

## RESEARCH REPORT

### Japan Foundation Asia Fellowship Program 2016

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Research areas : Indonesia and Japan  
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**Title** : 大阪万博インドネシア館における「美術」展示  
**The“Modern Art”Exhibition Indonesian Pavilion at Osaka Expo**

#### Project overview

The main topic of Osaka Banpaku 1970 was Progress and Harmony for Mankind. It is the best international expositions in Asia since March 15<sup>th</sup> to September 13<sup>th</sup> which featured 116 pavilions from 77 countries, including Indonesia. Since 1967 Indonesian Government under Suharto era began to encourage of the invitation until August 1968 registered as participant. November 1968, signed a contract of leading commission from the BAPPENAS (National Development Planning Agency) to Design Center ITB to develop vision and hardware design of Indonesian pavilion. Pavilion design was reminiscent of the exhibit theme of “Unity in Diversity” with four exhibition room #1-4, main stage, VIP room, restaurant and gallery. This research focuses to examine art exhibition at room #4 which represented sub-theme Indonesian modern life circa 70’s. Researcher conducted interviews to members of Indonesian Pavilion staff and Japanese peoples who involves in many kind activities during Osaka Banpaku’70. Art exhibition in Indonesian Pavilion correlated with Asian art historical context to represent the first comprehensive exhibition of Indonesian contemporary art destined for foreign countries that combines strategy of traditional art and modern art presentation at that time.

#### Introduction

Osaka Banpaku 1970 is one of the best expositions held in Suita city, Osaka Japan, especially for the first World Expo in Asia that demonstrated achievement of remarkable international event since March 15<sup>th</sup> to September 13<sup>th</sup> in 1970. During the 183-day event has reached a record in absorbing the total 64.21877 million visitors, which featured 116 pavilions from 77 countries participating. This Osaka Banpaku so-called Osaka Expo 70 shows the excellence in terms of concept, preparation, documentation and implementation of festive in Japan after the Cold War era. Historically, Japanese Government in December 1964 ratified the international exposition contract then registering to hold the next world exposition in Osaka with the Bureau of International Expositions in Paris in May of 1965, and was to receive official acceptance that September. Japan was insisting on holding the expo 1970, although the International Bureau Chief warned Japan that the participation of each country would most likely be on small scale. Japan already have a successful track record on participate since the first international exposition and the method of uniting the concept of technology, art and craft in one arena. The word "art" in Japanese(bijutsu) was made for The Vienna International Exposition (1873), and the first book of "Japanese art history" was written in French for the Paris Expo (1867). In other words, looking at the history of Asia, "art history" is created to be shown to foreign countries. But it cannot deny that the basic principles and development rules for organizing the international exposition has pushed Japan into ambitious project of Osaka Banpaku ‘70.

The Government and Japanese peoples now have a powerful memory that is attached to their head about the Osaka Expo, event to documenting of memorabilia or the site place of all pavilion countries, that was so keep detailed data and still maintain for all visitors from around the world who are interesting, researching and visiting inside the Osaka Expo 70 Commemorative Park area. This historical site places especially Indonesia pavilion was changed but remaining area of ground built still maintained tidy up until now.

The main topic of Expo Osaka Japan in 1970 was Progress and Harmony for Mankind which offered to all participating countries then every country decided to create own specific themes, including Indonesian Government after accepted invitation from Osaka Banpaku Committee’ 70 then National Executive Committee for Expo’70 proposes a theme of “Unity in Diversity and Diversity in Unity”. Its

reflecting philosophy of Pancasila, was an ideology of New Order government of President Suharto era. Basic principle plan and concept concerning of this themes was rely on awareness of Indonesian socio-culture historical perspective, which have many ethnicity, languages, socials, religious and artistic tradition of high value sprawling across the Indonesia archipelago.

At that time, Indonesia's population live spread out in various ethnic and island regions (based on estimates of the United Nations data) as many as 116 million people, where the majority of families' livelihoods highly dependent on agriculture. Considering realities of infrastructure and industrial progress which is still undeveloped country in the 70's, but the character population of Indonesia is able to maintain the cultural heritage and artistic traditions handed down from his ancestors.

The objective of Osaka Banpaku 1970 to invite Asia nation category, including Indonesia, India Philippines, Malaysia, South Korea, Pakistan, Malaysia, Thailand and Burma was based on critical spirit of the international world fair in Europe and America, which obviously cannot doubly for the superpower countries with sciences and technological advancement. This led to marginalize of newly independent state of East Asian countries became competitive participant in the international friendship event. However, an invitation from Osaka Banpaku Committee' 70 for Indonesia Government to participate in this expo was not immediately approved by Indonesian Government, but after obtaining considerations and strategic reason from the BAPPENAS (National Development Planning Agency), rather after getting a second invitation from the Osaka Banpaku Committee'70 finally agreed to be one of the participants. The Indonesian Government wants to reveal the state of tropical country for the international community with huge potential of diversity of social, culture, ethnicity and natural resources in the maritime region.

### **Indonesian Pavilion**

Since 1967 the Indonesian Government representative began to encourage the activities of Osaka Banpaku'70 to meet the Executive Director of Expo Association, Mr. Okumura. The Indonesian Government, in August 1968 registered to participated as exhibitors to the Osaka Expo'70 and at the same year in November there was signed a contract of leading commission from the BAPPENAS (National Development Planning Agency) to Institute Technology Bandung (here in after ITB) to leading a soft of vision and hardware design of Indonesian pavilion. Indonesian Pavilion building was built on the hilly land area of 2.830.3 m<sup>3</sup>, that building and floors area about 1.293.48 m<sup>3</sup> and 2.216.088 m<sup>3</sup>. Indonesian Pavilion staffs and artist delegates stayed in 11 houses with 26 rooms. This pavilion supervised and constructed by Kajima Corporation of Osaka Design Office, with primary cost built taken from the Indonesian Government funds and supported by the Japanese Government.

