

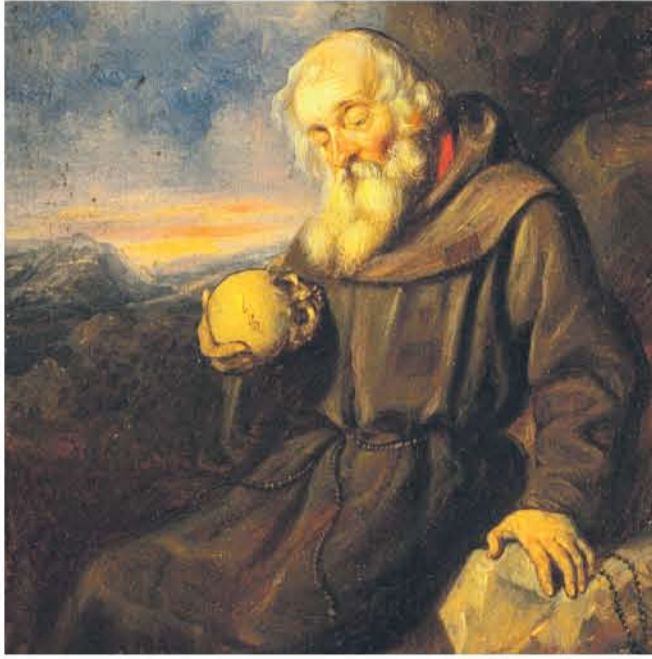
# Life & Times

New film 'Sang Penari' tells of love amid New Order chaos > Features C3



A new sidekick to join Chewy, Scully, Pedro and the gang

CityBeat C6



# Europe's Eyes Turn to Asia

Indonesian artists are at the forefront of growing interest in work from the East

Report Titania Veda

For centuries, the international art scene has been dominated by European and American art. But with countries such as South Korea and Indonesia now entering the playing field, the hegemony of the West is slowly dissolving.

Art and money make a fine coupling, evident in the fact that trends in the art market trot close behind that of a country's gross domestic product. In the art capitals of New York, London and Hong Kong, galleries and auction houses are now expanding their collections geographically to welcome a potential new cash cow: Asia.

Indonesia is proving to be a leader of the art world's geographic expansion. In London, appetites were whetted for Indonesian art when the work of 17 of the country's contemporary artists were featured in "Indonesian Eye: Fantasies & Realities" at the Saatchi gallery in September. The following month, Yogyakarta artist Heri Dono's premiere solo show, "Madman Butterfly," opened in London at the Rossi & Rossi gallery in Mayfair, London's prime art district.

This month, a slew of sales are expected as international art buyers and collectors flock to the British capital for the 13th Annual International Asian Art Fair. During the 10-day event, which runs until Saturday, museums, leading art dealers and major auction houses across the city are highlighting a selection of Asian antiques and contemporary art.

The latest Indonesian arrival is the "Indonesia's Crouching Tigers & Hidden Dragons" exhibition at ArtSpace Galleries in Mayfair, which opens today.

The show is the brainchild of Daniel Komala of One East Asia, an international art management company founded last year that aims to promote Southeast Asian art.

With British arts journalist Vivienne Lawes as his co-curator, Komala selected 25 works by 22 masters, established artists and future art icons to present a visual timeline of Indonesia's art development from the mid-19th century to today.

Komala and Lawes explain that in art, as in life, you have to go back to the beginning to understand the end. While accepting that a country's vast art history cannot be explained in a few dozen works, Komala stresses that a significant line of connection is still visible in the exhibition.

"At least you can see the founding fathers of Indonesia's modern art," Komala

said. "You can see why certain artists are creating certain things today."

Komala pointed to the examples of Bandung artist Hendra Gunawan, whose influence is discernible in the works of contemporary artist Nasirun from Cilacap, Central Java, and the work of East Javanese artist Ivan Sagita, whose precise technique can be traced back to Dutch painter W.G. Hofker.

Lawes added that context is needed to fully understand any contemporary work — something that art galleries do not always provide.

"Telling the story behind the painting and why it looks as they does, the folding of continents onto each other and the context of the art, adds another dimension to the art," she said.

