



UNIVERSITÀ DEGLI STUDI DI NAPOLI  
"L'Orientale"

**ITALIAN ASSOCIATION FOR SOUTHEAST ASIAN STUDIES (ITASEAS)  
3<sup>RD</sup> ITASEAS CONFERENCE – PROCIDA NAPOLI 20-21 JUNE 2016**

Napoli, 8 May 2016

Dear **Gregorius Budi Subanar**,

On behalf of **THE THIRD ITALIAN SOUTHEAST ASIAN STUDIES CONFERENCE** that will be held at University of Naples "L'Orientale" in the island of Procida on June 20-21, 2016, I am glad to confirm that your Abstract titled "The Indonesian Christian art paintings – crossing the border of the European style. The case of Frans Basuki Abdullah" has been selected for an Oral Presentation at the Conference. Please check the conference website at [http://www.unior.it/ateneo/14095/1/3rd\\_itaseas-conference-2016.html](http://www.unior.it/ateneo/14095/1/3rd_itaseas-conference-2016.html) for details of the venue, program and other important information. We look forward to seeing you in Procida.

A handwritten signature in blue ink, appearing to read 'Antonia Soriente'.

Antonia Soriente  
University of Naples 'L'Orientale'  
Napoli - Italy

3<sup>rd</sup> ITASEAS Local committee  
[itaseas3@gmail.com](mailto:itaseas3@gmail.com)



Università degli studi di Napoli  
**"L'Orientale"**

***Third conference of the  
Italian Association for  
Southeast Asian Studies  
(ItaSEAS)***

**20 – 21 JUNE 2016**

Conference Center  
Conservatorio delle Orfane a Terra Murata, Procida  
University of Naples "L'Orientale"

**Monday, 20 June**

**9.00 – 9.30** Registration of Participants

**9.30 – 10.00** **PLENARY SESSION: PRESENTATION OF THE CONFERENCE (CHAPEL)**

**10.00 – 11.30** **Parallel session 1**

**1A – LANGUAGES AND LINGUISTICS (CHAPEL)**

Chair: **Antonla Sorlente** (University of Naples "L'Orientale")

**Marian Klamer** (Leiden University): *The dispersal of Austronesian languages in Indonesia: Current findings and debates*

**Sander Adelaar** (University of Melbourne): *The historical development of Malagasy body-part terms*

**Philippe Grangé** (La Rochelle University): *The Bajo Diaspora in Indonesia: a refined scenario based on lexical data*

---

**1B – LABOUR, PRODUCTION, MARKETS AND RIGHTS (COMPUTER ROOM)**

Chair: **Pietro Masina** (University of Naples "L'Orientale")

**Giacomo Tabacco** (University of Milano Bicocca): *The Acehnese gold and gemstones mining pattern amid norms and social transformations*

**Nicola Mocci** (University of Sassari): *History of dockworkers in containers ports in Thailand and in Malaysia: from empowering to weakening*

**Laura Prota** (University of Salerno): *Rice, the State and the market in Vietnam: a positional analysis of rice trade to operationalize Polanyi's principles of coordination*

---

**1C – POLITICS, PARTICIPATION, EXCLUSION AND RIGHTS (LIBRARY)**

Chair: **Tomas Larsson** (University of Cambridge)

**Amalia Rossi** (University of Milano Bicocca): *Post-coup Thailand and the role of Europe(ans)*

**Sophie Lemiére** (European University Institute – New York University, Florence): *Gangsters and Masters: Complicit Militancy in Contemporary Malaysia*

**Oksana V. Novakova and Maria Baranova** (Moscow State University): *To the future through the past: the 12th Congress and political culture of the CPV*

**11.30 – 11.45** Coffee break

**11.45 – 13.15** **Parallel Session 2**

**2A – LANGUAGES AND LINGUISTICS (CHAPEL)**

Chair: **Marian Klamer** (Leiden University)

**Dalan M. Peranginangin** (University of Hong Kong): *How well have the language and culture documentation and revitalization efforts in Indonesia developed after the Indonesian Reformation era?*

**Peter Sercombe** (Newcastle University): *Language attrition in Southeast Asia: wider trends and a singular case: the Penan in Brunei*

**Dario De Falco** (University of Naples "L'Orientale"): *Endangered languages in the era of social media: the case of the Kenyah Lebu' Kulit language*

---

**2B – CONTENTED PROCESSES OF REGIONAL INTEGRATION (COMPUTER ROOM)**

Chair: **David Camroux** (SciencesPo, Paris)

**Gabriella Angelini** (University of Naples "L'Orientale"): *The Trans-Pacific Partnership and its ASEAN members: The Case of Vietnam*

**Nuno Canas Mendes** (Instituto do Oriente, ISCSP-ULisboa): *East Timor and the Community of the Portuguese Language Countries (CPLP)*

**Alessandro Uras** (University of Cagliari): *New challenges to ASEAN neutrality over the South China Sea issue*

---

**2C – POLITICS, PARTICIPATION, EXCLUSION AND RIGHTS (LIBRARY)**

Chair: **Chiara Formichi** (Cornell University)

**Giuseppe Gabusi** (University of Torino and T.wai - Torino World Affairs Institute): *State, market and social order: Myanmar's political economy challenges*

**Stefano Ruzza** (University of Torino and T.wai - Torino World Affairs Institute): *There are Two Sides to Every COIN: Of Economic and Military Means in Myanmar's Comprehensive Approach to Illiberal Peacebuilding*

**Vita Febriany** (Amsterdam University): *State Orchestrated Community Based Health Care in the Indonesian New Order (1985-1998)*

**13.15 – 14.15** Lunch

**14.15 – 14.30 OFFICIAL WELCOME OF ACADEMIC AUTHORITIES (CHAPEL)**

**Giorgio Banti**, Pro-Rector, University of Naples "L'Orientale"

**Giampiero Moretti**, Head, Department of Humanities and Social Sciences, University of Naples "L'Orientale"

**Fabrizio Pesando**, Deputy Head, Department of Asian, African and Mediterranean Studies, University of Naples "L'Orientale"

**14.30 – 16.30 ROUND TABLE: PERSPECTIVES ON SOUTHEAST ASIAN STUDIES (CHAPEL)**

Chair: **Pietro Masina** (University of Naples "L'Orientale")

**Andrew Hardy** (École Française d'Extrême-Orient, EFEO)

**Giorgio Banti** (University of Naples "L'Orientale")

**Maurizio Peleggi** (National University of Singapore)

**Antonia Soriente** (University of Naples "L'Orientale")

**Silvia Vignato** (University of Milano Bicocca)

**16.30 – 17.00 Coffee break**

**17.00 – 19.00 Parallel session 3**

**3A – LABOUR, PRODUCTION, MARKETS AND RIGHTS (CHAPEL)**

Chair: **Laura Prota** (University of Salerno)

**Pietro Masina** (University of Naples "L'Orientale"): *Industrialization and labour trajectories in Southeast Asia since the late 1980s*

**Francesca Congiu** (University of Cagliari) and **Michela Cerimele** (University of Naples "L'Orientale"): *US, the Trans-Pacific Partnership and labour standards. The cases of China and Vietnam*

**Patrick Anderson** (Forest Peoples Programme and Australian National University) and **Avi Mahaningtyas** (Packard Foundation - Climate and Land Use Alliance): *Can Nutella save the Rainforests? The role of markets campaigns and international consumerism in promoting human rights, environmental protection and good governance in Indonesia*

**3B – POLITICS, PARTICIPATION, EXCLUSION AND RIGHTS (COMPUTER ROOM)**

Chair: **Aurora Donzelli** (Sarah Lawrence College)

**Antje Missbach** (Monash University): *Unaccompanied minors trapped in transit in Indonesia: intimate relationships, exploitation and resilience?*

**Silvia Vignato** (University of Milano Bicocca): *Hidden bodies: life planning and health for young city migrants in Banda Aceh, Indonesia*

**Jean Baffie** (CNRS – Aix-Marseille University): *Sociology and politics of green areas in Bangkok*

**Umberto Battello** (University of Milano Bicocca): *Rewilding and Local Community. Inclusive participation for nature conservation strategies in Bali*

---

**3C – LANGUAGES AND LINGUISTICS (LIBRARY)**

Chair: **Sander Adelaar** (University of Melbourne)

**Giuseppina Monaco** and **Roberta Zollo** (University of Naples "L'Orientale"): *Reading and analysing Pustaka, a window into Batak beliefs*

**Uli Kozok** (University of Hawai'i): *Lettered Cannibals: Literacy in a pre-colonial tribal society*

**Antonia Soriente** (University of Naples "L'Orientale"): *"The adventures of Unjung and Mbui Kuvong". How language documentation can help to understand oral literature, language and cultural contact in Borneo*