Architects of Indonesian pavilion is Mr. Robi Sularto, was still too young to be categorized as a professional architect that should be deal with the projects of national pavilion development in very large-scale international events. However, The National Executive Committee for Expo'70 accepted the form of Indonesia pavilion designed by Mr. Robi Sularto after his design winning of limited competition on a small architectural firm, PT. Gubah Laras in Jakarta. Indonesia pavilion concepts clearly would like to expose the notion of Indonesian building identity where it inspiration taken from the massive structures of Borobudur temple then transform to the new wider cultural and environmental context. This is Indonesian landmark symbol that naturally surrounded by an impressive tropical paddy terraces landscapes on the ground.

The primary motivation to following the Osaka Expo 70, described in the book *Indonesia Man and His Culture as Reflected Indonesian Pavilion at Expo 70 Osaka Japan*, Published by BAPPENAS (1970) that explained:

**First**, Indonesia as an Asia nation considers it morally obliged to participate in the first world exposition ever to be held in Asia. **Secondly**, it is helps in ensuring the success of Expo'70 since it is a national effort of the people and government of Japan, one of Indonesia's staunchest friend mankind chosen for Expo '70 conforms to the Indonesian people as embodied in its nation philosophy of Pancasila.

**Third**, beside this explanation, when interview Mr. Imam Buchori (now senior lecturer in product design program study at ITB) said that one of discourse of Osaka Expo 70 is the theme of Humanities at the level of the new world. That's Japan wants to show its position on the world stage as a country that exclude from the Cold War conflict between America-Russia also Western and Eastern discussions. Japan has shown resurgence as a developed country in Asia that aligned with the developed countries among European countries.

**Four**, based on an interview with Mr. Widagdo (now senior lecturer in interior design program study at ITB), stated that at the beginning of a New Order of President Soeharto's political and socio-economic conditions experienced a severe shock. The Indonesian government could not refuse, even though have no money. Because Indonesian economic situation dependent on the Japanese economy. Indonesia is the largest exporter of raw materials to Japan. So, the relationship between Indonesia and Japan were outstanding. Thus, the director of BAPPENAS, Mr. Widjojo Nitiasastro decided Indonesia should be able to create a pavilion and participate in Osaka Expo 70, although at that time Indonesia's reserves just 20 million US dollars.

On the October 7, 1968, President Soeharto answered invitations from The Committee of Osaka Expo 70 then he appointed of the National Executive Committee for Expo'70. The complete list of the National Committee follows:

1. Chairman/General Coordinator: Prof. Dr. Widjojonitiasastro
2. Deputy Chairman I /Secretary General Major General Slamet Danusudirdjo, assisted by the following staff members:
  - a. Construction: Ir. Rachmat Wiradisuria and Ir. Soejoedi
  - b. Planning: Drs. Santa Wirya, Department of foreign Affairs
  - c. Finance: Sihombing, Department of Finance
  - d. Treasure: Drs. Rasjid Djauhari, State Secretariat, as treasurer, and Muljono SH, State Treasury Office.
3. Deputy Chairman II/ Commissioner General: Let.Gen. D. Ashari, Indonesian Ambassador in Tokyo
4. Deputy Commissioner: Ir. Adnan Kusuma
5. Representatives of the Government department and institutions also private organizations.

Beside that there were also the executive Committee members in charge of various technical operations and other service of Indonesia Pavilion Committee as follows:

1. Prof. Ahmad Sadali, Head of the Design Center, Institute Technology Bandung for interior and exhibition
2. Drs. But Muchtar, Operations Director and Deputi Pavilion Manager (Institute Technology Bandung)
3. Drs. Suwandono, Department of Education & Culture, Director of Culture Programme
4. Tjoek Atmadi, Department of Information, Publicity Director
5. Rachmat Supiandi, Restaurant Manager
6. Rachmat Sumitro, Shop Coordinator
7. Dra. Kustariah and Chairul Anwar, Department of Trade and Department of Industry, Trade Supervisor
8. C. Gultom, Logistic
9. Dra. S. Murtini, Bappenas, Administration & Personnel.

When transition government changed from Sukarno to Suharto era in 1965 it can be said the economic conditions in Indonesia suffered a tremendous bankruptcy and chaos. But, at the end of Sukarno era there was a fact of infrastructure development in capitol city of Jakarta which very attractive to be continued until the next era. A collaborative project under government agency has encouraged the development of Conefo (Conference of the New Emerging Forces) building in Jakarta (now called MPR/DPR building). An architect of this building who's a winner of limited competition of architecture is Mr. Soejoedi Wirjoatmodjo (1928-1981) really engaged together many architects, engineers,

lecturers, include several fine art students from Institute Technology Bandung(ITB) to complete that building project with a commissioned artwork such as an aesthetic elements interior.

That was no clear information of Indonesian Government proposed ITB to involve with Osaka Expo'70, except when interviewed with senior lecturer Mr. Widagdo that said, *especially Mr. Soejoedi as senior architects has a good idea and relationship with ITB then prompted to propose an idea to make Design Centre in ITB*. This is professional organization which initiated by all ITB art lecturers that should be running and have responsibility to accommodates a commission works from Indonesian Government. It's also to designing concept, philosophy, implementation, arranged and displayed the whole art works items and performing arts components that should be presented at the Indonesian pavilion of Expo Osaka 70. As a consequence, Indonesian Government decided to cover all of Indonesia pavilion budget, so it's mean the legality of management organization is required to realize the pavilion Indonesia project since the early days of preparation in Indonesia until the presentation in Osaka Japan.

### **Design Center ITB Staff Activities and Art Works Projects in Indonesian Pavilion**

There are few names lecturers from Fine Art Department ITB (now seniors and retired) whose interviewed during this research, they were directly have been involved as member team works since project assessment, planning, organizing all pavilion crews, preparation material before the opening, during the opening until the completion of the Indonesian pavilion at Expo 70. But some of them such as Mr. Ahmad Sadali, Mr. Sidharta Soegijo(2006), Mr. Haryadi Suadi(2016), Mr. Kaboel Suadi (2010) and Mr. Mochtar Apin(1994) already had pass away since several years ago. Meanwhile researcher was once blessed still could meet with another senior lecturer who are still alive for the interview about Osaka Expo 70.