Their exhibition traces the tale of Indonesian art back to its colonial roots. In the country's art timeline, Javanese nobleman Raden Saleh was the first and foremost figure in Indonesian art. He was followed by Hofker, who made Bali his home. Juxtaposed against one another, the work of these two pioneers makes for interesting viewing.

"The West was seen through the Eastern canon of art with Raden Saleh, while Hofker was the West looking at the East through tales of exoticism, fitting into the genre of orientalism," Lawes said. "The challenge is to transmit Indonesian art to [British viewers], because it is not ingrained in our history."

With "Crouching Tigers," Lawes and Komala endeavor to cross that colonial divide and familiarize the British public with Indonesian art. Komala's rationale is simple: London, he said, is the capital of art in Europe.

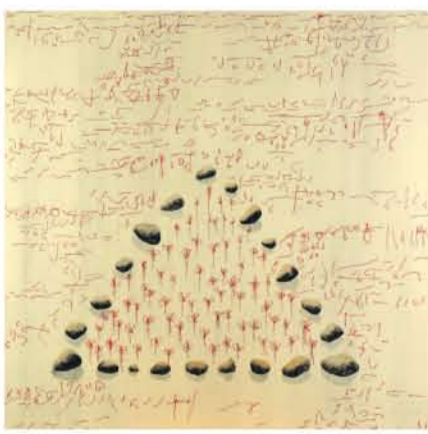
"The gods of contemporary art achieved their status in London," he said.

However, Indonesia's golden boy Heri Dono, who is present in all three current London exhibitions of the nation's art, established his credibility through the non-commercial route.

"Heri is one artist you cannot escape," Komala said. "He connects the past with the present. You can love or hate him but you cannot ignore him."

Rossi & Rossi gallery owner Fabio Rossi said that Heri's upward trajectory was a result of being selected by curators.

"He made it not by selling work at the market," Rossi said. "Artists have to build up credibility and their track record, which is built in museums and by international curators. This is a more solid way into a long-lasting career."



Heri is a name that the executive director of the Indonesian Visual Art Archive, Farah Wardani, listed as a must-have for the "Indonesian Eye" exhibit. She said that Heri, among others such as Yogyakarta artists Mella Jaarsma and Jompot Kuswidananto, were chosen not only for "their aesthetic value but their political messages as well."

At the Rossi & Rossi gallery, 12 of Heri's sizable paintings stand to be reckoned with. In one work, "Garuda Extraterrestrial," the eagle of the national emblem wears earthen army tones and sports several severed limbs.

In the painting, the mythical bird is transformed into Batara Kala, the god of destruction in traditional Javanese and Balinese mythology. Currency, dominoes and guns in midair represent corruption and violence. Those familiar with Indonesia's political history can easily decipher the social commentary behind the various objects strategically scattered over the canvas.

Komala said the challenge for any artist is to turn a local issue into a global one. "Indonesian contemporary art has that universal language in it," he said. "People

Clockwise from top left:

'Merdeka Atau Belum' ('Independent or Not Yet'), by Heri Dono;

'Hermit in a Mountainous Landscape,' by Raden Saleh;

'Garuda Extraterrestrial,' by Heri Dono;

'The Big Brother,' by Heri Dono;

'Ni Kenjoen,' by W.G. Hofker;

'No 14,' by Tommy Wondra;

'Topeng Monyet,' by Hendra Gunawan

13th Annual International Asian Art Fair

Until Nov. 12  
asianartinlondon.com

Heri Dono: Madman Butterfly

Until Nov. 24  
Rossi & Rossi  
rossirossi.com

Indonesia's Crouching Tigers and Hidden Dragons

Until Nov. 20  
ArtSpace Galleries,  
Mayfair, London  
artspace-galleries.com

> Continued on C2

## Venus & Mars

How guys and girls differ on life's big questions



Katrin Figge & Tasa Nugraza Barley

## The Meaning of Kim Kardashian

The fact that Kim Kardashian filed for divorce after barely saying "I do" in a ridiculously hyped marriage for me only strengthened the mystery of why so many people idolize this vacante socialite. The only lesson we can take from this latest Kardashian episode is probably this: Marriage vows mean squat to some people. So what is it about Kardashian that keeps everybody so fascinated?