**Donna Sampaleng** (High School of Theology IKAT, Indonesia), **Mieske Rinny Liando** (State Polytechnic of Manado) and **Seska Meyli Hermin Mengko** (State University of Manado): *The effect of culture to education approaches for women of the Arfak mountains Moilei's tribe at district of Minyambou, West Papua*

**20.30 – Social dinner (Ristorante La Pergola)**

**Tuesday, 21 June**

**9.00 – 11.00 Parallel session 4**

**4A – POLITICS, PARTICIPATION, EXCLUSION AND RIGHTS (CHAPEL)**

Chair: **Amalia Rossi** (University of Milano Bicocca)

**Aurora Donzelli** (Sarah Lawrence College): *The Act of Reading Aloud: Neoliberal Scripts and Hidden Transcripts in the Multimodal Enactment of Indonesian Electoral Mission Statements*

**Ward Keeler** (University of Texas): *Do Queer Folk Get a Break in Southeast Asia?*

**Chiara Formichi** (Cornell University): *Studying Islam in Southeast Asia: universal or particular?*

**Tomas Larsson** (University of Cambridge): *Budgeting for Buddhism: The political economy of religious bureaucratisation in Thailand*

---  
**4B – HISTORIES AND ENCOUNTERS (COMPUTER ROOM)**

Chair: **Antonella Diana** (Independent scholar)

**Andrew Hardy** (EFEO): *Mechanisms of Political Integration in the Kingdom of Champa (15th century): a Reading of Inscriptions C. 42 and C. 43 and the Ming Dynasty Archives*

**Bernard Sellato** (Centre Asie du Sud-Est, CNRS EHESS Paris): *Shifting identities in eastern Borneo (17<sup>th</sup>-20<sup>th</sup> c.): globalization, forest products, the eastern slave trade, and imported "Punan" hunter-gatherers*

**Frank Dhont** (University of Brunei Darussalam): *Between Colony and Nation-State: Traditional Rulers on Java and Borneo in Modern 20<sup>th</sup> Century*

**Stefano Pelaggi** (Sapienza University of Rome): *Italians at the service of the court of Burma. The colonial expansion ambitions of the Kingdom of Italy on the eve of the Third Anglo-Burmese War*

---  
**4C – LITERATURE AND ART (LIBRARY)**

Chair: **Ben Murtagh** (SOAS, University of London)

**Le Thuy Hien** (University of Naples "L'Orientale"): *The art of humor in So Do (Dumb luck) – once a banned novel of the greatest Vietnamese writer of the twentieth century Vu Trong Phung*

**J.P. Leo Asong** (Eötvös Loránd University, Budapest): *The Humorist as Serious Critic: Race and Empire in Mark Twain's Writings on the Philippine-American War*

**Carmencita Palermo** (University of Naples "L'Orientale"): *Back to the 'sacred' roots; Balinese women towards contemporary performance*

11.00 – 11.30 Coffee break

11.30 – 13.30 Parallel session 5

**5A – LITERATURE AND ART (CHAPEL)**

Chair: **Carmencita Palermo** (University of Naples "L'Orientale")

**Ben Murtagh** (SOAS, University of London): *'There's no place for us here': tactics for queer belonging in Indonesian cinema*

**Judith E. Bosnak** (Goethe University Frankfurt): *Strengthening social networks with pen and carriage. Javanese-language travelogues from colonial times (1860-1875)*

**Pudentia Parenti** (University of Indonesia): *Malay traditional theatre as Indonesian Cultural Heritage*

**5B – REPRESENTATIONS AND IDENTITIES (COMPUTER ROOM)**

Chair: **Silvia Vignato** (University of Milano Bicocca)

**Doan Thi My Huong** (Vietnam National Institute of Culture and Arts Studies): *The Murals in Contemporary Art Painting: another Kind of Depicting Buddhist Art in Thang Nghiem Buddhist Temple at Khuc Thuy village, Thanh Gai County, Hanoi city*

**Barbora Jirková** (Charles University in Prague): *Righteous Deities, Depraved Deities: The North Vietnamese Supernatural Landscape under the Nguyễn Dynasty*

**Gregorius Budi Subanar** (Sanata Dharma University - Indonesia): *The Indonesian Christian art paintings – crossing the border of the European style: The case of Frans Basuki Abdullah*

**Paolo Maiullari** (Museo delle Culture, Lugano): *Ngaju large ceremonial hats. The perpetuating of an identity by means of weaving in Southern Borneo*

---  
**5C – LANDSCAPE BETWEEN PAST AND PRESENT (LIBRARY)**

Chair: **Andrew Hardy** (EFEO)

**Elena Paolini** (University of Milano Bicocca): *Albergo Diffuso: Proposing a new model of accommodation facility in order to preserve the Cultural Landscape of Bali*

**Carolina Boldoni** (CRIA, ISCTE-IUL, FCSH, Lisbon; FCT research fellow): *How do the local East-Timorese community interpret the landscape? Histories and memories shared among the spatial, the social, and temporal Timorese realities inscribed in it*

**Kris Ramlan** (Goethe University Frankfurt): *Visualizing Multi-cultural Landscape of Malaysia: Modern Artists Subjective Expression, 1957--1970s*

**Gabriella De Felice** (University of Naples "L'Orientale"): *Settlements and landscape: the case-study of the Cham citadels*

13.30 – 14.30 Lunch

14.30 – 16.30 Parallel session 6

**6A – REPRESENTATIONS AND IDENTITIES (CHAPEL)**

Chair: **Giacomo Tabacco** (University of Milano Bicocca)

**Paul Sorrentino** (Max Planck Institute): *From the war dead to the (re-)writing of history: spirit possession, science, and truth in contemporary Vietnam*

**Nina Grigoreva** (National Research University Higher School of Economics, Saint-Petersburg): *The Muong epic cycle of 'The Birth of the Earth and Water': Universal Motifs And Their Local Variants*

**Alessandra Chiricosta** (University of Rome "Tor Vergata"): *Vietnamese Women Warriors: Domesticated symbols and resisting bodies*

**Vincenzo Della Ratta** (Sapienza University of Rome): *Some musical aspects of the Kwangkay secondary mortuary ritual of the Dayak Benuaq (East Kalimantan)*

**6B – LABOUR, PRODUCTION, MARKETS AND RIGHTS (COMPUTER ROOM)**

Chair: **Michela Cerimele** (University of Naples "L'Orientale")

**Antonella Diana** (Independent scholar): *The Production Space, Power and Knowledge in the Golden Triangle Special Economic Zone, Lao PDR*

**6B – CONTENTED PROCESSES OF REGIONAL INTEGRATION (COMPUTER ROOM)**

Chair: **David Camroux** (Sciences Po, Paris)

**Gabriele Giovannini** (Northumbria University): *The Impact of Multinational Transboundary Infrastructures (MTIs) on the Relational Power of Small States: a Case Study of the Xayaburi Dam in Laos*

**Guy Faure** (CNRS – Aix Marseille University): *Two visions of developing the Mekong Region: ADB versus MRC*

**6C – LANGUAGES AND LINGUISTICS (LIBRARY)**

Chair: **Peter Sercombe** (Newcastle University)

**Patrizia Pacioni** (SOAS, University of London): *Aspects of Khmer Relative Clauses*

**Alfonso Cesarano** (University of Naples "L'Orientale"): *Attempting for a typological approach to the analysis of the "k(e)-" morpheme in Punan Tubu' language, North Kalimantan, Indonesia*

**Miriam Balzano** (University of Naples "L'Orientale"): *Discourse particles and peculiar phrase structures in Papuan Malay*

**16.30 – 17.00 PLENARY – CONCLUSIONS AND GREETINGS (CHAPEL)**

The organizers of the 3<sup>rd</sup> ItaSEAS Conference

**Antonia Soriente** ([asoriente@unior.it](mailto:asoriente@unior.it))

**Pietro Masina** ([pmasina@unior.it](mailto:pmasina@unior.it))

University of Naples "L'Orientale"

[http://www.unior.it/ateneo/14095/1/3rd\\_Itaseas-conference-2016.html](http://www.unior.it/ateneo/14095/1/3rd_Itaseas-conference-2016.html)



Prodotto da

**IL TORCOLIERE** • Officine Grafico-Editoriali d'Ateneo  
UNIVERSITÀ DEGLI STUDI DI NAPOLI "L'Orientale"



UNIVERSITÀ DEGLI STUDI DI NAPOLI  
"L'Orientale"

## REGISTRATION FORM

**3rd CONFERENCE OF THE ITALIAN ASSOCIATION  
OF SOUTHEAST ASIAN STUDIES (ITASEAS)**

**UNIVERSITY OF NAPLES L'ORIENTALE  
PROCIDA 20 -21 JUNE 2016**

Procida, 20 June 2016,

This is to certify that **GREGORIUS BUDI SUBANAR** Sanata Dharma University - **Indonesia** registered for the **THIRD CONFERENCE OF THE ITALIAN ASSOCIATION OF SOUTHEAST ASIAN STUDIES (ITASEAS)** held at University of Naples "L'Orientale" in the island of Procida on June 20-21, 2016, and paid the amount of Euro 35,00.

