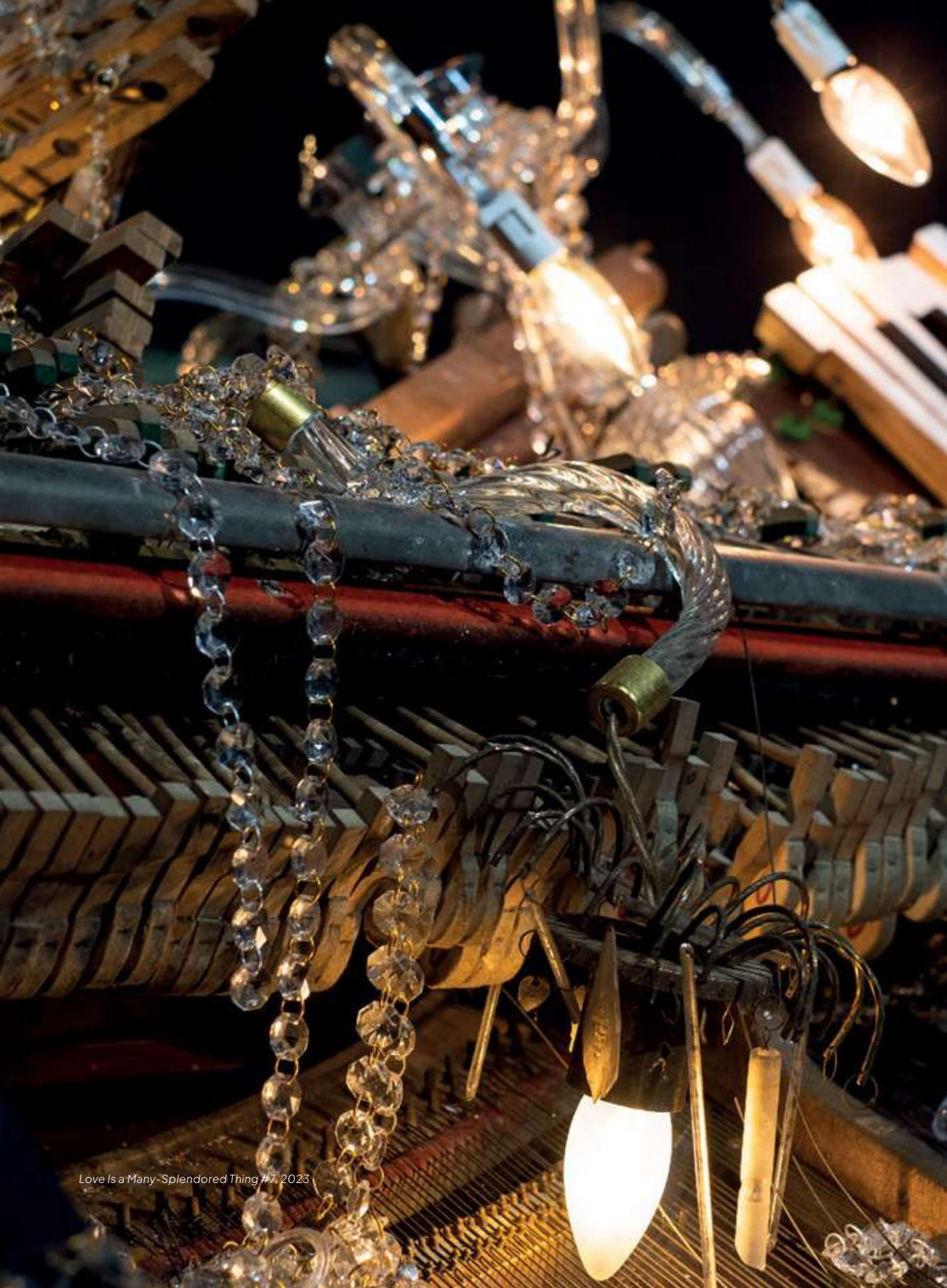


Dream Express:
Personalized History of Mysticism

A solo exhibition by **Jompert Kuswidananto**





Love Is a Many-Splendored Thing #7, 2023

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A solo exhibition by Jompét Kuswidananto

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Pengantar Galeri

Kohesi Initiatives dengan bangga mempersembahkan *Dream Express: Personalized History of Mysticism*, pameran tunggal pertama Jompet Kuswidananto (l.1976, Yogyakarta, Indonesia) bersama galeri kami. Berkarya terutama melalui instalasi multimedia yang sering menggabungkan video, suara, dan elemen kinetik mekanis, Jompet menyelidiki sejarah sosial Indonesia yang kompleks, menggali ideologi dan budaya yang berkembang dari waktu ke waktu. Praktik berkeseniannya kental dengan unsur teatral dan bertitikberat pada berbagai aspek yang muncul dalam konteks Indonesia pasca reformasi, seperti identitas politik, peninggalan kolonialisme, dan warisan agama yang bergema dalam masyarakat hingga saat ini.

Sebagai seorang seniman otodidak, Jompet memiliki latar belakang musik, di mana dia dulu sering berpartisipasi dalam band, membuat musik untuk pertunjukan teater, dan memproduksi video saat dia menempuh pendidikan ilmu sosial dan ilmu politik di universitas. Seiring waktu, dia menciptakan pertunjukan suara eksperimental dan mendapati dirinya berada di tengah kancah seni Yogyakarta yang dinamis. Jompet belajar tentang seni dengan terlibat dalam berbagai komunitas, kolektif, dan masyarakat, yang semuanya merupakan ruang intim yang mendorong pertumbuhannya melalui berbagi pengetahuan dan pertukaran ide, tidak diatur oleh aturan kelembagaan. Hal ini memengaruhi praktik kesenian Jompet hingga kini, di mana karya-karyanya berhasil menumbuhkan rasa kebebasan berkesenian untuk menyampaikan informasi kontekstual dengan

menitikberatkan pada cerita dan persoalan komunitas atau orang-orang tertindas yang bergema dan membuat kita sebagai penonton merasa terlibat dalam situasi tersebut.

Dalam pameran ini, Jompet mengeksplorasi hubungannya dengan kekuasaan, yang dijahit oleh pendirian negara (pemerintah), agama (gereja), dan kolonialisme. Melalui serpihan-serpihan memori berupa nostalgia, trauma, aspirasi, dan imajinasi, Jompet mencoba menciptakan dan menceritakan kembali sejarah melalui sudut pandangnya yang personal. Melalui cahaya dan suara, karya-karya yang dihadirkan dalam pameran ini menstimulasi kita sebagai penonton untuk larut dalam kekacauan dan pembangkangan. Disajikan dengan alur dramaturgi, kita dibawa ke dalam sebuah ziarah spiritual dan visual untuk menyaksikan narasi yang dihadirkan langsung dari benak sang seniman.

Kami ingin mengucapkan terima kasih kepada Jompet Kuswidananto, Mira Asriningtyas dan Dito Yuwono dari LIR, serta JJ Rizal yang telah berbagi karya dan kata-kata untuk dipresentasikan bersama melalui Kohesi Initiatives. Kami juga mengucapkan terima kasih kepada staf Srisasanti Syndicate dan segenap pihak yang telah membantu dan berkontribusi dalam pembuatan pameran ini.

Gallery Foreword

Kohesi Initiatives is pleased to present *Dream Express: Personalized History of Mysticism*, the first solo exhibition by Jompét Kuswidananto (b.1976, Yogyakarta, Indonesia) with the gallery. Working primarily through multimedia installations that often incorporate video, sound, and mechanical kinetic elements, Jompét investigates Indonesia's complex social history, delving into the ideology and culture that revolves over time. His artistic practice is imbued with theatricality and focuses on various aspects that emerge in the context of post-reformation Indonesia, such as political identity, the legacy of colonialism, and religious heritage that reverberate in today's society.

As an essentially self-taught artist, Jompét came from a musical background, where he used to participate in bands, made scores for theatrical performances, and produced videos while studying social and political sciences in university. Over time, he created experimental sound performances and found himself amidst Yogyakarta's dynamic art scene. Jompét learned about art by being involved in various communities, collectives, and societies, all of which are intimate spaces that urged his growth through knowledge sharing and exchange of ideas, ungoverned by institutional rules. This influenced Jompét's art practice until now, where his works manage to cultivate a sense of artistic freedom to convey contextual information that weighs heavily on stories and issues of oppressed communities or people that resonate and make us as the audience feel involved in that particular situation.

In this exhibition, Jompet explores his relationship with power, which is sewn to the establishment of the state (government), religion (church), and colonialism. Through fragments of memory in the form of nostalgia, traumas, aspirations, and imaginations, Jompet tries to recreate and retell history through his own personalized perspective. Through lights and sounds, the works presented in this exhibition stimulate us as the audience to be wholly immersed in chaos and defiance. Presented with a dramaturgical flow, we are taken into a spiritual and visual pilgrimage to witness narratives presented directly from the artist's mind.

We would like to express our gratitude to Jompet Kuswidananto, Mira Asriningtyas and Dito Yuwono of LIR, as well as JJ Rizal for sharing their works and words to be presented together through Kohesi Initiatives. We would also like to thank Srisasanti Syndicate staff and all people who have helped and contributed to the making of this exhibition.





Jika Sejarah Menyimpang

JJ Rizal



Monumen rute gerilya Jendral Sudirman, Gunung Kidul

Boleh jadi Karl Marx betul ketika berkata, “Orang membuat sejarah, tetapi tidak seperti yang mereka inginkan”. Namun, jauh sebelum Marx lahir, para leluhur orang Jawa yang adalah para petani itu telah mengantisipasi apa yang dikatakan sang perumus dasar teori komunis.

Jawa semula adalah kebudayaan petani yang kecil. Lantas menjadi besar karena bertemu dan mengadopsi dengan caranya sendiri kebudayaan lain, seperti Hindu, Buddha, Islam, Cina, Eropa, dll. Para petani pun dapat membangun struktur sosial politik. Datanglah masa raja-raja membangun dinasti. Bahkan dalam sejarah Mataram jelas sekali dinasti petani. Dinasti ini leluhurnya Ki Ageng Sela, seorang petani dari Desa Sela yang dalam *Babad Tanah Jawi* disebut rajin bekerja di sawah sekalipun hujan. Jika datang ke Museum Radyapustaka Surakarta bisa melihat caping dan cangkul yang dikatakan sebagai warisannya. Raja Mataram keturunan petani diungkapkan pula oleh Trunojoyo, “*Raja Mataram iku dakupamakake tebu: pucuke maneh yen legiya, sanajan bongkote ing biyen ya adhem bae, sebab raja trahing wong letanen; anggur macula bae bari angona sapi*”. Artinya, “Raja Mataram itu diumpamakan tebu, jangan pucuknya, pangkalnya sejak mula hambar saja sebab raja keturunan petani, sebaiknya mencangkul saja di sawah.”

Akan tetapi, bagaimana agar raja atau dinasti yang berasal dari petani itu tidak lupa diri mabuk kekuasaan dan bikin sejarah menyimpang dari angan-angan petani, sehingga membuat kehidupan menjauh dari tata *tentrem kerta raharja gemah ripah loh jinawi* alias hidup yang tertib, tentram, serta sejahtera dan berkecukupan segala sesuatunya?

Kuncinya adalah legitimasi kekuasaan Raja Jawa didasarkan kepada wahyu kerajaan yang diterima. Konsep ini lebih dominan daripada konsep legitimasi berdasarkan hak-hak lain, misalnya keturunan. Konsep wahyu, di satu pihak menjelaskan kekuasaan mutlak raja dan menganggap perlawanan terhadapnya sebagai perlawanan kepada Tuhan. Namun, di lain pihak konsep ini juga menjadikan kedudukan raja tidak stabil. Sebab wahyu dapat berpindah setiap waktu dan datang kepada siapa pun juga. Kekuasaan raja menurut konsep ini adalah reinkarnatif.

Beragam manifestasi timbul dari konsep reinkarnatif wahyu ini. Raja yang mabuk kekuasaan dan kelihatan tanda-tanda tidak *lagi kewahyon* atau diliputi wahyu dalam sastra Jawa kuno, seperti *Serat Rama*, dianggap sebagai tanda-tanda *pralaya* atau kiamat. Selain itu, *Nitisastra* yang berasal dari zaman Majapahit akhir dan *Hikayat Bayan Budiman* saduran dari Parsi yang populer di Jawa menyatakan bahwa raja yang menindas rakyat ditinggalkan rakyatnya. Desa-desa dan kota sepi. Rakyat yang kecewa bisa membuat arak-arakan, *ngongol*, untuk mengungkapkan kekecewaan terhadap keadaan akibat kuasa raja yang buruk. Jika situasi semakin buruk rakyat melakukan *pepe*, unjuk perasaan di depan umum minta perhatian serius dengan duduk di bawah matahari terik mempertaruhkan nyawa di alun-alun raya keraton.

Terkait unjuk perasaan tidak senang yang dilakukan di luar keraton oleh rakyat perlu disebut sejumlah pertunjukan seni yang menampilkan figur badut atau sosok kesurupan yang ucapannya dianggap memiliki kekuatan gaib bahkan personifikasi leluhur atau orang besar. Hal serupa ada pula di dalam keraton, yaitu dari *palawija* atau sebutan untuk orang-orang aneh lucu yang dianggap wadah suara leluhur dan karena itu mereka bebas melontarkan ucapan-ucapan pedas mengenai situasi buruk atau perilaku raja yang bejat.



Makam KH. Wasyid, pemimpin pemberontakan petani Banten 1888, Cilegon

Bagaimanapun, di antara semua manifestasi reinkarnatif wahyu tersebut, Ratu Adil adalah yang paling populer digunakan wakil dari negeri yang tengah diguncang kekacauan dan kemerosotan. Kepercayaan bahwa Ratu Adil pasti akan datang membebaskan dari kekacauan dan kemerosotan berasal dari pengaruh Hindu yang dikuatkan lagi oleh kedatangan Islam. Hindu membagi sejarah dalam empat *yuga* atau zaman yang persis roda berputar terus menerus dari *kreta* (baik) menurun lewat *treta* dan *dwapara yuga* sampai ke *kali yuga* (buruk) dan lalu berulang kembali. Islam yang percaya akan datangnya Mesias atau Imam Mahdi menguatkan kepercayaan orang Jawa akan munculnya kelak seorang raja yang budiman dan adil sesudah masa kekacauan serta kemerosotan.

Dalam bahasa Jawa, masa yang demikian disebut zaman *kalabendu* atau masa *kala* dan *bendu*. Ini merujuk pada *kala* yang merupakan bawaan sifat Dewa Kala atau Mahakala, aspek kekejaman dari Dewa Siwa, lambang maut dan waktu sebagai tenaga perusak utama. Nama "Herucakra" yang disematkan sebagai nama raja yang kelak akan datang

adalah gabungan kata *heru*, berasal dari bahasa Arab *khair* atau baik dan *cakra* yang bersumber dari bahasa Sansekerta yaitu *cakra* atau roda. Nama ini disandang Diponegoro yang muncul dari masa kacau penuh celaka dan ditandai Gunung Merapi meletus, gagal panen, wabah kolera yang ganas, cekikan kerja rodi, pajak tanah, gerbang cukai, juga bahan pangan yang langka dan mahal, serta cengkraman kolonialisme Belanda.

Konsep Ratu Adil yang digunakan Diponegoro diambil dari *Serat Jayabaya* yang populer di Jawa pada akhir abad ke-18, tidak jauh dari masa akan munculnya pangeran Yogyakarta itu sebagai Herucakra. *Serat Jayabaya* merupakan ramalan (*prophetic chronicle*) Jawa yang menaruh skema kepercayaan Hindu ke dalam perjalanan sejarah Jawa dalam empat *yuga*. Sejarah Jawa dimulai dari pemerintahan Raja Jayabaya dari Kediri pada abad ke-11 yang merupakan zaman keemasan. Disusul zaman yang memburuk penuh dekadensi. Sesudah semua keburukan serta kesengsaraan inilah masyarakat petani Jawa dibebaskan Ratu Adil, pendiri zaman keemasan baru. *Serat jayabaya* jelas bukan sekadar dokumen budaya, melainkan juga dokumen sosial untuk melihat isu-isu yang hidup di masyarakat. Sebagai dokumen sosial maka pembagian sejarah empat zaman sebenarnya tidak penting bagi masyarakat. Sebab yang dikenal masyarakat petani hanya dua, yaitu zaman normal dan zaman *kaliyuga* itu atau populer disebut zaman edan.

Zaman normal adalah zaman adil makmur. Di sini beban-beban dari negara hampir tidak ada. Dalam sejarah Jawa, setiap dinasti baru memulai dengan meringankan beban negara dan pajak rakyat. Dinasti-dinasti baru selalu menguntungkan rakyat dalam arti memberi fasilitas dan keringanan. Raja-raja penerusnya kemudian melakukan yang sebaliknya. Hal ini terlihat sekali dalam *Serat jayabaya*, raja-raja menjadi rakus, amoral, dan menyedot kekayaan rakyat. Kekayaan di masyarakat

menyusut ditarik kekuasaan dan orang-orang di sekitarnya yang digambarkan dalam cerita emas hilang dari rumah-rumah rakyat serta kas negara. Termasuk pusaka-pusaka berupa keris dan ajimat lainnya. Padahal senjata dan ajimat pusaka inilah yang membedakan antara kelas bangsawan dengan petani yang hanya punya ani-ani.

Senjata pusaka di Jawa adalah konsep kekuatan militer golongan bangsawan. Meskipun istilah ksatria bagi para bangsawan Jawa penanda fungsi kemiliteran mereka, tetapi legitimasi mereka di mata rakyat bukan benteng atau persenjataan canggih dengan pasukan perang terlatih seperti ksatria di Eropa. Mereka tidak cukup punya itu semua. Tentara kerajaan pada abad ke-17 di Jawa mayoritas adalah atas dasar wajib militer penduduk yang kebanyakan petani. Mereka tidak efisien dan tentara seperti ini lemah dalam menghadapi tentara profesional. Sejarah kegagalan sekitar 10.000 orang tentara Sultan Agung menyerang Batavia yang hanya menyisakan sekitar 100 prajurit. Tentara di Jawa memang tidak selamanya berfungsi sebagai militer tetapi kuli dan urusan logistik. Ini menguatkan di Jawa kekuatan persenjataan bukan pada konsep militer, melainkan berkisar pada konsep senjata pusaka dan aneka ajimat sakti. Tak ayal raja yang kehilangan senjata pusaka di mata petani adalah raja yang tidak lagi diliputi wahyu.

Berlatar belakang itu semua secara politik konsep Ratu Adil menjelaskan bahwa meskipun dalam teori kedudukan raja sangat mutlak dan demikian diagung-agungkan, tetapi sejarah Jawa menunjukkan kedudukan mereka sangat mudah guncang. Sejak dulu kala dinasti-dinasti saling meruntuhkan. Dalam satu dinasti para penguasa merebut kekuasaan raja atau ahli warisnya. Konsep wahyu merasionalisasi putusnya tradisi kerajaan. Memang kerajaan dapat hancur tetapi konsep kedudukan raja hidup terus dengan wahyu.