1. Mr. Ahmad Sadali (former senior lecturer of painting ITB and former Chief Department of Fine Art), Head of the Design Center and create a wall mural paintings inside the main entrance pavilion.
2. Mr. Widagdo (now a senior lecturer Interior Design ITB), work on the interior and aesthetic element to the exhibition.
3. Mr. Srihadi Sudarsono (former professor of painting ITB), worked as a senior designer and create hanging sculpture at main stage
4. Pak Imam Buchori (former professor of Product Design ITB), Program Manager works throughout the all events and presentation of art works in the pavilion
5. Mr. Haryadi Suadi (former senior lecturer in ITB), works to monitor events, create poster for publications
6. Mr. Kaboel Suadi (former senior lecturer in Graphic Arts ITB), works to monitor events and publications
7. Mr. Ma'mun Noble (former senior lecturer of Interior Design ITB), working to help setup and display interior space and furniture
8. Mr. Dibyo Hartono (former senior lecturer of Interior Designer ITB and expert conservation of heritage buildings), working with the architect Mr. Robi Sularto designed the construction of pavilion building
9. Pak Iwan Ramelan (senior lecturer in Graphic Design Trisakti University), working as photographer for Indonesia pavilion
10. Mr. Achdiat Joedawinata (former senior lecturer of Interior Design ITB), working to help the preparation of interior and display
11. Mr. Sidharta Soegijo (former senior lecturer of Sculpture ITB), works to monitor events and publications
12. Mrs. Rita Widagdo (former senior lecturer of sculpture ITB and now professional sculptor), working to make a wooden relief at exhibition room number 2.

As long as research it was found that several names was mention above such as; Mr. A.D. Pirous, Mr. Mochtar Apin and T. Sutanto are not accompany visited to Osaka Japan, except only submitted their works to be participated in modern Indonesian Art Exhibitions at the room number 4. Therefore many

art lecturer of ITB also could not interview during this research because they were died long time ago, such as Mr. Ahmad Sadali, Mr. Kaboel Suadi, Mr. Sidharta Soegijo.

#### Interview lists schedule with former members of Design Center ITB

- April 13, 2015 - Mr. Haryadi Suadi (artist and former senior lecturer)
- January 8, 2016 - Mr. Haryadi Suadi (artist and former senior lecturer)
- May 6, 2015 - Mr. Imam Buchori Zainuddin (Professor of Industrial Design)
- March 31, 2016 - Mr. Widagdo (Professor of Interior Designer)
- April 6, 2016 - Mr. Ma'mun Mulia (Fomer Senior Lecturer and Interior Designer)
- April 7, 2016 - Mr. Dibyo Hartono (Former Senior Lecturer/Conservator Architecture)
- April 13, 2015 - Mr. Achdiat Joedawinata (Fomer Senior Lecturer and Interior Designer)
- April 13, 2015 - Mrs. Rita Widagdo (Sclupture artist and senior lecturer)
- May 5, 2016 - Mr. Imam Buchori Zainuddin (Professor of Industrial Design)
- May 15, 2016 - Mr. Srihadi Soedarsono (artist and former Senior Lecturer)

#### Interview lists schedule with former Information Aid staff of Indonesian Pavilion

- May 11, 2016 - Mrs. Astiti Ariati (Fomer Information Aid staff –Indonesian)
- May 21, 2016 - Mr. Tjoek Atmadi (Former Director of Publication of Indonesia Pavilion and staff of Department of Information)

#### Meeting and interview lists schedule with Japanese Peoples

- June 3, 2016 - Mr. Tomomio Nakao (Fukuoka Asia Art Museum)
- June 3, 2016 – Prof. Ushiroshoji Masahiro (Kyushu University)
- June 8, 2016 – Mr. Tachukawa (Osaka 70 Commemorative Park staff)
- June 10, 2016 - Prof. Setsuya Hashizume (Osaka University)
- June 12, 2016 - Mr. Katsuhiko Nakagawa (Indonesian Pavilion fans)
- June 12, 2016 –Ms.Michiko Sueyoshi (Indonesian Pavilion staff)
- June 13, 2016 – Ms. Atsuko Ishikawa (Nomura Co.Ltd. staff)
- June 23, 2016 - Mr. Toru Kaneko and Mrs. Akiko Oda (Kajima Corporation)
- June 23, 2016 - Mr. Kida Takuya (Museum of Modern Art Tokyo)
- June 24, 2016 - Mr. Minoru Hatanaka (NTT Intercommunication Center)
- June 24, 2016 - Mrs. Junko Otohe (Members of Japanese Conception of Osaka Expo'70)
- June 28, 2016 - Mr. Nakano (Taro Okamoto Museum)
- June 30, 2016 - Mr. Yoshiharu Ishijima (Collector and visitor of Osaka Expo'70)
- June 30, 2016 –Ms.Michiko Ogiwara (Indonesian Pavilion staff)
- July 17, 2016 - Mr. Shirai (Collector of Osaka Expo'70)

Although, many Indonesian artists from all over the country where going together as representatives of their ethnicity, culture and islands have been involved as well as performance delegate teams of traditional dancers, craftsmen's, singers and gamelan players during stayed for almost ones' year during Osaka Expo '70. The beauty of Indonesian peoples, friendly, uniqueness characters and a glimpse of highly variable Indonesian cultural streams as expressed in traditional dances and songs that was really stunning and attractive to captivate all visitors of Indonesian pavilion, especially not merely for the Japanese in an intimate memories with historical context before Indonesian Independence, but also for the post-cold war generations of Japanese who has been visited for long time in Indonesia such as Mr. Katsuhiko Nakagawa, a generous person of Osaka who live with keen interest of an archiving of Indonesian peoples life activities at the Indonesian pavilion.

When researcher interviewed Mr. Nakagawa at his office in Japan, he can speak Indonesian language and still remembers to some of the group art lecturer from ITB such as Mr. Haryadi Suadi and Information Aid staffs such as Mrs. Farida Rahman, Mrs. Astiti Ariati, Mrs. Suharmi, Mrs. Tini Kosim etc., even he keeps contact with Indonesian friends until know. At that time, he's interested to take more than hundred pictures of almost Indonesian people activities around the pavilion.

