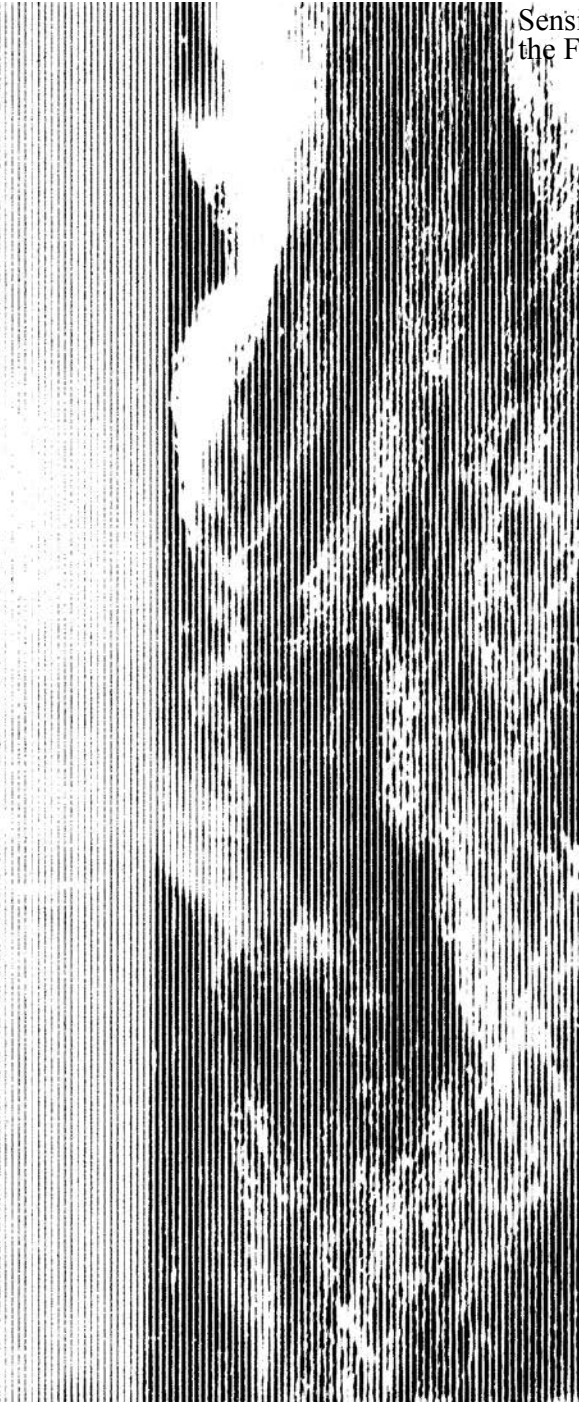


Sensible Past: Of Distances and
the Fabrication of the Frame

**Rasa Lampau: Menyoal
Jarak dan Bingkai**



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Rasa Lampau: Menyoal Jarak dan Bingkai

This reader was published on the occasion of the exhibition *Sensible Past: Of Distances and the Fabrication of the Frame (Rasa Lampau: Menyoal Jarak dan Bingkai)* from 28th July to 1st August, as part of the 13th edition of the International Convention of Asia Scholars (ICAS13): Crossways of Knowledge in Surabaya, Indonesia. The exhibition is developed in the context of the Atelier KITLV-Framer Framed artist in residency programme and in partnership with the Integrated Arts - Parahyangan Catholic University, Bandung (UNPAR).

Exhibition

Sensible Past: Of Distances and the Fabrication of the Frame

Rasa Lampau: Menyoal Jarak dan Bingkai

28 July — 1 August 2024

Gedung Balai Pemuda, Surabaya, Indonesia

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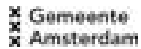
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Emily Shin-Jie Lee

Introduction

This reader is part of the exhibition *Sensible Past: Of Distances and the Fabrication of the Frame* hosted by the ICAS13: Crossways of Knowledge, an international Conference-Festival at Surabaya, Indonesia. It is also considered another chapter of *Declaring Distance: Bandung–Leiden*, a hybrid presentation that took place in April, 2022. The presentation was initiated by Bandung-based artist Theo Frids Marulitua Hutabarat in collaboration with Selasar Sunaryo Art Space and Integrated Arts – Parahyangan Catholic University in Bandung (UNPAR), as part of Theo’s Atelier KITLV– Framer Framed residency programme (2022-2023). The residency, facilitated by Framer Framed, was designed for artists to develop a project based on their engagement with materials from the Dutch (post-)colonial era currently held by KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies, Leiden).

From the outset, Theo made a conscious decision to not only work within the confines of the archive, but also to leverage the relationship between the state of these archives and the prevailing social, economic, and ecological realities in Bandung. To achieve this, Theo invited a network of artists, writers, filmmakers, and musicians who have been interacting with the archives of KITLV to participate in the hybrid presentation *Declaring Distance*. Together, we held a series of online and offline workshops, film screenings, musical performances, and walking tours, in addition to exhibiting paintings, photographic prints, and installations.

These events not only opened the research process but also challenged the perception of archiving as a silent act.

The series of events raised several ongoing inquiries among the participants. For instance, how can disruption, disobedience, or even destruction be understood as meaningful practices for unlearning imperialism when interacting with colonial archives? What can historical images, in their (re)appearances or metamorphosis through artistic means, tell us about our relation to current landscapes scarred by environmental crime and neocolonial extractivism? How can we build critical archives that actively resist racist ideologies instead of reducing other histories to a single narrative? The artists' approach these questions with their own tactics, which then laid a fertile ground for Theo's latter presentation *Anonim* at Framer Framed in Summer, 2023.

What became obvious working within such a collaborative programme was the importance of rethinking strategies to distribute knowledge and resources while acknowledging the various power dynamics, distances, and positionalities at play. The struggle for representation as well as the need to reimagine forms of return and remediation of the archives, reinstates what Nigerian curator Azu Nwagbogu argues for "restitution" as something not restricted to objects but includes knowledge systems. This also means that as a part of restitution, we need to develop alternative infrastructures whereby new routes are paved for archives to be liberated from their colonial framework.

This approach to alternative ways of instituting and forming a collective memory against the ontology of an archive led us to present *Sensible Past* in Surabaya in the context of ICAS 13, as it speaks to the communal wish of

experimenting among artistic and academic professionals in search of new methods and perspectives for decolonial knowledge production. The works presented share an emphasis on everyday gestures, sounds, and tastes, as well as human and non-human movements across time and space. Through means of storytelling and speculative narration, *Sensible Past* shows how (is)lands once marked by colonial violence also preserved remnants for regeneration if we resort to different senses and sensibilities as decolonial nourishments. In particular, the artists' works makes visible the various frames of violence while also speaking to American academic and writer Saidiya Hartman's notion of "critical fabulation" as a site for reclamation and return and how imagination allows the archive to assume new meanings.

In preparation for this publication and in line with the ideas of the exhibition, we invited participating artists to provide their own archives that have inspired their exhibiting works. These could be diaries and notes they have taken, or photographs, journal articles, and newspaper clips collected during their research. The materials were further selected for visual editing and collage by designer Chen Jhen, who was also involved in the project, *Declaring Distance*. It interweaves various percussive responses and rhythmical interjections while creating open-ended spaces for free associations. In other words, the deliberate rules, choices, and layers of arrangement correspond to how we deal with archival materials and how they reflect the various decisions made at every stage, thus manifesting archives as a very subjective matter.

Instead of approaching archival collections as inert sources, this reader tends to consider how unexpected

encounters spark new imaginations as well as inform ethics of care and critical inquiry. Indeed, an archive is never exhaustive or complete, never universal or neutral. Without debilitating the shared materials by describing how they relate to the artworks shown in the exhibition, this publication considers the materials as motifs by themselves, potentially leading to otherwise unthought means of connecting with the past. By breathing new life into the visualities, textures, movements, and smells highlighted in *Sensible Past* through graphic design and publishing methods, this reader encourages a reimagining of archival practices and counter-institutional circulations of knowledge.

Just as the artists presented at *Sensible Past* think about how to tackle and disseminate the knowledge in connection with the materials of KITLV, this reader is a physical manifestation for anyone who may or may not have experienced the exhibition in Surabaya to develop strategies for the mobilization and afterlife of the archives. Above all, involving participants from the Integrated Arts at UNPAR throughout the process reaffirms our wish to acknowledge embodied and collective learning processes, explore ways to articulate notions of memory, find joy when working with difficult histories, and understand that archives *are* alive and can transcend their colonial hosting spaces to create infrastructures of support and solidarity – through collective actions of reframing.

Emily Shin-Jie Lee,
diterjemahkan oleh Yacobus Ari Respati

perkenalan

Esai ini adalah bagian dari pameran *Sensible Past: menyoal Jarak dan Bingkai* yang diampu ICAS 13: Crossways of Knowledge, Konferensi-Festival internasional yang diadakan di Surabaya, Indonesia. Pameran ini juga jadi bab lanjutan dari *Declaring Distance: Bandung-Leiden*, yang diinisiasi perupa Bandung Theo Frids Marulitua Hutabarat, berkolaborasi dengan Selasar Sunaryo Art Space dan Integrated Arts – Universitas Katolik Parahyangan, di Bandung, sebagai bagian dari program residensinya di Atelier KITLV–Framer Framed (2022-2023). Residensi ini, yang difasilitasi oleh Framer Framed, dirancang bagi seniman untuk mengembangkan proyek yang berinteraksi dengan material dari era (pasca-)kolonial Belanda koleksi KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies, Leiden).

Sedari awal, Theo membuat keputusan sadar untuk tak hanya bekerja dalam lingkup kearsipan, tetapi juga mendayakan relasionalitas yang ada atas kondisi arsip-arsip ini, dengan kesituasian-kenyataan sosial, ekonomisnya, serta ekologisnya di Bandung. Untuk mencapainya, Theo menghadirkan suatu jejaring seniman, penulis, pembuat film, serta musisi yang telah juga berinteraksi dengan arsip-arsip KITLV dalam *Declaring Distance*. Menyejajarkannya dengan etos residensi, kala itu kami berkolaborasi di dalamnya untuk mengadakan rangkaian lokakarya

daring dan luring, pemutaran film, pertunjukan musik, dan tur lapangan, selain juga memamerkan lukisan, cetakan fotografis, serta instalasi. Aktivitas-aktivitas ini tidak hanya menyingkap proses riset artistik, tetapi juga mempersepsi ulang imajinasi mengarsip sebagai aksi sunyi.