Keguncangan-keguncangan itu membuat para pujangga keraton berhati-hati terhadap kekuasaan seorang raja tertentu atau dinasti. Sering timbul ramalan bahwa seorang raja hanya berkuasa “seumur jagung” atau dinastinya tujuh turunan saja. Seakan-akan kekuasaan itu terbatas waktunya karena takdir. Soal takdir inilah yang penting sebab si penerima wahyu kerajaan masih harus berusaha untuk mendapatkannya dan sekali lagi faktor genealogis bukan yang utama. Pertapaan di tempat-tempat keramat yang diselubungi aneka mitos pun kemudian dikenal sebagai jalan mendapatkan wahyu dan senjata pusaka serta ajimat.

Jika membaca biografi Diponegoro yang ditulis Peter Carey, sebagai Ratu Adil sejak muda pangeran Jawa ini telah bergiat untuk menerima wahyu dalam pengunduran diri secara jauh dari urusan dunia. Dia tenggelam dalam tirakat untuk mencapai kekuatan serta wawasan batin dalam pertapaan di Tegalrejo dan Gua Selarong. Kisah menyepi ke gua ini mengingatkan kita pada sejarah para pelawan kedurjanaan raja pada masa lalu seperti Surapati di gua-gua Ngantang, Jawa Timur atau yang lebih tua lagi, Airlangga di hutan Ponorogo. Kebutuhan pokok akan kekuatan batin dan kekuatan gaib membuat mudah dimengerti mengapa Ratu Adil sering datang dari orang yang lekat dengan agama seperti Diponegoro. Mereka karena kesalahannya dianggap memiliki kekuatan batin dan kekuatan gaib. Orang yang lekat dengan agama ini pula dengan mudah menerjemahkan rasa tidak puas umum menjadi Perang Sabil.

Terlebih lagi Diponegoro adalah bangsawan. Hal ini menambah tuahnya sebagai Ratu Adil, sebagaimana terkenang dalam pemberontakan bangsawan Tumenggung Jaya Puspita dari Surabaya dan Trunojoyo dari Madura dekat waktu sebelum munculnya *Serat jayabaya*. Sebagai pangeran yang masih berdarah Mataram, dia memiliki kelebihan untuk dapat menghubungkan diri dengan Ratu Kidul sebagaimana leluhurnya Senapati yang mendirikan kerajaan Jawa itu pada abad ke-16. Cerita pertapaannya di Gua Langse di mana dia bertemu Ratu Kidul; juga cerita dari Gua Siluman sumber datangnya keris pusaka “Kanjeng Kiai Naga Siluman” adalah buktinya. Kelak, se usai perang, keris senjata pusaka Diponegoro ini kemudian diserahkan kepada Raja Belanda Willem I, sebagai lambang kemenangan dalam perang dan harapan Gerakan Ratu Adil berakhir. Namun, sejak 1830 hingga lahirnya pergerakan nasional hampir tidak ada tahun yang lewat tanpa timbul gerakan mesianisme di Jawa. Sama seperti Diponegoro, para pemimpin gerakan mesianisme itu menyebut diri sebagai penerima wahyu kerajaan lantaran mereka merasa kekuasaan politis raja-raja Jawa telah beralih ke tangan orang asing yang bejat.

Raja-Raja Jawa dalam dekadensinya pun mempermalukan leluhur dengan menyebut Gubernur Jenderal sebagai *eyang* yang otomatis menaruhnya dalam silsilah keluarga dinasti bangsawan Jawa. Mereka bersama *eyang* penguasa kolonial Belanda berkolusi membebani rakyat dengan pajak yang tinggi dan kerja paksa. Wajar jika harapan-harapan mesianisme merajalela dalam masyarakat. Gerakan-gerakan ini memang sering hanya dipimpin oleh tokoh setempat, bahkan oleh seorang petani biasa dan tidak mencapai skala luas sehingga mudah ditindak. Namun, dari frekuensinya yang sering dan keragaman lokasi peristiwanya dapatlah dilihat ketidakpuasan yang luas serta kedalaman perasaan kecewa masyarakat selama hampir 100 tahun setelah Diponegoro ditangkap.



Peziarah di makam Syekh Abdullah Mudzakir, Demak

Gerakan Ratu Adil itu telah mengantarkan masyarakat ke gerbang satu periode pada awal abad ke-20 yang dalam historiografi Indonesia disebut pergerakan nasional. Periode ini tidak lagi bertumpu pada pemimpin tradisional, melainkan peran sentral organisasi-organisasi publik dan kaum terpelajar sekolah Belanda. Mereka adalah para priyayi yang disebut Kartini—salah seorang terpelajar pertama yang terpapar *enlightenment* Eropa via pendidikan kolonial—“bangsawan pikiran”. Suatu jenis kebangsawanan baru yang bersumber dari kecendekiaan sebagai antithesis dari “bangsawan turunan” yang kelas dan kehormatannya didapat dari darah keturunan. Pernyataan Kartini sebagai bagian keluarga priyayi Jawa ini menandai jalan baru para bangsawan untuk membelokkan sejarah yang menyimpang kembali kepada yang lama menjadi harapan orang banyak, *tata tentrem kerta raharja gemah ripah loh jinawi*.

Akan tetapi, pada awal abad ke-20 itu, kerinduan mesianisme yang membawa zaman emas masih sangat kuat di kalangan rakyat. Ini terutama terlihat pada Tjokroaminoto yang dianggap sebagai Herucakra atau Ratu Adil. Rakyat berebut berjabat dan mencium tangannya, menghormat, memeluk, bahkan menyembah serta mengendus kaki Tjokroaminoto dengan segenap jiwa. Sarekat Islam yang berdiri pada 1912 dan diketuai Tjokroaminoto dianggap memiliki kekuatan supranatural karena ada ritual serta sumpah rahasia di dalamnya. Setelah 1914, Tjokroaminoto serta pemimpin di dalam organisasi terbesar di Hindia Belanda saat itu, terutama Agus Salim, berusaha dengan hati-hati mengurangi elemen mesianisme. Berkat para propagandisnya, ikut aktif dalam Sarekat Islam pun dipandang sebagai jalan baru yang lebih menjanjikan ketimbang berharap kepada Ratu Adil.

Soekarno, seorang anak didik Tjokroaminoto yang pada 1920-an muncul sebagai tokoh pergerakan paling tersohor dan dilekatkan elemen mesianisme pula, berupaya memahami kerinduan rakyat akan datangnya Ratu Adil dan fungsi intelektual sebagai “penyambung lidah rakyat”. Manifesto *Nasionalisme, Islamisme, dan Marxisme* yang ditulis Soekarno pada 1926, saat berumur 25 tahun menggambarkan dengan jelas upayanya sebagai intelektual menyandang harapan rakyat akan pembebasan. Di sini Soekarno tidak mendaku sebagai Ratu Adil, dia mengambil sosok lain dari khazanah warisan Hindu yang sangat populer dan lekat dalam hidup rakyat, yaitu pewayangan.

“Sebagai Aria Bima-Putera yang lahirnya dalam zaman perjuangan, maka Indonesia Muda inilah melihat cahaya hari pertama-tama dalam zaman yang rakyat-rakyat Asia lagi berada dalam perasaan tak senang dengan nasibnya. Tak senang dengan nasib ekonominya, tak senang dengan nasib politiknya, tak senang dengan segala yang lain-lainnya. Zaman senang dengan apa adanya sudahlah lalu. Zaman baru zaman muda, sudahlah datang sebagai fajar yang terang cuaca,” demikian Soekarno mengidentifikasi dirinya sebagai Aria Bima-Putera.

Pilihannya kepada Aria Bima-Putera alias Gatotkaca dikaitkan dengan Indonesia Muda—merujuk kepada *Suluh Indonesia Muda*, majalah bulanan yang didirikannya di bawah naungan organisasi *Algemeene Studie Club* di mana dia menjadi anggotanya—adalah ungkapan sarat simbolik keharusan menjadi secerdik cendekia, sesakti dan seulet Gatotkaca. Imaji Soekarno tentang Gatotkaca tidak jauh dari imaji orang Jawa umumnya, yaitu berani tak mengenal takut, teguh, tangguh, cerdik-pandai, waspada, gesit, tangkas dan terampil, tabah dan mempunyai rasa tanggung jawab yang besar serta sangat sakti, sehingga digambarkan sebagai ksatria perkasa. Terpenting adalah perumpamaan Gatotkaca yang selalu siap menggetarkan buana ketika berada dalam krisis. Jiwa dan semangat Gatotkaca yang dipatrikan dalam persatuan lah yang memungkinkan pembebasan, bukan Ratu Adil.

Akan tetapi, harapan datangnya Ratu Adil yang berakar pada kemelaratan petani itu pula yang mendorong Soekarno dalam masa itu sebagai orang yang mengidentifikasi diri dengan ksatria kembali kepada petani dan menemukan rumusan ideologi marhaenisme sebagai sosialisme ala Indonesia. Ideologi ini diilhami petani yang diceritakan ditemukannya ketika bolos kuliah seraya bersepeda tak tentu arah. Dia sampai di suatu persawahan Desa Cigereleng di selatan Bandung serta melihat petani berbaju lusuh yang sedang mencangkul sendirian di sebuah petak sawah lantas mengajaknya bercakap-cakap. Petani ini kemudian diakui Soekarno telah memungkinkannya merumuskan pemikiran dengan benih-benih yang sudah ada di kepalanya sejak umur dua puluhan tahun tentang rakyat kecil Indonesia yang tidak dapat mengikuti rumusan marxisme sebagai proletariat.

Proletariat lahir dari kapitalisme di Eropa yang berbeda dengan keadaan kapitalisme di Indonesia. Di Eropa, kapitalisme yang berkembang terutama kapitalisme kepabrikaan, sedang di sini ia adalah kapitalisme pertanian. Kapitalisme di Eropa bersifat industrial sedang di sini sebagian besar bersifat perkebunan. Oleh karena itu, di Eropa dampak buruk kapitalisme kepabrikaan-industrial melahirkan terutama kaum proletariat, yakni kaum yang tidak memiliki alat produksi. Adapun di sini, kapitalisme pertanian-perkebunan melahirkan kaum tani melarat. Pada umumnya mereka masih memiliki alat produksi. Namun, sangat terbatas dan hasilnya tidak bisa memenuhi kebutuhan hidup.

Pada 1930, sebagai Ketua Partai Nasionalis Indonesia (PNI) yang ditahan di Penjara Banceuy, Bandung, karena tuduhan menghasut perlawanan, Soekarno merenungkan dan mengkonseptualisasi marhaenisme menjadi rumusan sekaligus asas perjuangan bagi siapa pun yang hendak “menghilangkan tiap-tiap kapitalisme, imperialisme, dan kolonialisme”. Dapat dilihat dengan jelas dalam pidato pembelaan terkenalanya “*Indonesië Klaagt Aan*” alias “Indonesia Menggugat” di gedung *Den Landraad Te Bandoeng* atau Pengadilan Negeri Bandung itu pertalian antara kelahiran pergerakan nasional dan ideologi marhaenisme sebagai asas perjuangan nasional dalam bagian khusus yang membahas “Ratu Adil”, “Herucakra”, dan lain sebagainya.

Ratu Adil dihargai Soekarno karena menurut dia merupakan suatu ramalan yang berhasil membangkitkan semangat dan harapan rakyat untuk meraih pembebasan. Soekarno dengan retorik mengungkapkan, "Mengapa hingga saat ini Jayabaya membangkitkan harapan rakyat? Tidak ada alasan lain selain karena rakyat menangis menunggu dengan yakin demi keselamatan mereka. Seperti seseorang hidup dalam kegelapan yang tak pernah menyerah untuk menunggu dan berharap, setiap jam, setiap menit, setiap detik, 'Kapan matahari akan terbit?'"

Terkait tuduhan menghasut perlawanan terhadap pemerintah kolonial Belanda dan disidang, Soekarno menyatakan bahwa tuduhan bahwa dia menghasut rakyat bergerak melawan adalah tuduhan yang keliru. Sebab menurutnya, "Rakyat umum hatinya memang menangis mendoa-doa dan menunggu-nunggu datangnya Ratu Adil atau Herucakra itu, maka kami yang disebut 'penghasut' bukanlah pula pembikin pergerakan rakyat sekarang ini dan bukanlah pula pengaruh kami itu terjadinya ialah oleh karena licinnya kami punya lidah atau tajamnya kami punya pena."

Sampai di sini bagi Soekarno harapan mesianisme yang meluap-membanjir telah menjadi lahan subur lahirnya pergerakan nasional dan orang-orang pergerakan. Dari sini, mereka bisa menjadi bagian dari rakyat dan menanamkan pengaruh lebih mudah, seraya menunjukkan bahwa zaman emas yang membebaskan dari nasib buruk itu hanya dapat diraih dengan kemerdekaan.

Istilah "*marhaen*" populer sejak peristiwa pengadilan Soekarno pada 1930. Sebelum itu, orang menggunakan istilah "*kromo*" yang merujuk pada rakyat kecil. Istilah ini berasosiasi dengan Partai Komunis Indonesia (PKI) yang sering memadankannya dengan proletariat. Beberapa sejarawan menyebut istilah *marhaen* sudah umum digunakan pada tahun 1920-an. Penulis biografi Soekarno yang ambisius John D. Legge, menyebut *marhaen* sebenarnya istilah yang sudah lazim dipakai pada medio 1927. Itu adalah istilah bahasa Sunda yang maknanya sama dengan kata "*kromo*" dalam bahasa Jawa. John Ingleson malahan menyebut pemakaian kata itu sebenarnya jauh lebih tua. Sarekat Islam pimpinan

Tjokroaminoto kerap menggunakannya untuk menyebut “petani kecil” sejak dekade 1910–an. Namun, terlepas dari polemik awal mula penggunaan istilah marhaen, semua itu menandakan bahwa pada paruh pertama abad ke-20 terjadi gelombang besar para tokoh pergerakan nasional. Mayoritas adalah bangsawan yang kembali kepada petani, rakyat jelata, atau *wong cilik* yang terus memimpikan Ratu Adil karena tidak juga bebas dari nasib buruk berlapis-lapis.

Selepas dari Penjara Sukamiskin pada 31 Desember 1931, Soekarno menulis serangkaian tulisan yang dipublikasikan dan semuanya mendefinisikan marhaenisme. Jejak rangkaian tulisannya itu hidup kembali dalam pidato terkenalnya pada 1 Juni 1945. Dalam pidatonya di dalam sidang BPUPK (Badan Penyelidik Usaha–Usaha Persiapan Kemerdekaan) yang kemudian diberi judul “Lahirnya Pancasila”, dapat dilihat betapa harapan mesianisme mengilhami Soekarno menemukan salah satu dari lima prinsip Indonesia merdeka yang disebutnya Pancasila, yaitu kesejahteraan sosial:

“Saudara-saudara, saya usulkan: Kalau kita mencari demokrasi, hendaknya bukan demokrasi Barat, tetapi permusyawaratan yang memberi hidup, yakni *politiek—economische democratie* yang mampu mendatangkan kesejahteraan sosial! Rakyat Indonesia sudah lama bicara tentang hal ini. Apakah yang dimaksud dengan Ratu Adil? Yang dimaksud dengan paham Ratu Adil, ialah *sociale rechtvaardigheid*. Rakyat ingin sejahtera. Rakyat yang tadinya merasa dirinya kurang makan kurang pakaian, menciptakan dunia-baru yang di dalamnya ada keadilan di bawah pimpinan Ratu Adil. Maka oleh karena itu, jikalau kita memang betul-betul mengerti, mengingat mencintai rakyat Indonesia, marilah kita terima prinsip hal *sociale rechtvaardigheid* ini, yaitu bukan saja persamaan *politiek*, saudara-saudara, tetapi pun di atas lapangan ekonomi kita harus mengadakan persamaan, artinya kesejahteraan bersama yang sebaik-baiknya.”

Berselang dua bulan setelah pidato itu, Soekarno bersama Hatta memproklamasikan kemerdekaan Indonesia, disusul dengan revolusi. Di mana-mana tumbuh upaya perebutan kembali apa yang dianggap sebagai kekayaan rakyat dari kekuasaan asing serta semua yang menjadi kroninya. Laskar tumbuh bagai jamur di musim hujan dan para pemimpin tradisional kembali menunjukkan diri sebagai tokoh revolusioner yang membekali pengikutnya dengan jimat kekebalan. Bahkan penggunaan jimat ini hidup pula di antara pimpinan pasukan yang dipimpin kaum terpelajar, seperti digambarkan oleh sejarawan Robert Cribb dalam cerita Mustofa Beragama yang meminta anggota pasukannya menyantap daging kucing agar mampu melihat dalam gelap dengan mata bersinar.

Sartono benar bahwa ciri-ciri Ratu Adil dan bahkan Gerakan Ratu Adil seperti tidak juga berakhir setelah Indonesia merdeka. Bahkan setelah hampir setengah abad Indonesia merdeka, pada 1989, dia menulis telaahnya terhadap “Peristiwa Warsidi Lampung” dan menyimpulkan bahwa kelompok pengajian Umbul Cihideung adalah Gerakan Ratu Adil. Terlepas dari polemik yang menyertai pandangan Sartono itu adalah sangat jelas kekuasaan Soeharto yang menindas. Penindasan yang bukan hanya dilakukan kepada kalangan Islam agar menerima asas tunggal Pancasila, tetapi lebih luas lagi paksaan kepada rakyat untuk menerima politik kediktatoran militernya yang rakus penuh korupsi, kolusi, dan nepotisme. Akibatnya kekerasan negara, kemiskinan, pelanggaran kemanusiaan, ketiadaan keadilan merebak.

Soeharto pada 1980–an tengah berada di puncak kekuasaannya. Sebelumnya pada 1970–an, dia telah menyelesaikan begitu banyak konflik yang muncul dalam bentuk demonstrasi mahasiswa besar-besaran sebagaimana tercermin pada Peristiwa Malari 1974. Menjelang akhir 1980–an, kekuasaannya kembali mengalami guncangan. Dalam konteks itu Peristiwa Warsidi Lampung dapat disebut sebagai salah satu yang mengawalinya. Peristiwa itu menjadi bagian rentetan konflik agraria yang merebak karena sistem pengelolaan tanah masa Orde Baru hanya menguntungkan penguasa dan kroninya yaitu pengusaha. Hal ini telah menyebabkan banyak petani yang kehilangan hak dan akses atas tanah. Dalam dua puluh tahun terakhir kekuasaan Soeharto jumlah sengketa

tanah di Indonesia meningkat tajam dan sengketa ini sering kali berubah menjadi konflik terbuka antara petani dan negara. Negara menghadapi radikalisme petani dengan cara-cara otoriter hingga memakan korban jiwa. Sampai di sini petani mulai mencari jalan yang disebut antropolog James Scott sebagai “senjata orang-orang lemah”, mereka melawan dengan terselubung, simbolik, tidak terang-terangan, atau sembunyi-sembunyi.