Sincerely,

A handwritten signature in black ink, appearing to be 'Antonietta Soriente'.

Antonia Soriente and Pietro Masina  
University of Naples 'L'Orientale'  
Napoli - Italy

3<sup>rd</sup> ITASEAS Local committee



UNIVERSITÀ DEGLI STUDI DI NAPOLI  
"L'Orientale"

## CERTIFICATE OF ATTENDANCE

This is to certify that **GREGORIUS BUDI SUBANAR** Sanata Dharma University - Indonesia attended and presented a paper at the **Third Conference of the Italian Association of Southeast Asian Studies (ItaSEAS)** held at the Procida Conference Centre, University of Naples "L'Orientale", on 20 and 21 June 2016

Procida, 21 June 2016

For the organizing committee

A handwritten signature in black ink, appearing to read 'Antonietta Soriente'.

Prof. Antonia Soriente





## **Did the Indonesian Christian Art Paintings Cross the Border of the European Style? The Case of Frans Basuki Abdullah**

**G. Budi Subanar**

The 3rd Conference of the Italian Association  
of Southeast Asian Studies,  
Procida - Napoli, 20-21 June 2016



# **Did the Indonesian Christian Art Paintings Cross the Border of the European Style? The Case of Frans Basuki Abdullah**

**By: G Budi Subanar**

I put this theme in the context of Indonesia as a new nation at the beginning of the Indonesia Independence (1945) and part of Asia-Africa Conference (1955) a movement to search for identity in the solidarity as new states and new nations in the same region. It confronted with East-West cultural orientation, South-North countries relation.

## ***A. In search of identity***

As the spirit of Asia-Africa Conference in Bandung (1955), Indonesia tried to formulate the identity of a new nation among various (new) nations and countries around the region<sup>1</sup>. Indonesia is one among them (new state-new nation) which proclaimed the independence in August 17, 1945. It was during this first decade of independence as a new country, Sukarno, as the first president, invited various elements of the nation to take part to build a new country and nation. There was also a period of military war as well as a political diplomacy against the Netherland troops or politicians and officers who tried to re-colonized Indonesia. One of the elements of Indonesian people was Indonesian artists (painters) who joined into the process through their capacities and capabilities.

It was Sukarno who invited the painters to make exhibitions near the president palace in Yogyakarta when there were foreign guests or delegation who visited him. Through their exhibitions, it showed the Indonesian identity as a new nation<sup>2</sup>. Regarding roles of the painters, celebrating various occasions of historical moments – those are 70 years of Indonesia Independence, 60 years of Asia-Africa Conference, and 50 years of National Tragedy of the abortive Communist coup, OHD Museum arranges

---

<sup>1</sup> *Asia – Africa Speaks from Bandung*. The National Committee for the commemoration of the Thirtieth Anniversary of the Asian – African Conference, Jakarta, 1985

<sup>2</sup> Daoed Joesoef *Dia dan Aku. Memoar Pencari Kebenaran*, Jakarta, Penerbit Kompas, 2006, p. 88

a special exhibition of Indonesian fine art<sup>3</sup>. The exhibition shows how the Indonesian painters from various periods represent their expression regarding to the political struggle and situation of Indonesian people during those era.

There are various ways of looking to construct the Indonesia history of fine art. Some Indonesian writers construct the Indonesian history of fine art from the 20<sup>th</sup> century in various perspectives: graphic, new media art, feminists<sup>4</sup>. On Asian scope, Indonesia history of fine art could be constructed as part of “Asian Modern” era as follows<sup>5</sup>:

- I. 1850s-1890s Transition to modernity  
Raden Saleh, Indonesia; Simon Flores, Philippines; Khrua In Khong, Siam; and Goseda Yoshimatsu, Japan.
- II. 1880s-1900s Academy Realism, Salon art, and the National  
Ravi Varma, India; Juan Luna, Philippines; Hyakutake Kaneyuki, Japan; and Tom Roberts, Australia.
- III. 1910s-1940s, Early Modernism  
Vistor Edades, Philippines; Yorozu Tetsugoro, Japan; Amrita Sher-Gil, India; Pan Yuliang, China and France; and Margaret Preston, Australia
- IV. 1950s-1970s, Abstractionism and Conceptualism  
Park Seo-bol, Korea; K.K. Panikkar, India; Tseng Yu-ho (ceng Yuhe), China and United States; and Abdul Latif Mohidin, Malaysia.
- V. 1980s to the present, The Contemporary  
Gulam Mohamed Sheikh, India; F.X. Harsono, Indonesia; Arya Rasdjarmrearnsook, Thailand; Roberto Feleo, Philippines; Imants Tillers, Australia; and Zhang Peili, China.

Those two schemes of historical periods are different. The first is specific of Indonesia. The second put Indonesia in Asian context. The Indonesian writers mention

---

<sup>3</sup> Among various paintings on the exhibition, there is a painting (charcoal on paper *Girl from Solo* - 1945) by Frans Basuki Abdullah. There is also a painting (oil on canvas *Village Scene*) by Abdullah, Sr. father of Basuki Abdullah. Jim Supangkat and Iwan Sewandono, *The People in 70 Years*, OHD Museum, 2015, pp. 166, 171

<sup>4</sup> Bambang Bujono - Wicaksono Adi (eds.), *Seni Rupa Indonesia dalam Kritik dan Esai*, Jakarta, Dewan Kesenian Jakarta, 2012

<sup>5</sup> John Clark, “The Southeast Asian Modern: Three Artists” on: *Modern and Contemporary Southeast Asian Art. An Anthology*, Nora A Taylor and Boreth Ly (editors), Cornell University, Ithaca New York, Cornell Southeast Asia Program Publications, 2012, pp. 15-32

Frans Basuki Abdullah as part of the first generation of the 20th century. It helps to place his role and position. Since this paper is on regard to him, I put his existence in two areas. In one side, is on the role of a painter who joined into formulation of Indonesian identity. On the other side, is on his involvement expressed his faith and belief through fine art.

### ***B. Christian Art in Indonesia at the First Half of 20th Century***

There are three points as starting points to discuss on the Christian art during the early 20th century. *First*, visual art at schools and in dormitories run by missionaries among the native. *Second*, the construction process of Schmutzer's family built the Sacred Heart Temple, at Ganjuran, Yogyakarta. *Third*, there were two artists (Frans Basuki Abdullah a painter, and G. Sidharta a sculptor) who were sent by Catholic mission to study fine art abroad (the Netherland). From these three points, I will examine how the Christian art in Indonesia come into its existence and role of Frans Basuki Abdullah.

#### *1. Traces from the Christian education system among the natives*

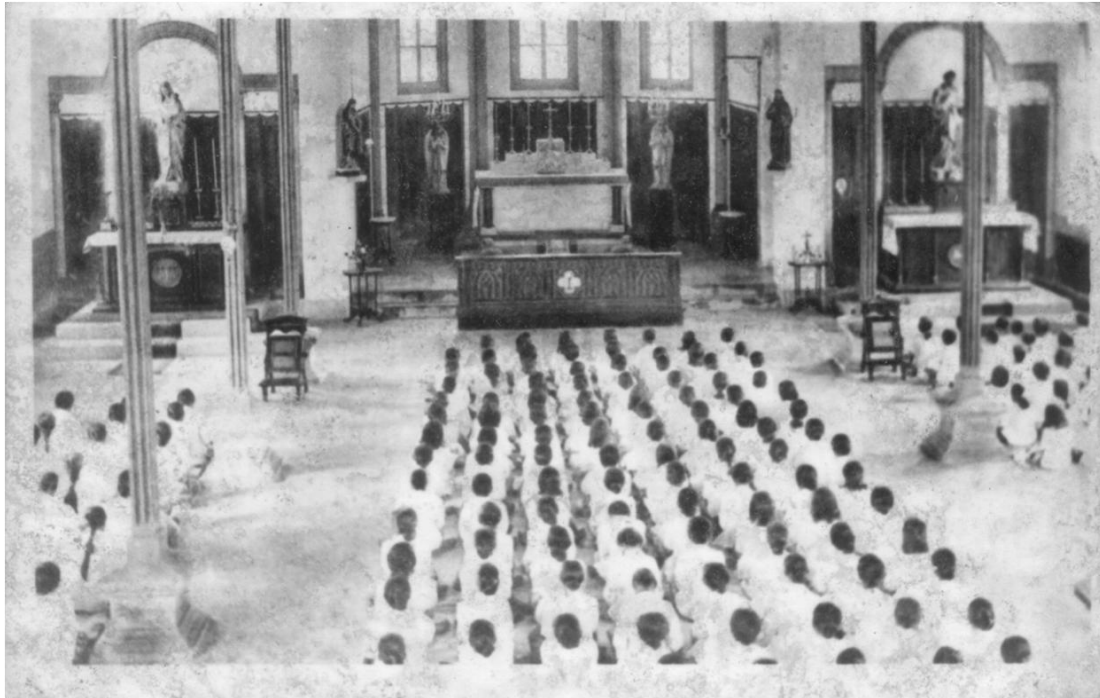
Education among the Christian natives started at the beginning of the 20th century. In Muntilan and Mendut, Central Java, there were boarding schools for the natives, boys run by the Jesuits and girls run by a congregation of Franciscan Sister (OSF)<sup>6</sup>. Besides, the intellectual knowledge and skills, the Jesuit and the Franciscan sisters introduced various Christian virtues and habits to the students. The facilities on boarding schools: classrooms, refectory, dormitory, and chapel there were various statues and paintings (Jesus, Blessed Virgin Mary, Holy Family, station of the Cross). It stimulated imagination, then, it formed and trained the students to respect and appreciate of the Christian art artifacts.