Neither woman nor man can deny that she is a very attractive woman. But for me, the fascination ends there.

Aside from shooting a sex tape that was leaked to the Internet and becoming BFFs with the equally gormless Paris Hilton, the 31-year-old Kardashian has very few achievements to her name. Yet, she has nonetheless been elevated to the status of superstar through her reality TV show, "Keeping Up With the Kardashians."

Despite Kardashian's highly controversial decision to file for a divorce last week, TV station E! showed a rerun of the opulent and excessive wedding over the weekend as if nothing had happened.

Kardashian said her "intuition" made her decide to end the marriage (if you can even call it that). But Kim, dear, couldn't your intuition have said something before the preposterously expensive rings were ordered? Not to mention the rest of your ostentatious wedding arrangements? But then again, if Kardashian's intuition had spoken up before the wedding, the couple would not have received \$17 million from E! for the broadcast rights. So maybe her intuition was onto something after all.

Kardashian now claims to be offended by all the public mockery and the accusations that she only went through with the wedding because of her lust for money and fame. Well, I'm sorry, but with her sort of behavior, she has been begging for this kind of attention all along. So now she can deal with it.

Katrin Figge is deputy features editor at the Jakarta Globe.

I'm sure all men (at least all the men I know) would agree that Kim Kardashian is one hot woman. If Kardashian walked into a mall in Jakarta, every man's eyes would be glued to her sensual figure and stunning appearance, that is if they hadn't popped out of their heads.

But it's not really her beauty that has made Kardashian so famous in the entertainment world. Just like local actresses Julia Perez and Sarah Azhari, Kardashian is never far from controversy. She always seems to be dating one guy after another. In 2007, when a sex video she made with singer Ray J was leaked to the Internet, instead of feeling ashamed, she reportedly accepted \$5 million from a porn producer for the rights to the video.

Now the actress and model has done it again. Not so long ago, she sold the broadcast rights to the made-for-TV wedding between her and NBA player Kris Humphries for \$17 million. Humphries proposed to Kardashian on bended knee with a 20.5-carat diamond ring with those timeless words, "Will you marry me?" It appeared to be a fairy-tale ending for the couple. But in fact, it was just the beginning of a far more twisted tale. Just 10 weeks after her wedding, Kardashian filed for divorce, saying that she was acting on her intuition.

Kardashian is indeed beautiful and she has the right to feel proud of that. Her controversial behavior can be

entertaining for some people, and they certainly offer the lesson that money and fame are not always good. Kardashian's life is a good example of people being rich and silly at the same time.

Women can learn from the way Kardashian makes herself look beautiful. But to imitate her attitude would probably not be such a good idea. Imagine if girls treated Kardashian as a role model. Talk about a catastrophe waiting to happen.

Although she has repeatedly denied that her wedding was not some money-making publicity stunt, that she was in love, there are few out there who believe her. I mean, you don't marry someone and then file for divorce 10 weeks later. That's totally insane. As our parents always tell us, marriage is sacred and we have to respect it. And we shouldn't let some silly Hollywood figure change our mind on that.

Men should be aware that there are lots of women like Kardashian out there, who cannot be trusted. They don't only exist in the United States, but also here in Indonesia. Yes, they are beautiful and you certainly nice to look at. You can even try to talk to them if you want, but don't think for a second about asking one to become your girlfriend or wife. Unless, that is, you want to spend the rest of your life feeling sorry for yourself.

Tasa Nugraza Barley is a features reporter at the Jakarta Globe.

