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SEAMEO REGIONAL CENTRE FOR ARCHAEOLOGY AND FINE ARTS
(SPAFA)

FINAL REPORT

WORKSHOP FOR ARTISTS AND THEIR ROLE IN
MODERN EVERYDAY LIFE (S-W181a)



SOUTHEAST ASIAN MINISTERS OF EDUCATION ORGANIZATION

Cover : The various artworks are the impressions of the participating artists of (S-W181a) Workshop, in the City of Jakarta and the rural areas of Bantem, Indonesia, June 1989.

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SPAFA Senior Specialist in Visual Arts

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June 20-30, 1989

Jakarta, Indonesia

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PROCEEDINGS

SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE IN MODERN EVERYDAY LIFE (S-W181a)

**Jakarta, Indonesia
June 20-30, 1989**

PROCEEDINGS

INTRODUCTION

The Workshop for Artists and their Role in Modern Everyday Life (S-W181a) was implemented in the SPAFA Fiscal Year 1988/1989. Pursuant to the recommendation of the SPAFA Governing Board during its Third Governing Board Meeting in 1988, the number of participants from each SPAFA Member Country was increased from one to two. The recommendation was made to allow a meaningful representation of the various categories in the field of arts.

The workshop was jointly convened by the Directorate General of Culture, Ministry of Education and Culture of Indonesia, and the SEAMEO Regional Centre for Archaeology and Fine Arts (SPAFA). It was attended by participants from Indonesia, Malaysia, the Philippines and Thailand, and held in Jakarta, Indonesia, from June 19 to June 30, 1989.

The list of participants appears as *Appendix 1*.

OPENING CEREMONY

Mr F.X. Sutopo Cokrohamijoyo, Director of Arts, Directorate General of Culture, Indonesia, and Chairman of the Organizing Committee of the Workshop (S-W181a), while welcoming the participants, explained the various activities of the workshop. He hoped for a resourceful recommendation of the body for the enrichment of future SPAFA programmes. Mr F.X. Sutopo then informed the audience that the Director General of Culture of Indonesia will perform the opening ceremony.

The full text of Mr F.X. Sutopo's speech is in *Appendix 2a*.

The SPAFA Specialist in Visual Arts, Prof Bertoldo J. Manta, represented the Director of the SPAFA Regional Centre. He explained the objectives of the workshop and stressed the need for an assessment of the state of culture, cultural and artistic activities of the artists in one's country. He then raised the issues of concern regarding material culture and cultural identity. Prof Bertoldo J. Manta expressed the Centre's appreciation to the host country, Indonesia, for organizing the workshop in Jakarta. Participants from the SPAFA Member Countries were then presented and introduced.

The full text of Prof Manta's speech is in *Appendix 2b*.

Mr Bastomi Ervan, Secretary of the Directorate General of Culture, Indonesia, represented his Director General in welcoming all the participants. He hoped that the workshop could draw some recommendations and action on the objectives of the programme. He also stressed the need for an extensive discussion on the impact of modern society to artists, functions of modern artists to societies, and ideas and perceptions on the social role of artists to modern society. Finally, he wished the participants successful deliberations of the agenda. With this, he officially declared open the Workshop for Artists and their Role in Modern Everyday Life (S-W181a).

The full text of Mr Ervan's Opening Speech is in *Appendix 2c*.

BUSINESS SESSION

SESSION I

A Election of Office Bearer

The first session of the SPAFA Workshop for Artists and Their Role in Modern Everyday Life (S-W181a) opened in Jakarta on June 20, 1989. The Chairman of the Workshop's Organizing Committee, Mr F.X. Sutopo Cokrohamijoyo, presided. Nominations for the positions of Chairman, Vice Chairman and General Rapporteur were made, and elected unanimously as follows:

Chairman	:	Dr Umar Kayam of Indonesia
Vice Chairman	:	Mr Fauzan Omar of Malaysia
Rapporteur General	:	Prof Jose T. Joya of the Philippines

The Chairman, in his opening remark, thanked the participants for electing him. He pointed out that the subject of the workshop is an important issue which should receive due attention and concern to each Southeast Asian country. He hoped that with the active cooperation of the participants the workshop would be able to have recommendations to the problems stated.

B. Adoption of the Provisional Agenda and Programme

The chairman invited comments on the proposed agenda. As no comments were offered, the proposed agenda was adopted. The programme was also adopted with minor changes.

The agenda and programme are given in *Appendices 3a and 3b*.

PRESENTATION OF COUNTRY REPORTS

The session for the presentation of country reports, was chaired by Prof Jose T. Joya. As a moderator, he explained the nature of reporting scheduled for each participant from each member country.

SESSION II: MALAYSIA

A. Malaysian Art by Mr Fauzan Omar

In his presentation, Mr Fauzan Omar explained that his report is an assessment of the country's art status beyond 1930 or earlier. He pointed out that his report is an elaboration of his report previously submitted to the working body of the workshop.

The problem facing the country's artwork produced today could be attributed to the colonial events in Malaysia. The year 1511 marked the European rule in Malacca, Malaya, which became a British colony until it regained its independence in 1957. These events led to the colonization of minds in Malaya.

Through the British educational system, English language became the medium of communications; cultural wares in the western world were brought to the country through film, photography, and western dance. Western ambiance prevailed in the country. These new cultural forms in most cases have developed at the expense of the traditional art and culture of the country.

Mr Omar stated that the report is not intended to analyze any aspect of Malaysian art work. Neither is it intended to quantify its problem or expect a solution, but specifically, it is intended to raise awareness and to ask questions as follows:

- *Where is Malaysian art heading for?*
- *Is Malaysian art intended for regionalistic and/or touristic demands?*
- *Must the universal ideal play in the Malaysian art?*

In concluding his report, Mr Fauzan briefly summarized the Malaysian art with the following indication.

Malaysians who involve themselves in art have a tendency to copy the West. This is because of their formal art training and exposure gained from the West in the late 50's, 60's and 70's.

The question of identity marks another artistic direction for Malaysian art in the 80's - the search for an identity - what is the Malaysian identity? In 1971 The National Cultural Congress stated, as a matter of principle, that the Malay culture should govern the basis of culture, with inputs from other cultures.

This awareness gave rise to conscious efforts, realizing visual form which would be identified as expressing national ethos. This created an interest in old Malay myths; legends, indigenous cultural form and philosophical values became important. The projection of Islamic ideals has also become an integral part of the new Malay aspiration. Islamic principles have come to be central to their artistic commitment. Thus, more conscious effort to realize an awareness of western and local values is taking place in Malaysian art.

But must Malaysians totally reject the West? Most Malaysian artists feel that they should not close their eyes to all western or foreign influences. They believe in talent and the power of creativity. On the whole, we should watch what is going on and try to establish connections with developments in art, wherever such a connection leads to an identity.

The full text of Mr Fauzan Omar's report is in *Appendix 4a*.

DISCUSSIONS

After the conclusion of the presentation and the showing of Malaysian art in various categories through film slides, the following comments and observations were made by the participants.

1. Prof Jose T. Joya of the Philippines reacted and pointed out the various events that had taken place in the development of Malaysian art particularly in paintings. The development of Malaysian art, as reported, centered in 1930 particularly. The problem of lack of tradition in some cases proved to be advantageous in so far as Malaysian art was concerned. The artists are free to experiment with what they have, due to the non-availability of frame references to cling on. They are not restricted by a strong tradition as in the case of China.

As seen and observed, Chinese artists are bound to a strong tradition not only in their art but also in their way of living. It is a common quandary when Southeast Asian countries look at their past to find semblances of the surviving culture. This they integrate with their present cultural art forms. As there are no rules and tenets governing their creativity, Malaysian artists can create freely. But the dilemma of thinking seriously where Malaysian art is heading for is faced by the professional artists of Malaysia.

2. Traditional art is recreated and it depends on the younger artistic generation of Malaysia. Most of the post-colonial states in Southeast Asia are experiencing the same problem: the problem of retaining their identity. The identity problem concerns not only the Philippines but other Southeast Asian countries in their development towards modernism. Southeast Asian countries have to be well founded in their cultural identity to allow them to state their contemporary expressions.

Prof Jose Joya, then stated that he shared with Malaysia their anxiety for development. They are experiencing it in their pursuit of national identity. In particular, paintings in Malaysia have been encouraged by persons or groups. Its development has been strong in western and Chinese influences, where faculty members in the arts have been trained in either Europe or the United States.

The shaping of cultural influences in Malaysia towards the development of modern Malaysian art comes from the West by way of the South China Sea.

4. Prof Joya recapitulated the report of Mr Fauzan Omar by pointing out the following major trends in the Malaysian art development:

- *Historical events and European influences in Malaysia eventually paralleled the development of visual arts mould of the contemporary scene.*
- *This situation also came about when strong art personalities became accustomed to the local area. Recent development in Malaysian art has opened not only to its Southeast Asian neighbors but also to the world. Since the Malaysians have been experimental in their approach, they have the advantage of creating without censorship.*
- *Developing identity does not occur immediately but comes with new influences as new situations come to the consciousness of the artists. What they assimilate and develop will come to reality later. When events which develop our culture take place, the younger generation will benefit, for this process does not necessarily benefit only the older generation.*
- *Asian artists realize the seriousness of purpose in carrying out this development and call upon all creative people to lead in the building of national identity.*
- *Although the experience of Malaysian art is very contemporary, it still reflects its anxiety for the need to be identified as Malaysian cultural development.*

Prof Jose T. Joya, finally, in his comparison of Malaysia and the Philippines, stated that in the case of the Philippines, it has its own cultural tradition to stand on. Contemporary development from 1950 is marked by the concern for national identity. The shedding of western influences is not always possible. It is interesting to note that art is reflective of the national consciousness and a mirror society can not avoid in the social-political influences that surround the artists.

B. A State of Sculpture in Malaysia and a Search for Identity by Zakaria Awang

Mr Awang reported and pointed out that the state of Malaysian three-dimensional art could be attributed to the following events:

- *Traditionally modern sculpture in Malaysia closely follows the historical tradition of painting and were the gallery is based.*

- *In the 60's, sculpture produced only the subscribed aestheticism of the West, the abstract expressionists. Later, there were rejections of subjective themes and art became scientific and objective - based on the faith of the technological future.*
- *The 70's was the period of questioning - questions of mystical and metaphysical values were raised. Later, this led to an era of cultural identity.*
- *The MARA Institute of Technology took a leading role in providing possibilities to the problem. A seminar was held to discuss the roots of indigenous arts and its recent development.*
- *Younger artists represent the new force attempting to provide alternatives by taking the Islamic Principle as the centre of reference. They are followed by some established artists who abandoned their earlier efforts and sought to work within the concept of the Islamic Principle.*
- *The 80's saw the increased number of public sculptures erected in public buildings, incorporation with Islamic and indigenous motif.*

Factors which contributed to the total absence of sculptural tradition in Malaysia:

- *The prohibition of making representational objects in Islam.*
- *Other factors would be the lack of technical expertise, the high cost of building materials, lack of government and private sectors, interest in commissioning sculptural constructions. Architects pay little attention to the incorporation of sculpture in the design of public buildings and thus sculpture, as a subject taught in colleges at the basic level, provide little interest for the students to major. This is coupled with the uncertainties concerning its future.*
- *Unless and until these factors are not given due attention, especially if the Islamic concept of three dimensional objects is not properly verified and contextually understood by the society, the problems of identity and the future of sculpture in Malaysia will be at stake.*

The full text of Mr Zakaria's report is in **Appendix 4b**.

DISCUSSIONS

The slide film presentation was followed by a discussion which covered the following aspects:

A question was raised on the three-dimensional arts aspect in Malaysia. The three-dimensional arts problem rests on the premise that Malaysian art has no frame of reference or guidelines to cling on. Unlike in Thailand, sculptors are always inspired to have various monuments and structures to interact.

1. Mrs Siddhartha, then asked where the artists are heading for (in the case of Malaysian sculptors) when they are removed from the public.

Mr Zakaria stated that most often young artists leave their profession as sculptors when they feel that it is not advantageous to their future. They prefer to be government servants, painters, or engage in other profitable vocations. These young sculptors prefer to venture in other fields of arts, for three-dimensional art in the area is not well regarded and does not have any stable frame of reference.

2. Dr Sapardi Djoko Damono also reacted on the slide film presentation by Mr Zakaria on creative art forms. Do artists receive any support for creating such experimental art forms?

The creative processes, which the reporter has undergone in terms of exploration on materials in three-dimensional, are usually by the artist at his own support, says Mr Awang.

In terms of public reaction on three-dimensional art forms, a question was raised on how Malaysians regard these sculpted arts in public places.

- *Malaysian laymen react to these installation in the round by asking the purpose of the art forms, and thus learn the artists' discipline and attitude. Some audiences even ask what the art form is or what it is for.*
 - *Some Malaysian galleries even avoid such three-dimensional art structures that are obvious in forms because they spend more financial support in maintaining it. These factors tend to discourage the creation and flourishing of art forms in public spaces. The problem of national identity emerges as the effort to propagate the three-dimensional art form is not enhanced.*
3. Prof Guillermo asked if the lack of appreciation lessens the alienation on some three-dimensional art forms although wood carving exists within the Malaysian household.
- *Though wood carving is a basic activity in Malaysia, artists do not stay so long in their vocation in sculpture. They are more conscious of their own survival. Three-dimensional art does not assure them of a brighter outlook; thus artists in sculpture are rare.*
4. Mr Panya Vijinthanasarn inquired on the Malaysian artists, conception about Islamic tenets with regards to three-dimensional art form compositions. Do artists create figures? What does the general audience expect from viewing these three-dimensional forms?
- *The public audience is expected to react to the problem of the subject art forms. Composition Islamic calligraphy are usually executed in the contemporary manner, as previously done by Mr Awang.*
5. In the final conclusion Prof Jose T. Joya remarked on the state of Malaysian three-dimensional art.
- *The experience of young Malaysian artists in three-dimensional art forms has its parallelism with the international art movement. The question of seeking an identity does not only preclude the national identity but also the personal search for identity.*

SESSION III: THE PHILIPPINES

A. Artist in Action in a Community by Prof Jose T. Joya

Dean Jose T. Joya opened his report by stating that the paper submitted to the workshop is just one of the several research papers he has written, illustrating his work in relation to the community. A Design Workshop was conducted wherein artists could reach the masses at the same time. The masses could elevate their experience and aesthetic knowledge through visual arts exposure.

A concept for a Design Centre was incorporated in the total policy of the College of Fine Arts, University of the Philippines, which would be a part of the new operation of the college programme. The Design Centre was realized later at the Cultural Centre of the Philippines and a degree course on design is now currently offered at the University of the Philippines, College of Fine Arts.

In addition to a rural experiment a design workshop, art workshops, lectures and exhibitions conducted in several rural areas of the Philippines, have provided rich experiences to the rural folks in art activities and thus led to:

- a. A discovery of unknown native artistic talents; some of the rural folks took advantage of the art scholarships offered.
- b. An organization of local artists' societies, with elected officers to handle their affairs.
- c. The establishment of local galleries, art centers, and a community centre for the showing of art and design.
- d. Rural artists' groups, who exhibit their works as individual and groups in Greater Manila.
- e. A new social recognition given to artists by their respective communities.

Other venues for these rural workshops were school libraries, small hotel lobbies, school houses, university and college campuses. Sponsors were community groups such as the Rotary Clubs, Women's Club, Lions Club, and some religious groups. In other words, they constitute the communities, opinion makers.

School art teachers are an integral part of these workshops as they are facilitators in training programmes, involving research on motif and local alternative art materials available in their region.

These workshops, in addition to those conducted in Legaspi City, were undertaken in Ilocos Province, Bulacan, Nueva Ecija, Iloilo, Bacolod City, Marawi City, Pampanga, Rizal and Tondo, Manila's slum area. The workshop on design, held in Bacolod city, prompted artists to discover new innovative techniques and interests, thus, these artists have been offered to create their designs at Anaware Ceramics International, Bacolod.

The present administration created the President's Commission on Culture and the Arts to oversee the development of culture in the Philippines. The Visual Arts Committee headed by Prof Jose T. Joya conducts a monthly meeting of artist and rural artist groups to discuss local and regional problems.

At present the committee is engaged in listing all the possible visual artists in the country, to be grouped according to the 13 regions of the Philippines. Among the proposed and approved projects of the committee is a feasibility study on the production of locally made art materials with an initial grant of 25,000 pesos. Another is an "art caravan" for 1990, which will be an artshop and a mobile gallery mounted on a moving vehicle. It will stop at several towns and cities, in the whole area of Luzon Island, from northern Ilocos to southern Sorsogon Province.

Artists in the Philippines have always been generous in their extension of social project to help to fellow countrymen in times of needs. Artists have donated generously to fund campaigns during times of national calamities and floods, and to assist incapacitated fellow artists and other project of social importance.

Prof Jose T. Joya pointed out the salient features of his report. He then identified the various art activities that contributed to the fulfillment of artists' activities involving the community.

1. Personalities play a big role in the promotion of art in the rural area. If town officials or a provincial governor is inclined to art, he gets out of his way to assist directly in the promotion of artists, art shows, concerts and other cultural pursuits.
2. Art shows and art exhibits have become an integral part of our fiesta celebrations, anniversaries, and special holidays.
3. Artists have now earned a high esteem in communities because of their social participation in community projects, making them more prominent in the rural areas.

4. Artists helped promote the marketability of art craft products by applying conventional designs to enhance the visual forms.
5. Newly established provincial arts councils can now coordinate with the government and private supports for the arts.
6. The artists' personal initiatives have been acknowledge as an effective medium in the development as well as the re-assessment of the regional resources of these rural sectors and that of the government.

The full text of Prof Jose T. Joyas' report is in *Appendix 9*.

DISCUSSIONS

Prof Jose T. Joya showed a sample of his artworks in film slides recording his creativity in various art medium, charcoal sketches, abstract forms in oil, acrylic, mixed media and Filipino folk figures in ceramics. His subjects range from Filipino folks in various regions to Philippine landscapes, historical and natural scene. Then a series of questions followed on the various Filipino artists, activities in the rural areas, and the art workshop provided by the UP College of Fine Arts, as initiated by artist Prof Joya.

1. Prof Omar reacted on the rural community projects implemented by the UP. College of Fine Arts Faculty. He inquired on the reaction of the community people on the workshop design, in terms of material usage and approaches in design.

Prof T. Joya stated that the organization of the workshop is a result of long planning initiated by the Fine Arts Faculty and the people in the area. The entrepreneur sectors, like cottage industry, are more interested in the workshop for the improvement of their designs and the information on skills, materials and technical processes in crafts. Filipinos are traditionally always hospitable, thus, the workshop activities received a very warm reception.

2. Mrs Siddhartha raised a question on Prof Joya's various art forms and the artist's popularity as a source in marketing his artworks. What is the definition of a successful painter in the Philippines? Does it count on the quality of his creative artworks, or is it associated with the popularity he is enjoying?

- *Prof Joya explained that popularity and achievement are two categories to be considered in his experience, the criterion of keeping his artwork in demand in the market.*
- *His sketches are minor ones compared to the oil and acrylic being sought by the public.*
- *The experiences gained and the interaction with the mass, involving the socio-economic development of the artists to the rural folks, are also criteria in keeping the artists' work accessible to greater marketability. Popularity is also accounted by the length of experiences and activism in the art scene, keeping the public more interested in buying the artist's work.*

The report and the slide film presented have enormously satisfied the participants' interest in knowing the Philippine artists' action in the community.

B. Country Report on the Reassessment of Philippine Art by Prof Alice G. Guillermo

In her paper, Prof Guillermo pointed out that Philippine art has two aspects: the traditional and the contemporary.

Traditional art consists of the living traditions, their roots to precolonial times, and that which drew life from the Southeast Asian cultural matrix. Contemporary art consists of painting, sculpture, the graphic arts and other forms brought in by the West. In recent times there has been an increasing interaction between the traditional and the contemporary in Philippine art.