In his picture collections sometimes catch Indonesian peoples who standing in front of a nice interior space atmosphere, which behind of these peoples there could be found parts of several images of the Indonesian modern art works displayed on the pavilion walls. Through observation to the pictures could discover specific content of the art works images from such as Ahmad Sadali's mural paintings, Rita Widagdo's relief wood, Sidharta's sculpture, Cokot's sculpture, and Srihadi Soedarsono's hanging sculptures. He gladly accepted our visited, revealed old archives, discusses and shared the memories of social life with the various people of Indonesia. Unfortunately, their activities during Osaka Expo'70 were not covered by the media even after 46 years returned to Indonesia. Unless, some of the alumni of Indonesian Pavilion of Osaka Expo'70 still live in big city such as Jakarta, Bandung, Surabaya, Makassar, Manado and Bali. At first, it's difficult to find contact each other, but it was changed after they took the advantages of media globalization impact.

Because this research take short time period so quietly difficult to search and collecting a whole data of them. Besides that, it was very lucky because some information obtained through contact from one of the Indonesian female who has been working as Information Aid at Indonesia Pavilion. She was Mrs. Astiti Ariati live in Jakarta and with her generosity would like to share her group contact of Information Aid members include met Mr. Tjoek Atmadi (former Publicity Director of Pavilion Indonesia). She also helps researcher to remind her Japanese friends who became a big fan for almost the Indonesian pavilion crews. These Japanese friends still exist until now, and then finally via searching the internet founded ways to communicate intensively with a Japanese informant.

During research in Japan, we met two Japanese who have been worked as an Information Aid at Indonesia Pavilion, particularly very grateful to Mrs. Michiko Ogiwara (now works as an author of books on Indonesian language and culture) and Mrs. Michiko Sueyosi (now working teachers of English in primary schools in Japan). Both of them were very kind peoples and still interested to the language and culture of Indonesia until now. In fact, they are very open, aware and support to do this research because it is possible to getting new loopholes to establish closer communication within Indonesian peoples. They were also happy to show-and lend an archives families and photographs about Indonesia pavilion at the Expo Osaka.

They have significant experiences and unforgettable best memories that during support the Indonesia pavilion. But unfortunately, only a few moment pictures were found especially about the event of Indonesian Modern Art Exhibition at room number 4 that shown the room atmosphere and parts of the artworks which were displayed inside. Both of them told a story about Mr. But Muchtar when they apply to works as employee staff for information aid in Indonesia pavilion, during process selection were interviewed by Mr. But Muchtar. Also, he made designs costume of Information staff of Indonesia Pavilion. He has quite strong emotion for Indonesia Pavilion, because all the art staff has a lot of responsibility and showed the Indonesian country.

### **In Search of Artistic Goods and Art Works for the Indonesian Pavilion**

Design Center ITB such kind of special mandatory institution that have responsibility under National Executive Committee for Expo'70 to fill the whole room exhibition of Indonesian Pavilion with a variety works of traditional art, modern art, craft, souvenirs, performing arts and music with high qualities from Indonesian culture. In case of their preparation phase during searching, observing, ordering goods or the art works until shipping for all those items they must be visited and sought directly to many regions and islands. Those who work for Design Center ITB such as Mr. Srihadi Soedarsono, Mr. Widagdo, Mr. Rustam Arief, Mr. Ma'mun Mulia and one staff of BAPPENAS, Mr. Rasjid Djauhari have work together to arrange the goods expedition by cars which start from Bandung city through Cirebon, Pekalongan, Yogyakarta, Surakarta, Semarang, Surabaya until Bali island. During this journey, they are really known the good places and buy directly from the craftsman for the good quality of artistic goods or traditional art works such as spiritual masks, barong, sculpture, wood souvenirs, silver craft, traditional batik, wooden puppets, and skin puppets, wayang beber and also searching for an artisan of wooden puppet, skin puppet and batik to make a demonstration of their activities in Indonesian pavilion.

In an interview with a researcher, Mr. Srihadi Soedarsono explained about the expedition of ITB lecturers when searching for materials items for the room exhibition of pavilion Indonesia.

*I go along with the Mr. Rusatam Arief (1931-) and Mrs. Farida Srihadi that means one year earlier in 1969 before exhibited in Expo 70s. The journey from Bandung stop in Solo (Surakarta city), find the dagger that will be exhibited continue what is drawn cloth puppets, as this is called wayang beber. This also got from that time (he point to a collection of wayang beber which hung on his wall house) ... at the years.*

*There are wayang beber, puppets, sculptures, dagger, and if got the puppet from Central Java, because it is expensive so continue transferred to the museum. The trip to Bali we got the painting and sculpture, at that time I was intended to meet Mr. Cokot. A sculptor who is very senior and very remarkable works. In that year, the stands statue was different from other works, but there is a nice stand installed at the Expo, made of wood that is very expressive... because Cokot working with the statues were purchased by the committee, they're happy.*

Mr. Srihadi and Mr. Widagdo also work for scheduling until selecting the artisan or craftsman who made paintings, sculptures and typical Balinese masks that will be order and purchased directly, because since 1954 Srihadi have often traveling to Bali then familiar to contact with Balinese artist places. For the next trip to pick up all of goods, they also accompanied with Mr. Rasjid Djauhari who work as treasurer from State Secretariat staff. All items exhibition is brought and collected in Bandung then deliver through Jakarta until final destination at Osaka Expo'70. But, after the end of Osaka Banpaku '70 all of exhibition materials items are returned to Indonesian Government, except for the Indonesian pavilion building demolished after event in place. Partially important goods and expensive materials items from the exhibitions saved into national museum collections in Indonesia. Almost all art lecturer ITB who interviewed with researcher describe about all of Indonesian goods materials after the end of Osaka Banpaku'70 including an artworks items from the Indonesian Modern Art exhibition at room #4 were returned to their collections, then some of an important goods such as traditional art and craft materials were keep in storages place in one of the room at ITB building until it silenced for 20 years. In 1990's, the Faculty of Art and Design ITB building was renovated into a new building, then many goods items collections such as an archive of the Osaka Expo'70 saved less neatly and scattered. Now, it is no longer even know the details of all goods, crafts, traditional art works and the storage location too. When tried to investigate all existing storage condition in its campus only a few rest of Balinese traditional sculptor works, mask and two boxes of document archives contained such as publication, sketch, layout design of the exhibition catalogues, pictures, posters and memo letters still founded in this Faculty of Art and Design area.