Dari rangkaian kegiatan, muncul ragam telusur dan elaborasinya dari para kolaborator. Ini memantik hal-hal semisal bagaimana diruspi, perlawanan, atau bahkan penghancuran bisa kita pahami sebagai praktik yang bermakna untuk melupakan imperialisme saat berinteraksi dengan arsip-arsip kolonial. Bagaimana caranya imaji-imaji bersejarah bisa hadir (kembali) atau bermetamorfosis melalui cara-cara artistik untuk mencerminkan relasi kita dengan lanskap yang dilukai kejahatan lingkungan dan ekstraktivisme neokolonial? Bagaimana kita bisa membangun arsip-arsip kritis yang melawan ideologi-ideologi rasis secara aktif? Ketimbang hanya mereduksi sejarah-sejarah yang liyan untuk jadi bagian dari narasi tunggal? Pendekatan para seniman mendekati pertanyaan-pertanyaan ini lewat taktik-taktik mereka sendiri, yang lantas menyediakan lahan subur bagi presentasi Theo setelahnya, *Anonim*, di *Framer Framed*, 2023.

Yang kemudian jadi jelas ketika bekerja dalam program kolaboratif yang begini adalah pentingnya menimbang ulang strategi-strategi distribusi pengetahuan dan sumber daya, yang menyadari segala dinamika kuasa, keberjarakan, serta kedudukan-kedudukan yang telah langgeng jadi aturan main. Perjuangan representasi, juga perlunya mengimajinasikan ulang dan melakukan remediasi

arsip, adalah yang baru-baru ini dicetuskan kurator Nigeria Azu Nwagbogu sebagai suatu wujud “restitusi” yang tak terkekang kepada objeknya saja, melainkan juga sistem-sistem pengetahuan. Artinya, me-restitusi adalah juga untuk mengembangkan infrastruktur alternatif, di mana jalur-jalur baru dibangun bagi arsip, supaya terbebas dari kerangka kolonial.

Pendekatan alternatif yang demikian, yang berkembang demi melembagakan dan membangun memori kolektif terhadap ontologi arsip membawa kami untuk mempresentasikan *Sensible Past* di Surabaya bagi ICAS 13. Hal ini sealur dengan harapan komunalnya untuk bereksperimen di antara profesional seni dan akademis untuk mencari metode dan perspektif baru bagi produksi pengetahuan dekolonial. Karya-karya yang dihadirkan berbagi paparan atas gestur-gestur, bebunyian, dan citarasa keseharian, sekaligus gerak manusia dan yang non-manusia melintasi ruang dan waktu. Lewat penceritaan dan narasi spekulatif, “*Sensible Past*” menunjukkan bagaimana tanah (air) yang ditandai kekerasan kolonial juga mempertahankan renik untuk regenerasi, apabila kita juga menggeser perhatian pada indra dan kepekaan yang berbeda sebagai nutrisi dekolonial. Secara lebih khusus, karya-karya seniman menebalkan pandangan terhadap ragam bingkai kekerasan yang ada, selagi juga jadi apa yang akademisi dan penulis Amerika, Saidiya Hartman sebut sebagai “critical fabulation”: suatu situs reklamasi dan situs untuk kembali—yang memberi ruang bagi bagaimana imajinasi membolehkan arsip punya makna-makna baru.

Dalam mempersiapkan publikasi ini dan sealur dengan gagasan-gagasan pameran, kami mengundang seniman-seniman partisipan untuk menampilkan arsip-arsip koleksi mereka yang menginspirasi karya-karya mereka. Ini bisa jadi adalah diari dan catatan mereka, foto-foto, artikel jurnal, dan kliping koran yang dikoleksi tatkala meriset. Bahan-bahan ini lantas lebih jauh dipilih penyuntingannya secara rupa dengan dikolasekan oleh desainer Chen Jhen, yang sebelumnya juga terlibat dalam *Declaring Distance*. Hasilnya condong menganyam beragam reaksi-tanggapan yang jadi ritmis dan perkusif, selagi menciptakan ruang-ruang dengan akhiran terbuka dan asosiasi-asosiasi bebas yang mungkin. Dengan kata lain, aturan-aturan, pilihan-pilihan, serta lapisan-lapisan susunannya secara sengaja berkorespondensi dengan bagaimana kita berinteraksi kepada arsip material, sekaligus mencerminkan bagaimana kita mengambil keputusan pada tiap tahap, hingga akhirnya arsip mewujud jadi hal yang begitu subjektif.

Ketimbang mendekati koleksi-koleksi arsip sebagai yang lembam, pembacaan ini lebih menyoal bagaimana interaksi-interaksi yang tak terduga memantik imajinasi-imajinasi baru sekaligus mengarahkan pada etika perhatian serta telusur kritis. Memang, suatu arsip tak pernah bisa tuntas atau lengkap betul, tak pernah universal atau netral. Tanpa mencederai material arsip tersebut itu melalui suatu deskripsi ketat tentang bagaimana relasinya dengan karya-karya yang ada dalam pameran, publikasi ini mempertimbangkan bagaimana material sesungguhnya adalah suatu motif yang tersendiri, yang

dapat mengarahkan pada cara-cara tak terpikir untuk terhubung kepada masa lalu. Dengan mengembuskan kehidupan baru di atas rupa, tekstur, pergerakan, juga bebauan yang mencuat dalam *Sensible Past* melalui desain grafis dan metode publikasi, pembacaan ini mendorong suatu reimajinasi atas praktik mengarsip dan persebaran pengetahuan yang kontra-kelembagaan.

Seiring para seniman di *Sensible Past* merenungi bagaimana menjegal serta menyebarkan pengetahuan atas materi-materi arsip KITLV, pembacaan ini juga merupakan perwujudan fisik bagi siapa saja yang telah atau tidak mengalami pameran di Surabaya, demi membangun siasat-siasat mobilisasi dan akhirat dunia arsip. Di atas segalanya, dengan mengikutsertakan partisipan-partisipan dari Integrated Arts, Universitas Katolik Parahyangan, Bandung di sepanjang proses, sikap tersebut juga jadi penekanan harapan kami untuk mengenali proses belajar yang menubuh dan kolektif, serta kemungkinan menjelajahi pemahaman kita akan memori, untuk menemukan kesenangan bahkan ketika bekerja dengan arsip yang kolonial, dan memahami bahwa arsip itu hidup dan bisa melampaui inang kolonialnya demi menciptakan infrastruktur dukungan dan solidaritas—yakni melalui aksi membingkai ulang bersama-sama.

Sensible Past: Of Distances and the Fabrication of
the Frame

Yacobus Ari Respati

A Book of One's Own

In “*Non-Things*”, Han Byung-Chul picks up on Walter Benjamin’s quoting of “*Habeant sua fata libelli*” (books have their fate). Our interaction with the Other as sources of information, he mentions, is something that is situated through transitional objects: objects that are “soft”, and gives feedback through which we truly interact. Unlike “hard” objects where we only feel our own flesh and ourselves. True transitional objects resist simple repetitiveness and haptic compulsions, through them we remain as subjects and does not only feel our own flesh and treat ourselves as objects.

Benjamin’s physical books are different with digital books – and for the purposes of this exhibition, different with digital archive. The digital offers informational value and is part of an endless network and scrolling of data with its disembodied experience. Humans perceive things through distance, auratic distance that is, through free space where intensity may exist, resisting a lack that is generalisation.

An emergence of (post-)colonial archival images shared across Indonesian social media users became something that I noticed through Zaldy and Theo’s works the past few years. More recently, even elements of the Roman Catholic church of Indonesia have their own account of this kind, sharing among others photographs of buildings that mostly still exists. Yet, compared with different renderings and capturings of the now-digital, they

feel different. In fact, this feeling persisted in the past few months where my head has grown a more acute attention for older buildings. They feel different even though some are virtually still the same whole and structure depicted on more charming digital archives & photographs. It is of course rather difficult to experience a live poetic moment. Something intrigues me to question why we are drawn to these representations of real, old things. Are we not merely succumbing to more sublime techniques long gone, and falling into idealised versions over real complex things?

Digital communication, we may often find, resists intensity. It instead ever-expands, extensively. We can endlessly scroll colonial images, and nothing may truly protrude, albeit they hyperlink with many other things. They can also give pleasure in corresponding with the right imaginaries we project from keywords, names, names of places, subjects that really/had existed. They are part of a flat landscape of the digital, in its breadth always drawing to the sides and its links. There, we see what we want to see, Han would say that we are seeing our own retina, linking instead with the familiar ways of our own vision.

The reworkings, re-envisionings of archives by artists that are in this exhibition, however, becomes gestures for “softening” the images. Han told of Benjamin’s kind of the utopian collector, the future saviour of things, who free things from the drudgery of being useful. Archives as data resist possession, for what is available for us from them only is access. Works featured in this exhibition subverts the informational value embedded within the archive’s existence. Through gestures of assemblages, they are transfigured to be filled with emotions and creative, invented recollections.

Kasih Karunia Indah’s elaboration over Paul Seelig’s— an obscure early 20th century composer from Bandung, virtually unknown in Indonesia—Piano Concerto in F# minor, is a working on an archived score that is available on the internet. A complete original concert arrangement is yet to be found, but the compressed, somewhat cryptic version of it is. Over the past year and a half, she would discover other digital and physical scores of Seelig’s, discovering him as a transcriber of the Indies’ soundscapes. At times publishing folk songs in Western notation, other times original compositions inspired by courtly or local chansons.

