Images and End Notes
Oriana Filiaci - End notes

1. The terms and sources translated throughout this text are predominantly from modern Javanese, but some come directly from Bahasa Indonesia/Indonesian, the national language.


3. Ibid., 15.


9. Ibid., 45.


12. Ibid., 4.


20. Becker, Traditional Music in Modern Java, 100.


24. Ibid., 60.


28. Ibid., 29.


37. Ibid., 317.

38. Ibid., 319.


42. Benamou, Rasa, 244.


44. An interesting tidbit: the practice room of the University of Hawai‘i at Mānoa’s Javanese and Balinese ensembles has a sticker subtly on display that says yang penting rasanya, “what’s important is the rasa.”

45. Benamou, Rasa, 66.


49. Ibid., 223.

50. Benamou, Rasa, 118: In reference to the compositional process, singing, and rebab playing, Benamou cites a proverb from his older teachers: “Lair utusané batin,” translated from ngoko (familiar Javanese) as “outer behavior is the emissary of the inner self.” Here we see a direct correlation to a musician or artist’s inner urge to pour something out through creative expression. This demonstrates the inseparability of rasa and musicality in karawitan.


52. Ibid., 38.

53. You may refer back to Becker’s affirmation of this on page 5.

54. On page 105 in Traditional Music in Modern Java, Becker defines gongan as “theoretically at least, infinitely repeatable. The basic repeated unit, the gongan, is structured by the principle of subdivision.”

55. Krâmâ (respectful/high Javanese) transitive verb form of rasa, known as ngrasakké in Ngoko (low Javanese) and merasakan in Indonesian: “to feel.”


57. See footnote 34.
58. For further discussion on gamelan groups in the United States, see Becker, “One Perspective on Gamelan in America,” Asian Music 15, (1983): 81-89.

59. When I was a student of Marc Benamou at Earlham College, he spoke before of how karawitan, traditional Javanese gamelan, has become more popular outside of Indonesia even when taking into account the active institutes for the arts in Yogyakarta and Solo, Institut Seni Indonesia (ISI).

60. For instance, directed by Joko and Tri Sutrisno originally from Solo, the Sumunar gamelan ensemble of Minneapolis, Minnesota recently performed and recorded a topeng (masked dance) show called “A Meeting of Two Spirits.” This performance, originally just with cello accompaniment, featured collaboration with the East Metro Symphony Orchestra with instruments tuned to the pélog scale so as to harmonize with the rest of the gamelan. Interestingly, this recording sparked a heated discussion on the worldwide gamelan listserv based in Dartmouth University on the possibility or impossibility of combining Western instruments with Javanese ones.

61. Becker, Traditional Music in Modern Java, 100.

62. Ibid., 101.


64. Becker, Traditional Music in Modern Java, 100.

65. Ibid., 104.

66. See Michel Picard’s “Cultural Tourism in Bali: Cultural Performances as Tourist Attraction,” Indonesia (1990): 37-74, for an innovative and applicable discussion on the impact of tourism on the performing arts of Bali.

Figure 1: Taman Budaya Yogyakarta, photo by author

Figure 2: Façade of Taman Budaya covered by Art Jog 2013 installation, photo courtesy of Art Jog
Figure 3: Installation by Indieguerillas for Art Jog 2015, photo by author

Figure 4: Interior of installation by Indieguerillas depicting the bicycles part of this commission, photo by author
Figure 5: “Face off Dinner” by Indieguerillas at Art Jog 2015, photo by author

Figure 6: Selfies at Art Jog 2014 in front of commissioned installation, photo by author
Figure 7: Selfies at Art Jog 2014 in interior of exhibition, photo by author

Figure 8: An example of a “cohesive text” or Art Jog’s archive, Screenshot taken from Instagram
Katie Bruhn - End Notes

1. In reference to the number of biennials that exist throughout the world a relatively comprehensive list is provided on the website of the “Biennial Foundation” (http://www.bienniaffoundation.org/biennial-map/).

