



KABAR

AIA News

Australia Indonesia Association

July – September 2013

Established in 1945

President's Message

Hi Everyone,

Well and truly into winter now with Sydney having recorded its wettest June in over 6 years and it is still raining!

Last week we witnessed the return of Kevin Rudd as Prime Minister replacing Julia Gillard. Several Cabinet Ministers have resigned and it will be interesting to see how the new cabinet shapes up in the short period to the election. The election outcome is likely to be a closer call than previously thought, and we will have to wait to see what transpires and what impact it might have on Australia Indonesia relations. Both major parties profess to expand relations between the countries and peoples. A prime ministerial visit to Indonesia is planned for the coming week.

The ABC TV program Q&A will be broadcast from Jakarta this week, with a panel of respected Indonesians and Australians. The audience will comprise mainly Indonesians and some Australian expatriates.

Meanwhile there have been lots of Indonesian related activities in NSW in recent months. The Indonesian Australian Women's Association (IAWA) held a very successful charity fund raising dinner with 250 people. Tickets were sold out 2 weeks in advance of the event. The Suara Indonesia Dance group held its "Asyik" Bazaar in Marrickville, featuring several entertainers and many children taking part. Although the weather was unkind, the turnout was great. They even had the (now) Deputy Prime Minister, Anthony Albanese to open the event. A new group, the Australia Indonesia Youth Association (AIYA) was established with some financial assistance from the Australian Government to promote friendship and understanding between Australian and Indonesian youth. The Inauguration of AIYA NSW was held in May at the University of Sydney.

One of our AIA members, Anthony Liem, worked closely with Ibu Gary Jusuf, wife of the Indonesian Consul General, to organise the seminar on "Australia's Support for Indonesian Independence 1945 – 49" held at the Indonesian consulate. The afternoon was well attended with some excellent speakers, and we learnt various aspects of the independence movement which were not generally known.

In previous Kabars I spoke of the "Diaspora Indonesia", bringing Indonesian communities together around the world. The "diaspora" includes Indonesian citizens living abroad, former Indonesian citizens, and people who (like me) have an interest in Indonesia through family connections or through business, work or cultural interests. Over the last few months this has progressed further, with the establishment of the Diaspora Committee in NSW and several other states. On 5- 6 July there will be a national forum of Diaspora members to be held in Sydney. From 18 – 20 August there will be an international congress of Diasporas to be held in Jakarta. For further information check their [website](#).

Here at the AIA we have also been busy, thanks to some tremendous efforts from Miriam Tulevski and our Education subcommittee. In May at the Indonesian Language Teachers Conference at the University of Sydney we launched our AIA Commbank Scholarship for a NSW student to attend a 2 week immersion course in Yogyakarta next January. The immersion courses are arranged by the AIA in Victoria. Pak Gary Jusuf, the Indonesian Consul General launched the scholarship, assisted by Geoff Coates from the CBA.

We also have the second year of our "Lottie Maramis" Scholarship for a Year 12 student going on to study Indonesian at University. All part of our effort to promote Indonesian studies at NSW schools and universities. The WEA (Workers Education Australia) conduct a range of business, educational and cultural courses, including languages such as Bahasa Indonesia. We have arranged for AIA members to receive a \$30 discount on the Bahasa courses.

Our recent dinner at the Sedap Rasa restaurant was well attended, and we are planning the next dinner for a few weeks' time.

Welcome to several new members who have joined over recent months, including Rau Akula, John Trumpmanis, Robert Reid and Pieter van der Kwaak. Hope to see you at the next function.

Please check out our [website](#) for details of activities and membership. We are also on Facebook.

Indonesia Institute: Australia has just trashed the perception of Indonesia

The claim by Australia's PM, Kevin Rudd that the coalition's 'turn back the boats' policy will potentially cause direct tensions between Indonesia and Australia will be dismissed by Indonesia as 'internal politicking' according to a leading think-tank and NGO.