Since the postwar 50's, the arts have been concerned with issues of national identity. The concern intensified in the late 60's and continues up to the present. There are a number of trends in Philippine art today which reflect this concern:

- 1) The use of indigenous materials,
- 2) The use of traditional Asian symbols,
- 3) The use of popular forms,
- 4) The choice of Filipino subjects and content,
- 5) The conveying of relevant social meaning.

In the section on the artist in contemporary life, Prof Guillermo stressed that the artist cannot separate his art from the other aspects of life: the social, the economic, and the political.

- *The artist must profoundly know his roots and grow from these in contemporary expressions. When he rediscovers the above mentioned fine areas of identity from the people, he will be able to take a position of strength vis-a-vis western influences, not totally rejecting them but using them to advantage.*
- *An important concern is the democratization of art. The concept of a national art can be realized only by developing a broad base of art and artists' activities in the entire society.*
- *The artists must be one with the people and must articulate with them their vision of a truly democratic future that will enable them to realize humanity.*

The full text of Prof Alice G. Guillermo's report is in *Appendix 5b*.

DISCUSSIONS

Prof Guillermo presented her report with slide films showing various categories of subjects which Filipino artists have created from previous times to the present.

1. Mr Panya raised a question on the status of art education in the Philippines. Do art students have to be trained more on academic education and the traditional art? Which is more stressed in terms of academic preparations? Do socio-political artists gain more recognition and earn a living from their artwork?

- *Prof Joya replied that the training of art student in the academic preparation is done in various subjects. As such figurative drawing is also a component which exposes the student to the rudiments of drawing. The subject of interpretation is then developed within the student as they experience their creative work. Their inclinations are grouped within themselves in their personal beliefs and links.*

2. Mr Fauzan Omar inquired on the Filipino concept of space in painting: What are the devices that contributed to the building of the Filipino concept in painting?

- *Filipino painting has to do with the number of artists exploring folks and the aesthetic which incorporate them to contemporary idioms. As also observed, the concept of space in the Philippine culture as a whole is not within the Filipino paintings but also in the Filipino cultural life.*

- *This characteristic is a folk activity which can be seen in Filipino houses. Walls are covered with ornamental motifs like calendars and decors. These motifs serve as incentives for Filipino artists in building a very ornamental space of painting. Space is considered as an identity related to the dynamic composition in contemporary painting.*
- 3. Dr Sapardi Djoko Damano inquired about feminist art in the Philippines: What is feminist art in the Philippines today?
 - *The issue on how to create images of women, has to do with the women's issue. The basis of the issue is based on woman, liberation on the oppressive conditions and the achievement of equality in society. In various countries it has its own version of expressions.*
 - *In the Philippines the issue of woman is linked with political issues. These issues of women's liberation is contextualized in the larger social condition.*
- 4. Dr Chua inquired if Filipino-Chinese painters exist in the Philippine art scene.

In response, Prof Guillermo replied that Chinese influence in the Philippines takes in different forms. Filipinos learn Chinese painting through Chinese teachers. As of today, there are lots of Filipino-Chinese known in Philippine art. But they are not classified as Chinese painters, they are more known as Filipinos like Ang Kuikok, (Ricardo) Lee & Lao Lianben. Though these artists have family traces of Chinese they have achieved a degree of prominence in the Philippine arts.

SESSION IV: THAILAND

A. Pre-Development of Thai Art & Culture from the Past up to the Present *by Mr Panya Vijinthanasarn*

In his paper, Mr panya raised the problems which follow Thai artists in their search for recognition and support from Thai Society.

The growing complexity of Thai culture is marked by material glorification. Discrimination against traditional and other local practices are becoming very common. The lack of acceptance of the artists and appreciation for their work is obviously felt. This may have resulted to the discontinued practice or of those engaged of the devoted or serious artists in other decorative or commercial art forms.

The importance of art criticism and the presence of a museum with a good permanent collection seem to be the two other factors wherein assessment and appreciation could play a major role in developing critical awareness in Thai Society.

Other observation include:

- 1) The need for a dialogue, through contacts, on the contemporary and historical example of art, largely by comparing and giving value judgments, to develop an awareness of the aesthetic value judgments to develop an awareness of the aesthetic value appropriate to each of the various forms.
- 2) The need to form an association to concentrate and direct all available resources where efforts are necessarily unified by the requirements of art rather than of individuals.
- 3) The need to accommodate western influences without sacrificing the cultural and traditional set up of the Thai artist. This is to be safeguarded from any foreign cultural domination.

The full text of Mr Panya's report is in *Appendix 6a*.

DISCUSSIONS

Mr Panya presented his report as an elaboration of his previously submitted report. A slide film show was also shown to the body to know the state of the arts in Thailand.

He pointed out that in the earlier days, before the emergence of modern Thai art, Thai society had a negative attitude and low regard towards artists. Known artists were recognized as craftsmen.

There was no support and encouragement towards the development of artists in their search for identification at that moment. And this is still felt by the present generation of artists. The transitional changes of the governmental systems in Thailand has been experienced by artists in grief. Though they were given support and acknowledgement of their talent by King Rama I, the problem is still on hand.

Nowadays, Thai artists are still experiencing previous problems inspite of the changes in the governmental system of Thailand. These problems range from the lack of a good art curriculum to the lack of competent faculty to initiate a program on cultural identity. Commercialism is more supported by the public rather than the genuine objectives of art. There is also the lack of competent art critics to spear-head a campaign on the value of art for arts sake.

- *Prof Joya clarified that present Thai artists enjoy more artistic pursuits, rather than feel the grief of the state of Thai art today. They are unmindful of their local situation on the issue of culture identity.*

The problem of copying from western culture by the young Thai artists is not a serious dilemma. But it is an *ambiance* wherein young artists are "borrowing influences" illegitimate in creativity, as the Philippine artists are also experiencing. The "borrowing" of better ones from masters in the West, particularly in Europe, is for them an event in launching their career.

This is the case of the young and excellent Thai artist who have migrated to the West and Europe. They have stayed abroad instead of reconstructing the Thai art. There is a need for these artists to help in the development of modern art in Thailand and to give more meaning to the Thai art values. The sense of nationalism among these migrant artists should be awakened so they could help in this endeavour.

As pointed out, there should be a strong Thai association of artists, with its own objectives, to present to the government and the Thai society.

- *Dr Chua agreed and shared the views of Prof Joya on the various reforms that could be instituted to arouse the attention of the government and the public, to support the Thai artists. Some ways of informing the government, on the state of the Thai art, may be lobbying for the awakening of the government officials.*

Modern artists and traditional artists should be encouraged to launch a dialogue and an educational programme on the issues.

- *Dr Chua also proposed a directory of prominent artists and art institutions in the Southeast Asian region to arouse awareness of the various art activities of each country.*
- *Prof Manta shared his views on the continuity of the teachings of prominent Thai art teachers like Silpa Bhirasi, to be integrated in the mainstream of the contemporary Thai art. Scholars should be encouraged to know more of their culture when studying western art and culture in western institutions. They should, at the same time, propagate their culture in the area.*

B. Modern Thai Writers

by Mr Naovarat Pongpaiboon

Mr Naovarat Pongpaiboon a creative Thai writer also raised the difficulties faced by Thai writers. Among others he reported:

- 1) The overlapping of commitment to share a fair earning.
- 2) The copyrights of writing matters.
- 3) The development in writing.
- 4) The lack of writers in some fields, such as writing for youngsters and the theatre.
- 5) The freedom in creating work.
- 6) The instability of the Writers' Guild.
- 7) Translation of Thai literary works into other languages.

Mr Naovarat stated that the role of Thai writers is concentrated in:

- *Facilities working effectively for self reliance in producing Thai literary works into other languages.*
- *Adjustment needs for the growing complication and technological changes in the literary circle.*
- *Commitments to social and moral obligations in projecting the right vision.*

The full text of Mr Naovarat's report is in *Appendix 6b*.

DISCUSSIONS

Mr Naovarat, as a poet, explained and demonstrated aspects of Thai literature. The usage of tone, he said, is stressed as a part of Thai poem reading. He demonstrated the use of syntax and the number of rhymes involved in reading Thai poems.

1. Mrs Siddhartha asked if Thai poems have a standard or if there is a uniform way of reading them in the various regions of Thailand.

Mr Pongpaiboon replied that the Thai language has five tones similar to music and that the Thai audience know the variations, thus they understand and appreciate more.

2. Prof Manta thanked poet Pongpaiboon for demonstrating the system and the mechanics of Thai poem reading. He also stressed the importance of developing awareness on the various literary poems in Southeast Asia, not only on its content but also a deeper understanding of their meanings and their traditional values. Permissiveness to allow traditional literature to flourish within the daily life of contemporary society should be encouraged.

SESSION V: INDONESIA

A. The Modern Art of Indonesia

by Mrs Hildawati Siddhartha

In her report Mrs Hildawati Siddhartha summarized the emergence of modern art in Indonesia. Before the emergence of modern Indonesian art, there flourished a rich traditional artistic life within the vast archipelago. Modern Indonesian art can be divided into well defined periods, starting with Raden Saleh in 1840:

1. The emergence of Modern Indonesian Art (Raden Saleh)

2. Mooi Indie (Beautiful Indonesia) period: 1925-1939
 - *Naturalistic landscapes of Indonesia by Dutch and Indonesian painters. Realistic, stressing the beautiful.*
3. Persagi Period: 1938-1945
 - *Emergence of the national spirit in art, manifested in more individualistic expressions in style and content.*
The period of self-made artists who cleared the way for modern expression.
4. Period of the Art Academics: 1950
 - *Yogya School: has a more traditional setting, therefore, it has more traditional idioms, more figurative speeches.*
 - *Bandung School: has a more modern setting associated with the technical school. It is more abstract and western in expression.*
5. Contemporary Period: 1970
 - *Emergence of a more unconventional mode of expression comprising a mixture of traditional, modern and metropolitan elements.*

Modern Indonesian art is shaped by artistic individuals paving the way for a more systematic development by academics. It has a pluralistic expression comprising of art forms ranging from the traditional to the avant garde. The unifying factor in this multi-idiom artistic expression is the confidence of being an Indonesian national. Thus, the national identity is more spiritual in content and not necessarily visual.

The full text of Mrs Siddhartha's report is in *Appendix 4g*.

DISCUSSIONS

- *Mr Umar Fauzan inquired on the use of space and devices on the composition of Indonesian art painting in relation to traditional art.*
- *Mrs Siddhartha clarified that in referring to space usage, the composition should have its own definition first, before relating it to the kind of painting which the audience is looking for. For Indonesian painting, usage of space has to relate its meaning, in the eastern meaning, on the spirituality and transcendality.*
- *Prof Joya also shared his observations on the use of eastern space usage. For instance in perspective objects, distances are made smaller and placed side by side with larger objects for contrast, creating an illusion of depth. He also asked to be clarified on the spiritual approach in the interpretation of space, mentioning that the Japanese use of "SHIBUI" let the viewer furnish the completion of good experience and in void.*
- *Prof Guillermo also shared her views on the use of space (eastern space usage in two-dimensional as mentioned in Hildawatis' report). There are different ways of using space in Asian cultures. Chinese art, for instance, emphasizes the dynamic interaction between figure and space. For Chinese artists, space is not an empty void, it is filled with spirit, the divine energy permeating all the objects of the universe. It is important, however, that in Chinese painting, the calligraphic line, as in paintings of the Southern Sung tradition, must be masterly and strong to enable it to energize the surrounding space. For Chinese painting, the line is weak. It will not be able to enter into the vital dialogue with space.*

In Philippine folk art, there is the tendency to cover an entire space with figures or with ornamental motifs. This penchant for ornament is found in architecture, in religious colonial art, and in the treatment of inner walls which are covered with images of all kinds and all materials. In the harvest festival of Quezon Province, the entire facades of houses are covered with large, bright coloured petals of rice flour, in rows or arranged into chandeliers. The covering of space seems to signify abundance and the high value present given to the fertility of all nature.

- *Dr Chua pointed out that in Chinese painting, vacant space is actually a very complex point. Chinese artists have to know where to leave the space blank and how to use the space. A Chinese painter should also possess the vitality of a good calligrapher to achieve a genuine purpose. Another factor to consider is skill to compose a good poetry which is integrated to the whole aspect of using space in Chinese painting. He also shared his views on the problems of dances in the region which needs attention among the Southeast Asian countries.*
- *Mrs Siddhartha, also pointed out that the common problem of these artists, in the Southeast Asian region, is the transition of culture to modernity. Culture, she stressed, is a living thing and a living process that needs serious attention.*
- *Finally, Mr Awang suggested some information to be considered in the use of space, in relation to the Islamic principle. As Islam is a universal way of living, to the muslims there is no such statement as Islam as a part of the east or west. An understanding of the Islamic philosophy in the Southeast Asian region could enrich cooperative ventures in achieving artistic goals.*

B. The Painter and the Society *by Prof Dr Umar Kayam*

Prof Dr Umar explained the various factors affecting traditional Indonesian artists in their pursuit for identity in their region.

Modernity has given different impacts to society and individuals. Affandi, 82, has developed a strong personality by copying European masters, by learning from his fellow painters, by studying at Tagores' Shantiniketan Academy in Calcutta, and through his numerous foreign travels. He is now regarded as "the grand old man" of modern Indonesian painting. He has become individualistic, personal and "modern", living the traditional communalistic spirit and community solidarity. Affandi could be regarded as the pole of the spectrum of Indonesian painting.

Another pole is 36 years old Nyoman Mandra, a traditional painter who has never left his native village in Bali. His paintings are done in the 15th century Bali, Klungkung style, and remain concentrated on the episodes of Ramayana and Mahabarata epics and Balinese folktales. He is not willing, and unable, to adopt the modern style of painting.

Both Affandi and Nyoman Mandra are now among the most famous and the richest painters in the Indonesian art scene. What has been achieved by the two painters proves that cultural change in Indonesia is uneven and diverse. Affandi is vocal in his search for Indonesian modernity while Nyoman Mandra, feels comfortable practicing his arts using traditional motifs in the traditional way.

In his report Dr Kayam suggested the following activities:

- a. Research projects on the nuances of cultural dynamic as reflected in the process of modernity.
- b. Annual publications of good and sophisticated anthologies of essays on Southeast Asian arts.
- c. Meetings between traditional and modern artists in SEAMEO member countries.
- d. Travelling exhibitions with introductory lectures on the traditional and contemporary art of SEAMEO Member Countries.

The full text of his report is in *Appendix 4h*.

DISCUSSIONS

- *Dr Kayam clearly pointed out that the situation of artists prevailing in the country is represented by two famous Indonesian artists. These artists are well known and have been recognized as outstanding artists in their own right. They have been the inspirations of young artists. Their outstanding creative works and diverse philosophy in the arts have been cited to represent the role of artists in the Indonesian society.*
- *Dr Kayam also suggested a list of cultural activities for the Southeast Asian countries to think seriously and to consider within each cultural programmes for the development of arts and culture and for the active role of artists in modern society.*
- *Prof Manta shared his views on the various activities of the SPAFA development programme. He pointed out that the present workshop is a result of a joint agreement and cooperation of the five member country representative to the SPAFA Governing Board. The board agreed to allow artist participants from the various sectors of arts of each Member Country to be equally represented.*
- *Dr Kayam thanked Prof Manta for the information. He stated that there is a need for Southeast Asian nations to share the undertakings on scientific, educational and cultural arts research projects. He then cited the report of Mr Pongpaiboon on the development of Thai literature as a source of very inspiring activities. The modern approaches of Thai artworks have a semblance to the Indonesian contemporary art work, he said.*
- *Prof Manta inquired on the present projects of the Indonesian government which help artists in their pursuit for a better life in their community.*
- *Dr Kayam responded by saying that Affandi and Mandra might have received subsidy from the government. Mandra, as a traditional artist, has initiated a project on the training of young artists. The undertaking is a joint venture between artists and the government.*

In the village where artist Mandra practices a unique art activity, an art work on canvass is shared by two to three artists. A specialist artist starts the work by composing and sketching. Then a colourist specialist applies color on the subject. Mandra, as a professional village painter, assists in the technical aspect of sketching the outline on canvass.

3. Mr Pongpaiboon inquired if there are Indonesian artist associations and if these associations record or document the works of painters, sculptors and craftsmen.

Dr Kayam answered that artists have various organizations depending on their learning and philosophy on art. Their diverse beliefs do not constitute any single association. Nowadays, with the presence of political ideologies, artists prefer not to group themselves. Writers have also the same experience. Presently, the setting up of artist associations is not encouraged. The existence of individuality is preferred.

4. Dr Sapardi Djoko Damano stated that nowadays Indonesian writers are not organized according to their ideologies, their main objective is to earn a living out of their creativity.

5. Mrs Sidhartha also stated that the younger artists' association is not blinded by artistic ideologies. They only intend to carry out their educational objectives.

6. Mr Fauzan Omar inquired on the status of art in Indonesia.

In reply, Dr Kayam stated that there is no hierarchal status of arts in Indonesia. Art is more emphasized on realistic subjects like beautiful landscapes in the area. Acknowledgement of talent is given by awards and not by raising the status of the artist like the Philippine national artists.

EDUCATIONAL TOUR AND CULTURAL STUDY

The organizing committee of the Workshop (S-W181a) arranged an educational study tour and cultural observation of the various cultural sites in West Java, Jakarta. The study tour offered rich experiences on the cultural heritage of Indonesia to the participants.

Descriptions of the cultural sites is in *Appendix 5*.

RECOMMENDATIONS

The participants met for a plenary session, presided over by the Workshop Chairman. A list of recommendations related to the problems in their countries were drawn up by the participants. The list was categorically classified to allow the SPAFA Regional Centre to acknowledge the proposal within its curricular programme. (See Appendix 6).

Each participant was given the floor to suggest and recommend important projects that could be grouped in the project sub-heading. The following recommendations have been approved and adopted by the participants of the Workshop for Artists and their Role in Modern Everyday Life held in Jakarta, Indonesia.

RATIONALE

To establish a cooperative undertaking in the Southeast Asian countries for the development of cultural arts, and to enhance our strong role in preserving our national identity in the modernization of our societies. A serious effort must be made towards the solution of the prevailing problems. The formation of these recommendations is geared to answer the problems of the stated Workshop objectives.

RECOMMENDATIONS

1. Education

- Youth programmes; exchange of young artists for training in the region
- Art workshops
- Collection of artworks of Southeast Asian artists
- Education on the art history of Southeast Asian schools through an exchange of curricular information.

2. Researches

- Research on the use of indigenous materials such as dyes, pigments, etc.
- Research on the traditional arts of different countries
- Research on the process of transition of arts from traditional to modern using the sociological perspective

- Research on the aesthetic concepts of arts in Southeast Asia

3. Publications

- Compilation in a textbook of art histories of the different Southeast Asian countries
- Anthologies of articles on arts and culture
- Directories of artists and art organizations in government and private institutions.
- Special issues of the SPAFA Digest on the arts
- Anthologies of interviews of artists in Southeast Asia

4. Exhibitions

- Travelling exhibits, in all forms of two-dimensional and three-dimensional art, within the country and the Southeast Asian region
- Exchange exhibitions and artists among countries of the SEA region

5. Documentations

- Documentations of traditional and contemporary arts, artists' activities, in the form of regional circulars

6. Organizations and Exchanges

- Formation of organization of Southeast Asian Artists in the various areas covered by the SPAFA programme
- Exchanges of scholars and cultural figures among SEA countries
- Organization of lecture tours in Southeast Asia

7. Cultural Awards for Southeast Asian Artists

ADOPTION OF THE WORKSHOP REPORT

The participants of the Workshop for the Artists and Their Role in Everyday Life (S-W181a) finally adopted the proceedings of the Workshop. The chairman of the Workshop thanked the various participants from the SPAFA Member Countries for the success of the Workshop.

