



CONTEMPORARY WORLDS

INDONESIA

Indonesian Language and Art
Secondary school education resource



CURRICULUM CONNECTIONS

Produced in collaboration with the Modern Language Teachers Association of the ACT, this Indonesian Language and Visual Arts Resource encourages students to engage with Indonesian language and culture through art. This resource focuses on the National Gallery of Australia's *Contemporary Worlds: Indonesia* exhibition, exploring Indonesian contemporary artists and inviting discussion around Indonesian identity, history, landscape and politics.

This resource is directly linked to the Australian Curriculum and is designed to develop successful learners, confident and creative individuals and active, informed citizens. Students are encouraged to socialise, reflect and create while developing their understanding of how language and culture are related.

This resource is designed for:

- Secondary students and may be adapted for use with other year levels, including senior secondary. The first set of four works of art and connected learning tasks are tailored towards Year 7–8 students, and the second set of four works and connected learning tasks are aimed at Year 9–10 students.
- Indonesian Language students, and also has relevance for Civics and Citizenship and Visual Art students.
- Asia and Australia's Engagement with Asia cross-curriculum priority.

This resource may be used to:

- complement a visit to the *Contemporary Worlds: Indonesia* exhibition.
- inform a series of classroom lessons.

This resource includes:

- **Language tasks:** designed for Indonesian Language students, in some cases including questions and prompts relevant for Visual Arts students.
- **Art making tasks:** creative making suggestions that explore key concepts, designed to be adaptable for both Visual Arts students and Indonesian Language students.
- **Introductory texts:** drawn from the *Contemporary Worlds: Indonesia* exhibition catalogue, an invaluable resource available online from the [NGA Shop](#).
- **Achievement standards:** Indonesian Language and Visual Arts achievement standards are listed on the final pages of this resource.

The NGA values the feedback of students and teachers on the education resources we have produced. To share student work or your feedback on the resource please email education@nga.gov.au.

(cover) **Eko Nugroho** *Carnival trap 1* 2018 (detail), resin, wire, upcycled plastic, iron and synthetic polymer paint, National Gallery of Australia, Canberra, purchased 2018

INTRODUCTION



Yudha 'Fehung' Kusuma Putera *Past, present and future come together* 2017, series of 9 inkjet prints with accompanying instructions for participatory elements of the work, National Gallery of Australia, Canberra, purchased 2018

Contemporary Worlds: Indonesia is the first major exhibition in Australia to explore the myriad practices of contemporary Indonesian artists working in turbulent post-*Reformasi* Indonesia: from the fall of Suharto in 1998 to the present day. The vibrant and complex art of Australia's close neighbour reflects the social and political changes negotiated by Indonesia and the key historical experiences and cultural moments that have shaped the archipelago over time.

The exhibition features recent works and large-scale new commissions by some of the most exciting emerging and established artists from Bali and Java's key artistic centres of Bandung, Yogyakarta and Jakarta. Artists explore concepts ranging from sexuality, gender roles and family, to environmental concerns, the art market, new materials and forms, the everyday object, and how we might listen to and learn from the sounds of Indonesia. This exhibition is not just a snapshot of creative activities in Indonesia now, but provides witness to an incredibly dynamic group of artists who are engaged, connected and responsive to ideas and issues of global significance.

YEAR 7-8 Future Families *Keluarga di Masa Depan*

Yudha 'Fehung' Kusuma Putera is a member of MES 56, a leading artist collective founded in 2002 to focus on the development of photographic practice in Indonesia. *Past, present, future come together* started as Fehung pondered his future family life and questioned what makes family. Suharto's *Keluarga Berencana* (Family Planning) program, based on the concept of 'small, happy and prosperous families', promoted a strict, nationalist family ideal: father as leader and protector, loyal wife by his side and two children—one boy, one girl. Suharto often presented himself as the father of the nation in order to command power. Even today, families that differ from those promoted by Suharto experience stigma and exclusion. Same sex couples, couples from differing religions, those who choose not to marry or not to have children, cross-cultural families, divorced parents or adoptive families are just some of the interpretations of the family unit that sit outside the state (or socially) accepted model.

During visits with families connected to MES 56, Fehung challenged his subjects to work together to identify the face or the head of their family and what kind of shape they might create using a prop to define their unit, as the artist states, 'into one solid body'. In one photograph, a dog wrapped in animal print fabric sits at the centre, his family shrouded in black fabric behind. In another, the youngest child perches proudly above his family, who are hidden beneath red and white fabric suggesting the Indonesian flag. When exhibited, the photographic series forms part of an installation where visitors can participate in the work by wrapping themselves in fabric to create a photograph of their own family unit.

Edwina Brennan



Yudha 'Fehung' Kusuma Putera *Past, present and future come together* 2017, series of 9 inkjet prints with accompanying instructions for participatory elements of the work, National Gallery of Australia, Canberra, purchased 2018

YEAR 7-8 **Future Families** *Keluarga di Masa Depan*



Yudha 'Fehung' Kusuma Putera
Past, present and future come together 2017, series of 9 inkjet prints with accompanying instructions for participatory elements of the work, National Gallery of Australia, Canberra, purchased 2018

VOCABULARY / KOSA KATA

keluarga	family
ibu	mother
bapak	father
ibu tiri	step mother
bapak tiri	step father
adik perempuan	younger sister
adik laki laki	younger brother

kakak perempuan	older sister
kakak laki laki	older brother
kakek	grandfather
nenek	grandmother
cucu	grandchild
pacar	partner
kepala	head

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- Discuss the similarities and differences that you see within Yudha 'Fehung' Kusuma Putera's photographic series *Past, present, future come together*. How do you think Fehung would define family? What does family mean to you?
- **Spot the Difference**
The three texts below are almost identical; they differ only in six or seven unique details. Can you spot (highlight) the differences? Be sure to compare them carefully—the word must differ from both of the other texts.*

