

Supplementary Issue

CONSULATE GENERAL OF THE REPUBLIC OF INDONESIA, MUMBAI, INDIA

INVITATION TO INDONESIA ULTIMATE IN CULTURE & HERITAGE



Invitation to Indonesia
Ultimate in Culture & Heritage

Indonesia, the world's greatest archipelago is also home to such a variety of culture that it simply isn't possible to even cover anything but a tiny part here. In many countries the heritage and culture is limited to its museums and galleries, in Indonesia the reverse is the case with most of its diverse and widespread ethnic groups still living their original cultures! While this is probably most obvious and recognizable in the tourist haven of Bali where ceremonies and processions are daily occurrence, it is also prevalent in virtually every corner for the country outside the modern cities. But even there the traditions of the core ethnic groups still thrive. If it is culture you seek : Indonesia is your absolute choice. In this brochure we have arranged the contents to give you a brief oversight of the most important areas of heritage and culture to let you have a 'taste' of what's available! We start with monuments where we have the fabulous Borobudur and Prambanan temples, but there are temples and historic buildings throughout the country dating back to the Majapahit and Sriwijaya eras and before! Then we have the palaces of the still existing sultanates of Yogyakarta and Solo, and the ancient pools of Tampaksiring in Bali. Side by side with this astonishing array of historical culture is a thriving modern lifestyle which embraces a whole range of exciting genres. The Jakarta Java International Jazz Festival has seen hundreds of artists from all over the world perform to rapturous audiences and fashion shows featuring

world-class Indonesian designers are weekly events in big cities across the country. Don't forget the thriving art scene where Indonesian artists, both ancient and modern have gained substantial followings around the world. Also worth mentioning, although it is not an everyday occurrence, is the internationally acclaimed I La Galigo which was an Indonesian inspired, and performed, musical and theatrical tour de force. Moving on to the active side culture we present a tiny fraction of the astonishing art world that exists throughout Indonesia, the amazing variety of dance, and a glimpse at the festivals! We finish by introducing just four of what we can describe as 'living cultures' where people are still living their lives in accordance to centuries old traditions in Toraja, Irian, Kalimantan and Java. To describe Indonesia as a (living) Museum would perhaps be too much but it is a marvelous and fascinating place to visit in nearly every corner. "I feel good!" screamed 2005 headliner of the Jakarta International Java Jazz Festival (JIJFF), Godfather of soul James Brown, to the tens of thousands of spectators. This same good feeling was expressed again by the musicians who appeared at this year's Festival. Vinny Valentino, Eric Benet, Dave Koz, Patti Austin, and Bob James all reflected the same sentiment : They really enjoyed playing for the wonderful, receptive Jakarta audience. Daniel Sahuleka went so far as to say, "you've all been so great to me, I don't think I'll be able to sleep tonight!" in response to the crowd's appreciation of this performance. While JIJFF obviously can't compare with the North Sea Jazz Festival in the Netherlands, let alone the Monterey or Newport Jazz Festivals in the U.S in terms of age, despite its relative youth, JIJFF has already demonstrated its potential to become one of the biggest and best music Festivals in the world, and has surely become a recognized part of the kaleidoscope of world jazz. JIJFF is more than a mere ambition to present top-quality musical performances and to make jazz more popular by upgrading the public's understanding and appreciation of it. And strangely enough it is jazz rather than pop or rock that has attracted the Indonesian public to western music, although the top 'boy bands' and pop artists who come to Jakarta do get a pretty rapturous welcome. But it is Indonesians who dominate the fashion scene with a world class selection of established and aspiring designers. Famous names like Iwan Tirta, Sebastian Gunawan and Harry Dharsono have followings all over the world while ethnic specialists such as Ghea Sukasa and Obin use the incredible variety of cultures as their inspiration. Virtually not a week will pass in Jakarta without a fashion show of quality, while Bali's fashion week creates a focus for designers on the island of the gods. More than 50 international standard golf clubs spread across the world's largest archipelago. Few people realize that Indonesia already possesses a wealth of world-class golf courses-in fact, there are more than 50 international standard golf clubs spread across the world's largest archipelago - designed by some of the greatest names in golf including veritable golfing legends such as Arnold Palmer and Jack Nicklaus. Jakarta and its surrounding areas have the most but East Java has spectacular courses too and Bali & Lombok are perfect for holiday rounds of golf.