CLOSING CEREMONY

The closing ceremony began with a speech by Mr Sutopo Cokrohamijoyo, Director of Art. This was followed by a closing address by Mr G.B.P.H. Poeger, Director General of Cultural, Ministry of Education and Culture. Finally, on behalf of the SPAFA Regional Centre for Archaeology and Fine Arts, Prof Bertoldo J. Manta, SPAFA Specialist in Visual Arts, gave his thanks to the organizing committee, especially to Mr F.X. Sutopo Cokrohamijoyo, the Director of Arts. He also mentioned his special appreciation to the secretariat who help make the working papers of the Workshop a success.

<S-W181a: PROCEEDINGS>

Certificates of participation were then handed to the participants by Mr G.B.P.H. Poeger, with the assistance of the chairman of the organizing committee and the SPAFA representative.

The workshop was officially closed by the Director General of Culture, Ministry of Education and Culture.

The full texts of the closing speeches are shown in *Appendices 2d and 2e*.

APPENDIX 1

List of Participants

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

LIST OF PARTICIPANTS

DELEGATES FROM PARTICIPATING COUNTRIES

INDONESIA

1. Prof Dr Umar Kayam
Professor
Faculty of Literature
Gadjah Mada University

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Pusat Penelitian Kebudayaan
Universitas Gadjah Mada
Balak Sumur E - 12, Yogyakarta
Indonesia

Mailing Address:

Bulak Sumur B 12
Yogyakarta, Indonesia

2. Mrs Hildawati Siddhartha
Head, Department of Fine Arts
Jakarta Institute of the Arts
Cikini Raya 73, Jakarta 10330
Indonesia

Mailing Address:

Jalan Mandor 44
Cilandak Barat
Jakarta 12430, Indonesia

3. Dr Sapardi Djoko Damano
Lecturer, Faculty of Letters
University of Indonesia
Kampus UI, Depok 16424

Mailing Address:

Jalan Kalimantan 135
Depok 16421, Indonesia

MALAYSIA

4. Mr Zakaria Awang
Head, Fine Arts Department
School of Arts & Design
Mara Institute of Technology
Shah Alam, Selangor 40450
Malaysia
5. Mr Fauzan Omar
Lecturer, Fine Arts Department
School of Arts & Design
Mara Institute of Technology
40450 Shah Alam, Selangor
Malaysia

Mailing Address:

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40000 Shah Alam, Selangor
Malaysia

PHILIPPINES

6. Prof Jose T. Joya
Chairman Visual Arts Committee
Presidential, Commission on Culture and the Arts,
College of Fine Arts
University of the Philippines

Mailing Address:

No. 8 Col. Martelino Street, Heroes Hills
Quezon City, Philippines

7. Prof Alice G. Guillermo
Professor in Arts Studies (Humanities)
University of the Philippines
Department of Arts Studies (Humanities)
College of Arts and Letters
University of the Philippines
Diliman, Quezon City
Philippines

Mailing Address:

Block 83, Lot 8
Lagro, Novaliches
Quezon City, Philippines

THAILAND

8. Mr Naovarat Pongpaiboon
Vice President
Writers Association of Thailand
Advisor, Musical Art Centre
Bangkok Bank Ltd.
Parn Fah Branch
Rajdamnoen Avenue, Bangkok 10200
Thailand

9. Mr Panya Vijinthanasarn
iaa aiap (Unesco)
Member of "White Group" Contemporary
Water Colours
Faculty of Painting, Sculpture & Grapic Art
Silpakorn University
Naphralan Road
Bangkok 10200
Thailand

Mailing Address:

30 Soi Tabsuwan
Asoke-Dindaeng Road
Phyathai, Bangkok

SPAFA REPRESENTATIVE

10. Prof Bertoldo J. Manta
Senior Specialist in Visual Arts
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110
Thailand

OBSERVERS AND RESOURCE PERSONS

11. Mr Uka Tjandrasasmita
Director
Directorate for the Protection and Development of
Historical and Archaeology Heritage
Directorate General of Cultural
Jalan Cilacap 4, Jakarta Pusat
Indonesia
12. Mr Bambang Sumadio
Director
Directorate of Museums
Directorate General of Culture
Jalan Agus Salim 60
Jakarta Pusat
Indonesia
13. Mr Premadi
Director
Directorate of Beliefs on One Supreme God
Directorate General of Culture
Jalan Cilacap 4
Jakarta Pusat
Indonesia

14. Mr F.X. Sutopo Cokrohamijoyo
Director
Directorate of Arts
Directorate General of Cultural
Jalan Kimia 20
Jakarta Selatan
Indonesia
15. Dr Hasan M. Ambary
Head of National Research Centre for Archaeology
Jalan Raya Condut Pejaten 4
Jakarta Selatan
Indonesia
16. Mrs Suwati Kartiwa
Head of the National Museum
Directorate General of Culture
Jalan Merdeka Barat 12
Jakarta Pusat
Indonesia
17. Mr Arringot Pudja
Directorate of History and Traditional values
Directorate General of Culture
Jalan Cilacap 4
Jakarta Pusat, Indonesia
18. Prof Dr R.P. Soejono
SPAFA Governing Board Member for Indonesia
Jalan Raya Condut Pejaten 4
Jakarta Selatan
Indonesia
19. Mr Halwani Michrob
Project Officer of Restoration of the Historical and
Archaeological Remains in Banten
Museum Lama Banten, Serang
Jara Barat
Indonesia
20. Dr Chua Soo Pong
SPAFA Senior Specialist in Performing Arts
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110
Thailand

APPENDIX 2

Speeches

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

***SPEECH OF THE CHAIRMAN OF THE ORGANIZING COMMITTEE OF THE
WORKSHOP AT THE OPENING CEREMONY***

The Honorable Director General of Culture
Distinguished Participants
Ladies and Gentlemen

On this occasion and in behalf of the Organizing Committee, I am very pleased to report several points here:

Indonesia, as a host country, will keep the Director of SPAFA's decision, which had been agreed with the Chairman of the Organizing Committee, in the letter of May 20, 1989, that this Symposium is part of the SPAFA's programme on the Workshop for Artists and Their Role in Modern Everyday Life, which should be held as one.

The Symposium and Workshop held in Jakarta, Indonesia, from June 20 up to June 30, 1989, are attended by:

- Two participants from Malaysia,
- Two participants from Philippines,
- One participant from Singapore,
- Two participants from Thailand and
- Three participants from Indonesia

The symposium, as mentioned in the programme, consists of several activities. Two country reports will be presented by each member country followed by a discussion. In the final plenary session, the floor will be open for discussions to come up with a conclusion and recommendation for the final report. Another very important thing I wish to convey is that, it is my hope that this symposium will lead to meaningful recommendations for the future training programmes of the SPAFA Regional Centre.

At this moment, may I then have the opportunity to ask our distinguished participants for their valuable cooperation in bringing this symposium to success. I would be indeed thankful for their conscientious support in this event.

Finally, I would like to request the Director General of Culture, the Ministry of Education and Culture of the Republic of Indonesia, to officially open this SPAFA activity.

Thank you.

*Mr F.X. Sutopo Cokrohamijoyo
Jakarta
June 20, 1989*

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

***OPENING ADDRESS OF THE SPAFA REGIONAL CENTRE REPRESENTATIVE
AT THE OPENING CEREMONY***

The Honorable Director General of Culture
The Chairman of the Organizing Committee
Distinguished Participants
Ladies and Gentlemen

As modern life becomes more complex and highly specialized, Southeast Asian professional artists and performers enjoy more opportunities for travel. Experiencing another country's cultural milieu has brought about appreciation of their talents and artistic achievements.

But sad to say, this has not always led to the propagation of the best artistic works. Neither has it assured wider opportunities for people to truly enjoy the arts. Rather, this has resulted in the further division and fragmentation of life.

The majority of our peoples have become more dependent on professional entertainers who states fantastic escapism and immediate material gratification. It seems that the more advanced the technical facilities are for cultural expression, the more uniformity we find in culture. And this is vividly evidenced by the disco and rock music dominating the air waves in New York, London, Bangkok, Manila and Jakarta.

The initiative to make discerning choices, the capacity to make critical evaluation of the cultural fare, and the ability to actively contribute to the pool of creative and imaginative responses to life seems to have vanished into the air.

How can artists and art play a vital role in modern, everyday life? Is creativity the exclusive prerogative of the professional few? If so, what will be the implications on the nature and state of culture, of cultural values, of cultural identity, much less national identity? What will be the effect on the country's democratic ideals?

If on the other hand, we take the view that creativity takes many varied forms, should professional artists change their view of what art is? Should they change their view on what creativity and artistic expressions are? Should they change their view on their role in Modern life?

These questions are in dire need of answers. And this workshop is being implemented by SPAFA to afford the opportunity for us all to:

- re-examine basic assumptions about the nature and function of the art, of creative and re-creative processes in society, and the role of the artists in modern, everyday life;
- assess the state of culture and the artistic activities of ones' own country, the opportunities available for the people, particularly workers for exercising their own creative and artistic inclinations, and enjoy satisfying and fulfilling recreations;

- identify problems about the state of culture and art in one's own country and the sources of these problems; what hinder, obstruct, stifle or subvert creative and re-creative activities and expressions, and raise issues of concern regarding the state of national cultural identity;
- propose lines of action which artists and people professionally concerned with art and creativity can undertake to solve the problems raised.

During this workshop, we shall all endeavour to analyze the problems faced by professional artists as well as laymen in seeking ways of engaging in creative and recreative activities. Eventually, a plan of action will be drawn up for your respective countries.

This plan of action will be implemented in such a way that community people are given a deeper understanding of the cultural and artistic condition of their community; a better understanding of the problems faced by that community, with respect to creative and recreative uses of leisure. The plan of action will also show what opportunities people have to enjoy, contribute and even change their country's cultural heritage.

In order to do this, we shall work together, sharing and exchanging experiences with the view of stimulating artistic and recreative activities in the community. The participants are expected to discuss and give recommendations slanted to their own fields of specialization.

If time permits, participants are also requested to write a report, if he is a poet, perhaps poems, if he is a painter, some sketches or perhaps a visual record of his experiences. These will be incorporated in the final report of this Workshop to be published and distributed to your respective governments for further dissemination.

Going through the list of participants, I am quite impressed by your wide professional and artistic experiences in your home countries. I am therefore confident that the meeting of minds will prove to be a highly fruitful endeavour. On behalf of the SPAFA Centre Director, Prof M.C. Subhadradis Diskul, I wish this Workshop success in the accomplishment of its objectives.

And as Lawrence Durrell says: *"An artist is only someone unrolling and digging out and excavating the areas normally accessible to normal people everywhere, and exhibiting them as a sort of scarecrow to show people what can be done with themselves."* Ladies and Gentlemen, let us now work and show the community people how to improve the quality of life, through arts.

Thank you.

Prof B. Manta
Jakarta
June 20, 1989

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

**OPENING ADDRESS OF THE DIRECTOR-GENERAL OF CULTURE OF INDONESIA
AT THE OPENING CEREMONY**

The Representatives of the SPAFA Regional Centre
The Chairman of the Organizing Committee
Distinguished Participants
Ladies and Gentlemen

First of all, allow me, on behalf of the Government of Indonesia, to welcome all of you to the SPAFA Symposium and Workshop on Artists and Their Role in Modern Everyday Life. It is an honour for me to say a few words in this opening.

As we are all aware, modern life becomes more complex and highly specialized, so art and artistic activities become the chief concerns of professional artists.

Your gathering here is to discuss about the impact of modern society on the artists, the functions of modern artists in their societies, and the ideals, perceptions and social roles of modern artists. I hope that this event could help us to identify problems about the state of culture and art in our countries, and also the sources.

The subject of the discussions seems to be simple, but as a matter of fact, it will have far-reaching effect on the future of this project.

As to the discussion itself, it is our hope that it will be conducted in high spirits, friendship and good cooperation to get success.

Finally, may I wish you a pleasant stay in Jakarta and now, on behalf of the Director General of Culture, Ministry of Education and Culture of the Republic of Indonesia, I declare the SPAFA Symposium and Workshop officially open.

Thank you.

*Mr Bastomi Ervan
Jakarta
June 20, 1989*

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

***CLOSING SPEECH BY THE CHAIRMAN OF THE ORGANIZING COMMITTEE
AT THE CLOSING CEREMONY***

Honourable Director General of Culture
Distinguished Participants
Ladies and Gentlemen

It is a great honour for me, on behalf of the Organizing Committee, to report that this Symposium, beginning June 20 up to June 29, 1989 and attended by two participants from each SPAFA Member Countries: Malaysia, Philippines, Thailand, and three participants from Indonesia, is nearly accomplished.

No less than eight working papers were discussed in the plenary sessions and I personally feel that this Symposium is a big success. We have a good conclusion and some recommendations, but the more important thing is that we enjoyed more opportunities for travel and experienced each other's cultural milieu, which has brought a deep understanding. And last but not least, we have good cooperation among the participants which helped reach the goal of our Symposium.

In this opportunity, permit me to express my deepest thanks to all of participants, especially to Prof Dr Umar Kayam as elected Chairman in this Symposium and all moderators, Vice Chairman, and Rapporteurs.

On the Organizing Committee, I am sure that everything the Organizing Committee has done to serve all of you during our Symposium was not always as perfect as expected. For that reason, I would like to apologize.

Finally, I would like to request the Director General of Culture, Ministry of Education and Culture of the Republic of Indonesia, to close this SPAFA Symposium on Artists and their Role in Modern Everyday Life officially.

Thank you.

*Drs F.X. SUTOPO COKROHAMJOYO
Director of Arts, as Chairman of
the Organizing Committee*

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

***CLOSING SPEECH BY THE DIRECTOR-GENERAL OF CULTURE
AT THE CLOSING CEREMONY***

Distinguished Participants
Ladies and Gentlemen

First of all, allow me, on behalf of the Government of Indonesia, to take this opportunity to express my gratitude to all the participants from SPAFA Member Countries for their expertise and energy towards the achievement of success of this SPAFA Symposium on Artists in Their Role in Modern Everyday Life.

I am very happy that this Symposium had undoubtedly led to thoughtful recommendations for the future training programmes of SPAFA. It is our hope that Indonesia who is responsible for organizing this Symposium has yielded the highest spirit, friendships and good cooperation among the participants. And undoubtedly they have fulfilled the expectations of the participants.

In conclusion, I hope that your 12 days' meeting in Jakarta has made your stay fruitful and a memorable one in this country.

Finally, I hereby declare this SPAFA Symposium on Artists in Their Role in Modern Everyday Life officially close.

*Mr G.B.P.H. Poeger
Director-General of Culture
Indonesia*

APPENDIX 3

Agenda and Programme

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

AGENDA

1. Opening Ceremony
2. Election of Chairman, Vice Chairman and Rapporteur of the Workshop
3. Adoption of Tentative Agenda and Tentative Programme
4. Presentation of Country Reports:
(Supplementary showing of visual art activities in each country through slide film and video)
5. Artists' Educational Field Trips and Cultural Study
6. Discussions
7. Adoption of the Workshop Report
8. Closing Ceremony

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

PROGRAMME

Monday, June 19, 1989 : Arrival of Participants

Tuesday, June 20, 1989

08:00 - 09:00 : Registration

09:00 - 09:30 : Opening Ceremony

- Welcoming Address by the Chairman of the Organizing Committee
- Address by the Representative of the SPAFA Regional Centre, Bangkok
- Opening Ceremony by the Director General of Culture, represented by Mr Bastomi Ervan, Secretary of the Directorate General

09:30 - 09:45 : Break

09:45 - 10:30 : **Session 1**

- Election of Chairman, Vice Chairman and Rapporteur
- Adoption of Agenda and Programme

10:30 - 12:00 : **Session 2**

- Country Report of Malaysia
(Presentation and Discussions)

12:00 - 14:00 : Lunch, hosted by the Director of Arts

14:00 - 15:45 : Continuation of the Country Report of Malaysia

15:45 - 16:00 : Break

16:00 - 17:30 : Continuation of the Country Report of Malaysia

Wednesday, June 21, 1989

- 09:00 - 10:45 : **Session 3**
- Country Report of the Philippines
(*Presentation and Discussions*)
- 10:45 - 11:00 : Break
- 11:00 - 12:00 : Continuation of the Country Report of the Philippines
- 12:00 - 14:00 : Break
- 14:00 - 15:45 : Continuation of the Country Report of the Philippines
- 15:45 - 16:00 : Break
- 16:00 - 17:30 : Continuation of the Country Report of the Philippines

Thursday, June 22, 1989

- 09:00 - 10:45 : **Session 4**
- Country Report of Thailand
(*Presentation and Discussions*)
- 10:45 - 11:00 : Break
- 11:00 - 12:15 : Continuation of the Country Report of Thailand
- 12:15 - 14:00 : Lunch hosted by the Head of National Research Centre for Archaeology
- 14:30 - 15:45 : Continuation of the Country Report of Thailand
- 16:00 - 17:30 : Continuation of the Country Report of Thailand

Friday, June 23, 1989

- 09:00 - 10:00 : **Session 5**
- Country Report of Indonesia
(*Presentation and Discussions*)
- 10:45 - 10:15 : Break
- 10:15 - 11:15 : Continuation of the Country Report of Indonesia
- 11:15 - 14:00 : Break (Friday Prayers)
- 14:00 - 15:45 : Continuation of the Country Report of Indonesia

15:45 - 16:00 : Break
16:00 - 17:30 : Continuation of the Country Report of Indonesia

Saturday, June 24, 1989 : Artists' Educational Study Tour to the Ancient City of Banten

06:30 : Departure from Jakarta to Serang Banten
09:00 : Arrival at Banten
09:00 - 12:00 : Tour of the Ancient City and the Museum
12:00 - 13:00 : Lunch hosted by Mr and Mrs Halwany Michrob
13:00 - 14:00 : Visit to the Serang Artists Community
14:00 - 15:00 : Visit to the Craft Centre of Banten
15:00 : Departure from Jakarta

Sunday, June 25, 1989

09:00 : Cultural Study Tour of Taman Mini Indonesia Indah, Indonesia
17:00 : Return to Sabang Metropolitan Hotel

Monday, June 26, 1989

09:00 - 10:30 : Final Discussions
10:30 - 10:45 : Break
10:45 - 12:00 : Continuation of the Final Discussions
12:00 - 14:00 : Break
14:00 - 15:45 : Continuation of the Final Discussions
15:45 - 16:00 : Break
16:00 - 17:30 : Continuation of the Final Discussions

Tuesday, June 27, 1989

09:00 - 12:00 : Drafting of the Report
12:00 - 14:00 : Break
14:00 - 15:00 : Drafting of the Report

APPENDIX 4

Country Reports

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF MALAYSIA

by FAUZAN OMAR

THE DEVELOPMENT OF MALAYSIAN ARTS

Malaysian art "history" has been compressed within the last 30 years to produce a tradition, which other cultures have taken a long time. Before the European conquest, no records of early Malaysian painting existed. The earliest attempts, made by Malaysians, to easel painting can be traced to the 1930s. A group of self-taught water colourists, headed by Abdullah Ariff, Young Mun Sen, Chuah Thean Teng, Cheong Soo Pieng, Khaw Sia and Tay Hooi Keat worked mainly in the form of simple water colour techniques.

The country was then under the rule of the British and in the straits settlements, where exposure to English values and taste were quite pronounced. Attitudes towards nature and the beauty of the countryside were reflected by these early water colourists. They were influenced by the kind of aesthetic values reflected in the Victorian models. This small "tradition" in the western idiom, continued right through and became a recognized valid form of visual manifestation.

The Malaysian artists, prior to independence, were involved primarily with the landscape. In small "exhibitions" would be displayed views of rice fields, fishermen's boats and swaying coconut palms. The roots of Malaysian painting seemed to lie in the countryside, in their natural habitat.