Setelah 25 tahun kejatuhan Soeharto, orang kecil banyak berharap keadilan akan datang. Terutama para petani, meskipun upaya-upaya membebaskan mereka dari nasib buruk yang berlapis-lapis tidak banyak berubah. Pencaplokan (*reclaiming*) tanah mereka kerap terjadi melalui suatu kebijakan pembangunan yang lebih berorientasi pasar. Dialog dengan kekuasaan dan jalur hukum tumpul. Sampai di sini mereka kembali pada perlawanan terselubung yang salah satunya terlihat baru-baru ini dekat peringatan 25 tahun Reformasi.

Begitu senja yang remang ditelan gelap malam, ribuan orang melantunkan tembang sambil menyalakan obor dan bergerak mengular menuju Bukit Ngalang-alangan, Sukolilo, Pati, Jawa Tengah. Bukit yang gelap pun terang oleh obor-obor yang disusun begitu rupa membentuk wajah Samin Surosentiko alias Raden Kohar (1819–1924), pemimpin dan sumber ajaran *sedulur sikep* atau masyarakat adat di sepanjang kawasan Pegunungan Kendeng yang membentang dari Jawa Tengah (Kabupaten Blora, Kabupaten Pati) hingga Jawa Timur (Kabupaten Bojonegoro).

Berita sandi pada hari yang keramat untuk orang Jawa pada awal bulan Suro itu, 15 Maret 2023. Sebagai masyarakat petani mereka mengirim sandi dalam bentuk *lamporan*, ritual tolak bala. Ada yang bilang mereka melakukan *lamporan* bukan sekadar hendak mengusir hama wereng, tikus, dan sejenisnya yang merusak nasib petani, tetapi hama yang lebih besar yaitu orang-orang yang membuat kebijakan tidak berpihak kepada petani sehingga dunia pertanian semakin mundur. Sistem perekonomian sawah yang berfungsi tidak untuk mengeruk untung sebesar-besarnya dan berbagi buat banyak orang serta bertopang pada kelestarian alam berhadapan dengan perekonomian rakus ekspansionistis kapitalis.

Nyala ribuan obor yang membentuk wajah Samin Surosentiko menerangi masalah sejarah nasib petani dari masa lalu ke masa kini yang tidak mengalami keterputusan. Bahkan bertambah parah. Clifford Geertz dalam karya klasiknya *An Agricultural Involution* mengungkapkan bahwa sejak pertengahan abad ke-19 sampai pertengahan abad ke-20 perekonomian petani Jawa mengalami involusi, mundur, dan tidak evolusi, maju. Penyebab keadaan ini adalah kolusi kekuasaan dengan kaum modal yang menjalankan ekonomi *cultivation* (penanaman) tebu dengan pabrik gula. Namun, nasib *sedulur sikep* lebih buruk lagi karena mereka bukan saja mengalami pengalihan fungsi lahan menjadi daerah industri tanaman monokultur, melainkan juga ditambah dengan gunung serta hutan yang mengandung keanekaragaman hayati dihancurkan untuk industri pertambangan pabrik semen.

Demi keperluan memperoleh tanah seperti pada masa lalu kekuasaan dan kaum modal tidak cukup diperkuat oleh pengadilan dan polisi saja, tetapi juga para “*political gangster*” alias para tukang pukul. Mereka ini hidup di bawah permukaan sambil ditutupi oleh semboyan ketentraman dan ketertiban (*rust en orde*). Semua keadaan itu akhirnya tidak saja membuat runyamnya ekonomi pertanian sawah, tetapi juga menyebabkan runyamnya perkembangan politik di desa yang mengarah kepada disintegrasi budaya.

Apakah sejarah berulang? Sejarah tidak pernah berulang, hanya terasa rima-rimanya. Malam itu *sedulur sikep* dalam nyala obor yang mereka bawa menerangi pola-pola yang disebut Sartono ciri-ciri khusus radikalisme agraria itu, seperti kepribumian (*nativism*) dan menghidupkan kembali (*revivalism*). Namun, apakah pernyataan simbolik ini sebagaimana dinyatakan oleh Scott adalah “senjata orang-orang lemah”? Patut diingat, sebagai fenomena yang tak putus-putus sejak masa kolonial sampai kemerdekaan dan diabaikan serta diremehkan sehingga dianggap sebagai non faktor dalam sejarah, sesungguhnya keadaan sosial ekonomi politik yang buruk menjadi lahan yang subur untuk suatu guncangan sejarah yang besar.

Kekhawatiran yang mendalam dalam sejarah masyarakat petani memunculkan *sense of collectivism* mereka. Dalam rangka melawan gempuran negara dan modal yang merusak harapan *tata tentrem kerta raharja gemah ripah loh jinawi*, mereka menghidupkan kembali tradisinya melalui nilai-nilai lama atau reinvensi tradisi. Tentu hal ini bukan agenda yang mudah, karena dalam upaya membangkitkan identitas, reka cipta yang mereka lakukan bukan hanya mempertahankan dan menghidupkan kembali tradisi, tetapi juga membentuk kembali tradisi dalam konteks yang baru. Semua harus dijalani dengan tabah, sehingga mereka dapat menjadi elemen aktif untuk mencapai tujuan budaya, sosial, ekonomi, dan politik yang dapat memulihkan penyimpangan jalan sejarah.



Pasar malam di reruntuhan pabrik gula desa Juwono, Kertosono, Nganjuk



Love Is a Many-Splendored Thing #3, 2023

A solo exhibition by Jompet Kuswidananto

Dream Express: Personalized History of Mysticism



Catatan Kaki¹: Personalized² History³ of Mysticism⁴

LIR

¹ Fragmen-fragmen narasi personal dalam tulisan disusun oleh seniman, Jompet Kuswidananto, dalam tahun yang tidak linear namun disesuaikan dengan alur ingatannya. Respons atas fragmen narasi personal tersebut ditulis oleh kurator, LIR, dalam bentuk catatan kaki.

Kami memilih catatan kaki sebagai ruang eksplorasi gagasan kuratorial dan konteks kekaryaan Jompet karena karya-karyanya menyajikan pengalaman tubuh yang menyeluruh melalui stimulasi cahaya, suara, tekstur, dan juga alur dramaturgi. Pengalaman ini penting untuk dinikmati seutuhnya, lengkap dengan narasi personal yang disusun dari ingatan sang seniman. Dalam hal ini, posisi kurator sebagai pendamping proses dan teman berdiskusi seniman dalam penciptaan pameran serupa posisi catatan kaki dalam sebuah esai: mengalir bersama dan berdampingan, menyediakan konteks saat diperlukan. Kami pun menikmati sifat ruang yang sejak semula disiapkan untuk menjadi didaktis: catatan kaki terasa tepat sebagai ruang untuk berbagi referensi, catatan pemikiran, dan proses di balik layar.

² Di lain pihak, posisi diri dan sejarah personal dalam konteks sejarah kanon utama terkadang menjadi sebatas catatan kaki saja. Namun perhatikan pilihan kata "*personalized*" alih-alih "*personal*" yang digunakan seniman untuk memberi judul catatannya. Tambahkan "-ized" menjadikan kata "*personal*" menjadi aktif. Kata *personalized* juga mengacu pada usaha aktif membuat sesuatu hal (dalam hal ini sejarah) dirangkai secara khusus untuk orang tertentu. Kata ini menandakan adanya upaya melibatkan diri secara aktif, menjadikan diri sebagai tolok ukur, sekaligus menjadi simbol kepemilikan atas ikatan mikro yang personal dan istimewa.

³ Lebih jauh dari sekedar menyajikan narasi yang dipersonalisasi, *personalized history* secara aktif merupakan upaya mengklaim sejarah dari kanon utama dan menyesuaikannya dengan kebutuhan pribadi tanpa mepedulikan ukuran dan legitimasi penguasa. Upaya melakukan personalisasi terhadap sejarah ini bukan hal baru, meskipun umumnya dilakukan oleh penguasa itu sendiri. Dalam pameran ini, Jompet melakukan eksplorasi atas relasi personalnya dengan kuasa—negara, gereja, kolonialisme. Dia menjahit perca-perca petunjuk sejarah non-arsip melalui nostalgia, trauma, mimpi, narasi alternatif, serta pengalaman transendental baik personal maupun kolektif. Pertanyaannya, siapa yang berhak menyajikan versi yang dipersonalisasi atas sejarah di tengah rapuhnya ingatan? Kolonialisme mendorong terjadinya proses internalisasi dan personalisasi sejarah serta pembaruan nilai-nilai spiritualitas dalam upaya menyusun antitesis atas norma yang diberlakukan secara umum oleh kuasa. Proses internalisasi tersebut diyakini menjadi akar dari tradisi resistensi terhadap kekuasaan dari masa ke masa.

⁴ *Mysticism* di dalam pameran ini secara khusus mengacu pada gelombang kepercayaan yang menjadi katalis bagi pemberontakan. Pameran ini menghadirkan jejak-jejak nalar pembangkangan mulai dari narasi atas hari kiamat, produksi benda spiritual, ziarah dan penghormatan terhadap arwah-arwah tokoh pemberontak, hingga ritual dan proses kesurupan. Dalam bukunya, Sartono menjelaskan tentang pola berulang pemberontakan di Jawa pada abad ke 19 dan awal abad ke 20 yang bermula dari gerakan keagamaan sebagai manifestasi mistisisme berupa gerakan juru selamat, Ratu Adil, nativisme, kenabian, dan lain-lain. Pola ini merupakan bagian dari sejarah mikro yang telah memicu gerakan-gerakan revolusi sejak zaman kolonialisme. Umumnya hal ini memuncak saat tekanan dan keresahan sosial muncul. Wataknya berulang, dramatis, dan sesaat. Kepercayaan atas mistisisme ini memberi ilusi atas kekebalan dan perjuangan sehingga mempertinggi potensi agresif dari penduduk dalam huru hara sosial. Di sisi lain, mistisisme ini kerap digunakan pemimpin untuk menciptakan personalisasi atas sejarah dan legitimasi kekudusannya dengan menciptakan ilusi adanya koneksi dan kedekatan dengan Tuhan/Nabi/roh kudus/alam semesta. Sumber: Sartono Kartodirdjo, *Ratu Adil* (Jakarta: Pustaka Sinar Harapan, 1992).

1986

Setrodinomo tak kembali sejak dia dijemput truk Romusha 42 tahun⁵ yang lalu. Satiyem istrinya adalah satu-satunya orang yang menyimpan dendam karenanya. Tiga anaknya masih terlalu kecil saat Satiyem sedih dan kebingungan mencari suaminya. Toh, pencarian itu memang tak berlangsung lama karena tak ada waktu untuk mencari dan untuk sedih, mereka harus bertahan dari wabah yang dibawa tentara dewa matahari. Hari ini Satiyem meninggal sebagai seorang Katolik,⁶ beberapa tahun sebelumnya dia belajar tentang dosa, tobat dan pengampunan⁷ dari anak bungsunya, bapak saya. Dendam Satiyem lesap dijemput oleh asap kemenyan turibulum⁸ yang mengayun di atas raga kosongnya. Dan Setrodinomo tak kembali untuk kedua kalinya.⁹

1988

Siang itu saya dipandu oleh seorang anggota Pramuka untuk duduk bersila di atas aspal hangat pada barisan paling depan, dari situ saya melihat jajaran manusia di sepanjang jalan sejauh mata memandang. Dalam kerumunan yang hening itu kami menantikan iring-iringan kereta pembawa jenazah Sultan.¹⁰ Orang-orang tak hanya sedih, mereka juga menantikan berkah, tuah, atau mukjizat layaknya kisah-kisah yang selalu kami dengar tentang sang Sultan sebelum hari itu. Sang Sultan dalam peti melintas pelan supaya semerbak melati bisa merasuk lalu awet dalam kenangan.

⁵ Pada masa pendudukan Jepang, kakek Jompet menjadi salah satu korban Romusha yang tidak kembali. Meskipun jumlah korban Romusha tidak diketahui secara pasti, perkiraannya berkisar antara 4 hingga 10 juta orang. Sumber: Wikipedia, "The Japanese Occupation, 1942–45", Country-data.com (diakses pada 30 Juli 2006).

⁶ Dalam pameran ini terdapat jejak-jejak penerjemahan ritual Katolik, salah satunya melalui alur yang dibuat seperti sebuah alur ibadah atau orkestrasi massa dalam sebuah ritual. Penerjemahan atas perayaan iman ini terinspirasi oleh kalimat doa Katolik Jawa, "Endah agung kekeraning pengandel" (Sungguh indah dan agung misteri iman kita).

⁷ Sebagai dampak dari kebijakan politik etis, penyebaran agama Kristen/Katolik di Jawa diperkuat dengan strategi pre-evangelisation dan bantuan penuh dari pemerintah kolonial. Salah satu yang dilakukan adalah penggunaan bahasa Jawa dan penyesuaian ajaran agama dengan budaya Jawa yang dilakukan pada dekade pertama abad ke-20. Sumber: Cholis Akbar, "Mengkristenkan Jawa" <https://hidayatullah.com/kolom/catatan-akhir-pekan/2013/04/04/3865/mengkristenkan-jawa.html> (Hidayatullah.com, 4 April 2013).

⁸ Turibulum atau disebut juga pedupaan atau *wiruk* adalah sebuah alat untuk mendupai yang terbuat dari logam dan digantung dengan rantai. Turibulum digunakan di Gereja Katolik, Gereja Ortodoks, Gereja Ortodoks Oriental, Gereja Anglikan, Gereja Lutheran, Gereja Apostolik Armenia, serta Gereja Gnostik. Sumber: Wikipedia - Dennis G. Michno, "Ekaristi Kudus - Mengenai Penggunaan Dupa pada Ekaristi", *Buku Pegangan Imam - Upacara-upacara Gereja* (Harrisburg, PA: Moorehouse Publishing, 1998).

⁹ Kalimat ini mengingatkan pada teori tiga kematian yang dituliskan oleh David Eagleman, sebagai berikut: "*There are three deaths. The first is when the body ceases to function. The second is when the body is consigned to the grave. The third is that moment, sometime in the future, when your name is spoken for the last time.*" Meskipun demikian, dalam pameran ini, nama Setrodinomo dan Satiyem kembali dihidupkan. Sumber: David Eagleman, *Sum: Forty Tales from the Afterlives* (New York: Pantheon Books, 2009).

¹⁰ Sri Sultan Hamengkubuwono IX meninggal dunia pada 2 Oktober 1988. Upacara pemakamannya diiringi ratusan ribu rakyat yang berkebung memadati jalanan. Selain dikenal sebagai raja kharismatik yang arif, bijak, dekat dengan rakyatnya, dan cerdas; beliau juga terkenal dengan kesaktian yang di luar nalar. Kisah kesaktian yang sarat mistisisme banyak dibicarakan oleh rakyatnya dengan penuh kekaguman; mulai dari bagaimana beliau mengendarai mobil di laut, menampik badai, hingga memukul mundur pasukan tank Belanda hanya dengan percakapan singkat. Tidak hanya dicintai dan dikagumi oleh rakyatnya, Sri Sultan HB IX adalah perwujudan seorang pemimpin yang luar biasa, dengan sifat yang disebut oleh Parni Hadi sebagai kepemimpinan kenabian (prophetic leadership). Sumber: Nanang Sunarta, A. Margana, and Sugeng Sri Widodo (Compilation Team), Parni Hadi and Nasyith Majidi (Editors), *SULTAN Hamengku Buwono IX: Inspiring Prophetic Leader*, Cet. 1 (Jakarta: Ikatan Relawan Sosial Indonesia, 2013).

1989

Selepas subuh kawan-kawan kami berjalan meninggalkan desa untuk bergabung dengan kawan-kawan pejalan lain yang telah lebih dulu menyusur aspal. Sambil berjalan menatap matahari terbit kami mendaraskan rosario dan menyanyikan kidung-kidung pujian. Hari itu gembala suci Vatikan mencium tanah Jawa dan mempersembahkan Sakramen Ekaristi di pangkalan militer.¹¹ Kami melewati sebaris panjang tentara bersenjata lengkap, sederet mobil perang dan pesawat tempur untuk sampai pada sebuah lapangan terbuka yang telah penuh dengan orang. Sang Gembala suci melintas tenang. Dari tempat saya berdiri dia terlihat seperti melayang di antara lambaian tangan dan elukan. Kulit terang wajah dan telapak tangannya bercahaya memantulkan terik matahari, saya meneriakkan dengan keras, sejenak canggung, “Viva il Papa!”¹².

1991

Sudah kali ke sekian saya dan teman-teman SMP berdiri berjajar di pinggir sepanjang jalan depan sekolah,¹³ kali ini kami membawa dua bendera kecil: Indonesia dan Jepang. Kami melambaikannya kepada iring-iringan mobil yang melintas cepat membawa Kaisar muda, Akihito, menuju Istana Sultan yang baru saja naik tahta. Pada tahun-tahun sebelumnya, di jalan yang sama, saya ingat pernah melambaikan bendera kepada Putri Diana dan Pangeran Charles, dan tentunya, kepada Soeharto.

¹¹ Pada bulan Oktober 1989, pimpinan tertinggi Gereja Katolik Roma, Paus Yohanes Paulus II, melakukan kunjungan kenegaraan dan keagamaan ke beberapa kota di Indonesia, antara lain Jakarta, Medan, Yogyakarta, Maumere, dan Dili. Saat itu, beliau hadir dengan membawa pesan solidaritas dan harapan. Setelah kematiannya, Paus Yohanes Paulus II dinobatkan sebagai Santo karena rangkaian mukjizat yang terkait dengan beliau. Budaya mistisisme dalam Kristen Katolik mengakui adanya orang-orang suci (santo/ santa), benda-benda suci peninggalannya (reliqui), serta ritual ziarah ke tempat-tempat suci. Tempat ziarah tersebut diperlakukan suci karena tempat tersebut diberkati oleh tokoh gereja tingkat tinggi atau di dalamnya terdapat reliqui orang suci. Dalam kedatangannya ke Indonesia, Paus Yohanes Paulus II memberkati satu patung Maria yang sekarang ditaruh di Gua Maria Kaliiori, Banyumas. Setelah Paus Yohanes Paulus II diangkat menjadi Santo, tempat itu menjadi salah satu tujuan penting bagi ziarah umat Katolik hingga saat ini.

¹² Seruan dalam bahasa Italia yang artinya "*Long live the Pope!*" atau "Hidup, Paus!"

¹³ Mengerahkan siswa-siswi untuk turut serta meramaikan suasana dan berjajar di pinggir jalan untuk menyambut kedatangan tokoh penting adalah praktik yang umum terjadi di era 80–90an. Praktik serupa kini tidak lagi dilakukan di jalanan, tetapi sifatnya lebih terpusat pada acara khusus di lokasi tertentu, misalnya, kunjungan presiden ke sekolah-sekolah untuk peresmian, perayaan, atau memberi motivasi.