The alumni of these boarding schools, they became teachers on Catholic-Christian schools on various area. They married each other and started a new Christian family. It was from this first generation of the natives Christian teachers and families the respect attitudes and appreciation to the Christian art were shaped and spread

---

<sup>6</sup> F. Hasto Rosariyanto, *Van Lith Pembuka Pendidikan Guru di Jawa. Sejarah 150 Serikat Jesus di Indonesia*, Yogyakarta, Penerbit USD, 2009; Iswanti, *Jalan Emansipasi Perempuan Katolik Pionir dari Mendut 1908-1943*, Yogyakarta, Kanisius, 2008

among the people<sup>7</sup>. They also used pictures of Christian art as medium on religious instruction to the faithful. The present of Christian art artifacts created a visual experience regarding those various heavenly figures on the tradition of the church. Still, the heavenly figures were presented on the European images.



Chapel of native boarding school for girls in Mendut, Central Java (1910s)

## 2. *Adaptation of J. Schmutzer and friends<sup>8</sup>*

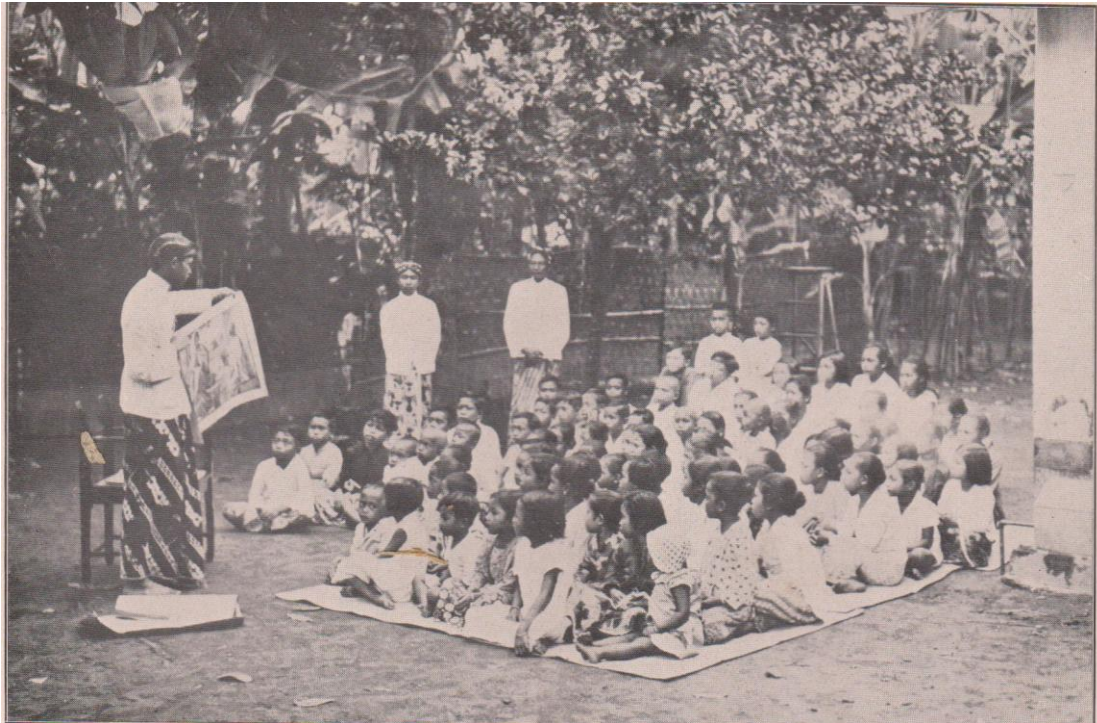
In 1924, there was an adaptation effort of J Schmutzer who created a Sacred Heart Temple at Ganjuran, Yogyakarta. It was a new phase of adaptation as he constructed a Catholic shrine inspired by the Hindu and Buddhist temples. Besides, he created various statues on figures of the Holy Trinity, Blessed Virgin Mary, angels, and station of the Cross adapted with the Javanese local style. Together with some local artists (Iko, cs), they executed those various Christian art artifacts. Arguing the effort he

---

<sup>7</sup> A testimony of F. van Lith, SJ's student mentioned about the picture which was hanged on the pastory in Muntilan complex. J. Sastradwidja testimony written on January 1926.

<sup>8</sup> J. Schmutzer-Ten Berge, SJ, *Europeanisme of Katholicisme*, De Gemeenschap Uitgevers Utrecht, Xaveriana

did, J Schmutzer wrote articles, and a book on Christian art, *Europeanisme of Katholicisme*<sup>9</sup>.



Religious instruction among native children in Central Java

J Schmutzer showed the Christian art among the native had already existed. He showed various artifacts: batik painting, sketch, and *wayang* – a shadow puppet made of leather. There were similarities with the photographs of the *Claverbond - Berichten uit Java* magazine<sup>10</sup> from various editions. Those were two dimensional drawings. As J Schmutzer made sculptures, it means that he and his team transferred it, into three dimensions.

In 1925, Pope Pius XI created an exhibition of Christian art from the mission world<sup>11</sup>. The Dutch East India bishops (through Mission bureau) sent various artifacts. Those were varies things from various area in Indonesia<sup>12</sup>. There were some

---

<sup>9</sup> Previous to his books, he already wrote some article published in European magazine.

<sup>10</sup> A mission magazine published since 1890s by the Jesuits in the Netherland.

<sup>11</sup> Celso Constantini, *L'arte Cristiana nelle Missioni*, Poliglotta, Vaticana, 1940. pp. 281-297 (Nell' Indonesia)

<sup>12</sup> Volker Küster, Karel Steenbrink, Rai Sudhiarsa, "Christian Art in Indonesia", on *A History of Christianity in Indonesia*, Jan Sihar Aritonang and Karel Steenbrink (eds.), Leiden-Boston, Brill, 2008, pp. 925-949.

photographs of various churches in Java, Sumatra, Celebes amidst the tropical area<sup>13</sup>. Nowadays, there is still an altar of the Sacred Heart from Ganjuran in the Vatican Museum.

### 3. Role and position of Frans Basuki Abdullah

After the period of Raden Saleh, during first years after Indonesia independence, there was a new organization of Indonesian painters as *Seniman Indonesia Muda* (SIM) - Young Indonesian Artists. Previously, there was already an organization *Persatuan Ahli Gambar Indonesia* (Persagi) - Association of Indonesian Painters started in 1938. Young Indonesian Artists had various members of senior and junior painters. Thereafter, it had several branches in various cities in Java- Jogjakarta, Solo, Madiun<sup>14</sup>. They trained one another without formal bound, as well as became a group discussion. Even, they joined to made propaganda posters during the war.

When, the capitol of Indonesia was in exile in Jogjakarta (1946-1949), Sukarno as the Indonesia President invited them to the president palace to make exhibition periodically. They were invited to make a welcome gesture to the foreigner delegates. Sukarno had 4 volume paintings catalogues edited by Lee Man Fong each consists of 100 paintings and 1 volume catalogues of sculptures and potteries<sup>15</sup>. Some paintings were from painters of Young Indonesian Artists with special themes on guerillas, refugees, landscape and human interest. Frans Basuki Abdullah paintings were the favorite ones as the number of the collection showed it. The themes were landscape, Indonesian heroes, human interests-beautiful women, and traditional myths. He was known as a naturalist<sup>16</sup>.