Palaces : The house of kings and Sultans, the centres of power and influence, the symbols of community and dynasty, palaces in Indonesia rival their religious counterparts as the pivotal points of civil life. Once spread over the whole archipelago when sultans, kings and princes ruled their fiefdoms, they gradually fell from power as the Dutch colonial forces took up the administration of the lands. Of course those that

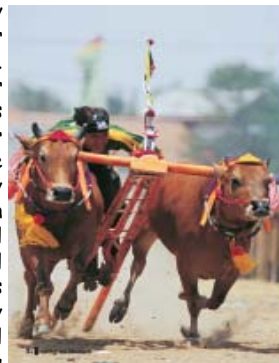
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survived, the Sultanates of Yogyakarta and Solo are amongst the most visible and certainly the most visitable! The Keraton Yogyakarta is located in the center of the city of Yogyakarta and means a place where the Ratu-king lives. The architect of this palace was Sultan Hamengkubuwono I himself, who has also the founder of the Kingdom of NGAYOGYAKARTA HADININGRAT who moved to his huge and magnificent Karaton on October 7, 1756. Although there are some European style of some parts of the building, this is a vivid example of Javanese palace architecture. The 14,000 sq. m of the Kraton Yogya has a deep philosophical meaning with all its building, courts, carving, trees, and even location being full of significant symbols of human life. Inside the Karaton, there is museum dedicated to the late Sultan Hamengkubuwono IX, the father of the present Sultan Hamengkubuwono X. Sultan Hamengkubuwono IX was a famous political figure and leader in Indonesia. His support and contribution for the Republic of Indonesia to gain independence are sincerely respected and recognized by almost every citizen. Yogyakarta was the temporary capital of Indonesia (1946-1949) and by law is granted the status of special region equals to province.

The museum exhibit gilt copies of sacred Pusaka (the heirlooms), gifts from foreign monarchs, gamelan, royal carriages and some photos of the royal families and family tree. Since February 17, 1745, susuhunan Pakubuwono II and his family had occupied the new palace Keraton Surakarta Hadiningrat, located along the banks of Solo River, the longest river in Java. Pakubuwono II with all his family and subordinates made a very long royal procession from Katosuro of Surakarta. The king sat on his royal wagon, Kyai Grudo escorted by high ranking officials, troops, regalia carriers, bringing the pusakas (heirlooms) and other important things to be used in his new palace. The convoy includes also the sacred gamelan, waringin (Banyan) trees, horses, elephants and a karaton, he announced that starting from today the capital city of the kingdom was Surakarta Hadiningrat (suro : brave, valiant - karto : prosperous - hadi : great, precious - rat : state). Coming back to the modern world, Istana Bogor is one of 6 Presidential Palaces in Indonesia. The palace is noted for its distinctive architectural, historical, features, as well as the adjoining botanical gardens. Since 2005 the palace has not been used for formal governmental activities. Istana Bogor was opened to the public in 1968 is open to public tour groups (not individuals), with the permission of the then President of Indonesia, Suharto. The number of visitors annually is approximately 10,000 people. The gardens of the palace have an area of 284,000 square metres. The original colonial building on the site of Istana Bogor was a mansion named Buitenzorg, which was built from August 1744 as a country retreat for the Dutch Governors, including also a period of British administration. Notable occupants of the mansion include Herman Willem Daendels and Sir Stamford Raffles. This building was substantially destroyed by an earthquake in 1834, triggered by the volcanic eruption of Salak Mountain. The palace was rebuilt into its present form in 1856 - this time with only one storey instead of the original three, as a precaution against further earthquakes. From 1870 to 1942 the Istana Bogor served as the official residence of the Dutch Governors General. After Indonesian independence, the palace was much used by President Soekarno, but then largely neglected by Soeharto when he came to office. The grounds of the estate contain several buildings - the largest of which is the main palace and its two wings. The main palace contains private offices for the head of state, a library, a dining room, a minister's meeting room, a theater room, and the Garuda room (for welcoming state guests). Kebun Raya Bogor ("Great Gardens of Bogor", the Bogor Botanical Garden) were also previously part of the palace grounds. The palace houses an extensive art collection which had been accumulated by Soekarno. A herd of white-spotted deer still range within the palace grounds; a group of these had originally been brought there by the Dutch for hunting and sport.