Although, during research in Indonesia and Japan were collected many texts and visual archives, references and interview data from analog to digital, such as; 2 pcs catalogues exhibition, 2 pcs guide books with Japanese and English versions, 14 pcs pamphlet, 1 pcs postcard and stickers, 2 coins, 1 pcs badges, 50 books, more than 1000 pictures, 16mm video duration 20 minutes, 3 minutes Japanese film television channel, official DVD Expo Osaka'70 also several articles of Osaka Expo from Indonesian newspapers;

- Warta Berita Antara, Wednesday 15, April 1970/No.105/B
- Warta Berita Antara, Wednesday 15, April 1970/No.105/A
- Warta Berita Antara, Monday 2, March 1970/No.61/A
- Warta Berita Antara, Tuesday 3, March 1970/No.62/B
- Harian Abadi, Saturday 21, Februari 1970
- Harian Abadi, Saturday 24, Januari 1970
- Harian Abadi, Wednesday 1, April 1970
- Kompas, Saturday 14, March 1970
- Kompas, Monday 16, March 1970
- Kompas, Monday 23, March 1970
- Kompas, Thursday 26, February 1970

### **Room Description of Indonesian Pavilion**

Indonesian pavilion design was six-pyramid type buildings encircled the central dance stage. A horizontal terrace roof covered and bound together these pyramid-shaped stupas, reminiscent of the exhibit theme of “Unity in Diversity”. The building stood on terrace ground with a pool from which water flowed slowly down its slopes, representing paddy fields of Indonesia. The pavilion which seemed to float in the pool was 7.5 meters tall and builds of steel frames. The outer wall was made of wooden tiles (sirap) supported by a raw of ferroconcrete pillars. The horizontal terrace roof called “Space Structure” was composed a wave of roof deck and acrylite board, which were effective in bringing sunlight into the interior space.

On the first floor were four exhibition rooms; a guest room, a restaurant and a gallery, and the basement was used for administration offices, machine room and storage. Floor of the exhibition covered with carpets. But the wall was concrete and covered with Lauan veneer sheets and painted with oil-stain varnish. The steel frame was uncovered on the ceiling.

The entrance area was highlighted by the Nation’s state emblem Garuda, representing Indonesia’s legendary bird, and architectural lettering reading “Indonesia”. On the base under the Garuda emblem were Indonesia words “Bhinneka Tunggal Ika” meaning Unity in Diversity. A space-structural canopy suspended in the entrance-opening and monumental murals with abstract style made by Ahmad Sadali were the first major exhibits of the pavilion.

### **Presentation of four exhibition room:**

- **Exhibition Room No.1** was a section designed to give an outline of Indonesia. Major exhibits were an ethnographic map of Indonesia, a map of Indonesia was compare with that of Japan, puppets showing regional attire, and a stalactite photographs showing features of Indonesia.
- **Exhibition Room No. 2** was demonstrated arts and craft activities. The demonstration acquainted visitors with the traditional process of batik production, particularly with the interesting step of drawing batik motifs also shown woodcarvings leather puppets, wooden puppets and mask, Balinese arts and craft articles and silverwork.
- **Exhibition Room No. 3** was shown Indonesia’s history and local characteristics were distinctly expressed by numerous traditional masks and dress.
- **Exhibition Room No. 4** was presented Indonesia today include its religious life, education, women, literature, industrial development, music and temporary art exhibition (Modern Indonesian arts exhibition).

In case of best presentation of Indonesian pavilion for the international exposition in Osaka ‘70, Indonesian Government also fully entrusted to Design Center ITB to build the concept, logo, design, and visualized for publication under consultation with the Ministry of Information of the Republic of Indonesia. Indonesian Pavilion also published several publications by making posters, brochures, leaflets, postcards, guide books, badges, medals, flyers, catalogs and limited edition books of temporary exhibition catalog distributed for free to all visitors. Meanwhile, Indonesia’s representatives in Tokyo continue to monitor, coordination since the beginning of the pavilion building process, the completion of huge event exhibition until succeed this expo.

### **Context of Modernity in Indonesian Modern Art Exhibition of Indonesia Pavilion at the Osaka Expo 70**

The exhibition room number 4 displayed an idea of Indonesian society development in context of contemporary society circumstance circa 1970s. In case of visualization motifs of everyday life and culture it seemed considering idea from the perspective of Indonesian modern life such as pictures of Indonesia woman portrait lifestyle, harmony in different religions, arts education activities at ITB, the development of literature and music and advances of Nickel industry.



The whole image visualized through a collage composition of multiple human portrait that seen from various activities, profession, gestures and artistic directions, and then setting in a 3D transparent box as its base which made of wood, metal and plastic. This transparent box forms placed in the middle of the room 4 and partly displayed on the ceiling of the room, thus creating an atmosphere forms of natural stones like a stalactite and stalagmite forms which naturally hangs in the cave. If the visitors get through inside to this room number 4 can feel the dark room situation but still can receive the reflected light from the diversity of modern human life fragmentation of Indonesian peoples in the era of transition from an agrarian country to the beginning of industrialization.

Presentation of room number 4 were not only seen from the perspective of communication, social anthropology, but also seemed to considering the totality of energy that deployed by Fine Art Department of ITB staffs that could be categorized such as conceptual or artistic *think tank* institution to create totally the production and manufactured of Indonesian pavilion at the Osaka Expo '70. That was mean, the Indonesia pavilion is a totally representation project based on the awareness strategy artistic to juxtapose diversity artistic values components which excavated from the contradictive images of Indonesian culture. So, with that concept, there are two strategic milieus of Indonesian modern art works that exhibited inside and outside Indonesia Pavilion areas.