The Chairman of the Indonesia Institute, Mr Ross Taylor, said this morning that the real tragedy of this latest episode in the conduct of Australian politics was the 'trashing' of our perceptions of Indonesia.

"Quite frankly, Indonesia will not take Mr Rudd's comments seriously", said Mr Taylor. "They understand that Australia has a robust democratic process and that it is best to keep out of the debate".

Mr Taylor - who as appointed a Member of the Order of Australia (AM) this month for services to the Indonesia-Australia relationship - said the real tragedy of Mr Rudd's comments will be the 'huge damage' to Australian perceptions of Indonesia.

"Australian attitude and perceptions of Indonesia have been trapped in a ten-year time-warp", said Mr Taylor. "Surveys show that many Australians still see Indonesia as a backward country run by a military dictatorship and where millions of poor Muslims terrorists live. This is disturbing and simply wrong."

Mr Taylor said that whilst Indonesia will 'shrug-off' this latest debate over the impact of turning-back the boats, the damage to the perceptions of Indonesia will be significant, and that will harm the longer-term relationship".

Mr Taylor said that the PM's comments had 'brought-out the rednecks' in full force. Comments online last night

were extremely hostile to Indonesia....

"Damned straight...f...k Indonesia! We are a sovereign state and our policies will not be dictated to by a jumped up corrupt Country like Indonesia.' If they were to try it on with Australia the U.S. would pound their sorry arses into oblivion."

"Cut off all aid to Indonesia and see what happens then...see if they'll stop the boats leaving then. Indonesia attack us?"

"This is the very worst side of Australians', he said. "And sadly this issue has now further heightened the mis-perceptions about Indonesia and where they are at present in this region as a democratic and progressive nation."

"Let's not forget, Indonesia is NOT the cause of the asylum seeker crisis. Asylum seekers are 'swamping' Indonesia also, and the asylum seekers are there for only one reason: to get to Australia."

Mr Taylor said it was about time' Australian 'got our collective heads out of the sand' and really understood about the enormous changes that have taken place in Indonesia over the past fifteen years; and how we can benefit from this incredible transition.

"Making statements that bring out the worst in our people and provide 'rednecks' and those who hold mis-guided prejudices towards Asians, only puts back the efforts of many good people here to build a better - and a more honest - picture of Indonesia and its people".

Re-produced with the kind permission of Ross Taylor, the chairman of the WA-based Indonesia Institute (Inc).

What is Contemporary Indonesian Art?

Adrian Vickers

Indonesia's radical artists contend with rivals reflecting ethnic, religious and economic agendas

While politics has dominated the foreground of Indonesian art, the country's contemporary art world faces a struggle between art's engagement with society and the forces of commercialisation.

During the Suharto era, the role of artists was clear: to oppose the regime, through irony and satire, and through undermining official cultural discourse. This motivation shaped the public face of art, from the Gerakan Seni Rupa Baru (New Art Movement) of 1975, to the dramatic challenges of Semsar Siahaan in the 1980s and early 1990s, to the youthful radicalism of the Taring Padi (Fang of the Rice-plant) collective in the late 1990s. Many of these anti-regimist stances also posed challenges to the art

establishment. Strictly speaking such works belong to a modernist trajectory; they were an *avant-garde* radically redefining art.



Mangu Putra's career started in advertising (featured work: *Exploitation*, mixed media on canvas, 2000) Courtesy of the artist

This collection of articles, edited by by Hawe Setiawan (from the Bandung Institute of Technology and Pasundan University) and Julian Millie (Monash University), brings together the diverse, heterogeneous and sometimes contradictory narratives of Indonesian contemporary art. The articles show that the radical political stream of art, while still present in Indonesia, vies with a variety of 'ethnic', religious and economic imperatives to shape the current contemporary art scene.