Anwar	Dewi	Jono
Kenalkan, nama saya Anwar. Saya tinggal di pulau Sumatera. Di keluarga saya ada empat orang. Ibu saya bernama Desi. Bapak saya bernama Iwan. Saya mempunyai satu kakak perempuan. Namanya Asita. Saya berumur empat tahun. Asita berumur delapan tahun. Asita bersekolah di SD.	Kenalkan, nama saya Dewi. Saya tinggal di pulau Jawa. Di keluarga saya ada lima orang. Ibu saya bernama Desi. Nenek saya bernama Yuli. Saya mempunyai dua kakak perempuan. Namanya Asita dan Desta. Saya berumur empat tahun. Asita berumur tiga belas tahun. Asita bersekolah di SMP.	Kenalkan, nama saya Jono. Saya tinggal di pulau Kalimantan. Di keluarga saya ada lima orang. Ibu saya bernama Desi. Bapak saya bernama Iwan. Saya mempunyai dua adik perempuan. Namanya Asita dan Sari. Saya berumur empat tahun. Asita berumur tiga tahun. Asita tidak bersekolah.

*An answer key for this activity is included on the final page of this resource.

- For the words you have highlighted in each passage, write down their English meaning.
- Look around at the photos of the different families. Which photo do you think matches Anwar's description? Why? Could it match any other photos?

Aktivitas 2

- Create your own photograph or drawing of your modern family. Consider including elements of your culture and identity in your image. Write a caption introducing your modern family.
Di keluarga saya... (In my family...)
Kepala keluarga saya... (The head/leader of my family...)
Kepala keluarga suka... (The head/leader of my family likes...)
Ada... orang. (There are... people.)

ART MAKING TASK / TUGAS KESENIAN

- Visit *Contemporary Worlds: Indonesia* at the NGA to participate in Fehung's work *Past, present and future come together*. Fehung invites families, or groups of participants, to imagine the family unit as a single body and to act out their ideas by wrapping themselves in fabric and taking a photograph. Work as a group to discuss choices, such as the colour or pattern of fabric used and how the head of the family might be represented. Fehung encourages participants to explore diverse interpretations of what family might look like in contemporary society. Share your photographs with your class and reflect on how the experience has influenced your ideas about family.

RELEVANT LINKS / LINK RELEVAN

[Yudha Kusuma Putera's website](#)

YEAR 7–8 *Reformasi and Sub-culture Reformasi dan Sub-culture*

Belonging to a younger generation of artists who emerged post-*Reformasi*—known as generation 2000 or the internet generation—Eko Nugroho witnessed the rapid social and political changes that followed the fall of Suharto's 32-year rule. Working primarily with popular culture imagery—street art, comic books and science fiction—seamlessly woven together with traditional Javanese motifs from batik and *wayang* (shadow puppets), Nugroho has developed hybrid pop-figures that embody the attitude of this period. These figures appear prominently in his underground comic zine, *Daging Tumbuh (DGTMB)*, which was initiated in 2000 in collaboration with other artists in the spirit of the newly won democracy. More recently, these figures have found new surfaces as the artist playfully experiments with different media—sculpture, embroidery, mural painting, contemporary *wayang kulit* performance and installation. Nugroho's multidisciplinary practice has grown from a central objective: to find public space, in any shape or form, to share his art.

Combining sculpture, installation and batik, *Carnival trap* 2015–18 likens Indonesia's current political situation to a carnival, charged with colourful lights, roaring noise and a seemingly collective euphoria. However, Nugroho's work is a cautionary message on the hype often created by politicians, inviting us to be critical and to look beyond this misleading masked festivity. Nugroho's practice is rooted in the realities of his local community but has a global outlook, demonstrating an awareness of the complexities and dilemmas of contemporary life in an increasingly interconnected world.

Bianca Winataputri



Eko Nugroho *Carnival trap 1* 2018
(detail), resin, wire, upcycled plastic,
iron and synthetic polymer paint,
National Gallery of Australia,
Canberra, purchased 2018



Eko Nugroho *Demokrasi (Democracy)* 2015-18, batik wax painting on fabric supported by painted bamboo rods with shoes, National Gallery of Australia, Canberra, purchased 2018

VOCABULARY / KOSA KATA

siapa?	who?
bagaimana?	how?
apa?	what?
apakah?	do/does/is?
di/ke/dari mana?	in/to/from where?
favorit	favourite

suka	like
hobi	hobby
makanan	food
minuman	drink
nenek	grandmother

LANGUAGE TASKS / TUGAS BAHASA



Eko Nugroho and collaborators
DGTMB project 2000–ongoing,
16 zines digitally printed from
original artworks, National Gallery
of Australia, Canberra, gift of the
artist 2018

Aktivitas 1

- Look closely at Eko Nugroho's work *Demokrasi (Democracy)*. Where might you expect to see a banner like this one? What does Demokrasi (Democracy) mean to you? Watch the ABC's video [What is Democracy?](#) to learn more.
- Zines (self-published magazines) are a great way to have a say and share ideas in a free and democratic way. Create your own zine to tell a simple story; sharing information about yourself and what you value (eg. favourite food, hobbies, family, pets, school, daily routine). Practise folding a zine using an A4 print of the pdf [How to make an 8 page zine](#) before following the same procedure to make a blank zine.

Aktivitas 2

- Create a comic strip or political cartoon with Indonesian dialogue. Use Eko Nugroho's zines, sculptures and installations as inspiration.

ART MAKING TASK / TUGAS KESENIAN

- Create your own zine using text and images from popular culture. Practise folding a zine using an A4 print of the pdf [How to make an 8 page zine](#) before following the same procedure to make a blank zine. Source images from newspapers, magazines or the internet and alter the images to create new meanings through cutting, collaging or drawing. Pair your collaged images with words or phrases that add another layer of meaning to your images. Can you think of any words that might have a double meaning or invite a play-on-words? Consider the tone and content of your zine—would you like it to be serious or humorous, to tell a personal story or make a political statement?