First category is all art works which have specific theme of Indonesian modern art exhibition in Room 4. In this specific types included a various material, technique, an artist and showed at the temporary event, mostly from the contemporary artist at that time. Researcher also conducted interviews to a number of former of art and design lecturer of ITB who have been involved in the activities of Expo 70 who still remember a modern art exhibition event held in room 4 pavilion. Exhibition of Indonesian modern art designed as an activity of temporary event in the zone of the room 4. Factually, almost all art lecturers of ITB who ever went to Osaka Expo 70 almost did not keep visual documents or archives or records that could provide clues to explain those exhibitions. Except for Mr. Srihadi Sudarsono when he worked as a Senior Designer still keep arranged neatly a catalogue of that exhibition. During Osaka Banpaku he was in charges to organize this exhibition event, then with his generosity open to reveal several personal documentations such as; a schematic layout exhibition in room 1 until 4, book catalog of The Modern Indonesian Art Exhibition, a pieces of blue print architectural drawing, sketches of hanging sculpture and documentation photographs of the process of making art work during preparation inside the Indonesia pavilion. Hanging sculpture displayed just above the main stage to represent the magnificent atmosphere of void room inside the Indonesia pavilion.

Second category is all of traditional arts style which displayed inside and outside the Room 1 until Room 4. In other words, include Indonesian traditional art works such as Garuda sculpture made from Balinese artist Mr. Neka, Totem sculpture from Kalimantan, expressive wood sculpture made from Balinese artist Mr. I Nyoman Cokot which represent or symbolize an traditional spirit of meaning, especially used traditional sculpture forms and then inserted it to be a public sculpture in front of the main gate, exterior pavilion also several corner of the interior such as wood relief sculpture with Asmat Irian style made from Mrs. Rita Widagdo on Room 2. Within this method of installation, researcher have opinion about relation between space and motive to consider the open space, because it seems remind the tension between traditions from the perspective of modern eyes.

### **The Catalog of Modern Indonesian Art Exhibition (1970)**

Indonesian National Committee for Expo 70 formally published two colors (green and white) editions of catalog book of The Modern Indonesian Art exhibition. Both catalog printed in two languages; English and Japanese. But, it was no clear explanation about the company or the year publication, but researcher has assumed that a type font and formatting layout could be printed by PT. Gunung Agung, Jakarta and Japan printing company. The catalogue contained 36 images of the art works with variety of techniques, such as; oil painting, watercolor, acrylic paint, pastel, woodcut, linocut, wood engraving, sculpture copper and wood sculpture which produced by 27 Indonesian artists.

But not all of them get chance to go to Osaka Expo 70, some of the artists only required to submit their works only. Notable about the ownership of such works were borrowed directly from the artist or from the collection of the National Palace Indonesia, Directorate of Art Department of Education and Culture of Indonesia also from private collectors.

In front page of this catalog there is introduction text written by the Secretary General of the National Committee of Indonesian Pavilion, Mr. Slamet Danusudirdjo and the next page there is another content text description about development of Modern Art in Indonesia without the author name. After researcher, have discussed about Professor Ushiroshoji Masahiro from Kyushu University, Japan, he said that was something weird on these curatorial texts and if it compares to another curatorial text which used to explain phenomena of Indonesian Modern Art with same title.

Researcher focuses to compare of content paragraph on the English text introduction between 2 different catalogs but used the same title of articles [*Indonesian Art on the Move*]. First catalog, *The Modern Indonesian Art (1970)* published for the art exhibition at room number 4 in Indonesian pavilion. Secondly catalog, *The Asian Artists Exhibition Part II from [The Exhibition Marking The Fukuoka Art Museum First Anniversary- Festival: Contemporary Asian Art Show (1980)]*, published by Fukuoka City Museum-Japan. Between both catalogues there were English curatorial text with clearly similar contents, but especially if compare with the Japanese translation of it catalogues there are two different style of Japanese language expression to explained the same curatorial texts from the same author, Mr. Sanento Yuliman(1941-1992).

In the first catalogues *The Modern Indonesian Art (1970)*, it's weird because the authors name still unwritten. But, his name clearly insert after the title of curatorial text on the second catalogues, *The Exhibition Marking The Fukuoka Art Museum First Anniversary- Festival: Contemporary Asian Art Show (1980)*, published by Fukuoka City Museum-Japan. It could be mean, the translation process from English to Japanese version were written by two different Japanese translators and it's possible because at the second translation unnecessary refer to the first catalogues that have been used for Indonesian Modern Art exhibition during Osaka Expo'70. Unfortunately, method of citation index of the author is still not yet perfected.

In this case after the Osaka Expo 70, Mr. Sanento Yuliman who works as art lecturer of ITB was so obviously inserted himself as the authors for the sake of supporting to all Indonesian artists which participate at the Asian Contemporary Art Exhibition held in Fukuoka Art Museum at 1980s.

#### **Artist and Work Listed in the Catalog of the Modern Indonesian Art**

- Affandi [Self portrait with wife and children], 1959, oil on canvas
- A.D.Pirous [Child and Birds], 1968, oil on canvas, 85x52cm
- Agus Djaja [Girl], 1952, oil on canvas
- Ahmad Sadali [View in Circle], 1969, oil on canvas diameter 65cm
- Amrus Natalsja [The Dispossessed in the Twilight], 1955, Wood, height 175 cm
- Arinto Subhakto [Poem] 1961, wood engraving, 37x43,5cm
- Batara Lubis [Market], 1956, oil on canvas, 68x59cm
- But Muchtar [Two Figures], 1966, Welded iron, 160cm height
- Sudjojono [Cap gomeh], 1940, oil on canvas, 73x51cm
- Edhi Sunarso [Anxiety of Youth], 1969, Wood and Cooper height 100cm
- Gregorius Sidharta [Growth and Prosperity], 1969, Bronze, height 90cm
- Haryadi Suadi [Adam and Eve], 1969 woodcut 50x60cm
- Hendra Gunawan [Peeling Petai], oil on canvas, 96.85cm
- Jusuf Affendy [Toy], 1961 oil on canvas, 80.5x80.5cm
- Kaboel Suadi Aquatint 1968 30x40cm
- Kartono Yudhokusumo [Garden], 1956, oil on canvas
- Kusnadi Boy [1950], 53.42cm, watercolor on paper
- Mochtar Apin [Night], 1962, Etching 30x22cm

