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**Re-Mapping Globalization through Third World Biennale**

By Rifky Effendy

Albeit having garnered much criticism—along with, naturally, enthusiastic responses from the Indonesian art world—Jim Supangkat, Chief Curator for the CP Foundation, is optimistic for the second CP Biennale in Jakarta next September. The criticism he received as he held the CP Open Biennale 2003 was mainly about the selection system of the exhibited works. The second biennale, however, will be very different and Supangkat is positive that the biennale will put Jakarta as the new art center in South-East Asia. The second CP Biennale uses the theme “Urban/Culture” and will have a different format as it uses a historical building in the old downtown of Jakarta as its venue. CP Foundation, initiated by Jim Supangkat and the businessman Djie Tjianan, has successfully negotiated with Bank Indonesia to hold the international biennale in the 19<sup>th</sup> century colonial building of Bank Indonesia. The second CP Biennale (CPB05), which will be held from September 5 to October 5, will display various works—from the works of the well-known Chinese artist Yue Minjun and the Korean Choi Jeong Hwa, to the works of Indonesian artist, Heri Dono. The biennale will also present many artists’ groups or individual projects, such as the works of Artist Initiative, ruangrupa Jakarta, Klinik Seni Taksu (Bali), Commonroom (Bandung), and several other groups in the various towns and cities of Indonesia. The participation of architects will also prove to be very interesting and strengthen the urban context of the Biennale. Such architect participants are, among others, the West-8 from The Netherlands and Atelier Bow-Wow from Japan.

The involvement of the urban critic and architect Marco Kusumawijaya as a co-curator in the biennale has apparently added a new curatorial dimension. The physical, architectural developments of South-East Asian cities, especially in Indonesia, reflect Rem Koolhaas’s opinions that says about chaotic architectural development; without any structural planning so that the development patterns of the cities become unpredictable and chaotic. The living patterns, meanwhile, has produced an urban pattern like no other global cities. The development logic of these cities is based more on the economic system of the open market. The architectural world, therefore, becomes highly challenging. As the globalization process penetrates deeper and stronger into the cultural life of the community, the cities, as opined by Arjun Appadurai, also experience tensions between the homogenizing and heterogenizing processes. These tensions are not merely about the matters of urban design, but also affect the personal living patterns. This is represented by the emergence of artists’ communities creating works that are influenced and supported by developments in the communication and media

technologies, as has been strongly reflected in the software and computer piracy, and the privatization booming in many fields. We are confronted by the resistance and articulations of the artists and architects amid the contemporary social conditions.

CPB05, therefore, poses a special challenge: How do the curators present the works, not merely making them viewing objects displayed like in the context of a modern museum, but also creating a living and interactive space of activities, which will be interesting for the public. This is especially important as the exhibition venue itself is like a living museum, where the past and the present meets and affects each other. Is it possible that the present biennale is also a further step of such projects such as Hou Hanru's *Cities on the Move*? This time, however, it will be seen through the third world context.

(Translated by Rani Ambyo)