RELEVANT LINKS / LINK RELEVAN

[Eko Nugroho's website](#)

[The Conversation: Explainer: zines](#)

[Vice: For Indonesian Women, Feminist Zines Are a Powerful Rebellion](#)

[IndonesiaZine](#)

YEAR 7-8 Sound and Performance *Suara dan Performance*

An experimental musician and sound artist, Duto Hardono investigates the possibilities of how sound is presented within a gallery context, often performing his works with found objects and analogue technology. *Variation & improvisation for 'In harmonia progressio' 2016-17* is an instructional vocal game where the artist invites groups of people to transform the 'white cube' of museums and galleries into a space for radical audio interruptions. The instructions are simple yet infinitely complex in their different interpretations and iterations. Hardono engages 12-15 vocal 'actors' to interpret aurally and to express physically the words 'in, harmonia, progressio'. These words are repeated, much like a tape loop, to form a unique vocal composition. Like a game of Chinese whispers, the original instructions are interpreted and then broken down to form unexpected new meanings.

While this morphing of sound into new forms is nothing new in the world of sound art, the agency that is handed over to interpretation by different communities of people, with different cultural backgrounds, is what differentiates the work. Every time it is interpreted and performed it essentially becomes a new vocal score.

In Indonesian contemporary art practice, art can happen anywhere—on the side of a road, in share houses, in nature, in cafes and restaurants—with minimal emphasis on the 'where' and maximum attention on the 'what'. The most important aspect of art making is that you share your work with your community, seek support and invite people to engage. This democratisation of art is what Indonesian contemporary art practice does best and is an important approach to bring to international art discourse.

Kristi Monfries



Duto Hardono *Variation & improvisation for 'In harmonia progressio' 2016-17*, actualisation of an instruction score by performers, National Gallery of Australia, Canberra, purchased 2018 © Duto Hardono

YEAR 7-8 **Sound and Performance** *Suara dan Performance*



Duto Hardono
Variation & improvisation
for 'In harmonia progressio'
2016-17, actualisation of
an instruction score by
performers, National Gallery
of Australia, Canberra,
purchased 2018
© Duto Hardono

VOCABULARY / KOSA KATA

kuku	nail
kaki	leg
kakek	grandfather
kaku	stiff/brittle
satu	one
sate	satay

tujuh	seven
tusuk	skewer
kucing	cat
kuning	yellow
kencing	to urinate
kunci	key

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- Attend a performance of *Variation & improvisation for 'In harmonia progressio'* in [Contemporary Worlds: Indonesia](#) or watch this [video excerpt](#) of a performance. How would you describe the different layers of sound that you can hear? Why might Duto Hardono have chosen the words of his school motto 'In harmonia progressio' as the starting point for an exploration of sound? Can you decipher any of the words in the final work?

Aktivitas 2

- **Tongue Twisters**

What do each of the following Indonesian tongue twisters mean? Practise and see how fast you can get in saying them.

1. "Kuku kaki kakek kaku."
2. "Satu sate, tujuh tusuk."
3. "Kucing kuningku, kencing di kunci-kunciku."

- **Indonesian Whispers**

Sit together with your class in a circle or straight line. Take turns choosing a short phrase in Indonesian to whisper to the person next to you, who will then whisper what they heard to the person next to them and so on. When the phrase has gone all the way around the circle or along the line, the last student needs to share the phrase that they heard aloud. How similar is it to the original phrase?

ART MAKING TASK / TUGAS KESENIAN

- Working in small groups choose a short Indonesian phrase, or work with the words of your school motto like Duto Hardono, to create instructions for a piece of sound art. Explore variations in sound, such as loud/soft, high/low, fast/slow, as well as ways that each word from the phrase might be broken down or overlapped. Instead of using standard musical notation, create instructions in the form of a drawing or diagram, known as a visual score. Consider how colour, line or shape could be used to communicate the sound and arrangement of each word. Break your class into sections if needed—you could have one section per word for instance—and have a go at interpreting and performing each other's visual scores. Discuss any surprises or challenges encountered.

RELEVANT LINKS / LINK RELEVAN

[Video—Foreigners Say Indonesian Tongue Twisters](#)

[Museum MACAN: Duto Hardono presents Variation & improvisation for 'In harmonia progressio'](#)

Gender and Performance *Gender dan Performance*

Octora emerged as an artist nearly two decades after the fall of the authoritarian New Order regime in 1998 and creates artworks that examine the past in a meaningful way. The artist's reassessment of Indonesia's colonial history comes from a gendered perspective, one that is critical of its ongoing impact on the representation of women in present-day Indonesia.

In her recent series, she is focused on the unstable ground between image making, official history and collective memory in Indonesia. The series comprises performance, installation and two-dimensional works, which highlight the performative nature of colonial visual culture. In the two-dimensional works, Octora looks at the relationship between photography and Dutch colonialism in Bali, using steel plates, bronze and printmaking techniques. Octora sourced early twentieth-century images of Balinese women from the Netherlands' Leiden University online repository before replicating the pictures through digital photography, using herself as the model. By inserting herself in the images, she turns back the colonial gaze through her direct stare at the viewer.

In the one-hour durational performance *Global apartheid voyeurism: The pose 2017*, the artist strikes a pose between two reflective steel plates accompanied by a Mandarin love song 'Love without end' (1961). Despite the glamorous pose, Octora's body is supported precariously by a pair of high heels and a steel ring that encircles her neck like a Victorian photographic posing stand. The discomfort between the artist's unstable position and the haunting love song further illustrates the tension in the gaze and its accompanying affect.

