Rumah Sanur⁵⁸ in Den Pasar on 17 August 2016, artists and farmers gathered to discuss the threats of mass tourism to the island's ecological balance and the livelihood of many local fishers and farmers.⁵⁹ In the first quarter of 2016, a group of artists was involved with salt farmers in Ahmed who were pressurised by hotels to sell their business. A second challenge is that young people do not want to become (salt) farmers anymore. One of the farmers at the conference indicated that 'it's a case of strange idealism that parents nowadays might think it's embarrassing for their children to become farmers and they would rather have them to go to University.' 'We need films to promote saltfarming and to do its marketing', they agreed, and stated that films, engagement with artists and social media are good ways to get youths involved. Some of the farmers had worked with artists before and were positive about the collaboration as it helped them feel less alone in their battle. The attention had motivated them.⁶⁰ The government does provide incentives to the farmers, such as seeds or tax incentives, but the benefits do not go to the community. The farmers suggest the solution should be a new economic mechanism that brings tourism into the community more harmoniously, instead of trying to force people to resist.⁶¹

Key artist groups in Bali that address environmental issues are FORBali (Forum Rakyat Bali Tolak Reklamasasi) and art community Komunitas Pojok, who present their work in public spaces through murals, installations

55 In 2007 a rice paddy in eastern Java suddenly cleaved open and began spewing steaming mud. Twenty lives were lost and nearly 40,000 people displaced, with damages topping \$2.7 billion. It is said the disaster, known as the Lusi mudflow, was caused by a company drilling for natural gas. <http://www.nytimes.com/2015/09/22/science/9-years-of-muck-mud-and-debate-in-java.html>

56 4 million foreign tourists visited Bali in 2015. For more statistics: <http://www.disparda.baliprov.go.id/en/statistics2>

57 <https://www.sfcg.org/>

58 Rumah Sanur is a hub for the community of Den Pasar: businesses, social entrepreneurs, traders, start-ups, artists and creatives. They bring together a range of people and businesses with different skills and backgrounds to stimulate ideas and build relationships across sectors. They nurture creative ecosystems and encourage social innovation and placemaking.

59 <https://www.sfcg.org/mabesikan-art-social-change/>

60 The saltfarmers in Ahmet are struggling with foreign investment and often sell off their land. The open market eradicated the rights of locals. A lot of hotels are being built there where the view is the best, at the seafront. This is where the land of the saltfarmers is located. Though it means they lose their business, it's hard to resist the quick cash.

61 As stated by multiple farmers from Ahmed during the conference 'Mabesikan: Art for Social Change' on 17 August 2016, translated and summarised by Samantha Tio Agung.

and billboards⁶² NGO Sawah Bali⁶³ uses films to educate the wider public on complexity, explaining how specific issues relate to environmental degradation, health problems, food insecurity, land loss, economic inequality, water scarcity and identity loss. Arief 'Ayip' BUDIMAN, co-founder of Rumah Senur states:

"For some islands in the East of Indonesia, Bali is their dream. But they are not connected to the fact that it destroys. We try to explain (to) them that with their resources they can come up with their own character, instead of trying to copy Bali."⁶⁴ Gde PUTRA (writer) about the role of posters in Indonesian society: "No matter how small their role, action posters like these (ForBali) contribute to the political education of society. These posters reveal the destructive issues behind Bali's peace (...) In fact, peace is terrifying, because it is a tourist mentality that has educated Balinese people to always deny unpleasant issues for the sake of creating social harmony; it can also mute society's desire to claim their rights as a citizen of the nation, so that they are treated fairly by policymakers."⁶⁵



FORBALI POSTER

The 2 case studies demonstrate the complicated dynamics between art, environment and economy. The Jogja Biennale supposedly could not have taken place without the sponsorship from the mining company and Bali has embraced (the income of) tourism to the extent that the natural environment is suffering from it. In the latter, it was the artists who stood up and questioned this. These are two of many examples demonstrating how money can get in the way of environmental sustainability. It also demonstrates that leadership can come from both artists and audiences.

62 See details on this group in the Directory.

63 <http://www.sawahbali.org/>

64 Interview with Arief 'Ayip' BUDIMAN. 11 December 2016.

65 Gde PUTRA, in Arsipelago. Archival work & archiving art & culture in Indonesia. Page 92.

Sustainability Trends

During the many interviews and conversations about art and environment conducted in Indonesia, a few topics came up as recurrent in most interviews: methods, strategies, themes, and solutions that the interviewees applied to make their practice more sustainable or that knowingly or unknowingly contributed to making society more environmentally sustainable and creative. In this chapter these re-occurring themes are identified as 'Sustainability Trends'.

5.1 Low-Tech innovations (making/hacking)

#lowtech

Low technology refers to the use of simple technology of the traditional or non-mechanical kind, requiring tools and materials that are inexpensive and widely available. High-tech innovations (even for sustainability improvements, such as solar panels) still come with large carbon footprint on the production side. A step towards ecological sustainability includes the promotion of low-tech innovations, popular with artists in Indonesia.

Making is part of the culture in Indonesia and there is extensive knowledge of how to make and repair things. People are generally very resourceful and do not easily throw things away. This used to be because of austerity and in modern day Indonesia this has remained part of the culture. On the streets, repairmen called *Tukangs* are plentiful and they repair all kinds of things, from lamps to bags and phones. Though *Tukangs* come up with highly creative innovations that greatly contribute to environmental sustainability, this is rarely their motivation. Marie LE SOURD, former director of the French Cultural Centre in Yogyakarta is amazed by the informal network of recycling and knowledge of how to make things:

PEOPLE HAVE A STRONG SENSE OF RE-DISTRIBUTION AND RECYCLING. IT CAN BE AFTER A BUFFET, WHEN YOU RENOVATE A PLACE OR WHEN YOU WANT TO REPLACE OLD STUFF. "

per se, but rather indicates the transformation of one thing to another, material or immaterial. The term 'makerspace' and 'hackerspace', however, comes from the West and although Indonesian artists are great makers and hackers, a lot of them feel reserved about using this term. At Lifepatch they have decided to leave what they are exactly doing undefined. Lifepatch member Andreas SIAGIAN explains why:

*A LOT OF WESTERN RESEARCHERS STARTED CALLING US 'HACKERSPACE' OR 'MAKERSPACE'. THE REFERENCE TO MAKER AND HACKERSPACES IS ALWAYS A WESTERN ONE BUT WE NEED NEW POINTS OF REFERENCES. THE CONTEXT HERE IS SO DIFFERENT. HERE, COLLECTIVITY IS AT THE GRASSROOTS, THAT'S WHY WORKING LIKE THIS COMES SO NATURALLY. WE HAVE VERY ORGANIC WAYS OF WORKING. TRADITIONAL MAKERSPACES ARE ACTUALLY A VERY BIG PART OF THE ELECTRONICS INDUSTRY AND HACKERSPACES ARE OFTEN COMPUTERCLUBS. IN OUR CONTEXT THE WORD HACKING MEANS A LOT MORE AND WE ARE NOT HACKING (JUST) COMPUTERS. IT'S ABOUT LOW-TECH HACKING AND MAKING.' IRONICALLY, A WESTERN RESEARCHER PROPOSED A NEW TERM THAT SIAGIAN HAS EMBRACED. RESEARCHER REINAART VANHOE INTRODUCED THE TERM 'NEGOTIATION SPACE.'*⁶⁷

Low-tech materials include readily available tools such as kitchenware and also natural materials such as wood, bamboo and soil. Artist Irene AGRIVINE from bio-art platform XXlab states that their practice is actually a lot like cooking. Also key to their practice is that the new materials that they develop are environmental friendly. Their project Soy Couture is a good example of this. The beautiful objects would not be out of place in a design shop. Irene AGRIVINE argues, however:

*WE'RE NOT INTERESTED IN MASS PRODUCTION. OUR PRACTICE IS BETWEEN SCIENCE AND TECHNOLOGY BUT FOR ME IT'S ART*⁶⁸

Though bamboo is in theory an ideal sustainable material as it is strong, grows fast and lasts long, it is hard to promote bamboo in Indonesia because government policy states that government buildings have to be built with cement (they do not support bamboo as they do not feel it is permanent enough). It is hard to get a licence to build with bamboo; only for some hotels or cottages one might get it. The government will work with a certain contractor and the deal is that the contractor will, in return, give some of its profits to the government.⁶⁹

5.2 Alternative (art) education #alternativeeducation

There is no governmental structural programme that introduces art in secondary schools and there are relatively few official art schools in Indonesia. The main institutes are the state-owned Institut Seni Indonesia Yogyakarta/ISI Yogyakarta



⁶⁷ Reinhaart van Hoe is a researcher and artist based in Rotterdam, Jakarta and Belgium. <http://vanhoe.org/index.html>

⁶⁸ Interview with Irene AGRIVINE. 8 August 2016.

⁶⁹ Amalia Nur INDAH SARI. 14 August 2016.