2. Presently there are five contemporary art biennials held in Jakarta, Yogyakarta, East Java, West Sumatra, and Makassar. The Jakarta Biennial, Indonesia’s most long-standing biennial began in 1974 as the “Indonesian Painting Exhibition” (Pameran Seni Lukis Indonesia) with Yogyakarta’s first biennial opening in 1988 as the “1st Yogyakarta Painting Biennial” (Biennale Seni Lukis Yogyakarta I). More recent biennials in East Java, West Sumatra, and Makassar reflect a contemporary interest in the promotion of regional arts outside of Java and Java’s art centers. This interest can be attributed to decentralization and the expansion of Indonesia’s art world in the last decade. East Java’s biennial began in 2007, West Sumatra’s in 2012, and Makassar’s in 2015. The rise of medium specific biennials began in 2008 with the Jakarta Contemporary Ceramics biennial, followed by the Jakarta Craft and Design Biennial (held once in 2013), the Yogyakarta Mini-Print Biennial (2014), and the Yogyakarta Terracotta Biennial (2015). Regarding art fairs such events can be found in Yogyakarta (Art Jog), Jakarta (Bazaar Art), and Bali (Bali Art Fair).


6. These statistics are quoted from two newspaper articles each published the Jakarta Globe. Regarding the Jakarta Biennial information can be found in the article “Jakarta Biennale Ends on High Note with 30,000 in Attendance” (http://jakartaglobe.beritasatu.com/features/jakarta-biennale-ends-high-note-30000-attendance/). Regarding Art Jog information can be found in the article “Business and Passion Mix for Art Success in Art Jog” (http://jakartaglobe.beritasatu.com/features/business-and-passion-mix-for-art-success-in-artjog/).

7. Statistics provided by Art Jog organizing team.

8. The only two-dimensional work included as part of Art Jog 2015 was a painting by Nyoman Masriadi, Indonesia’s highest grossing living artist. This fact was critiqued by a number of art world mediators. Heri Pemad, founder of Art Jog stated that some provisions had to be taken as sales were expected to be lower in comparison to recent years as three-dimensional works are not as attractive to collectors. Masriadi’s piece sold for Rp 4.5 miliar or 4.5 million USD.


12. The majority of Instagram posts associated with Art Jog 2014 utilize the hashtag “#artjog14,” however, as a virtual archive one must also take into account the numerous other hashtags associated this event over the course of its history and that of Instagram (Instagram launched in 2010). Presently there are approximately 29 hashtags that include approximately 59,211 posts associated with Art Jog. These numbers fluctuate and are current as of 11 February 2016.


15. My reference here to a “relational” exhibition refers to a tendency in contemporary art that began in the early 1990s. This tendency was marked by an interested in creating art that had the ability to engage an audience more directly. Of particular significance in this movement is the artist Rikrit Tiravanija who is best known for his 1992 piece “Untitled (Free).” This piece involved Tiravanija cooking Thai curry in a gallery space. Attendees were invited to share in the meal at hand, eating the curry, an act that constituted an important part of the artwork itself. This type of art practice was deemed a “relational aesthetic” by French art critic Nicolas Bourriaud. While I do not believe that Art Jog’s organizing committee was explicitly hoping to reference this type of art practice in their exhibition, I do suggest that Indieguerilla’s installation and the present interest in Yogyakarta’s art world to create more participatory, often non-object based art reflects an interest in the stream of art loosely referred to as relational or socially engaged.

Aye Lei Tun - End Notes


13. UK, Burma Campaign, "One Year on from Burma Signing Sexual Violence Declaration – No Steps Taken on Implementation" (Burma Campaign UK, 2015).