Biography-wise he was found to be once employed by the Surakarta and Siam court, whilst in parallel had a piano shop and manufacturing in Jalan Braga, Bandung. Some of the old Seelig-branded pianos still turn up for sale every now and then. Our proximity being in the same city, more precisely at Integrated Arts UNPAR only a few blocks away from the exact former shop’s coordinate, sparks an imagination that is difficult to describe. And it is this kind of force which pushed an effort forward a *spiral retelling* to connect the complex real-now with an errant past.

Seelig’s concerto was an assemblage of some kind, quickly changing from a few bars to the next, changing landscapes, as if stages swiftly hurried out and in to depict one particular scene to another, compressing his wanderings of old into a montage. It is a rerouting. And by featuring it, we also try to reroute it to be part of our landscape of attention. For him, a white composer trained at Mendelssohn’s academy freely capturing land-soundscapes into an exiled language of Western music notation, provided other meaning for our local populace who has prized and fetishized music (and their material artefacts) as young as

ones from the 1970s.

Kasih, and Theo's works are forms of desire to be errant. What Edouard Glissant would mention as desire to go against a root. Kasih's mastery in her personal life at piano finds transitional object in Seelig's composition that communicates in the same language while also wholly other in its utterance. Theo's imagerial compositions composites dabs of oil paint with drawn magical designs from Batakland. Carl Schuster comparatively observes the same designs emerging from sites of remote antiquities to the prehistoric, from Angola and Cameroon, India, ancient Sumeria, and Indonesia.

In painterly manner, new physiognomies of the artwork invoke "Whole", a sense of age, landscape, craft, which transcends the previous ownership of the complex human civilisation thing it is. The symbols afloat in colour-space assumes Benjamin's "habent sua fata libelli", coming as a fleeting manifestation assuming its own fate, as abstracts coming into contact and de-reified. Giving it free space, a place to be still, where time is long. Both Theo himself and the concept of "Batak" peoples are thus frozen still, where the archive is reanimated through art as heightened time (Hoch-zeit). "Batak" even is only a generalised term for non-Muslim peoples of Northern Sumatra, over which myths and rigours of filiation perpetuate their self-identification. They are called as locals who may be converted and baptised, just as the Torajans are grouped and generalised, among other peoples.

"Sensible Past: Of Distances and the Fabrication of the Frame" presents a spiral retelling of artists' interaction and renegotiation of auratic distance with what is other and at the same time identifiable. It is an attempt at

embodiment—or reembodiment—and to reinvigorate gaze. Empathy over silent archive. A writing ever in motion, in an attempt at recognising its own movement if only in its afterimages. Fate of one's own book.

Buku Diri Sendiri

Dalam *Non-Things*, Han Byung-Chul menukil bagaimana Walter Benjamin mengutip *Habeant sua fata libelli* (buku-buku punya nasibnya sendiri). Interaksi kita dengan yang Liyan sebagai sumber informasi, disebutnya, adalah sesuatu yang tersituasikan lewat benda-benda transisional: benda-benda yang “lunak” yang memberi umpan balik fisik yang merupakan wujud interaksi sungguhan. Mereka tak seperti benda “keras” yang membuat kita hanya merasakan daging dan maka diri kita saja. Benda-benda transisional yang sejati menolak pengulangan-pengulangan sikap secara sederhana dan dorongan berpasrah kepada rabaan, sehingga melaluinya kita tetap menjadi subjek, tak hanya merasakan daging kita sendiri dan lalu menganggap diri kita sendiri adalah objek.

Buku-buku fisik Benjamin itu berbeda dengan buku-buku digital—dan dalam konteks pameran ini, beda dengan arsip digital. Yang digital hanya bisa menawarkan nilai informasional dan merupakan bagian dari jejaring tak habis-habis dengan arungan datanya yang dialami tanpa penubuhan kita. Manusia mempersepsikan benda lewat jarak, lebih tepatnya jarak auratis, melalui ciptaan jarak bebasnya yang membuat rasa intensitas mungkin untuk muncul, dan melawan rasa kurang akibat generalisasi. Riuhan akun-akun media sosial di Indonesia yang

membagikan imaji-imaji arsip (pasca-)kolonial merupakan satu hal yang baru di tahun-tahun belakangan saya sadari lewat proses dan karya-karya Zaldy dan Theo. Baru-baru ini, bahkan unsur gereja katolik di Indonesia pun punya akun semacam ininya sendiri, yang antara lain membagikan foto-foto gedung Katolik yang rata-rata masih berdiri. Namun, membandingkannya dengan corak dan tangkapan yang kini digital, rasanya berbeda. Perasaan ini malahan jadi sesuatu yang jadi makin hadir beberapa bulan ke belakang tatkala benak saya mulai punya perhatian lebih memandangi bangunan-bangunan tua. Mereka memang terkesan berbeda walaupun pada dasarnya adalah keutuhan dan struktur yang sama sebagaimana tampil di arsip-arsip digital dan foto-foto. Terang saja mengalami peristiwa poetik secara langsung adalah sulit kalau tidak mustahil, Tapi ada yang menggelitik saya untuk bertanya-tanya mengapa kita tertarik kepada representasi hal real secara lama begitu. Apa kita tidak hanya mengalah pada teknik-teknik yang sublim yang sudah punah, dan jatuh kepada perangkat meng-ideal-idealkan hal real yang kompleks.

Komunikasi digital, sering kita temukan sesungguhnya melawan intensitas. Yang ada, ia terus meluas, memperlebar jangkauannya. Kita bisa saja terus menjelajah imaji-imaji kolonial tak habis-habis, tapi tak ada yang “muncul” walaupun telah terhubung berjejaring dengan banyak hal lainnya. Imaji pun bisa memberi kesenangan tatkala bersambut dengan imajiner tepat yang kita proyeksikan di atas kata kunci, nama-nama, nama tempat-nama tempat, dan subjek-subjek yang memang atau pernah eksis. Komunikasi

digital adalah bagian dari lanskap datar digital, yang selalu melebar ke samping, Di sana, kita hanya melihat yang mau kita lihat. Han menyebutnya sebagai gestur memandangi retina kita sendiri, dengan hanya yang serupa yang familiar.

Pengerjaan dan pembayangan ulang arsip oleh para seniman di presentasi ini, bagaimanapun, adalah sikap “melunakkan” imaji. Han menyitir yang disebut Benjamin sebagai sang kolektor utopian, si penyelamat masa depan benda, yang membebaskan benda-benda dari beban keharusan berguna. Arsip sebagai data melawan untuk dimiliki, sebab yang tersedia dari mereka hanyalah akses. Kerja-kerja, karya-karya yang ada pada pameran ini melawan nilai informasional yang tertanam pada eksistensi kearsipannya. Lewat gestur kolasi dan assemblage, mereka berubah untuk menjadi terisi emosi dan ciptaan rekoleksi kreatif.

Elaborasi Kasih Karunia Indah atas karya Paul Seelig—sosok komponis awal abad 20 dari Bandung yang kurang dikenal di Indonesia—”Piano Concerto in F#Minor” adalah sebuah kerja atas arsip partitur yang tersedia di internet. Wujud aransemen konser lengkapnya hingga kini belum ketemu, namun versi padat dan agak misterius darinya ada. Sepanjang setahun setengah terakhir, Kasih menemukan berbagai partitur digital dan fisik Seelig, menemukannya sebagai penyalin, penulis bentang bunyi (soundscape) Indis. Kadang ia mempublikasikan lagu daerah dalam notasi Barat, lain kesempatan gubahan orisinalnya sendiri yang terinspirasi oleh musik kerajaan atau tembang setempat.

Secara biografis, Seelig ditemukan bekerja di

bawah istana Surakarta dan Siam, dan membuat serta mewarisi toko piano di Jalan Braga, Bandung. Kadangkala piano tua bermerek Seelig muncul dijual hingga kini. Kedudukan kami di kota yang sama, lebih tepatnya kedudukan kami di Integrated Arts UNPAR yang hanya terpisah beberapa jalan dari pojok tempat tokonya dulu berada, memantik imajinasi yang sulit dijelaskan. Dan adalah daya macam ini yang mendorong kerja untuk merimpangkan pengisahan ulang (spiral retelling) yang menjalin kepelikan real-kini dengan susur masa lampau.

Konserto Seelig juga adalah kolasi/assemblagenya sendiri, yang di dalam lagu berubah di antara beberapa bar ke berikutnya, seakan-akan memandangi panggung yang didorong cepat-cepat keluar dan masuk dari gambaran satu adegan nyata khas satu, ke yang lainnya. Memampatkan jelajah Seelig dahulu ke mana-mana jadi semacam montase. Ini sebuah turutan ulang (rerouting). Dan dalam menampilkannya pada presentasi ini, kami juga mencoba menurut ulangnya jadi bagian dari lanskap perhatian. Sebab ia, seorang komponis berkulit putih yang belajar di akademi Mendelssohn secara bebas menangkap bentang alam dan bunyi dalam bahasa notasi musik Barat yang sejatinya eksil, telah menyediakan pemaknaan lain bagi imajiner kita yang bahkan sudah melebihi-lebihkan, menjimatkan musik serta artefak bahkan yang muda dari tahun 1970-an.

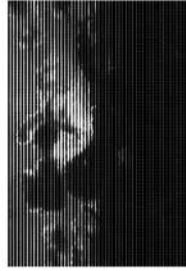
Kerja Kasih, dan Theo, misalnya, adalah wujud hasrat penyusur. Sesuatu yang Edouard Glissant akan menyebut sebagai hasrat melawan akar. Penguasaan Kasih di hidup pribadinya akan piano menemukan

wujud benda transisional pada komposisi Seelig mengomunikasikan bahasa serupa yang namun tuturnya liyan. Komposisi imajerial Theo mengurung pulasan cat minyak dengan gambar magis tanah Batak. Carl Schuster secara komparatif mengamati gambar-gambar serupa muncul dari situs kuno hingga prasejarah, dari Angola dan Kamerun, India, Sumeria kuno, juga Indonesia.