Art & Festivals : Whether to appease the Gods, celebrate ancestors, ensure a successful harvest or simply prove the bravery of village's young men, festivals traditionally mark the peak of community's calendar. For the visitor, a festival also marks the time when its full beauty is on display and the village is most welcoming. Indonesia is home to some of the most dramatic and colorful ceremonies across the world, so mark your calendars and share these amazing experiences! Sumba is part of the lesser Sunda Island group, which is renowned for its numerous astonishing features including its towering volcanoes and the giant lizards or 'dragon' of Komodo. Culturally, the influence of the Dutch was minimal on Sumba, allowing its unique culture to subsist to the present day. As a result, little is known of the Sumbanese people other than their dastardly reputation as head hunters, warriors and slave traders. Animist beliefs based on ancestor worship remain dominant among much of the population. Neither Islam nor Christianity has come to dominate the cultural landscape and the few travelers who venture this far east beyond Bali encounter spectacular traditional villages of thatched roof houses with massive peaks and megalithic grave sites. Everywhere that one looks reveals powerful reminders of the bond between the Sumbanese and their ancestors. Religious rituals, many involving animal sacrifices, form an integral part of life on Sumba. And there is no more spectacular ritual than the festival of Pasola, which takes place over four days in February and March of each year. Pasola is a



hugely realistic simulated war fought by competing teams of dozens of horse riders representing different villages and armed with wooden spears. The riders balance themselves bareback with no saddles or stirrups. The object of the challenge is to knock one opponent off his horse with the spear. While the spears are not sharpened, however, they do certainly carry lethal possibilities. The 'game' is spectacular, dangling threats of danger for both the participants and spectators alike. Injuries and death are not unknown. The Bali Arts Festival starts on June and features a month of daily performances, handicraft exhibitions and other related cultural and commercial activities during which literally the whole of Bali presents its talents in dance, music and other arts. The events in 2005 included performances in the capital cities of all of Bali's eight regencies. The main events, however were focused upon Denpasar. On display were traditional performances from remote mountain villages, some maybe too old to remember and some only recently revived. There were also classical palace dances, contests for offerings and food and performance by well-known stars of Balinese stage, screen and cassette tape! New Material was on offer from both local musicians and choreographers, combined with a wealth of contemporary and traditional art from outside Bali and even from outside Indonesia. The Festival has its roots in Bali small communities and villages and there is considerable competition between groups to be one representing their regency. This starts in the villages but moves on to larger spheres, culminating in the decision to send the best groups to perform at the Arts Festival is undoubtedly Denpasar's cultural event of the year and probably the premiere cultural event of this entire country. It is a fabulous opportunity to see Balinese village culture still thriving despite the recent adversities that have hit this island so hard. Something that isn't often thought of, however is that this full month of festivities not only serves to maintain. And the few travelers who venture this far east beyond Bali encounter spectacular traditional villages of thatched roof houses with massive peaks and megalithic grave sites. Balinese culture and tradition but also makes all the participants makes all the participants very proud to be - just Balinese! Spurred on by their 'jockeys', the raging bulls shoot off from the starting line like jets and dash into the sun baked arena towards the finishing line - taking around 8 seconds to cover a distance of about 100 meters. The crowds explode into a wild frenzy, screaming their lungs out. The summer heat rises with the stampeding beasts and the men are locked in a blaze of choking dust. The enthusiastic crowds go berserk with anxiety and great expectation. This is the mad, mad Karapan Sapi of Madura. This is more than just bull racing. This is an all-encompassing island-wide obsession, the most important event in the island's cultural calendar and a unique part of the country's heritage. The bull races of Madura show off the cream of the island's stud breeding efforts, and entrants come from all over the island for a month-long series of races

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culminating in the annual President's Cup in the first week of October. For the winner, great prizes and prestige are highly coveted rewards.

