



KABAR

AIA News

Australia Indonesia Association

October – December 2012

Established in 1945

President's Message

Hi Everyone,

Hope you enjoyed the cooler months and are looking forward to summer. I took some of my accumulated leave over recent months to see a bit of Australia and to visit Indonesia. Uluru and Kings Canyon in Central Australia were quite spectacular, and while the days were sunny and cool, the nights were freezing. Indonesia of course was much warmer.

A friend invited us to Bali for the opening of his new hotel in Kuta and to celebrate his 60th birthday. Bali is always a great place to relax and the place is booming, with the new airport well underway, new shopping malls, and building kilometres of footpaths! In Bandung my wife's family gathered for a family reunion. Several of my wife's sisters, brother, and niece arrived from the USA, so it was a great occasion.

Refugee boats continue to arrive, despite the Australian decision to process refugees in Nauru and Manus in PNG. Some good news with some boats being stopped in Indonesia, and several Indonesian army personnel jailed for their role in people smuggling.

The Indonesian economy continues to grow although growth rates may be slightly lower this year with the downturn in commodity prices.

The election for the Jakarta Governor was quite dramatic. The incumbent Fauzi Bowo and the former Solo Governor Joko Widodo ("Jokowi") went to a runoff election recently, with Jokowi elected as the new Governor. It will be interesting to see how he

tackles the major issues facing Jakarta. At the national level, everyone is positioning for the elections in 2014.

Everyone, including politicians from both sides, talks about Australia being part of the "Asian Century", but they do very little to ensure that Australians understand Asian cultures and speak Asian languages. Last week we heard that UNSW was cutting back on its Indonesian studies, and then the NSW Education Department announced that it was cutting its support position for Indonesian language teachers. Short term cost cutting with no comprehension of the long term impact on relations between Indonesia and Australia.

My own command of Bahasa Indonesia was getting a little rusty, so I enrolled in the WEA Advanced Conversational Bahasa Indonesia class along with 7 other people brushing up on their Bahasa. I needed the discipline of regular classes and preparing material for the lessons. The difficulty was juggling work commitments, but I managed to get to almost all the classes.

In the June Kabar I advised that the AIA was planning a series of school visits to promote Indonesian studies, and that we were seeking grants to enable us to do this. Unfortunately the grants have not come through, so we will need to look further afield. Any suggestions would be greatly appreciated.

As also advised in the June Kabar, AIA are providing a scholarship, the "Lottie Maramis Scholarship", for a NSW Yr 12 student going on to study Indonesian at University. Applications

closed last week, and we will shortly announce the name of the winner of the scholarship.

Progress is being made in our efforts to have a plaque in Casino to commemorate actions against the Dutch military in Camp Victory in Casino in 1944. Richmond Valley Council will be considering this request at its next Council meeting.

Some of our AIA members have continued over recent months to visit several Indonesian seamen who are in prison, having been crewmembers on the boats transporting refugees to Australia.

There has been a lot of activity within the Indonesian community over recent months. The Indonesian Ambassador to the USA, Dr Dino Patti Djalal, visited Sydney to promote the "Diaspora Indonesia". He spoke with great passion about networking the hundreds of thousands of Indonesians and former Indonesians living around the globe. Previously these people were regarded as having deserted Indonesia, but there is increasing awareness by the Indonesian government of the potential for overseas Indonesians to promote Indonesia.

The Diaspora also encompasses non Indonesians who have an interest in Indonesia. This would include people teaching Indonesian, people encouraging Indonesian cultural or business activities, etc. There are moves to recognise such people through waiving of visas and providing incentives for visits to Indonesia. Many of our AIA members would qualify. A meeting was held in Los Angeles in July, bringing together representatives from Indonesian

communities around the globe, including from Australia. Since then there has been a lot of networking through social media.

The Flag raising ceremony was again held at Wisma Indonesia on 17 August, followed a few weeks later by a reception for the diplomatic and business community.

Festival Indonesia at Darling Harbour was bigger and better, with lots of food and entertainment on a warm sunny day.

The Annual Indonesia Update was held a couple of weeks ago in Canberra, followed by a "Mini Update" hosted by the Lowy Institute in Sydney.