Streams of art

Radical politics is by no means the sole narrative explaining the current state of Indonesian art. Alongside the works of political activists such as the New Art Movement, Semsar and Taring Padi, the mainstream of Indonesian art has long had a strong line of abstract and abstract expressionist art. This art was a feature of the Bandung school based around the Bandung Institute of Technology (ITB), and was promoted by the US as part of the Cold War struggle against leftist realism, once a hallmark of Yogyakarta's art school (now Institut Seni Indonesia, ISI).

A range of localised art forms is found outside these two streams of national art history, the oppositional and the abstract expressionist. Bali provides the location for the most complex and the most famous examples of such localised art. On Bali, the designation 'traditional' covers the art of Kamasan village, in Klungkung district, which continues a form of wayang painting that goes back at least to the ancient kingdoms of East Java. Alongside this variety of wayang-based art are forms of art that were 'modern' in the 1930s, but have become conventionalised as tourist art over the last four decades.

In their contributions to this issue **Ari Adriansyah** and **Kevin Murray** draw attention to the intimate connections between 'folk' and 'high' art in the contemporary scene. The art of Jelekong village in West Java might easily be labelled as 'tourist' work, but like that of the artists of Ubud, Bali, it provides an ongoing and important background to more contemporary work.

Besides performance arts, other regions have strong traditions of carving, weaving and batik. These various forms include the varieties of 'folk' or village-based art, such as the woven grass wayang puppets of East Java. Jim Supangkat has labelled these arts as 'ethnic', demonstrating that it is difficult to position them within a linear history of national art. Religious art has a similarly difficult position in relation to that history. Artists such as Pirous have taken Islamic styles of 'decorative' art and entered them into the mainstream of Indonesian painting.

Alternative streams

Hawe Setiawan's example of Budi Brahmantyo's work reminds us that there is not a single linear narrative of Indonesian art. Brahmantyo's landscapes are not the product of art school romanticism, but come out of a line of 'technical' art that stretches back to the illustrator and

photographer Mas Pirngadi.

Such 'technical' concerns also shape the work of contemporary painters such as Nyoman Sani, whose work began from fashion design, or Mangu Putra, who moved from advertising to art. While the exhibition of Islamic art discussed by **Virginia Hooker** is firmly located in the mainstream of Indonesian art, it demonstrates that different visual traditions continue to provide alternative streams of art.

Nyoman Sani, besides being a leading artist working on the critique of the female image, also heads Bali's art collective, *Seniwati*. This collective was originally founded by the expatriate Mary Northmore to balance out the heavy male dominance in the Indonesian art world. **Wulan Dirgantoro's** article on Titarubi presents another challenge to that male dominance, reminding us, as with the Islamic artists documented by Hooker, that there are different and subtle ways to push the boundaries of art.

An institutional lack

The plethora of national modernist and ethnic traditional arts exists largely outside any kind of institutional structure. The art institutes, pre-eminently ITB (Bandung), ISI (Yogyakarta) and IKJ (Jakarta), are the primary sites for teaching and networking, and for launching the careers of leading artists. But there is just as much activity taking place outside these institutions, evident especially in the development of new artistic directions since the fall of Suharto.



Nyoman Sani leads the Bali-based collective *Seniwati* (featured work: *Abu-abu*, 2002) Courtesy of the artist

Despite the existence of the art institutes, Indonesian artists must operate without the kinds of state grant schemes that are important for Western artists. In addition, there is no national art collection around which to frame Indonesian art history. These twin vacuums are filled by private patronage and private collections, with the result that many works are removed from public space, and can only be viewed if they

artists in the direction of paintings, particularly large and vibrantly coloured works. In the wake of the global popularity of Chinese art, Indonesian art is increasingly featuring in the auctions of Singapore, Hong Kong, and further afield, with speculators driving the prices to previously unimaginable levels. One of Nyoman Masriadi's works was the first to sell for a million dollar price tag, in 2008.

Art versus commerce

The commercial tendency towards painting is at odds with the desire in contemporary art to explore new media. During the days of oppositional art, even conventional artists became involved in forms of performance art. Larger and more complex installations and performances developed during the 1990s, some merging directly with public protests, or attempting to link up with folk arts.