The immigrant artists, who came to Malaysia after the second world war brought with them two traditions in painting: the Chinese ink paintings and the European paintings of the French school. In 1946 the Nanyang Academy of Fine Arts in Singapore was reopened. The academy teaching staff was composed of a generation of immigrant Chinese artists who had studied the western type of art in larger Chinese cities during the 1930s. They played a major role in contributing towards the growth of a modern art tradition in Singapore and the Malay Peninsula, through the activities of the teachers and students. These immigrant painters had been exposed to the school of Paris and instrumental in introducing the impressionist, post-impressionist and Fauvist influence to their Malaysian students. Having also received extension training in the traditional Chinese painting techniques, these artists attempted to synthesize eastern and western artistic influences in their works. Among their preferred themes were the depictions of the Malay Kampung scene, riverine scenes, views of fishing villages and urban scenes. They seemed to have produced works which reflected three distinct modes of treatment in their conscious depiction of local Malaysian subject matters:

1. A straight forward "western" approach in oil which reveals the influence of the school of Paris, i.e. reflecting post impressionist, Fauvist and even cubist influence.
2. A straight forward "Chinese" approach using Chinese ink and rice paper, exploiting calligraphic qualities;
3. A synthesis of "western" and "Chinese" influences through the use of oils on canvas.

The decade of the 50s witnessed the emergence of Kuala Lumpur as an important centre for artistic activities. Peter Harris, an art superintendent in the Education Department and an expatriate, from an art

school in the United Kingdom, introduced contemporary art aesthetics and techniques to young and enthusiastic Malaysians. Most of the artists who emerged during that decade were, however, self-taught. He founded the Wednesday Art Group, in 1951 to bring art teachers and other art enthusiasts together so they could paint and discuss subjects concerning arts.

Another art group, the Peninsular Art Group, also located in Kuala Lumpur, encouraged and helped promote new talents. Houssein Enas, an Indonesian who came to Malaysia in 1956, founded the group. Like the Wednesday Art Group, it is made up of amateur painters and art enthusiasts who, for the most part, had received their education in Malay schools. The group employed the tenets of the 19th century academic painting to illustrate the social condition of the Malays.

Meanwhile, in the north, Tay Hooi Keat, returned after completing a formal art education in the United Kingdom in 1952. He introduced new concepts in art. The concepts shocked the local art public who were acquainted mainly with the Impressionist school. Both Peter Haris and Tay Hooi Keat, in the early 50s, wielded strong influence on art in schools, especially on the art teachers who formed the main group of artists in the country. Those who showed artistic skills were then sent for further formal art education in the United Kingdom. These artists/art educators later formed the main force of creativity in the 60s.

The 50s also witnessed the introduction of batik painting within the local art scene. The local landscape had inevitably been featured in these paintings.

The 60s had given birth to a more critical approach to art. Instrumental to the changes, the government recognized the importance of visual art endeavours in the structuring of a national Malaysian identity. Many were sent to acquire formal art training in various art colleges located in England, Europe and the United States. These artists returned better equipped to handle the language of modern art. Initially, most of these artists turned to the expressionist and abstract expressionist idiom in their attempts to arrive at a subjective and emotive image-making approach derived from the diverse Malaysian cultural milieu. Malaysian artists were responding to the challenge of abstract art and yet consciously trying to inject their own personal visions. Founded upon gestural and subjective consideration in abstract expressionist aesthetic, Malaysian artists exploited the calligraphic sensibilities already inherent within the Islamic and Chinese traditions of their responsive background.

While the late 60s had produced some highly accomplished and nature works in the idiom of abstract expressionism, changes in direction and areas of involvement began to be apparent. Malaysian artists questioned the validity of their work in the context of Malaysian culture and in relation to the international scheme. The end of the 50s saw the artists' involvement with local materials and the local environment as ingredients of visual imagery.

The 70s saw the beginning of a change in direction in Malaysian art, away from the strong influence of abstract expressionism. Malaysian artists not only worked in the realm of minimalism, pop, op, and other trends of the 70s, but also began to postulate artistic situations involving perspicacity, mystical and metaphysical values, information, and knowledge traditionally outside the realm of painting. The artists, headed by Redza Piyadasa and Sulaiman Esa, rejected the highly subjective and emotive approach of the abstractionists. They were in favour of a more cerebral and rational approach toward creativity. In deliberately choosing to employ non-objective idioms and the influence popular within the international avant-garde art scene during the late 60s and the 70s, these artists were responsible for the introduction of hard-edge painting and conceptual tendencies within the Malaysian art scene.

The late 70s and the early 80s marked another artistic direction that was closely connected with a resurgent Malay nationalism. An area in which a number of Malaysian artists were committed to was the question of identity. This question has been emphasized by the decision-makers, raising issues which were sociologically challenging, but politically sensitive.

The National Culture Congress in 1971 raised the question of national identity after the racial troubles which shocked the country in 1969. There was a need, for the different racial groups, to have common identifying means to unify them spiritually. The differences in religion also acted as a barrier to the greater unifying bond. The authorities decided it necessary to realize elements which would symbolically identify the national culture of the various peoples. The basis for this national culture would be the Malay culture, with input from other cultures. This awareness had given rise to a conscious effort of realizing visual forms which would be identified as expressing national ethos. A new interest in old Malay myths and legends, indigenous cultural forms and philosophical values took place.

A significant number of Malay artists had also responded to the new situation by projecting distinct Malay and Islamic influences in their works. And because Malay culture is directly linked with the Islamic religious faith, the projection of Islamic ideals has become an integral part of the new Malay aspirations. Among a number of Malay (Muslim) artists, Islamic principles have become the central to their artistic commitments.

Currently, Malaysian artists are moving in various directions of commitment - drawing materials from myths and legends, probing into questions of identity, regional cultural heritage, personal cosmology, ambiguity of pictorial space, social-political issues, contextual situations with Islam as central to artistic involvement, physical properties of material, dichotomy of traditional and contemporary values. There has been a strong change of directions towards Eastern values. Malaysian artists have turned away from complete reliance on the west for the latest move in avant garde art.

CONCLUSION

It has been viewed, as an advantage, that Malaysian art without great tradition is free from any inhibitions. There were no national archetypes to relate to. The tradition has to begin created then and there. Instead of looking back into the past, at the great masterpieces by the master, artists could only look around at the works of their peers. So long as Malaysian artists continue to enjoy individual freedom of expression and are allowed to gain access to significant developments and ideas, it can be assumed that the kind of works that will be produced by these artists will reflect an essentially experimental outlook. A straightforward description of the character of Malaysian art will therefore be difficult to arrive at.

RECOMMENDATIONS

1. In preparing artists for the complex realities of the changing world, while we also search for an identity, opportunity to work intensively with creative people from diverse cultural background and discipline should be encouraged. This will bring about the understanding of many aesthetic possibilities and the artistic expression of the region.
2. The growing complexity of our contemporary culture, including its visual aspects, requires that every individual possess a capacity for visual examination and judgment. It is accepted that the artists are the visual historians of time. The values and beliefs of the people are uniquely manifested in the art forms they produce. The need for a critical analysis of these forms can lead to a better understanding of our cultural tradition both in the past and the present.
3. Services on a wide range of educational materials, particularly on arts, should be improved and made available in galleries and art museums. In many cases, resources on this subject are very limited.
4. The uses of art in the community should also contain activities that do not only engage them in producing art objects but also generate the development of appreciation, valuing and knowledge of art itself. Art should be considered as a body of knowledge that could be learned by the community to encourage interest and art production.

5. Since we used the arts to help us understand ourselves and the world around us, the task of creating an environment that will humanize and enhance our lives or produce the desire to improve them should be emphasized in the community. It will help the citizens to assume their share of responsibility for the improvement of their personal aesthetic dimension and community living.

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**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF MALAYSIA
by ZAKARIA AWANG

A STATE OF SCULPTURE IN MALAYSIA AND A SEARCH FOR IDENTITY

We are witnessing the fact that in the early 60s, modern art in Malaysia has become a period of style. Sculpture produced in that period subscribed mainly to the aesthetics of the abstract expressionism. These were Anthony Lau's "The wildbore", Cheong Lai Tong's "The Acrobat", and Syed Ahmad Jamal's "The link".

The late 60s gave birth to a more critical approach towards art. There was a deliberate rejection of the older practice of emphasizing the subjective. "THE NEW SCENE", an exhibition, marked the end of the era of gestural emphasis. The new approach was scientific. It was based on faith in the technological future, on the belief in progress and the objective truth. They were Choong Kam Kow's, "S.E.A. Thru-Flow III", Lee Kian Seng's, "Resumption and Consumption" and Redza Piyadasa's "The Terengganu Series".

The 70s saw changes in the area of involvement and directions. Artists/Sculptors not only worked in the realm of minimal pop and other current trends but also began to postulate art situations. Questions on mystical and metaphysical values were being raised. "TOWARDS THE MYSTICAL REALITY" (1974) was a joint exhibition by Redza Piyadasa and Sulaiman Esa, injecting new attitudes, rejecting the practice of manifestation through conventional means and rejecting arts as commodities.

It was an era of anti-form and anti-illusion, a decade which felt like it was waiting for something to happen. It was as if history was grinding to a halt. There were dire prediction of the death of art by artists. In another sense, it was obvious that something was over. Artists created work out of nothing. Conceptualism came out of the closet and art became documentation.

Examples:

Zakaria Awang's "Antrophy Series" I-X. - 1979

By now it is not art that is ending but an era of identity crisis.

NATIONAL IDENTITY

Tremendous efforts of analyzing the possibility of searching for identity were made. There rose consciousness among artists-sculptors to mediate through means which are ethnically, socially and culturally significant yet with universal reference.

In 1971, the National Cultural Congress was held in Kuala Lumpur. The objective was to look into issues concerning culture in Malaysia, with a view to advising the government on the formulation of its policy on national culture.

The Institute Technology Mara took a leading role in finding solution to the problem. A great responsibility was shouldered by the School of Arts and Design, ITM: to formulate concrete and convincing bases as to how art should reflect in the search for identity. A seminar was organized to discuss "The Roots of Indigenous Art and Its Recent Development".

There was a great number of young artists working in various directions the last few years. A number of them were fundamentally committed to Islam. They represented the new force in the search for a deeper meaning in life as well as attempted to provide an alternative to the notion of art created within the framework of Islamic principles. But they were working only within the two-dimensional approach. Zakaria Awang, the only young sculptor, has been constantly making a series of experimentation to explore various possibilities of introducing sculpture within the framework of Islamic aesthetic principles.

In 1982, Zakaria Awang was awarded a major prize in the "YOUNG CONTEMPORARY ART COMPETITION" organized by the National Art Gallery. His sculptural construction entitled "AL-RAHMAN" (One of the 99 names of Allah) not only extend possibilities in the area of three-dimensional art form, but also its mystical and lyrical quality has, in some way, helped enrich the Islamic identity through sculpture.

In 1984, the National Art Gallery organized an exhibition of works by international contemporary Muslim artists from Bangladesh, Indonesia, Lebanon, Malaysia and Turkey. This has not only inspired the new generation of artists but also established artists such as Syed Ahmad Jamal, who earlier working closely in the style of the abstract expressionist. Sulaiman Esa, another leading artist in the 70s, has totally abound and the incono-graphic effort, sought a new technique using handmade paper pulp and later pasted on a web of string to form geometric ornamental pattern to express the Islamic concept of "TAWHID" - the unity of God within the concept of monotheism in Islamic principle.

Syed Ahmad Jamal constructed his stainless steel sculpture in front of the Bank of Bumiputra, Kuala Lumpur, employing Islamic calligraphy entitled "ALLAH". It was the first public sculpture in Malaysia with a direct Islamic motif. The placement of the sculpture on the floor with the motif "ALLAH" (the name of God) has aroused uneasiness to the public.

His other work "Growth", constructed in 1988 at the Asean Square, Kuala Lumpur, conveyed the very essence of Islamic characteristic. It consists of 20 marble slabs arranged in a repetitive manner upwards to form a fan-like sculpture. The succession of each slab, arranged at equal distance from one point upward resembles the geometric patterns of Islamic ornamental design found in Islamic architecture.

There were other sculptors such as Mohd. Arrifin Ismail, Abdul Latif Moheidin, to name a few, who did not deal directly in the use of Islamic motifs but rather use indogeneous elements such as Keris (Malay weapon) or Kerawang (floral design usually found in wood carving). "Kerawang" has always been considered formulated from the idea of unity where the positive form and the negative space give an equally important roles in Islamic art.

THE TASK

In 1976, a survey was made by the National Art Gallery on modern sculpture in Malaysia. The purpose was to trace the origin, the development and direction of sculpture. Dr Kanaga Sabapathy concluded that unlike painting, sculpture did not have a healthy development in Malaysia. Although there existed some sculptural objects with superior aesthetic qualities, as in the group of Menhirs in Pangkalan Kempas, Negeri Sembilan and the Jalong Bronze, there was no certainty in its tradition.

Therefore many young sculptors who graduated from art colleges and universities tended to produce work in a conceptual manner, following closely the historical tradition of painting.

The prohibition of making representational objects, the human beings and animal forms as well as the making of idols, has certainly contributed to the lack of interest among artists and craftsmen to make three dimensional objects, instead they sought two-dimensional relief carving as a means for their creative effort. Other factors confronting the artist were the high cost of materials and the absence of technical expertise in this area.

Architects have little awareness on the importance of sculpture in designing public buildings. There is a lack of interest in commissioning sculptors to erect large sculpture in public areas.

In colleges and higher institutions, sculpture is taught at a basic level. There are no proper setups in the workshop, thus students are not interested to major sculpture subjects.

CONCLUSION

Of course there are many more reasons that resulted in the almost total absence of sculpture in public areas in Malaysia. Some efforts have to be made to improve the situation. Perhaps the Islamic concept of three-dimensional form has to be verified and contextually understood by the Malaysian society.

The 1986 ASEAN Sculpture Workshop held in Malaysia, attended by six prominent sculptors from the ASEAN countries, erected sculptural works within the city of Kuala Lumpur. This has prompted the government and private institutions to call for sculptors to design more art sculptures in public places.

In recent years, quite a number of sculptures are seen in many sites in Kuala Lumpur. There is one in front of the Malayan Bank by Abdul Latiff Moheidin. Five groups of sculpture designs by Moh. Ariffin Mohd. Ismail in the National Archives Building, one in front of the Bank of Bumiputra, another in front of the Public Bank, both of which were done by Syed Ahmad Jamal.

The interest has spread out to state level where recently the Sultan of the State of Selangor has shown interest having sculptural forms in the city of Shah Alam.

It is hoped that this interest will spark a new era in modern sculpture in Malaysia and will surely somehow develop a better appreciation and understanding among the society in the area. This art has been disregarded for as long as we can remember.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF THE PHILIPPINES

by JOSE JOYA

A PHILIPPINE EXPERIENCE: ARTISTS IN ACTION IN A COMMUNITY

OUTLINE OF THE PROJECT

Case Study

Autumn 1983 tri-sectoral undertaking involving artists in their community: the National Cottage Industries Development Administration (NACIDA), the University of Bicol, selected Faculty members of the U.P. College of Fine Arts, and Religious Sectors.

Area of Location

Legaspi City, Bicol Region, Southern Luzon, Philippines, where abaca fiber is a leading component material in crafts and industry in addition to other fibers and coconut shells.

The tri-sectoral involvement was necessary to draw closely the existing agencies and resources which touch the lives of the community members.

OBJECTIVES OF PROJECT EXPERIMENTS

- A. Design is an area where artistic concepts can be best applied by visual artists, which a community can readily perceive and understand, as well as used to teach rural folks the basic elements of design in arts & crafts.
- B. To illustrate the application of skills in transforming ordinary products and indigenous materials into attractive objects and crafts.
- C. To fuse artistic skills and industry for the development and the betterment of the economic well-being of the community.
- D. To discover and draw out from obscurity some hidden and unknown young talents in the community.
- E. To develop the social status of artists in the community and provide them due recognition for their artistic contribution.
- F. To encourage the support of the local government for creative workers in their communities.

PROJECT PROPONENTS

Prof Jose Joya, Former Dean, College of Fine Arts, U.P.; presently chairman, Presidents Commission on the Arts and Culture, Visual Arts Com.

ASSOCIATE PROJECT PROPONENT

Prof Virginia Flor Agbayani, Director, Philippine High School for the Arts, Los Baños; Former Director, SPAFA Philippine Sub-Centre, Philippines.

ASSISTANT PROJECT PROPONENT

Prof Bertoldo J. Manta, Faculty Member, U.P. College of Fine Arts, and the Department of Professional Education, University of the Philippines; presently Senior Specialist (Visual Arts) SPAFA Regional Centre, Bangkok, Thailand.

ASSISTANT PROJECT PROPONENT

Prof Nestor O. Vinluan, Dean, College of Fine Arts, University of the Philippines.

COUNTRY REPORT OF THE PHILIPPINES

by JOSE JOYA

ARTISTS IN ACTION IN THE COMMUNITY (The Philippines Experience)

We presume that art is a human activity that is carried out by specially gifted and talented persons, and that when art is created, artists communicate their vision and perceptions of the world to their community. The point depends on the level of the artists' intuition and the community's degree of awareness. The communication may not always be transmitted as intended, thereby, full appreciation of both giver and receiver is not consummated. Much will depend on the artists' conception and his ability to articulate his ideas into forms, that can be grasped by his community. In some cases a brilliant artist with an expansive cosmopolitan exposure and advanced creation (avant garde) is not fully appreciated by a community. There are also some artists that are not supported with corresponding cultural upgrading through art exposure and educational opportunities, and thus the full realization of their role as a component in the cultural life is not comprehended.

In some cases art exhibits tend to repulse and confuse the societies on account of shock effects of values. Artists tend to depict and advance their creativity. Some art exhibits become social events including fiesta ambience.

The project proposal is a move to stress the workings of creative minds and illustrate the effects of visual aesthetics in the daily lives of a community. A designed workshop-programme is to have art and industry in focus, to demonstrate how creativity can transform ordinary objects into objects of beauty and contemplation.

We have brought art exhibitions in the past years to the remote villages in the country, accompanied by lectures and open discussions. The experiences gained from these projects were very satisfying, touching and fruitful.

Satisfying, because as an artist I found that the discrepancy of aesthetic opportunities in the urban and rural areas are great. Yet when exposed and enlightened on living art, the rural societies caught up were more sensitive and sensible in their reaction to the art shown to them.

It was touching in the sense that rural reactions could be sentimental at times, but one senses an honest sincere inquiry into the whys of unusual creations and their relevance to their rural existence. There is an honest desire to be involved in a cultural mainstream movement.

Fruitful because in some exodus to the countryside, it is not rare for us to encounter and draw in the open some wasted talents, unappreciated, because of lack of opportunity to express visual ideas. Exposure to exhibits of these kind bring about a sense of belonging, identification and social recognition. Highly sensitive artists tend to withdraw into themselves when undiscovered and unappreciated.

The Art and Industry Workshop conducted by the group proponents was also an experiment in symbiotic relationship between artists-craftsmen and entrepreneurs in Legaspi City, Bicol Region, where the abaca handicrafts industry is a major source of income for the community in addition to regular agriculture products.

Nacida provided the air travel facilities for the workshop instructors, some supply materials for the workshop, like wood, fibers, paper, colors etc. The University of Bicol provided the venue, facilities of the

University and staff for registration and the management of workshop participants which included 200 art teachers, serious artists (local) craftsmen, entrepreneurs, enthusiasts and some local government officials. Some businessmen and local officials provided hospitality, refreshments and entertainment for guest artists.

WORKSHOP-PROPER

The first part of the lecture was a presentation wherein the basic rudiments of design, art principles on design, color, line and shapes, combinations and composition were explained. Demonstrations on designs using paper as a medium were shown. Participants made compositions in small formats based on their perceptions of new lessons acquired like the stylization of nature forms.

The second part included inventive creative designs based on material possibilities and color combinations, conception of new designs and creation of existing worn-out patterns, and the redesigning of existing products for more attractive appearances. This is where inventive drive and enthusiastic expression is manifested coupled with a competitive spirit among participants. There was a limitation by way of time and the capacity to explore color tinting as factory facilities were not within reach. Nevertheless, given all factors available, participants expressed themselves well.