People

Justin Bieber Will Take Paternity Test



Justin Bieber will take a paternity test to counter claims that he fathered a baby boy with a young California woman after a brief backstage encounter last year, a source close to the singer said on Monday.  
The Canadian entertainer is contemplating legal action against the woman for defamation, his spokesman said.  
Bieber, 17, spent much of last week denying the claims made by Mariah Yeater, 20, in a paternity lawsuit filed in San Diego, saying he had never met her. Yeater gave birth to a baby in July that she claimed was the result of having sex in a backstage bathroom with Bieber after a Los Angeles concert in 2010.  
"Justin's team chose to proactively make arrangements for him to take a DNA test to put this to rest when he gets back from Europe," a source close to the singer said. Reuters

Playboy Reveals Date of Lindsay Lohan's Debut



Actress Lindsay Lohan, who served hours behind bars on Sunday for violating probation on drunken driving and theft charges, will appear in the pages of Playboy next month, the men's magazine and Lohan's spokesman confirmed on Monday.  
Lohan's spokesman said she had completed a photo shoot, and would be on the cover of the magazine. "The pictorial is absolutely fantastic and very tasteful, and will be accompanied by an interview that will let readers see another side of Lindsay," spokesman Steve Honig said.  
Lohan, 25, rose to fame in Disney movies such as "The Parent Trap," but as an adult her career has foundered. She has been in and out of legal trouble since a conviction in 2007 for drunk driving and drug use. Reuters

'The Help' Star Chastain to Play Princess Diana?



Jessica Chastain may not win Oscar gold this year, but it appears she will wear a crown.  
Chastain, omnipresent in 2011 with roles in movies from "The Tree of Life" to "The Help" to "Take Shelter," is in talks to play Princess Diana in "Caught in Flight," according to IndieWire, a film news Web site.  
The film revolves around a covert affair between the Princess of Wales and a heart surgeon, Dr. Hasnat Kahn. Though Diana was with lover Dodi Al-Fayed during her infamous fatal car crash, Kahn was believed to be the love of her life.  
Kahn remained silent about the affair until 2008, when he spoke about it with the Telegraph newspaper.  
The film, which will be directed by Oliver Hirschbiegel, is ready to shoot in next year. Steven Jeffreys wrote the script. Reuters



Censorship rules have scared filmmakers away from challenging, modern stories  
Report Jonathan Landreth

China's 'Soft Power' Push Stumbles at the Movies

Everybody knows Oscar. From Beijing to Paris and New York to Sao Paulo, the golden statuette honoring the best movies in the world is a symbol of the "soft power" prowess of the United States.  
China's Golden Rooster awards, however, come and go without much mention, a potent reminder of the film industry's difficulty in competing with Hollywood despite a push to gain more influence on the global cultural stage.  
The Communist Party has called on the culture industry — including filmmakers — to raise its game and promote the Asian nation abroad as Beijing continues its "soft power" drive.  
But Beijing's desire to guide the arts at home has filmmakers and experts unhappy as they say censorship and propaganda are hampering the movie sector's ability to compete with Hollywood blockbusters.  
"You can't straitjacket artists and have them compete like athletes. Culture is not monolithic. It should be diverse," cultural commentator Zhou Liming said.  
"Authorities are focused on broadcasting culture overseas in competition with the imported culture flooding China, but that's wrong.  
"Lots of Chinese cultural products aren't representative of the China presented by the government."  
Mainstream Chinese films all need government approval for release, and there is a marked absence of movies that tell revealing, gritty tales set in the present day.  
Chen Daming, director of a recent Chinese remake of the Hollywood romantic comedy "What Women Want," says censorship makes it hard for filmmakers to make a wide array of contemporary movies.  
"Filmmaking is all about genres and having a strong antagonist. Without the bad guy, the good guy has nothing to do, but it's hard to make contemporary movies because films about crime today won't pass censorship," he said.  
Even those films that get a great



reception in China — which took in a record domestic box office of \$1.5 billion last year — have difficulties in cracking the bigger US market.  
They face the subtitles hurdle, but often falter before that, failing to get a simple first exposure.  
Director Jiang Wen's popular 1920s gangster film "Let the Bullets Fly," for instance, landed with a small US distributor this spring but the film has yet to be released in the United States.  
Chinese-language films haven't scored a hit in the United States since director Ang Lee's "Crouching Tiger, Hidden Dragon" won the Best Foreign Language Film Oscar in 2001.  
In 2003, director Zhang Yimou's "Hero" — mainland China's most successful film export ever — was nominated in the same