(Indonesian Institute of the Arts Yogyakarta), Institut Kesenian Jakarta (IKJ Jakarta) and Bandung Institute of Technology (ITB). Moreover, studying art is not particularly popular, mainly because the goal of education for most people is to find a job after graduating. Studying arts neither guarantees a career nor a good salary. So to make the decision to invest in art school, artists have to be incredibly driven, confident about their decision and/or privileged.

In addition to that, some of the artists interviewed have indicated that they are not very satisfied with the state of art education in the country. For instance, artist Elia NURVISTA complains about the lack of education about what art can be in her art school: 'We were mainly making merchandise such as bags and wallets.' She did not learn about doing research or art that is non-object based.

In response, there is a growing trend of informal schools or art collectives offering artistic education. Art collectives such as KUNCI Cultural Studies Center, Mes56, LIR and Ruangrupa, amongst others, have been developing artistic incubation programmes in recent years, forming alternatives to the system. Though they are developed by art organisations, the programmes are not solely accessible to artists but open to creative people who want to contribute to re-thinking and re-shaping modern society. For instance, LIR, an independent gathering space and a curators collective active since 2011, functions as incubator programme for young curators: 'It's our response to formal art education and we want to build a platform on how to make non-object based art', curators Mira ASRININGTYAS and Dito YUWONO from LIR space explain.⁷⁰

It seems that it is curators who are starting their own groups to exchange knowledge and further educate themselves. One of them is the group of curator Arham RAHMAN:

WE HAVE A WORKING GROUP OF CURATORS TO TALK ABOUT PHILOSOPHY. I GET ALL THE INFORMATION ABOUT THE ARTS FROM THE INTERNET. OUR GROUPS TALK ABOUT CURATORIAL PRACTICES, MOST CURATORS HAVE A BASE IN PHILOSOPHY BUT WE DON'T HAVE AN ESTABLISHED CURATORIAL HISTORY. WE NEVER HAD DISCUSSIONS ABOUT RELATIONAL AESTHETICS FOR INSTANCE. WE WANT TO TEACH OURSELVES WHAT WE DIDN'T LEARN IN ART SCHOOL.

Another interviewee shared that, in the absence of formal educational programmes for curators, art schools are insufficient as they do not teach curators how to work with communities and take the social aspect of their work into account.

Amidst this trend of establishing forms of alternative art education, traditional forms of Indonesian education such as *pasentren*, *sanggar* and *taman siswa* are revisited.⁷¹ Though these forms of education are still practiced, people generally prefer to go to government schools as they are worried that other forms of certification may not be accepted for future positions. Education from government schools is cheap and one gets a trusted qualification. However, government schools rarely offer art education.

Nevertheless, schools where creativity and love for the environment are key in the curriculum have also established themselves in Indonesia, including the

international Green Schools. However, these schools are often expensive and their students are mostly expatriate children. Also, universities are expensive; whereas people used to be able to get a job with a bachelor's degree, now a Masters Degree is often required.

Fiky DAULAY (KUNCI Cultural Studies Center) explains how the curriculum at KUNCI is developed: 'The curriculum for our school will be developed in collaboration with the students looking at our environment, for instance discussing the rapid hotel development⁷² and land use. It's a response to the failure of the universities to provide students with the skills that are relevant in terms of employment. Some of their university knowledge is irrelevant; for instance, at the art academy they will learn to do art as an individual or just learn painting techniques, whilst in reality we always work in collectives. The structures and social relations in university can actually be hindering. The problem of education is the authority of knowledge. The problem of formal education is that you have to follow what the teacher says. You have to pay the university to access the knowledge (...) You study for a degree, the degree should get you a job, the job should get you money. The knowledge is just the form, not the aim. We need to revisit that system.'⁷³

5.3 Working as a collective #collective

Throughout Indonesia can be found many coalitions, organisations, art collectives and other forms of collaborations. Especially after the SOEHARTO regime, many of such arrangements were created and working collectively have become an essential feature of Indonesian artistic life, particularly with policy being increasingly disengaged with the grassroots. It would not be correct to deem collectivism a trend; rather, it is a tradition. Collectivism has strong roots across Indonesia and might even be considered as what binds the country, as Elizabeth PISANO (author of *Indonesia etc*) explains:

THE THREADS THAT BIND THIS NATION WILL NOT BE EASILY DISSOLVED. THE STURDIEST OF THESE THREADS IS COLLECTIVISM – VILLAGE-BASED IN JAVA, MORE CLANNISH IN MUCH OF THE REST OF THE COUNTRY, FORMALISED NATIONWIDE THROUGH THE GIANT WEB OF BUREAUCRACY. ALMOST ALL INDONESIANS ARE BOUND INTO AT LEAST ONE IMPORTANT WEB OF MUTUAL OBLIGATION, OFTEN SEVERAL. THIS PROVIDES MANY INDONESIANS WITH A QUIET SENSE OF SECURITY, DAILY LIFE SEEMS LESS ANXIOUS THAN IN MORE SOCIALLY FRAGMENTED NATIONS.⁷⁴

During the Dutch colonisation of Indonesia there was a lack of community. This was part of the strategy of the Dutch: divide and conquer. The size of the country makes it hard to 'improve the bigger picture'. 'Things only work on a small scale', artist Andreas SIAGIAN from Lifepatch explains. Part of working as a collective in Indonesia is a self-organising structure that is very fluid. The focus is not on outcome but on process. The majority of the interviewees indicate that being committed bears no burden. 'You're just part of it', they say. Their drive to gather stems from the problem they want to address or work they want to do. It is the case of *bersama sama* – having a shared goal or aspiration. Art/

⁷² Yogyakarta is rapidly changing because of the amounts of hotels that are being built. It is damaging the natural environment and creating water scarcity for locals. See the documentary *Belakan Hotel* for a more detailed explanation (with English subtitles) <http://watchdoc.co.id/2016/10/belakang-hotel-english-subtitle/>

⁷³ Interview with Fiky DAULAY. 11 August 2016.

⁷⁴ *Indonesia etc* by Elizabeth PISANO. Exploring the Improbable Nation. 2015.

⁷⁰ Interview with Mira ASRININGTYAS and Dito YUWONO. 10 August 2016.

⁷¹ See the glossary for an explanation of these terms.

science collective Lifepatch calls the spirit as DIWO: 'Not just do-it-yourself (DIY) but do-it-with-others (DIWO)'.⁷⁵ Collectivity and sharing of resources has more advantages, artist Gintani Nur Apresia SWASTIKA from collective Ace House says: 'As a collective we have no government funding but that also means we have no responsibility towards the government and we can do what we want. We can make crazy things!'⁷⁶ The spirit of the collective is positive and based on solidarity. 'You help people even if they don't ask for help,' adds Jogja based artist Aldy Bayu SETIAJI.⁷⁷

The collective is a good alternative to what artist Ade DARMAWAN from Ruangrupa calls 'the big structures': 'Big structures have more difficulties in being relevant. They are always slow. You need to have real conversation with society and they miss a radar or mapping system. That's lost. That's why art institutions are always detached too. You have to keep grounded. It's hard for an institution to be localised. My experience with Ruangrupa is not bringing the community to an institution but the other way round. Localising the institution. We never planned to be big and still, we are a collection of small things, small units. But we are all connected and the fun is always bigger. We like to make friends. The most difficult is to make it secure and comfortable for everyone.'⁷⁸

5.4 Creative Economy and Creative Cities #creativecities

A key city in Indonesia when it comes to 'creative economy' is Bandung. Bandung has been very progressive in its creative industry development, with strong support from academia, local entrepreneurs, youth, and the popular Mayor of Bandung Ridwan KAMIL, who was elected in 2013 and has a background in architecture and urban design.

Fikri Zul FAHMI (PhD Researcher) explains the advantages of investing in the creative economy at a city level:

THE BANDUNG CASE PROVIDES AN INSIGHT THAT THE CREATIVE ECONOMY AS A RELATIVELY NEW IDEA DEVELOPS NOT ONLY AS A DISCOURSE, BUT ALSO AS A WORKABLE FRAMEWORK FOR DEVELOPMENT POLICIES. MEANWHILE, OTHER CITIES SEEM TO PRAGMATICALLY REBRAND THE POLICY TO DRIVE ECONOMIC DEVELOPMENT, WITHOUT CONSIDERING THE LOCAL CONTEXTS, WHEREBY TRADITIONAL CULTURAL INDUSTRIES ARE REBRANDED AS CREATIVE INDUSTRIES, ALTHOUGH THEY HARDLY PERFORM NEW KNOWLEDGE LEARNING AND INNOVATION.⁷⁹

For the case of Bandung, promoting creativity has been fruitful and the city is now particularly known for design, music and fashion. In 2014, Bandung joined the South East-Asia Creative Cities Network, along with Chiang Mai, Penang and Cebu.

The network consists of creative cities and clusters in Southeast Asia who meet for knowledge sharing and joint activities such as competitions, events, symposiums, mutual capacity development and joint bids for funding from agencies or the private sector.⁸⁰



IRWAN AHMETT AND TITA SALINA, 'PUBLIC FURNITURE', JAKARTA, 2010.