In the early 2000s, video became an important way to extend the possibilities of performances and installations. However it is difficult to sell performances and videos at auction, so many artists have had to choose between pursuing the radical possibilities of their art and making a comfortable living, something that is a reality for Indonesia's current crop of top artists.

The hegemony of art auctions also highlights the 'star' status of individuals, a development inimical to the collective ethos found both in regional traditions and in contemporary art, and championed by groups such as Klinik Taxu, ruangrupa, or Punksila. Allegations of 'selling out' are commonly levelled at some artists and, given the impoverished Bohemian lifestyle of some street artists, it is not hard to see why they might resent contemporaries who now own private jets.

Certainly not everyone has sold out. The examples discussed by **Edwin Jurriens** demonstrate the persistence of social engagement by Indonesian artists. Here, as in some of his other academic articles, Jurriens traces the lines of descent of video and installation artists. He maps spaces that artists consider to be simultaneously sites of production as well as focal points for projects of social improvement.

Ruangrupa includes many of the leading artists and critics prominent in other parts of the art world, such as Ade Dermawan, and their complex installations in the 2012 Singapore Biennale demonstrated their ability to engage

happen to be reproduced in the expensive display books that private collectors sponsor.

These vacuums have also contributed to the creation of an art world that is highly-commercialised, where, with some notable exceptions, collectors act as a conservative force, steering the work of

with urban social worlds outside Indonesia. Their depictions of Singapore's popular culture and social history climaxed in a series of images retelling the rampage of Godzilla, with Singapore replacing Tokyo as the object of his fury!

Debating art

The debates going on within Indonesian art are an aspect of its globalisation. **Aminuddin Siregar's** article captures the sense of polemic and challenge that continues to push the boundaries of the art scene. Like a number of his contemporaries, Siregar (who is more commonly known as Ucok) seeks to give a radical critique of the complacency of the post-Suharto art world, believing that the hegemony of the art auction undermines the potential for radical expression still found in other aspects of cultural production. Such polemics go back at least to the collision of LEKRA (the People's Art Institute) and Manikebu (the Cultural Manifesto Group) in the early 1960s, but continue to arise in different sites in the art world.

To compound the challenge to conventional art, the sharp rise in prices has seen an accompanying growth in fakery, exposed in a 2012 scandal extensively documented in *Tempo* magazine.

From local to global

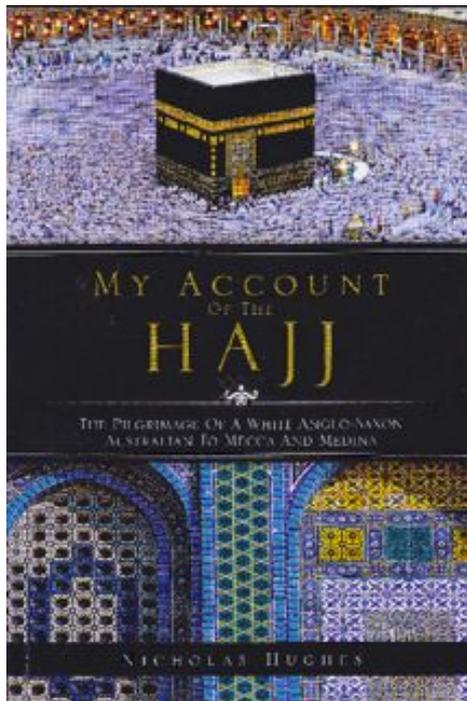
Contemporary creations by artists such as Punksila's Danius Kesminas frequently involve 'artisans' like the painters of Jelekong. In Punksila, art is simultaneously localised and globalised. That a non-Indonesian such as Kesminas can be incorporated into the art world is not unusual, given the long cosmopolitan history of Indonesian society. But projects such as Punksila signal how easily artists move from village-based locales to international biennales and triennials. These movements are stimulated by the increasingly close collaborations between Indonesians and their Southeast Asian contemporaries. Indonesia's contemporary art scene cannot be reduced to a single trend, but its current diversity reveals undiminished creativity.