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AFP Photo/Peter Parks

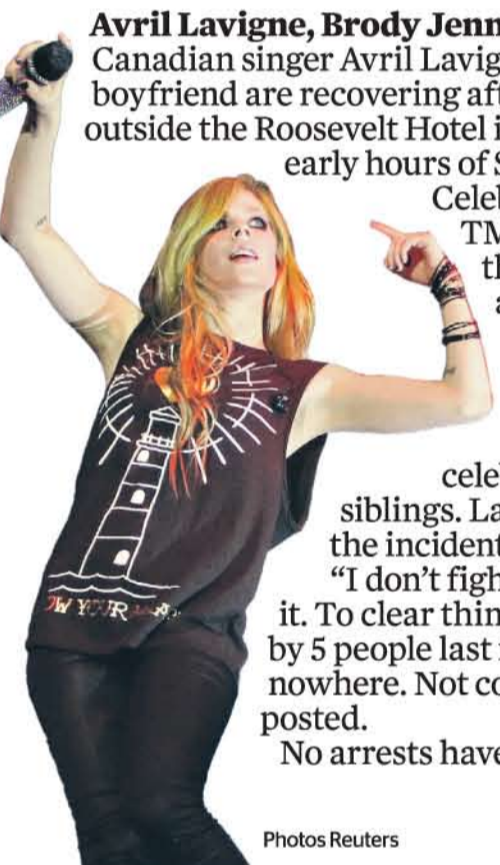
category but failed to win. Meanwhile, Chinese audiences leap at Hollywood fantasy, buying more than \$200 million in tickets for "Avatar" or enjoying the more recent "Kung Fu Panda 2" this spring, which took in \$93 million.  
In an effort to give their films a better chance abroad, two leading Beijing-based film firms — the Bona Film Group and Huayi Brothers Media — have announced they will invest in start-up China Lion Film Distribution.  
Through its partnership with North America's second-largest theater chain, AMC, China Lion has spent a year since its launch trying to expand US film distribution of Chinese movies.  
The New York Chinese Film Festival, which opened on Tuesday, also hopes to make a difference.  
Sponsored by China Central Television and Mengniu Zhenguoli, a soft drink popular with young Chinese, the six-day festival opens with "The Sorcerer and the White Snake," starring kung-fu idol Jet Li.  
The film — a hit in China, grossing 203 million yuan (\$32 million) in one month — has been dubbed a Chinese "charming variant on the Little Mermaid tale."  
But Chinese media analyst David Bandurski warns that "China is awash in dusted-off tradition," and that the film industry suffers when top Communists talk — as they did in October — about tradition over "vulgar" entertainment.  
"It's no accident that so many Chinese films are set in the imperial past. But as political and ideological restrictions on creation remain, the danger is that China becomes not a rich cultural nation but a nation of cultural relics."  
Still, some Chinese filmmakers believe they can work within their country's restrictive system.  
"The government uses culture to act as a guide to what's right and wrong. Films are very powerful, and we must produce good guidance," said Ivy Zhong, chief executive of one of the country's leading private film production companies, Beijing Galloping Horse.

'You can't straitjacket artists and have them compete like athletes'

Zhou Liming, cultural commentator

Avril Lavigne, Brody Jenner attacked L.A. Canadian singer Avril Lavigne and her boyfriend are recovering after being attacked outside the Roosevelt Hotel in Hollywood in the early hours of Sunday morning.

Celebrity news Web site TMZ.com reported that five people attacked Lavigne and "The Hills" star Brody Jenner, the 28-year-old step-brother of the celebrity Kardashian siblings. Lavigne, 27, addressed the incident on Twitter.  
"I don't fight. I don't believe in it. To clear things up I got attacked by 5 people last night out of nowhere. Not cool..." the singer posted.  
No arrests have been made. Reuters