Living Culture : Throughout Indonesia there are vast areas where people still their traditional way of life. The most obvious to visitors in Bali where the further you venture from the urbanized south, the more you will see village life being lived as it has for hundreds years. Certainly there are concessions to modern living with motor cycles, electricity and household appliances in evidence everywhere but the traditional ceremonies and habits still prevail. In South Sulawesi, some six hours drive north from Makassar, lies the scenic wonderland of Tanah Toraja - Toraja Land . Here beautiful mountainous countryside the people follow very specific rituals mostly surrounding death and burial. When people die their bodies are often kept in their houses for a year or more, embalmed and sewn into a red funeral casing. When the right time comes for the funeral, elaborate celebrations are held, slaughtering buffalo and pigs before The further you venture from the urbanized south, the more you will see village life being lived as it has for hundreds years.burying the bodies in high Cliffside caves where effigies are left to guard the entrance. The charm of the villages is maintained by the beautiful shaped house which are elaborately carved. On the island of Borneo ,where Indonesia is represented by the various provinces of Kalimantan , the Dayak people retain much of their traditional values. Of course the main pillar of Dayak culture was head hunting which has gone somewhat out of fashion there days so the rest of the traditions are somewhat symbolic. Inland from the more urbanized coastal cities longhouses could be up to 180 metres long and 18 metres wide and contain the inhabitants of entire village. The Dayak exceed of carving and hone elaborate costumes decorated with feathers and leopard claws. Over on the eastern island of Irian Jaya or Papua, there are a number of people who live and breath their original and spectacular culture. The Asmat, the 'people of the tree', I believe that once upon a time their first ancestors were made out of wood by a mythical culture hero. They limited this prehistoric act of creation in their carvings by which they contribute to the survival of the order existence. The prominent carvers, the 'inspired men', or the 'wow pits', are held in high esteem, comparable to that enjoyed by the great headhunters in pre-colonial times. The carvings of the Asmat have aroused a particular fascination in the Western world. Imbued with a compelling dynamism and expressiveness these masterpiece in wood are not only considered highlights among the arts of New Guinea , but of all Melanesia . War shields are the most powerful expression of Asmat art. The ancestors for whom they are named live within them, embody them, and give such power, force, and fierceness to the owner that he feels invincible. The combination of the ancestor's strength and the strength of the symbolic designs The Strength of the symbolic designs carved and painted on the shield's surface terrifies the enemy so that he runs away Carved and painted on the shield's surface terrifies the enemy so that he runs away or drops his weapons and becomes immobilized. He is then easily captured and taken into the canoe where he is tied and later beheaded. Our final destination is search of living culture lies in the heart of highly populated, modernized, westernized Java! Yogyakarta for all its malls, restaurants, hotels and shops still has a strict adherence to the traditions of the 'Keraton' or Sultan's Palace. The Sultan, much like the Queen of England, has a continuing series of traditional events which dictate much palace life and spill over into the community. The current Sultan, Hamengkubuwono X, is still revered as a leader and the entire community joins in the processions, ceremonies and events that take place, giving the modern city of Yogya an enchanting overlay of tradition which is easily accessible for visitors.

Dance : Dance, more than any other expression of culture, conveys through personal and group interpretation the life and soul of ethnic traditions. Across the world, traditional dances mirror the beliefs of their people, and here in Indonesia, there is an absolute myriad of choices. Theater and dance is an integral part of Balinese culture. Balinese dances are famous all over the world and the Balinese themselves take them very seriously. Birthdays, weddings, and temples festivals are all occasions for dramatic performances and dance is inextricably linked with the Balinese religion. The commercial performances for tourists that are today offered on a daily basis in several places of Bali do, of course, not have the same religious significance and atmosphere of a dance that is performed at a real temple festival. The Kecak is an unusual Balinese dance for a couple of reasons, First, there is no musical accompaniment. The gamelan is not there. Rhythm is provided by a chanting 'monkey' chorus. The polyrhythmic sound of the chanting provides the name, 'Ke-chak'. If black magic prevails, a village fails into danger, and extensive purification ceremonies become necessary to restore a proper equilibrium for the health of the community. Dramatic art is also a means of cleansing the village by strengthening its resistance to harmful forces through offerings, prayers and acts of exorcism. Such is the symbolic play of the two remarkable presences-the Barong and Rangda. Barong, a mystical creature with a long swayback and curved tail, represent the affirmative, the protector of mankind, the glory of the high sun, and the favorable spirits associated with the right and white magic. Javanese dance performance is really extravagant and a beautiful art show of high class quality. The beautiful dance, the elegant performers, the colourful dresses, the magical gamelan music, the pendopo stage make a perfect combination of incomparable art performance. The dance movements of Mataram Kingdom in the 8th to 10th century, might be the same as the ones carved on the Borobudur and Prambanan temples. Bedoyo is sacred court dance performed by nine girls-dancers. All the performers must be in the holy state, physically and mentally, this is a mythological dance depicting the meeting between Panembahan Senopati, the first ruler of the Mataram Kingdom II with Kanjeng Ratu Kidul, the powerful and beautiful goddess-the Queen of South Sea. The gamelan accompaniment reflecting the voices of sea wind and other natural voices. For those who has learned in mysticism, during the dance performance, a tenth "invisible" dancers appears. It is said that she is a very beautiful princess, dancing impressively elegant. Some said that Bedoyo dance is sacred, as it is symbolizing a meditator's highest achievement during samedi (meditation) by closing 9 human orifices & deflating all bad desires. These are just a small sample of some extremely moving and inspiring dances which are practiced and performed across the archipelago. Wherever you are and someone announces a dance performance - don't hesitate - buy your tickets immediately.