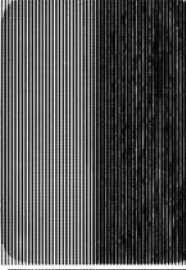
Secara lukis, fisiognomis baru karya di sini menggugah kepekaan akan yang “Utuh” (“Whole”) soal umur waktu, lanskap lampau, gubahan kerja detail-terampil, yang mentransendensi pengetahuan lampau akan kepemilikan terdahulu dari gambar-gambar ini sebagai benda peradaban manusia. Simbol-simbol ini yang mengapung di atas warna mendaku “*habent sua fata libelli*” Benjamin, menjadi tangkapan berharga seketika menjadikan nasib-nya sendiri. Benda abstrak yang bersentuhan dengan imajinasi dan mewujud ulang, ter-de-reifikasi. Terberi kepadanya ruang bebas, tempat untuk jadi diam teramati di mana waktu memanjang. Baik Theo dan gagasan orang “Batak” sendiri dibekukan sementara, arsip dihidupkan ulang oleh seni jadi waktu yang terjunjung (Hoch-zeit). “Batak” sendiri pun hanyalah istilah generalisasi untuk orang-orang non-Muslim Sumatera bagian Utara, yang dihembusi mitos dan jalinan logika temurun, filiasi yang menebal-nebalkan abadi identifikasi diri mereka secara terkonstruksi. Mereka orang setempat yang bisa di-Kristenkan, seperti generalisasi sama yang ada misalnya untuk menyebut orang-orang Toraja, dan yang lain-lain lagi.

Sensible Past: of Distances and Fabrication of

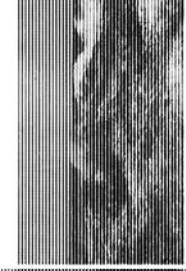
the Frame (Rasa Lampau: Menyoal Jarak dan Bingkai) menampilkan rimpang pengisahan ulang di atas interaksi seniman-seniman, dan perundingan ulang jarak auratis terhadap yang liyan dan yang kenal. Presentasi ini merupakan suatu usaha menubuhkan—atau menubuhkan ulang—dan menggugah tatap (gaze). Empati di atas arsip yang sedianya sunyi. Tulisan yang terus bergerak, upaya mengenali pergerakannya sendiri walaupun hanya dalam bayang-bayang-nya yang terindra. Ini nasib buku-buku orang-orang, buku diri sendiri.



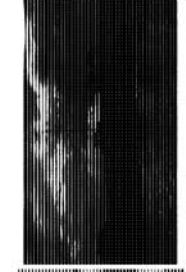
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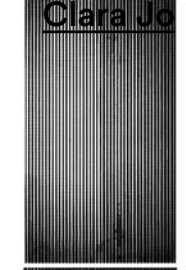
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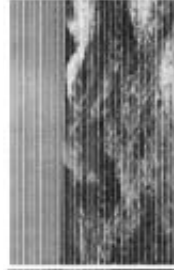
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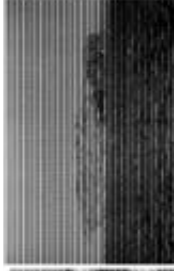
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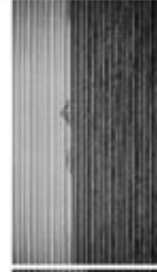
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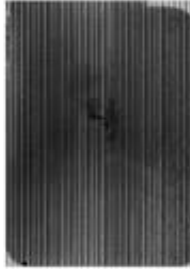
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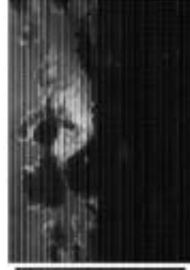
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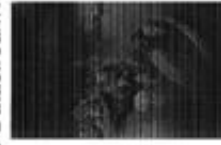
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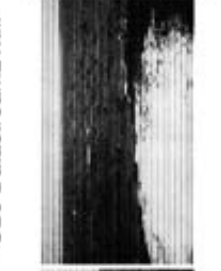
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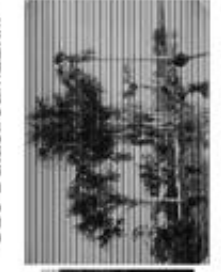
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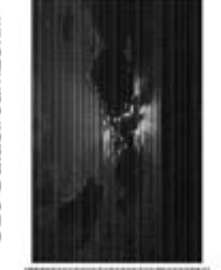
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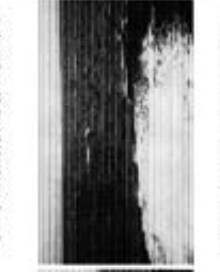
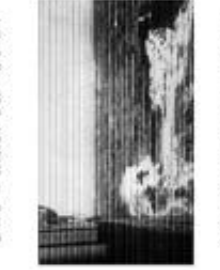
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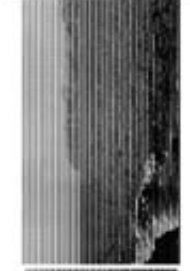
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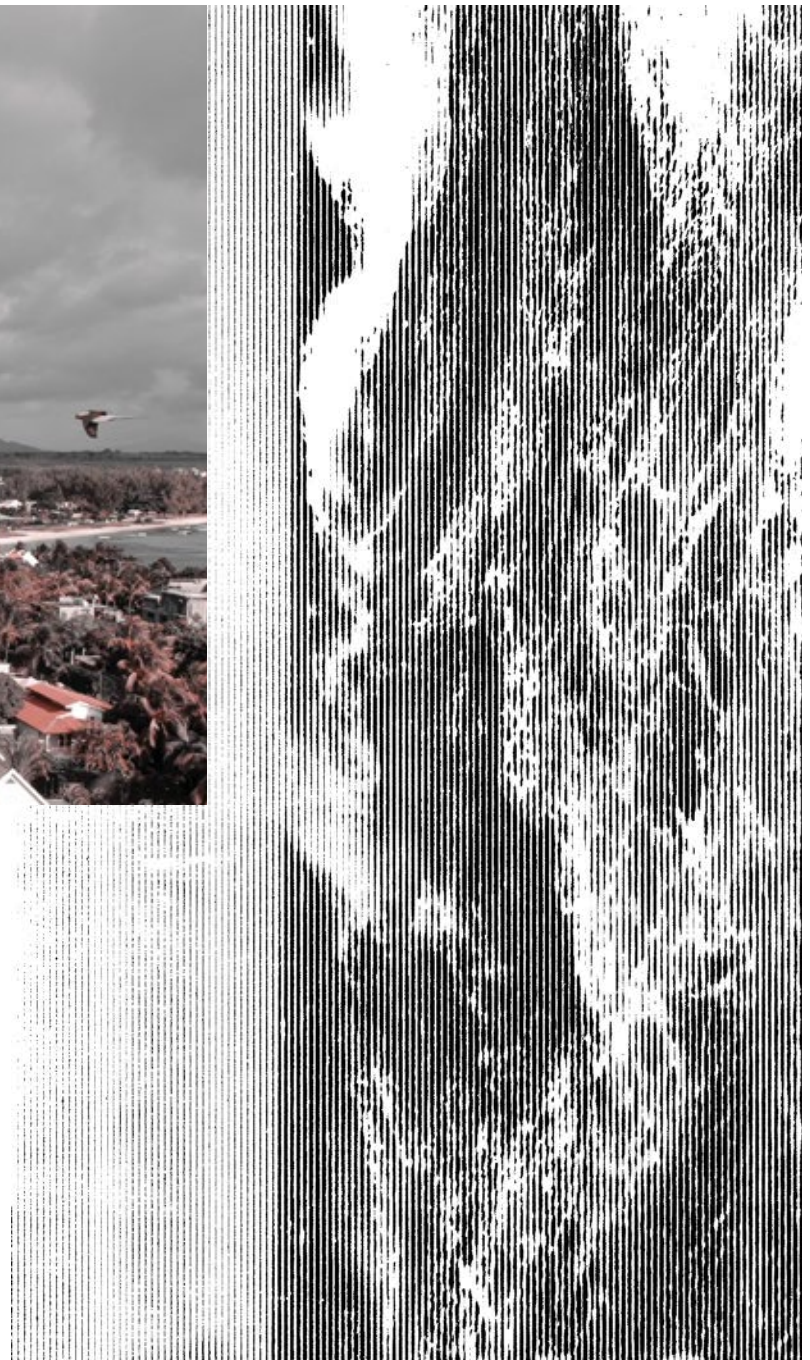
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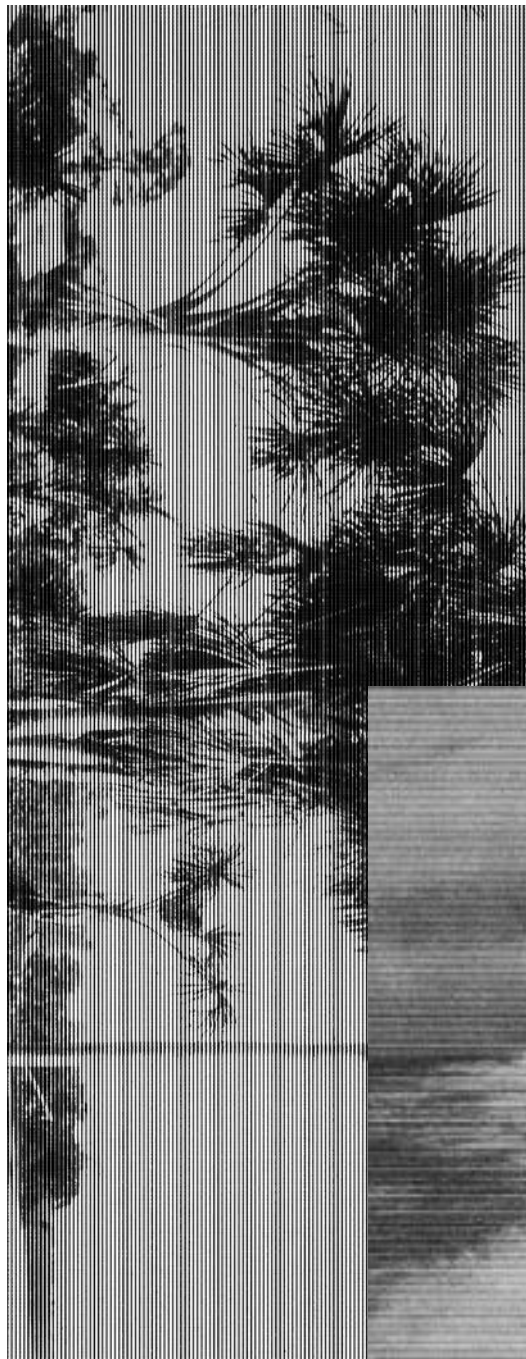
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Clara Jo