The third part of the four-day workshop, was a competition among participants on three categories of design. The ready earned lessons in creative designing were applied in table mats, bags and related uses and mixed media and purposes. The competition generated intense rivalry but with eagerness and camaraderie among participants trying to excel one another in each category.

At the end of the workshop an exhibition of the best works of participants in several designs, drawings, sketches and finished crafts were displayed. Participants also learned the art of presentation of display and layouts. An added feature of the exhibit was a display of a dozen original paintings and drawings by the project proponents. Provincial and City officials, together with Nacida officers, community leaders, artists, and businessmen, came to grace the opening of the exhibition. It was followed by a get-together party.

SOME PROBLEMS ENCOUNTERED DURING THE WORKSHOP

1. Lack of training centres like art schools, wherein courses in basic design could be implemented for artist designers.
2. Occasional visits of known artists and designers are not as frequent and encouraged. Urban artist units are not always feasible as only socially oriented artists volunteer to share their time and talent.
3. No adequate incentives for artistic growth from the community.
4. Government (Municipal) participation in upgrading of designers is inadequate.
5. Artists tend to migrate to some cities where bigger opportunities abound.

OBSERVATIONS AND RECOMMENDATIONS

1. Art workshops in the rural areas become a continuing form of educational programmes for advancement and should be encouraged.
2. Established universities and colleges in provinces could expand in their direction by providing some forms of aesthetic educational programmes.

3. Community organizations could provide consistent incentives, like sponsoring art shows and competitions.
4. By focusing on the social importance of creative workers, new values could be inculcated thereby inspiring artist to do their best for the community.
5. The community could realize bigger economic growth in partnership with creative artists so that incentives should be available.
6. Business in crafts rely heavily on the demand for artists to continually provide new ideas to expand market demands for their new products. Keeping abreast and being on the forefront is basically an art domain.
7. Developmental resources like books, magazines, periodicals on art designs, etc. should be made available to working artists and may be provided by the factories, schools, and municipalities.
8. Design research and experiments on arts in the community should be encouraged.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF THE PHILIPPINES

by ALICE G. GUILLERMO

As a Philippine delegate to this conference, I am grateful for this opportunity to participate in this conference here in Jakarta. I am sure that this conference-workshop will do much to expand our Asian consciousness. Western-influenced as the Philippines may be, it is nevertheless a fact that Philippine culture was born in the Southeast Asian matrix, and our indigenous arts, our living traditions in folk expressions all over the country have much in common with other countries of the region as products of the same tropical environment with the distinct flora and fauna, the same archipelagic setting, the same basic land-and-water based occupations.

In fact, Philippine art being produced today has two aspects: the traditional and the contemporary. These, however, are not categorically separated but interacting, and when we speak of Philippine art, we do not exclusively refer to painting and sculpture, but to the popular forms as well.

There is, first of all, the first and deepest level of traditional art expressions that constitute the national-popular culture. These are the living traditions that trace their roots to precolonial times and that draw their life from the Southeast Asian cultural matrix while developing their local adaptations and modifications. Here we have the arts of the rural folk, the weaving traditions, such as the *ikat tie-dye* cloth found in different parts of the country. We have basketry that fuses design and practical function in a multitude of forms, and fashioned from a large variety of materials, bamboo, rattan, and need grass. There is likewise indigenous woodcarving, pottery, jewelry and brasswork. Much of the brasswork is still done with the Malay forge and the *cire perdu* method of casting. Along with these are the folk arts of paper mache animals, paper cut-outs and brightly-colored delicacies of glutinous rice. All these continue to be produced in rural communities.

Then there is contemporary art, such as painting, sculpture, and the graphic arts, two- and three-dimensional expressions. For a long time, there was a distinct separation between the popular traditional arts and the contemporary arts. This was largely because of the western academic prejudice against arts linked to practical function and the elitist distinction between the so-called fine arts produced by artists in the context of the academy and the applied arts produced by peasant folk in the context of everyday needs.

In recent times, however, there has been an increasing interaction between the traditional and the contemporary in Philippine art. Rather than maintaining them as separate categories, there have been efforts to bring the traditional arts into the forefront of our consciousness. Research into the traditional arts have been encouraged, as shown by the increasing number of graduate theses on the subject. The main problem in these studies has been to define the elements and characteristics of indigenous art-making, so as to be able to bring these into the practice of contemporary art. These traditional indigenous arts have been recognized as forming an important part of our national identity as Filipinos and our regional identity as Asians, particularly Southeast Asians.

Since the postwar 50s, the visual arts, painting, sculpture, and the graphic arts, as well as music and literature, have been concerned with the issue of nationalist identity. This concern intensified in the late 60s with the emergence of a nationalist and pro-people consciousness based on the true interest of the people which need to be advanced in all fields, the economic, the political, as well as the artistic and the cultural.

The issue of national identity has been dealt with by artists in different ways.

USE OF INDIGENOUS MATERIALS

On the whole, there has been a discernible effort to move away from western academic aesthetics towards the exploration of Filipino/Asian ways of art-making and conceptualizing art. Even more, there is an effort to explore and create contents, meanings, and significations that are truly Filipino and that are part of the people's life and daily struggles.

In terms of the concrete medium, one move in this direction is the significant trend towards the use of indigenous and non-academic materials. Handmade paper using plants from the environment has become widely favoured among printmakers and painters. Collages are made, not only with handmade paper but also with organic materials, such as twigs, leaves, while three-dimensional sculptural forms also made use of roots, vines, branches, as in mobiles. One woman artist, Imelda Cajipe-Endaya, does large paintings collaged with sawali panels from interwoven dried leaves, together with fabric, denim pants, crocheted curtains, and blankets in order to make a vivid visual statement on the times. Another woman artist, Paz Abad Santos, extensively makes use of coconut shells, dyed rope and abaca fiber interwoven and embossed on a burlap surface. Other materials used are tree barks, shells, and driftwood. Some artists have likewise gone into experimentation in dyes and pigments with local plants and mineral substances. These efforts resituate art in the context of the natural and social environment and relevant themes are explored with the use of familiar materials. At the same time, they reduce the dominance of imported art materials.

This same trend is seen in sculpture as well as in new productions of sculpture/furniture in a fusion of design and function. Of course, the use of non-academic materials may also spring from necessity. Due to the scarcity of whole pieces of wood for sculpture, artists, such as Jerry Araos and Rey Contreras, have transformed necessity into virtue. They have created sculpture from the old wood of demolished houses, even from discarded turn-of-the-century wooden frames from railroad tracks. Such materials, moreover, lend the dimension of time and memory to their work.

This exploration in new materials, outside the hierarchising traditions of media in academic art, has been going on for some time now. Sculptor Eduardo Castrillo uses broad metal sheets welded together. Other sculptors, such as Solomon Saprid and Edgar Doctor, have done important works in junk metal from discarded machines. Ramon Orlina does sculpture in glass, sometimes structurally combined with metal.

Needless to say, this is a salutary trend since it opens up an entire range of hitherto overlooked materials, which are, furthermore, readily accessible, in time of scarcity. This has also served to challenge the ingenuity of Third World artists to create art from the materials on hand, thus, reducing dependency on expensive and imported materials. For the ordinary art viewer, the use of familiar and accessible materials has aided in breaking down the alienation between the viewer and the work of art, at the same time it invites him to exercise his own latent creativity, resulting in a greater and more democratic participation in art-making. This, however, entails technical problems, such as the durability of material integrates into two and three-dimensional forms, the development of colourfast pigments and the correct preparation of materials. It is also in this way that art can be revitalized as a vehicle for the people's sentiments and aspirations.

USE OF TRADITIONAL SYMBOLS

Another area in which the traditional and contemporary converge, is in the use of traditional symbols in contemporary art. There have been efforts in this direction since the 60s, with the increasing awareness of the cultural importance of traditional art. A number of artists; painters in oil, watercolour, acrylic; and graphic artists have drawn inspiration from the numerous animist and non-Christian Philippine groups, their ethnic and folk symbols, designs and motifs. In the Cordilleras of the North, for instance, there are figures of granary gods, the bulol, which are potent cultural symbols of the people of the region. In the Muslim

South, there are rich okir designs that are the Southeast Asian legacy, such as the sari-manok, naga, pako rabong, and numerous motifs applied to woodcarving and brassware. Among the many cultural communities are symbols related to cosmological beliefs and the indigenous sense of harmony between man and nature. These symbols abound in the handwoven textiles and embroidered clothings, and in the various articles of costume, occupational or household use.

Contemporary artists have sought to integrate these indigenous symbols into their art. In the process, it is noted that their meanings are enriched as they are brought into the present context and become part of the dynamic historical process. In successful works, the traditional symbols become revitalized and assume new dimensions that relate them to present interests and concerns.

One of the first artists who has used traditional cultural symbols in a contemporary context is Abdulmari Imao, a Tausug from Sulu. His art draws from two sources: his roots in traditional art and his training in the western university. He has taken the traditional okir design and reinterpreted it in a contemporary form. Bert Manta, has also focused on the okir and other Maranao designs and motifs and has brought out their distinct beauty and vitality in his compositions.

Some of these designs are incorporated in the format of mats or relief carvings painted on a two-dimensional surface. The younger generations of artists, especially those from the Muslim South, show the same fascination with traditional symbols brought into the contemporary context. In the work of another Tausug artist, Abraham Sakili, the okir designs, such as the sarimanok, the naga and the pako-rabong, acquire a symbolic dimension as they are used in this painting as cultural symbols that express the integrity, distinctness, sentiments and aspirations of the Muslims of southern Philippines.

Along with this trend is the influence of traditional Asian, Chinese, Japanese and Southeast Asian philosophical and aesthetic concepts: Zen in its spontaneity and minimalism, the valorizing of space, the dynamic relation of figure and space, as well as Chinese calligraphy and design rhythms. Artists such as Jose Joya, Lao Lian Ben, Arthur Luz and some younger artists manifest this influence in their works. The problem is that the influence may be superficial, without a profound group of underlying philosophies.

USE OF POPULAR FORMS

With this trend in indigenous materials, more artists now try their hand in popular forms which can reach a larger audience. Going beyond oil and canvas painting, more artists work in prints, posters, murals, illustrations, comics, and editorial cartoons. These forms have their own standards of excellence, and what gives them significance is the kind of content and meaning that they convey. Thus, artists working in these popular forms strive to direct them away from their usual escapist content to relevant subject matter drawn from reality. These forms have also acquired a new flexibility. For instance, artists have developed portable murals which are not fixed on walls, but which are painted on large canvas cloth which can be rolled after their display in a public occasion.

Many artists have been concerned with bringing their work, previously limited to the possession of wealthy art collectors, to a larger public. This is done to through travelling exhibits, lectures accompanied with slides, and, of course, through the use of popular forms which can be easily disseminated. It was Professor Jose Joya who began the trend in travelling exhibits all over the country and who has explored different methods of reproducing art works.

Good color reproductions of painting can bring a work to a larger public. Paintings and works in the graphic arts can be the subject of quality posters. One artist has reproduced his pen-and-ink drawings through photocopying, which makes possible the inexpensive dissemination of his works.

Besides these, many artists, while continuing to exhibit in galleries, have looked for alternative spaces more accessible to the people. Thus, they have exhibited in public places such as parks, churches, schools and campuses, function halls, etc. In this way, contemporary artwork are shared with a larger public.

The artists who strive to reach a wider audience among the masses have a strong social consciousness as seen in their works in which they express unity with the people's aspirations.

FILIPINO CONTENT

The subjects and themes of recent painting also reflect the concern to create a truly national art which would further the sense of Filipino/Asian identity. In oil painting, many artists continue the long tradition of genre scenes, most of these are the life of the peasants and fishermen of the countryside, and a number, of the city's poor and how they take out a precarious existence. Outside Manila, a flourishing centre folk genre is the lakeshore town of Angono, home to many artists who follow in the fame of the National Artist in painting, Carlos Francisco. A master folk genre is Jose Blanco with his family of painters. Also of the Lakeshore group are Tam Austria, Nemi Miranda, Salvador Juban, and many others. In the Visayas, another large group of artists are based in Cebu province. Mostly influenced by impressionism, they are best known for landscapes, genre scenes, and portraits. A number of them, like Galicano and Subang, have come to Manila to join a wider field. There is also an active artists' group in Bacolod and Davao in Mindanao that has turned out powerful and intense works that draw their themes from the social ferment of the southern provinces.

Aside from folk genre with its traditional subjects of planting, fishing, and doing rural chores, artists have also explored other areas of the folks. Aro Sariano, for instance, has done highly successful series of paintings on folk songs, legends, and riddles. He has a fresh and lively interpretation of these and has even brought some into the contemporary context in a witty and humorous vein.

The best artist along this line are those who contribute fresh approaches and insights in this area, for these subjects are prone to stereotyping and formula, repetition, and facile modification.

RELEVANT MEANING

Alongside these, artists of social consciousness have turned to the issues of the day for their subjects: ecology, feminism, and other issues. Many recent nature paintings make a plea for the preservation of the environment and ecological balance. With these are works of an anti-nuclear theme which protest the stockpiling of nuclear weapons by the superpowers and the use of U.S. military bases for storing nuclear armaments. Much of socio-political art, often called social realism, deals with U.S. control over the country's economic, political and cultural life and the desire for genuine independence. Of these, there are paintings which have the peasantry as subject, no longer in the former romanticized style, but showing their true conditions of poverty and exploitation. Workers and their struggle are also a common subject of social realist art. Another theme taken up by a number of artists, especially women artists, is feminism and the continuing to win equal rights, social, political, and economic, for women. These artists of relevant themes strive towards a meaningful art drawn from the experiences and issues of everyday as it raises questions about the present conditions.

Of course, the best artists have avoided the common pitfalls of stereotyping formula and the sacrifice of form for content.

It is also of note that while Philippine culture has a Southeast Asian base, there is likewise a heterogeneity of cultures in the country so much so that the concept of national art is not one and homogeneous. The various groups and sectors, urban and rural, Christian folk, animist Filipinos, and Muslim Filipinos, all contribute to the body of national culture.

With the strive for national identity in art goes the affirmation of Philippine art vis-a-vis the continual massive influx of western cultural importations. Many Filipino artists and cultural workers are engaged in the task of decolonization which involves not only the economic and political realms but also the cultural and artistic. Artists are part of the common effort to develop a national art which draws inspiration from the people's experiences and is a potent vehicle for the expression of the people's aspirations.

THE ARTIST IN CONTEMPORARY LIFE

As the artist is a member of a community, he is also part of social development and change. Being an entire human person, he cannot separate his art from the other aspects of life, such as the social, the economic and the political. In fact, since the artist is not only technical expert but a highly sensitive thinking and feeling individual, it is he who can most eloquently articulate the responses to his time. He expresses not only his own personal views of life and the world, but, even more importantly, the sentiments and aspirations of the people who seek to realize the fullness of their humanity.

The artist then is not an isolated and privileged "ivory tower" individual who cultivates purely private and elite interests, he draws his vitality and *raison d'être* from the life in which he is immersed for his society with its struggles. Essentially, the artist must profoundly know his cultural roots and grow from these into contemporary expressions. And this is how the Southeast Asian artist develops. The artists of the region must drink deep from the ancient springs which they share in common. They must know their deepest Asian selves, immerse themselves in the large masses of people and feel one with them in rediscovering their true identity. They must be able to gain a position of strength vis-a-vis the influences from outside the region such as those from the West, not totally rejecting them but using them to advantage and finding a new vitality and assurance in contemporary forms and expressions that developed out of internal dynamics.

One important cultural concern in the Philippines is the democratization of art. This implies the recognition that creativity is not the exclusive gift of a few individuals called "artists" but that everyone, whatever his social class and occupation, has an artistic potential which can be discovered and developed. The concept of a national art and of the flourishing of a country's art can only be based on the democratization of art, which is creating and developing a broad base of art and artistic activity in the entire society. This also connotes the need for the exchange and circulation of creative forms and processes, where fine arts trained artists interact with grassroots artists in a mutual learning process. The result is the breaking down of artistic hierarchies and the general enrichment of art with people from all over the country contributing to the body of a national art and culture.

Democratization in art, however, cannot occur overnight. There have to be programmes of peoples' organizations as well as of the government to actively and concretely work for the realization of this ideal. Likewise, people should share a serious view of culture and art as meaningful to life and the social and historical process. This is because artistic and cultural programmes have in recent years been linked to tourism which, instead of developing art, debases it into a commodity for foreign consumers.

The role of people's organizations is paramount in this effort, because they are sensitive and responsive to the needs of the people aside from the fact that they operate at grassroots level and therefore know their real conditions and can formulate their programmes from real needs. The government can also contribute to this effort, but it is essential that it does not use or distort culture and artistic productions to serve the interests of the ruling elite. In other words it should respect art as a genuine expression of the people.

Programmes for democratization can include workshops, travelling exhibits, lectures, conferences, field researches and documentation. This project also involves stimulating the production of traditional arts at the same time that their dynamic aspects are drawn out in order that they may not be static and merely repetitive but vital expressions of contemporary significance. Democratization programmes must necessarily avoid being Manila-based or urban-based but should be decentralized, at the same time that regional efforts are not diffused but marked by energy and strength. Along with these programmes for the development of a

national art will not give undue precedence to academic formulations and conventions but will on the other hand, draw out the creativity of grassroots artist. And here the task of the fine arts graduate will be to help them create art from their own artistic possibilities which are in harmony with their expressions and which can enhance and expand their artistic means and resources.

Art must therefore draw its vitality from the life of the people, and therefore the artist's needs to develop his sensitivity to his time and place, to the needs and aspirations of the many for social conditions which will allow the fulfillment of their humanity. And this is indeed the task of the artist, whether of the city or the grassroots: to be one with the people and know their conditions and to articulate with them their vision for a truly democratic future.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF THAILAND

by PANYA VIJINTHANASARN

INTRODUCTION

In the past the principal centres of the former community and society were the house, the temple and the school. The combination of these three institutions were seen as an indivisible whole and interrelatively supported each other. The faith of the king and the people in Buddhism formed the society and had a great impact on various old arts, such as architecture, sculpture, painting and utensils. The society then did not admire and collect artistic objects for art's sake, but they mainly served the religious purpose and therefore were presented to the temples. At those people in religion by visual means, like a museum that collects admirable art for religion.

In the present, the society has undergone great changes and has started to copy western societies. Today's Thai society has merged into a society striving for various commendations, which have started to collide with the ancient values and beliefs. Modern society has alienated itself from the temples and the virtues they stand for. Consequently, art and culture have estranged from the temples (the former cultural and artistic centre) and have no more interest in them anymore.

THE ROLE OF ART IN THAI SOCIETY

Throughout each period, Thai art has undergone continuous evolution. Buddhism has played and still plays an important role in life. In the past the more the nation progressed and prospered the more the support for religion increased. Since the sole purpose of art was to teach the Buddhist doctrine and virtues to the laymen, art prospered as well. In the temple the mural paintings were meant to instruct people in religious matters by visual means, that is by looking at them and studying them. Therefore, art created serenity and enforced the belief. In addition to that, certain parts of murals represent the life and culture of each particular period. The main iconographic characteristics of mural paintings are a flat, a two-dimensional style and a tremendous beauty of line and colour. The murals do not copy nature, but depict it in an idealistic manner. Therefore, the outcome is a lively artistic expression.

In the 17th century, Ayutthaya had been the capital of Thailand. At the same time it was one of the most important trade centre in Asia, mainly trading with China and Europe. Being a trade centre, Ayutthaya was also an art centre, receiving influences from China and Europe as well. The art of the Ayutthaya period reached a high artistic and aesthetical standard.

Because of the Thai-Burmese war, which followed the destruction of the city of Ayutthaya, Bangkok became the new capital city of Thailand in 1782. The remaining Artists from Ayutthaya were assigned to build up the new capital, which was designed after the same model as that of Ayutthaya. Because they employed the same artists, the art of the Rattanakosin period (Bangkok period) was in the beginning a continuation of the art of Ayutthaya. The art blossomed and reached its peak.