The Indonesian Ambassador to Australia, Pak Primo Alui Joelianto, will be returning to Jakarta shortly. A farewell was held for him at Wisma Indonesia, organised by the Indonesia Community Council (ICC). Neil Smith presented a small gift on behalf of the AIA.

I would like to congratulate Farida Bolano on her election last Saturday to the position of President of the Indonesian Community Council. Congratulations also to my wife, Ike de Haas on her election as President of the Indonesian Australian Women's Association (IAWA).

Welcome to John Trumpanis and Harry Chen who have recently joined

the AIA. I look forward to seeing them at our next function.

Hope to see you at some of the functions over the coming months. We can always use more help with our activities, so if you would like to participate, please contact me.

Could I also remind you that membership renewals can be made for 2013. Simply transfer the fee (Family \$30, Single \$25) to the AIA at BSB: 012-327 Account: 2418-30232 including your name and the text "renew".

Please check out our website www.australia-indonesia-association.com for details of activities and membership. We are also on Facebook.

AIA Victoria Interview with Ibu Janet De Neefe

The Ubud Writers and Readers Festival in Bali takes place from the 3rd to the 7th October. The Festival is in its 9th year and has grown into an internationally recognized literary event showcasing 130 writers and 250 events to an audience of over 23,000 people. The Festival brings together Indonesian and international writers, readers, thinkers and artists in the lush tropical setting of Ubud to engage in conversation and exchange ideas.

AIA Victoria thought it an opportune time to speak with the Founder and Director of the Festival, Ibu Janet De Neefe.

The title highlights the importance the Ubud Writers & Readers Festival organisers place on both writers and readers. It's encouraging to see a literary festival that views readers as important as writers. Briefly what are the event settings like for intrepid readers thinking of travelling to Indonesia next month?

From the start, we felt we should include readers in the title alongside writers. The readers are those who attend the Festival and are an extremely important part of our event so we chose to highlight this. The two can't be separated and the entire program is created for the benefit of both.



What's the best way to approach this unique event and all it has to offer?

The best idea is to scan over the program and pay particular attention to all the events. Daytime mainly features panel sessions and the evenings are overflowing with free events. There is so much to choose from you, you need to read the program thoroughly and jot down your favourites.

<http://www.ubudwritersfestival.com/program/main-program>

I bet you have a stack of books to get through before October the 3rd. Which book do you think you'll finish?

I don't think I will finish any!

In the lead-up to the Festival I barely have time to read. That becomes a luxury and one I can resume after the Festival ends.

What are Indonesian writers interested in at the moment?

I think Indonesian writers are often interested in stories of inspiration and many of these are being published right now. The Indonesian writers are particularly interested in this year's theme, Bumi Manusia: This Earth of Mankind, as it pays homage to Pramoedya Ananta Toer. There will be many sessions discussing his work, as well as, readings from his books.

What authors have you drawn inspiration from recently?

I am particularly inspired by the work of Kader Abdolah, Iranian-born, and now living in the Netherlands. His work is beautifully written and is usually centred around life in Iran before the Ayatollah Khomeini and subsequent exile and despair for many afterwards.

Butet Manurung's story of setting up a village school in the Sumatran jungle is also inspiring. Her extraordinary tale of teaching young villagers to read is a mammoth achievement. There are so many other authors in the Festival this year who are equally inspiring in their own way.

What events are you hoping to attend?

Apart from the panel sessions featuring Mira Lesmana, Todung Mulya Lubis, John Pilger and Jose Ramos Horta, I am especially interested in the literary lunches. The long-table lunch at The House of Masks and Puppets in Mas is bound to be a marvellous event and will feature Javanese food from Warung Pulau Kelapa.

What are the biggest challenges in maintaining this festival?

The biggest challenge is finding sufficient funding to keep the event running. It doesn't get any easier, even nine years down the track. I dream of having additional funding that allows us to expand our program or add literary awards and other incentives for Indonesian authors.

Tell us about a funny or unforeseen occurrence the festival had to manage its way through in the past?

Sometimes the author's are so enamoured with Bali that they forget to attend their sessions. One author was found strolling in the rice fields once when he should have been in a panel. He totally lost track of time in the peace of his surroundings.