Frans Basuki Abdullah had some phases of his life history<sup>17</sup>. *First*, as a son of a Javanese senior painter, he was baptized with a Christian name Francis Xavier after he had a special experience. *Second*, he studied in the Netherland supported by Netherland priests. The missionary had a special agenda that through his competence, Frans Basuki Abdullah would join into an apostolic involvement of the missionary agenda. In 1933-

---

<sup>13</sup> Printed on book of Celso Constantini, *L'arte Cristiana nelle Missioni*

<sup>14</sup> Daoed Joesoef, *Dia dan Aku Memoar Pencari Kebenaran*, Jakarta, Penerbit Kompas, 2006, hal. 88

<sup>15</sup> *Lukisan-lukisan dan Patung-patung Koleksi Presiden Sukarno dari Republik Indonesia*, Panitia Penerbit Lukisan-lukisan dan patung-patung Presiden Sukarno, 1964, (5 volumes).

<sup>16</sup> Matt Cox, "Basuki Abdullah (1915 - 1993)" on: *Routledge Encyclopedia on Modernism*, taken from <https://www.rem.routledge.com/articles/abdullah-basuki-1915-1993> 4 June, 2016; 10.47

<sup>17</sup>Solichin Salam, *Biografi R. Basoeki Abdullah Sang Maestro*, Penerbit Keluarga Basoeki Abdullah, Jakarta, 1994



1936, he studied at Koninklijk Academie van Beeldende Kunsten or Hogere Technische School, Den Haag. During this period, he created paintings, among them were paintings that will be discussed as his Christian art paintings. Some of his paintings during his sojourn in the Netherland were published in *Claverbond - Berichten uit Java*. *Third*, after his sojourn in the Netherland, he went back to homeland. He joined into the movement of the Indonesian painters during the Japanese occupation (1942-1945) as a painting trainer on the Japanese bureau. In 1942, he had special occasion to have an exhibition together with Sudjojono, an activist of Young Indonesian Artists.

After the Indonesian independence, Frans Basuki Abdullah went and arranged exhibitions in various places in Europe and Southeast Asia countries. Besides the Indonesian palace painter, he became the palaces' painter of Thailand, Malaysia, Cambodia, Philippine, and Brunei Darussalam. He painted the figures of presidents and kings of those countries. As traveler, he, then, was excluded from the Indonesia artists circle. Sultan Hamengkubuwono IX, one of Indonesian sultans or kings, a prominent person who involved on Indonesian independence movement, postponed to be painted by Basuki Abdullah until 1980s. The reason was Frans Basuki Abdullah relation with the foreigners during 1950s. Meanwhile, Basuki Abdullah argued that his relation with the foreigners was on duty to spy and get information as his closeness with the Indonesian president<sup>18</sup>. He permanently came back and stayed in Indonesia since 1973<sup>19</sup>.

### *C. Basuki Abdullah's Christian Paintings*

To appreciate of Frans Basuki Abdullah' paintings, it is important to mention some assumptions. There are at least two conditions for an artistic expression. *First*, is the authenticity of the message. It assumes the intensity of personal involvement to the subject. In the sense not only rationally, as well as emotionally, but total involvement. Therefore, the artistic creation will be a very personal expression. *Second*, is the

---

<sup>18</sup> *Tempo Magazine*, 8 February, 2015

<sup>19</sup> As Indonesian maestros grew older, there was a time when the maestros Affandi, Sudjojono, and Frans Basuki Abdullah came into reunion and painted together in one canvas. Hendro Wiyanto-Hari Budiono, *Dia datang, dia lapar, dia pergi. Kenangan Pak Djon Sopir dan Asisten Pribadi tentang Pelukis Affandi*, Yogyakarta, 2014, pp. 91-95

originality of the medium. That is its uniqueness that could not be duplicated or transposed into another medium in the same strong expression and its beauty<sup>20</sup>.

Nowadays, there are some explanations on Indonesia Christian art whether on books or articles. Similar to the term Christian Asian art, Indonesian Christian art can be defined with reference to 'ecumenical art', indigenous art through-out Indonesia, local artists<sup>21</sup>, on production and appreciation of Christian art paintings. Among those publications, the recent article is "Christian Art in Indonesia"<sup>22</sup> starts from the policy of the Dutch East India bishops in the early of the 20<sup>th</sup> century, then, it explores on general of some persons and centers of Christian Art in Indonesia of the 20<sup>th</sup> century. Frans Basuki Abdullah was included.

There were some important church figures which became the object of Frans Basuki Abdullah's paintings. Those were Mgr. Alb. Soegijapranata, SJ (the first native bishop of Indonesia), Mother Therese from Calcutta, and Pope John Paul II. These are not part of Christian art paintings. Meanwhile, Christian art paintings refer to painting which the object from bible stories, the nativity, Madonna, Holy Family, station of the Cross and the heavenly creatures (angels and saints). Among these criteria, Frans Basuki Abdullah made some paintings. Those were Madonna (Blessed Virgin Mary) from the Book of Revelation, the Nativity, and the community of the saint. Some of the paintings were published on *Berichten uit Java* from various editions. Some others were not well documented.

### *1. Madonna on the eyes of Frans Basuki Abdullah*

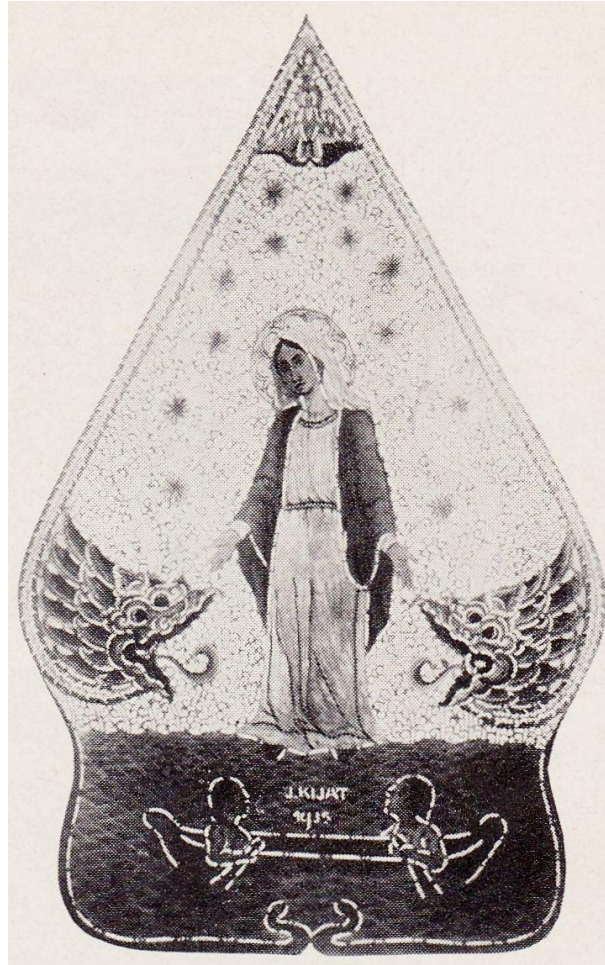
Figure of Madonna became a favorite to the Indonesian painters. Previous to Frans Basuki Abdullah, there were two paintings with various media - one on batik medium as batik painting, similar to "Madonna of Rosary" by J.M. (initial), another in shadow puppet form made of leather, similar to "Stella Maris" by J. Kijat. It showed the local (Javanese) character. Those were made around 1920s.

---

<sup>20</sup> Ignas Kleden, "Seni dan Civil Society (Dengan Referensi Khusus Kepada Penyair Rendra)". Pidato Kebudayaan Dewan Kesenian Jakarta, Jakarta, 31 Oktober 2009

<sup>21</sup> Patricia C. Pongracz, "Religious or aesthetic lessons? The bible illustrated by Asian artists" on Patricia C. Pongracz, Volker Kuster, John W Cook, *The Christian Story: Five Asian Artist Today*, New York, Museum Biblocal Art, 2007, pp. 12-27

<sup>22</sup> Volker Küster, Karel Steenbrink, Rai Sudhiarsa, "Christian Art in Indonesia", on *A History of Christianity in Indonesia*, Jan Sihar Aritonang and Karel Steenbrink (eds.), Leiden-Boston, Brill, 2008, pp. 925-949.



Madonna in Javanese style of 1920s

Frans Basuki Abdullah painted Madonna based on Book of Revelation reading, “a lady with the sun and the moon” or, “a lady with the moon and the stars”. Side by side between literary texts and paintings, various European painters took this theme on their paintings. A modern painter, Durer created a special painting on his *Life of the Virgin*, a dynamic and impressive picture of the miracle of Incarnation of this object<sup>23</sup>. Escape from European tradition, He painted a lady figure with a Javanese costume - batik cloth and kebaya shirt- stood above the mountain-volcano of tropical area - with various plants rice field, coconut palm trees, green bushes near river. The moon was under her feet, and the sun was behind her head. The gesture of the lady was her hands half open on each side of her body. He made this painting in two series. The first

---

<sup>23</sup> Marina Warner, *Alone of all Her Sex. The Myth and the Cult of The Virgin Mary*, London, Weidenfeld and Nicolson, 1976, p. 261

painting was published on *Berichten uit Java* magazine<sup>24</sup>. It became a leaflet of missionary activity in Indonesia on 1960s. The second one as a calendar was similar with the first painting<sup>25</sup>. Nowadays, it is a collection of the Bechmanianum College in Nijmegen, Netherland. The different was there was a snake on the top of the mountain on the second painting.