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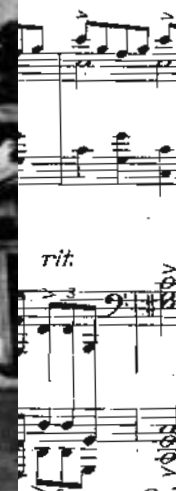
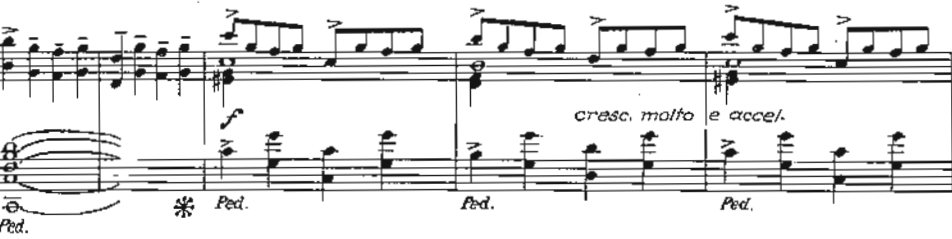
in Fis-moll für Pianoforte

Paul J. Seelig

2

Allegro molto moderato

mf espr.



Kasih Karunia Indah

Handwritten musical score for piano, featuring multiple staves with notes, rests, and dynamic markings such as *Vmf stacc.*, *Ped.*, *mf*, and *ff*. The score includes various musical notations like slurs, accents, and articulation marks.



Handwritten musical score for piano, featuring multiple staves with notes, rests, and dynamic markings such as *cresc.*, *ff*, *Ped.*, *e legato*, and *Quint.*. The score includes various musical notations like slurs, accents, and articulation marks.



CULTURE — Fiji, in terms of cultural awareness, is at last coming of age. Its national Dance Theatre, which as a mere fledgling gave a command performance in Britain before the Queen, has teamed up with a multi-million dollar cultural centre project near Suva to create an artful setting of pre-European Fiji. George Rubine tells the story.

‘With the spirit behind you’ — Fijians dance their way into the past

The Dance Theatre of Fiji is led by a talented choreographer who feels the performance is partly for “the spirit behind you ... the ancestral power”.

And the Cultural Centre and Marketplace of Fiji, scheduled to open at Deuba in December as part of the Pacific Harbour resort complex, is following a spirit of the past, re-creating a pre-colonial way of life in what will be a living museum.

The emphasis in both cases is on authenticity and preservation of the country’s rich heritage.

Director and Producer of the Dance Theatre of Fiji and now Director of Presentations at the new cultural centre is Manoa Rasigatale, a 30-year-old ex-rock and roll singer, ex-journalist, whose career took a turn toward tradition with the



nd Marketplace (right) discusses the use of centre’s projects director.

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Manoa says two dances his theatre has not learned are the dance to the moon and the kingdom dance.

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The moon dance is the most dangerous one a person can attempt and the dancer usually performs it in secret. If he is seen and yelled at, he would immediately die. “You were dancing with your spirit,”



MELANESIANS SEARCH FOR AN IDENTITY

According to the Concise Oxford Dictionary, the word Melanesia comes from the Greek: *melas* (black) *nesos* (island) and refers to the group of islands, NE of Australia, in which the dominant race is dark-skinned and frizzly-haired. Geographically, the term Melanesia is usually used to cover New Caledonia, New Hebrides, Fiji, Solomon Islands, Papua New Guinea and Irian Jaya, though the Torres Straits Islands ought to be included, and Fiji might better be put into a category of its own. And, as is pointed out in *An Introduction to the Peoples and Cultures of Melanesia*, there is much cultural overlap between Melanesia, Micronesia and Polynesia. What, then, is Melanesia? What constitutes a Melanesian?

The author, an anthropologist with considerable field experience in Papua New Guinea, believes that "Melanesia is best regarded as a geographical region within which some culture traits occur with greater frequency than they do in some of the surrounding areas" and that it is not possible "to make more than a handful of generalisations that will apply to even the majority of the societies in Melanesia, and many of these generalisations do not distinguish Melanesia from Micronesia, eastern Indonesia, or the smaller islands of Polynesia".

In this booklet, one of a series on current topics in anthropology, the author's experience and skilful use of relevant material from recognised sources provide a most helpful overview. In clear and concise language, free from academic jargon, Chowning briefly summarises the main facets of the past and present of the Islanders and their environment.

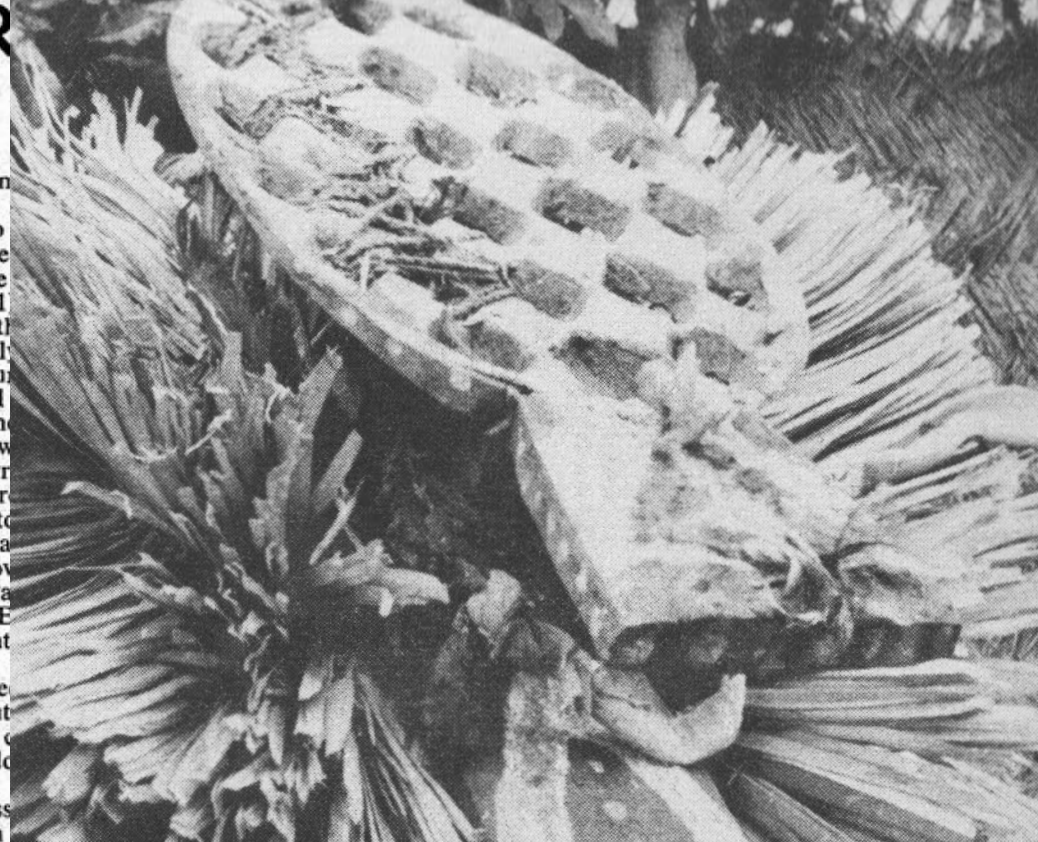
The text is divided into sections on physical anthropology, languages, pre-history, environment and resources

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The real test, h one can see the w Most academic wr microcosmic appr 'ordinary' reader to of books, monogra order to gain an ov let passes that 'a flying colours. E Chowning draws at sumptions which, for the group of pe environment about been made, are c conventional widd of Melanesia.

She rightly stress needs to be known as the historical d gration and settle ship and use, of k role of women. C ledge supports Ch Melanesia can only geographical region and as an even wi to the peoples wh ever, she conclude creased interaction different groups as pean influence ar with the gradual di tional technology customs, has reduc tinctions that wer outstanding charac nesia".

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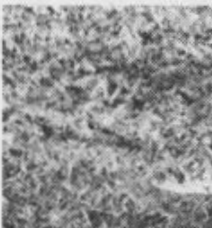
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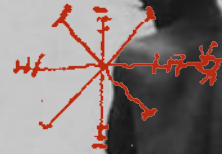
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SECTION TWO
COMPARATIVE OBSERVATIONS ON SOME TYPICAL
DESIGNS IN BATAK MANUSCRIPTS

BY
CARL SCHUSTER

Especially interesting in Batak manuscripts are the drawings with which many of them are illustrated. Since the texts themselves invariably deal with divination and magic, it might be expected that the drawings would have some reference to these practices. And this is true, for the most part, as Dr. Voorsloot has shown in his introductory section. Our purpose in the present section is not so much to inquire into the ideas associated with the various designs by the Batak *doto* or *magicians* as to explore the affinities of these designs with designs in other cultures and earlier epochs. For it appears that many of the designs used to illustrate Batak manuscripts are not peculiar to the Bataks, but must have reached them from elsewhere—often, as we shall see, probably from, or at least through, continental India. The fact that many of the designs used for magical purposes by the Bataks can be matched in other cultures suggests the question whether such designs may not have been conceived originally as magical, and whether their magical use by the Bataks may not represent a survival of their original function. Perhaps the following comparisons will contribute to an eventual solution of this question. At least they will show that the Batak designs were hardly invented by the Bataks, but that as a group they represent merely one branch of what is evidently a vastly ramified tradition. We shall see that the roots of this tradition reach back into remote antiquity, probably even into prehistoric times.