Adrian Vickers (adrian.vickers@sydney.edu.au) is currently carrying out research on the histories of modern and contemporary art in Indonesia.

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Book Review: My Account of the Hajj

By Michael Kramer



In Indonesia, many Westerners become Muslims (masuk Islam) in order to marry an Indonesian. For most, this is simply a necessary formality, because Indonesian law does not favour mixed marriages. An exception is Nick Hughes, a farm boy from western Victoria, and in many ways a typical Australian. Nick has not only become a Moslem but has even undertaken the Hajj.

His recently published book, "My Account of the Hajj", is a very readable account of his pilgrimage. This he made with his wife and daughter, within a larger party of Indonesian diplomats and their families. Nick describes the various rituals, highlighting the difference between the Hajj and the Umroh.

The religious and historical background to the various rites are clearly described. Personal accounts and observations help bring these descriptions to life. Nor is the additional challenge of performing the Hajj during the Saudi summer

forgotten. The text is well illustrated with photos and maps. Interesting tidbits of information include the need to have some form of visible identification to identify members of a given party. Clearly a necessity when you have literally millions of people wearing identical pilgrim attire. A useful glossary of terms is included. For this purpose alone, I will keep a copy on my bookshelf.

Of course, it is difficult to convey the spiritual significance of the Hajj, but the author does manage to convey the sense of awe that comes with being in commune with over 2 million people from many different nations and stations in life.

The book can be purchased from Tom Hughes at email: tommytw@hotm.com

Refugee Boats coming to Australia

By John Luxton

"Turn the back the boats" is a common cry of our opposition nowadays.

The big question is who is going to turn back an unseaworthy boat of full of people and where are they to be turned back to?

Over the last year Michael Kramer and I have been attending NSW court trials of Indonesian seamen, making outreach visits to the men in NSW jails and met a number of people involved in the unregulated boat arrivals. My comments here are a summation of the situation from these meetings.

The organisers of the refugee boats are often, but by no means only, of Middle Eastern origin. They buy a clapped out Indonesian boat for the one-way trip to Australian waters knowing that the Australian authorities will destroy the boat on arrival by burning or as a navy guy said "we shoot it up". The boat is made just seaworthy enough for the trip with fuel for the one-way trip. I would think that not enough fuel is carried to ride out a severe storm by the age-old practice of heading into the wind for the duration of the storm. A number of boats flounder due to overloading, weather or mechanical failure as well publicised in the media.

Evidence given in trials shows that a typical boat breaks down at least two or three times on the one-way trip. Boats are often of such poor structural integrity that if a tow-rope is attached the bow post pulls off. The boats set off from Indonesia without any registration papers so it is really a stateless boat of Indonesian design.

The refugees often arrive in Malaysia, from home countries to the west, where it is easier for persons of their faith to get entry, proceed down the Malaysian peninsular overland and get small boats across the Malacca Strait to enter Indonesia illegally. They then travel overland down the Indonesian Archipelago to the coastal areas of Java. There are reported to be thousands if not tens of thousands of potential passengers in the Puncak and Sukabumi area south of Jakarta. It is here the organisers make contact with potential passengers and state the terms of the final crossing to Australian waters including price.

At boarding the organisers take all mobile phones and ID held by the passengers that sometimes results in violent incidents when the passengers feel they are losing their last symbols of identity in the world, but the rule of the organisers always prevails. They are already very tense knowing reports of the dangers ahead. The organisers leave the boat before it sails.

Boats are typically crewed by a captain, and three Indonesians who are mostly from coastal fishing villages but there are some crew reported from other areas such as taxi drivers from Jakarta. The captain is the person with

some mechanical and navigation skills and carries a hand held Global Positioning System unit. The crew, allegedly, are told a false reason for the trip and only find out on boarding.