1993

Pesan rahasia Bunda Maria kepada tiga gembala di pelosok Portugal pada awal abad itu bocor di kelas, ia beredar dalam rupa surat berantai yang mengatakan bahwa kiamat akan datang pada tahun 2000.¹⁴ Surat itu menggambarkan dengan seksama bagaimana Tuhan akan murka dan mengakhiri segalanya. Fotokopi atas fotokopian yang huruf-hurufnya telah pudar tersebut beredar bersamaan dengan tersebarnya gambar wajah asli Tuhan dan beberapa benda rohani yang diyakini bisa membantu orang selamat dari penghakiman paripurna.¹⁵ Beberapa teman membuat kelompok-kelompok doa Sesaat kami membicarakan dosa dan pertobatan serta menerka rupa dunia setelah kiamat.¹⁶

¹⁴ Saat itu, konon katanya ada penampakan roh kudus dengan tiga pesan. Dua di antaranya disampaikan kepada Paus dan yang satu lagi tidak disampaikan kepada masyarakat. Pesan rahasia ini menimbulkan desas desus dan spekulasi. Ketika akhirnya sebuah berita liar muncul, pesan rahasia tersebut konon mengabarkan tentang hari kiamat. Pesan berantai merupakan sistem persebaran informasi dan hoaks pada masa sebelum media sosial daring populer. Hal ini menimbulkan keresahan warga, meskipun hanya muncul sesaat dalam komunitas yang terbatas.

¹⁵ Jika berkaca pada masa kolonial, pesan tentang hari kiamat kerap menimbulkan keresahan warga dan menjadi bahan bakar pemicu pemberontakan. Hal ini umumnya terjadi pada masyarakat yang mengalami kekacauan sosial dan politik. Kegentingan dan isu hari kiamat membuat masyarakat yang sudah pesimis menjadi semakin nekat dan fatalistik. Umumnya, massa yang kebingungan ini akan mencari perlindungan dari sosok yang dianggap mampu menjadi penyelamat yang cukup kharismatik untuk mendeklarasikan diri sebagai mesiah. Dalam mitologi Jawa, sosok penyelamat ini dikenal sebagai Ratu Adil.

¹⁶ Desas desus atas kiamat pada tahun 2000 yang disebar oleh Hamba Allah ini bukan lah satu-satunya berita kiamat yang gagal pada tahun itu. Pada waktu yang sama, berita tentang *millenium bug* atau kebingungan internet atas penanggalan yang diprediksi akan menimbulkan kekacauan dunia saat pergantian tahun 2000 menjadi salah satu hoaks yang tersebar. Salah satu kasus paling parah dari desas desus hari kiamat tahun 2000 ini adalah kasus sekte Gerakan Pemulihan Sepuluh Perintah Allah di Uganda. Masyarakat yang ketakutan menaruh kepercayaan penuh kepada Pastor Credonia Mwerinde dan Joseph Kibweteere, pimpinan gereja yang kharismatik. Mereka menghimpun umatnya untuk menjual seluruh kekayaannya dan mempersiapkan hari kiamat dengan pesta pora di gereja. Pada hari ketika kiamat diramalkan akan hadir, jemaat berkumpul di gereja yang kemudian disegel dan dibakar habis. Petinggi sekte Gerakan Pemulihan Sepuluh Perintah Allah Tersebut menghilang sebagai buronan dan jumlah korban dalam pembunuhan massal ini mencapai 924 orang termasuk mereka yang dibunuh sebelum hari H "kiamat". Sumber: Ian Fisher, "Uganda Cult's Mystique Finally Turned Deadly", The New York Times, ISSN 0362-4331, 4 Februari 2000 <https://www.nytimes.com/2000/04/02/world/uganda-cult-s-mystique-finally-turned-deadly.html>.

1985

ABRI Masuk Desa masuk ke desa saya untuk membangun jembatan yang menyeberangi sungai Gajah Wong¹⁷. Di tempat itu telah berdiri sebuah tiang pondasi tua bekas penyangga rel lori tebu buatan Belanda. ABRI berencana untuk merobohkannya dengan dinamit. Tepat pukul 9 pagi sebuah ledakan menggetarkan kaca-kaca kelas, saya sangat menantikannya, jauh lebih keras dari yang saya bayangkan. Ledakan kedua menyusul sejam setelahnya. Tanpa diketahui, Agung berhasil menyelip keluar dari kelas lalu menyusup ke area proyek jembatan dan dari balik celah anyaman dinding bambu dia menunggu bagaimana tiang pondasi yang angker itu akan runtuh oleh dinamit. Saat ledakan yang kedua, meski tak berkedip, dia tak melihat sekepal batu melesat menuju jidatnya. Dia terkapar dan karenanya dinamit ketiga tak jadi diledakkan. Tiang penyangga rel itu tak sepenuhnya runtuh dan Agung berjuang beberapa hari untuk sadar. Hampir sebulan kemudian Agung kembali, dia menceritakan wajah-wajah seram yang dijumpainya selama dirinya tak sadar. Wajah-wajah itu, katanya, gusar karena tiang penyangga diruntuhkan.¹⁸

¹⁷ Sebagai salah satu upaya menjaga stabilitas nasional, pemerintah Orde Baru melakukan pembangunan nasional besar-besaran di Indonesia. Untuk melancarkan usaha tersebut dan memperpanjang tangan kontrol pemerintah, diadakan program ABRI Masuk Desa dengan tujuan menjamin tercapainya sasaran program pembangunan. Meskipun penugasan ini bersifat di luar militer, tetapi kehadiran militer di tengah masyarakat makin mengukuhkan rezim militeristik Orde Baru. Program ini dilaksanakan mulai tahun 1980 sebagai upaya memperbaiki hubungan antara ABRI dan masyarakat saat itu. Pada waktu yang sama, keberadaan ABRI di tengah masyarakat semakin memperkuat hegemoni penguasa untuk membangun legitimasi dan membatasi kebebasan berpendapat warga. Program ini terhenti pasca-reformasi.

¹⁸ Siapakah pemilik wajah wajah marah itu? Mungkinkah mereka jiwa-jiwa tidak tenang yang merupakan korban kerja paksa saat pembangunan rel lori tebu Belanda? Bisakah ketidaknalaran berupa hantu-hantu ini menghentikan atau menunda proyek pembangunan pemerintah? Nyatanya, melalui batu yang terlempar mengenai kepala Agung, dinamit ketiga tidak jadi diledakkan dan tiang penyangga tidak sepenuhnya runtuh.

1985

Mas Budi adalah pemuda paling santun di desa, kepada siapapun dia berbicara dalam kromo inggil. Dia seorang pemusik yang hanya menyanyikan lagu ciptaannya sendiri, tetapi senja itu dia pulang ke rumah sebagai seorang penari yang kepayahan karena didera kerasukan¹⁹. Sore itu bersama para pemuda, dia berlatih tari kuda lumping sekedarnya saja. Hanya untuk pelengkap acara arak-arakan peresmian jembatan Gajah Wong saja, kata Komandan Koramil. Warga sibuk memasang umbul-umbul dan membersihkan rumput, anggota ABRI menurunkan peralatan sound system dan membangun tenda khusus untuk Walikota dan Komandan Kodim. Namun tiba-tiba Mas Budi berlari kencang seperti peluru, menerjang kursi-kursi, merobohkan mimbar, melompati parit, melintasi sawah basah, lalu terjun ke lembah sungai di sisi utara jembatan baru. Orang-orang mengejar Mas Budi yang telah hilang dari pandangan. Mereka menemukan Mas Budi menancapkan kepalanya pada bibir sebuah sendang, seorang anggota ABRI sigap menarik tubuh Mas Budi keluar dari air, saya mendengar suara kertak giginya dari balik punggung kerumunan. Baru saja sang tentara merapalkan doa, Mas Budi telah meloncat ke tengah sungai, terus meloncat menuju bagian yang dalam lalu menenggelamkan dirinya dan lenyap. Orang-orang panik sambil meneriakkan nama Tuhan. Namun tak lama kemudian mas Budi muncul perlahan ke permukaan, wajahnya tenang, hampir tersenyum, matanya terpejam. Dia mulai menari. Pak Kaum berteriak meminta sepasang kenong dan gong lalu menabuhnya mengiringi gerakan Mas Budi. Cukup lama orang-orang terpana meskipun tak terlalu heran. Mereka sabar menemani Mas Budi, atau siapapun itu, menari hingga azan terdengar.

1987

Mas Agus adalah guru musik saya di desa, dia adalah pemain gitar orkes dangdut yang periang. Kelompok orkesnya sibuk dengan jadwal pentas meski tak sekalipun saya pernah menyaksikannya. Meski begitu, dia adalah seorang penutur yang cakap, dia tekun mengurai kisah pertunjukannya karena dari atas panggung dia menyaksikan segalanya; yang liar dan bersuka, yang luka dan limbung lalu tersungkur. Baginya, liuk dangdut adalah hembusan manja yang memampatkan segala duka dan suka ria ke dalam tekanan yang tak terkira, lantas meledakkannya menjadi kepingan kecil yang mengangkasa ke ruang hampa sebelum lenyap. Seperti Paskah, esok hari mereka terlahir kembali.²⁰

¹⁹ Kerasukan adalah fenomena yang membuat seseorang memiliki kemampuan di luar nalar, baik secara fisik (memakan kaca, memiliki kekuatan yang tidak manusiawi, dan kekebalan tubuh) maupun secara spiritual (mampu memprediksi masa depan, berkomunikasi dengan alam gaib, dan menjadi perantara pesan dari alam semesta). Praktik yang lebih spiritual umumnya dijalankan oleh "orang pintar" dan menjadikan medium pesan tersebut dianggap memiliki hubungan khusus dengan kekuatan diluar dirinya yang bisa digunakan untuk kebaikan, misalnya memberi peringatan kepada warga sebelum terjadinya sebuah bencana, atau menemukan barang yang hilang. Kesurupan yang lebih fisik membuat manusia bertindak di luar kendali dan di luar nalarnya.

²⁰ Studi atas *jathilan* membawa Jompot kepada eksplorasi materi visual dalam karyanya yang ditampilkan di ruangan terakhir sebagai puncak ekstase, amuk, dan perilaku di luar nalar yang dilakukan saat pemberontakan terjadi. Sebagaimana situasi trance dalam *jathilan* dan dangdut yang menjadi katarsis atas tekanan kehidupan sehari-hari.

1982²¹

Sepulang sekolah saya dibonceng bapak dengan sepeda menuju kantor polisi di dekat terminal bus. Bapak saya menyerahkan beberapa botol minuman yang terbungkus koran lalu menandatangani sebuah surat. Belakangan saya tahu bahwa hari itu bapak diminta polisi untuk berhenti menjual minuman keras. Bersamaan dengan itu, beberapa pemuda berandal yang biasa mabuk di warung bapak dilaporkan hilang. Sembunyi²², bisik para tetangga. Beberapa tahun kemudian mereka muncul kembali, gambar-gambar tato di tubuh mereka hilang digantikan gelembung daging yang terluka oleh air keras²³. Toh, mereka selamat dari operasi besar itu.

²¹ Pada tahun 1980-an, kondisi ekonomi Indonesia memburuk akibat harga minyak yang anjlok. Saat itu mahasiswa mulai melakukan demonstrasi. Sebagai jawaban dan upaya mengembalikan stabilitas negara serta ketertiban masyarakat, pemerintah meluncurkan Operasi Petrus (penembakan misterius)—pembunuhan diam-diam atas anggota geng, mantan napi, dan preman-preman. Preman-preman dengan ciri khas tertentu mulai dikambinghitamkan sebagai sumber permasalahan. Pemberantasan “penjahat” dilakukan untuk mengembalikan kepercayaan masyarakat dan berlangsung medio 1982–1985. Di sisi lain, kasus ini memberikan teror kepada publik dan mereka yang dianggap “musuh pemerintah”. Politik ketakutan menjadi cara penguasa menjaga legitimasi kekuasaannya sekaligus memberikan kesan keamanan semu. Komnas HAM mencatat setidaknya terdapat 2.000 orang korban penembakan misterius ini.

²² *Dark play*, sebuah terminologi teater yang dicetuskan oleh Richard Schechner digambarkan sebagai sebuah situasi ketika para partisipan tidak menyadari sedang berada di dalam sebuah skenario (misalnya: *prank*). Saat peristiwa penembakan misterius terjadi, ketakutan para preman, begundal, dan orang-orang bertato adalah ketakutan akibat ketidakpastian nasib. Mereka seakan sedang berada di dalam sebuah *dark play*, tetapi dalam hal ini mereka meyakini berada sebagai bagian dari skenario tanpa bisa melihat musuhnya.

²³ Aksi menghapus tato ini memiliki subteks: bentuk menyerah pada nasib sekaligus upaya menyelamatkan diri dari musuh yang tidak terlihat.

1983

Soeharto melarang orang-orang untuk melihat gerhana²⁴, dia meliburkan sekolah dan kantor. Dia menyuruh kami sembunyi di dalam rumah, menutup jendela dan mengunci pintu rapat-rapat. Kami cemas pada gelap yang akan datang pada tengah hari musim kemarau tahun itu²⁵. Seseorang tetangga mengatakan bahwa di hari itulah kiamat akan datang. Dia meyakinkannya karena beberapa bulan terakhir sebuah tanda mistis telah menampakkan dirinya dalam rupa mobil jip dengan gambar gunting di pintunya. Ia menculik dan mengambil hidup orang-orang maksiat lalu mengambangkan jasadnya di sungai-sungai.

²⁴ Fenomena alam berupa gerhana matahari total yang terjadi pada tahun tanggal 11 Juni 1983 selama 5 menit 11 detik ini digunakan oleh Soeharto untuk melegitimasi ulang kekuasaannya melalui politik ketakutan, hoaks, ketidaktahuan, dan mitos. Secara besar-besaran dia memerintahkan masyarakat untuk tetap bersembunyi di dalam rumah saat gerhana matahari berlangsung. Saat itu, dia sekaligus menguji kepatuhan warga dan menyebar ketakutan massal.

²⁵ Dalam mitos yang diyakini masyarakat, gerhana matahari adalah saat Batara Kala mencaplok matahari dan menjadi pertanda datangnya penderitaan, wabah, atau paceklik. Di sisi lain, Batara Kala adalah penguasa waktu dan simbol bahwa siapapun tidak dapat melawan hukum karma. Sumber: https://id.m.wikipedia.org/wiki/Batara_Kala.

Dalam pameran ini, sosok Kala akan membuka dramaturgi dan alur pameran sebagai gambaran konsep waktu yang berbeda dan merengkuh gagasan perubahan zaman. Di sini, waktu akan digambarkan dalam simbolisme yang beraneka rupa- mulai dari yang personal hingga yang lebih menggambarkan posisi sejarah bangsa. Salah satu ruangan mewakili gestur pemberontakan yang lebih subtil melalui proses melelehkan uang koin dengan simbol para penjajah. Selain itu, terdapat keris yang ditempa dari pedang KNIL sebagai bentuk personalisasi dan usaha merebut kembali kekuatan perlawanan terhadap penjajah, memutarbalikkan kuasa dan menggunakan senjata mereka untuk menempa senjata baru yang sesuai dengan jati diri kita. Sepanjang pameran, musik mengikuti perjalanan pengunjung dalam upaya membawa pengalaman mereka ke dalam suasana *trance*, kekacauan, amuk, dan pengalaman tubuh yang katarsis. Alur dibuat untuk mengorkestrasi gerakan massa secara dramatis, seakan sedang bersama-sama melakukan ziarah ke masa lalu. Sementara itu, mistisisme hadir di setiap sudut ruang.

1985

Rumah Pak Wir sangat sederhana, tetapi dia adalah satu-satunya orang yang punya meja kerja kantor di ruang tamunya. Meja itu penuh dengan tumpukan kertas dengan gambar-gambar ganjil, tabel-tabel rumus, dan kalender aneka rupa. Ia peramal ulung, orang-orang datang untuk menceritakan mimpinya atau sekedar untuk menyampaikan satu cerita sederhana, lalu Pak Wir akan sibuk mengutak-atik angka sambil sesekali membuka buku-buku ajaib itu. Rumus mistik, katanya. Semua orang yang ada di ruang itu melihat hal-hal sepele sebagai tanda ilahiah yang menuntun mereka pada keberuntungan dan keselamatan. Semakin hari mereka merasa semakin dekat pada kunci rahasia misteri lotre angka²⁶. Misteri nasib.

²⁶ Sejak tahun 1978 hingga 1993 pemerintah Indonesia menggelar lotre resmi untuk menghimpun dana dari masyarakat. Lotre ini sangat menarik minat terutama masyarakat ekonomi lemah dan lebih dari itu, lotre ini melahirkan satu praktik peramalan angka yang bersumber pada nilai-nilai mistisisme yang kompleks. Seorang peramal bisa bekerja dari apa saja; mimpi, peristiwa politik, peristiwa alam, atau apa saja, baginya semua hal yang dijumpai manusia itu adalah petunjuk. Para peramal bisa mengaitkan, misalnya, sebuah peristiwa politik dengan perhitungan astronomi tradisional lalu digabung dengan pakem-pakem tafsir tradisional untuk menemukan serangkaian angka. Mereka menyebutnya sebagai "Rumus Mistik".

1998

Dari tempat saya berdiri saya menyaksikan batu-batu yang melayang di atas kepala. Kami mulai bergerak maju, polisi di depan sana terdorong ke selatan menjauh dari bundaran. Namun itu tak berlangsung lama, kawan-an ini berantakan setelah kaleng-kaleng gas air mata diluncurkan ke tengah disertai letusan tembakan. Hari itu tidaklah lebih buruk, hari sebelumnya kami disemprot air comberan. Saya merasa cukup setelah melempar beberapa batu dan sekarang saatnya untuk lari. Pelarian berlangsung hingga malam, polisi mengepung kampus dan kampung, listrik padam. Saya bersembunyi di dekat sebuah kandang ayam, dalam gelap saya mendengar suara sepatu berlari, teriakan, pukulan, dan letusan. Ingatan atas hari itu teraduk dengan ingatan atas hari-hari lain menjelang 21 Mei.²⁷

1998

Saya mengingat Lexy berdiri di antara demonstran dan polisi, dia memanggul kamera VHS dengan logo kantor berita asing. Bob dan Aman selalu berada di posisi yang mudah dilihat. Aji, Kus Indarto dan orator lain bergantian bicara di belakang megaphone. Romo Mangun tetiba bergabung di barisan. Amin Rais dan Sultan dielakkan. Butet meniru Soeharto. Tony membakar Soeharto.²⁸

²⁷ Setelah serangkaian demonstrasi mahasiswa besar-besaran di seluruh Indonesia untuk menuntut reformasi, pada tanggal 21 Mei 1998 Soeharto akhirnya mengumumkan kemundurannya dari jabatan Presiden RI setelah 32 tahun berkuasa dalam rezim militeristik Orde Baru.

²⁸ Dalam setiap narasi kolektif perlawanan dan pengorganisasian massa, umumnya muncul martir baru dan tokoh yang kemudian menjadi simbol pemberontakan atau orang-orang yang dikeramatkan dengan harapan bisa memberi pertolongan. Ziarah ke tempat-tempat suci untuk memohon berkat juga sering dilakukan sebelum memulai persiapan untuk melakukan pemberontakan. Sumber: Sartono Kartodirdjo, *Ratu Adil* (Jakarta: Pustaka Sinar Harapan, 1992).

1982

Pak Samat adalah seorang veteran perang kemerdekaan. Pada setiap acara malam tirakatan 17 Agustus beliau selalu diberi waktu untuk menceritakan kisah-kisah perjuangannya. Hari itu beliau bertanya kepada sekerumun anak yang duduk bersila di bagian depan.