FIG. 1. Drawing in a Batak manuscript.

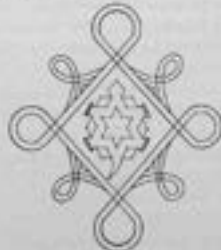


FIG. 2. South Indian floorcloth design.

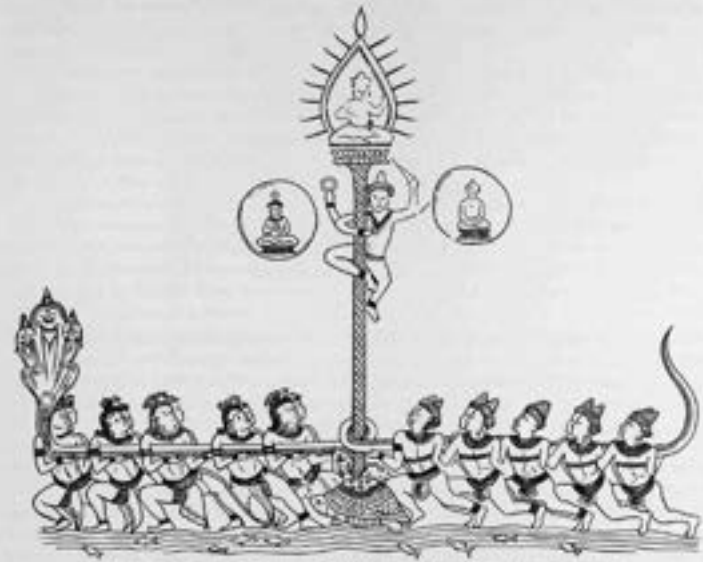
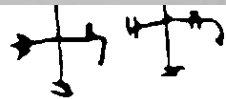


FIG. 3. Scheme of a *tan-otid* representing the Churning of the Ocean. Angkor-Vat, Cambodia.

Catholic fertility

Of the six designs which we have chosen for illustrating our study, the first, Fig. 1, shows a quadruped inscribed within a diagram consisting of two overlapping squares, one upright and the other diagonal, with loops at the eight corners (called respectively *hinde sotinga* and *hinde sotinga* by the Bataks), surrounded by two snakes¹, which are in turn surrounded by symbols apparently of an astral character. Though the text accompanying this design does not help us to understand it, a design of precisely the same type in another Batak manuscript² is fortunately accompanied by a passage which sheds some light on its meaning. Dr. Voorsloot, who kindly called my attention to this passage, reads it as follows: *An dibeat ni ang patihuman dohot ang naga bembé dohot ang naga barua djo!* and translates it: "I am the god [*penguluhalang*] of *ang patihuman* and the venerable dragon *Bembé* and the venerable dragon *Barua*!" Partly from this passage, and partly from other circumstances, it appears that the





FIG. 21. Drawing in a Satak manuscript.



FIG. 22. Hhoba Javanese gold ring.

"Therefore, something must have been spoken while the skein of silk was brought into order; or else the putting into order of the skein was in itself an action somehow equivalent to a sign-language or the expression of a concept. This reminds us inevitably of the thread-games ('string figures' or 'cats' cradles'),²⁸ known to us especially from Polynesia, in which two hands evolve all kinds of figures through various loopings of an (endless) cord. . . . These thread-games—or more properly the figures evolved by their means—serve to express concepts. Indeed, the function of the thread-game is in a sense mnemonic, in so far as the production of each figure was accompanied by the recital of a specific chant or mythological story, which was then acted out. . . .²⁹ Today the thread-game is unknown in China. But was it unknown in ancient times? Here we must refer to a fact of special significance in relation to what has just been said, which shows that the ancient Chinese did have some means of communicating by looped or knotted cords. The *I-Ching* (Book of Changes) mentions a kind of 'knot-writing'.³⁰ That this implies a system of communication by means of knotted cords appears from a passage in the philosopher Chuang-tzu, praising the good old days when people lived simply and merely used knotted cords (instead of written texts).³¹ Many attempts have been made to equate this ancient Chinese 'knot-writing' with the Peruvian quipu. But the quipu is by no means the only example of 'knot-writing' to be found in the Pacific area. In the Marquesas there



FIG. 23. Indian 'labyrinth' recorded in an Arabic manuscript. A.D. 1030.



FIG. 24. Threshold-drawing from an Indian pattern-book.

from much earlier times. Fig. 16 shows the sign for "looped rope" as it occurs in Egyptian hieroglyphic writing from the times of the pyramid texts of the fifth or sixth dynasties, between 2500 and 2400 B. C.; and the same sign was known in Egypt at least as early as 2900 B.C.⁴⁴ Perhaps this means that the design on the seal of the Hyksos period, Fig. 15, represents a survival of the full and original form of a device which had been earlier simplified for the purpose of writing. The circumstance that motifs identical or closely similar to that of the Egyptian seal, Fig. 15, appear at a slightly subsequent period



FIG. 15.



FIG. 16a.

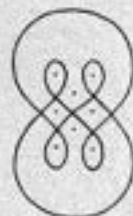


FIG. 16b.



FIG. 16.

FIG. 15. Egyptian seal, 1800-1600 B.C.
FIG. 16. Egyptian hieroglyphic sign. After 2000 B.C.
FIG. 16a. Cuzco. Design on cloth.
FIG. 16b. Angola. Sand tracing.

hand, may be emphasized by interrupting them to add the heads and tails of snakes; but in principle the lines coiled about the dots are endless. (The Indian turtle of Fig. 3, formed by connecting such dots,



FIG. 17.



FIG. 18.



FIG. 19.

FIG. 17. Drawing in a Satak manuscript.
FIG. 18. Faded motif on an Egyptian vase. Predynastic period.
FIG. 19. Sand-tracing. Malakota. New Hebrides.

attention to a passage from Thurston, including the illustration reproduced in our Plate 2, which reads as follows:

"When a family, in Malabar, is troubled by the presence of snakes on the premises, or when members thereof are suffering from cutaneous or other disorders, the aid of the astrologer is solicited, and, if the anger of a snake is believed to be the cause of the affliction, a ceremony called *pankshubhi* (snake-jumping) or *ndakshubhi* is per-

For context, I am an artist who works in a medium of printmaking, drawing, and photography. I also like to collect newspaper clippings, so collecting photo archives from the internet is not a totally new experience to me. My main interest in my works is about Islamic spiritualism, this is the base of my world view and how I perceive art. From this world view, it branches into any kind of issue, may it be about history, archive, city space, colonialism, etc.

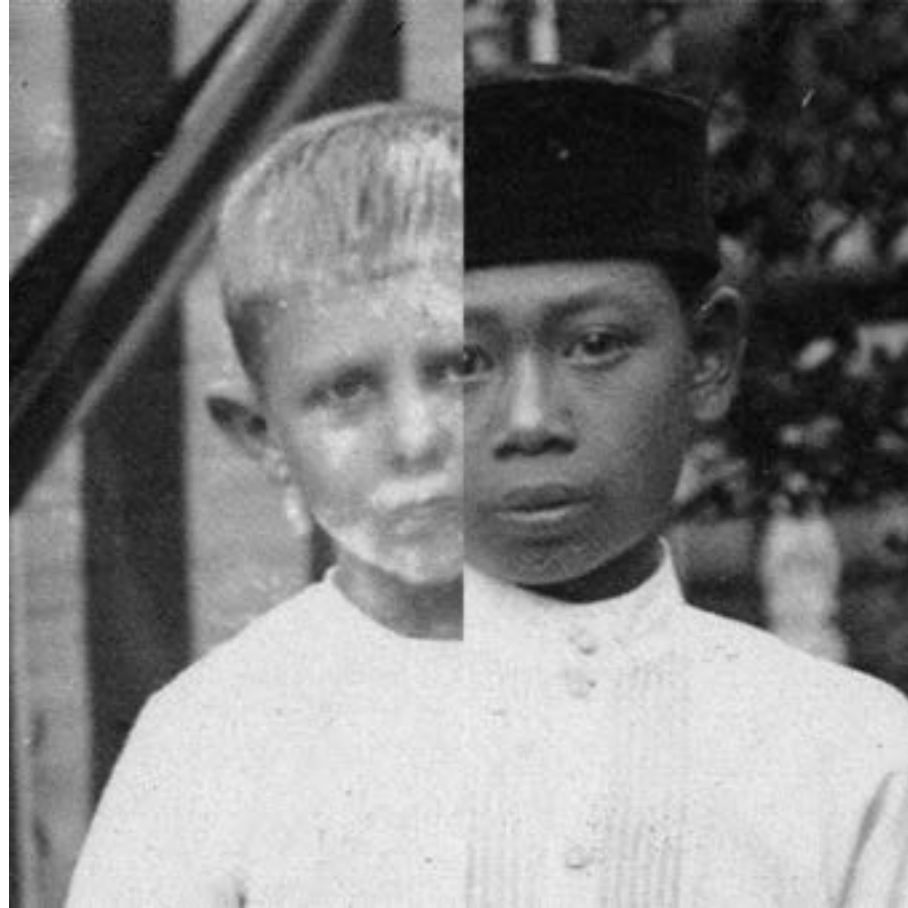
It is best to tell this work by how I made it. First, I encountered these photos by scrolling through the pages of the photos archives in KITLV website. I am not doing any research or have any intention to investigate historical narration. I walked through the archive as a visual wanderer looking for something to see. This is the first time I found a big archive of Hindia Belanda photos on the internet. What catches my attention is a photos of babu's face shot in a close up manner. These photos of babu (houseworker) really intrigued me because they are slipped in between the photos of Dutch people who live in Hindia Belanda. The faces of babu and the faces of Dutch people shot in more or less the same manner, which is looking at the camera lens, affect me in a strange way. It feels like their gaze is piercing through time to me, and I look at them like having some kind of conversation. Next, I saved these photos to my folder just for collection. Maybe in the future I will use them for any kind of art project, as I myself am an artist.