When the boat is approaching Australian territorial waters, about 30 kilometres from land, another boat from Indonesia approaches in the night and takes off the captain with his GPS unit to spirit him back to Indonesia for another day. The three villagers are left to continue steering, on a predetermined compass bearing, into Australian waters. Christmas Island is but a small speck in the Indian Ocean and the Australian Navy has picked up boats that have missed Christmas Island on this dead reckoning approach and were heading for the Antarctic. Boats headed for Ashmore Reef will hit the mainland if they don't see the low-lying reef.

The atmosphere among the asylum seekers may get tense. The purpose of the voyage is to deliver the asylum seekers to the Australian authorities.

'Turn back the boats' is easy to say but difficult in practice.

Lowy Poll Show Australian Still Ignorant Of Indonesia

The 2013 Lowy Institute Poll reports on the survey results of a range of key foreign policy issues including the comparative importance of China and the United States to Australia; support for the US alliance and US bases; attitudes towards China, the economy, boat arrivals and offshore processing; support for action on climate change, and views on the Afghanistan war, WikiLeaks and terrorism.

The good news is, Australians agree that engagement with Asia is important with 75% of Australians saying that either the Government's focus on Asia is about right or that it should be doing more.

Specifically in relation to Indonesia, however, the poll reveals that the knowledge of Australians about our neighbour is still disappointingly limited with only 33 per cent of Australians saying that Indonesia is now a democracy. Indonesia also ranks badly in terms of 'favourable feelings', ranking below Vietnam and Fiji and only slightly above Iran and North Korea.

David McRae from the Lowy Institute draws the connection between the lack of understanding of Indonesia and our hostility to authoritarian states.

"With many Australians having never meaningfully engaged with Indonesia, knowledge deficits persist, as do prejudices. When bilateral controversies arise, as they regularly do, the lack of interaction creates space to generate further negative public opinion," he wrote on the Lowy Institute website. This highlights the need for the Australian government in improving people-to-people ties.

The Poll's key findings include:

How does a structurally unsound boat of unknown ownership, a crew of reluctant Indonesian villagers and between fifty and one hundred refugees or asylum seekers without any ID, but claiming Middle East origin be turned around? Where is it turned around to?

This year I sat in on the trial in Sydney, of an Indonesian crewman named Amiruddin. He was charged with the criminal offence of people smuggling. He came to our shores with no ID but gave the name Amirrudin and his age. He had been traced by the Australian authorities as having been here illegally twice before and each time gave a different name and age.

The judge spent over two weeks seeing Amirrudin, before her in the dock, but in summing up the trial said she did not know the real name or age of the subject person. She did not know his nationality and only believed he lived in an Indonesian village and earned his living as a fisherman. The typical cost of such a trial to Australian taxpayers is over \$200,000!

- 76% of Australians identify China as the most important economy to Australia at the moment (up 13 points since 2009), compared with 16% identifying the United States (down 11 points). However, more Australians place a higher value on our relationship with the United States (48% say the US is more important, compared with 37% saying China).
- Support for the US alliance remains extremely high at 82%, and basing US forces in Australia is an increasingly popular policy, favoured by 61% (up 6 points from 2011).
- Nine out of ten Australians think it is important for the government to 'do more to assist Australian businesses to succeed in Asian markets'.
- Concern about 'unauthorised asylum seekers coming to Australia by boat' remains steady. This is despite a more-than-doubling in boat arrivals last year, coupled with heated political debate about where and how asylum seekers should be housed while their claims are being heard.
- Most Australians (68%) believe that 'the government has struck about the right balance between protecting the rights of citizens and fighting terrorism'.

More information on the poll can be accessed at:

<http://www.lowyinstitute.org/publications/lowy-institute-poll-2013>

2013-2014 ENTERTAINMENT BOOK RAISING FUNDS FOR KUPU KUPU FOUNDATION, UBUD & BANGLI, BALI



The new Entertainment Book is out now for 2013-2014 and able to be used immediately. It overlaps the current 2012-2013 book that doesn't expire until 1 June 2013. The Entertainment Book offers discounts on dining, entertainment, services, holiday attractions and accommodation, and needs to be used on average twice to cover the cost and begin savings. The new book can be ordered and paid for by credit card via the secure Entertainment Book site: <https://www.entertainmentbook.com.au/orderbooks/20930t5> that will automatically credit \$13 for every \$65 book purchased to Kupu Kupu Foundation.