“Di manakah jiwa-jiwa para pejuang yang gugur di medan perang sekarang berada?”

Kami menyahut cepat dan keras, “Surga!”

“Tidak. Mereka gugur sebagai pejuang, maka mereka tidak akan berhenti berjuang hingga akhir zaman.”

Kami tak sepenuhnya paham.

“Karena iblis tak bisa benar-benar mati, dia terus berganti wujud, perjuangan melawan iblis adalah perjuangan abadi. Orang yang mati karena berjuang melawan iblis di dunia telah memilih jalan untuk melakukan pertarungan abadi di alam baka.”

Kami masih tak paham.

Akan tetapi sejak saat itu, setiap Pak Samat menyampaikan pertanyaan yang sama pada acara malam tirakatan 17 Agustus pada tahun-tahun berikutnya, kami anak-anak, tahu jawabannya.





When History is Distorted

JJ Rizal



Monument to General Sudirman's guerrilla route, Gunung Kidul

Karl Marx was probably right when he said, "Men make their own history, but they do not make it as they please". However, long before the foundational theorist of communism was born, the Javanese ancestors who were peasants had foreseen what he was saying.

Java was once a rather small peasant culture. It then became something greater as it met and adopted other cultures in its own way, such as Hinduism, Buddhism, Islam, Chinese, Europe, etc. The peasants then were able to develop a socio-political structure. Then came the time when kings established dynasties. Even in the history of Mataram, the rulers were clearly once peasants. Mataram was a dynasty of peasants. This dynasty was ancestral to Ki Ageng Sela, a farmer from Sela Village who in Babad Tanah Jawi was said to be a hardworking farmer who even kept working in the rain. One can see the *caping* hat and the hoes that are said to be its legacy when visiting the Radyapustaka Museum in Surakarta. Regarding the King of Mataram as a descendant of peasants was also stated by Trunojoyo, "*Raja Mataram iku dakupamakake tebu: pucuke maneh yen legiya, sanajan bongkote ing biyen ya adhem bae, because raja trahing wong letanen; wine macula bae bari angona sapi.*" In other words, "The King of Mataram was analogized to sugar cane, let alone the shoots. Since the beginning, the stalks were tasteless because the king was a descendant of peasants, he should just hoe in the fields."

However, how to ensure that the king or dynasty that came from the peasants did not forget themselves—by being drunk with power and making history that distorted from the wishes of the peasants, thus making a life away from *tata tentrem kerta raharja gemah ripah loh jinawi* (an orderly, peaceful, and prosperous life)?

The key is that the legitimacy of the Javanese King's power came from the royal divine revelations that he had received. Such a concept is more dominant than the concept of legitimacy based on other privileges, such as bloodline. The concept of revelation, on the one hand, defined the absolute power of the king and viewed opposition to him as resistance to God. On the other hand, this concept also destabilized the position of the king. The revelation might pass at any time and could come to any person. According to this concept, the king's power is reincarnated.

Various manifestations arise from this reincarnative concept of revelation. Kings who were drunk with power and showed signs of losing their *kewahyon* or revelation in ancient Javanese literature, such as *Serat Rama*, were considered signs of *pralaya* or apocalypse. The *Nitisastra* from the late Majapahit period and the *Hikayat Bayan Budiman*, a Parsi translation popular in Java, state that kings who oppress the people are abandoned by their subjects. Villages and cities went silent. Disappointed people may make a procession, *ngongol*, to express their disappointment with the situation due to the king's terrible rule. If the situation got worse the people would do a *pepe*, a public protest for serious attention by sitting in the scorching sun risking their lives in the palace square.

Regarding protests of displeasure by the people outside the palace, it is worth mentioning a number of art performances featuring clowns or trance-like figures whose speech was considered to have supernatural powers and even the personification of ancestors or the great. In the palace, however, there were similarly those called *palawija* or funny freaks who were considered to be vessels of ancestral voices and were, therefore, free to utter scathing remarks about the prevailing bad situation or the depraved behavior of the king.



KH. Wasyid's grave, leader of the 1888 Banten peasant rebellion, Cilegon

Of all the manifestations of revelation, however, Ratu Adil is the most popular one used by people to represent a land in turmoil and decline. The belief that Ratu Adil will surely come to liberate them from chaos and decadence had its origins in Hinduism which was further strengthened by the arrival of Islam. Hinduism divides history into four *yugas* or epochs which correspond to the wheel turning continuously from the *kreta* (good) down through the *treta* and *dwapara yuga* to the *kali yuga* (bad) and then repeating itself. Islam, which believed in the coming of the Messiah or Imam Mahdi, strengthened the Javanese belief in the future emergence of a righteous and just king after a period of chaos and decadence.

In Javanese, such a period is called *kalabendu* or the time of *kala* and *bendu*. This refers to *kala* which is the inherent nature of Lord Kala or Mahakala, the cruel aspect of Lord Shiva, the symbol of death and time as the main destructive force. The name "Herucakra" as the name of the future king is a combination of the words *heru*, from the Arabic *khair* or good, and *cakra*, from the Sanskrit *cakra* or wheel. This name was bestowed upon Diponegoro who emerged from a chaotic and wretched period marked by the eruption of Mount Merapi, the crop failure and vicious cholera outbreak, the stranglehold of forced labor, land tax, customs gates, along with scarce and high-priced foodstuffs and the Dutch colonialism.

The concept of Ratu Adil that Diponegoro used was based on *Serat Jayabaya*, which was popular in Java at the end of the 18th century, around the time of the prince of Yogyakarta's emergence as Herucakra. *Serat Jayabaya* is a Javanese prophetic chronicle that placed a Hindu belief scheme into the course of Javanese history in four *yugas*. The history of Java begins with the reign of King Jayabaya of Kediri in the golden age of the 11th century. This was followed by a period of decadence. It was after all this downturn and misery that the Javanese peasant societies were liberated by Ratu Adil, the foundress of a new golden age. *Serat Jayabaya* was not merely a cultural record, but also a social document that addresses the issues of the society. As a social document, the four epochs' historical division actually did not really have any significance for the people. There were only two epochs known to the peasant community, the normal era and the *kaliyuga* era or commonly known as *zaman edan* (the era of madness).

The normal era is the era of just prosperity. This is when the state's burdens are almost non-existent. In Javanese history, each rising dynasty began by easing the burdens of the state and the people's taxes. These new dynasties always benefited the people in the sense of providing facilities and benefits. The successor kings then did the opposite. As seen in *Serat Jayabaya*, kings became greedy, and amoral, and drained the wealth of the people. Wealth in the society was diminishing as the power and the people around it were depicted in the story as gold disappearing from people's homes and the state treasury. Including heirlooms in the form of *keris* (kris) and other amulets. In fact, these weapons and amulets are what distinguish between the noble class and farmers who only have *ani-ani* (hand-held knives/tools).

The Javanese heirloom weapon was the concept of the military power of the noble class. Although the term *ksatria* for Javanese nobles signifies their military function, their legitimacy in the eyes of the people was not a fortress or advanced weaponry with trained warriors like knights in Europe. They simply did not have enough of those. The royal armies of 17th-century Java were mostly conscripted by the peasant population. They were inefficient and such armies were weak in the face of professional armies. History shows the failure of Sultan Agung's 10,000s of soldiers to attack Batavia with only 100s soldiers left. Soldiers in Java did not always function as military but as coolies and logistics. This reinforces that in Java the strength of weaponry was not based on the military concept, but revolved around the concept of heirloom weapons and various magic talismans. Therefore, a king who has lost his heirloom weapon in the eyes of the peasants is a king who is no longer entrusted with revelation.

Politically, the Ratu Adil concept explains that although the position of the king is absolute in theory and thus glorified, Javanese history has shown that their positions are very easily shaken. For a long time, dynasties have overthrown each other. During one dynasty the rulers usurped the power of the king or his heirs. The concept of revelation has rationalized the demise of the royal tradition. Indeed, kingdoms may disintegrate but the idea of the kingship was perpetuated by revelation.

Due to these turmoils, royal scholars were cautious about the power of a particular king or dynasty. It was often predicted that a king would only reign for a short period of time or that his dynasty would only have seven generations. As if the power was limited in time by fate. The question of destiny matters because the person to whom the revelation was given still had to earn it, as once again the genealogical factor was not the only concern. Asceticism in sacred places shrouded in various myths became known as a way to obtain revelations and heirloom weapons and amulets.

If one reads Peter Carey's biography of Diponegoro, as Ratu Adil, from a young age the Javanese prince had sought to receive revelation in a retreat away from the world. He was immersed in *tirakat* to achieve inner strength and insight into asceticism at Tegalrejo and Selarong Cave. This retreat to the cave is reminiscent of the history of past opponents of kingship such as Surapati in the caves of Ngantang, East Java, or even earlier Airlangga in the forest of Ponorogo. The primal need for inner strength and supernatural power makes it easy to understand why Ratu Adil often comes from people who are close to religion such as Diponegoro. They are considered to have inner strength and supernatural powers because of their piety. These religious people also easily translated general dissatisfaction into the War of Sabil.

He was, moreover, an aristocrat. This added to his power as Ratu Adil, as remembered in the noble rebellions of Tumenggung Jaya Puspita of Surabaya and Trunojoyo of Madura around the time of *Serat Jayabaya*. As a prince descended from Mataram, he had the advantage of being able to connect with Ratu Kidul as did his ancestor Senapati who founded the Javanese kingdom in the 16th century. The story of his asceticism in Langse Cave where he met Ratu Kidul; as well as the story of Gua Siluman as the source of the "Kanjeng Kiai Naga Siluman" *keris* are proof of this.

Later, after the war, Diponegoro's *keris* was handed over to Dutch King Willem I as a symbol of victory in the war and the hope of an end to the Ratu Adil movement. However, from 1830 until the birth of the national movement, hardly a year passed without a messianism movement arising in Java. Just like Diponegoro, the leaders of the messianism movement called themselves recipients of royal revelations because they felt that the political power of the Javanese kings had passed into the hands of depraved foreigners.

The Javanese kings in their decadence humiliated their ancestors by referring to the Governor General as *eyang* or grandfather, which automatically placed him in the family tree of the Javanese noble dynasty. Together with the *eyang* of the Dutch colonial rulers, they colluded to burden the people with high taxes and forced labor. It was understandable that messianism expectations ran rampant in society. These movements were often led by local figures, even by ordinary peasants, and did not reach such a wide scale that they were easily suppressed. However, the frequency and diversity of the locations of the events reveal the widespread discontent and the depth of the people's sense of disillusionment for almost 100 years after Diponegoro's capture.



Pilgrims at the grave of Sheikh Abdullah Mudzakir, Demak

The Ratu Adil movement led society to the gates of a period in the early 20th century that in Indonesian historiography is called the national movement. This period no longer relied on traditional leaders but on the central role of public organizations and the Dutch school intelligentsia. These were the *priyayi* whom Kartini—one of the first educated people exposed to European enlightenment via colonial education—called “noble mind”. A new type of nobility derived from intellect as the antithesis of the “hereditary nobility” whose class and honor were derived from bloodline. The statement of Kartini as part of a Javanese *priyayi* family marked a new path for the aristocrats to deflect the distorted history back to the old hope of the people, *tata tentrem kerta raharja gemah ripah loh jinawi*.

During the early 20th century, however, the longing for messianism that brought about the golden age was still very strong among the people. This was especially evident in Tjokroaminoto who was regarded as Herucakra or Ratu Adil. The people scrambled to shake and kiss his hand, salute, hug, even worship and sniff his feet with all their souls. Sarekat Islam, founded in 1912 and chaired by Tjokroamioto, was considered to have supernatural powers due to its rituals and secret oaths. After 1914, Tjokroaminoto and other leaders in the largest organization in the Dutch East Indies at the time, especially Agus Salim, carefully tried to reduce the messianism elements. Thanks to its propagandists, becoming part of Sarekat Islam was seen as a more promising new path than hoping for Ratu Adil.

Soekarno, a protégé of Tjokroaminoto who in the 1920s emerged as the most prominent figure of the movement and attached messianism elements as well, tried to understand the people's longing for the coming of the Queen of Justice and the function of intellectuals as the "Extension of the Tongue of the People". The manifesto *Nationalisme, Islamisme, and Marxisme* written by Soekarno in 1926 when he was 25 years old, clearly reflected his efforts as an intellectual to carry the people's hopes for liberation. Here Soekarno did not claim to be the Ratu Adil, he took another figure from the treasures of Hindu heritage which was very popular and embedded in the lives of the people, *pewayangan* (shadow puppet).

"As Aria Bima-Putera, who was born in the age of struggle, this Young Indonesia saw the light of day first of all in an age when the peoples of Asia were displeased with their fate. Displeased with their economic fate, displeased with their political fate, displeased with everything else. The age of being pleased with the way things are is over. The new age of youth has come as a bright dawn of weather," said Soekarno.

The fact that his choice of Aria Bima-Putera or Gatotkaca was associated with Indonesia Muda—referring to Suluh Indonesia Muda, the monthly magazine he founded under the auspices of the Algemeene Studie Club organization of which he was a member—was a symbolic expression of the need to be as intelligent, as powerful and as tenacious as Gatotkaca. Soekarno's image of Gatotkaca is not far from the image of Javanese people in general, which is brave and fearless, firm, tough, clever, vigilant, agile and skillful, steadfast, and has a great sense of responsibility and is extremely powerful, so he is described as a mighty knight. Most important is the parable of Gatotkaca who is always ready to save the world when in crisis. It was Gatotkaca's spirit embodied in the unity of power that made liberation possible, not Ratu Adil.

Nevertheless, the hope of the coming of Ratu Adil, which was rooted in the poverty of the peasants, also encouraged Soekarno at that time as a person who identified himself with the knight to return to the peasants and find the formulation of the marhaenism ideology as Indonesian-style of socialism. This ideology was inspired by the farmer he was told to find when skipping college while cycling without a certain direction. He arrived at a rice field in Cigereleng Village in southern Bandung where he saw a farmer in shabby clothes who was hoeing alone in a rice field and then invited him to talk. This farmer was later recognized by Soekarno as having enabled him to formulate thoughts whose seeds had been in his head since he was 20 years old about the small Indonesian people who could not follow the formulation of marxism as the proletariat.

The proletariat was born out of capitalism in Europe, which was distinct from capitalism in Indonesia. In Europe, the capitalism that developed was mainly a manufacturing capitalism, while here it was an agricultural capitalism. Capitalism in Europe was industrial while here it was agricultural. Therefore, in Europe, the adverse effects of manufacturing-industrial capitalism gave birth mainly to the proletariat, i.e. people who do not own the means of production. Here, agricultural capitalism gave birth to peasants. They still own the means of production. However, it was very limited and the harvest has been unable to meet their needs.

In 1930, as the Leader of the Indonesian Nationalist Party (PNI) who was detained in Banceuy Prison, Bandung, on charges of inciting resistance, Soekarno contemplated and conceptualized marhaenism into a formulation as well as a principle of struggle for anyone who wanted to “eliminate every capitalism, imperialism, and colonialism”. It can be clearly seen in his famous defense speech “*Indonesië Klaagt Aan*” or “*Indonesia Menggugat*” in the building of Den Landraad Te Bandoeng or Bandung District Court that the connection between the birth of the national movement and the ideology of marhaenism as the principle of national struggle in a particular section that discusses “Ratu Adil”, “Herucakra”, and so on.

Soekarno appreciated Ratu Adil because it was a prophecy that succeeded in arousing the spirit and hope of the people to achieve liberation. Soekarno rhetorically stated, “Why Jayabaya has raised the people’s hopes until now? There is no other reason than because the people are crying out for their salvation. Like someone living in darkness who never gives up waiting and hoping, every hour, every minute, every second, ‘When will the sun rise?’”

In response to the accusation of inciting resistance against the Dutch colonial government and being put on trial, Soekarno stated that the accusation that he incited the people to move against was a false accusation. According to him, “The people’s hearts are crying out in prayer and waiting for the arrival of Ratu Adil or Herucakra, so we who are called ‘inciters’ are not the makers of the current people’s movement and neither is our influence due to the slick tongues we have or the sharpness of our pens.”

At this point, for Soekarno, the mesianism that overflowed had become fertile ground for the birth of the national movement and its people. From here, they could become part of the people and embed influence easily, while showing that the golden age that freed them from that terrible fate could only be achieved with independence.

The term *marhaen* has been popular since the trial of Soekarno in 1930. Prior to that, people used “*kromo*” when referring to the common people. This term was associated with the Indonesian Communist Party (PKI), which often equated it with the proletariat. Some historical scholars say the term *Marhaen* was commonly used in the 1920s. John D. Legge, Soekarno’s ambitious biographer, said that *Marhaen* was actually a term that was commonly used in mid-1927. It is a Sundanese term whose meaning is the same as the word “*kromo*” in Javanese. Ingleson even mentioned that the term had actually been used earlier. Tjokroaminoto’s Sarekat Islam often used the term in reference to “peasants” as early as the 1910s. However, regardless of the polemics over the origin of the term *Marhaen*, all of this signified that in the first half of the 20th century, there was a huge wave of national movement figures. The majority of them were nobles who decided to return to the peasants, commoners, or *wong cilik*—those who continued to believe in Ratu Adil because they were not yet liberated from the cycle of terrible fates.

Following his discharge from Sukamiskin Prison on December 31, 1931, Soekarno wrote a series of writings that he later published and which all defined *marhaenism*. The traces of those writings came to life in his famous speech on June 1, 1945. The speech, which was delivered in a session of the Committee for Preparatory Work for Independence (BPUPK) and later titled “The Birth of Pancasila”, showed how messianism hope inspired Soekarno to coin one of the five principles of an independent Indonesia, which he called Pancasila, the social welfare:

“Sisters and Brothers, I propose: If we seek democracy, it should not be Western democracy, but a living deliberation, that is, a *politiek-economische democratie* that could bring us social welfare! The Indonesian people have been talking about this for a long time. What is Ratu Adil? What is meant by the notion of Ratu Adil is *sociale rechtvaardigheid*. People want to be prosperous. People, who once

felt that they lacked food and clothing, wish to create a new world in which there is justice under the leadership of Ratu Adil. So, if we really understand, if we really love the people of Indonesia, let us accept this principle of sociale rechtvaardigheid, which is not only political equality but also on the economic field we must establish equality, which means the best possible social welfare.”

Two months after the speech, Soekarno and Hatta proclaimed Indonesia's independence, followed by a revolution. Across the nation, there were attempts to reclaim what was perceived as the wealth of the people from foreign powers and their cronies. Troops grew like mushrooms during the monsoons and traditional leaders reasserted themselves as revolutionary figures, equipping their followers with talismans of invulnerability. Even the use of these amulets was practiced by the leaders of the troops led by the intellectuals, as described by historian Robert Cribb in the story Mustofa Beragama who asked his troops to eat cat meat in order to be able to see in the dark with glowing eyes.