The main streets of Ubud look pretty much the same as they did in the late 1970's (no multi story buildings or large hotels). How can we all help to keep it this way?

Some say that Ubud has changed dramatically since the 70's. It's really up to the Balinese to maintain Ubud and we can only hope it will always retain its special character. As visitors, we should attempt to help keep Bali clean by being aware of what we are consuming and how it will affect the landscape.

What interests you about Bali at the moment?

I am loving the new interest in Balinese coffee from Kintamani, and Indonesian coffee in general. Bali has the most wonderful food products and I am thrilled to see these being featured to a whole new audience. The Festival will showcase Indonesian coffee, chocolate and many crafts. The increased interest in tenun or ikat weaving is also very exciting. It's so important these crafts stay alive so the Festival will now spotlight them over the four days.

Thanks to Ibu Janet De Neeffe for speaking with the AIA News. For further information about this event please click on the link below or paste it into your browser:

www.ubudwritersfestival.com

Ubud Writers' Festival Interview with Professor Adrian Vickers

With the recent publication of Professor Adrian Vickers' new book "Balinese Art: Painting and Drawing of Bali 1800-2010" he was interviewed by the Ubud Writers festival about the art of Bali, influential artists and the future of Balinese painting.

Tell us about the book "Balinese Art: Paintings and Drawings of Bali, 1800-2010".

I first became interested in Balinese painting when I saw the Kerta Ghosa or Hall of Justice in Klungkung in 1972. Since then I've worked on a lot of projects, but have always returned to my interest in Balinese art. A long time ago Eric Oey of Periplus/Tuttle suggested I write a history of Balinese painting, and when I had the chance a few years ago to get a grant from the Australian Research Council I set up a project working with the Australian Museum, private collectors and a group of researchers. This book is a product of that project, along with other publications from the team, and an on-line database of Balinese painting.

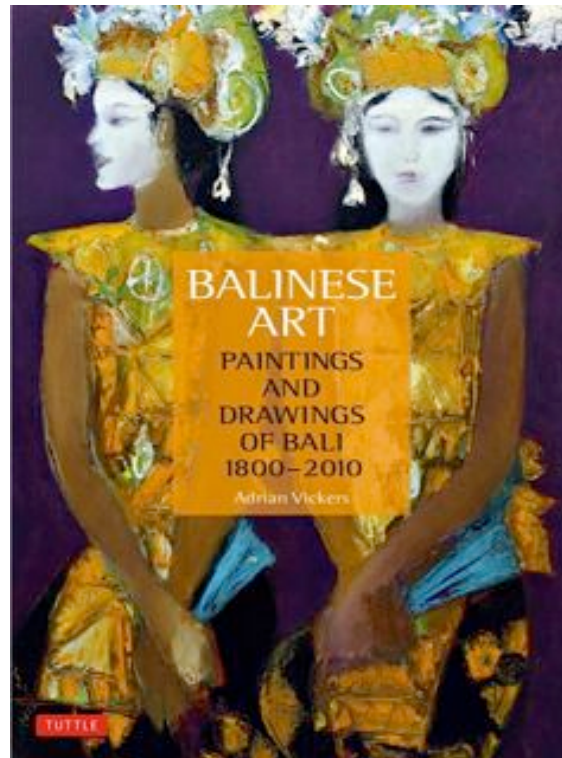
The book examines the relationship between so-called 'traditional' and 'modern' painting on Bali, although there is a lot of confusion in the usage of those terms, so I use 'classical' to refer to the real, wayang-style, tradition found in the village of Kamasan. 'Modern' tends to shade into 'contemporary' art, although the two are quite different.

The book looks at Balinese artists working now, beginning with Kamasan's master of classical painting, I Nyoman Mandra, and shows how that work connects with the most contemporary paintings that you can find at art markets.

Why does it start from 1800?

We do not have any surviving Balinese paintings dating to before 1800. Although we know that Balinese painting dates back at least 500 years, the climate means that there are no clearly datable works over 200 years old. There is supposed to be one decorative panel at Pura Besakih, but it's not accessible.

Balinese painting is very ancient, and has influences from Indian and Chinese art, as well as direct connections with the temple art of East Java.



