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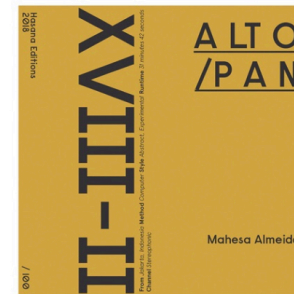
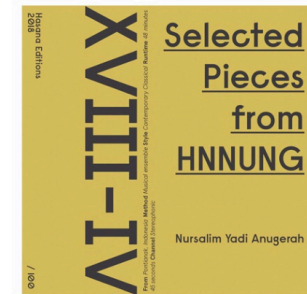
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Unlimited Editions

Producing ambitious multimedia projects with DIY means, **Hasana Editions** reflects the new self-confidence of the Indonesian art scene. By **Jennifer Lucy Allan**

Mahesa Almeida, *ALTO/PAN* (2018)Nursalim Yadi Anugerah, *Selected Pieces From HNNUNG* (2018)

"Did you know that Indonesia didn't have a major contemporary art museum until 2017?" says Duto Hardono over Skype. He's telling me how Indonesian culture has developed since the post-Suharto reformation in the late 1990s, along with the arrival of the internet, and how this acceleration aided the emergence of the contemporary Indonesian scene he's been representing for the last three years on his label Hasana Editions.

Indonesia is a pluralistic culture, with 922 inhabited islands, many with their own language and religion, but it wasn't until 2017 that the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) opened in Jakarta. Previously, Hardono explains, small artists' museums or spaces were where art was presented, and it's still where sound art and experimental music happens – he notes that sound art has now become a catch all for anything outside of the mainstream, from a bowed guitar played at a gig to noise shows. Like elsewhere, sound art and experimental forms can struggle to find a place: "I found that lots of people even from academic backgrounds couldn't really describe what sound art was, so I wanted to build a platform to start to discuss it."

This is the second label Hardono has run, and it shares its name with the first, Hasana Private Press. The first released mostly his own music, which used found objects and collage. One once reached *The Wire* office, a cherry red cassette of guitar and environmental sound by Bin Idris, packaged in a square guitar string envelope, sealed with a red wax stamp, the string still inside. Hasana Editions on the other hand has much bigger ambitions. The early releases were funded in part by a project grant from Bandung Institute of Technology where Hardono teaches. It's a prestigious university ("something like MIT in Indonesia") that's aiming to archive the work of Indonesians who form part of a fertile if disparate group of experimental musicians and sound artists forging connections outwards with international avant garde musicians and artists.

The first four releases were from a cross section

of artists and composers working with sound. Visual artist Mahesa Almeida's graceful computer game "space invader soundtrack" *ALTO/PAN* is more 2001: *A Space Odyssey* than *Space Invaders*, featuring graceful balletic tones and the dull clatter of metal bowls. On *I Only Have Visions For You*, Riar Rizaldi's wistful sound collages of scratching pencils, drifting pianos, water and coins also includes structural sound, the fizzing and scraping that would otherwise be associated with traditional musique concrète. *Acoustic Analog Digitally Composed* by Julian Abraham 'Togar' clips traditional percussion sounds into a tight grid of grammatical sound patterns.

The jaw dropper is a selection of music by young composer Nursalim Yadi Anugerah from Pontianak in the western region of Kalimantan. *HNNUNG* is a 90 minute chamber opera based on traditional literature from the Kayan tribe in Borneo. It feels like such a grand project to squeeze onto a cassette – something like being shown a grand vista through a tiny window. A combination of Western orchestral and Indonesian instruments, it includes short extracts of intense vocal acrobatics with swelling strings and the sape' lute bending from major to minor. The project was funded by a non-profit arts grant, and toured in 2017. "They sometimes showed it in the middle of a small village," explains Hardono, "that's why you can hear the night bugs in the background."

Hardono wants to make two-way connections, and is not only interested in exporting Indonesian music to those in the Global North. He's recently released a cassette by French based Australian percussionist Will Guthrie, and there are releases by Sarah Hennies, Kate Carr, Miki Yui and Brett Ian Balogh in the pipeline. It is very much a one person operation – he does design, promo and everything in between, and sees it as a very longterm project. "I consider it a type of artwork – publishing as an art practice," he says. "It's maybe going to be lifetime project, so let's see where it leads. Of course, in contemporary art, anything goes, as long as you have the intention." □ hasanaeditions.org