Sartono was right that the signs of Ratu Adil and even the Ratu Adil Movement did not necessarily end after Indonesia's independence. Even after almost half a century of Indonesian independence, in 1989, he wrote his analysis of the “Warsidi Lampung incident” and concluded that the Umbul Cihideung recitation group was a Ratu Adil Movement. Apart from the polemics that accompanied Sartono's views, it is very clear that Soeharto's power was oppressive. The oppression was not only committed to the Muslims to make them accept the sole principle of Pancasila, but it expanded to force the people to accept the greedy politics of the military dictatorship full of corruption, collusion, and nepotism. This resulted in rampant state violence, poverty, humanitarian abuses, and injustice.

In the 1980s, Soeharto was at the peak of his power. Earlier in the 1970s, he had resolved many of the conflicts that emerged in the form of mass student protests as reflected in the 1974 Malari incident. By the end of the 1980s, his power was again shaken. In that context, the Warsidi Lampung incident can be cited as one of the first. The incident became

part of a series of agrarian conflicts that erupted because the land management system of the New Order era only benefited the ruler and his cronies, the businessmen. This has led to numerous farmers losing their rights and access to their land. Over the last twenty years of Soeharto's reign, the number of land disputes in Indonesia increased sharply and these often turned into open conflicts between farmers and the state. The state confronted peasant radicalism in authoritarian ways that cost lives. At this point, peasants began to seek what anthropologist James Scott referred to as "the weapons of the weak", they fought back covertly, symbolically, not overtly, or furtively.

Twenty-five years after Soeharto's downfall, the common people are hopeful that justice will come. Especially peasants, although there has been very little change in attempts to liberate them from their cyclical misfortunes. The reclaiming of their lands often happens through a more market-oriented development policy. Their dialog with power and legal channels has been blunted. At this point, they revert to covert resistance, one of which was seen recently near the 25th anniversary of Reformasi.

As the dim twilight was swallowed by the darkness of the night, thousands of people sang songs while lighting torches and moving snaking towards Ngalang-alangan Hill, Sukolilo, Pati, Central Java. The dark hill was then lit by torches arranged in such a way as to form the face of Samin Surosentiko or Raden Kohar (1819–1924), the leader and roots of teachings of *sedulur sikep* or indigenous people along the Kendeng Mountains area that spanned from Central Java (Blora Regency, Pati Regency) to East Java (Bojonegoro Regency).

The cryptic news on a sacred day for the Javanese at the beginning of the month of *Suro*, March 15, 2023. As a peasant community, they sent the cipher in the form of *lamporan*, a ritual to ward off bad luck. Some have said that they do *lamporan* not just to repel the pests of leafhoppers, rats, and the like that damage the fate of farmers, but a bigger pest, these individuals made policies that were not in favor of the people, causing the agricultural world to go backward. The rice farming economic system, which functions not to extract the maximum profit but to share with the people and support the sustainability of nature, was

faced with a greedy expansionist capitalist economy.

The flames of thousands of torches that form the face of Samin Surosentiko illuminated the historical problems of the fate of peasants from the past to the present that did not experience disconnection. It has even gotten worse. Clifford Geertz in his classic work *An Agricultural Involution* revealed that from the mid-19th century to the mid-20th century the economy of Javanese peasants experienced involution, backward, and not evolution, forward. The cause of this situation was the collusion of power with the capitalists who ran the sugarcane cultivation economy with sugar factories. Yet, the fate of the *sedulur sikep* was even worse because they not only experienced the conversion of land functions into industrial areas of monoculture crops but also the mountains and forests containing biodiversity were destroyed for the cement factory mining industry.

For the purpose of the land acquisition, as in the past, the state and capital were reinforced not only by the courts and the police, but also by the “political gangsters”, or thugs. They existed beneath the surface under the cover of the motto of peace and order (*rust en orde*). All these circumstances eventually not only made the economy of rice farming worse but also led to the political development of the village, which led to cultural disintegration.

Does history repeat itself? History never repeats itself, it just rhymes. That night, the *sedulur sikep*, in the flame of the torches they carried, illuminated the patterns of what Sartono called the special traits of agrarian radicalism, such as nativism and revivalism. But are these symbolic statements, as Scott puts it, “weapons of the weak”? It is worth remembering that, as a continuous phenomenon from the colonial period to independence that has been ignored and underestimated as a non-factor in history, poor socio-economic and political conditions provide fertile ground for major historical shocks.

A deep concern in the history of peasant communities gave rise to their sense of collectivism. In order to fight the state and capital's onslaught that destroys the hope of *tata tentrem kerta raharja gemah ripah loh jinawi*, they revived their traditions through old values or reinvention of traditions. It was never an easy agenda, because in trying to revive identity, the design they undertook was not only to maintain and revive tradition but also to reshape tradition in the new context. All of this must be endured resiliently in order to become active elements to achieve cultural, social, economic, and political goals that can restore the distorted path of history.



Night market at the ruins of the sugar factory in Juwono village, Kertosono, Nganjuk



Where Do the Spirits Go? #1, 2023



Footnotes:¹ Personalized² History³ of Mysticism⁴

LIR

¹The fragments of personal narratives in this essay are written by the artist, Jompet Kuswidananto, in nonlinear years that correspond to the flow of his memory. The curator, LIR, writes the responses to these fragments in the form of footnotes.

Footnotes become our chosen space to explore curatorial ideas and provide context to Jompet's works; partly because the work itself carries a comprehensive bodily experience through the stimulation of light, sound, texture, and dramaturgical flow. It is essential to appreciate the work in its entirety, alongside the personal narratives compiled from the artist's memories. In this regard, the role of the curator as the companion of the artist's process and as a discussion partner in the making of the exhibition is similar to that of the footnotes in an essay: it flows together and alongside the main essay, providing a context where needed. We also particularly appreciate the didactic nature of the space: the footnote section is the appropriate space to share references, thoughts, and behind-the-scenes.

²On the other hand, the position of the self and personal history within the canonical history is sometimes placed merely as a footnote. However, pay attention to the artist's choice of using the word "personalized" instead of "personal". The suffix "-ized" activates the word "personal" into a verb. It refers to an active attempt to make something (in this case history) custom-made for a particular person. The word signifies an effort to be actively involved, to make it a benchmark, as well as a symbol of ownership of a personal and special micro connection.

³Beyond merely presenting a personal narrative, personalized history has actively sought to claim history out of the canon and adapt it to the needs of the individual, regardless of the size and legitimacy of the power. This attempt to personalize history is hardly new, despite the fact that it is usually done by the rulers themselves. In this exhibition, Jompert explored his personal relationship with power—the state, the church, and colonialism. He stitched together patches of non-archival historical clues through nostalgia, trauma, dreams, alternative narratives, and transcendental experiences, of the personal and the collective. The question remains, who has the right to present a personalized version of history amidst the fragility of one's memory? Colonialism encourages the process of internalization and personalization of history as well as the renewal of spiritual values in the effort to develop an antithesis to the norms imposed generally by power. This process of internalization has historically been the root of the tradition of resistance to power.

⁴In this exhibition, *mysticism* specifically refers to the wave of spiritual and religious beliefs that catalyze rebellion. The exhibition presents traces of disobedience; from apocalyptic narratives, crafting of spiritual objects, pilgrimages as well as veneration of the spirits of a dissident, to rituals and processes of trance. Sartono explained in his book about the recurring pattern of rebellion in Java in the 19th and early 20th centuries that began with religious movements as manifestations of mysticism in the form of messianism, Ratu Adil, nativism, prophethood, and others. This piece of micro-history has been the pattern that fueled revolutionary movements since the days of colonialism. Generally, it peaks when social pressures and anxieties arise. It has a repetitive, dramatic, and ephemeral character. Belief in this mysticism gives the illusion of invincibility and struggle, enhancing the possibility of mass aggression during a social uprising. On the other hand, mysticism is often employed by leaders to personalize their history and legitimize their holiness by creating the illusion of special connection and closeness to God/prophets/holy spirits/the universe. Source: Sartono Kartodirdjo, *Ratu Adil* (Jakarta: Pustaka Sinar Harapan, 1992).

1986

Setrodinomo has never returned since he was picked up by a Romusha truck 42 years ago. ⁵Satiyem, his wife, was the only remaining person who held a grudge against it. Their three children were too young to understand Satiyem's devastation and futile attempt to find her husband. It did not last long. There was no time to dwell in the misery and endless search for they had to survive the plague brought by the Imperial Japanese Army. Today, Satiyem died a Catholic, ⁶ after several years of learning about sin, repentance, and forgiveness ⁷ from her youngest son, my father. Satiyem's grudge subside along with the fading incense smoke of the thurible ⁸ swayed over her fallen body. And for the second time, Setrodinomo vanished. ⁹

1988

That afternoon, a boy scout guided me to sit cross-legged on the warm asphalt at the frontline. There, a sea of mourners as far as the eye could see. The silent crowd waited for Sultan's hearse. ¹⁰ Not only were they grieving, they were waiting for a blessing, providence, and miracle which has been widely circulating about the late Sultan. The hearse carried the late Sultan slowly, letting the subtle smell of jasmine pervade and linger in our memories.

⁵ During the Japanese occupation, Jompet's grandfather was one of the undocumented forced labor (*Romusha*) victims who never returned. While the number of victims remains unknown, the estimates ranged from 4 to 10 million people. Source: Wikipedia, "The Japanese Occupation, 1942–45", *Country-data.com* (accessed on July 30, 2006).

⁶ In this exhibition, there are traces of Catholic rituals, one of which is through the exhibition flow resembling that of the flow of service or mass orchestration in a ritual. The translation of this celebration of faith took inspiration from a phrase in the Javanese Catholic prayer, "*Endah agung kekeraning pengandel*" (How beautiful and glorious is the mystery of our faith).

⁷ As a result of ethical political policies, the dissemination of Christianity/Catholicism in Java was strengthened by pre-evangelization strategies and full cooperation from the colonial government. This included the use of the Javanese language and the adaptation of religious teachings to Javanese culture in the first decade of the 20th century. Source: Cholis Akbar, "Mengkristenkan Jawa" <https://hidayatullah.com/kolom/catatan-akhir-pekan/2013/04/04/3865/mengkristenkan-jawa.html> (*Hidayatullah.com*, April 4, 2013).

⁸ Thurible, also known as *wiruk*, is a metal censer suspended from chains. It is widely used by the Catholic Church, Orthodox Church, Oriental Orthodox Church, Anglican Church, Lutheran Church, Armenian Apostolic Church, and Gnostic Church. Source: Wikipedia - Dennis G. Michno, "The Holy Eucharist-Concerning the Use of Incense at the Eucharist", *A Priest's Handbook - The Ceremonies of the Church* (Harrisburg, PA: Moorehouse Publishing, 1998).

⁹ This sentence reminded us of David Eagleman's theory of the three deaths, as follows: "There are three deaths. The first is when the body ceases to function. There are three deaths. The first is when the body ceases to function. The second is when the body is consigned to the grave. The third is that moment, sometime in the future, when your name is spoken for the last time." Nonetheless, in this exhibition, the name of both Setrodinomo and Satiyem are once again spoken. Source: David Eagleman, *Sum: Forty Tales from the Afterlives* (New York: Pantheon Books, 2009).

¹⁰ His Majesty Sri Sultan Hamengkubuwono IX passed away on October 2, 1988. Hundreds of thousands of people, in deep mourning, packed the streets for his funeral service. He was known as a charismatic king with particular wisdom, personal proximity to his subjects, and incomparable intelligence; he was also renowned for his supernatural powers. His mystical stories are often spoken of with awe by his subjects; from how he drove a car on the sea, warded off a storm, to repulsing Dutch tank troops with just a brief conversation. Not only beloved and admired by his people, Sri Sultan HB IX was also the embodiment of an extraordinary leader, with traits that Parni Hadi referred to as prophetic leadership. Source: Nanang Sunarta, A. Margana, and Sugeng Sri Widodo (Compilation Team), Parni Hadi and Nasyith Majidi (Editors), *SULTAN Hamengku Buwono IX: Inspiring Prophetic Leader*, First Edition (Jakarta: Ikatan Relawan Sosial Indonesia, 2013).

1989

After dawn, our group left the village to join the other pilgrims who had already started the walk. While walking toward the sunrise, we recited the rosary and sang the hymns. That day the Vatican's holy shepherd kissed the land of Java and offered the Sacrament of the Eucharist at the military base.¹¹ We passed a long line of heavily armed soldiers, a line of armored cars, and fighter aircraft to finally reach an open field filled with crowds of people. The Holy Shepherd passed quietly by. From where I stood, it looked as if he was hovering above the joyful waving hands. His light-skinned face and palms glowed—reflecting the sun. I shouted out loudly, awkwardly, “Viva il Papa!”.¹²

1991

Many times, my junior high school friends and I stood in a row along the street in front of our school,¹³ this time carrying two small flags: Indonesia and Japan. We waved the flags at the fast-moving motorcade carrying the young Emperor, Akihito, to the palace of the newly crowned Sultan. Years earlier, on the same street, I remember waving flags at Princess Diana and Prince Charles, and of course, at Soeharto.

¹¹ In October 1989, the supreme leader of the Roman Catholic Church, Pope John Paul II, visited religious cities in Indonesia, including Jakarta, Medan, Yogyakarta, Maumere, and Dili. At that time, he came with a message of solidarity and hope. After his death, Pope John Paul II was legitimized a Saint due to the series of miracles associated with him. The culture of mysticism in Catholic Christianity recognizes saints, their relics, and the ritual of pilgrimage to holy places. Places of pilgrimage are treated as holy because they are blessed by high-ranking church leaders or contain reliquaries of saints. During his visit to Indonesia, Pope John Paul II blessed a statue of Mary which is now placed at the Maria Cave in Kaliori Banyumas. Following Pope John Paul II's elevation to sainthood, the place has become one of the most prominent destinations for Catholic pilgrimages to this day.

¹² Italian for "Long live the Pope!"

¹³ It was common practice in the '80s and '90s to mobilize students to join the festivities and line the streets to welcome the arrival of important figures. This practice is no longer done on the streets but is now more centralized to special events in certain locations, for example, presidential visits to schools for inaugurations, celebrations, or motivational speeches.

1993

A secret message from Our Blessed Mother Mary to three shepherds in rural Portugal at the beginning of the century was leaked in the classroom, circulating in the form of a chain letter stating that the world would come to an end in the year 2000.¹⁴ The letter described meticulously how God would be angry and end everything. Photocopies of the faded letter were circulated along with images of God's true face and some religious items that were believed to help people survive the final judgment.¹⁵ Some of my friends made prayer groups for a while as we talked about sin and repentance and imagining what the world would be like after the doomsday.¹⁶

¹⁴ At that time, supposedly there was an apparition of the holy spirit with three messages. Two of them were directed to the Pope and the other was not communicated to the people. These secret messages led to rumors and speculation. When a wild rumor finally broke, that secret message was said to herald the end of the world. Chain messaging was a system of spreading information and hoaxes in the days before online social media gained popularity. This caused public concern, even if it only existed for a short period of time in a limited community.

¹⁵ When reflecting on the colonial period, messages about doomsday often caused social unrest that fueled rebellion. This generally happened in societies that experienced social and political turmoil. The urgency and issues of doomsday make people who are already pessimistic even more desperate and fatalistic. Typically, the confused masses will seek protection from a figure considered capable of being a savior who is charismatic enough to declare himself a messiah. In Javanese mythology, this savior figure is known as Ratu Adil.

¹⁶ The rumors of the doomsday in the year 2000 spread by the anonymous Servant of God were not the only doomsday news circulated that year. News about the millennium bug or internet confusion over the calendar was also predicted to cause world chaos at the turn of the year 2000 and became one of the hoaxes that were spreading. One of the most severe cases of these doomsday 2000 rumors was the case of the Ten Commandments Restoration Movement sect in Uganda (also known as Ugandan Domsday Cult). The frightened people put their full trust in Pastor Credonia Mwerinde and Joseph Kibwetere, the charismatic leaders of the church. They rallied their congregation to sell all their belongings and prepare for doomsday with revelry in the church. On the day the apocalypse was predicted to come, the congregation gathered in the church, which was later sealed and burned to the ground. The sect leaders of the Ten Commandments Restoration Movement disappeared as fugitives from justice and the number of victims in this mass murder reached 924 people including those who were killed before the "doomsday". Source: Ian Fisher, "Uganda Cult's Mystique Finally Turned Deadly", *The New York Times*, ISSN 0362-4331, February 4, 2000 <https://www.nytimes.com/2000/04/02/world/uganda-cult-s-mystique-finally-turned-deadly.html>.

1985

ABRI Masuk Desa came into my village to build a bridge across the Gajah Wong River.¹⁷ There was an old foundation for a Dutch sugarcane lorry on the spot. ABRI planned to knock it down with dynamite. Right around 9 am, an explosion rattled the glass windows of my classroom, it was much louder than I had expected. The second explosion followed an hour later. Unbeknownst to others, Agung had managed to sneak out of the classroom and infiltrate the bridge construction site, and from behind a gap in the woven bamboo wall he waited to see how the knowingly hunted foundation piles would collapse under the force of the dynamite. During the second explosion, though he did not blink, he failed to see a fist of rock dashing toward his forehead. He was knocked out and therefore the third dynamite was not detonated. The railroad trestle did not completely collapse and Agung struggled for several days to regain consciousness. When Agung returned almost a month later, he recounted the scary faces he had encountered during his unconsciousness. Those faces, he said, were upset that the trestle had come down.¹⁸

¹⁷ In an attempt to maintain national stability, the New Order government undertook a massive national development program in Indonesia. To facilitate this effort and extend the government's control, the ABRI Masuk Desa (Indonesian Army community service) program was established with the aim of ensuring the targets of the development program. Although this assignment was non-military in scope, the military's presence in the community strengthened the New Order's militaristic regime. The program was implemented in 1980 as an effort to improve relations between ABRI and the community at that time. At the same time, ABRI's presence in the community further strengthened the hegemony of the authorities to build legitimacy and limit the citizens' freedom of speech. After the Reformation era, this program was discontinued.

¹⁸ Who are those angry faces? Could they be the restless souls who were victims of forced labor during the construction of the Dutch sugarcane lorry tracks? Could the senselessness in the form of these ghosts stop or delay the government's development project? In fact, through a stone hit on Agung's head, the third dynamite was not detonated and the trestle did not completely collapse.

1985

Mas Budi has always been the most polite young man in the village, speaking to everyone in high Javanese. He was a musician who only performed his own songs, but that evening he returned home as a dancer who was exhausted from being possessed.¹⁹ That afternoon, he and the youths briefly practiced the kuda lumping dance for the Gajah Wong Bridge inauguration procession. The locals were busy putting up banners and clearing the grass, a squad of Indonesian army was installing the sound system equipment and setting up a special tent for the Mayor and the Military District Commander. But suddenly Mas Budi went off like a bullet, crashing through the chairs, knocking down the podium, jumping over the trench, and crossing the swampy rice fields, before plunging into the river valley on the north side of the new bridge. The men chased Mas Budi, who had disappeared from sight. They found Mas Budi sticking his head on the bank of a river, and a soldier immediately pulled his body out of the water, at that moment I heard the gnashing of his teeth from behind the back of the crowd. Just as the soldier was reciting a prayer, Mas Budi jumped into the river, continued to jump towards the deep end, then drowned himself and disappeared. The crowd panicked while shouting the name of God. But then Mas Budi slowly surfaced, his face calm, almost smiling, his eyes closed. He began to dance. Pak Kaum, the leader of the dance group, shouted for a pair of kenongs and gongs and played them following Mas Budi's movements. For a long time, people were stunned, though not too surprised. They were patiently accompanying Mas Budi, or whoever it was, dancing until the call to sunset prayer was heard.