Dr Wulan Dirgantoro



Octora *Tat tvam asi #1 2017*, print on steel, courtesy of the artist



Octora *Global apartheid voyeurism: The pose* 2017, durational performance and installation, courtesy of the artist

VOCABULARY / KOSA KATA

perempuan	female
gadis	girl
wanita	woman
cewek	girl
ibu	older female
laki-laki	male
cowok	guy
bapak	older male
lelaki	male
pria	male

pemuda	youth
pemudi	young woman
murid	student
siswa	student
siswi	female student
mahasiswa	university student
mahasiswi	female university student
dia	he/she/they, his/her/their
mereka	they, them, their
...nya	his/her/their (suffix)

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- Attend a performance of *Global apartheid voyeurism: The pose in Contemporary Worlds: Indonesia* or look at the photographs of Octora performing. The metal apparatus around Octora's neck refers to a posing stand, which held people's heads still for long exposure photographs in the nineteenth century. How do you think it would feel to stand in Octora's place? Octora puts herself in the place of Indonesian women photographed during the colonial period. What similarities and differences can you see between Octora's performance and Kassian Céphas' *not titled [portrait of a woman]*? In what ways might you relate differently to the woman in Céphas' photograph if she was looking directly at the camera?
- Indonesian belongs to the Austronesian language family and its pronominal system is absent from gender. This can be seen in the words *dia*, *mereka* and *-nya*. However, Indonesia generally views gender through a binary system and this is reflected in the words below.

Using a dictionary find as many variations as you can for the following words:

Bahasa Inggris	Bahasa Indonesia
Female	
Male	
Youth	
Students	

- As gender is often not explicit in Indonesian, the following sentences could be translated in multiple ways. How many ways can you translate the following sentences into English?

Dia berjalan dengan anjingnya.

(eg. She walks with her dog. He walks with his dog. They walk with their dog. She walks with his dog. etc.)

Sepatunya trendi!

Dia lupa ikat tali sepatunya

Mereka kembali ke rumahnya setelah bermain sepeda.

Mereka menemukan bukunya di perpustakaan.

- Write your own sentences using *-nya*.

Aktivitas 2

• **Pakaian**

Clothing often conveys a lot about us or what we would like to project to others. Clothing also shapes us and can influence our behaviour. How would you describe (in Indonesian) the clothing that the artist Octora has chosen to wear for her performance *Global apartheid voyeurism: The pose?*

Sentence starters:

Dia memakai...

He/she/they are wearing...

Pakaiannya berwarna...

His/her/their clothes are (coloured)...

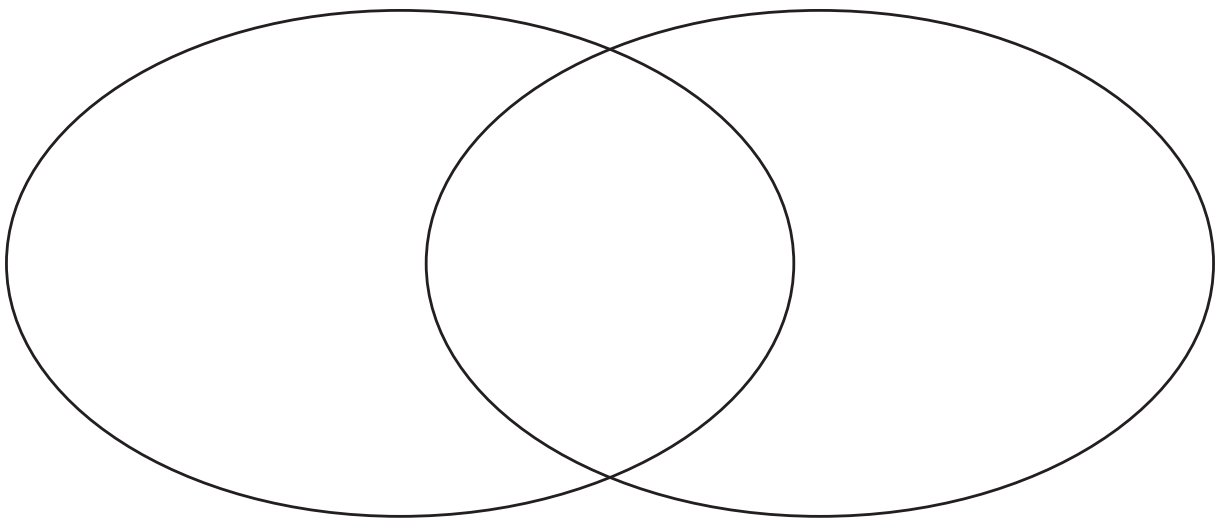
Pakaiannya (kata sifat)___

His/her/their clothes are... (adjective)

- **Sarung, sandal jepit, hijab/jilbab, kaus kaki, celana jins, rok, jas, sepatu tinggi, kemeja, dasi, helm, jas hujan, sepatu bot, celana dalam, sarung tangan, peci, kebaya, selendang...**

Of the items of clothing listed above, which ones do you think were introduced to Indonesia? What makes you think this? Map them in a Venn diagram.