For months, I tried to explore these photos, but I couldn't find any interesting way to make it into something. But still, these photos have some kind of "x factor" that kept me intrigued. Finally I left these thoughts about it and tried doing other things.

One day, I had a headache and couldn't think at all. I tried to lie down in my bed and not think about anything. In a flash moment, suddenly I had an inspiration come to my head. Suddenly I am thinking again about those photos I left months ago. Suddenly I have an idea to cut a photo and collage it right in the eye. This process is purely intuitive, spontaneous, as if it jumps through any rigorous logical thinking. Next, I got up from my bed, and started making the collage with these photos as you can see in this note.

The reflection comes later after I finished making the collages. When you see these collages, you can wonder what these people are thinking when they are looking into the camera lens. You can also ask questions about race, about colonialism, about what is truth and reality in the sea of these photo archives. With all of these processes I told, I am mainly concerned about the existential meaning when I see through the eyes in these photos.











13.jpg

Fig. 2.13. The use of Bamboo Construction in Pasar Gambir. Source: National Archives of the Republic of Indonesia



12.jpg

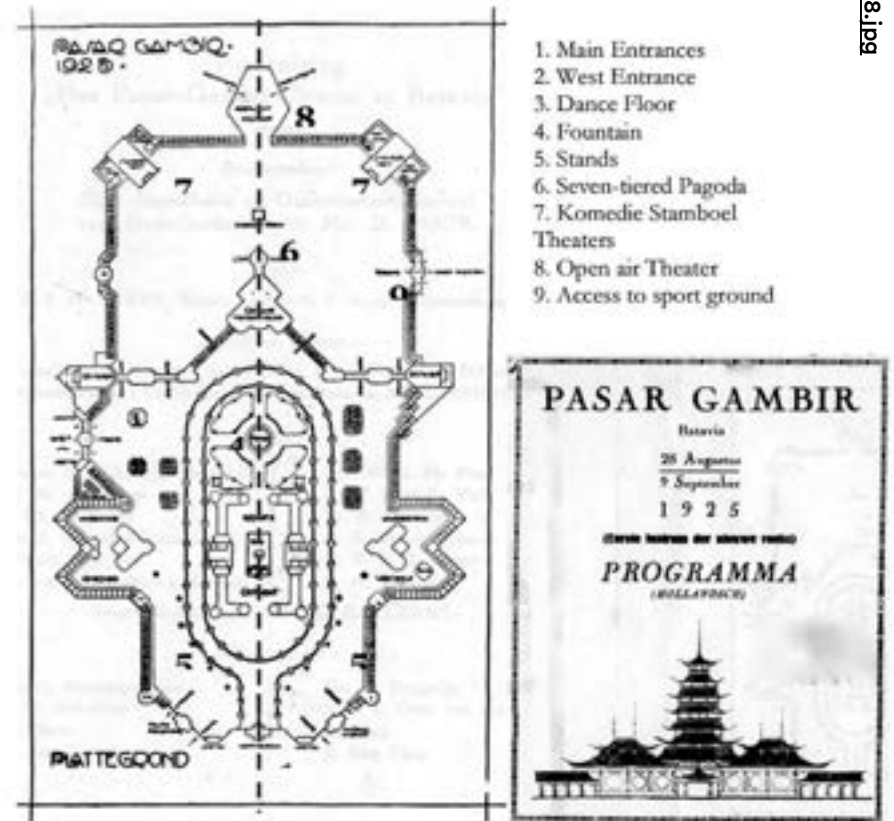


Fig. 2.5. The plan and the elevation of the 1925 Pasar Gambir printed for the program distributed to visitors. Source: Programma Van Den Pasar Gambir 1925

2.jpg





5.jpg
7.jpg

4.jpg
6.jpg



16.jpg

3.jpg



Yustinus Ardhitya



9.jpg



10.jpg



21.jpg



17.jpg



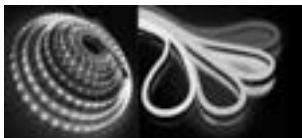
22.jpg



23.png



19.jpg



24.jpg



25.jpg

14.jpg



135

TEKNIS:

1st Sensasi
raba
telapak tangan

- 1. sewa chest freezer
- 2. BLENDER + MIXER
- 3. PISAU + TALENAN
- 4. EMBER + JUG + BASKOM
- 5. CETAKAN ES
- 6. DISPENSER
- 7. MEJA

2nd Perisa
cium - kecap
hidung - lidah

- dingin
- basah
- aroma tropikal
- dingin menggigit
- soda; AER BELANDA



Intervensi Ruang

3rd artefak
ada dimana

- tefes?
- edible glitter gold
- Huruf?
- benda berharga?
- simbol
- tanda (kon)
- warna?
- shock?
- foto galaksi

deja
saputangan
NB: 2(25) Meja

Ejine

HOMAGB - 13 JULI 2019 -

GROOT NIEUW VOLLEDIG
INDISCH
KOOKBOEK



1381 RECEPTEN

DOOR MEVR.
J. M. J. CATENIUS
VAN DER MEIJDEN

VAN GOOR ZONEN

GROOT NIEUW VOLLEDIG
INDISCH
KOOKBOEK

1381 RECEPTEN

VOOR DE VOLLEDIGE INDISCHE RIJSTAFEL
MET EEN BELANGRIJK AANHANGSEL VOOR
DE BEREIDING DIER TAFEL IN HOLLAND

DOOR

J. M. J. CATENIUS VAN DER MEIJDEN

Lauréate Institut international d'alimentation d'hygiène
et de cuisine à Paris

De eierdooiers wit kloppen met één en een kwart ons suiker, daarna „au bain Marie“ behandelen (No. 1205), terwijl men aanhoudend blijft roeren.

De melk koken en door de eierdooiers roeren. Van het ons suiker „caramel“ maken en dit, het laatst, bij de dooiers voegen; daarna alles door blijven roeren, tot het dik wordt. Deze crème wordt, als ze gereed is, in een fleschotel overgestort.

1281 Crème van djerook-manis

Acht eierdooiers, het sap van 6 djerooks-manis, suiker naar smaak. 8 geklopte eiwitten.

Men neemt een steenen pannetje, vult dit met de acht eierdooiers, die met de suiker zijn wit geklopt. Men roert er, voorzichtig, het sap der zes djerooks door, daarna het geklopte eiwit en kookt alles „au bain Marie“ (No. 1205), tot de crème dik wordt. De crème, die steeds doorgeroerd wordt, onder het koken, stort men eindelijk in een fleschotel over.

IJSOORTEN

1282 Kunstijs

Water 470 gram, salmonsakpoeder 345 gram, salpeterpoeder 315 gram, wondersout 500 gram.

De verschillende ingrediënten worden eerst alle fijngewreven of gemalen, zoo b.v. het wondersout. Dan doet men ze, het een poeder na het andere, in de opgegeven hoeveelheid water. Men laat ze dan in het water oplossen.

De thermometer, daarin gesteld, zal onder het vriespunt vallen. Men kan in het mengsel ook, bij wijze van proef, een fleschje met water plaatsen. In eenige minuten moet dit bevroren zijn.

Wil men nu het een of andere roomijs maken, dan doet men het kunstje in een pot, plaats daarin de bus met de via, die bevroren moet, en den pot in een emmer, rondom met water en grof zout aangevuld. Men dekt emmer en pot dicht; evensoo wordt de bus gesloten gehouden. In den regel wordt alles bevonden met een wollen deken toegedekt.

1283 Abrikozen roomijs

Anderhalve flesch room of melk, $\frac{3}{4}$ pond suiker, 24 rijpe abrikozen (of 2 blikken abrikozen).

Men maakt van anderhalf ons suiker en het kopje water caramel, kookt den room op, klopt de negen eierdooiers, met anderhalf ons suiker wit en doet deze „au bain Marie“ No. 1205. Men roert de dooiers, tot ze dik zijn en doet er dan den gekookten room en de caramel bij, onder aanhoudend roeren. Stort dit in de ijsbus, laat het half bevrozen, klop er de geslagen eiwitten fluks doorheen en laat alles verder hard worden.

1291 Crème fouettée

Room, $1\frac{1}{2}$ flesch; $1\frac{1}{4}$ ons suiker, 1 lepel vanillepoeder.

De room wordt stijf geklopt, daarna de suiker en de vanille er door geroerd. Laat dit, zonder verder roeren of schudden, gedurende twee uren in de bus bevrozen.

1292 Caramel roomijs

Vier ons suiker tot caramel gekookt, $1\frac{1}{2}$ flesch melk, $\frac{1}{2}$ pond suiker, $\frac{1}{4}$ stukje vanille.

Een liter kokende melk wordt met de caramel gewarmd, gedurende een minuut; daarna laat men haar bekoelen en doet er de suiker, de overige melk en de vanille bij. Men roert dit goed door elkander, doet dan alles in de ijsbus en laat het bevrozen.

1293 Chocolade roomijs

Vier ons chocolade, $1\frac{1}{2}$ flesch melk, 1 theelepel vanillepoeder, $\frac{1}{4}$ theelepel fijne kaneel, $\frac{3}{4}$ pond suiker.

Men kookt de melk, en roert de chocolade, vanille, kaneel en suiker die eerst samen met wat melk zijn aangemaakt, er door. Laat dit dan bekoelen, stort het vervolgens in de ijsbus, om te bevrozen.

1294 Champagne roomijs

Een pond suiker, $\frac{1}{4}$ liter room of melk, het geslagen wit van 9 eieren, 1 flesch champagne.

De room of melk wordt met de suiker gekookt, daarna afgekoeld en de champagne er door geroerd. Dit alles doet men in de ijsbus en laat het bevrozen. Is het half bevroren, dan klop men het wit eerst door den inhoud de geslakte

1299 Kardemom of Ketoembar roomijs

Anderhalve flesch room, 4 ons suiker, 9 eierdooiers, 2 theelepels fijngestampte kardemom (of ketoembar), 3 geklopte eiwitten.