75 Interview with Lifepatch member Andreas SIAGIAN. 8 August 2016.

76 Interview with Gintani Nur Apresia SWASTIKA. 3 August 2016.

77 Interview with Aldy Bayu SETIAJI. 10 May 2015.

78 Interview with Ade DARMAWAN. 4 October 2016.

79 'Creative economy policy in developing countries: the case of Indonesia. <http://www.sre.wu.ac.at/ersa/ersaconfs/ersa14/e140826afinal00548.pdf>

80 <http://www.seacn.com/>

The Indonesian government has recognised Bandung as a creative city and attempted to replicate the creative economy model for other cities. Implementing creative initiatives from a top-down level proved to be challenging, especially as the policy was rooted in national rather than local policies. The government realised the need to work on a city-level and in 2015 the Indonesian Creative Cities Network (ICCN) was established to stimulate creative economies, working from an inter-sectoral level, collaborating with communities, business, universities and local governments. Another initiative from the government is 'Indonesiakreatif.net', a website by the Ministry of Tourism and Creative Industry, aimed to provide access Indonesia's creative talent and potential. It also serves as a database of creative industries statistics such as GDP contribution, employment absorption, import/export value and number of firms.⁸¹

ICCN has an annual conference and aims to solidify 50 cities. The network has 10 core members, mostly community/civil society organisations that are connected to the government. As a network, they map the cities and identify the resources. Central to the network are the 10 identified principles, referencing social life, culture as well as sustainability. The points include:

- a Creative City is a city that protects human rights;
- a Creative City is a city that grows up along with sustainable environment; living in harmony with the dynamics of the environment and nature;
- a Creative City is a city that utilises renewable energy.⁸²

Felencia HUTABARAT, who has been closely involved with the establishment of ICCN explains that they have been pushing for creative engagement for 5-10 years: 'It's new now that the government is saying they will pay some attention to the creative sector.' Networks such as ICCN are steps forward in connecting creativity with sustainability. However, this does not mean that the role of the artist is always recognised in the creative economy. Artist Adhari DONORA, member of Lifepatch, explains:

THE GOVERNMENT SEES CULTURE AS CREATIVE INDUSTRIES AND TOURISM. THE MENTALITY IS THAT CONTEMPORARY ART IS BAD FOR THE TRADITIONAL ARTS. LET ALONE THE INFLUENCE OF ELECTRONICS IN THE ARTS. WE NEED TO BRIDGE THIS. THERE IS MONEY IN INDONESIA BUT IT'S ONLY GOING TO BIG EVENTS, WITH BIG AUDIENCES. IT'S ONLY ABOUT QUANTITATIVE MEASURES, AND THAT NEEDS TO CHANGE.⁸³

Arthistorian Antariksa from KUNCI Cultural Studies Center agrees:

THE GOVERNMENT WANTS TO CONVERT CULTURAL CAPITAL INTO MONEY. BUT THEY USE A DIFFERENT FORM OF VALUE. HOW DO YOU COMMUNICATE THE VALUE OF WHAT YOU DO? THIS NEW IDEA OF POLICYMAKING, THE CREATIVE ECONOMY, IT DOESN'T FIT WITH THE REALITY, IT'S GOVERNMENT LANGUAGE.⁸⁴

Another challenge for creative cities is the longevity of the policy. The political framework in Indonesia is 5 years and new politicians often do not want to build on previously established initiatives and products. Things often have to start from scratch again when a new person comes into power. This is a great loss of knowledge, energy, and effort and stagnates real progress.

Angki PURBANDONO (artist) confirms this:

USUALLY YOU DEAL WITH ONE PERSON WHO MIGHT BE REALLY GOOD BUT THEY CHANGE POSITIONS AND YOU HAVE TO START FROM ZERO AGAIN. MOST OF THEM ARE ENEMIES WITH THEIR PREDECESSORS SO THEY WANT SOMETHING TOTALLY DIFFERENT.⁸⁵

A great example of a successful initiative by the Creative Economy Agency is the programme IKKON (Inovatif dan Kreatif Kolaborasi Nusantara, freely translated as innovative and creative collaboration in Indonesia). In this programme, designers (architects, fashion designers, graphic designers, product designers, interior designers) are sent to more remote areas of Indonesia, for instance to the island of Flores. The designers are expected to develop responsible cultural tourism by reconstructing the local culture and translating it into modernity. Many of these more remote cultures have no archives, just oral histories. The project aims to archive local wisdom and make it tangible. The designers make products that relate to the specific resources of the locale; they also develop the brand and make prototypes for products that can be sold and exhibited.

⁸⁵ Interview with Angki PURBANDONO. 4 August 2016.

⁸¹ <http://www.indonesiakreatif.net/>
⁸² From the 10 principles of Creative Cities. <http://en.iccnmedia.org/10-principles-creative-city.html>
⁸³ Interview with Adhari . 8 August 2016.
⁸⁴ Interview with Antariksa. 4 May 2015.

Concrete recommendations

The trends discussed show that there are multiple ways creativity can contribute to sustainability. In Indonesia, artists and creatives are at the forefront of driving change towards new systems and more environmental friendly practices. Their creativity and inventiveness is key in developing solutions, and questioning practices that are damaging to both humanity and nature. However, there are still obstacles to overcome and space for growth and improvements.

This section, fully based on suggestions by the interviewees, proposes strategies that would enable change-makers to make their work more impactful.

6.1 Interdisciplinary collaboration

Innovation happens when different disciplines “rub” against each other. Arief ‘Ayib’ BUDIMAN from Rumah Sanur in Bali indicates that his biggest lesson learnt was how many creative people were working by themselves without being connected to their wider ecosystems. He gives the example of designers: “An ecosystem of products has to involve key players. From manufacturers to commerce, the designer is only one part. The concept needs to be brought to wider audience to create new opportunities.” A lot of artists and creative people are collaborating with each other, but not crossing over to other disciplines such as business or academia. Arief YUDI from Jatiwangi Art Factory expresses his wish for the arts to cross over with academia: “What I see is a big problem and a missed opportunity; the big gap between the arts, the academic world, and ‘real problems’. I think there should be more interdisciplinary collaboration with city planners, architects, artists and art historians.” What frustrates him is that research outcomes rarely directly benefit the people. The results often stay in the academia spheres and are not cross-disciplinary. Artist Adin MBUH from collective Hysteria in Semarang confirms this. Some academic institutes are trying to open up: In Banda Aceh, the International Centre for Asian Indian Ocean Studies (ACAIOS) connects academic research to the local communities and connects 3 big universities to form a hub for research on Banda Aceh. Their aim is to have a less academic approach to disaster relief and look in a broader sense at how people cope with tsunamis. The Gres Institute for Social and Environmental Justice in West Java is also keen to connect academic research

86 <http://gresinstitute.org/profil-dan-rogram-kerja/>

with practical issues of the socio-economical and cultural conditions of civil society, with the aim to manage natural resources and the environment in a more fair and sustainable manner.⁸⁶

Arts research and working across disciplines is not taught in art schools. Artists have been trying to resolve this issue themselves. Artist Elia NURVISTA shares:

I FOUNDED BAKUDAPAN, A FOOD STUDY GROUP. I WORK WITH ANTHROPOLOGISTS, BUT THEIR RESEARCH METHODOLOGY IS VERY STRICT. I DIDN'T LEARN ABOUT DOING RESEARCH IN ART SCHOOL.

Also, curators Mira ASRININGTYAS and Dito YUWONO stress the importance of working across disciplines, with their artspace LIR having previously worked with a historian and a nurse. They see working across disciplines as an opportunity to spread knowledge more widely. For their project 'The Observant Club's Fine (Art) Dining', they invited artists to a dining party presenting edible food-based fine art. The artwork on a plate told the story of Indonesian art history. For this project the curators decided to work with foodgrammers, people who use Instagram to celebrate and post pictures of nice food and of which there are many in Indonesia. Some foodgrammers have thousands of followers, reaching audiences across the country. However, many of them, as Mira ASRININGTYAS and Dito YUWONO explain, have never heard of Monsanto, for instance. By engaging foodgrammers in the art programme, the project educated them about



TROMARAMA. TRANSITIVITY. THREE CHANNEL VIDEO, SYNC, SOUND, 2 MIN 16 SEC. 2016
Courtesy of Tromarama

genetically modified (GM) foods and also managed to reach wide audiences, including people outside of the arts scene.⁸⁷

Artist Venzha CHRIST from the House of Natural Fiber adds that the arts need to connect with all the different levels, from ministers to farmers to technologists.⁸⁸ For instance, there are many technology and entrepreneurial start-ups in Jakarta. 1000 digital start-ups were created in Indonesia to develop solutions for social problems. However, these initiatives often lack context, according to Felencia HUTABARAT:

*THEY RELATE TO THE IDEA OF THE 'SMART CITY' BUT THAT ONLY RELATES TO PEOPLE WITH SMARTPHONES. THE GOVERNMENT IS TRYING TO BE HIP BY INVITING TECHIES BUT IT'S VERY DETACHED FROM THE LOWER CLASSES, WHO ARE NOT BENEFITTING FROM ANY OF THESE INITIATIVES.*⁸⁹

As seen through these exemplary quotes of artists in the Indonesian arts field, the first recommendation is about strengthening, learning and teaching how to work in an interdisciplinary manner. It is crucial for artists to be able to tap into different fields of expertise in order to effectively contribute to social and environmental change through their artistic practice.