- Mochtar Apin [Village Atmosphere], 1969, acrylic, 116x73cm
- Nashar [Trees], 1968, pastel 44x60cm
- Osman Effendi [Mount Batur], 1961, Watercolor 76x55cm
- Otto Djaya [Wayang Play], 1954
- Popo Iskandar [Flowers], 1967, oil 30x30cm
- Rusli Sumbing [Mountain], 1968
- Soerono [Ketroprak], 1950
- Solichin [Girl], 1953, Gouache 53.33 cm
- Srihadi Soedarsono [Beach], 1968, oil 73x92cm
- Sudibjo [Self portrait], 1949, oil on canvas
- Suparto [Garden], 1967, oil on canvas, 54x37.5cm
- Suromo [Guerrillas], 1950, Woodcut
- T Sutanto [Landscape with a Figure Starring at You], 1969, Linocut, 49x49cm
- Tarmizi [Cows], 1953, oil, 40.5x44.5cm
- Trubus Young [Girls], 1955, oil, 88.5x61.5cm
- Widayat [Adam and Eva], 1969, oil, 60x90cm
- Zaini [Boat], 1967, oil on canvas, 40x57cm
- Zaini [Child], 1956, woodcut

## Conclusion

The Osaka Banpaku'70 history has deeply inseparable in context of introduction of Japanese art in Europe. However, this contribute to advocate the integration of Japanese traditional art and craft until the Art of Japan received as a major movement in term of Fine art which written in French language for the international foreign audiences at Paris Exposition. In the early 20 Century, the integration of fine art, art and craft paradigm become problematize moreover there are many opinions against the integration of fine art (bijutsu) and art and craft (bijutsu kougei). The fine art, art and craft were seen as essential for cultural and industrial production, where the Japanese government attained self-confidence to being include advanced countries. Then, issue of fine art, art and craft transition were set up to be presented in national scale exhibition. Concept of Exposition were centered on the spectator and exhibitions which can be regarded as a site of competition among exhibiting artists, carved different path and this is especially where one can witness their turning point.

In case Indonesian Pavilion during Osaka Expo '70 were significant impact on shift paradigm of art terminology that still use until now to explain the development of arts as a fundamental discipline of knowledge which collaborate within Sciences and Technological perspectives in Institute Technology Bandung. The existing condition of term of arts was not only limited to represents the entire activities study of creativity, fine art, experimentation or anti-art, but includes to inspire the development of Craft and Design until now.

Before the 70s, term of designer profession has not been so popular among the majority peoples in Indonesia. According to Indonesian art critics Kusnadi(1921-1997) said that in 1958 the painters in Jakarta such as Zaini, Osman Effendi and Trisno Sumardjo have initiated the organization called "Foundation of Arts and Design Indonesia" which aimed to educated young peoples and to organize for their art exhibitions. It's mean he use the word of design is still incorporated with decorative arts or applied arts activities. But, this opinion did not stick out into wider discourses. Except, since 1973 the terminology of design which developed at ITB Fine Arts Department was changed to dynamic reach out of broader knowledge of new discipline studies and work profession by opened new Department of Design which has specific programs studies.

Now, the paradigm of Arts, Design or Craft activities studies in ITB have a different intention each other's, but as long as communicate with the senior lecturer such as Mr. Imam Buchori Zainuddin, Mr. Widagdo, Mr. Haryadi Suadi, Mr. Srihadi Soedarsono, Mrs. Rita Widagdo, Mr. Ma'mun Mulia and Mr. Dibyo Hartono whose involved in Design Center ITB were clearly convinced about post-Osaka

Expo'70 influenced in their creative activities, awareness and understanding of design was a branch of arts discipline.

There is institutional process to described major theme from the Committee Expo Osaka Japan on "Progress and Harmony for Mankind" which reviewed by Design Center ITB team works is keenly felt a concept of combining a spirit communication from the perspectives Indonesian modern peoples. Art lecturers from Fine Art Department ITB who works for Indonesian Pavilion staff have divided ideas when they executed the top-down of commissioned works project from Indonesian Government. They selected many Indonesian artists with different an artistic approach and background, that interested because some works still consider content of natural beauty that remained to the aesthetic concept of Mooi Indie in Indonesian modern art history, some artist works represented a concern to traditional art as basic artistic creations also another artist works consider self-perceiving to appeal the reality of modern art practices.

Its means they work represent a change of social communication and educational artistic patterns of modern art practices especially in ITB, even before this Osaka Banpaku'70 they have really concerned paradigm to all implement of principle of Modernism as a basic creativity. But related to the art exhibition in Indonesian Pavilion, Design Center ITB have different kind methods of arts production that used many ranges from self expression until institutional collaboration form that would shaping the new art practices. It could not exist without collaborate with other fields study to represent variety images and Indonesian art scene from the private to the public arena of exposition. The art works at the Indonesian pavilion in the international world Expo Osaka'70 might be seen as an embryo of new art mainframe or it can be regarded as a contemporary art that share artistic values of concept modern art and traditional art.