Temples : One of the aspects of Indonesia visitors find fascinating is the incredible proliferation of religious monuments: temples, mosque and churches places of worship around the world are always major draw cards for tourists and here in Indonesia we have a multitude to rival the magnificent cathedrals of Italy, France and England. While Islam is the prevalent religion across much of Indonesia reflected in the myriad of mosques, most of those are relatively new and it is the older religions, Hinduism and Buddhism, that provide the exceptional temples and monuments. Probably the best known is the Borobudur which is a Buddhist stupa related to the Mahayana tradition, and is the largest Buddhist monument on earth. It is located in the Indonesian province of Central Java, 40 kilometers (25mi) north-west of Yogyakarta. It was built between 750 and 850 AD by the Javanese rulers of the Sailendra dynasty. One theory suggests that the name originally was "Bhara Beduhur", an old Javanese expression for "The temple on the hill". Borobudur is built as a single large stupa, and viewed from above takes the form of a giant mandala. The foundation is a square, 118 metres on each side. It has nine levels, of which the lower six are square and the upper three circular. This is said to be a map of the cosmos as conceptualized by the Buddhist philosophers of the time. The upper level features seventy-two small stupas surrounding one large central stupa. Each stupa is a bell shape pierced by numerous decorative apertures. Statues of the Buddha sit inside the pierced enclosures.



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Borobudur is still a place of prayer and pilgrimage. Pilgrims circumambulate each level seven times in a clockwise direction. The stupas on the topmost level contain statues of the Buddha in various poses. According to local folklore, touching the finger and toe of a particular Buddha through the holes in the stupa wall brings good luck. Scholars think that this massive monument is actually a gigantic textbook for illiterate Buddhists. As they performed their pilgrimage and circumambulated the monument, they passed walls ornamented with reliefs illustrating the life of Buddha Shakyamuni and the principles of his teaching. A close neighbour to Borobudur is the Prambanan complex which is located at Boroharjo Village east of Yogyakarta. The Prambanan Temple is a group of Hindu Temples, and is also known as Lorojonggrang Temple. The word Prambanan refers to the name of a district, Prambanan, whereas Lorojonggrang refers to its actual name. The temple complex has three concentric squares which have gates to connect the other squares. The outer squares do not have temple. Inside the middle square there are 224 Perwara. According to local folklore, touching the finger and toe of a particular Buddha through the holes in the stupa wall brings good luck. temples which are arranged in 4 rows. The first row consists of 68 temples, followed by the second row (60 temples), the third row (52 temples) and the fourth row (44 temples). The arrangement of temples is in such a way that shorter temples providing an outstanding experience for the visitor. Moving to the neighbouring island of Bali where the Javanese Hindus who built the prambanan settled, we find such a prevalence of temples that the island has long been dubbed 'The Island of The God'. High on the slopes of Bali's Mount Agung sits Pura Besakih, widely referred to as "Mother Temple" of Hinduism in Bali. Pura Besakih, or Besakih Temple in English, is the largest of the island's 11,000 or so Hindu temples; its 35 shrines and halls draw devotees from all over Bali in massive numbers each year. The temple is generally agreed to date back to prehistoric times in Bali. It is named for Naga Besukian - the dragon - god thought by pre-Hindu Balinese to inhabit this, the highest mountain in Bali. But at the beginning of the 11th century Besakih became the state temple at a time when Bali was no mean kingdom. It has remained the state temple in some form or another ever since and is state supported today. Like most Balinese temples, Besakih is not a closed building but a mostly open-air affair. It is made up of courtyards with altars and shrines devoted to a number of gods. And those gods have better things to do than just hang around a temple; the Balinese believe that the gods visit a temple on particular dates - and on those dates the Balinese hold festivals to honor (or placate) the gods. Of all the temples on Bali six are "supremely holy": Pura Besakih, Pura Lempuyang Luhur, Pura Gua Lawah, Pura Batukaru, Pura Pusering Jagat, and Pura Uluwatu. Of these, Besakih is higher than the others - not because it sits some 3000 or so feet above the ocean on the mountain's side, but because it is more sacred to the Balinese. It is said to be the only classless, casteless temple on the island where any Balinese Hindu can come to worship. Bali's best temple while not as important religiously as Besakih is stunning beautiful and indeed 'Taman Ayun' literally translated means beautiful garden, and this temple, situated in the village of Mengwi, 18 Km west of Denpasar, is indeed one of Bali's most picturesque temples. It's stately proportioned courtyards and large surrounding moat were built in the year 1634 by the king of Mengwi, I Gusti Agung Anom. Containing both the Royal family ancestral shrines and the strayed, meru Shrines to the major deities, Taman Ayun became the main temple for the ancient Kingdom of Mengwi. Every 210 days, on Tuesday Kliwon Medangsiya (according to the traditional Icaaka Calendar), the entire local populace gathers at the temple to worship, celebrating the temple's anniversary.