On another period, while Frans Basuki Abdullah was commissioned to make fresco at the Cathedral of the Archdiocese of Semarang, Central Java, at the Jubilee of Blessed Virgin Mary (1950). He painted "Visitation of Gabriel" and "Coronation of Blessed Virgin Mary". He painted the figure of Blessed Virgin Mary with European style<sup>26</sup>. Nowadays, the fresco is not at the place.

## 2. *The Nativity on the eyes of Frans Basuki Abdullah*

Frans Basuki Abdullah painted the Nativity of Child Jesus. The Infant Jesus lied on the top of a lotus (flower), He lied in front of Mary (on knees) -with a Javanese *batik* cloth and *kebaya* shirt- and Joseph (standing with a staff), and angels. At the background were three levels of church's roof, side by side with tress<sup>27</sup>.

On the Nativity, the Infant Jesus born not in the manger, nor in the cave, as the European style image. Instead, the Infant Jesus lied on the top of lotus flower. In the oriental belief, it is the symbol of wisdom, and eternity. Just like the statue of Bodhisatva, or from various Hindu's goddess on the top of lotus. The costume of Mary was a Javanese or oriental style. And, the environment was typical of Indonesia neighborhood. Meanwhile, the figure Joseph and angels reminded of the figures of El Greco style with a long torso.

## 3. *Community of the saints on the eyes of Frans Basuki Abdullah*

Another one, Frans Basuki Abdullah painted the Community of the Saints: Holy Trinity, Mary, and the people of God who were on the move to the eternal place<sup>28</sup>. Two figures of the Holy Trinity each wore a tiara. Meanwhile, Blessed Virgin Mary below those three figures wore *batik* cloth and *kebaya* shirt. On the ground were people on the move walk to the gate of tropical area, an entrance to a heavenly place.

---

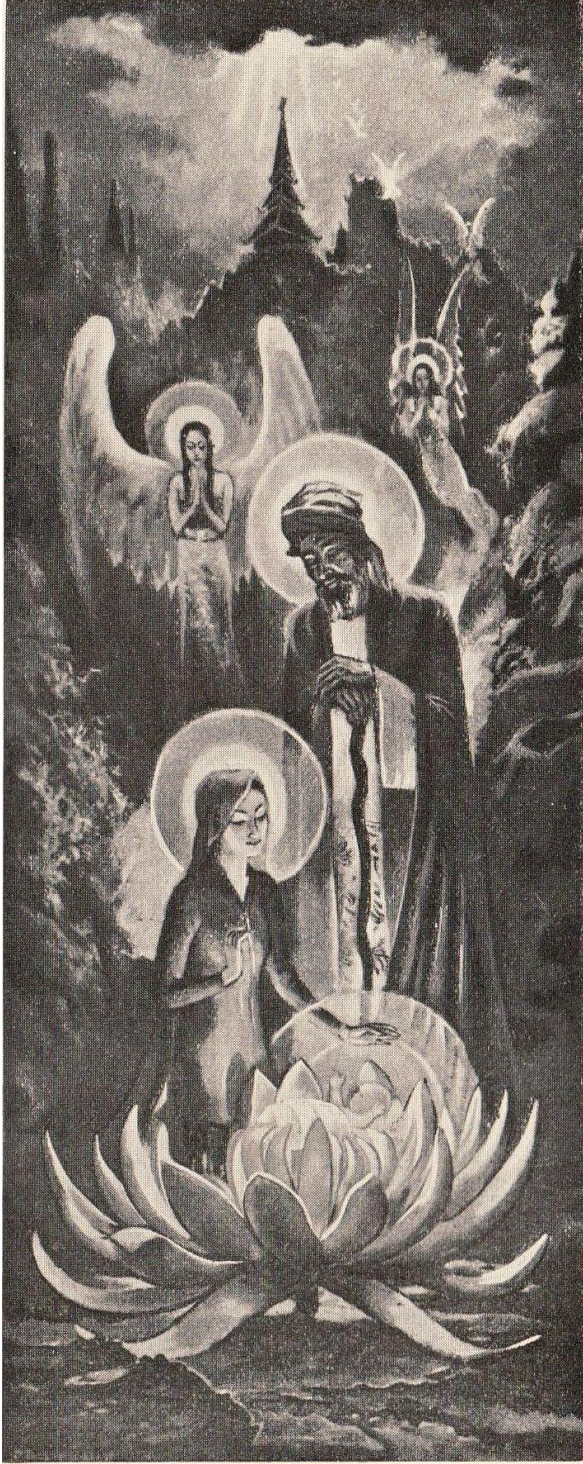
<sup>24</sup> *St Claverbond* 1935, p. 217

<sup>25</sup> *St Clalverbond* 1951, p. 81

<sup>26</sup> *St Claverbond* 1951

<sup>27</sup> *St Claverbond* 1941, p. 179; 1950, pp. 27, 228

<sup>28</sup> *St Claverbond* 1950, p. 73; 1954, p. 68



Frans Basoeki Abdullah.

Different to the European style were those heavenly figures. Those were the appearance of the Holy Trinity and Blessed Virgin Mary. A tiara was symbol of the

sovereign, belonged the heavenly persons. Meanwhile the faithful, those were the local people marched to the entrance of the eternal place. It was a kind of an allegory of the experience and belief of the local people pilgrimage to the eternal place.

The last painting showed that the artist appropriated of a photograph of a church in Boro, Yogyakarta with palm trees at the background as one of his imagination to be an entrance to the heavenly place<sup>29</sup>. Similar to the previous ones, the background was part of *mooi indie* style, as the influence of colonialism, based on romantic which influence came to Indonesia since Raden Saleh era. It shows the beauty of the natural environment of Indonesia in a harmonious<sup>30</sup>.

#### ***D. Frans Basuki Abdullah's tendency***

In Europe, painters represented the Christian art of the Bible theme, Nativity, Crucifixion, Blessed Virgin Mary and Community of the Saints. It developed after the period of St Francis Assisi renewal. Thereafter, Christian art spread on various era as part of European history of art during Renaissance, etc. It was presented by various artists from various styles of each period. Its color, form, and expression appeared on the canvas.

Meanwhile the colonial movements grew and spread to various places in Latin America, Asia, the influence included on history of Christian art<sup>31</sup>. Frans Basuki Abdullah learned the Christian art directly from Europe. Among his paintings, he presented the figure of Blessed Virgin Mary on his three or four paintings in the figure of Javanese –an Indonesian lady, mother, or woman- wore a *batik* cloth with special *lereng* motive and *kebaya* shirt. It was a typical Javanese lady, or mother. She was in a special position of gesture on each painting. It could be traced on the publication of *Berichten uit Java*. Unfortunately, documents of Basuki Abdullah paintings were on black and white photographs. I could not trace the original paintings.

The Javanese Madonna of Frans Basuki Abdullah was not the first expression of the Javanese Christian visual art, as mentioned above. The different was on media, Frans Basuki Abdullah paintings were on canvas. It used oil and palette which had

---

<sup>29</sup> *St Claverbond* 1952, p. 189

<sup>30</sup> Onghokham, "Hindia yang dibekukan: Mooi Indie dalam seni rupa dan ilmu social" in *Seni Rupa Indonesia dalam Kritik dan Esai*, Bamabang Bujono- Wicaksono Adi (eds.), Jakarta, Dewan Kesenian Jakarta, 2012, hal. 65-73

<sup>31</sup> Christian art in Latin America, Matthew Lederle, *Christian Painting in India*, Anand, Gujarat Sahitya Prakash, without year.

possibility to create gradation, shadow and light with special perspective and effect. Those were three dimensions.

The media of his paintings were similar to the European painters. The theme was the same on Christian art. However, Frans Basuki Abdullah's paintings were different with the European style on costume, landscape and the symbolic expression. Since the first Christian era, Blessed Virgin Mary presented with a robe/ cloak whether on painting, and on literary text as well. White, blue, or dark were the color of the robe. Meanwhile, Byzantine icon of Madonna had special tradition on color.