In the reign of King Rama III (1824-51) another peak in terms of artistic expressions and art activities was achieved, because King Rama III had been a real patron of art. Corresponding with the general

development of the country was the development of art and culture. The king, being the principal patron of art, set the outlines for artistic works and supported the artists, mainly by having new temples built and having old ones restored. Religion had been the main influence on art, namely because art was meant to serve the religion, as well as to preserve the tradition. One can say that art reached its highest artistic level in this period of Rattanakosin.

Nevertheless, the artists had no freedom to develop a concept of their own or to express themselves freely in an individual style. One of the reasons was that, the master of art did not teach or encourage the students to develop an individual style and consequently they had to copy the masters' style or the style of the old murals. Another reason was that, they always worked together, as a team, on mural paintings. On these grounds, the consequence was a conventionalized style.

In the reign of King Rama IV (1851-68), which was the age of arising imperialism, Thailand opened up towards the west by dealing increasingly with western nations. Western influences were not only obvious in political and economic aspects, but also in art and culture, such as copying western architecture. Through this development, western culture became fully accepted in that period, which did not correspond with the old culture and tradition. Artists got to know small scale paintings which were serving a decorative or an art for art's sake purpose. These prints came from Europe and America, showing western people, western city views and western landscapes. Hence, these prints for decorating houses came as introduction to non-religious art in Thailand. They also had an impact on mural paintings, because of this influence on art, three-dimensional perspectives as well as parts of western-looking themes were applied to mural paintings for the first time.

The rapid development and change of art and culture, changing from Thai traditional art to western modern art, occurred in this period which correspond with the development of technology. Consequently, people started to consider the old culture and the traditional as old-fashioned. Instead they turned to the new western culture. This was the beginning of the contradiction, namely, a low attitude towards the old tradition and a high appreciation of the modern culture.

In 1924, the Italian sculptor Cerrodo Feroci was invited to Thailand by King Vajirabudh (King Rama VI, 1910-25) to mould a monument of King Rama I. In the following years he created many sculptures and monuments in a realistic-naturalistic style. Later on Cerrodo Feroci became a Thai citizen and changed his name into Silpa Bhirasri. He was also asked to set up a school for Thai artists, which became the first school of fine arts in Thailand. In 1946, this school was upgraded to university level. The purpose of the school was to teach modern art and the concept of modern art in order to enable Thai artists to create modern works of art, so there was no need anymore western artists to do the work done in western countries. In the beginning, the school only taught painting and sculpture, both in the traditional and modern style. At first the teaching was focused on skills with the intention of encouraging students to establish an individual style later on. Bhirasri's concept was the blending of western modern art with Thai traditional art, merging these two into a universal style, which would reflect the universal spirit. By doing this artists would be able to create a specific Thai modern art, being universal and specific at the same time. This concept faced a lot of criticism, saying that Thai artists just followed western styles, such as realism, impressionism, expressionism, post-impressionism, cubism and surrealism. Indeed, the artists were more interested in western European art, because they considered the variety of styles and the possibility to choose among them more challenging. For the first time, artists had the freedom to choose their individual style in creating their own work of art. Although the style was western, the shown subject was Thai, showing the intention of combining these two elements.

Later on Professor Bhirasri also sent artists to Europe and America to study art abroad. Consequently, they learned and followed western art movements and after their return, introduced new techniques and styles to the younger generation of artists in Thailand. By these means, they upgraded Thai modern art to international level. Parallel to this development, the Thai traditional style was still preserved. Since the subjects were not applied to modern surroundings, nothing new was created. Young especially artists were not really interested in the traditional style. The result was the establishment of a gap between traditional

and modern style, followers of the latter thought traditional art was outdated and did not correspond with the general progress of the country. These two being streams apart, were considered as contradicting each other.

According to the rapid growth of technology and science, Thai culture and the development of the art movement became more homogeneous. Thai modern artists tried to follow the international art movement. They felt that the growth of materialism in Thailand was inferior to the west and did not have the same standard. The gap between artists and the society, which did not understand what the artists were doing, and the contradiction between the cultures, the old which was neglected, and the new modern society which superficially accepted western values and the western way of life was inevitable.

THE ROLE OF ARTISTS IN THAI SOCIETY

At the beginning of modern art in Thailand, Thai society had a negative attitude towards the artists and therefore had no respect for them. The good ones were rather seen as craftsmen, for instance, similar to a carpenter. There was no real understanding, no support and encouragement in becoming an artist. Socially, the profession of being an artist was regarded very low. Even today the majority of society has the same unchanged attitude. Economic factors and financial success count most in Thai society. Since people value money more than intellect, there is a lack of acceptance of artists and the need for art appreciation.

In former times when the political system was that of an absolute monarchy, the king was the principal patron of art and therefore the artists were widely supported and accepted. With the political system changed to a democratic constitutional monarchy, the understanding of the value of art has totally changed. This change of attitude made the life of artists difficult.

During 1930-1980, artists living in this period had a difficult way of life and faced a lot of pressure. Artists staying single could manage financially, but the ones married could not support themselves and their families. They had to give up working and live as freelance artists. Therefore, a lot of artists became teachers and only created art in between. Others just hunted for rewards and medals from art competitions or totally gave up on art. Consequently, it was difficult to find fully devoted artists who developed their works of art continuously. Due to the fact that art institutions employed no real artists but instead teachers who taught art, there was no real stimulation, no real encouragement shown and no proper guidance for the students.

From 1980 up to present, Thailand has undergone a rapid development in terms of economics and materialism. Nowadays, the attitude of society has changed and there is no real spirit anymore. People would rather go for western culture and like to copy the western life style. They have started to accept modern art for decorative reasons; but the lack of true art appreciation is still evident. Corresponding to the Thai mentality, Thai people prefer to look at beautiful "smooth" art. Artists who try to come to an understanding with society through their art are blamed for being too serious. Also, there is a lack of serious galleries and therefore a lot of artists create commercial art for commercial galleries. In addition, society judges artists in terms of financial criteria instead of aesthetical standards.

Furthermore, the contradiction between Thai traditional art and modern art still remains. Nevertheless, there are some artists who create neo-traditional art with a universal quality, although expressing Thai identity through their works. This new Thai art is a mixture of modern art and traditional art. Some of the artists who value tradition try to pass this knowledge on to younger artists in order to create works of art with a universal language. Actually modern Thai art should derive from tradition so that there will be a development of art movement leading to the direction of Thai contemporary art in the future.

PROBLEMS CONCERNING THE SITUATION OF THAI ART

1. The government does not see the value of art and culture: the old traditional art and culture is not well preserved and modern art is not recognized.
2. Thailand does not have a museum with a good permanent collection of modern art.
3. There is a lack of art critics who could give knowledge about modern art and the value of modern art to the public. There is no distinction made between art for art's sake and art for commercial purposes.
4. Education in Thailand focuses too much on technology and economy at the same time neglecting the significance of art and culture. Furthermore, education should enable students to think on their own and to develop and express creative ideas.

Art institutions have not given the students the chance to express themselves freely. They also do not encourage enough art activities.

5. Artists prefer to work separately instead of exchanging ideas. Consequently, there is a lack of discussion about concepts, significant problems, etc. Thus there is no possibility for an art movement. Each artist has too much self-confidence and cannot accept criticism. "Every artist wants to be the top artist".
6. The majority of the artists only create art works for specific occasions, such as art competitions. Since the judging committee always consists of the same group of people, there are no new ideas. The works, which are awarded, have a very limited variety of styles, because the artists create the works according to the preferences of the judging committee.

The consequence is constant repetition and no advancement or progress.

7. The life of artists is difficult for they have to work hard and success comes very slow. Because of that, art students after graduation, want to become designers, which is a more secure profession than to become freelance artists. Consequently, there is a lack of freelance artists who commit themselves to art for society.
8. After the death of Professor Silpa Bhirasri, there was no master like him anymore, no one devoted himself totally to art like Bhirasri. No one could set a good example for younger generations to follow.
9. Artists of the new generation tend to copy ideas and concepts of artists who already have been successful. The direction of modern Thai art has not gone far from the past.

CONCLUSION

Thai society is not ready for modern art yet. Governmental and private institutions do not cooperate with each other. Governmental institutions would rather encourage other things or developments of economy, technology and materialism. From their point of view they are valued as important for society, believing that these will make the country more prosperous. Consequently, there is a lack of cultural spirit, furthermore their attitude towards materialism is used to judge the value of spirit, neglecting the knowledge that a balanced modern society spirit and materialism should be stressed equally. To achieve this equilibrium, there should be a harmonious development between the interrelationship of science, technology, economy and culture.

The final outcome would be the promotion of a rich culture which would enable people to live in peace, happiness and freedom.

SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE IN MODERN EVERYDAY LIFE (S-W181a)

**Jakarta, Indonesia
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COUNTRY REPORT OF THAILAND

by NAOVARAT PONGPAIBOON

As a reader, when you want to know a writer, you have to read through his work. Then you must look for his work which was published in general books, such as newspapers, journals, magazines, etc., and specific printed matters. Therefore, creative writing cannot be distinguished from books or printed matters.

Nowadays, many books in Thailand have been published in various prints with better qualities, but the number of copies in each category has not been satisfactory enough. Most leading daily newspapers like THAIRAT, DAILY NEWS, MATICHON are printed 100,000 to 500,000 issues a day, while the weekly, fortnightly or monthly magazines are published no more than 200,000 copies maximum, that is to say, the circulation is mostly around 10,000 copies.

Then, let's look at the specific printed matters such as pocket books, which are only available in a big city like Bangkok. These are primarily printed around 2,000 to 3,000 copies. Famous writers may get their books done at the number of 5,000 and some books could be reprinted two to five times or more, such as Chat Korbjittis' novels and other prize-winning writers.

The number of various magazines alone has dominated all kinds of readers' interests, such as men's, women's, homosexual's, entertainers', stars', T.V. guide and music magazines. You will also find a variety of educational books: about mechanism, science, sports, football, tennis, golf and some superstitious or sacred symbols, lottery's clues, one-baht Thai cartoons, Japanese cartoons and many other translated stories. We can say that the publishers have supplied everybody's taste because the printing system is modernized, making it possible to produce many copies at a time while the number of readers is still limited.

It seems that this situation will give the writers a good opportunity, since the demand in printed matters increases. Unfortunately, things do not look bright the way it seems to be, for most writers still receive less earnings when it is compared to the higher cost of living.

For the last 20 years, the poems which were printed in various magazines were paid 50 to 100 baht for each verse, short stories for 200 to 300 baht each chapter, for a novel 500 to 700 baht, while writers were only paid 3 to 5 baht for each luncheon. Although, nowadays, the luncheon is approximately 10 baht, they still do not get higher revenues for their poems, short stories and novels. However, there is an exception to famous or prize-winning writers who will specially receive more money than mediocre writers.

Any amateur writer who is willing to make a living as a professional writer has to keep in mind that it's a hard job.

For example, a couple of female writers have to work on their novels by writing no less than five stories each week. Some professional writers, like Vanit Jarungkitanun, are not only regular authors in several magazines but also writers of novels, screenplays for T.V., lyrics for recording companies and their own printed books.

There is a couple who have the same job as writers. While his wife writes novels at home and takes care of the children at the same time, the husband goes out to work on extra jobs which are not stable like being an

editor and a public relations officer and besides, he has to keep up with his writing, too. I still cannot imagine a person who can make a living as a writer without doing other jobs as well. For each story, the printing press will pay the writer's copyright.

For each story's copyright, the printing press will pay the writers six to 10% of the price of the book's cover multiplied by the number of printed copies.

For example, if the price of the cover is 20 baht and the book is published in 2,000 copies, the writer gets 10% off and he will be given 4,000 baht a story, which is the standard price for famous writers only, but general writers will be given lesser than 10%.

There was a meeting held by The Writers Guild of Thailand, on May 5, 1989, which was marked as Writers' Day. They discussed about the unjust internal and external copyrights and income taxes collected from writing matters.

The Writers Guild is an organization involved in all rights concerning writing matters. It is a burden for The Writers Guild and the writers themselves to fight for justice, apart from writing.

This situation has an influence on the qualities of work and writing work in general, such as the limited creation in writing, that is, their books are confined in printing. Moreover, for the limited expression in politics like the crisis on October 6, 1976, the rebellions' literary works were forbidden for a period of time.

There was a saying "The writers whose works are hazardous to the dictators have always had problems with liberty and freedom" while there had been no problem at all with writers whose works did not trouble the dictators but their works become poisonous to the people instead.

Modern technology helps the production and improves the new styles of books to look attractive and tempting. Both economic and politic situation affects creative writing in many ways; consequently, there are a lot of mediocre works instead of good works. While Japanese cartoons have dominated Thai youngsters' market, the serious book that are indispensable for the minds are not easy to find.

The problem of Thai writers today are:

1. The fairness in earnings
2. The copyrights of writing matters
3. The development of writing
4. The instability of the Writers' Guild
5. The lack of writers in some fields, such as writings for youngsters and theatre, etc.
6. The freedom in creating writing
7. Translating Thai literary works into other languages.

Aside from those mentioned problems above, the condition that should be considered at this moment is the habit of book customers and the readers' tastes. The number of readers did not seem to increase dramatically in recent years.

An observer suggested that there are two main causes for this. Firstly, modern media like soundtracks and television have affected the habit of reading seriously. Secondly, the educational system does not establish or encourage youngsters to love writing and reading.

In addition, nowadays, various forms of arts such as, music, T.V. Programs, books etc., have to depend mainly on teenagers' market.

So, the tendency of literary works and the varieties of other arts flow along with teenagers' tastes today and the future.

Although the role of modern media like T.V., video soundtrack, cassettes, movies, has a great influence on reading, that does not weaken the role of writers, on the contrary, the number of writers has to increase because these media need literary substance from the writers. The media consider that playwright, documentary subjects, entertaining subjects, etc., are essential. We can say that the more media exist, the more writers are required. Let's say that they both cannot live without each other.

Nowadays the writers have to face three important things:

1. Writing Factors
2. Writing Conditions
3. Writers' Visions

First, writing factors are situations that facilitate writers to work effectively, peacefully and to help writers reach self-contentment financially, which stipulates each other in the process of producing literary works like the seven problems mentioned before.

Second, writing conditions in various media, which come along with technology, day by day, has made rapid and complicated progress called "Hi-Tech". Writers are needed to adjust and twist ways of writing in order to make them suitable for the so-called "Substance for Media".

Lastly, writers' visions are the most important thing that writers should first realize with their points of view.

Writing for autobiographical records, the peoples' feeling and emotions in each period of time, is regarded as another form of art. It does not only record peoples' lives but also influence each period, that is, it builds the subconscious of the readers and trends of society. Especially, writing which represents new kinds of media like T.V. series have much potential in affecting ordinary people. So that's why writers have to have righteous vision, that means writing for the benefit of most people who has morality.

The words "vision" and "points of view" seem like domesticated words to some daring artists who usually do not like these two words. They feel like being induced. Nevertheless, when their works are concerned with arts, their subconsciousness automatically involve these two words which decide the qualities of their arts, too. Because of this vision there is some kind of a thinking system that sees through life in the society and the world.

Point of view is the question of doing "For whom?" When a poet writes about beggars, the question is how will he write about them? If he ponders on sympathetic feeling, he must be a moralist. But if he stipulates that there shouldn't be beggars at all, then he must be an idealist. On the other hand, if he writes that nobody wants to be a beggar and nobody can choose opportunity and the way of life, then we can say that he has a righteous vision and a moral point of view.

Although the humanitarians and moralist could have created the wrong vision because they usually observe only the situation or the main problem, they may be wrong in pointing out the reason of for the problem or the cause of the situation when a writer thinks that being a beggar is because of laziness.

There was a literary critic who once said that the quality of literature that he found has shown an obvious story or situation and must point out the cause and result, which will all be represented through the artistic process. Then it will be regarded as precious literature.

That is the general standard for assessing the quality of literature or other forms of arts, that is, the assessment of the artists' vision.

Nowadays, while the world is turning around faster than ever before, rapid development has made society look complicated and people seem a little confused. Therefore, writers and artists should not only have the right vision but also have a moral points of view, called "Tee Tas" in Thai.

"*Tee Tas*" of the artist is like setting a question "For Whom?" That question will tie up with the importance of arranging problem, that is, the artists have to realize the problem and help one another in solving that kind of problem. As one saying suggests: "if you don't participate to solve a problem, then, you are the problem yourself."

Consideration to the problem depends on the potency of the artist. Some people know the problem but they are incompatible. Nevertheless, nobody should save the world in one day.

For example, Thai farmers have some problems. If a writer sees that he knows everything and is able to cover all the farmers' problems with literary vision, then this writer will be asked about his moral point of view, "*Tee Tas*" for whom?. To answer this is not for the farmers, it is to encourage the subconscious of the readers to see the importance of solving the farmers' problem. That is called *Tee Tas* of artistic works, which is the process of making people realize the problems and help one another to solve them. And it's a duty for us, the artists.

SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE IN MODERN EVERYDAY LIFE (S-W181a)

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF INDONESIA

by HILDWATI SUDDHARTHA

Indonesia is a country endowed with a rich cultural heritage traceable to Indonesia's prehistoric times. The indigenous culture from prehistoric times have been enriched by the various cultural influences the country has accepted throughout its long history, starting with the Hindu-Buddha, the Islam and lastly the western culture. All of these influences have been adopted by the Indonesians to suit their inherent needs, and have all contributed to the structure of the Indonesian traditional arts and crafts. Within this setting, art has never been an individual endeavour, but has served as a tool for the benefit of the community either for religious ceremonial purposes or for practical purposes.

Modern Indonesian art, in the sense of consciously creating a work which is called "art" and which is a personal individual endeavor removed from the traditional setting, started with a talented young aristocrat from Java, Raden Saleh (1814-1880). Being an aristocrat, Raden Saleh had the opportunity to travel to Batavia (Jakarta) and then even to Holland to study painting with Dutch artists. He lived in Holland for ten years, and worked his way to France where he eventually arrived in 1845. At that time romanticism was still strong as a movement and Raden Saleh enthusiastically committed himself to this movement. Thus, Raden Saleh became the first Indonesian to paint in the western style, thoroughly mastering problems of form and dramatic composition in the romantic style. He returned to Indonesia in 1851 and devoted himself to portrait painting till his death in 1880.

After Raden Saleh, there was a void, until around 1925 when a new kind of painting emerged. These were the nostalgic, romantic paintings of Indonesian scenery depicting landscapes with blue mountains, rice fields, water buffalos and inviting forests, painted by almost exclusively western painters in a naturalistic style. They sought to present the romantic and beautiful colony that was Indonesia. These paintings are called "Mooi Indie" paintings (Beautiful Indonesia paintings). Among these painters, we can also count the next pioneers of modern Indonesian paintings, Abdullah, Wakidi and Pirngadi, who further accustomed the naturalistic western style paintings to the Indonesian people.

An important development in Indonesian modern art occurred in 1938 when the first association of Indonesian painters (PERSAGI- Persatuan Ahli Gambar Indonesia) was established. This marked the awareness of the Indonesian painters on their potential as creative individuals. Although Persagi was founded by Agus Djaja, S. Sudjojono was clearly its spiritual leader. He launched a manifesto that a painting must project the personal view of an artist in a particular situation, a painting must become the vehicle for propagating national ideals. These nationalistic views show Persagis' sympathy for the growing national awareness of young Indonesian intellectuals who proclaimed the Sumpha Pemuda (the Oath of the Young People), pledging for one country, one nation and one language in Indonesia. Persagi's sympathy also shows the close affinity of modern art with the political and social views of the time. Persagi did not only bring about changes in subject matter, but also changes in the stylistic manner of painting. The new generation of painters were more bold in their expressions and were therefore impatient with the naturalistic style of the Mooi Indie painters. As lines became more expressive, color and space tended to be manipulated in more personal ways.