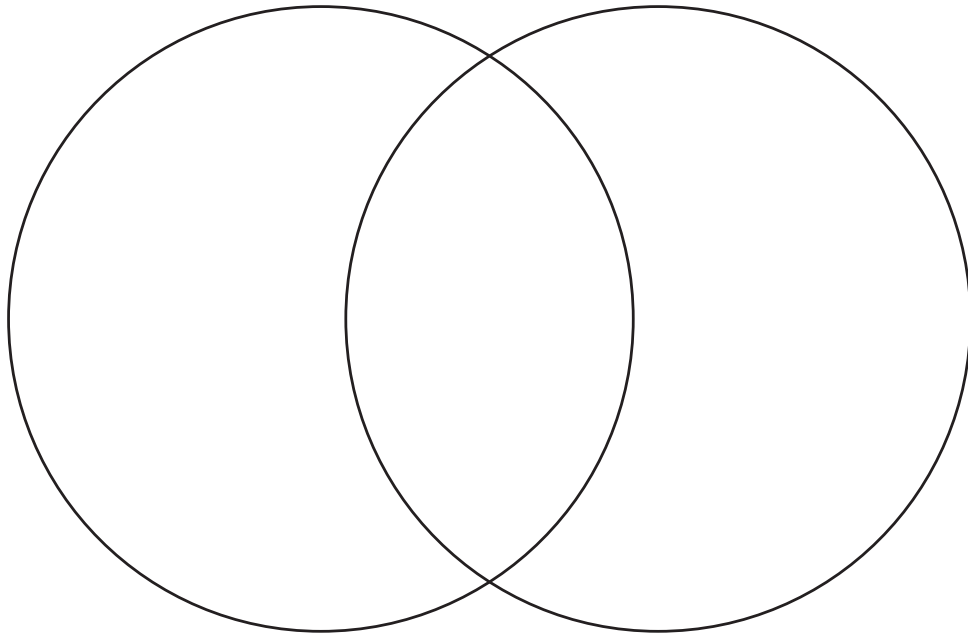
Introduced / Unsure / Indonesian



YEAR 7–8 **Gender and Performance** *Gender dan Performance*

- What gender do you associate with the items of clothing listed above? Categorise the items of clothing in a Venn diagram. Reflect on the ways that these categories might differ for other people or in other cultures and periods of history.

Male / Neutral / Female



ART MAKING TASK / TUGAS KESENIAN

- Think about the objects that you use every day and the objects that are most connected to your identity. If you had to represent yourself with five objects, what would you choose? Find out the Indonesian words for these objects and share them with your class. Discuss the similarities and differences in the objects chosen by your class. Reflect individually on whether you associate a gender with the objects you have selected. Create a photographic self-portrait using your five objects as a starting point. Digitally manipulate or layer images if you wish. Consider what it might mean to stare directly at the camera or to have objects stand in for you. Is gender identity an important part of how you want to represent yourself?

RELEVANT LINKS / LINK RELEVAN

[Octora's website](#)

[Garden of the East: photography in Indonesia 1850s – 1940s](#)

YEAR 9–10 Tradition and Tolerance *Tradisi dan Toleransi*

Entang Wiharso's cut-out metal wall reliefs hark back to the traditional narrative bas-relief panels that adorn ancient Hindu and Buddhist temples such as Borobudur in Central Java. On the steel walls and roof of Wiharso's large-scale house-like structure, *Temple of hope: Door to Nirvana*, laser-cut texts and complex imagery refer to both historical and contemporary themes—Indonesian traditional and mythical figures alongside motifs drawn from popular culture, everyday life and socio-political issues. Internally lit by an elaborate chandelier with organic artery-like branches, the light casts shadows of the text and images onto visitors and the surrounding walls. This dramatic visual effect is evocative of *wayang kulit* shadow puppet theatre—another major artistic tradition in Java.

Temple of hope: Door to Nirvana is a meditation on the impact of intolerance towards difference in an increasingly globalised world and how this threatens any possibility of a harmonious future. The texts cut into the steel roof of the temple are the voices and views of Wiharso and his friends, family and colleagues. One example reads:

I feel the growing intolerance and polarization arising from extreme politics. Misunderstanding, conflict and tension always exist as part of the human experience. My intention is to create a site where people from different backgrounds can have an experience that reflects on hybridity and creates a sense of borderlessness.

By literally shining light on such issues, Wiharso expresses tolerance, acceptance and peace as a step towards enlightenment. The temple's four entrances, aligned with the cardinal directions of north, south, east and west, communicate the idea that there are many paths to peace.

Beatrice Thompson



Entang Wiharso *Temple of hope: Door to Nirvana* 2018, stainless steel, aluminium, car paint, light bulbs, electric cable and lava stone, National Gallery of Australia, Canberra, commissioned 2018 and purchased 2019, © Entang Wiharso, Black Goat Studios



Entang Wiharso *Temple of hope: Door to Nirvana* 2018, stainless steel, aluminium, car paint, light bulbs, electric cable and lava stone, National Gallery of Australia, Canberra, commissioned 2018 and purchased 2019 © Entang Wiharso, Black Goat Studios

VOCABULARY / KOSA KATA

masjid	mosque
gereja	church
pura	temple
kebaya	traditional women's blouse

wayang kulit	shadow puppets
Presiden	President
partai	political party
pemilihan umum	general election

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- What iconic Indonesian figures can you see cut into the walls and roof of Entang Wiharso's *Temple of hope: Door to Nirvana*? Decide which category they fit into.
eg. Sita (wayang kulit) = Adat Masjid (mosque) = Agama

Agama (Religion)	Adat (Traditions)	Politik (Politics)	Kehidupan Sehari-hari (Everyday life)

- Thinking about the icons you brainstormed above, write a passage in Indonesian about what you can see in the *Temple of hope: Door to Nirvana*.

Sentence starters:

Saya bisa melihat... (I can see)

Ada... (There is/are...)

Aktivitas 2

- When creating *Temple of hope: Door to Nirvana* Wiharso reached out to his friends and family, asking them to consider how beliefs about tolerance and racism affect efforts toward peace. He then presented their voices within the text panels that are on the roof of the temple. Imagine the artist asked you how you think the world could become more peaceful, harmonious and free from racial and religious intolerance. Write a poem or a paragraph that expresses your response to this question. Incorporate Indonesian words or phrases where you can.