6.2 Local leadership #localleadership

The bureaucratic SOEHARTO era has left a strong imprint on Indonesia and decision-making powers remain firmly with the government in Jakarta. However, Indonesia is a big country and decisions made in Jakarta often do not make sense in a local context. Solutions for environmental crises often need to be tailor-made, taking local contexts into account. Though communities can play

87 <http://www.lirspace.net/search/label/All>

88 Interview with Venzha CHRIST, 8 May 2015.

89 Interview with Felencia HUTABARAT, 18 August 2016.

90 Interview with Anindita TAUFANI. 19 August 2016.

a major part, they require people having access to knowledge and information as well as actually feeling empowered to initiate change. Anindita TAUFANI from Rujak Centre for Urban Studies explains: “The production of knowledge needs to be disseminated more widely so other communities can see that change is possible. You can’t just produce knowledge for your own circle – it will not affect anything. There should be a point where top-down and bottom-up meet. That’s not an easy process. But slowly, more local government officials are attending our workshops – and even though they don’t say anything, they still listen.”⁹⁰

Having access to information other than what the mainstream media might offer (about environmental disasters, for instance) requires looking into different channels. Artist Ika VANTIANI uses zines to disseminate and access information:

DON'T BE EASILY SATISFIED WITH THE INFORMATION AND KNOWLEDGE THAT YOU GET AND DON'T BE LAZY IN EDUCATING YOURSELF. IN THE ZINE SCENE YOU FIND A LOT OF KNOWLEDGE YOU DON'T FIND IN MAINSTREAM MEDIA, ALSO OFTEN COMMUNICATED THROUGH SONGS OR COLLAGES.

ARAHMAIANI PERFORMING MEMORY OF NATURE. 2013



KAMPUNG TONGOL. COURTESY OF FRANCESCA PERRY FOR THE GUARDIAN

Multiple interviewees indicated that they do not believe in a top-down system for change, but rather in the power of the community. Amalia Nur INDAH SARI from Arsitek Komunitas shared:

OUR PRINCIPLE IS: BELIEVE IN THE PEOPLE, FOR THEY ARE THE SOLUTION. YOU NEED TO TRUST THE COMMUNITY AND YOU NEED THE COMMUNITY TO TRUST YOU. SOMETIMES THE COMMUNITY IS SUSPICIOUS AT FIRST, BUT THEN THEY SEE WHAT WE HAVE DONE IN OTHER COMMUNITIES...

Having inspirational role models can fuel the empowerment of the grassroots. There is a need for examples of Indonesians who have been able to positively influence society and for people to see that it is possible to preserve the land, revive the community, build a school, or contribute to society without holding a high position or being famous. Artists can help empower communities. Based on their experience working with a community in Semarang that was suffering from flooding, Anissa Rizkania RAHMASARI and Carly FERN noted:

“THE ENVIRONMENTAL ISSUES AND POLLUTION IN SEMARANG WERE A BY-PRODUCT OF THE COMMUNITY FEELING DEFEATED BY THE WATER. IT WAS MUCH MORE IMPORTANT FOR THEM THAT SOMEONE LISTENED TO THEM AND THAT THEY LEARNT TO TRUST IN THEIR OWN WISDOM ON HOW TO DEAL WITH IT.”

A need for empowerment of citizens applies particularly for those outside Java. There are huge discrepancies within the country and the different islands. SOEHARTO’s decentralisation strategy did not allow for empowerment for the people outside Java but rather resulted in the ‘Javanisation of Indonesia.’

Surabaya has been a pioneer when it comes to environmental issues. Compared to the rest of Indonesia, it is remarkably free of garbage. This is not because of a top-down policy, but because an active grassroots movement of citizens stood up when the garbage problem became intrusive to people's lives during the Reformasi.⁹¹ The 2 main initiatives introduced in 2011 that were transformative for Surabaya were the implementation of 'Garbage Banks'⁹² and 'Garbage Cadres'. Garbage Bank is now introduced in over 129 cities across Indonesia, according to the Environment and Forestry Ministry.⁹³

Elizabeth PISANO (author of Indonesia etc) explains:

WITH HELP FROM UNILEVER'S DO-GOOD FUNDS, THE CITY TRAINED NEIGHBOURHOOD 'GARBAGE CADRES'. I RAISED AN EYEBROW AT THIS: UNILEVER IS ONE OF THE BIGGEST PRODUCERS OF HOUSEHOLD AND BEAUTY PRODUCTS IN INDONESIA AND THEREFORE ONE OF THE BIGGEST PRODUCERS OF SHINY PACKAGING THAT GETS DROPPED IN THE CANALS. (...) BUT THE PROGRAMME WORKED; THERE ARE NOW OVER 40,000 VOLUNTEERS AROUND THE CITY, EACH ORGANISING RECYCLING IN THEIR NEIGHBOURHOOD.⁹⁴

Another great example of local leadership is seen in kampung Tongol in Jakarta. When the residents were facing eviction, they decided the best strategy would be to become a model for an eco-friendly kampung. They rebuilt their homes to make them more sustainable, built community gardens and cleaned up their local river. Their project has been so successful that other kampungs are now taking it as a best practice example.⁹⁵

The World Culture Forum in Bali, held in October 2016, also confirmed that local and cultural leadership is key in moving towards more sustainable practices. It allowed for a number of voices to be harnessed to collectively find solutions to local problems. The report of this meeting states that there is a need for leaders who are 'well attuned to the signs of nature, understand the socio-cultural ecosystems in which they operate, and the people with whom they interact. They may therefore not always be people formally instituted to perform a leadership function, but can be instead developed over time from the ground up.'⁹⁶

Arief 'Ayib' BUDIMAN sums up the specific need of Indonesia for a new form of leadership:

LEADERS WERE TRADITIONALLY THE DIRECTORS OF CORPORATIONS OR MAYORS, BUT NOW WE NEED INFORMAL LEADERS WHO CAN LEAD TO CREATE AN IMPACTFUL ECOSYSTEM. WE NEED TO NURTURE LEADERSHIP AROUND US BECAUSE LEADERSHIP ENABLES PEOPLE. WE NEED TO NURTURE LEADERSHIP BY OBSERVING IT IN THE COMMUNITY; SOME PEOPLE HAVE A TALENT FOR IT AND LEADERS PRODUCE MORE LEADERS WHEN THEY INTERACT WITH ONE ANOTHER.⁹⁷

91 After the fall of SUHARTO Surabaya's garbage dump was closed down.

92 Garbage Banks are real banks where people open an account. They can bring their clean, plastic waste and in return get 5,000 rupiah per kilo in their account. With the accumulated money people can pay their council tax or water and electricity bills. Garbage Banks are run by an NGO and the local government. The idea originated in Yogyakarta.

93 <http://www.thejakartapost.com/news/2015/09/19/garbage-banks-continue-flourish-nationwide.html>

94 Indonesia etc by Elizabeth PISANO. Page 374.

95 The Guardian. 25 November 2016 <https://www.theguardian.com/cities/2016/nov/25/jakarta-kampung-tongkol-eco-future-river-community-green-to-fight-eviction-threat>

96 <http://culture360.asef.org/news/world-culture-forum-2016-key-outcomes/>

97 Interview with Arief 'Ayib' BUDIMAN. 11 December 2016.

6.3 Re-commoning the commons #recommoningthecommons

In his text 'Community as an alternative way of life towards ecological sustainability, or: Community as a critique towards state, market and desire'⁹⁸ thinker Marco KUSUMAWIJAYA (Rujak Centre for Urban Studies) states that there is a need to 're-common the commons', meaning he believes communities can play an important role in moving towards a different paradigm that is not dominated by capitalism and neoliberal governments. Rather, communities⁹⁹ can be the stewards of land and resources as well as an essential place where relationships, alternatives, substitutes and critiques are constantly in the making.

A 'common' space is shared directly by the community who also takes over its upkeep. Stewardship over the common spaces provides that when there are disagreements, the community has the ability and the structures to solve the problem without state intervention.

However, a lack of ownership and a lack of (given) responsibility makes people apathetic. Environmentalist and social entrepreneur Silverius Oscar UNGGUL adds to that the importance of dignity in a flourishing of the commons, stating that "dignity comes before development".¹⁰⁰ This strong statement implies that when people are given a fair opportunity, they are likely to live up to it.

UNGGUL and KUSUMAWIJAYA are not the only ones who recognise this issue of shared responsibility as a step towards sustainability. Many cultural organisations and artists have been working with this topic in the recent years. KUNCI Cultural Studies Center published a paper called 'Made in Commons, Indonesian Iteration' part of a long-term collaboration with the Stedelijk Museum Bureau Amsterdam (SMBA) in 2013. The paper states that 'commons in Indonesia can be regarded as a site rife with conflict. Engaging with issues of commons is dealing with conquest, dispossession and enclosure'.