Twenty per cent from every book sold contributes to fundraising for Kupu Kupu Foundation (KKF) in Ubud with a branch in Bangli,

Bali, which looks after and educates physically and intellectually



disadvantaged children and adults. Funds raised in 2010 repaired roofs and termite damage, in 2011 they refurbished a kitchen and made general repairs to improve the learning environment for the children and adults there, and in 2012 they contributed to the cost of new school bus. Between 2007 and 2009 funds raised bought educational equipment and supplies for Bali Hati School, Ubud.

Pictures show the new bus and some of the children and adults at Kupu Kupu Foundation, Ubud and Bangli, who rely on it for transport to school and for classes and excursions

It is now possible to 'flick' through the books online to see what they offer. View the books' contents (Sydney, Sydney North, Greater West and more in NSW/other States and New Zealand) on the 'flickbook' <http://www.entertainmentbook.com.au/flickbook>

The Entertainment Book free mobile app allows you to easily find merchants in your book near the location you are in at the time, and get the information you need re each discount available.

If you have any questions about the Entertainment Book, please email Paulette Kay on paulettkay49@hotmail.com with 'Entertainment Book' in the subject line.

Indonesian Language Classes

Do you wish to improve your Indonesian Language skills. The W.E.A., in Bathurst St., will be introducing a level 3 course for Indonesian language studies to go with their levels 1 & 2, starting next term.

Remember, if you are a paid up member of AIA, you will get a \$30 discount, so if you do 2 or more courses then you will make a profit."

Events

6 July, 2013 – Forum Diaspora. For more information contact Australia.IDN@gmail.com.

11-12 July, 2013 – Indonesian Open Council Conference, Hobart. For more information

<http://asaa.asn.au/indonesiacouncil/iccc2013.php>.

12 July, Melbourne - Workshop on Indonesian language and language teaching by Dr Felicia Utorodewo (SEAMEO) Friday 12 July, University of Melbourne

Dr Felicia Utorodewo is Governing Board Member of the Southeast Asian Ministers of Education Organization (SEAMEO) in Singapore. She is Director of the SEAMEO Regional Centre for Quality Improvement of Teachers and Education Personnel (QITEP) in Language. She has a distinguished career in language training for various Indonesian and foreign universities, media organisations and government departments.

On Friday 12 July, she will be providing a workshop on Indonesian language and language teaching at the University of Melbourne. This workshop is meant for teachers, academics, students and everyone else with an interest in the Indonesian language and language teaching.

Venue: Yasuko Hiraoka Function Room, Sidney Myer Asia Centre, Level 1

RSVP: Please RSVP before Monday 8 July to [Ms Helen Anderson](mailto:Ms.Helen.Anderson@unimelb.edu.au). - See more at:

http://www.asialink.unimelb.edu.au/calendar/events/indonesian_language_workshop_dr_felicia_utorodewo#sthash.y18aysX9.dpuf

11- 15 October, UBUD WRITER'S FESTIVAL

2013 marks a mammoth year for the Ubud Writers & Readers Festival, as Southeast Asia's most renowned literary event gets set to celebrate its 10 year anniversary on 11 – 15 October in Ubud, Bali. In 2013, the Festival comes full circle returning to its original theme *Through Darkness to Light/Habis Gelap Terbitlah Terang* honouring R.A. Kartini, Indonesia's beloved women's rights pioneer. Beyond paying homage to Kartini, the 2013 program will focus on women's stories, women's rights and education, heroes and visionaries. Writers across all genres will be embraced, including travel writers, songwriters, playwrights, poets, comedians and graphic novelists.