ART MAKING TASK / TUGAS KESENIAN

- Work in a small group to design a temple or meeting place using black paper or card. The structure can take any form you choose, for example it could be hanging or freestanding, cylindrical or rectangular. Make your temple into a welcoming environment by using scissors to cut out shapes, symbols, words or images that represent tolerance for you. Remember that you may need to make a small fold to help start a cut when the shape doesn't touch the edge of the paper. Reinforce your structure with wooden skewers or wire and tape as needed. Experiment with lighting and use photography to document the shadows cast by your temple. Alternatively, draw your design on a glass jar with black marker and place a tealight candle inside.

RELEVANT LINKS / LINK RELEVAN

[UNESCO: Wayang Puppet Theatre](#)

[Borobudur: Relief Scenes from the Life of the Buddha](#)

[NGA: Indonesian Stories and Art education resource](#)



Entang Wiharso *Temple of hope: Door to Nirvana* 2018, stainless steel, aluminium, car paint, light bulbs, electric cable and lava stone, National Gallery of Australia, Canberra, commissioned 2018 and purchased 2019 © Entang Wiharso, Black Goat Studios

YEAR 9–10 Landscape and Colonisation *Pemandangan dan Koloniasi*

Mella Jaarsma is renowned for her series of striking sculptural costumes, featured in installations and performances, which act as 'second skins' or 'shelters' to show the significance of the body in shaping our identity and relationships to community, place and history.

The landscaper 2013 is a two-part work comprising a costume and single-channel video. Jaarsma takes inspiration from the billowing skirts worn by Sufis, and the ritual dance of Sufi whirling, to invoke parallel histories of beauty and violence in the Dutch colonial project of 'landscaping' Indonesia. In the video, a lone Sufi dancer appears atop a cliff, overlooking the tranquil waters of a seaside town. In place of his traditional flowing skirt, he wears a tiered hoop skirt made from a collection of kitsch landscape paintings.

The landscaper was inspired by Jaarsma's residency in the rural setting of the Jatiwangi Art Factory in West Java. Local artists collaborated with Jaarsma to create the skirt architecture with its 34 interlinked wooden panels, carved by Pengho and painted by Anex, each depicting a romanticised idyllic landscape in the famed *Mooi Indië* (Beautiful Indies) colonial painting tradition introduced to the Dutch East Indies in the early twentieth century.

These scenes of natural beauty and peaceful existence are in stark contrast to the region's colonial history of violence and cruelty. Passing through Jatiwangi is the Great Post Road, the 1000-kilometre-long road spanning Java. Constructed in 1808 by exploited local Javanese people forced into unpaid labour, the undertaking resulted in countless deaths. Ironically, *Mooi Indië* landscapes decorate the *becaks* (cycle rickshaws) that operate on the road today. As exotic tourist advertisements, they continue the myth of an untouched landscape.

Dr Michelle Antoinette



Mella Jaarsma *The landscaper* 2013, costume: wood, paint, iron and leather; single-channel video: 3:40 minutes, colour, sound, National Gallery of Australia, Canberra, purchased 2018. Photo by Mie Cornoedus



Mella Jaarsma *The landscaper* 2013, costume: wood, paint, iron and leather; single-channel video: 3:40 minutes, colour, sound, National Gallery of Australia, Canberra, purchased 2018. Photo by Mie Corneodus

VOCABULARY / KOSA KATA

pohon	tree
pantai	beach
gunung	mountain
gunung api	volcano
sawah	rice field
desa	village
kota	city

rumput	grass
rumah	house
jalan	street
sungai	river
danau	lake
kebun	garden
bunga	flower

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- Dutch artists often painted romanticised and idyllic pictures of the landscape in Indonesia. Choose one of the colonial *Mooi Indië* style paintings featured on the costume created by Mella Jaarsma for her video [The landscaper](#). Write a descriptive piece about what you can see in the *Mooi Indië* painting.

Di lukisan ada... (In this painting there is/are...)

Saya bisa melihat... (I can see...)

Ada... (There is/are...)

- Now see if you can find a painting or photo online that illustrates the violence or cruelty imposed by the colonial regime in Indonesia.

Aktivitas 2

- Many Dutch words are also used in Indonesian; showing the long-lasting influence of Dutch colonialism in Indonesia. What do the following Indonesian/Dutch words mean?

Indonesian / Dutch	English	Indonesian / Dutch	English
Tante		Stasiun	
Om		Dinas	
Apotek		Gaji	
Bioskop		Gubernur	
Karcis		Listrik	
Duit		Loket	
Handuk		Ongkos	
Jas		Pensiun	
Rok			

- What do these words tell us about Dutch colonisation in Indonesia?

ART MAKING TASK / TUGAS KESENIAN

Look at the *Mooi Indië* paintings in Mella Jaarsma's [The landscaper](#) as well as Indonesian tourism advertisements and make a list of words to describe what you see. Next, watch the ABC's video [Bali: Tourism and Development](#) and list ten words to describe the environmental issues that you see. Use your word lists to design a two-sided costume, such as a headband, mask or skirt, focusing on the contrast between the myth and the reality of the Indonesian landscape. Your word lists should also inform choices, such as the colour, texture or material used on the inside and outside of your costume. Make use of recycled materials where possible. Consider how your costume might be worn—which side will you reveal or conceal?

RELEVANT LINKS / LINK RELEVAN

[Mella Jaarsma The Landscaper](#)

YEAR 9–10 Environment and Sustainability *Lingkungan dan Keberlanjutan*

Tita Salina's *1001st island – the most sustainable island in Archipelago 2015* explores global issues of community exclusion, environmental pollution and government corruption present in response to the Indonesian government's grand plan for the restoration and redevelopment of Jakarta Bay.