How do you define a Balinese painting? Does it have to be a work produced by a local Balinese artist or including the ones by the expats?

One of the things I look at in the book is the myth that Balinese modern art was created by Western painters. If you look at works by Dalang Ketut Gede of Buleleng from the 1880s you can see that this is patently untrue, but it's a hard myth to shift.

The book is about paintings by ethnic Balinese, so there are some familiar names such as A.A. Gede Soberat or Gusti Nyoman Lempad of Ubud, but a lot of others who are not as well-known, but deserve to be, not just people like I Nyoman Ngendon and Ida Bagus Made Togog of Batuan, and Ida Bagus Nyoman Rai of Sanur, but some surprising figures such as Ida Bagus Gelgel of Klungkung, Dewa Kompang Kandel Ruka of Batuan or Ida Bagus Sodang of Sanur, all amazing innovators in the 1930s, and much more 'contemporary' than a lot of artists on the Indonesian national scene.

Of course I had to include some works by Westerners on Bali, such as Spies, Meier or Covarrubias, but mainly to demonstrate that there is very little in their styles that has directly influenced Balinese artists, whose roots go back much further. I also included the works of other Indonesian artists who have lived on Bali, who have

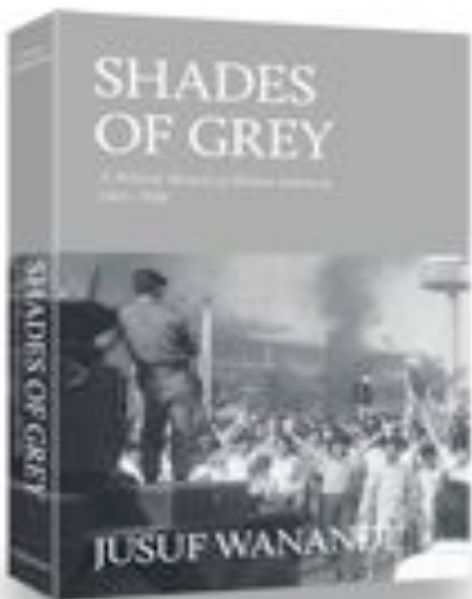
interacted with Balinese painters, but really the works of Balinese painters are much better than those of the westerners and even the other Indonesians.

How do you see the current Balinese art in the global art scene?

There is a lot of confusion about Balinese art, mainly because previous publications have reproduced works of low quality, or have not really given adequate attention to Balinese themselves. The tourist art that you can buy cheaply in Ubud nowadays is often taken as 'the' Balinese painting style, so people are not really aware of how good Balinese art can be. You see this reflected in the Indonesian art market, where there is not developed knowledge of art history—people are often buying to match the décor rather than looking for what is significant. I hope my book will play some part in addressing this larger issue of writing Southeast Asian art history, and so my next project with colleagues at the University of Sydney is to work with Southeast Asian partners to contribute to the development of art history institutions in the region.

Nyoman Masriadi has shot to stardom in the recent years with his unique painting style, and I read in Jakarta Post that you commented that you see the connection of Hindu mythology in his work. Could you explain more about this?

FOCUS ON BOOKS: Shades of Grey



For more than three decades, Soeharto reigned as the most powerful man in Indonesia – President, father figure and infallible leader to millions. That span of the country's history has remained largely opaque to the public, with

Singapore's leading art writer, T.K. Sabapathy, has written a study of Masriadi showing just how much Balinese culture features in his work. Balinese painting has strong reference to the politics of everyday life, and a sometimes-satiric take on the world, you can see that in Masriadi's work. What he's done is take aspects of Balinese culture, but adapt them to the world of comics and computer games.

Masriadi has been reported as saying that he doesn't want to be known as a 'Balinese artist', which I take to mean that he doesn't want to be categorised with the tourist art of Ubud.

2. *Where is the future for Balinese art (painting)?*

Balinese painting occupies a special position in Indonesian art history, and to some degree its future is very much in the Indonesian and Southeast Asian scenes.