On most of Byzantine icon, Madonna presented together with the Infant of Jesus on her chest as *Theotokos*, Mother of God<sup>32</sup>. There were some other themes. The European painters of various periods continued the icon tradition. Frans Basuki Abdullah's paintings symbolized various positions of Blessed Virgin Mary. In the first (Lady of Revelation Book) and third painting (the Community of the saints), Blessed Virgin Mary became a mediator. She was a mediator to the land of a tropical homeland, and a mediator to the people who marched to the heavenly place. Meanwhile in the Nativity, Blessed Virgin Mary was the Mother of Infant Jesus, the Mother of God.

On his paintings, Frans Basuki Abdullah presented the natural environment as the background in typical of tropical area - mountain-volcano area, rice field, palm trees, green bushes, and rivers. He put the heavenly figures present at an event in the tropical country. That was Frans Basuki Abdullah's homeland, Indonesia. Meanwhile, the environment of the European paintings never showed of the tropical area.

#### *E. Formulation of a Javanese Christian Identity*

Frans Basuki Abdullah created his paintings when he was in the Netherland. On the period of 1930s, when he created his paintings, in Indonesia, there was a discourse about western and eastern culture in literature area. Meanwhile, Basuki Abdullah was in a similar situation. He expressed it through paintings.

In one side, he still learned from his Europeans mentors, and stayed in European environment. On the other side, his orientation to eastern culture brought him into another side. He took those two factors into his canvas. The theme and subject he choice

---

<sup>32</sup> Jacob Krekhovetsky, *Iconography Faith in Color*, Toronto, Ontario, The Basilian Press, 2006, pp. 134-165

brought him into western belief. Meanwhile, the costume, gesture and natural environment, he represented the eastern figure and environment.

Frans Basuki Abdullah did not imitate, he appropriated the western object and adapted into eastern expression. He presented the western heavenly figures of Madonna, the Holy Trinity, and the angels in the oriental costume and gesture. He put these figures in front of the native people who stayed and marched in front of the heavenly figures. Moreover, on the landscape expression, he presented the landscape beautifully as the dream, perception and expectation of the colonial. He put this style into the Christian object.

The effort of Frans Basuki Abdullah could be compared with the story about vision of Lady Guadalupe of Mexico. In front of Juan Diego, there presented Madonna in Indian costume. Madonna presented in front of the local people in the traditional appearance. Similar to an image of the Lady of Guadalupe in Mexico, Frans Basuki Abdullah's paintings have shown that he have crossed the border from the European symbol on Christian art. A Lady of the Revelation Book was not with moon and stars, as the classical European image. For Frans Basuki Abdullah, the Lady presents on the mountain-volcano area, an area of tropical country. Meanwhile, the landscape of palm tree and rice field was a typical of *mooi indie* style where Frans Basuki Abdullah was part of it.

It is an ambiguity situation of the people under the colonial era. On one side, the people were under the shadow and influence of the colonizer, it was the Christian belief which became personal belief of the colonized. On the other side, there was a tendency to escape from repressive situation. It was an ambiguity, between an oppressive situation and expectation to be free from this condition. There was an interchangeable between the colonizer and the colonized one. As Frans Basuki Abdullah felt it, as a Christian believer, and at the same time as a Javanese or Indonesian by nature and culture. Unfortunately, since he chose the *mooi indie* style, then, he was trapped on another symbolic expression. He chose to express its beauty on his paintings as his conviction and expertise as a painter.

Regarding the perspective, there is also a specific expression of Frans Basuki Abdullah. Refer to the *Last Supper* interpretation among European painters, there is a



development effort among the artists<sup>33</sup>. Leonardo da Vinci put the *Last Supper* in filmic, photographic style. Jesus and the disciples were around the table. Tintorello created a space on the environment. *Last Supper* was not a static and filmic, it became an event where the participants could interact one another. Meanwhile, created a context a history of *Last Supper*, Tiepolo represented *Last Supper* happened on a historical place and moment. The participants who present at that moment come from a certain period, and place.

Were the paintings of Frans Basuki Abdullah a filmic as Leonardo da Vinci? I prefer to say, Basuki Abdullah put the Christian art in Indonesia context. The development interpretations on the story of the sacred text and belief brought his imagination to express his paintings as we discussed above. As a Javanese and Christian painter, he brought his Christian belief and imagination into various paintings he produced. He brought Blessed Virgin Mary presented among the Indonesia Christian. He invited the Indonesia Christian and other spectators presented themselves *in front* the image of Blessed Virgin Mary and other figures. Thereafter, the spectators could appreciate it in various comments. Moreover, as a Christian believer, he expressed his belief *in* the image he painted. Instead of imitating the European painters' style, he appropriated those symbolic expressions into his personal experience as a believer from tropical area. Blessed Virgin Mary and the Holy Trinity present on the tropical area as his homeland, and among his people. Finally, Frans Basuki Abdullah communicated himself with the object he painted. As a Christian believer, he really believed that Blessed Virgin Mary, the Infant Jesus and the Holy Trinity present in the land where Basuki Abdullah born. Frans Basuki Abdullah moved from a filmic painting into a movement painting, gave a space for himself as a subject and for the spectators immersed into the environment of the object he painted. It is an experience *beyond* the image<sup>34</sup>.

---

<sup>33</sup> Michael Ann Holly, "Wofflin and the Imagining of the Baroque", on: *Visual Culture. Images and Interpretations*, Norman Bryson, Michael Ann Holly, Keith Moxey (eds.) Wesleyan University Press, Published by University Press of New England, Hanover and London, 1994, pp. 347-364

<sup>34</sup> Theory on discussion of sacred painting is taken from David Morgan, "The Look of the Sacred" on *Cambridge Companion to Religious Studies*, Robert Orsi (ed.), Cambridge University Press, 2011, pp. 296-318

## *F. Influence of the Paintings*

The Christian art could be placed in the special room where the congregation of the faithful conducted religious rites, or in a shrine, etc. The paintings of Basuki Abdullah were not part of it. Similar to Christian art from India and Latin America, it showed the ambiguity relation between the colonized and the colonizer. Meanwhile, the India Christian art created by the non-Christian painters, became a critique of their own society or to emphasize aspect dormant in the Indian society<sup>35</sup>.

Two of Basuki Abdullah's paintings became illustrations of public leaflets. One was of missionary promotional media, printed in 1960s. Second is an illustration of prayer text, printed in 2000s. It means that it reaches various periods. As part of the leaflets, the expression of the paintings could suggest, invite or provoke the readers or audience to get close to the spiritual issues or the heavenly figures. Without a personal involvement and personal expression, the paintings of Frans Basuki Abdullah could not touch the depth sense of the faithful.

He put originality of his local experience on the person of the lady, on the natural area of the living. Even on the symbolic of eternity and wisdom through the presence of lotus flower. It happened when he was still studied, on the early period as a painter. On the other side, while he came back to the homeland, then his orientation was on Christianity in Europe. He presented on his painting at the Cathedral in Semarang, Central Java. He was in ambiguity position.

## *G. Conclusion:*

Frans Basuki Abdullah was an Indonesian forerunner of Christian art of the 20<sup>th</sup> century. Elsewhere, he was a famous as a secular artist. As an Indonesian painter, and as the Christian, Frans Basuki Abdullah was successful to express his personal belief through Christian art. He expressed from the total involvement based of the Christian faith, as the theme of the paintings represented the Christian art themes. Moreover, he put in the context of the local situation - the environment, the local way of life as the costume and gesture, and the local symbol under the influence of Hindu's and Buddhist's. He expressed when Indonesia was still under the Dutch colony. Therefore, his paintings showed the ambiguity of his identity. Various Indonesian artists after

---

<sup>35</sup> Matthew Lederle, *Christian Painting in India*, p. 71

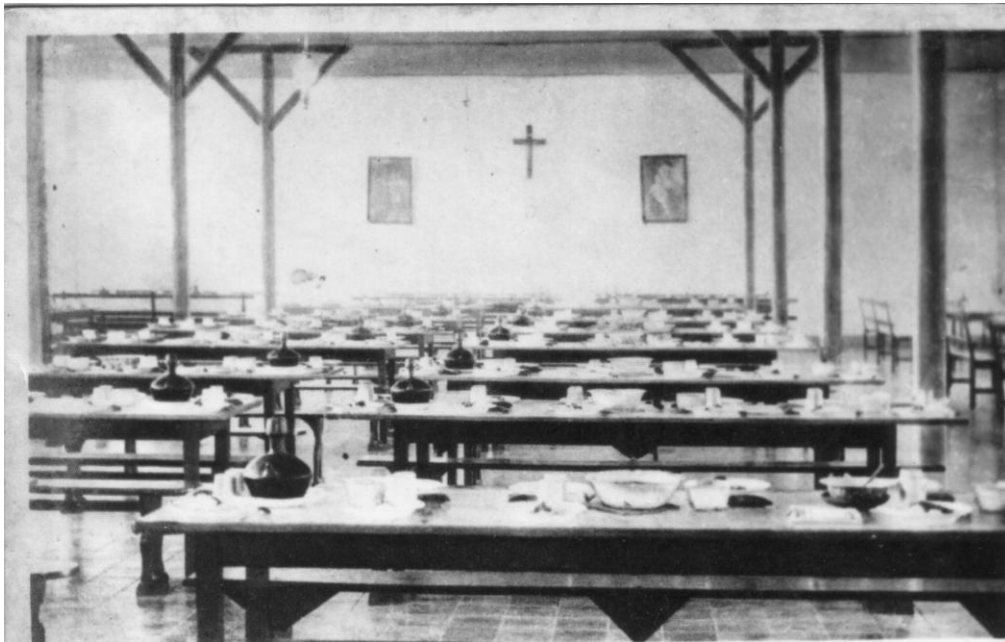
Basuki Abdullah express their paintings on Christian art don't show ambiguity as he did.