Men kookt den room, roert de dooiers met de suiker wit, voegt hier de kardemom bij en roert dit alles door den room. Vervolgens zeeft men alles en laat het gezeeft in de bus koud worden; half bevroren, slaat men er de drie geklopte eiwitten door en laat het verder bevriezen.

1300 Koffie roomijs I

Anderhalve flesch room, 4 ons suiker, 1 flesch water, 1¼ ons gemalen koffie, 12 geklopte eierdooiers.

De koffie met het water koken, door een doek zeeven en dit wederom met den room en de suiker opkoken. Laat dit bekoelen, roer er de twaalf goed geklopte eierdooiers door, zet het wederom, onder aanhoudend roeren, te vuur, tot het dik wordt.

Daarna laat men alles in de ijsbus bevriezen.

1301 Koffie roomijs II (eenvoudige soort)

Een en kwart flesch melk, ½ pond poedersuiker, 4 ons gemalen koffie.

De gemalen koffie wordt met een kwart flesch melk opgekookt, daarna gezeeft. Nu kookt men de flesch melk met de suiker, laat haar vervolgens bekoelen en stort er dan het koffie-extract bij. Deze massa, die eerst goed wordt omgeroerd, doet men in de ijsbus en laat haar bevriezen.

1302 Mandarijntjes roomijs

Twaalf mandarijntjes (djeroeks keprök), de geraspte schil van een dier vruchten, 1½ flesch melk, of room, ½ pond suiker.

De helft van de melk, of van den room, wordt met de suiker gekookt, tot deze gesmolten is, daarna bekoeld. De djeroeks worden goed uitgeperst en het sap, benevens de fijngeraspte

De ananas zeer fijn hakken en gedurende eenige uren in rijnwijn weeten. Daarna de ananas op een zeef uitpersen, het sap met het djeroek-sap, de suiker en het water vermengen en opkoken. Men doet er dan de fijngehakte stukjes ananas waar in, zeeft alles nog eens en stort dit sap in de ijsbus, om te bevriezen.

1324 Boewah-delima ijs

Een dozijn rijpe delima's, ¾ flesch water, 1 pond suiker, en, voor den smaak, 2 à 3 lepels sherry, rozenwater of oranjebloesemwater.

Men snijdt de delima's in tweeën, haalt er de rose pitjes voorzichtig uit, drukt het sap dezer pitjes door een zeef, zonder de binnenste zaadjes te kneuzen, voegt de suiker bij het sap en roert dit mengsel tot de suiker is gesmolten. Nu voegt men er het water bij, roert alles goed dooreen en laat het, in de bus, half bevriezen.

Daarna doet men er de sherry, het rozen- of oranjebloesemwater door en laat dit ijs verder hard worden.

1325 Citroen ijs

Vier groote djeroek-nipis, 1 djeroek-manis, 1½ flesch water, 1¼ pond suiker.

Men snippert de schillen van drie djeroek-nipis en van de djeroek-manis, en kookt ze, 5 minuten, samen met de suikerstroop. Laat dit koud worden, pers hierin het sap der vijf djeroeks, roer alles goed dooreen, zeef het en stort daarna het mengsel in de ijsbus, ter bevrizing.

1326 Frambozen ijs

Bestanddeelen evenals van het aardbeien ijs.

Bereiding dezelfde als recept No. 1319.

ECSTASY

GAYA HIDUP



AN — Dalam *Happy Ending*, seorang anak tak bisa lagi menyalakan untai kekerasan dalam media dengan kehidupan nyata.

Film Pendek "Happy Ending" Darimana Datangnya Kekerasan?

di kehidupan yang besar itu dikonstruksikan sebisa-bisanya seperti pesawat terbang. Menara SISA (Gaspur) seperti juga film ini ke kolosal, mahal, dan bertema anti-Nasionalisme Majapahit menyuarakan biara dalam ukuran yang terbaik itu yang terindah, dan tertinggi, yang terbesar, dan yang terbesar dengan lebih terlihat dari yang kecil, yang terkecil?

Ada satu gambar yang terdapat dalam komik "Terlihat" kebiduan penyuntingan di sini. Ketika dua anak yang bertari untuk saling terham, dari kiri dan kanan frame, adegannya diulang terus secara repetitif, tapi dengan jarak yang semakin dekat, dan frekuensi yang semakin cepat. Tanpa pernah beradu, adegan otomatis ke scene lain.

Kali ini tiba-tiba kita berada di dalam gedung Wayang Orang Bladato, menonton adegan pertempuran Arjuna dengan Buto Cakil setelah adegan ini selesai, dan Buto Cakil itu tengelok, tahu-tahu tergotokkan pukanan satu anak yang ada sebuah lidi, dengan tubuh tertusuk senjata tajam. Setelah film selesai, salah satu anak itu, yang memang baik, berkesantunan dalam bahasa Inggris "Papa, kenapa kamu tidak bangun dan membela diri mereka seperti aku?" Sebelumnya, Arjuna memang menghormati kepala penonton. Lunas film selesai. Hampir secepat *shot* berakhir dan disunting dengan *fade*. Bukan *fade* terang dan bukan *fade* hitam. Hanya *fade* hitam. Hanya untuk adegan bujukan. Untuk sebuah film 12 menit, bukankah ini sangat seru?

memudarkan serangan Buto Cakil yang *patent*.
Pandangan Harry seperti dalam *Happy Ending* bisa menjadi sangat kritis, bisa boleh ditafsirkan sebagai gambaran hidup konsep kelulusan dalam kehidupan Jawa (baca: Solo dan Yogyakarta) yang keuangannya besar selama ini merupakan pembenuhan saja terhadap kekerasan, tetapi yang sebenarnya itu adalah selubung terhadap kekerasan yang sudah kali ini mati terbunuh, tak dengan kekerasan juga.

Barangkali Harry Suharyadi tidak menyalakan kebudayaan Jawa seperti orang Frans van Megen-Suseno menyalakannya, namun pandangan Harry seperti terluar dalam *Happy Ending* sah-sah saja. Apalagi karena memang terkejutnya kekerasan budaya bisa hancuran jika kita tahu benar dari asal-usulnya. Masalahnya, ketika kekerasan itu berakar dalam tradisi kebudayaan, dengan bentuk kebudayaan yang *terancam* di dunia, apa yang bisa dilakukan? Seandainya seorang penulis film telah menuliskan pendapatnya.

Routledge Handbook of Contemporary Indonesia

Building Dwelling Thinking

by Martin Heidegger

oetry, Language, Thought, translated by Albert Hofstadter, Harper Colophon Books, New York, 1971.

ollows we shall try to think about dwelling and building. This thinking about does not presume to discover architectural ideas, let alone to give rules for. This venture in thought does not view building as an art or as a technique of tion; rather it traces building back into that domain to which everything that is We ask:

is it to dwell?
Does building belong to dwelling?

I

In to dwelling, so it seems, only by means of building. The latter, building, has er, dwelling, as its goal. Still, not every building is a dwelling. Bridges and stadiums and power stations are buildings but not dwellings; railway stations ways, dams and market halls are built, but they are not dwelling places. Even so, buildings are in the domain of our dwelling. That domain extends over these and yet is not limited to the dwelling place. The truck driver is at home on the but he does not have his shelter there; the working woman is at home in the mill, but does not have her dwelling place there; the chief engineer is at home in r station, but he does not dwell there. These buildings house man. He inhabits I yet does not dwell in them, when to dwell means merely that we take shelter in today's housing shortage even this much is reassuring and to the good: ial buildings do indeed provide shelter; today's houses may even be well planned, eep, attractively cheap, open to air, light, and sun, but-do the houses in es hold any guarantee that dwelling occurs in them? Yet those buildings that dwelling places remain in turn determined by dwelling insofar as they serve elling. Thus dwelling would in any case be the end that presides over all building. and building are related as end and means. However, as long as this is all we ind, we take dwelling and building as two separate activities, an idea that has g correct in it. Yet at the same time by the means-end schema we block our



... yang dipajang di sana menampilkan gambar lukisan. Di sini kita melihat perbedaan penyebutan: manusia, inggris rinci ketika memperlihatkan Jean Claude van Dunne mengasak lawan dengan tendangan-kendangan ajalnya, dan yang paling penting terlihat suara ketika anak ini berbunyi-bunyi. Kalaupun dengan ciptaan komposer bahasa Inggris. Usai! Mestinya, ketika anak itu pernah bermain ding-dong, lagi-lagi dengan adu gatak. Setelah itu mereka betah gatak sendiri, dengan gaya film film yang baru ditayangkan...

LINGKUNGAN HIDUP MANUSIA, NILAI-NILAI, DAN PENDIDIKAN

Seperti banyak negara-negara yang sedang membangun, Indonesia pun mengalami dua macam masalah mengenai lingkungan hidup manusia. Pertama, masalah-masalah lingkungan hidup yang disebabkan oleh kemelatan, ditambah dampak konsentrasi penduduk. Kedua, masalah-masalah kerusakan dan pengotoran lingkungan hidup yang diakibatkan oleh proses pembangunan.

Meningkatnya kepadatan penduduk akan menambah gawat masalah lingkungan hidup golongan pertama. Sementara itu mau tak mau masih diperlukan waktu sebelum usaha pembangunan dapat mengatasi akibat-akibat negatif terhadap lingkungan yang disebabkan oleh kemelatan. Namun sebaliknya usaha pembangunan itu sendiri pun akan mengakibatkan pengotoran dan kerusakan lingkungan. Maka kerusakan lingkungan hidup manusia merupakan baik penjumlahan masalah maupun akibat pemecahannya.

Diksi tentang kerusakan serta pengotoran itu sendiri pada tingkat teknis bukan tugas kertas kerja ini. Oleh karena

besar n besar jk. Menan juga m berizen it meny ukurur yang m ng terle denga ng. 664

6. Ma ndomni sitione d. Hula mg van e. Har/ denga ran riu itu, da jhangan imilia

pediti nter ba pialuy ter ade ua jaya vanku mehne hi, inge :Claudi denga dan yan tte jua dionoi ngras. lsi per/ gam ad

111

—Neno Gumara Ajuh

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FRAMER
EBWED




KITLV