KUNCI Cultural Studies Center states in its research paper 'Made in Commons. Indonesian Iteration': 'As some of us are so used to think about the possibility of common use only when new fences are being erected around a certain piece of land, it reminds us that the construction of enclosure is not simply about drawing property lines dividing what we own and what is theirs. It is also about identifying who belongs to us and who doesn't. In Indonesia the idea of communing in facing even bigger problems, as not only there is an apparent lack of model in restoring the commons, we are also surrounded by the ubiquity of the deeply intertwining control of both the state and the market to common resources.'¹⁰¹

Elizabeth PISANO (author of Indonesia etc) explains more concretely: 'Land ownership is always a complicated business in Indonesia, especially if it involves property that was Dutch-owned at independence. Many businesses just scarpered, some changed their names, others were nationalised but without any agreed transfer of assets. On paper, many of these buildings belong to companies that have gone bankrupt or have been subsumed by giant conglomerates such as Unilever. Even if they could be sure to keep their floors dry, most firms would be loath to invest in restoring these buildings if there were any chance that ownership could be disputed.'¹⁰²

98 Written for a lecture at San Art, Ho Chi Minh City. June 2015.

99 KUSUMAWIJAYA explains community as 'a group of people where its members live together in a territory, and share some commons in concrete way, with bounds and consequences immediately felt when something goes wrong.'

100 <http://www.ycabfoundation.org/en/news-highlights/press-releases/hundred-countries-calls-for-the-five-world-dignity-principles/>

101 KUNCI Cultural Studies Center. Made in Commons. Indonesian Iteration. 2015.

102 Indonesia etc by Elizabeth PISANO. Page 348.

KUSUMAWIJAYA adds an interesting point on how community can be a critique of desire:

THIS IS THE QUESTION THAT SHOULD NOW LEAD AND BE ANSWERED TO INVENT NEW ECONOMIC AND STATE FORMS/ SYSTEM. NO MATTER WHAT WE BELIEVE ABOUT THE STATE AND THE MARKET, THEY ARE JUST CONSTRUCTED TO CATER TO OUR DESIRE. THINKING ABOUT THEM CANNOT BE FUNDAMENTAL ENOUGH WITHOUT THINKING ABOUT OUR DESIRE. COMMUNITY CAN BE A MEANINGFUL CRITIQUE OF CONSUMPTION AND PRODUCTION WHEN IT ALSO DISCUSSES DESIRE.

As this shows, there lies enormous potential in sharing responsibility and creating more commons to achieve more sustainability. Thinkers and writers in the cultural field are leading the charge but more activity and awareness is needed.

6.4 Reviving local (indigenous) wisdom and practices #indigenouwisdom

Though the Indonesian government recognises 1,128 ethnic groups, this does not include all of them. Some of the indigenous tribes still live in forests. They often face displacement from their ancestral land and are thus getting detached from their customary systems of natural resource management. There are numerous examples including the Mentawai people in Siberut¹⁰³ and the Dayak people in Kalimantan (Borneo)¹⁰⁴. The main reason for this displacement is to make space for more palm oil companies.

The national indigenous peoples' organisation, Aliansi Masyarakat Adat Nusantara (AMAN), tries to push the government to recognise them and estimates that there are between 50 and 70 million indigenous people in Indonesia.¹⁰⁵ Many of these mostly rural communities hold vast amounts of knowledge about sustainable farming practices, water irrigation systems, food, sustainable architecture and crafts. For instance, subak in Bali, a sustainable form of water management developed in the 9th century, is based on sharing. Organisation Rumah Budaya Siku Keluang attempts to raise awareness about indigenous people and invites people from the city for workshops in the kampungs

Indonesia is the most biologically and genetically diverse¹⁰⁶ country in the world. Genetic diversity is key to global adaptation to environmental changes such as climate change. Indigenous people can teach others a lot about the maintenance of genetic diversity and how to manage high levels of biodiversity. It is therefore crucial for the international community to protect and preserve traditional and indigenous knowledge.¹⁰⁷

In the research paper, 'Role of indigenous knowledge in traditional farming system on natural resources management', researchers Wahyudi DAVID, Nayu N WIDIANINGSIH, Anwar KASIM and Angelika PLOEGER explain that indigenous knowledge is a product of the adaptation of farming practices to the local environment, creating unique indigenous farming practices. This goes hand



**KAMPUNG TONGOL.
COURTESY OF
FRANCESCA PERRY
FOR THE GUARDIAN**

in hand with creativity, culture and spirituality; and farmers believe that the success of their harvest is possible only through divine intervention'.¹⁰⁸

For instance, artist Gustaff Harriman ISKANDAR tells about an indigenous farmer who did not even recognise the word 'pest' because the community naturally knows how to work around rats. ISKANDAR therefore explains the role of culture in indigenous farming practices as follows:

THE MECHANISM FOR THE EQUIPMENT OF THE FARMERS IS EXPLAINED IN A POEM. THE MANUAL AND GUIDELINES ARE READ AS A POEM. ART AND CULTURAL EXPRESSION IS INTEGRATED IN THE FARMING PRACTICES. THERE IS A NECESSITY TO RECORD AND RECOGNISE THE KNOWLEDGE. IT'S NOT POSSIBLE TO DOCUMENT WHAT THEY DO WITH GENERAL APPROACHES. NOTHING IS WRITTEN DOWN, IT'S ALL ORAL AND YOU NEED TO LIVE AND WORK WITH THEM TO UNDERSTAND (THIS).

¹⁰⁸ https://www.unikassel.de/fb11agrar/fileadmin/datas/fb11/Oekologische_Lebensmittelqualit%C3%A4t_und_Ern%C3%A4hrungskultur/Bilder/David_W_Ploeger_A_Role_of_Indigenous_Knowledge_in_Traditional_Farming_System_on_Natural_Resources_Management.pdf

¹⁰³ New York Times. 2 December 2016 <http://www.nytimes.com/2016/12/02/world/asia/modern-world-tugs-at-an-indonesian-tribe-clinging-to-its-ancient-ways.html>

¹⁰⁴ 3 case studies of 4 ethnic subgroups of the Dayak Bidayuh indigenous people (Hibun, Sami, Jangkang and Pompang), describe and explore conflict and collaboration between these communities in West Kalimantan in relation to the expansion of oil palm plantations. Full report: <http://www.worldagroforestry.org/downloads/Publications/PDFS/RP16385.pdf>

¹⁰⁵ International Working Group for Indigenous Affairs: <http://www.iwgia.org/regions/asia/indonesia>

¹⁰⁶ Genetic diversity is the total number of genetic characteristics in the genetic makeup of a species. Genetic diversity plays an important role in the survival and adaptability of a species.

¹⁰⁷ Brown, A.H.D and Hodgkin, T. 2007. Measuring, managing and maintaining genetic diversity. In *Managing biodiversity in agriculture*. (Ed) Jarvis, D. I Et al. Columbia University press, NY.

Firman Jamil. Menggantung Air ('hanging water'), is an installation piece using 100 water containers made of coconut shells, supported by a wire and 2 pegs on a hundred bamboo sticks. The installation mirrors the pose of villagers when they are carrying water from a well, or any water source miles from where they live. The bamboo sticks stand erect, enabling all kinds of insects and birds to perch on the coconut shells and take a sip of the water in them. The use of bamboo and coconut shells, aside from the fact that they can contain water effectively, is also a symbol of culture and prosperity.

The communities themselves often do not recognise the qualities, importance or value of their practices as they have been this way forever. "For them it's nothing special, what they make and do," explains Anindita TAUFANI.

PEOPLE WILL ONLY VALUE THE PRODUCT, NOT THE CRAFTSMANSHIP. THE COST IS ONLY THE MATERIAL, NOT THE LABOUR.

Bumi Pemuda Rahayu, the residency programme she helps to run, promotes a vision of ecological sustainability through their works with communities. It organises workshops and training in order to facilitate knowledge exchange and preservation from local communities, for instance on the use of bamboo, and also recycling and composting.¹⁰⁹

Irene AGRIVINE (artist, XXlab) adds:

WE'RE DOING A LOT OF EXPERIMENTS AND IF WE DON'T KNOW SOMETHING WE ASK THE EXPERTS. WE TAP INTO LOCAL WISDOM; WE DO RESEARCH IN THE VILLAGE TO SEE IF SOME PEOPLE ALREADY KNOW HOW TO PRODUCE NANO-CELLULOSE. OR WHEN WE WANT TO GET THE PIGMENT TO USE FOR NATURAL DYES. THESE PEOPLE USE METHODS THAT THEY DON'T USE IN THE UNIVERSITIES. WE USE A COMBINATION OF LOCAL WISDOM, THE UNIVERSITIES AND GOOGLE. COLONIALISM DIMINISHED A LOT OF THE OLD KNOWLEDGE, IT WAS CONSIDERED WITCHCRAFT.