Unfortunately, only some people who recognize it. The leaflets are the traces of it. Since he was a famous painter on secular object, none of academic discourse as various publications on Christian Art in Asia or in Indonesia put his expression as an object of discourse. This paper is an initial to appreciate and analyze what he had done years ago.

He already practiced to express how Christian faith and belief became resource to express an esthetic and mystical experiences (painting). He already joined into the agenda of the missionary, doing apostolate through his capacity and capability as an artist (painter). Meanwhile, his paintings have showed another aspect of his involvement and his originality to choose the medium to show the Christian art of his country.

\*\*\*\*\*

## Archives of photographs



Refectory of native boarding school for girls in Mendut, Central Java (1908)



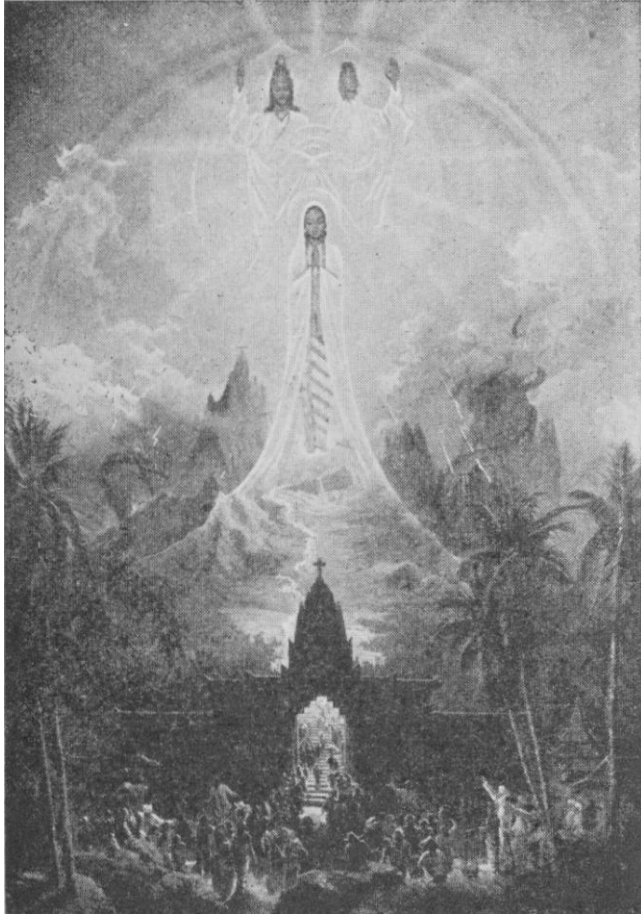
Catholic school for Chinese students in Semarang (1930s)



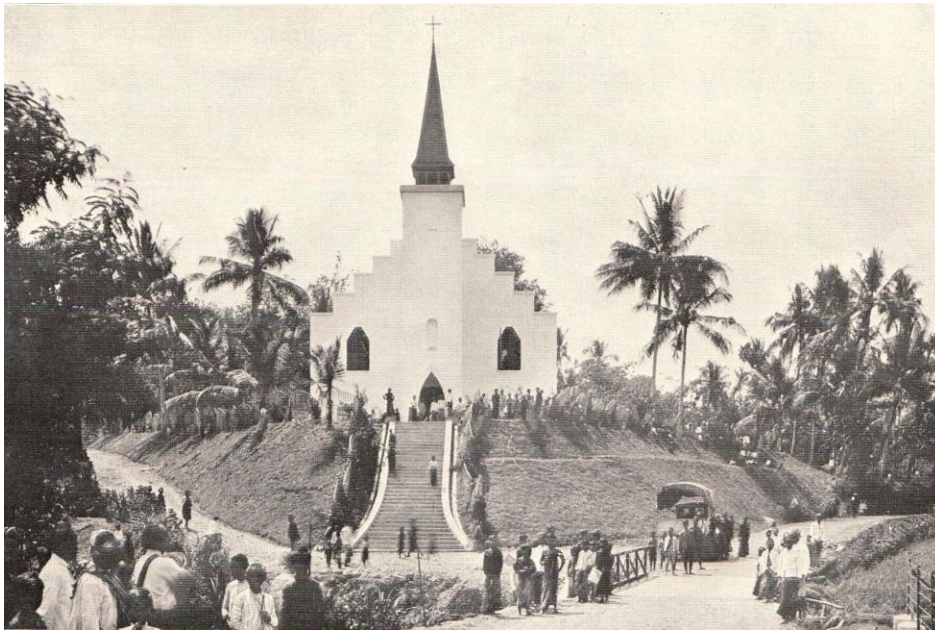
Madonna in Javanese style of 1920s



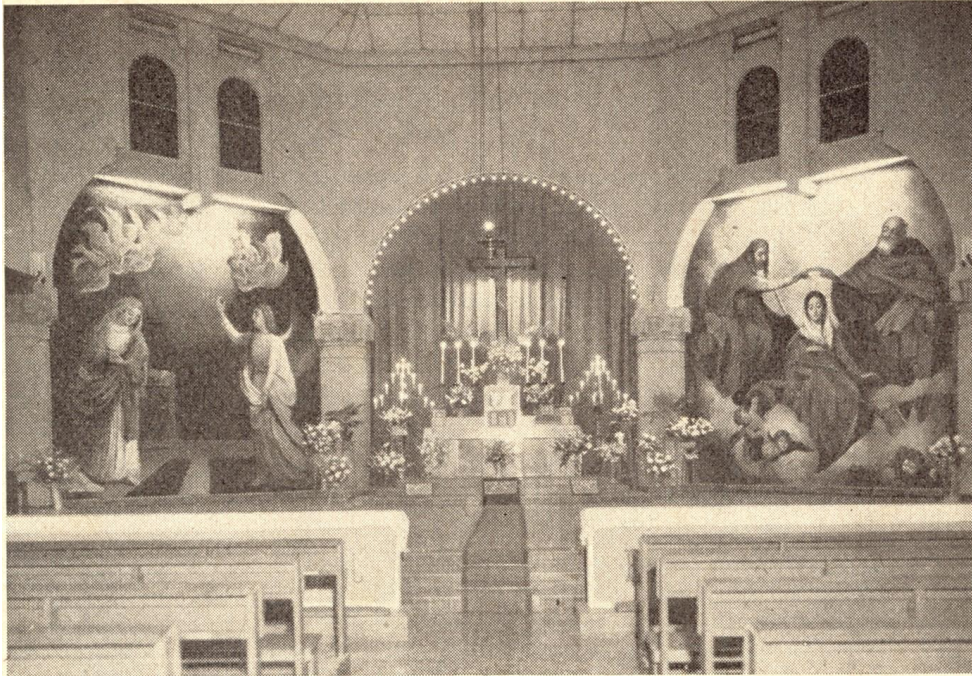
Javanese Madonna by Frans Basuki Abdullah



Community of the saints



Boro Church, Yogyakarta



Madonna at the Cathedral of Archdiocese of Semarang, Central Java



DSCN : 0391  
Judul : Potret Wanita  
Pelukis : Basuki Abdullah  
Bahan : CMK  
Ukuran : 120 x 80 cm





DSCN : 0498  
 Judul : Pemandangan  
 Gunung Dan sawah  
 Pelukis : Basuki Abdullah  
 Bahan : CMK  
 Ukuran : 120 x 200 cm



Arca Bodhisattva Vajrapani (menghadap ke utara)

Statue of Bodhisattva at Borobudur Temple



Ganeca.  
 This statue faces West wards.

Statue of Ganesha at Prambanan Temple



Arr.: a. **Pedro de Vargas**. *Inmaculada con San Francisco Xavier y San Estanislao de Kotska*, Siglo XVII. Temple sobre tela, 200 x 180.  
Der.: a. **Pedro de Vargas**. *Inmaculada con Teólogos Suárez y Vásquez*, Siglo XVII. Oleo sobre tela, 141 x 180.