The Japanese occupation further promoted the development of Indonesian painting by establishing a cultural centre which organized various art activities, among others, painting courses and exhibitions. It also financed travelling exhibitions and put up awards for the best paintings. Affandi, who assisted Sudjojono in the painting courses, had his first exhibition during this time. The Japanese occupation, though very traumatic in many ways, did have a positive influence and helped to advance this new art. New names began to appear, such as Affandi, Hendra Gunawan, Henk Ngantung, etc. From this new crop of painters, Affandi was the most outstanding talent. Without any formal education, he had been able to establish himself as a respected painter through his highly developed personal style using colours directly from the tube in an expressive manner, totally enveloping himself in the act of creating.

During the independence fight, the Indonesian artists again consolidated themselves and established the Seniman Muda Indonesia (The Young Indonesian Artists) and worked side by side with the people in their struggle for independence through their paintings. This was the period when political paintings were created in support of the oncoming independence. In 1948, in an exhibition of the painters association Pelukis Rakyat, for the first time in the history of modern Indonesian art, modern sculpture was exhibited. This marked the first acknowledgement of sculpture as a branch of fine art.

The '50s marked the decade of the formal art academies. The first Academy of Fine Arts (ASRI) was established in Yogyakarta in 1950, and had a juxtaposition of faculty members who were self-trained artists, headed by R. Katamsi. Bandung followed suit in 1953 when the art teachers' school was promoted to the Department of Fine Arts at the Bandung Institute of Technology. Being connected to a more established educational system of the Institute of Technology, the Art Department had the advantage of a more formal but distinct western assistance. In fact, the first head of the department was a Dutch painter, Ries Mulder.

So, even from the very beginning, the two oldest art academies have had different orientations. Yogya, in its strong traditional and nationalistic setting has always been more sensitive to the living tradition that surrounds it, whereas Bandung, in a setting associated with technology, has always been keen on adapting the new movements in the West. Relatively, most of their faculty members have western trainings.

These two schools have given an interesting balance in the art scene where through the years, there developed a modern Indonesian art, which is heavily based on western technical idioms, and a modern Indonesian art which is saturated with traditional values. Aside from these two major schools, in 1970 the Jakarta Institute of the Arts was established with five departments: theatre, dance, music, cinematography and fine arts. This unique institute also acknowledged the potentials of self-made artists, and contrary to ITB and lately also Yogya, it is still counting self-made artists among its faculty members.

Jakarta has lately become the centre of Indonesian modern art, it is here where the big exhibitions are held either from local or foreign artists. It is also here where one encounters the mixture of modern, traditional and metropolitan pop culture. Jakarta has become the place of orientation for Indonesian modern art, the good and the bad, the old and the new are decided in Jakarta. As such, it is also here that one encounters the biggest problems in art. Artists are being lured away from their profession by more lucrative though not necessarily creative undertakings. Of artists, being constantly reminded of the conveniences of the rupiah. And yet, it is also here where the true artists, stubbornly cling to his art and have the chance to be noticed.

CONCLUSION

Indonesian modern art has not been shaped by formal education, rather it has relied on the emergence of local geniuses who by virtue of their talent and hard work have paved the way for the formal education to smoothly enhance their efforts in a more systematic way. Exactly, because the pioneers were self-made, artists who relied heavily on their traditional environment for their expressive medium, the national or traditional spirit has never been alienated during the process of transition to modern art. Thus, Indonesian modern art today while reacting favorably to western technical influences, is not losing sight of its own identity. The issue of national identity is rather raised by the western public and not by the Indonesian public at large. Indonesia is well known for its tolerance, and in modern art the important aspect is that, the artist must be true to himself in his creative endeavour in whatever way he uses his medium.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF INDONESIA

by UMAR KAYAM

**THE PAINTER AND THE SOCIETY:
THE INDONESIAN CASE: AN INTRODUCTION FOR DISCUSSION**

Affandi, 82 years old, is considered as one of the most successful and established modern painter of Indonesia. His unique painting technique of pressing tubes directly on his canvas, his unmistakable expressionistic style and the murky colours of his paintings, have made him an important landmark in the history of modern painting in Indonesia. He is now accepted as the "grand old man" of modern painting in the country albeit the least intellectual and ideological and, by Indonesian standard, also one of the richest painters. He has directly taken from nature objects, rice field, scarecrows, beggars, old men and women, poor peasants, Balinese pigs. This made his paintings look "ugly" and, in many cases, also repulsive, strangely enough this has made his paintings best-sellers in the art market. Now, in his old age, no longer able to paint and in poor health, he lives peacefully with his two wives and children, in Yogyakarta by the Gajah Wong River.

Nyoman Mandra, about 36 years old, is another success story in Indonesia's painting world. He is Balinese, lives in the village of Sangging-Kamaban, at the southeastern part of the island. Unlike Affandi, his paintings are done in the 15th century Bali-Klungkung style and remain concentrated on episodes of the Ramayana and Mahabharata epics and Balinese folktales. He refuses, and is also unable, to paint in realistic contemporary styles. He sticks to traditional paintings which have been inherited from his ancestors and stimulated by the tranquil village life of Sangging-Kamasan. His paintings are in high demands from collectors, galleries, hotels and public buildings. Although he has made good income from his paintings, unlike his many enterprising competitors in the village of Ubud, Mandra, he lives a very simple and frugal life. He spends his money for his large extended family, the endless Hindu village rituals, and for his painting workshop near his house where he helps younger painters learn to master the craft.

Affandi and Nyoman Mandra are Indonesians living in contemporary Indonesia but belong to two different worlds. Affandi, a West-Javanese settling down in Yogya, one of the two cradles of Javanese culture, has enjoyed Dutch modeled education up to the level of senior high school in Jakarta. Nyoman Mandra has only ended up to the level of a village junior high school. Affandi, due to his formal education which was located in metropolitan Jakarta, has been directly exposed to modern life and life-style. He speaks Dutch and English fluently. However, to the dismay of his parents, he has refused the opportunity to become a government official with a comfortable salary. Instead, he had chosen the bohemian life of an artist and while struggling to achieve his craftsmanship and his artistic insight, he supported himself and his wife and daughter as a ballyhoo painter and a ticket-checker of a movie-house in Bandung. Affandi's odyssey to his present mastership in modern expressionism and unique techniques and financial comfort, has been done through rough and adventurous efforts and experiments. He learned through copying famous European masters, from his fellow painters at the *Persagi* (the Association of Indonesia Painters), studying at Rabindranaths' famous Shantiriketan School in Calcutta, and from various foreign travels. From the mentioned experiences and experiments, he has matured himself into a strong personality of considerable stature. Unlike Soedjojono, the founder of *Persagi* who was an eloquent art-ideologue and intellectual, Affandi does not read books or essays, almost anti-intellectual and anti-ideology, shy and simple, although

he can be articulate (if he wishes to) in explaining his paintings. Nyoman Mandra has not done an odyssey to his present fame. He was born in the same village where he is now living and achieved his present mastership of the traditional Klungkung-style through quiet, disciplined and diligent training from his father and his other kins from the large extended family. Sangging Kamasan is the village of traditional Klungkung-style painters and silver as well as goldsmith. The status of Sangging-Kamasan, the traditional art-village of the ancient kingdom of Klungkung in Bali, has provided Nyoman Mandra and his fellow village painters the necessary cultural stronghold. An odyssey, in the sense of physical roaming from city to city as well as spiritual roaming through various kinds of contemplation and arguments and experiments, was not necessary for Nyoman Mandra. He has a fixed and clear cultural reference. He knows his objects by heart, as a matter of fact, he is part of the object. He is still young but he has reached maturity in his craftsmanship.

The portraits of the two painters reflect the contemporary cultural, political as well as the economical condition of Indonesia. They are the mirror of a modern nation-state in the making. While the country has achieved some of the most basic conditions of a modern nation-state, such as a functioning national government, a constitution, a state-philosophy, a national economy and a national monetary system, a national language, a national armed forces, it has its cultural holes in the "body" of the nation. Modernity has given a different, and at times, dramatic impact to the society and the individuals. Some individuals, like Affandi, have developed a Faustian spirit in quest mastery in modern (western) culture. As Faust, they are willing to exchange everything they have and cherish that is modern. Artist Affandi has achieved what he had looked for in exchange for a possible and potential opportunity to become a government bureaucrat. He has mastered western craftsmanship and artistic insight in painting. In his early sojourn he was a realistic, and a good style painter too. Then he shifted to expressionism which developed into his present version of tube-pressing expressionism. His approach has also become individualistic, personal, leaving the traditional communalistic spirit and community solidarity. He has developed a strong personality and insists on a personal mark on his canvas. Most modern painters, since the time of *Persagi* have developed themselves like Affandi. But sooner or later the Faustian spirit was confronted by hard realities happening in the country. Thus, *Persagi* was founded to respond to the phenomena of being a colonialized society. Through the articulateness and eloquence stated by Soedjojono, *Persagi* urged to paint not only beautiful landscapes and beautiful ladies but also the "ugly" realities of the people and the landscapes. And to do this, the naturalistic style would not be appropriate. Impressionism and expressionism were the suggested styles. Thus while they have, through the Faustian efforts, achieved and embraced the West, they also fell in love with their country. They also have become nationalistic painters with the ideology of striving toward a modern Indonesian art. The stress was then on the creation of the Indonesian personality and idiom on the canvases of Indonesian painters. Faust, in Indonesia at least, was not all-out in his bargaining with the devil.

But not all artists have become Faust in anticipating modernity. Traditional artists, like Nyoman Mandra, anticipate modernity with a smiling self-confidence. Bali, which has become a large-scale tourist project by the Indonesian government as well as by multi-nationals, has given a unique impetus to the Balinese culture. According to Professor Bandem from the Academy of Dances at Denpasar, Bali has never before witnessed such an abundance of new artistic expressions albeit mostly of touristic qualities. As for traditional artists like Nyoman Mandra, the attitude towards modernity is waiting. And waiting is, at least in the beginning, not anticipating. It waits until modernity comes to their vicinity and their traditional arts. Modernity, through tourism, all levels of tourism that is, is attracted to traditional, to antiquity. It begins to pick up the taste of traditional arts. And they also begin to translate that into the lingo of commercialism. Nyoman Mandra and his friends, smilingly continue to paint according to ancient methods and ancient themes and begin to receive (and understand the value of) foreign currencies. To the village, their paintings have retained the traditional status of being vehicles in conveying the traditional value-system. Villagers still look at the painting and search whether Nyoman Mandra has deviated from traditional themes. If not, then they do not leave the house of the painter. If the villagers conclude that Nyoman Mandra begins to offer new themes with new alternate values, they argue vehemently and a big crisis in the village could happen. Nyoman Mandra and his friends usually do not dare to take the risk. But to the foreigners, the paintings are simple and straightforward commercial commodities.

I have tried to depict the unevenness and the diversified dynamism of cultural change in a new nation-state. What I have tried to describe is the complexity of change. While Affandi and his contemporaries are vocal in their search for Indonesian modernity, Nyoman Mandra and his contemporaries, although in the middle of a big tourism mainstream, are feeling comfortable enough with their tradition and traditionalism. Both poles will have to contribute to the shaping of Indonesia's format of modernity which is now clearly understood as multi-idioms.

CONCLUSION

I wonder whether Indonesia's experiences are also shared by other Southeast Asian experiences. If so, I would like to suggest the following:

- 1) SPAFA could spend some more time in observing the nuances of cultural dynamism as reflected in the process of modernity or in the dialogues with modernity in Southeast Asian countries. This could be done through research projects or intensive seminars and workshops and publish the results.
- 2) SPAFA should publish, at least once a year, a good and sophisticated anthology of essays on the arts.
- 3) SPAFA should organize, at least once a year, meetings between traditional and contemporary artists in Southeast Asian countries.
- 4) SPAFA should organize travelling exhibits with lectures on traditional and contemporary arts of Southeast Asia.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

COUNTRY REPORT OF SINGAPORE

by CHUA SOO PONG

THE CULTURAL ARTS PROGRAMME IN SINGAPORE

Dr Chua Soo Pong reported that the growth of the arts in Singapore is the result of the continuous efforts made by the artists through the numerous associations formed by the artists as well as the support from the Ministry of Culture (now renamed the Cultural Affairs Division, part of the Ministry of Community Development). Especially in recent years, the Division of Cultural Affairs of the Ministry of Community Development has organized annual cultural activities, launched a variety of award granting schemes and set up the Cultural Foundation. They assist artists and art organization in their exhibitions, performances, publications, workshops and different kinds of programmes to promote the arts.

At the moment, there are six advisory committees serving the Ministry of Community Development. These include Dance, Drama, Music, Literature, Visual arts and Photography. The committees were set up in the late '70s and have helped the government in its implementation of cultural programmes. However, in the multicultural society of Singapore, it is important to ensure that art forms of different ethnic groups are nurtured and encouraged. Thus, in the Dance Festival, dances of all ethnic groups were featured. In the bi-annual Drama Festival, dramas of all language streams are presented. In the Short Stories Writing Competition, Drama Writing Composition and the National Music Competition, all cultural groups are given equal opportunity. This cultural policy has, undoubtedly and to a great extent, helped to promote harmony among Singaporeans.

As the government resources were limited in the early years of nation building, the arts funding scheme had priorities set by the relevant authority. The visual artists were perhaps the most fortunate from the start, as the Ministry seemed to be able to support them before it extended its helping hands to the writers, dancers and musicians. The prestigious annual National Day's arts exhibition was launched in 1965, the year Singapore became an independent country. The drama festival only started in 1979, while as late as 1982, the first Dance Festival was inaugurated.

It is also important to note that the artists themselves had played an important role in the promotion of the arts. The immigrant nature of Singapore immigrant society dictated its multicultural composition. Its colonial past had left an impressive imprint on its cultural scene. Examples of this, include the government sponsored Singapore Symphony Orchestra set up in 1979 and the Singapore Dance Theatre, a ballet oriented professional dance company formed in 1987, with Mr. Ong Teng Cheong, second Prime Minister as its patron. The prevailing western influence is also expressed in the music certificate craze of the young students. However, with the increase usage of the English language and the highly successful industrialization programme, Singaporeans experience greater acculturation and influence from the West. In the visual arts scene, impact of western arts and modern art from western countries is visible too. This could be traced back from the '40s when a group of Chinese artists, who were trained from the West, embarked on their teaching careers in the schools.

Lin Xian Da even set up a private art school, the Nanyang Academy of Fine Arts, which exercised enormous influence in the following decades. It was the farsightedness and visions of the forerunners that introduced the modern art to the following generations of Singaporeans.

Nevertheless, there were also other artists who preferred to express their ideas in their indigenous art forms. These artists, through the use of traditional media such as Chinese brush painting or batik, were conscious of developing a distinctive "Nanyang Style". The so called "Nanyang Style" refers to the Southeast Asian style that use local subjects and landscapes as themes of their paintings. The avocation of such styles indeed blended well with the new cultural movement of the '50s, a time when the anti-colonial campaign was at its peak.

In the music circle, similar patterns were developed. There was a group of music lovers who were attracted by western music. The modern physical infrastructure of cosmopolitan Singapore had naturally helped to provide greater contact with the music educators and musicians of the West. The formation of the Singapore Symphony Orchestra had also helped to retain some of the finest musicians Singapore has produced. Ethnic musicians, without the help of the examination system in western music, were harder to promote. So the informal classes of the music teachers of ethnic music generated less money. It was entirely due to love and conviction of the music lovers of ethnic music, despite westernization. Many music lovers of ethnic music gather around the Community Centres of the People's Association and the Clan Associations. With limited financial support, these Chinese, Malay and Tamil Orchestra continue to provide the best ethnic music in the annual Instrumental Music Festival, organized by the Ministry of Community Development.

APPENDIX 5

Cultural Study Tour and Observation

SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)

Jakarta, Indonesia
June 20-30, 1989

CULTURAL STUDY TOUR

- Saturday, June 24, 1989* : Visit historical and archaeological remains in Banten
- Sunday, June 25, 1989* : Visit the Museum National and the Taman Mini Indonesia Indah
- Wednesday, June 28, 1989* : Visit the Jakarta Museum (Museum Wayang) and the Taman Ismail Marzuki
- Thursday, June 29, 1989* : Visit Pasar Seni, Jaya Ancol

ARTISTS' EDUCATIONAL STUDY TOUR TO THE ANCIENT CITY OF BANTEN, SERANG, INDONESIA

Saturday, June 24, 1989



Old Banten possesses attributes commonly found in contemporary Islamic cities and in other parts of the world. The most prominent centres of activity in Muslim India and Africa as well as the Arab countries seem to have been the palace, markets, and mosques. Like many European cities, Banten Lama was surrounded by a wall. It was said to be either two or six feet thick, and made of brick. The wall was clearly for defense.

After Maulana Hasanuddin conquered Banten in 1525, it quickly became the principal port of western Java, replacing Sunda Kelapa. Old Banten was probably the largest city in north coastal Java in 1596. Houtman estimated that Banten Lama was about the same size as Amsterdam, the city from which his fleet had departed.

The rich history of Banten has left many physical traces both large, such as the fortifications of Surosowan and Speelwijk, and small, as the thousands of porcelain shards scattered about the site. Contemplating on these relics, we can conjure up an image of the lives led by the people who made Banten Indonesia's first major city.

The palace was called Surosowan at least as early as the 17th century. The walls of Surosowan were about two meters high and five meters wide. The fortifications were constructed mainly of bricks, with different types distinguished by size.

The entire amount of the finds collected from the rescue excavation of Surosowan and Kaibon total several thousands pieces. The artifacts comprise locally made pottery, imported ceramics, glasses, metal, including iron, bronze and lead, and stone artifacts, as well as coins. The non-artifact finds comprise faunal remains and metal residue.

These artifacts from the different period of Banten were carefully catalogued for viewing by visitors and student in the local museum. The delegates were also treated to an exciting exhibition of material arts and magical performance. These are parts of the Banten folk culture, "Debus".

THE MUSEUM NATIONAL

Sunday, June 25, 1989

On April 24, 1778 a society was founded under the name of Batavie Society of Arts and Sciences (Bataviaasch Genootschap van Kunsten en Wetenschappen). It was established by a group of intellectuals and art-loving people with the aim to promote research in arts and science, especially in the fields of history, archaeology, ethnography, geology, and physics, and to publish their findings.

The founders donated their own collections of ethnographic material and books. From these, the collection developed into the present museum and library collections.

The building was officially declared open in 1868. Since then, this edifice became known among Jakarta's community as the Gedung or Museum Gajah or elephant building. In September 1962, the museum had been administrated by the Government of Education and Culture and the museum that was once know as the Central Museum (Museum Pusat) has become the present Museum National.

The Museum National collection is composed of the following section:

1. **Ethnography:** This section houses a collection of cultural objects from different ethnic groups of the islands of Sumatra, Java, Madura, Bali, Sulawesi, Kalimantan, Maluku, Nusa Tenggara and Irian Jaya.
2. **Paintings and Geographical Maps:** Most of the paintings are done in pastels, oils, water colours, ink, pencils and acrylics on canvas, paper, wood or cloth and are the creations of Indonesian artists, from Raden Saleh to the present-day painters. They are among the articles in the geographic section, which consists of old maps from the 15th/16th century.
3. **Manuscripts:** The collections consist of literary works of ancient times which are associated with history, folktales, customs etc. Most of the manuscripts are written on bark, bamboo, rattan, bone, paper and palm leaves. They are from diverse islands.
4. **Prehistory:** The collection is composed of human relics, bronze objects, axes (often decorated), human and animal statues and beads.
5. **Archaeology from the Classical period:** The collection is composed of Hindu god statues, Buddhist deities, images of dead kings, statues, inscriptions in stone or prasastis, ceremonial objects, terracotta objects, musical instruments, weapon, coins, etc.
6. **Numismatics and foreign ceramics:** The collection consists of coins from the ancient Indonesian era till the present. The foreign ceramics include those from China, Vietman, Japan, Thailand, Europe and Persia. In the Museum, one can find many shapes, such as plates, bowls, pots, bottles, human statues and garden seats.