Long plagued with environmental issues, Jakarta Bay and its surrounds are impacted by extreme pollution, the reduction of important fishing stocks, and rapid land sinkage due to groundwater extraction that provides drinking water for Jakarta's 10 million inhabitants. Combined with the threat of rising sea levels, these problems endanger communities of small-scale fishermen and coastal traders who live on and around the bay. The government's solution to the complex environmental and social issues is to build a giant sea wall across the bay to transform it into a man-made lagoon protected from flooding, populate it with new artificial islands, and redevelop the foreshore areas, moving existing coastal communities outside the city precincts. Many doubt the effectiveness of this plan and see it as socially discriminatory and financially irresponsible.

To create *1001st island*, Salina collaborated with local fishermen from one of the threatened communities to collect some of the plastic rubbish that plagues the bay. Wrapped in a fishing net to construct an artificial island, it was then dragged behind a fishing boat into the bay and released to become the 1001st island in the chain of islands north of Jakarta known as the Thousand Islands. Ironically, due to plastic's longevity and because it floats on water, the island is almost indestructible. The process was filmed by a drone camera from above and shows Salina standing resolutely on the island, alone at sea.

Carol Cains



Tita Salina *1001st island – the most sustainable island in Archipelago 2015*, plastic waste, fishing net, rope, floats, bamboo, LED lights and oil barrels; single-channel video: 14:11 minutes, colour, sound. Courtesy of the artist



Tita Salina *1001st island – the most sustainable island in Archipelago* 2015, plastic waste, fishing net, rope, floats, bamboo, LED lights and oil barrels; single-channel video: 14:11 minutes, colour, sound. Courtesy of the artist

VOCABULARY / KOSA KATA

polusi	pollution
sampah	rubbish
plastik	plastic
daur ulang	recycle
botol	bottle
kantong plastik	plastic bag
lingkungan	environment

melindungi	to protect
laut	sea
pantai	beach
sungai	river
kotor	dirty
bersih	clean
alam	nature

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- While watching Tita Salina's video [1001st island – the most sustainable island in Archipelago](#) jot down some key words—using Indonesian where possible—to describe what you see, what you think the work is about and what questions it raises for you. Discuss your notes with a partner and then share your ideas with your class.
- Explore the Bye Bye Plastic Bags website and/or social media accounts. Print and complete the [Bye Bye Plastic Bags – Education Booklet](#).

Aktivitas 2

- Find an Indonesian song about the environment or environmental issues that could be used as an alternative soundtrack to go with Tita Salina's *1001st island – the most sustainable island in Archipelago* video (YouTube is a great source for looking up video clips and songs).
- Write a rap about some of the environmental challenges facing Indonesia, incorporating Indonesian words where you can.
- Write an acrostic poem that uses an Indonesian word connected to *Environment and Sustainability* (eg. *pollusi*, *sampah*, *plastik*, *daur ulang* etc).

ART MAKING TASK / TUGAS KESENIAN

- Keep a diary of the disposable plastic items that you use over the course of a day. Find out the Indonesian names for these items if you are an Indonesian Language student. Identify at least three disposable plastic items that could be replaced with a more sustainable or reusable material. Create a poster, either hand-drawn or digitally designed, that focuses on one change that an individual, family or school could make to contribute to a more sustainable society. Consider how image and text can work together to communicate your message and make sure to incorporate Indonesian words and phrases in your poster if you can. Work with your teacher to find places to display your poster in your school or classroom.

RELEVANT LINKS / LINK RELEVAN

[Bye Bye Plastic Bags Bali](#)

[TED Talk – Melati and Isabel Wijsen: Bye Bye Plastic Bags Bali Campaign](#)

['So Much Plastic!': British diver films deluge of waste off Bali](#)

[Bali: Tourism and Development](#)

[Tita Salina 1001st island – the most sustainable island in Archipelago](#)

YEAR 9–10 Identity and History *Identitas dan Sejarah*

FX Harsono's art is about personal and collective identity and issues of justice and injustice within Indonesia. A sixth-generation descendant of Chinese immigrants, he also has Javanese ancestry. The Chinese minority has long suffered discrimination in Indonesia, initially by Dutch colonialists and later under the New Order regime of President Suharto who banned Chinese festivals and ceremonies as well as the use of the Chinese language. In the mid-1970s Harsono was a co-founder of the New Art Movement and since then has been at the forefront of the few courageous advocates for human rights who have aimed to give a voice to the powerless.

Since 2009, inspired in part by a collection of old black-and-white photographs taken by his father, Harsono's works have explored issues such as the killings of ethnic Chinese Indonesians between 1947–49 during violent unrest in the context of Indonesia's struggle for independence. *Gazing on collective memory* 2016 is a moving installation referring to the tragic history of the Chinese in Indonesia. The seemingly fragile work consists of a cluster of spindly wooden stands that support memorabilia including photographic portraits, delicate porcelain offering bowls and school books. Hundreds of electric candles hover over this assemblage, casting a warm golden light and alluding to the resilience of individuals and communities who are damaged by, but survive, a brutal history.

The end of Suharto's New Order enabled the emergence of a genuinely democratic political system in Indonesia, but Harsono has continued to advocate for a truer version of history so that younger generations might learn from the failures of the past to create a more inclusive society for all Indonesians.

Caroline Turner and Carol Cains



FX Harsono *Gazing on collective memory* 2016, wood, found objects, books, ceramic bowls, wooden butter mould, wooden cookie mould, metal spoons, 3D digital prints, framed photographs and electric candle lights, National Gallery of Australia, Canberra, purchased 2018 © FX Harsono



FX Harsono *Gazing on collective memory* 2016, wood, found objects, books, ceramic bowls, wooden butter mould, wooden cookie mould, metal spoons, 3D digital prints, framed photographs and electric candle lights, National Gallery of Australia, Canberra, purchased 2018 © FX Harsono

VOCABULARY / KOSA KATA

orang	people, person
bule	foreigner
Tionghoa	Chinese person
orang Pribumi	Indigenous person

tinggal di	live in
berasal dari	to come (originate) from
asli	native to
dari mana?	Where from?