Most Balinese artists who work in those scenes live, like Masriadi, in Yogya rather than Bali, although there are some artists who have made an attempt to get back to Bali, such as the Klinik Taxu painters. I think while there are artists such as Nyoman Mandra consciously working to teach future generations, and inventive village-based artists like Wayan Cekeg of Batuan keeping art's social engagement alive, that Balinese art will remain healthy.

confusion and vagaries obscuring the inner workings of his regime.

In *Shades of Grey: A Political Memoir of Modern Indonesia 1965-1998*, longtime political insider Jusuf Wanandi, who worked closely with the President's top advisors for decades, sheds light on the indecipherable dark of this period. From the day of the 1965 coup to the invasion of East Timor to Soeharto's complex relationships with China, the communist party and Islamic activists, Wanandi draws on behind-the-scenes knowledge and lifelong experience to illuminate some of the most dramatic and less understood elements of Indonesian history.

Both history scholars and political novices will learn much from this book, gaining greater comprehension of how Indonesia came to be what it is today, as well as coming to understand one of modern history's largest political personalities.

As the title suggests, nothing in this deeply layered story is black-and-white, no truths absolute in the violent and passionate tale of Indonesia's journey toward full democracy, but Wanandi offers perhaps the most comprehensive and nuanced explanation to date. Though no history can tell all sides of a story, *Shades of Grey* – coloured by Wanandi's thoughtful voice, as well as humanising anecdotes about great figures – paints a rich picture of a fascinating time, a picture that is sure to

provoke debate and introspection for years to come.

"A fast – and often furious – narrative of foreign and defense policy in the New Order years...indispensable to understanding the domestic context of a defining period in Indonesian political history." – *Juwono Sudarsono*

"This is a fascinating account of Indonesia's remarkable modern history – from the fall of one dictator to the rise and fall of a second and finally to the world's third largest democracy – as experienced by an intellectual activist, an Indonesian Christian of Chinese heritage. One who loves his country above all because of its commitment to diversity. It is a compelling narrative, full of fascinating

anecdotes and told with candor and insight." – *Paul Wolfowitz*

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Author: Jusuf Wanandi
Pages: 296

Publication date: 2012

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Hari Kemerdekaan dan Kompetisi Siswa



Anthony Liem, Marilyn Chambers and Sally Luxton (AIA,) Pak Nicholas Manoppo (Indonesian Consulate)

Kompetisi Siswa, NSW Department of Education, Curriculum and Learning Centre at Ryde By John Luxton

Every year the AIA helps judge Kompetisi Siswa. Entries were received from twenty schools in NSW from years K and 1 to 10. Topics were set by the Department for each five categories. Years K to 2 the topic was

draw and label a picture Keluarga saya. The senior category Years 9 to 10 was create an illustrated booklet or Power Point presentation with text in Indonesian on the topic Pesta ulang tahun.

Judging was by officers from the Department and invited judges from the Indonesian Consulate and the Australian Indonesian Association of NSW. The standard of entries was high and very impressive just how competent the senior school years are in the Indonesian language. Also a credit to the Indonesian teachers in the schools and Lyndall Franks from the Department who put so much effort into organising the competition. The Australian Indonesian Association again assisted with prizes awarded to many schools with a donation of \$700.

AIA Spring Dinner



Ike de Haas (Indonesia Australia Womens Assoc), myself, Farida Bolano (elected that day as President of the Indonesia Community Council)



Easy Indonesian Ginger Chicken

8 -9 chicken pieces, skin on
1 cup honey
3/4 cup soy sauce
1/2 cup finely minced ginger
1/2 cup minced garlic

Directions:

Heat honey, soy sauce, garlic and ginger in small saucepan on medium heat for five minutes.

Place chicken, skin side down, in appropriately sized casserole.

Pour marinade over chicken and refrigerate overnight or for at least 4 hours.

Preheat oven to 180

Cook chicken, covered, for 30 minutes.

Uncover, turn chicken pieces over, increase heat to 200, and cook for 30-40 minutes longer, basting occasionally.

Make sure that the sauce does not cover chicken, and only reaches about halfway up.