23. Ibid., 8-11.

24. Ibid., 8-11.


40. Heron, "Gender and Exceptionality in North-South Interventions: Reflecting on Relations", 117-27.


45. Neutral Message – There is no gender development perspective in the news. ii) Education/Awareness – The news/article that can increase the readers’ knowledge, consciousness, recognition, perception, understanding and appreciation on gender related topics. iii) Advocacy – The news/article that gives some recommendations for policy changes, or supports strong reason and analysis data for a new policy initiative. iv) Empowerment – The news/article that encourages or stimulates female audience to gain more confidence in their life. v) Stereotyping – The news/article that make use of traditional gender norms.

46. Altheide, Qualitative Media Analysis, 44.
47. The researcher avoided mentioning the name of specific organizations in the analysis not to appear as more of an evaluation for them.

48. Analysis article: The article which investigates the issues using gender lens, and puts key messages and recommendations to advocate the decision makers for policy change.

49. Minić, "Feminist Media Theory and Activism: Different Worlds or Possible Cooperation," 296.


3. Huong, “Art in the Rotunda,” 89.


5. Ibid., 388.


7. Ibid., 597.


9. Ibid., 84.

10. Ibid., 84.


12. Ibid., 451.


15. Ibid., 21.

16. Ibid., 1.

17. Ibid., 23.

18. Ibid., 23.


21. Ibid., 25.

22. Ibid., 26.


24. Ibid., 266.
25. Ibid., 266-267.


28. Ibid., 230-231.


31. Ibid., 256.

32. Huong, “Art in the Rotunda,” 84.

33. Ibid., 84.

34. Ibid., 86.

35. Ibid., 87.

36. Ibid., 88.

37. Ibid., 81.

38. Ibid., 81.

39. Ibid., 82.

40. Ibid., 90.

41. Ibid., 91.

42. Ibid., 92.


44. Ibid., 38.


62. Tingley, Arts of Ancient Viet Nam, x.


64. Ibid., 239.

65. Ibid., 252.


67. Ibid., 17.


69. Ibid., 242.


73. Barker, Native Acts, 197.


76. Levine, “Musical revitalization among the Choctaw,” 405.

77. Ibid., 407.

78. Tingley, Arts of Ancient Viet Nam, 179, 181.

79. Ibid., 200-201.

80. Ibid., 210-211.
Lance Devreux Jackson - End Notes


2. Data from the United Nations Conference on Trade and Development (UNCTD)


20. Ibid.,


Neda Jebellie

IMAGE LIST AND END NOTES
The number of internet users in Southeast Asia, 2016
(Source: http://www.ecommercemilo.com)

Brian McCarty's image repurposed by IS jihadists as Islamic Caliphate propaganda.
Neda Jebellie - End Notes


3. The joining of Islam and politics (political Islam) can be traced to the establishment of the first Islamic state in Medina by the Prophet Mohammad. In fact, Mohammad was both prophet and statesman. After the holy Prophet Shiaas believe that he indeed designated Ali, his cousin and Ali's descendants as the Prophet's heirs. Sunnis on the other hand, argue that Mohammad did not give clear instruction about his temporal and spiritual successor. After the Holy Prophet, Caliphate became the manifestation of political Islam in Muslims society and Caliphs claimed religious authority. After the passing years, however the Caliphate was transformed into a dynastic institution.


5. “Foreign fighters from Asia joining Islamic jihad,” Asian Pacific Post, September 2014, accessed April 9, 2015,


12. Bashir born in 1938, in East Java is or was the spiritual leader of Jemaah Islamiah (JI), a shadowy group with links to Al-Qaeda. He has spent decades teaching religion, and became influential among radical Muslims in South East Asia during the 1970s. Following the Bali bombings in 2002, Bashir was arrested and accused in connection with a number of bomb attacks, including the attack on the Marriott Hotel in Jakarta in 2003, which killed 14 people. In March 2005, he was jailed for conspiracy over the 2002 Bali bombings, in which 202 people died - but his conviction was eventually quashed on appeal. In May 2010, he returned to the spotlight when officers raided the headquarters of the Jemaah Ansharut Tauhid (JAT) - a group he had established in 2008. http://www.bbc.com/news/world-asia-pacific-10912588.