**CULTURAL STUDY TOUR
TO TAMAN MINI INDONESIA INDAH
(THE BEAUTIFUL PARK OF INDONESIA IN MINIATURE)**

Sunday, June 25, 1989

The participants of (S-W181a) Workshop toured the Taman Mini Indonesia Indah to observe the rich cultural heritage of the country. The 140 hectares of Taman Mini provided the SPAFA participants with an exciting insight on the variety of Indonesia's people, cultures and tradition, with 27 traditional houses in full size representing each of Indonesia's provinces.

Located in the complex of the Miniature Park, the Museum Indonesia incorporates real Balinese architecture at its gate and main building. Displayed here are different kinds of traditional costumes, music, puppet plays, and other interesting cultural exhibits. Also shown are outfits, household utensils, arts, craft and coins.

The SPAFA delegates were able to visit several pavilions and booths and were most impressed by the Bali Temple and longhouses of the other provinces.

JAKARTA MUSEUM

The building was built in 1640 as a church. Since 1960 it became known as "Museum Jakarta", and in 1975 it became "Museum Wayang". Displayed here are high quality wooden furniture made from one big piece of tree. The collection is also composed of wooden and leather puppets from several parts of Indonesia including some from China, Malaysia and India.

Taman Ismail Marzuki (TIM)

It is located in the centre of Jakarta. This cultural park is a living laboratory for students since the IKJ (Institut Kesenian Jakarta) Campus of Jakarta Institute of the Arts was officially opened in 1976.

The campus has suitable educational facilities, such as a library, workshops, an auditorium, exhibition hall, a theatre, classrooms as well as a student centre, cafeteria and rooms for extra curricular courses.

The favorable location of IKJ, which is in the complex of Jakarta Art Centre Taman Ismail Marzuki, forces it every moment to face all kinds of art forms, traditional as well as contemporary. IKJ is frequently involved in various activities, such as organizing performances, upgradings, seminars, workshops and so on. In line with its position as an art centre, IKJ is a place for experimentation and art development.

Pasar Seni (Jaya Ancol Art Market)

It is located in Jaya Ancol Dreamland. The Pasar Seni (Art Market) houses are a potpourri of Indonesian art and cultural performances. It becomes alive with crowds watching a variety of shows in the evening, from jazz music, traditional play to magic and clowns.

APPENDIX 6

*Recommendations of the
Workshop Participants*

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Mr Fauzan Omar, Malaysia

Mr Fauzan Omar pointed out the following:

- Problems of identity facing Malaysia. He also shared the ideas of Prof Guillermo and Prof Jose T. Joya in stressing the personal development of artists in their beliefs, training and background.
- The issue on national identity, indigenous materials, reflections on history as presented to the body. He also acknowledged them as major issues of concern in terms of cultural development in each country.
- The need for information on the various undertakings of artists in Southeast Asia. Their concepts, approaches and direction will provide a wide comparison in the study of the cultural arts of each country.
- The lack of educational aesthetic materials, as experienced in Kuala Lumpur and also in Southeast Asian countries. These materials are not available to the masses.
- The role of the artists in the country is not properly acknowledged while the artists are still alive, but usually the acknowledgement of their artistic contribution to the country is done, when they pass away.
- In conclusion, he recommended that SPAFA initiates a move to acknowledge artists who have contributed to their country's cultural development.
- A funding support for a research development in Southeast Asian arts through SPAFA is also recommended.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

Jakarta, Indonesia

June 20-30, 1989

REMARKS AND RECOMMENDATIONS

by Mr Zakaria Awang, Malaysia

- Mr Zakaria explained that the question of identity is one of the major problems prevailing some Asian countries, cultural set up. Countries in Asia conduct cultural exchanges through exhibits, workshop and symposium, this may lead to a solution in the search for cultural identity.
- As observed cultural identity does not rest within national and regional level, but it is also involved in the personal identity problem of the artist, as initially raised by Prof Joya.

In the case of Malaysian art, the problem of seeking a solution to cultural identity is classified in three major areas of concerns:

Firstly, to identify the post note style on the development of Malaysian art;

Secondly, the question of national identity based on the political-socio and economic problem of the country;

Thirdly, a seminar had been held to find out what Asian sensitivity is and how Asian countries could share their experiences.

- In summing up, Malaysia is encountering the cultural diversity of its own, due to the racial composition of the country. The various cultural background of its people, the Chinese, the Indian, and the Malay tends to be a major problem in the search for the national identity of the country.
- The congress, held in Malaysia few years ago, attempts to solve the issue of national cultural identity through a frame-work of reference for the development of its cultural arts. Islam as the major and official religion of the country, it serves as the central reference.
- Installation of three-dimensional art forms in Malaysia's open public space, using Islamic art forms, could enhance the public's awareness. This may help in a campaign for national identity as well as personal growth for the development of Malaysian artists.

RECOMMENDATION

- Encourage the greater participation of the youth in cultural activities, like workshops and art exhibits as well as their participation in literary publications.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Prof Alice G. Guillermo, Philippines

1. To collect and compile the art histories of the Southeast Asian countries into one book with some coloured plates to facilitate comparative study regarding common problems and their solutions. This can serve as a textbook for courses in Southeast Asian art. It also does not preclude the earlier project for a separate volume which is more costly.
2. To create projects in documentation and research into the traditional and contemporary arts of the Southeast Asian countries.
3. To promote the use of indigenous materials by financing research towards the creation of small industries in pigments, dyes, and other art materials like handmade paper.
4. To promote workshops in the rural areas in order to develop artistic expression in a broader bed of the population.
5. To create more opportunities for the interaction of Southeast Asian artists, including writers, for a mutual learning process.
6. To pursue the project of compiling articles on art from the different countries for the journal.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Prof Jose T. Joya, Philippines

1. Repositories of printed materials on Asian art should be established with SPAFA, as the collecting agency and distributor to six ASEAN countries, a University or College Library will take charge of such materials in every country.
2. Since the development of art is central to the individual talent, every opportunity to develop the individual artist in each ASEAN region should be made available through private and government means.
3. Artists should be involved with community projects to develop the interaction necessary to have mutual appreciation.
4. To accelerate art consciousness, artists should take all opportunities to demonstrate creativity for better understanding of their profession.
5. Education ministries should issue circulars to encourage elementary and high school students to visit art exhibits, centres and, whenever possible, participate in art creations.
6. Opinion makers should be encouraged to participate in art activities as they are community leaders in making society art conscious.
7. A syndicated ASEAN cultural news distribution and dissemination should be organized to promote awareness on the regions cultural progress.
8. An ASEAN artists association should be established with SPAFA as the headmaster acting as the Secretariat temporarily.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Mr Panya Vijnthanasarn, Thailand

Mr Panya, from the Visual Arts Department of Silpakorn University, Thailand:

- Supported the views of Prof Joya on the personal identity of artists.
- Supported the training of youth in the field of cultural arts.
- Supported the compilation of data on the artists' directory in Southeast Asia.
- Supported the views of Prof Guillermo on the recommendation to establish an art history of Southeast Asia.
- Supported the views of Dr Kayam in the anthologies and essays of Southeast Asia.

Finally he hoped that SPAFA could initiate a project to undertake a compilation of cultural events in Southeast Asia.

RECOMMENDATION

1. We should adopt an art education programme on the history of Southeast Asian arts (traditional and modern art).
2. Each country should provide a museum with permanent collections of Southeast Asian art (or Asian art, western art for comparison).
3. There should be an exchanges of art and cultural projects in the form of:
 - Art competitions for young artists in this region;
 - Art researches and workshops for artists;
 - A Southeast Asian art exhibition, every one or two years.
4. We should promote Southeast Asian artists.
5. We encourage and develop, books, video, newsletters on Southeast Asian cultural arts.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Mr Naovarat Pongpaiboon, Thailand

Language is an important medium of cultural development in Thailand, Mr Naovarat explained as he presented the development of Thai national language. Thai language is not a serious thing to note in terms of literary growth. The problem of finding ways to increase the growing awareness in reading is encouraged both by the government and the private sectors.

The present contemporary wares in communication, like video, TV, and modern publications keep the Thai mass well informed of its cultural activities. One feature undertaken by artists in creative writing is the learning of the traditional ways of reading. Learning cultural literature is emphasized in the old traditional ways, so the younger generation is enlightened. The proposed projects organized are:

- The documentation of a national directory of Thai artists is being proposed to keep the people aware of the various disciplines and artists in each sector. This way the artists will be more available to the community.
- A project should also be undertaken to help the artists, by organizing a fund raising activity to assist these Thai artists in achieving their noble deeds and project in the community. This could be done by asking the government to share an initial fund to start with and this could be supplemented by donations made by the people.
- National artists' meetings should be organized to share experiences from other countries.
- As proposed, poor artists should be given health and economic privileges, like social security when they are sick and old.
- He hoped that every Southeast Asian country, could have its own artists' directory, with every member country sharing and communicating inputs.
- He finally recommended that Southeast Asian countries could seriously think on these recommendations and invite SPAFA to take these proposals for consideration in its development programme.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Prof Dr Umar Kayam, Indonesia

SPAFA should spend some more time observing the nuances of cultural dynamism as reflected in the process of modernity or in dialogues on modernity in ASEAN countries. This could be done through research projects or intensive seminars and workshops and then publish results.

SPAFA should publish, at least once a year, a good and sophisticated anthology of essays on the arts.

SPAFA should organize, at least once a year, meetings between traditional and contemporary artists in ASEAN countries.

SPAFA should organize a travelling exhibits with lectures on traditional and contemporary arts of ASEAN Countries.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Mr Hildawati Siddhartha, Indonesia

That SPAFA publish an anthology of essays on the arts regularly to inform each country of the art activities current in other countries.

That SPAFA set up a research project to document the process of transition from traditional to modern in each country, to study the different trends and patterns of development occurring in each transition.

That SPAFA organize travelling exhibitions consisting of various modern art forms, *not just printings but including three-dimensional art forms* with lectures.

That SPAFA set up a research project in each country to document the historical development of each country in the field of art.

If national identity is the issue, SPAFA should set up a working session to try to make a clear-cut definition of what national identity is and how it is manifested in the visual arts.

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

REMARKS AND RECOMMENDATIONS

by Dr Sapardi Djoko Damono, Indonesia

Dr Sapardi represented the literary sectors by stating the Indonesian experience in the field of literature. Although the Indonesian language is commonly used by the populace of Indonesia, the need to come up with national literary works is needed.

The emergence of regionalism in the various Indonesian provinces allowed the artists a motivation to use work images and symbols from Javanese and other ethnic groups. The usage of these various elements of literary works makes some of the Indonesian readers incapable of understanding the message.

The search for identity or commonalities is a major issue in the field of literature. The need to put up a publication for the understanding of the masses is also the primary concern. As literature is a major medium of information on the cultural development, it is a concern for Indonesia to ponder on seriously.

The travelling exhibition is also acknowledged and encouraged to disseminate more cultural art information on Southeast Asian countries.

The need to promote publication on traditional and contemporary art in Southeast Asia is also encouraged through the initiative of SPAFA.

To record, through indepth interviews, the experiences of professional artists like Mandra and Affandi, so that their aspirations and creativeness could be understood and appreciated by a wider audience.

APPENDIX 7

*Artists' Impression and Visual
Recording on Various
Communities, Jakarta and
West Java, Indonesia*

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

**ARTISTS' IMPRESSION AND VISUAL RECORDING ON VARIOUS
COMMUNITIES, JAKARTA AND WEST JAVA, INDONESIA**



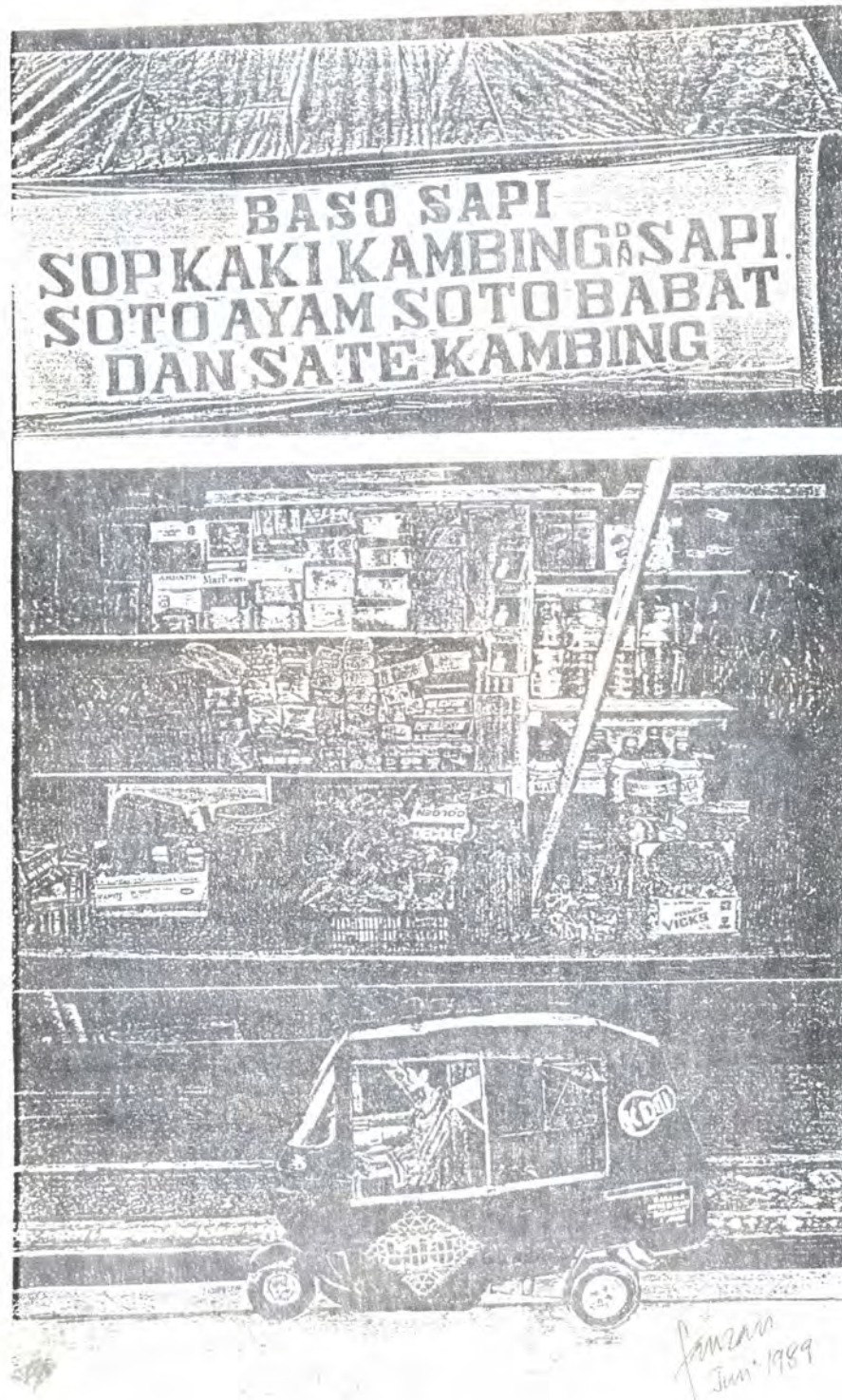
'CAIXA'
Coin as currency in Banten

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"OLD COIN AS A CURRENCY IN BANTEM" by Zakaria Awang, Malaysia



"ENTERTAINMENT AT JAKARTA CITY" by Fauzan Omar, Malaysia



"CITY LIFE AT JAKARTA CITY" by Fauzan Omar, Malaysia



FIGURE A

A series of figure study depicting the postures of carrying a child in Bantem. Shown are the ways of carrying a child and the motherly affection of the folks to their children.

FIGURE B

Shown is a working mother breast feeding her baby. This common practice is still very prevalent in Southeast Asian countries. Feeding a child at any given time wherein a mother is also doing her earning through making pots.



Professor Jose T. Joya, an outstanding artist from the Philippines captures the joys of life of the rural folks of Bumijaya Serang, a small community in Bantem, Indonesia. The main occupation of the residents is making pottery using Terra Cotta material. The aesthetic portrayal of his quick sketches reveals the commonality of child rearing rearing within the rural areas of the Philippines as compared to Indonesian rural communities.



FIGURE C

A farmer father coddling his son,
while the wife is busy working her
terra cotta pots.

FIGURE D

A study of a headgear, usually worn
by women of Bantem. The foliage of
the cloth serve a very interesting
study. Below is a young girl nursing
her brother to sleep.





FIGURE E

A young girl attending her brother, while looking at some children at play. A tubular cloth is suspended to her shoulder to make her convenient while carrying her little brother.

FIGURE F

A quick sketch study of a mother carrying her child through her hips. Working mothers are always attached to their little baby.





FIGURE G

*A mother breast feeding her baby.
A study of drapery and line contours
of a mother and a child relation.*

FIGURE H

*A spontaneous drawing capture
the freshness and forms of a
mother and child.*





FIGURE I

A joyful reunion of a mother and a child after the work of the day. A child longing to his mother is compensated with an emotional embrace.

FIGURE J

A working mother beating her modelled clay pot through her bare hands. Bantem still used the traditional way of making pots.



๑ ประตูปาณเดนม ๑

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MR. NAOUARAT PONGPAIBOON
THAILAND

BANTEN, JAVA.
INDONESIA
24 JUNE 1969

"IMPRESSION ON THE OLD CITY OF BANTEN" by Naouarat Pongpaiboon, Thailand

Banten, The Open Door

by Naovarat Pongpaiboon

Translated by Khunying Maenmas Chavalit

Since time immemorial,
Banten has opened its door of vast ocean,
To welcome travellers from far away,
to its land.

The solar routes of their travel,
Unending routes of dreams and expectations,
Flowing from north, south, east and west,
thrive on their ancestral souls.

Travellers, be brave and decide
whether to leave or to remain,
To learn the beginning of life, and
To further learn that all beings are One.

They move along the water ways and solar routes,
For thousands and thousands of years,
Following their dreams and after dreams.
How many doors remain open? How many walls still remain?

Banten, the Door of South Sea, is still open
For travellers to its land of fragrant flower,
The land of enduring people,
The descendants of Banten ancestors.



"IMPRESSION OF THE OLD CITY OF BANTEN" by Panya Vajinthanasarn, Thailand

APPENDIX 8

List of Hospitalities

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

LIST OF HOSPITALITIES

<i>Tuesday, June 20, 1989</i>	: Lunch hosted by the Director of Arts
<i>Thursday, June 22, 1989</i>	: Lunch hosted by the National Research Centre for Archaeology
<i>Saturday, June 24, 1989</i>	: Lunch hosted by the Project Officer of Conservation and Restoration of the Historical and Archaeological Remains in Banten
<i>Monday, June 26, 1989</i>	: Lunch hosted by the Director General of Culture
<i>Thursday, June 29, 1989</i>	: Lunch hosted by the Director of Arts

APPENDIX 9

*List of Members of the
Organizing Committee*

**SPAFA WORKSHOP FOR ARTISTS AND THEIR ROLE
IN MODERN EVERYDAY LIFE (S-W181a)**

**Jakarta, Indonesia
June 20-30, 1989**

THE ORGANIZING COMMITTEE IN INDONESIA

<i>Chairman</i>	:	Mr F.X. Sutopo Cokrohamijoyo
<i>Secretary</i>	:	Mr Pudjo Susantyo
<i>Finance and Accommodation</i>	:	Mr Syamsudin Mr Manurung Mr Murdi
<i>Editor</i>	:	Mr P.E.J. Ferdinandus Mrs Sri Rahayu Mulati
<i>Transportation</i>	:	Mr Soeharto Mr Wahono HR
<i>Documentation</i>	:	Mr Benny Lumowah Mr Jani Samantha
<i>Member of Secretariat</i>	:	Mr Ald. Djoko Subandono Mr H. Hasanuddin Mr Danu Probowo Mr Hariyanto Mrs Yanti Marni



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