This argument also grounded in one of the guide book of Indonesian Pavilion that explained;

*Art work at the Indonesian Pavilion as is an integral part of the whole design. Some pieces are specially created by the Indonesian contemporary artists, such as the murals, the space sculpture, statue and wooden relief; while some are the work of traditional artists, as well as belonging to primitive tribal culture. This rich variety of collection is meant to give a picture of Indonesian creative potentials of the past and present. All this works of art created in harmony with the proportion and characteristics of the architecture of the pavilion. Modernism can be seen in all contemporary works, without neglecting the basic Indonesian individuality as a reflection of the cultural achievement in the past. (Guide pavilion Indonesia, March 13, 1970)*

Thus, the meaning of "Unity in Diversity and Diversity in Unity" in context of international art exhibition has uniqueness strategy because could be categories into at least seven types of works:

1. Exterior art work.

There are four wooden statues and one bronze statue around the pavilion. Comprising two Balinese statues made by Balinese artists, Mr. I Nyoman Cokot, and one of painted statue of the mythical "Garuda" bird made by Mr. Neka and another depicting a primitive totem from Kalimantan. All four wooden statues organized, ordered and collected under Design Center ITB. While, one bronze statue of "Dewi Sri" made by Mr. Mulyadi W. from Sanggar Bambu, Yogyakarta when this statue was created under commission project through Dinas Seni Rupa Pendidikan dan Kesenian staff, Mr. Kusnadi. This works brought from Indonesia and then placed around the outer wall of the Indonesia pavilion. The traditional art works that has a new setting up background after moved from the original ethnicity context, because it location will consider new sites in a different environment. Visitors whose appreciate this without any cultural references before will perceive it was new kind of public works which never seen before but harmony with the natural massive structure in exterior of Indonesian Pavilion building.

2. Mural in VIP room.

A mural in Plexiglas decorates the VIP room. It has a combination of blue, dark brown, ochre, red, and green patterned after the well-known batik motifs of Indonesia. The composition of the

squares combined with the element of light created by the transparency of the material give a cool and serene atmosphere to the place.

3. Wooden relief.

Whether function just as artistic expression or containing deep symbolic meaning. Decorative art in Indonesia has for ages played important role in the life of Indonesia people from the cradle to the grave. This work inspired by primitive decorative art from West Irian islands, and serve as the proper background for the various demonstration of how art and craft made. This artwork made by a foreign artist, Mrs. Rita Widagdo (Mr. Widagdo wives), who basically learned modernism during study in Germany but, she has a unique concerned to Indonesian traditional art patterns and cultures. She depicted the essence of an aesthetics form after seen the images of traditional decorative art and ethnic's cultural pattern and then reconstructing to new images of relief. It is a huge and thick wood carving works with Irian motif styles which displayed on the panel wall of Room 2. This works created and brought from Indonesia.

4. Image of optimism.

This image of optimism is a reflection of the heart of Indonesian people, which prompted the creation of a sculpture in the form of triangular basis, developing upward along a single axis, symbolizing optimism and growth. It is made of aluminum bronze with a height of more than 3 meters. This sculpture created by Mr. Sidharta Soegijo from ITB, and place inside the pavilion corner between room #3 and room #4.

5. Entrance mural.

This mural is symbolizing a prelude rather than an object to catch the eyes. It marks the beginning of whatever pavilion has to be display or whatever performances it has offered. Modern public artworks created directly on the spot of Indonesian pavilion building wall during exposition. It was actually created from Indonesian artist. The artist extracting self existence as a human being that related to meaning of space, atmosphere, sound, visitor impressions of the pavilion and expressive abstraction form itself. It is a huge abstract mural painting created by Mr. Ahmad Sadali as a pioneer abstract art in ITB. Visitors will also surprised saw a strong modern painting and could imagine living in such as the cave of traditional circumstances of Indonesian culture that afford to appreciate it from different view directions.

6. Space sculpture.

The space sculpture that is suspended above the arena for art performance, dance, and music in the pavilion, is inspired by the traditional Balinese decorative art, which originally uses cut-up young palm leaves. In various festival and religious ceremonies, this type of decoration is commonly used. The artist is Mr. Srihadi Soedarsono created this works in its gigantic form, using cooper plates and rods; this space sculpture is both impressive and decorative. His works was totally different than conventional painting, because in his space sculpture contained the way of artistic experiences that has been challenged to prove a new kind of advance art presentation.

7. The Modern Indonesian Art Exhibition.

All the art works prepared in Indonesia and submitted by 32 Indonesian artists for temporary special event exhibition on the Room # 4. Mostly their works produced in the frameworks of fine art to reflect a spirit ideal of an artists as one of elite community or famous artists in Indonesian art scenes at that time. Participation of all artists in this exhibition can be perceived as a relative communication between artists, collectors and institutional art as modern acknowledgment. But the linking of all works was lent made it be a high cost shipping that mean the exhibition manager project should abandoned to Japan only the best works selected from collection of the artists, Indonesian collectors, Presidential Palace Museum, and Direktorat Kesenian Departemen Pendidikan dan Kebudayaan Indonesia.

All presentation of the artworks around the atmosphere of Indonesia pavilion and especially the art exhibition inside Room #4 really does not show only fine art expression as well, but rather appearing the strategic plan from Design Center of ITB to generate responses from the international audiences. Although the art academy in Institute Technology Bandung develop the fundamental modern art as paradigm of art creations, but some of their artistic practices compound the traditional art and modern art component to represent the first time comprehensive of Indonesian contemporary art exhibition

destined for foreign countries in the world. The outcomes of contemporary art exhibition fully emphasize to figure out meaning of these cultures identity constructed by different perception and experience of foreign audience of Indonesian art scene at that time.

Indonesian art scene in case of Design Center of ITB after Osaka Expo '70 become an early breakthrough to appeal a little bit agreement about this shifting concept of contemporary art representation, in which Indonesian artists seek to expanded the scope or cross boundary of art activities into combining as well as concept of Indonesian modern art, traditional art, craftsmanship's also new sense of design collaborations. In other word, the art representation in Indonesian Pavilion not only to represent the timeline survey of Indonesian cultural identity or accommodate cultural policy under Indonesian Government, but it can be interpreted has contextual meaning that provide collaborative mark out of contemporary art practice as an artistic strategy from Indonesia artists in early 70's. For example, the impact after these changes in the Asian region's mind frame immediately felt up on the 80s, when the International art exhibition discourse focus in the Asian region that invite Indonesian artists participated at the Contemporary Asian Art Exhibition organized by Fukuoka City Museum.

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