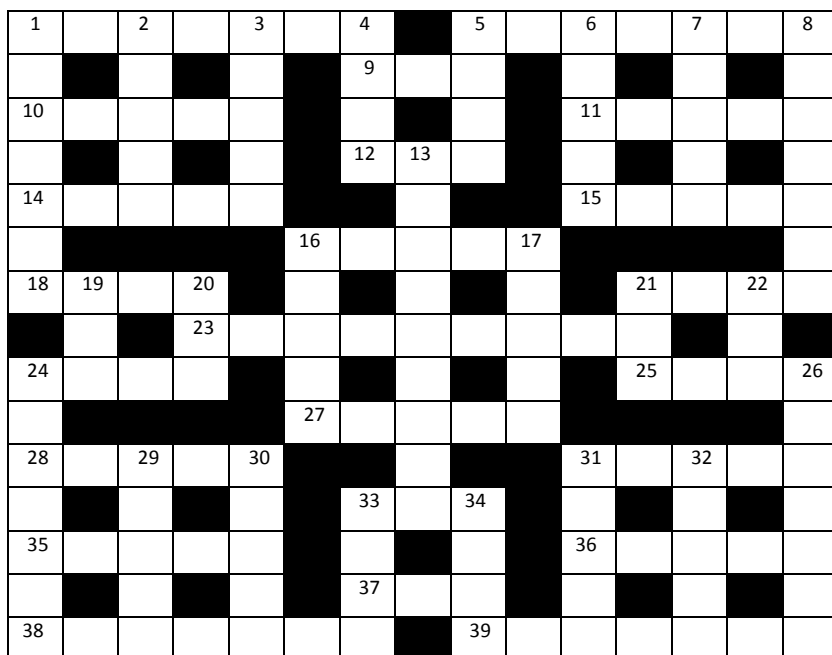
This will let the skin get crispy and gorgeously dark.

Eat with rice, fresh cilantro and lime juice.

Crossword

Created by Helen Anderson, AIA Victoria

Answers on the following page (no peeking)

**Across**

1. Palace
5. Advantages and disadvantages (----- *dan mudarat*)
9. There is, there are
10. Season
11. Reason
12. National budget (*Abbr.*)
14. Test, trial
15. Month
16. Tax
18. Payroll (*daftar ----*)
21. Society at large (*masyarakat ----*)
23. Bureaucracy
24. New Order (*Orde ----*)
25. Ambassador
27. Labour
28. Value
31. In disarray
33. And
35. Ethnic
36. Fast and accurate (*cepat-----*)
37. Republic of Indonesia (*Abbr.*)
38. Initially
39. Chaotic

Down

1. Village
2. Official
3. Colleague (----- *sekerja*)
4. Name
5. Engage in some activity
6. Fate
7. Take over (-----*ahli*)
8. Savings for national development
13. Prudent
16. Necessary
17. Authority granted by President to act on his behalf (-----*Presiden*)
19. What
20. First Lady (---*negara*)
21. Member of a committee, party etc. (*Lit.*)
22. Indonesian News Agency (*Abbr.*)
24. Indonesian flag (-----*merah putih*)
26. August
29. Suffer constantly
30. Human being
31. Chairman
32. Fast and accurate (-----*tepat*)
33. Fund
34. Installed as a ruler (----*nobat*)

Answers to crossword

K	E	R	A	T	O	N		M	A	N	F	A	A	T
A		E		E		A	D	A		A		M		A
M	U	S	I	M		M		I		S	E	B	A	B
P		M		A		A	B	N		I		I		A
U	J	I	A	N				I		B	U	L	A	N
N					P	A	J	A	K					A
G	A	J	I		E		A		U		L	U	A	S
	P		B	I	R	O	K	R	A	S	I		N	
B	A	R	U		L		S		S		D	U	T	A
E					U	S	A	H	A					G
N	I	L	A	I			N			K	A	C	A	U
D		U		N		D	A	N		E		E		S
E	T	N	I	S		A		A		T	E	P	A	T
R		T		A		N	R	I		U		A		U
A	S	A	L	N	Y	A		K	H	A	O	T	I	S

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.

The AIA Newsletter is produced by the Australia Indonesia Association. Statements made in this publication do not necessarily represent the view of the Association or its members. For editorial, distribution, advertising and membership contact the AIA secretariat. The next deadline is 20 December 2012.

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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