It can be stated that some positive developments regarding the recognition of indigenous knowledge in Indonesia are taking place: One of the outcomes of the earlier mentioned World Culture Forum in Bali (2016) was the *Bali Declaration*, a ten-point document that stresses that 'culture should not be treated as a mere commodity, but respected as a system of ideas, values, motivations and skills that bear tremendous value in ensuring that development is managed sustainably and inclusively.' Moreover, it emphasised the need to learn from traditional cultures in order to 'balance the interaction between man and nature, maintain the crucial societal and ecological conditions necessary for human safety and security, and subsequently seek developmental solutions that preserve and strengthen the resilience of the self-regenerating capacity of the natural environment.'¹¹⁰

It seems that the role traditional cultures and practices have in improving environmental issues is increasingly gaining recognition. Nevertheless, this recognition still needs to translate into concrete practices on the ground.

¹⁰⁹ <http://www.bumipemudarahayu.org/>
¹¹⁰ <https://worldcultureforum-bali.org/world-culture-forum-2016-declaration/>

Casestudy: Clean Batik

Some traditional practices have also developed in ways that have become damaging to the environment, such as the production of batik, the technique of wax-resist dyeing applied to cloth. Batik production has a major impact on the environment, mainly due to the use of resources (e.g. water, energy, wax, chemical dyes). The traditional kerosene-fuelled stove to heat the wax is usually lit all day and consumes excessive energy; the dyes are also big polluters as they directly enter waterways via wastewater. In 2010, the Clean Batik Initiative was established to 'promote sustainable practices and help create a more ecologically friendly product' and harmonise production with the environment. The CBI programme started in Yogyakarta province, and has expanded to the traditional batik-producing areas of Pekalongan in central Java and Cirebon in west Java. The programme shares information on practical sustainability with government representatives through workshops on cost management and water and energy efficiency, gives producers technical assistance to help them adopt sustainable production, and promotes environmentally friendly batik to the public. The results have been encouraging. In Yogyakarta, 93 of the 100 SMEs that joined showed at least 70% progress.¹¹¹

¹¹¹ http://ec.europa.eu/europeaid/documents/case-studies/indonesia_environment_batik_en.pdf

Directory of organisations

Ade DARMWAWAN (artist, Ruangrupa): “We were influenced by our social and political context. The young people now face something complicated. Things are more horizontal; your enemy is not the government but the enemy is your neighbour. Who you fear is not the state, it’s the corporation. The communication and information is so fast and the corporates are in control of it. The young people are much more aware about issues such as security and their future but they are less angry. My generation is the angry generation, you see that back in the work being made. The power relations are so different. The new generation is more self conscious, more inwards, in my generation the energy was always being against something. Now it’s not so binary, it’s multi-faced, not so one-on-one. Just like the corporations are more difficult to understand and it’s complicated to deal with them. And you’re in the belly of the beast of capitalism.”

This section offers a selection of 25 cultural initiatives in Indonesia engaging with environmental sustainability. It is a combination of art spaces, festivals, government agencies, platforms, residency programmes, artists’ initiatives, labs, community organisations and more. The criteria for selection considered spaces that were:

- open to international collaboration (and speak a basic level of English)
- cultural organisations or contemporary art initiatives (not projects), and
- working with environmental issues in a direct or indirect way

It may provide a starting point when making connections in Indonesia with artists and other creative people who are committed to building more sustainable societies. Through the hashtag indicated, each organisation can be re-linked to the recommendations set out in chapter 6 of this paper.

This initial mapping is also an invitation for further research, especially outside of Java¹¹² and outside of the cities. The editors are aware of the geographical limitations of this Directory and are interested in initiatives beyond Java that are yet to be discovered and mapped. The reader is invited to email additional entries to the Directory to the researcher of this paper Yasmine Ostendorf at: yasmineo@gmail.com.

¹¹² As Marie LE SOURD (On the Move, former director of the French Cultural Centre in Yogyakarta) states: (...) there are huge discrepancies within the country and the different islands. Java remains the spot where the majority of people live and is a knot of artistic points including first Yogyakarta. This discrepancy should be tackled by all of us when we do projects, research etc. in order not to show a limited perspective of this huge country.

The Directory features the following details:

- Title
- Sector (e.g. arts education, visual arts etc.)
- A short description of the initiative
- Date of foundation
- Target group
- Weblinks and hashtags for further reading

The selection has been made by the researcher and is not exhaustive but rather based on over 50 interviews conducted in Indonesia between May 2015 and August 2016.

1: ARKOM (Arsitek Komunitas), community organisation, Yogyakarta

Arsitek Komunitas runs projects on heritage conservation, urban planning and disaster resilience in communities across Indonesia. Initially established by volunteers during the 2004 tsunami in Aceh, it has developed into an organisation that now works in 31 kampungs. They teach people to know their neighbourhood on a deeper level through community mappings, understanding which houses are traditional houses and heritage sites. Furthermore, they give workshops on disaster resilience to communities living close to volcanoes or susceptible to other environmental disasters. Arsitek Komunitas is part of the Community Architecture Network Asia, a platform connecting 19 countries across Asia and works with the Asian coalition for Housing Rights.¹¹³

Sector	architecture
Founded	2004
Target group	kampungs, urban planners, artists, architects, engineers, designers, victims of environmental and natural disasters.
More info	http://arkom.or.id/ #lowtech, #localleadership #recommoningthecommons

2: Bandung Creative City Forum, community organisation, Bandung

The aim of Bandung Creative City Forum is to nurture creativity as an effort to empower economic potential, in order to improve the well-being of local civil society, to maintain the ecosystem, and to value the diversity of culture. Bandung Creative City Forum initially started as a group of activists that did not like what they saw in the city and decided to start changing it. Their aim was to turn negative spaces into positive spaces, and they started making intervention in public spaces, such as adding public art installations. Other programmes include the introduction of a bike-sharing scheme that is run by the community and a canopy walk to save Bandung's city forest. A milestone for the group was when one of its members, architect Ridwan KAMIL, became mayor of Bandung. Bandung Creative City Forum calls their projects 'urban acupuncture.'

Sector	creative industries, city regeneration
Founded	2008
Target group	entrepreneurs, start-ups, creative community in the city of Bandung, NGO's, youth, artists, designers.
More info	http://www.bccf-bdg.com/ #creativecities #crossdisciplines

3: BIOARTNERGY, festival, Yogyakarta

BIOARTNERGY is a 2-day festival about art, energy and biology. The festival combines biosciences with art in the form of installations, hands on workshops and various media work. They collaborate with many artists around Yogyakarta

and once a year try to show the bio-art produced by citizen science communities. The aim is to give people a different idea about biology, research and experiment and share their knowledge and educate the general public about the importance of bioscience in a unique and creative way. They combine new technologies with traditional artforms, such as a wayang performance in which the puppets move with biogas energy and ethanol.

Sector	festival, bio-art
Founded	2012
Target group	Young and old interested in art, science (biology, chemistry) or both.
More info	http://bioartnergy.com/ #localleadership #lowtech #alternativeeducation

4: Bumi Pemuda Rahayu, residency programme, Muntuk, Sub-district Dlingo

Bumi Pemuda Rahayu is a residency programme that aims to support a vision of ecological sustainability through works with communities and arts on practical and theoretical levels. The site itself is built on a model of self-sustainability; all the materials used have been chosen for their recyclability and low energy impact, with the main building itself made from bamboo. All its waste is recycled or composted, with a specially-designed human waste recycling plant to generate electrical power. Aside from its architectural and environmental focus, the other important aim is to support the local community. People from the locale were invited to be an integral part of the centre. They programme has been given training in new skills from master bamboo builders, expert architects and landscape designers.

Sector	arts and crafts, architecture
Founded	2012
Target group	artists, locals, artisans, architects, performing artists.
More info	http://www.bumipemudarahayu.org/ #lowtech, #empowerment #recommoningthecommons #indigenousandwisdom

5: Cemeti Art House/ Rumah Seni Cemeti, artspace, Yogyakarta

Cemeti Art House is a gallery whose main focus is to stimulate art practices, art discourse and art management. Through their work artists comment and depict general phenomena in society, whilst others express individual and personal approaches to their reality. At Cemeti Art House these ideas and themes are expressed through a diverse range of media. Cemeti Art House focuses on exhibitions, art projects, residencies and art management.

Sector	contemporary art
Founded	1988
Target group	artists, curators, open to all audiences
More info	http://www.cemetiarthouse.com/ #alternativeeducation

6: Common Room, network, Bandung

Common Room is a melting pot for many events and enables the growth of new ideas that accommodate the needs of dialogue, conventions and multidisciplinary collaborations. Common Room's activities include documenting and exploring phenomena, ideas, models and new concepts born from multidisciplinary approaches. The aim of the organisation is to widen access to information, knowledge, freedom of expression, technology, innovation, cultural diversity, equality, civil liberties and autonomy.