1987

Mas Agus was my music teacher in the village, a happy-go-lucky dangdut orchestra guitar player. His band was busy with shows even though I never got to see one. However, he was a skilled storyteller, he was meticulous in unraveling the story of his shows because from the stage he witnessed everything; the wild and the joyful, the broken and the dazed, and then the fallen. For him, the grooves of dangdut were a spoiled breeze that squeezed all the sorrows and joys into an infinite amount of tension, then burst them into tiny pieces that soared into the void before vanishing. The next day, like Easter, they were reborn. ²⁰

¹⁹ Possession is a phenomenon that gives a person extraordinary abilities, both physical (eating glass, possessing inhuman strength, and immunity) and spiritual (being able to predict the future, communicating with the supernatural, and mediating messages from the universe). The more spiritual practices are generally practiced by "shaman" and the person mediating the message is considered to have a special connection with outside forces that can be used for good, such as for warning people in advance of a disaster, or finding lost items. Trances that are more physical make people act out of control beyond reason.

²⁰ The study of *jathilan* led Jompet to the exploration of visual material in his work, which was presented in the last room as the culmination of ecstasy, rage, and senseless behavior during the rebellion. Like the trance-like state in *jathilan* and dangdut, it could be a catharsis for the stresses of everyday life.

1982²¹

After school, my father took me on a bicycle to the police office near the bus station. My father handed over a couple of bottles of liquor wrapped in newspaper and signed a letter. I later learned that on that day he had been asked by the police to stop selling liquor. At the same time, several youths who used to get drunk at his stall were laying low. They went into hiding, ²²the neighbors whispered. A few years later they reappeared, the tattooed images on their bodies gone, and replaced by blisters of skin scarred by the acid. ²³Yet they survived the big raid.

²¹ In the 1980s, the economic condition of Indonesia suffered due to plummeting oil prices. At that time students began to protest. In an attempt to restore stability and public order, the government launched Operation Petrus (mysterious shootings)—the silent killings of gang members, ex-cons, and thugs. Thugs with certain characteristics began to be scapegoated as the source of the problem. The eradication of “criminals” was carried out to restore public confidence and took place between 1982–1985. On the other hand, this case terrorized the public and those who were considered “enemies of the government”. The politics of fear became a way for the authorities to maintain the legitimacy of their power while giving the impression of pseudo-security. Komnas HAM (the National Committee for Human Rights) noted that there were at least 2,000 victims of this mysterious shooting.

²² Dark play, a theatrical term coined by Richard Schechner, is a situation when the participants do not realize they are being a part of a scenario (for example: prank). During the mysterious shooting, the thugs, hoodlums, and tattooed individuals were terrified due to the uncertainty of their fate. They seem to be in a dark play, but in this case, they believe they are part of the scenario without being able to see the enemy.

²³ The gesture of removing the tattoo has a subtext: a form of surrender to fate as well as an attempt to save oneself from an invisible enemy.

1983

Soeharto forbade people to look at the eclipse. ²⁴He had schools and offices closed. He told us to hide inside our houses, close the windows, and keep the doors shut. We were worried about the darkness that would come at midday in the dry season that year. ²⁵A neighbor said that was the day the apocalypse would come. Our neighbor was convinced because in recent months a mystical sign had appeared in the form of a jeep with a picture of scissors on the door. It kidnapped and took the lives of disobedient people and dumped their bodies in the rivers.

²⁴ The natural phenomenon of a total solar eclipse that occurred on June 11, 1983, for 5 minutes and 11 seconds was used by Soeharto to re-legitimize his power through the politics of fear, hoaxes, ignorance, and myths. He massively ordered people to stay indoors during the solar eclipse. At the same time, he simultaneously tested citizens' compliance and spread mass fear.

²⁵ In the myth that people believe, a solar eclipse is when Batara Kala annexes the sun and is a sign of upcoming suffering, plague, or famine. On the other hand, Batara Kala is the master of time and symbolizes that no one can go against the law of karma. Source: https://id.m.wikipedia.org/wiki/Batara_Kala.

In this exhibition, the figure of Kala will open the dramaturgy and flow of the exhibition as an illustration of a different concept of time and to embrace the idea of changing times. Here, time will be depicted in various symbolisms—from the personal to the historical position of the nation. One of the exhibition spaces will be filled with a more subtle gesture of rebellion through the process of melting coins that bears colonizers' symbols. In addition, there are *keris* (Javanese dagger) forged from KNIL swords as a form of personalization and an attempt to reclaim the power of resistance against the colonizers, reversing power and using their weapons to forge new weapons that fit our identity. Throughout the exhibition, music follows the visitors' journey in an attempt to guide the audience's experience into an atmosphere of trance, chaos, rage, and cathartic bodily experience. The flow is made to dramatically orchestrate the crowd's movement as if they are together on a pilgrimage to the past. Meanwhile, mysticism is present in every corner of the space.

1985

Pak Wir's house looked very simple, but he was the only person who had an office desk in his living room. The desk was full of stacks of papers with odd pictures, tables of formulas, and calendars of various kinds. He was a skilled clairvoyant, people came to tell their dreams or just to tell a simple story, then Pak Wir would be busy fiddling with numbers while occasionally opening these magical books. Mystical formulas, he said. Everyone in the room saw trivial things as divine signs that led them to luck and salvation. Each day they thought they were getting closer to the secret key to the mystery of the lottery numbers. ²⁶*The mystery of fate.*

²⁶ Between 1978 and 1993 the Indonesian government organized an official lottery in order to collect funds from the public. The lottery attracted a lot of interest, especially from the lower-income community, and even more than that, the lottery gave rise to a practice of numerical forecasting that was based on complex mystical values. A clairvoyant could work from just about anything; a dream, a political event, a natural event, or anything else, for whom everything encountered was a sign. Clairvoyants were able to connect signs, for instance, a political event with traditional astronomical calculations and then combine them with traditional interpretations to reveal a series of numbers. They called it the "Mystic Formula".

1998

From where I stood, I witnessed rocks being thrown overhead. As we started to move forward, the police forces in front of us were pushed south, away from the roundabout. It didn't last long, however, as our march dispersed after cans of tear gas were launched into the center followed by bursts of gunshots. That day was no worse than the day before when we had been sprayed with sewage water. I hid enough after throwing a few rocks and it was time to run. The run lasted into the night, the cops surrounded the campus and the village, and the power was out. I hid near a chicken coop, in the dark I heard the sound of boots running, shouts, beatings, and explosions. Memories of that day have been intertwined with memories of other days prior to May 21. ²⁷

1998

I remember Lexy standing between the protesters and the police force, carrying a VHS camera with the logo of a foreign news agency. Bob and Aman were always in positions that were easy to see. Aji, Kus Indarto, and other activists took turns in speeches behind the megaphone. Romo Mangun suddenly joined the march. Amin Rais and the Sultan were praised. Butet imitated Soeharto. Tony burned Soeharto. ²⁸

²⁷ Following a series of massive rallies of university students across Indonesia demanding reform, on May 21, 1998, Soeharto finally declared his resignation as President of Indonesia after 32 years in power under his militaristic New Order regime.

²⁸ Throughout the collective narratives of resistance and mass organizing, it is common for new martyrs and figures to emerge who then become symbols of the uprising or those who are sanctified in the belief that they can grant help. It is also common to make visits to holy places to ask for the blessings of the ancestors before preparing for an uprising. Source: Sartono Kartodirdjo, *Ratu Adil* (Jakarta: Pustaka Sinar Harapan, 1992).

1982

Pak Samat was a veteran of the independence war. Every night before the August 17 independent celebration, a time was dedicated to him to tell stories of his struggle. One day, he asked a group of children sitting cross-legged at the front.

"Where are the spirits of the patriots who died on the battlefield now?"

We responded quickly and loudly, "Heaven!"

"No, they aren't. They died as fighters, so they will not stop fighting until the end of time."

We didn't fully understand.

"The evil power can never truly die, it keeps changing forms. Thus, the struggle against it is an eternal struggle. People who die fighting against it in the world have chosen the path to fight an eternal battle in the afterlife."

We were still unable to understand.

But from that moment on, every time Pak Samat asked the same question at the August 17 tirakatan night, we, the children, somehow knew the answer.

Karya

Artworks











Love Is a Many-Splendored Thing #7

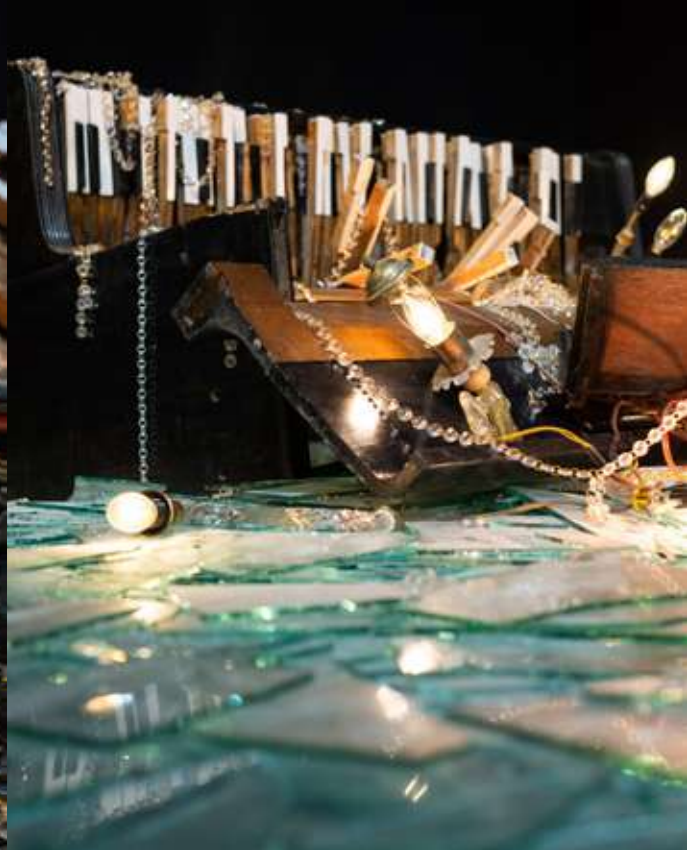
2023

Installation

Broken glass, broken pianos, chandeliers









Love Is a Many-Splendored Thing #3
2023
Installation
Iron, lamp, radio





Love Is a Many-Splendored Thing #8

2023

Installation

Car door, glass chandeliers









Where Do the Spirits Go? #1

2023

Installation

Army helmets, wood







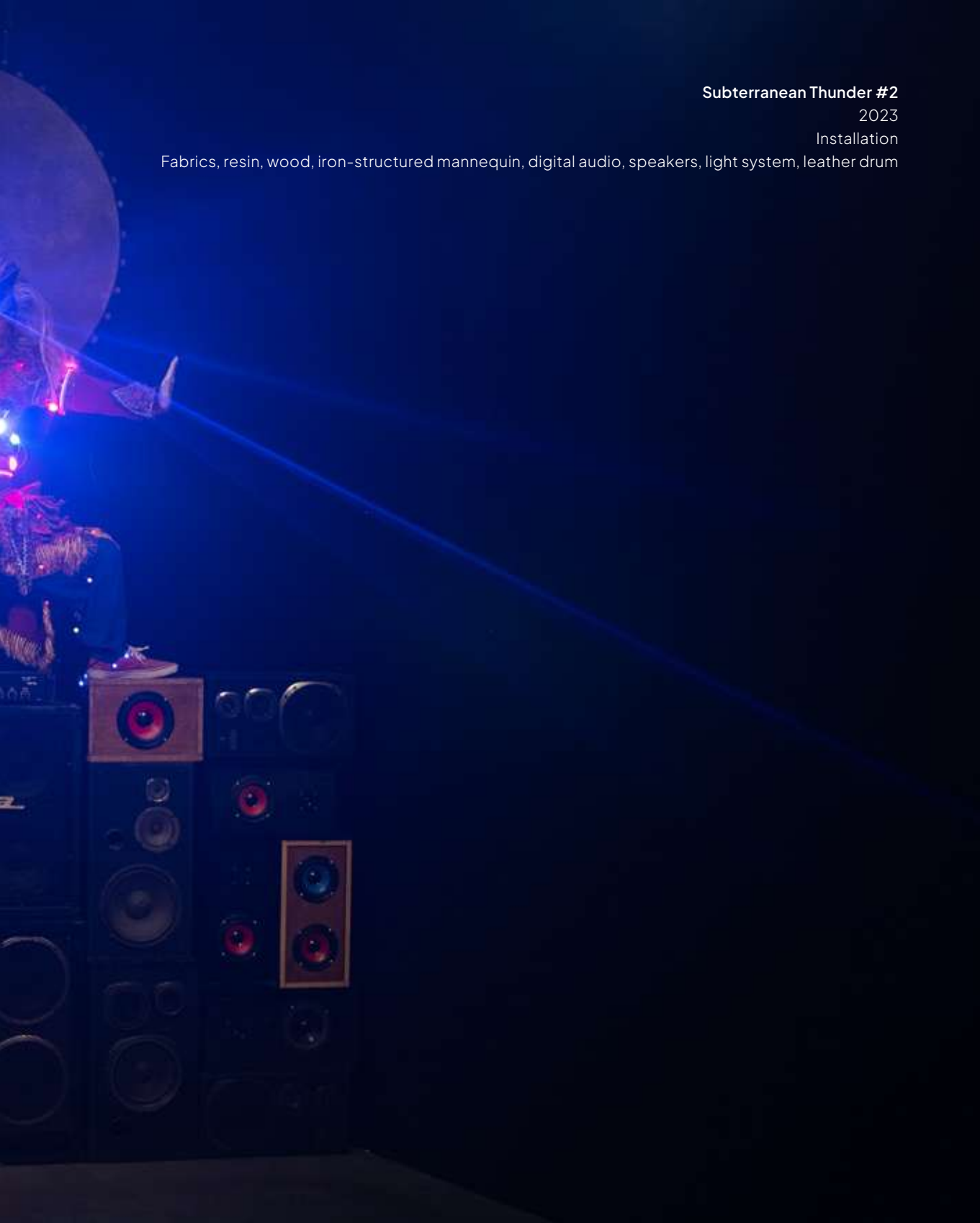


Subterranean Thunder #2

2023

Installation

Fabrics, resin, wood, iron-structured mannequin, digital audio, speakers, light system, leather drum









Dark Play

2017–2023

Single channel video

Duration : 32 minutes



Where Do the Spirits Go? #2

2023

Fabrics

200 x 150 cm



Far-Travelled Murmur #3

2023

Installation

Wooden truck miniature, digital sound, speaker

60 x 20 x 25 cm



Subterranean Thunder #1

2023

Installation

Fabrics, resin, wood, iron-structured mannequin, broken glass









Far-Travelled Murmur #1

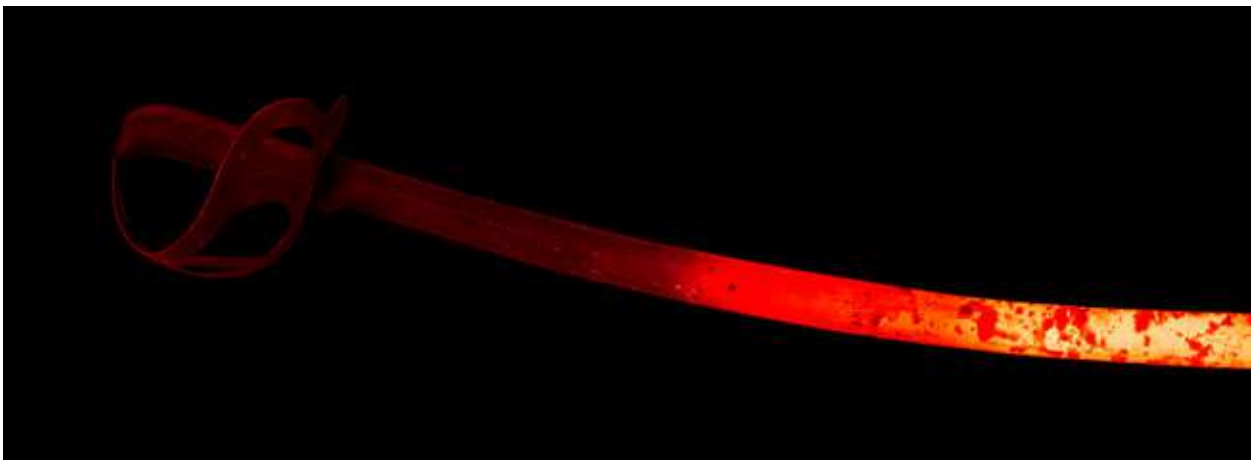
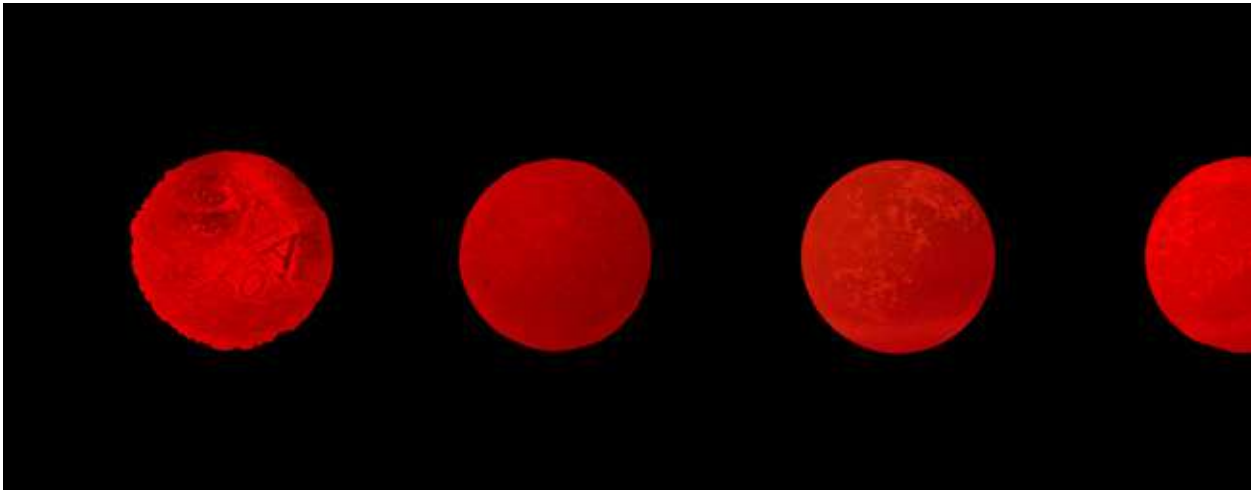
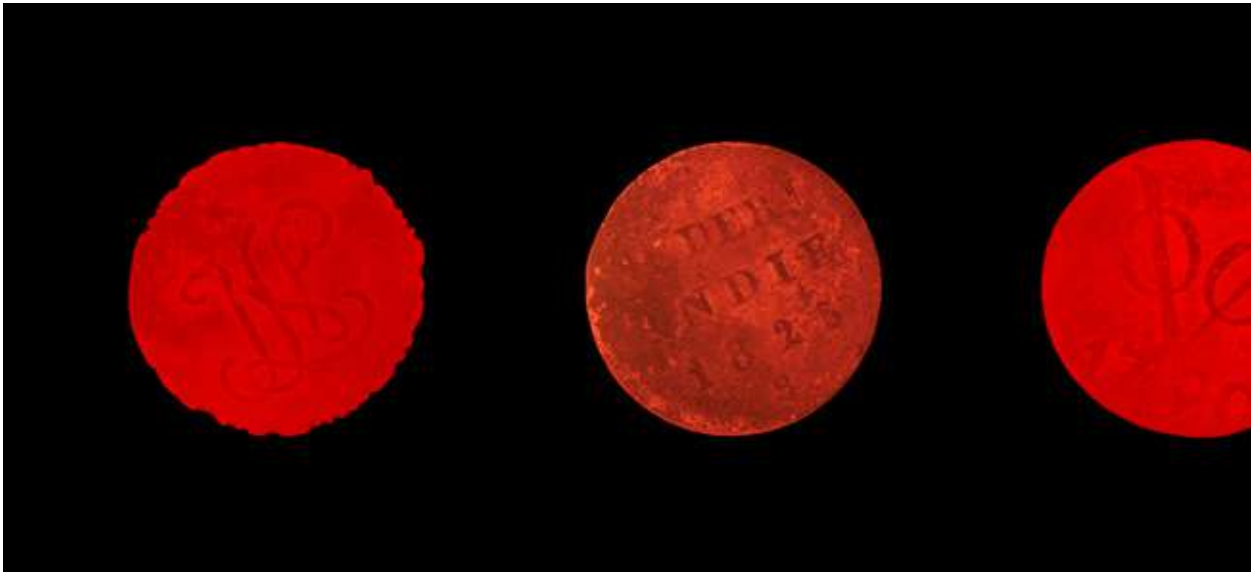
2023