Photos Reuters

Compiled in association with news & gossip portal eumieumi.com

This Day in History November 9



1955: Harry Belafonte records "Jamaica Farewell" and "Come Back Liza" for record label RCA Victor. The two tunes complete the "Calypso" album, which leads to Belafonte's nickname as the "Calypso King."  
1967: The first issue of Rolling Stone magazine is published, featuring Beatle John Lennon on the cover  
1982: American Sugar Ray Leonard retires from boxing, five months after having retinal surgery. In 1984, Leonard comes out of retirement to fight one more time before becoming a fight commentator for NBC.  
1985: Russian Garry Kasparov becomes world chess champion  
1994: Chandrika Kumaratunga is elected as the first female president of Sri Lanka  
1996: American Evander Holyfield joins Muhammad Ali in making history as the second man to become a three-time world heavyweight champion. He accomplishes the feat by defeating Mike Tyson at 37 seconds in the 11th round at the MGM Grand Garden in Las Vegas.  
2009: Hugo Chavez, president of Venezuela, urges his armed forces to prepare for a possible war with Colombia  
2010: Qantas, British Airways, Japan Airlines, Air France and seven other carriers are fined millions of euros for fixing the price of air cargo between 1999 and 2006  
1953: The US Supreme Court rules Major League Baseball exempt from antitrust laws  
1939: The Nobel Prize for Physics is awarded to American Ernest Lawrence for the invention of the cyclotron, a type of particle accelerator

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Associated Press

Europe's Eyes Turn to Asia

Continued from C1

say there's no substance, only face value. But if you understand a little bit about Indonesian culture and history, you can see it from a different perspective.  
"Indonesian Eye" curator Serenella Ciclitira believes Indonesian art has a rich palette, laden with themes and stories that reflect modern ideals. "It's a form of storytelling and that's what they do," Serenella said. "They connect the national spirit and community. There's passion and darkness, pain and a form of religion."  
Working under the oppressive Suharto regime, an opinionated artist such as Heri had to be wily in expressing his dissent. He drew from a wealth of classic and contemporary symbols, from the Hindu Mahabharata epic to George Orwell's "1984," from French painter Edouard Manet to cartoon animation. In "Merdeka atau Belum" ("Independent or Not Yet"), his depiction of Suharto, the "Smiling General," is represented by an ecstatic little boy on a sofa, equipped with machine guns. His face resembles that of a grinning pig.  
In Indonesian art, humor and satire have often come in handy to veil commentary. These elements also break down barriers. "Comedy is universal," said Martin Clist, the exhibition coordinator for "Madman Butterfly," and therein lies Heri's international appeal. Clist said Heri does not try to fit into the international art continuum.  
"His local voice is true to him," Clist said. "When something is true, it is



'Komposisi Botol Kosong' ('Empty Bottle Composition'), by Yunizar

beautiful. He's not trying to make it look like anything else. He's not looking at other artists."  
In Komala's opinion, Heri's local appeal may have helped build his international one. Indonesia has a strong and active domestic art market fuelled mainly by private galleries and collectors.  
"A strong domestic market is very appealing," Komala said. "An artist can become big internationally if the domestic market is huge. If our own people are not interested in our art, it's a telling factor. It is an important ingredient for the market to expand internationally. A good eye goes to where the money is."

Clist agreed. "Art is economy-led. That's why civilizations become rich. People want to buy the art they relate to, very often the art from their own countries. In China, it is a patriotic duty to buy Chinese art. Art is about stapling bank statements on the wall — putting up their [Andy] Warhols or Jasper Johns. It is about status."  
Displaying a condensed version of Indonesian art is certainly a novel idea, but there may also be monetary gain through this approach.  
"Most people who come to an art exhibition know very little about art," Komala said. "They tend to have money and don't wish to look stupid. If the domestic market is huge and followed by collectors and the prices are increasing, all of a sudden, the art looks better."  
Laves said that understanding artwork makes people feel safe and, therefore, more comfortable about buying. In this way, encouraging better understanding of Indonesian art history may work to the gallery's advantage in establishing a long-term relationship with buyers.  
With "Crouching Tigers and Hidden Dragons," Komala hopes to fast-track cross-cultural exchange between the art worlds of Indonesia and Britain.  
"What we have is very relevant to the West," he said. "We're connected. History shows that we have all these little pieces you connect together. If I wanted to sell the artworks, there was no need to bring them here. I can sell them over the Internet. This [exhibition] is more than selling. This is us trying to bring history, artwork and beauty to people's doorsteps."