¹¹³ <http://communityarchitectsnetwork.info/about.php>

Sector	visual arts, design, urban architecture, music, fashion, literature, media arts, network culture, urban culture and urban ecology.
Founded	2001
Target group	artists, farmers, communities, activists, scientists
More info	http://commonroom.info/about/ #indigenous wisdom #localleadership #recommoningthecommons

7: Forum Lenteng, non-profit organisation, Jakarta

Forum Lenteng is an egalitarian non-profit organisation founded by communication students, artists, researchers and cultural creators in order to develop knowledge on media and art as a means of social and cultural studies development. The development of this knowledge then became the foundation for the community to discuss social issues through art and media. Forum Lenteng collaborates with various institutions and communities in Indonesia and internationally. Theory-focused programmes are: Development, Empowerment and Inter-Community Network Development and Deployment and Distribution of Information and Knowledge Through Media.

Sector	visual art, media
Founded	2003
Target group	students, artists, researchers, journalists, creatives
More info	http://forumlenteng.org/en/ #crossdisciplines #alternativeeducation

8: Forum Rakyat Bali Tolak Reklamasi, activist group, Bali

Forum Rakyat Bali Tolak Reklamasi is an alliance of the people of Bali, made up of both organisations and individuals including students, NGOs, artists, musicians, environmentalists, youth and village representatives who have common concerns in conserving Bali's environment. Especially, the Bena Bay constructions are seen as 'a step towards the destruction of Bali.'

The work consists of powerful murals and posters and public interventions. They actively use social media to bring issues of social and environmental injustice into the public domain.

Sector	visual art
Founded	2013
Target group	artists, activists, environmentalists, NGO's, people of Bali
More info	http://www.forbali.org/en/ #collective #localleadership #recommoningthecommons

9: Green Map, resource center, Jakarta

Green Map System is an application, presentation, collaboration and resource center that promotes inclusive participation in sustainable community development worldwide, using map-making as their medium. They support locally-led Green Map projects as they create perspective-changing community 'portraits' which act as comprehensive inventories for decision-making and as practical guides for residents and tourists. The maps are made using local knowledge and leadership as they chart green living, ecological, social and cultural resources.

Sector	multi-disciplinary
Founded	1995, re-launched in 2007

Target group	artists, environmentalists, travelers and explorers or anyone interested in culture and the natural environment.
More info	http://www.greenmap.org/greenhouse/en/about #creativecities #localleadership #recommoningthecommons

10: House of Natural Fibre (HONF), collective, Yogyakarta

The House of Natural Fibre concentrates on the principles of critique and innovation. Since the beginning, HONF has consistently focused on cultural development and New Media art, running numerous New Media art projects and workshops.

Sector	new media
Founded	1999
Target group	artists, scientists,
More info	: http://www.natural-fiber.com/ #lowtech, #collective

11: Hysteria, community organisation, Semarang

Hysteria is an organisation concerned with issues to do with youth, art, the city and community. Based in the village of Semarang, Hysteria is using art to make things better, respond to community issues, and work with universities, NGOs as well as with the kampungs. Their activities include discussions, exhibitions, workshops, festivals, and a variety of community facilitation.

Sector	visual art, community art, murals
Founded	2004
Target group	communities in Semarang, artists, students, NGO's, youth.
More info	http://grobakhysteria.or.id/en/home/ #localleadership #creativecities #collective #crossdisciplines

12: Irwan and Tita, artist duo, Jakarta

Irwan and Tita are urban interventionists triggered by how the inadequate urban infrastructure in Jakarta encourages people to create survival strategies. Their artworks are series of interventions in public spaces using found objects and situational experiments, specifically designed to respond to the problems of the city. They may involve public in a specific urban area, using 'play' as the main platform. Their aim is often to influence the behavior of the participants and/or audience.

Sector	contemporary art, urban intervention
Founded	the duo married in 2000
Target group	anyone interested in art, playing, design, hacking, social, environmental and urban issues.
More info	https://titalalina.com/ #collective #localleadership

13: International Semarang Sketchwalk, festival, Semarang

The city of Semarang is suffering from floods and is thus sinking. International Semarang Sketchwalk is a festival that invites artists to capture the beauty of cultural heritage buildings at 3 historical areas of Semarang. The aim of the festival is to develop broader awareness of the importance of cultural heritage buildings and to promote and support the Semarang City, which is working towards having the city recognised by UNESCO as a world heritage city.

Sector	drawing
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Founded 2014
Target group people of Semarang, artists, illustrators, architects.
More info <http://www.issw2016.org/>
 #creativecities #recommoningthecommons

14: Jatiwangi Art Factory, community organisation, Jatiwangi

Jatiwangi Art Factory is a community organisation that focuses on discourses of local rural life through arts and cultural activities such as festivals, performances, visual art, music, video, ceramics, exhibitions, artist in residencies, monthly discussions, radio broadcasts and education. They create new forms of social relations through various art practices such as the Artist Residency Festival, Video Festival, exhibitions, workshops, community radio and television. Jatiwangi connects 16 villages.

Sector visual art, community art, radio
Founded 2005
Target group locals, artists, innovators, youth, musicians, educators, anyone interested in the Jatiwangi Community.
More info <http://jatiwangiartfactory.tumblr.com/>
 #crossdisciplines #creativecities #localleadership

15: Ke:kini, co-working space, Jakarta

Ke:kini is a co-working and multidisciplinary space and platform aiming to contribute to change. They organise regular activities to meet, share knowledge on various topics, and continue to further expand the network. Recent projects are 'Stories Inspire Change for Sustainable Future', a project about imaging the city without garbage (and 7 other different environmental topics) and the Makedonia Makerthon.¹¹⁴

Sector multidisciplinary
Founded 2016
Target group social entrepreneurs, artists, designers, architects, NGO's, creatives, urban nomads, activists, environmentalists.
More info <http://kekini.org/>
 #creativecities #crossdisciplines #lowtech #localleadership

16: Ketemu Project Space, residency programme, Bali

Ketemu is a small-scale residency programme based in Den Pasar but working with communities in Bali and beyond. Their focus is on collective outcome. The core team consist of 4 people; the rest are external curators and volunteers.

Sector visual art
Founded 2012 (with a physical space since 2015)
Target group artists, children, locals, environmentalists, communities, educators
More info <http://ketemuprojectspace.com/>
 #recommoningthecommons, #indigenousandwisdom

17: Ketjilbergerak, community organisation, Yogyakarta

Ketjilbergerak is a youth-based creative community, committed to work in education works using arts and cultural intervention as its methods, collaboratively and independently.

Sector community art, film, music
Founded 2006

Target group youth, artists, musicians, and filmmakers. Anyone interested in youth culture and alternative ways of living
More info <http://www.ketjilbergerak.org/about-us/>
 #recommoningthecommons #localleadership

18: KUNCI Cultural Studies Center, collective, Yogyakarta

KUNCI is working to create an Indonesian society that is culturally critical, open, and empowered. Its mission is to develop cultural studies with a spirit of experimentation and to advance its criticality into a wider movement through popular education practices.

Sector art education, visual art, literature
Founded 1999
Target group artists, students, art historians, anthropologists, educators, activists and anyone interested in culture.
More info <http://kunci.or.id/#alternativeeducation>
 #collective #crossdisciplines #recommoningthecommons #localleadership

19: Lifepatch, collective, Yogyakarta

Lifepatch is a citizen initiative in the arts, science and technology. Its members have a mission to build bridges of domestic and international collaboration, and provide to anyone open access to development research. They invite their members and anyone involved in activities to examine, explore, and develop natural and human resources, and to give more space for diversity practices. The Do-It-Yourself (DIY) and Do-It-With-Others (DIWO) spirit is central to their practice. Past workshops include making a low-tech synthesiser and making a microscope from a webcam.

Sector art, science, technology
Founded 2012
Target group citizens, scientists, artists, anyone interested in tinkering and technology
More info <http://lifepatch.org/>
 #lowtech, #collective #crossdisciplines

20: Ruangrupa, collective, Jakarta

Ruangrupa is an art collective based in Jakarta. Ruang means 'space' and rupa means 'visual'. Their space is open to anyone and their projects often relate to social, environmental, political, economical, urban and/or cultural issues in Indonesia. They publish a yearly Karbon Journal, stimulate research, and function as incubators for art critics and curators. Ruangrupa recently curated the eleventh edition of the contemporary art exhibition Sonsbeek 16 in the city of Arnhem and Museum Arnhem in the Netherlands. Other key past projects are OKVideo festival in 2003 and the Jakarta 32° festival in 2004.

Sector visual art
Founded 2000
Target group Everyone who wants to collaborate and make art projects
More info <http://ruangrupa.org/15/>
 #alternativeeducation, #collective

21: Rujak Urban Studies Centre (RCUS), expert centre, Jakarta

Rujak Urban Studies Centre is founded to fill the necessary gaps in the process of transition into the ecological age. The vision of RCUS is working together

¹¹⁴ <http://seamakerspace.net/sea-makerthon-2016-finalists-jakarta/>

with communities in generating innovative knowledge and practices to build sustainable cities and regions. By sustainability RCUS means not only surviving climate change and other ecological disasters, but also solving other urban problems that have predated the common awareness about ecological issues. RCUS believes that the awareness about ecology, and new production of knowledge that it sparked, have created a new perspective and opportunities for conceptualising actions differently to solve other outstanding urban problems such as poverty, justice, pluralism, inclusivity, etc.