FX Harsono *Gazing on collective memory* 2016, wood, found objects, books, ceramic bowls, wooden butter mould, wooden cookie mould, metal spoons, 3D digital prints, framed photographs and electric candle lights, National Gallery of Australia, Canberra, purchased 2018 © FX Harsono

LANGUAGE TASKS / TUGAS BAHASA

Aktivitas 1

- Look at the artefacts in FX Harsono's *Gazing on collective memory*. Write a story in Indonesian about the person/people that these artefacts might belong to.

Aktivitas 2

- Sit together in a small group near Harsono's work of art. Discuss what assumptions or stereotypes could be made about the owners of the artefacts seen in *Gazing on collective memory*. What labels or terms might be used? What would these be if using Indonesian?
- Are you familiar with the words "bule" and "Tionghoa"? These are quite loaded terms—investigate the historical origins/significance of these words in Indonesia.

ART MAKING TASK / TUGAS KESENIAN

- Watch the video [FX Harsono and the New Art Movement](#) for an insight into FX Harsono's art practice. FX Harsono works to ensure that the injustices of Indonesia's history, particularly killings of Chinese Indonesians, are not silenced or forgotten. Similarly, Fiona Foley's work [Dispersed](#) in the NGA's collection draws attention to violent, unspoken histories in Australia. Work with your class to research the killings of Chinese Indonesians in 1947–49, 1965 and 1998. Sketch a rough concept for an art installation or memorial that responds to Harsono's statement 'pieces of the past are the reality that makes a nation grow.' Consider incorporating Indonesian language and how you might engage senses such as hearing or touch.

RELEVANT LINKS / LINK RELEVAN

[FX Harsano Writing in the Rain](#)

[Works shaped by sorrow and loss](#) (featuring Dadang Christanto's *Heads from the North*)

ACHIEVEMENT STANDARDS

Languages: Indonesian

Year 7–8

By the end of Year 8, students:

- share factual information and opinions about their personal and immediate worlds, including personal details, family, pets, friends, pastimes, school and neighbourhood.
- describe qualities of appearance, colour, character and condition (such as *tinggi*, *merah muda*, *lucu*, *panas*), and identify quantities using numbers and fractions.
- respond to and create texts to describe real and imagined events and characters.
- create personal, informative and imaginative texts incorporating textual features such as salutations and using cohesive devices such as conjunctions for example, *dan*, *tetapi*, *karena* and *untuk*.
- translate texts, identifying culture-specific language such as vocabulary related to cultural artefacts (for example, *gayung*, *becak*, *warung*), environment (for example, *sawah*, *desa*, *cicak*), and practices (for example, *Idul Fitri*). Students describe their experiences of using Indonesian and views about how it fits with their sense of self.
- identify textual features such as salutations, conversation markers and sequencing devices.
- make connections between aspects of their own language and culture, such as particular expressions or practices, and compare these with Indonesian language and culture.

Languages: Indonesian

Year 9–10

By the end of Year 10, students:

- know that Indonesian borrows from other languages, including local and foreign languages.
- make connections between aspects of culture in language use such as terms for artefacts (for example, *kris*, *andong*), practices (for example, *minum jamu*, *batik/ikat*), ideas (for example, *halus/kasar*) and values (for example, *sopan/tidak sopan*, *rendah hati*).
- interact with peers and adults using written and spoken Indonesian to communicate about personal interests and relationships, practices and experiences, and about broader issues such as health and the environment, including how these relate to Indonesia.
- respond to and create personal, descriptive, informative and imaginative texts for a range of purposes.
- apply knowledge of textual features such as salutations, sequencing, and persuasive and emotive language to comprehend and create public texts.
- translate texts and create bilingual texts, comparing different interpretations and deciding how to deal with instances of non-equivalence, such as proverbs, idioms, proper nouns, and culture-specific terms and expressions.

ACHIEVEMENT STANDARDS

The Arts: Visual Arts

Year 7–8

By the end of Year 8, students:

- identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making.
- explain how an artwork is displayed to enhance its meaning.
- evaluate how they and others are influenced by artworks from different cultures, times and places.
- plan their art making in response to exploration of techniques and processes used in their own and others' artworks.
- demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks.

The Arts: Visual Arts

Year 9–10

By the end of Year 10, students:

- evaluate how representations communicate artistic intentions in artworks they make and view.
- evaluate artworks and displays from different cultures, times and places.
- analyse connections between visual conventions, practices and viewpoints that represent their own and others' ideas.
- identify influences of other artists on their own artworks.
- manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.

Answer Key (for the **Spot the Difference**, Future Families Language Task):

Anwar	Dewi	Jono
Kenalkan, nama saya Anwar . Saya tinggal di pulau Sumatera . Di keluarga saya ada empat orang. Ibu saya bernama Desi. Bapak saya bernama Iwan. Saya mempunyai satu kakak perempuan. Namanya Asita. Saya berumur empat tahun. Asita berumur delapan tahun. Asita bersekolah di SD .	Kenalkan, nama saya Dewi . Saya tinggal di pulau Jawa . Di keluarga saya ada lima orang. Ibu saya bernama Desi. Nenek saya bernama Yuli . Saya mempunyai dua kakak perempuan. Namanya Asita dan Desti . Saya berumur empat tahun. Asita berumur tiga belas tahun. Asita bersekolah di SMP .	Kenalkan, nama saya Jono . Saya tinggal di pulau Kalimantan . Di keluarga saya ada lima orang. Ibu saya bernama Desi. Bapak saya bernama Iwan. Saya mempunyai dua adik perempuan. Namanya Asita dan Sari . Saya berumur empat tahun. Asita berumur tiga tahun. Asita tidak bersekolah .