Video Installation

Single Channel Video played on LED screen

15 minutes loop







Transmundane #1
2023
Photograph
60 x 180 cm



Transmundane #2
2023
Photograph
70 x 180 cm



Transmundane #3
2023
Photograph
30 x 90 cm

Far-Travelled Murmur #2

2023

Installation

Acrylic painting on 5 hand drums





Personalized History of Mysticism

2023

Series of texts installations

Lights, glass, iron, acrylic

Variable Dimensions









Jompert Kuswidananto



Jompet started his artistic journey as an amateur musician. From 1997–1999, he produced several works of indie music recordings individually and in groups. Since 1998 he has grown together with the collective Teater Garasi, which has had a major influence on his artistic language. After completing his studies at the Faculty of Social and Political Sciences, Gadjah Mada University in 1999 he studied contemporary art on his own, the early Reformation era also gave Jompet a strong impetus to explore new realities through the language of art. Currently, Jompet works with various mediums such as installation, video, sound, and performance to discuss various themes around Indonesia's alternative history that ranges from the ghosts of colonialism to nostalgia for the dictatorship.

Jompet has exhibited his works widely, including: Solo exhibition at Tropenmuseum Amsterdam, 2014; Sherman Contemporary Art Foundation, Sydney, 2016 and MAC's Grand Hornu, Belgium. As well as group exhibitions including: Sun Shower, Mori Art Museum, Tokyo, 2017; Sharjah Biennale 2019; Bangkok Art Biennale 2022. In 2014 he won an award from Prudential – Eye Award in Singapore in the installation art category.

EDUCATION

1995–1999

Gadjah Mada University, Faculty of Social and Politics Science, Yogyakarta, Indonesia

SOLO EXHIBITIONS

2023

Dream Express: Personalized History of Mysticism, Kohesi Initiatives, Yogyakarta

2019

On Paradise, Aa29 Project Room, Milan

2017

On Paradise, MAC's Grand Hornu, Belgium

2016

Theatre State, Jendela Gallery, Esplanade, Singapore
After Voices, Sherman Contemporary Art Foundation, Sydney

2014

Grand Parade, Tropenmuseum, Amsterdam

2013

Order and After, Ark Galerie, Yogyakarta

2012

On Asphalt, Nanzuka Underground, Tokyo
On Asphalt, Project Fulfil Art Space, Taipei

2011

Third Realm, Independent project at 54th Venice Biennale, Venice, Italy
Java's Machine: Family Chronicle, Selasar Sunaryo, Bandung

2010

Third Realm, Para-site Art Space, Hongkong
Java's Machine: Phantasmagoria, Osage Gallery, Hongkong

2009

Java's Machine: Phantasmagoria, Osage Gallery, Singapore

2008

Java's Machine: Phantasmagoria, Cemeti Art House, Yogyakarta

SELECTED GROUP EXHIBITIONS

2022

Bangkok Art Biennale, Bangkok, Thailand
Emotional Asia, Fukuoka Asian Art Museum, Japan
Scoring The Words, Seoul Museum Of Art, Korea

2021

Supernova, Isa Art and Design, Jakarta

2020

Transient Museum of thousands conversations, ISCP, New York

2019

Urban Bodies, Art Area B1, Osaka, Japan
900Mdpl, Kaliurang, Yogyakarta
Third Realm, Museum of Contemporary Photography, Chicago
Contemporary Worlds: Indonesia, National Gallery of Australia,
Sharjah Biennial 14, Sharjah, United Arab Emirates
All the Sacred Tombs, El Centro de Creacion Contemporanea de Andalucia, Cordoba

2018

Jet Lagged, Arario Gallery, Seoul

2017

Sunshower, MORI Art Museum, Tokyo
Rock The Kasbah, Institut des Cultures d'Islam, Paris

2015

ROOTS, Frankfurter Kunstverein, Frankfurt
Ural Industrial Biennale, Yekaterinburg, Rusia
Discover Indonesia, Glue Factory, Glasgow
Taiwan Asian Art Biennale, National Taiwan Museum of Fine Art
Missing Links, Jim Thompson Art Centre, Bangkok
Ready, Set, Go, Art Centre of Silpakorn University, Bangkok

2014

Instrument Builders Project, ICAN Yogyakarta, National Gallery of Victoria, Melbourne.
Budi Daya, Malay Heritage Centre, Singapore
Southeast Asian Topology, Project Fulfil Art Space, Taipei
Asian Anarchy Alliance, Tokyo Wonder Site, Tokyo, Kuandu Museum, Taipei
CAFAM Biennale, Beijing

2013

WE=ME, ASEAN ART EXHIBITION, Art Centre of Silpakorn University, Bangkok

2012

Taboo, Museum of Contemporary Arts, Sidney
Rally, Eko Nugroho and Jompet Kuswidananto, Indonesian Contemporary Art, National Gallery of Victoria, Melbourne
Taipei Biennale, Taipei Fine Art Museums, Taipei
Moscow Biennale for Young Art, Moscow
Phantoms of Asia, Asian Art Museum, San Francisco

2011

Global Contemporary, Art Movement Since 1989, ZKM Karlsruhe, Germany
Indonesian – Eye, Saatchi Gallery, London
Trans-Figuration: Indonesian mythologies, Espace Culturel Louis Vuitton, Paris
Negotiating Home, Nation and History, Singapore Art Museum, Singapore
Closing the Gap, MIFA, Melbourne

2010

Kuandu Biennale, Kuandu museum of fine arts, Taiwan
Contemporaneity, Shanghai Museum of Contemporary Art, China
Asia Art Award Exhibition, Seoul Olympic Museum of Art, Seoul, South Korea
The Tradition of The New, Shaksi Gallery, Mumbai

2009

Jogjakarta Biennale X, Jogja National Museum, Jogjakarta
Beyond the dutch, Centraal Museum Utrecht, The Netherlands
10th Lyon Biennale, Musee d'art contemporaine, Lyon, France
Tradition of the New, Sakshi Gallery, Taipei
Magnetic Power, Coreana Museum of Arts, Seoul, Korea
Biennale Cuvee, OK Offenes Kulturhaus Oberosterreich, Austria
Kompilasi, Bus Gallery, Melbourne
Jakarta Biennale, Indonesian National Gallery, Jakarta

2008

Yokohama Triennale, Yokohama, Japan
Manifesto, Group Exhibition, National Gallery, Jakarta

THEATER AND DANCE PERFORMANCE

2018

Celestial sorrow, in collaboration with Meg Stuart

2015

Time is Transient, We are Eternal, in collaboration with Yudi Ahmad Tajudin and Teater Garasi.

2012

Restaurant of many orders, in collaboration with Hiroshi Koike, Japan

2010

Third Bodies, On Embracing the in-between, in collaboration with Yudi Ahmad Tajudin and Teater Garasi.

2009

'Garibaba's Strange World', Dance Theatre with Pappa Tarahumara and Hiroshi Koike

2006

'King's Witch', a contemporary orchestra with Tony Prabowo and Garasi Theatre Laboratory
'Mnemosyne', Collaborative work of Kunauka Theatre Company Tokyo and Garasi Theatre Laboratory

2002 – 2004

'WAKTU BATU' Series, Theatre performance by Garasi Theatre Laboratory.

HONORS AND AWARDS

2014

Prudential Eye Awards, Installation Category, Singapore

2011

Lecturis Award Finalist, Art Amsterdam, The Netherlands

2010

Asia Art Award Finalist, Seoul, South Korea

2008

Academic Art Award, Yogyakarta Institute of Art, Yogyakarta

RESIDENCY

2015

NTU Centre for Contemporary Art, Singapore
Harbour International Art Residency, Darwin
Art Centre of Silpakorn University, Bangkok

2013

San Art Laboratory, Ho Chi Minh City, Vietnam

2012

Nagareyama City Lifelong Learning Center, Japan

2007

Cemeti Art House, Yogyakarta

2006

Kawasaki Factory, Japan

BOOKS AND ESSAYS

Order and After, solo exhibition catalogues, published by Sherman Contemporary Art Foundation, Sydney

Phantasmagoria: Jompet Kuswidananto 2008–2013, Published by Ark Galerie Yogyakarta and Study on Art Practice, Yogyakarta, 2015

Francesca Gavin. "Despite of moments of

clarity, there is no 'isms' in this book. 100 new artists", Laurence King Publishing, 2011

Jurriëns, Edwin. "Motion and distortion: the media in the art of Jompet and Tintin", in Indonesia and the Malay World 37(109), 2009, pp. 277–297

Susan Legêne. "Historical critique of exhibitions? Art and ethnography", 2015

Alia Swastika. "Reconstructing Body of Memories: Art works of Jompet Kuswidananto", 2010

Kelly Gelatly. "Jompet Kuswidananto on 'RALLY'", 2012

Knol, Meta; Remco Raben; Kitty Zijlmans. "Beyond the Dutch: Indonesia, The Netherlands and the Visual Arts, from 1900 Until Now", KIT Publishers, 2010

LIR

LIR is an art institution turn curator collective consisting of Mira Asriningtyas and Dito Yuwono. LIR Space was initially established in 2011 as an art space in Yogyakarta - Indonesia with an aim to build a supportive and positive environment for artists. Over the years, the institutional format is perpetually renewed and recently LIR Space turn nomadic into LIR curator collective. Together they were a fellow of RAW Academie: CURA (RAW Material Company - Dakar, 2019). LIR's projects are characterized by the multi-disciplinary collaboration and often-performative exhibition in order to foster continuous transgenerational transmission of knowledge, memory, and history. LIR's recent projects include "Curated by LIR" exhibition series (KKF - Yogyakarta, 2018 - 2019); "Transient Museum of a Thousand Conversations" (ISCP - New York, 2020); and "900mdpl" (Kaliurang, 2017, 2019, & 2021), a long-term site-specific project in their hometown Kaliurang, an aging resort village under an active volcano Mt. Merapi in order to preserve the collective memories of the people and create a socially-engaged archive of the space. At the moment LIR are working on an online publication, symposium, and exhibition for the 3rd edition of Pollination (2020-2021)—a long-term collaborative exercise between different institutions across Southeast Asia initiated by The Factory Contemporary Arts Centre.

In their personal practice, Dito Yuwono is focusing on the notion of collectivity, personal history as part of major historical narrative, and collective memory of a place. In the past five years, Dito did numerous residencies as part of his artistic practice at institutions such as The Northern Territory Center for Contemporary Art – Australia; Ruangrupa – Jakarta; Jatiwangi Art Factory – Indonesia; GOLEB & Het Wilde Weten – The Netherlands; and TIFA Working Studios – India. His work has been exhibited in Herbert F. Johnson Museum of Art – United States, Jimei X Arles International Photo Festival 2017, Cemeti Institute for Art and Society – Indonesia, ISCP New York – United States, among others.

Mira Asriningtyas works as an independent curator and art writer in Yogyakarta- Indonesia. She was a fellow of De Appel Curatorial Program 2016/2017 at De Appel Art Center - Amsterdam. Mira is especially interested in working on site-specific and multidisciplinary projects within the practice of everyday life. Some of her projects are "Poetry of Space" (Jakarta & Yogyakarta, 2014); "Fine (Art) Dining" (Lir Space – Yogyakarta, 2016); "Goodluck, See You After The Revolution" (UVA – Amsterdam, 2017) ; "Why is Everybody Being So Nice?" (De Appel Art Center and Stedelijk Museum – Amsterdam, 2017); and "Coming Soon" (exhibition and publication at the Fondazione Sandretto Re Rebaudengo – Turin, 2018) among others.

JJ Rizal

JJ Rizal is an academic, historian, and founder of Penerbit Komunitas Bambu, a publishing house specializing in humaniora, history, and culture. His research focuses on the history of Batavia-Betawi-Jakarta and has been published extensively in MOESSON Het Indisch Maandblad (2001–2006) magazine based in the Netherlands. In 2009, he received the DKI Jakarta Governor Cultural Award. His writings about Junghuhn in National Geographic Indonesia were selected as “The Best International 2010” by National Geographic International Magazine, setting aside hundreds of articles from 36 National Geographic magazines outside of America. In 2011, he received the Jakarta Book Awards IKAPI (Indonesian Publisher Association) Jakarta for being considered to have “shared knowledge and change lives through books”. Some of his published books are “Politik Kota Kita” (2006); “Onze Ong: Onghokham dalam Kenangan” (2007); “Sejarah yang Memihak: Mengenang Sartono Kartodirdjo” (2008); and “Raden Saleh: Anak Belanda, Mooi Indie dan Nasionalisme”.

ko hesi **/nitiatives**

kohesi /nitiatives is an Indonesian-based contemporary art gallery.

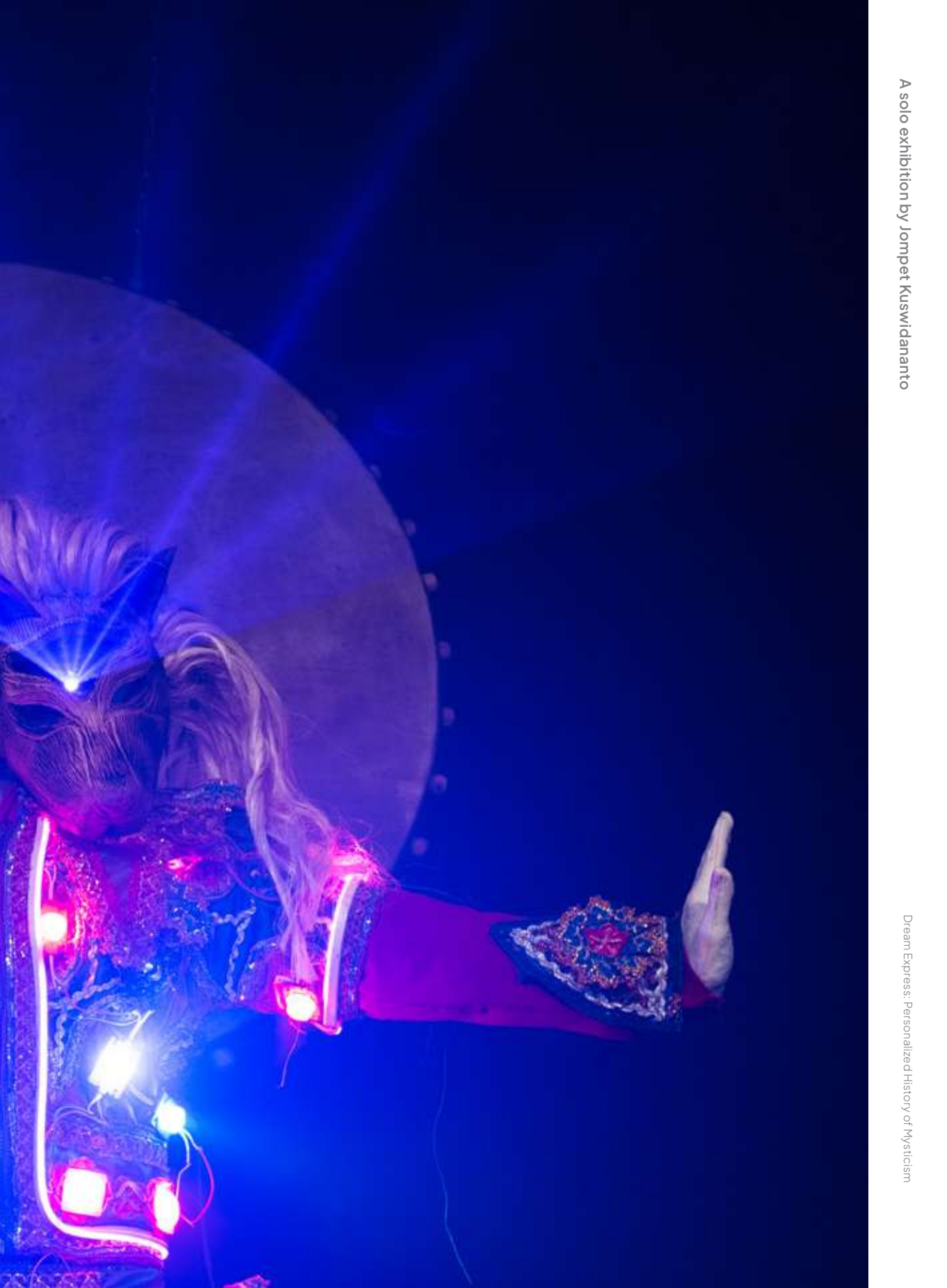
The gallery is committed to supporting and presenting the career of its artists and their works in a diverse range of media and genres, while also encouraging exploration of their practice in both conceptual and contextual interpretation with a balanced aesthetical consideration.

As an artist-first gallery, Kohesi strives to achieve its vision by consistently holding quality exhibitions and artist-focused projects, while actively seeking the opportunity and possibility of working together with institutions globally to enrich and benefit its artists.

Kohesi (a word-for-word Indonesian equivalent to 'Cohesion') also represents the gallery's intention in acting as a platform for various practitioners from contemporary art and other creative scenes to collaborate together within mutually enriching interdisciplinary projects.



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