Sector arts, architecture, urban planning, research
Founded 2010
Target artists, activists, urban planners, communities, minorities, researchers
More info <http://rujak.org/>
 #creativecities #crossdisciplines #localleadership
 #recommoningthecommons

22: Rumah Baduya Sikukeluang, community organisation, Pekanbaru-Riau

Rumah Budaya Sikukeluang is an open community based in Pekanbaru-Riau¹¹⁵, an area in which the indigenous communities in particular are suffering from forest fires. Rumah Baduya Sikukeluang collaborates with AMAN (Aliansi Masyarakat Adat Nusantara/ Indigenous Peoples Alliance of the Archipelago)¹¹⁶ to organise cultural activities raising awareness about the forest and the indigenous communities living there. They do archiving and documentation (film and photography) of artistic and cultural activities that address environmental issues in rural communities. Rumah Budaya Siku Keluang is the founder of the #MelawanAsap movement (fighting the haze), and their aim is to make people realise that environment issues are the responsibility of every human being.

Sector multi-disciplinary
Founded 2011
Target group indigenous communities, artists, activists, environmentalists
More info <https://www.facebook.com/SIKUKELUANG/>
 #indigenouwisdom

23: Rumah Sanur, creative hub, Bali

Rumah Sanur is a hub for the local community, businesses, social entrepreneurs, traders, start-ups, artists and creatives. It brings together a range of people and businesses with different skills and backgrounds to stimulate ideas and build relationships across sectors. Their aim is to nurture creative ecosystems and encourage social innovation and placemaking by creating a hub for people to connect, collaborate, and celebrate. Rumah Sanur is also a co-working space; it has a beer garden, coffeeshop and concept store.

Sector design, social innovation
Founded 2016
Target group designers, manufacturers, farmers, activists, artists, creatives, thinkers, innovators and social entrepreneurs.
More info <http://rumahsanur.com/>
 #localleadership

24: WAFTlab, non-profit institution, Surabaya

Waft Lab is a non-profit institution that focuses on interdisciplinary art practices in Surabaya. As a vessel of various interests, Waft Lab encourages creative activities and strives to explore new ideas while building solid networks for

dynamic and sustainable art development. To that end, Waft Lab has 4 divisions and designs various periodical events, e.g. workshops, discussions, art exhibitions, a video festival and an electronic music festival.

Sector interdisciplinary
Founded 2011
Target group youth, students, governments, local businesses, event organisers and cultural organisations, particularly in South East Asia.
More info <http://waft-lab.com/>
 #lowtech

25: XXlab, collective, Yogyakarta

XXlab is an all-female collective for art, science and free technology. The open collective focuses on hacking and making, using objects from daily life along with open source software/hardware. A key project they have been working on is SOYA C(O)U(L)TURE: a research effort aimed at growing and programming alternative energy, food and bio material from soya liquid waste using bacteria and tissue culture.

Sector art, science, technology, bio-art, research
Founded 2013
Target group women, artists, scientists, hackers, designers, programmers
More info <http://xxlab.honfablab.org>
 #lowtech #collective

¹¹⁵ Riau is a province of Sumatra

¹¹⁶ <http://www.forestpeoples.org/partners/aliansi-masyarakat-adat-nusantara-aman-indigenous-peoples-alliance-archipelago>

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8.1 List of Interviewees

The interviewees are all key players (artists, curators, cultural managers) in the arts because of their significant creative and environmental contributions to Indonesian society. Due to Indonesia's size, the limited time and scope of this research, the interviews have all taken place in Java and Bali. All interviewees live and work in or around Jakarta, Yogyakarta, Bandung, Semarang, Makassar or Den Pasar.

Since Indonesia is so much more than Bali and Java, the importance of looking beyond and exploring sustainable creative practices outside of cities, for instance in Sumatra, East and West Nusa Tenggara, Papua, Borneo, Maluku and further into Sulawesi, is highly and explicitly stressed. Interviewees already confirmed that much more time and resources are needed to visit them and understand their practices.

A majority of the interviewees have established careers in the arts; they have been running their art collectives for a number of years or are working internationally. All interviewees were able to converse in English and no translation was involved. Even though this made the interviews more direct and authentic, it also limited the selection of interviewees. All of them have a practice that engages with society, making communities more ecologically sustainable, more beautiful, fair, safe, stable, fun and above all, more creative.

The researcher expresses her deep appreciation and respect for their work, personality, drive, energy, openness and creativity. She is very thankful for their honesty and generosity with their time.

Terima kasih banyak-banyak!

- | | |
|--|-----------|
| - Ade Darmawan (artist, Ruangrupa, Jakarta) | 04-Oct-16 |
| - Adhari Donora (artist, Lifepatch/ Rumah Baduya Sikukeluang, Yogyakarta/ Pekanbaru-Riau) | 08-Aug-16 |
| - Adin Mbuah (artist, Hysteria, Semarang) | 23-Aug-16 |
| - Agung Kurniawan (artist, Yogyakarta) | 07-Aug-16 |
| - Aldy Bayu Setiaji (artist, Minority, Yogyakarta) | 10-May-15 |

- Amalia Nur Indah sarih (architect, ARKOM, Yogyakarta) 14-Aug-16
- Andreas Siagan (artist, Lifepatch, Yogyakarta) 08-Aug-16
- Angki Purbandono (artist, Mes56, Yogyakarta) 04-Aug-16
- Anindita Taufani (urbanist, RCUS, Jakarta) 19-Aug-16
- Annisa Rizkiana Rahmasari (artist, Semarang /Yogyakarta) 05-Aug-16
- Antariksa (artist/arthistorian, KUNCI, Yogyakarta) 04-May-15
- Arham Rahman (curator, Makassar Biennale, Makassar/Yogyakarta) 09-Aug-16
- Arief Yudi (artist/founder, Jatiwangi art Factory, Jatiwangi) 12-Jul-16
- Asikin Hasan (curator, Jakarta) 09-Sep-16
- Asmudo Jono Irianto (independent artist/curator, Bandung) 19-Aug-16
- Ayip Budiman (curator, Rumah Sanur Creative Hub, Den Pasar) 08-Dec-16
- Bayu Widodo and Fitri Dk (artists, Survive Garage, Yogyakarta) 11-May-15
- Budi Agung Kuswara (artist, Ketemu project space, Den Pasar) 17-Aug-16
- Carly Fern (independent artist, Australia) 05-Aug-16
- Cindy Lim (artist, Singapore) 24-Apr-15
- Syafiatudina (curator, KUNCI, Yogyakarta) 10-Aug-16
- Diro Yowono, (artist, mes56, Yogyakarta) 10-Aug-16
- Elia Nurvista (artist/curator, Bakudapan Food Study Group, Yogyakarta) 10-Aug-16
- Eva Bubla (artist, Green Root Lab, Yogyakarta) 15-Sep-15
- Felencia Hutabarat (cultural policymaker, Ke:kici, Jakarta) 18-Aug-16
- Fiki Daulay (curator, KUNCI, Yogyakarta) 11-Aug-16
- FORBali group (artists, Bali) 16-Aug-16
- Gertrude Flentgen (Programme manager ArtsCollaboratory, Amsterdam) 06-Apr-15
- Gintani Swastika (artist, Ace House, Yogyakarta) 03-Aug-16
- Gustaff Harrindar (organisor, Common Room, Bandung) 19-Aug-16
- Ika Vantiani (independent artist, Jakarta) 18-Aug-16
- Irene Agrivine (artist, XXlab, Yogyakarta) 08-Aug-16
- Jim Supangkat (independent curator, Bandung) 19-Aug-16
- Jimi Mahardikka (artist/musician, Yogyakarta) 06-Aug-16
- Krack! (artists, Yogyakarta) 06-Aug-16
- Lisistrata Lusandiana and Pitra Hutomo (archivists, IVAA, Yogyakarta) 03-Aug-16
- Marco Kusumawijaja (urbanist, RCUS, Jakarta) 28-Feb-16
- Marie le Sourd (cultural manager, On the Move, Brussels) 04-Aug-16
- Maryanto Beb (independent artist, Yogyakarta) 12-Aug-16
- Mella Jaarsma (artist, Cemeti Art House, Yogyakarta) 05-May-15
- Mira Asriningtyas (curator, Lir Space, Yogyakarta) 12-Aug-16
- Naima Morelli (art writer, Rome) 15-Oct-16
- Nopel (community leader, Yogyakarta) 13-Aug-16
- Oo Uncletwis (artist, WAFLAB, Surabaya) 28-Jul-16
- Papermoon Theatre (artists, Yogyakarta) 07-Aug-16
- Restu Ratnaningtyas (artist, Yogyakarta) 07-Aug-16
- Samantha Agung Tio (artist, Kemetu project Space, Den Pasar) 17-Aug-16
- Tita Larasita (lecturer/researcher/designer, Bandung Creative City Forum, Bandung) 08-Dec-16
- Venzha Christ (artist, HONF, Yogyakarta) 08-May-15
- Yuke Ardhiati (architect and lecturer, Jakarta) 09-Sep-16

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