Monuments : The centre of many of Java's cities and towns tend to have marvelous open squares called 'alun Alun' where the ceremonial life of the citizens can take place. Across the island these take many forms with ancient trees predominating but with such space to work with it was only a question of time before grandiose structures were placed there for all to see and admire. These are none so prominent or spectacular than 'Monas' in Jakarta which dominates its own huge park. Monas was built by Indonesia's first president as a symbol of freedom and independence and houses a museum in the podium with dioramas depicting the struggle for freedom from the Dutch. The flame is supposed to be covered with 50 kg of pure gold! It is an excellent starting point for a tour of the capital's cultural centre since it borders the National Museum, The Presidential Palace, the magnificent Istiqlal Mosque and many more attractions. On the holiday island of Bali, an entirely new monument is arising in an incredible and no less inspiring environment that is entirely man made. An area of Bali that has long been popular with surfers is the Bukit (hill) peninsula at the southern end of the island. This limestone plateau has Uluwatu on the western end and Nusa Dua on the eastern. Outside of Nusa Dua the biggest construction project is GWK (Mandala Garuda Wisnu Kencana), the cultural park carved out of the limestone rock. GWK was conceived to be a cultural center and events park and is privately funded. The statue of half man half bird Garuda, the Vishnu statue is currently 23 meters high and the plan for GWK is to have a 146 meter gold plated Vishnu riding his winging chariot Garuda and have the whole thing on top of an 11 storey entertainment complex. While the complex is not completed walking round can still take 1 hour including stopping for a drink and viewing art. You will be impressed at the size of the place and the effort that had been put in to tend the gardens. The central section leading to the statues has been made by carving gigantic blocks of limestone into an impressive series of alleyways.

Jazz & Fashion : "I feel good!" screamed 2005 headliner of the Jakarta International Java Jazz Festival (JIJF), Godfather of soul James Brown, to the tens of thousands of spectators. This same good feeling was expressed again by the musicians who appeared at this year's Festival. Vinny Valentino, Eric Benet, Dave Koz, Patti Austin, and Bob Jam all reflected the same sentiment: They really enjoyed playing for the wonderful, receptive Jakarta audience. Daniel Sahuleka went so far as to say, "you've all been so great to me, I don't think I'll be able to sleep tonight!" in response to the crowd's appreciation of this performance. While JIJF obviously can't compare with the North Sea Jazz Festival in the Netherlands, let alone the Monterey or Newport Jazz Festivals in the U.S in terms of age, despite its relative youth, JIJF has already demonstrated its potential to become one of the biggest and best music Festivals in the world, and has surely become a recognized part of the kaleidoscope of world jazz. JIJF is more than a mere ambition to present top-quality musical performances and to make jazz more popular by upgrading the public's understanding and appreciation of it. And strangely enough it is jazz rather than pop or rock that has attracted the Indonesian public to western music, although the top 'boy bands' and pop artist who come to Jakarta do get a pretty rapturous welcome. But it is Indonesians who dominate the fashion scene with a world class assortment of established and aspiring designers. But it is Indonesians who dominate the fashion scene with a world class assortment of established and aspiring designers. Famous names like Iwan Tirta, Sebastian Gunawan and Harry Dharsono have followings all over the world while ethnic specialists such as Ghea Sukasa and Obin use the incredible variety of cultures as their inspiration. Virtually not a week will pass in Jakarta without a fashion show of quality, while Bali's fashion week makes a focus for designers on the island of the gods.



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