For more information: <http://www.ubudwritersfestival.com/>

Spice Discovery Sailing Adventure --- 2013

After a successful voyage in 2012 the *Ombak Putih* is ready to sail again. Join Ian Burnet the author of the book *Spice Islands* for a 12 day voyage from **October 24 until November 4, 2013**. This traditional Bugis pinisi has 12 double cabins with an ensuite bathroom and individual air conditioning.

We meet in Bali and then fly together to join the *Ombak Putih* in Ambon, from where we sail through the Spice Islands from the nutmeg islands of Banda to the clove islands of Tidore and Ternate.

A description and photographs of the 2012 voyage are available at www.spiceislandsblog.wordpress.com and please go to www.seatrekbali.com for the trip itinerary and further details.

PHOTOS



AIA winter dinner at Rasa Sedap



Sisca Hunt and the Sri Kandi dancers and student at the Marrickville West Public school (left) and Sisca with Consul General Pak Gary Yusuf, Ibu Resi, Ibu Yoen and Chris Barnes.



ASYIK festival in Marrickville



IAWA celebrity night, 15 June 2013

CROSSWORD

Created by Helen Anderson, AIA Victoria

Answers on the following page (no peeking)

1		2		3		4		5		6		7		8
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38								39						

Across

1. Carry on small of the back or the hip
5. Carry s.t on the head or shoulders
9. Mother
10. Presume
11. Flouride
12. What
14. (Jv.) Grandmother (-----*putri*)
15. Remember
16. Need
18. Style
21. Child
23. Woman
24. Carry
25. Who said that? (---- *siapa*)
27. Tip of the tongue (---- *lidah*)
28. Number
31. Sit
33. What's-his-name
35. For
36. Patient
37. He, she
38. Certainly, surely
39. Meaningless

Down

1. Arm-in-arm
2. Obvious
3. Person
4. Crazy
5. Also
6. Personal feelings (*perasaan* -----)
7. Carry together with others on the shoulders
8. Look for
13. Woman
16. Need
17. Capable
19. There is, there are
20. What
21. Whatchumacallit
22. (Coll.) Only
24. Assistance
26. Character, nature
29. Myth
30. (Jv.) What over, guard
31. Basis
32. Pounding of a heart
33. You
34. Gray hair

Answers

G	E	N	D	O	N	G		J	U	N	J	U	N	G	
A		Y		R		I	B	U		A		S		E	
N	Y	A	N	A		L		G		F	L	U	O	R	
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G	A	Y	A			E		E		L		A	N	A	K
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A					U	J	U	N	G						E
N	O	M	E	R				A			D	U	D	U	K
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Contributions to Kabar

We welcome all contributions to *Kabar* from both members and non-members. If you have recently been to Indonesia, eaten at an Indonesian restaurant, read a book or attended an Indonesia-related event, please feel free to write an article including photos. Send all material to Melanie at melaniemorrison@bigpond.com.

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President

Eric de Haas

president@australia-indonesia-association.com**Vice President 1**

Neil Smith

vicepresident1@australia-indonesia-association.com**Vice President 2**

Lini Kuhn

vicepresident2@australia-indonesia-association.com**Secretary**

Neil Smith

secretary@australia-indonesia-association.com**Treasurer**

John Luxton

treasurer@australia-indonesia-association.com

Committee Members: Miriam Tulevski, Melanie Morrison, Sisca Hunt, Andre Iswandi, Ken Gaden, Marilyn Campbell, Katie Crocker, Sylvia Sidharta, Graham Ireland.

GPO Box 802, Sydney NSW Australia 2001, Email: secretary@australia-indonesia-association.com

Tel/ Fax: +61 (02) 80784774 <http://www.australia-indonesia-association.com> © 2010

To foster and promote friendship, understanding and good relations between the peoples of Indonesia and Australia

Bercita-cita membina persahabatan, saling pengertian dan hubungan antar-masyarakat yang erat antara Indonesia dan Australia