

Fascinated
by Indonesia

16

**Exhibition texts
in large format**



Please return the item!

Exhibition texts in large print

On the following pages you will find all the exhibition texts in large print. There is a separate copy for each exhibition room, labelled with the respective room number.

This booklet is intended for use during your visit to the museum.

Please return the booklet before leaving the room!

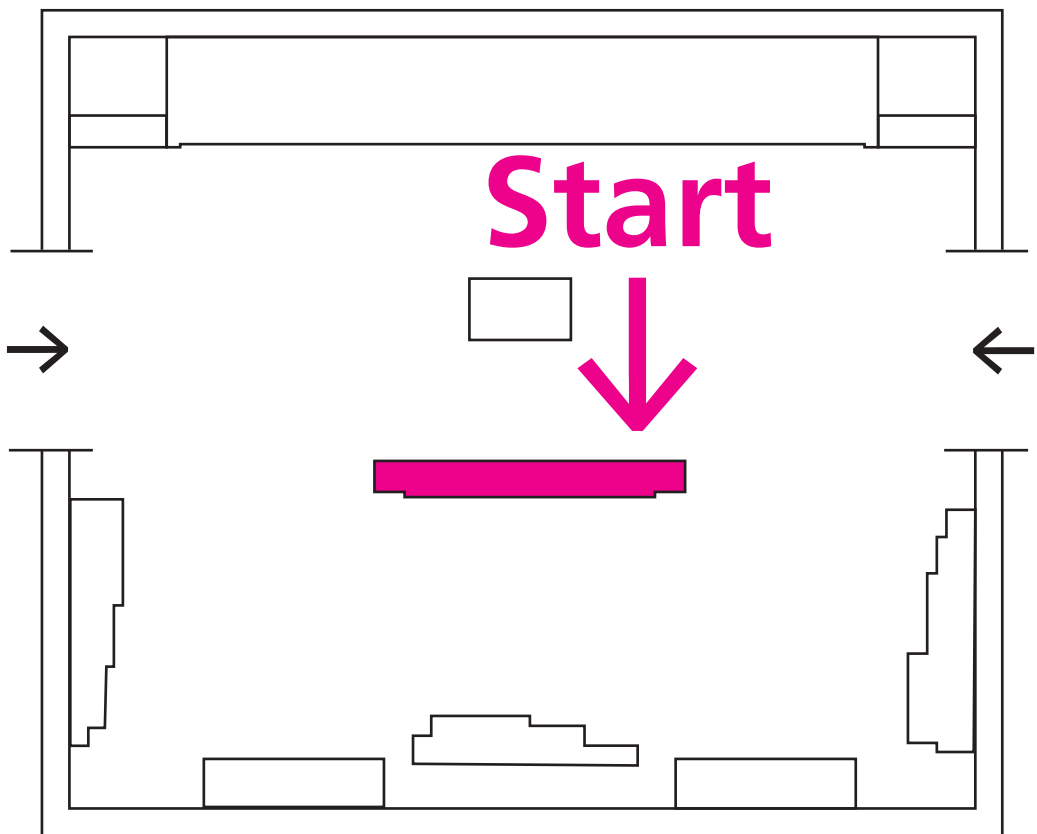
All exhibition texts in large print are also available for download on our website:



We hope you enjoy your visit to the Weltmuseum Wien!

Vienna, December 2024

Room 16



Fascinated by Indonesia

Indonesia; the vast archipelago in the Far East has a name to conjure with for many people. The Dutch writer Multatuli (Eduard Douwes Dekker, 1820–1887) used to call the 17,000 islands “The Emerald of the Equator”. Island dreams of such glamour have been woven together with the stories and experiences of the individuals portrayed in this gallery. Their experiences enable us to trace back the relations between Indonesia and Austria almost 150 years. Each of them portrays the country at a certain time in history. They are individual snapshots, moments recorded in their respective societies. The life of the painter Raden Saleh, for example, tells a story of colonialism, and the back and forth between two worlds, while Austrian Consul Johann Schild rather foregrounds his love, fascination and interest in the country. Entrepreneur Helene Potjewijd sells a piece of Balinese paradise to tourists, whereas Indonesian curator Jani Kuhnt-Saptodewo deciphers key symbols of Indonesian society in batik fabrics.



Who's talking?

Plurality of voices is of fundamental importance at our museum. Such polyphony makes it possible to adopt new perspectives, and changes the way we think of the displayed objects. We work together with community members, artists, scientists, researchers, writers, and curators from the collections' countries of origin. Such an approach also means shifting our institution's inherent power structure: instead of having the museum talking about "others", people talk about their "self", often factoring in the personal sphere as well. Curators from such countries of origin, such as Jani Kuhnt-Saptodewo, are particularly confronted with the intriguing challenge of resolving tensions between a certain impartiality required by western science and their own identity-establishing self-perception.



Staying in Indonesia



Staying in Europe

Raden Saleh

*** 1811**

Born in Semarang

1829–1852

Stays in The Hague, Dresden, Coburg, and Paris;
access to European nobility

1855–1862

Marriage and divorce from the Dutch
C. Winckelhaagen

1867

Marriage to a niece of the sultan of Yogyakarta,
R.A. Danoediredjo

1870

Paintings sent as gifts to the emperors of Austria,
France, and Germany

1875–1879

Stays in The Hague, Coburg, Florence, and Paris

† 1880

After his return, the impoverished Raden Saleh dies in Bogor, Java



Portrait of Raden Saleh, 1840

Friedrich Carl Albert Schreuel

© Rijksmuseum Amsterdam



House of Raden Saleh in Cikini, Batavia, ca. 1860
© Nationaal Museum van Wereldculturen
Coll. No. TM-60035362



Raden Saleh, Batavia, 1870
© Nationaal Museum van Wereldculturen
Coll. No. TM-60002253

Johann Schild

*** 1865**

Born in St. Pölten

1888

Journey to Padang, West Sumatra, representing a Dutch global trading company

1897

Appointment as Consul for the German Empire

1896–1906

Shipping fauna and flora to, amongst others, the Natural History Museum Vienna

1911

Appointment as Honorary Consul for the Austro-Hungarian Empire

1914

Celebrated hero in the rescue of the battleship "Emden"

† 1932

The consulate in Padang is closed after his death



Johann Schild



Room in the
house of Consul
Johann Schild in
Padang, ca. 1900



Schild with friends and attendants

Helene Potjewijd

*** 1872**

Born in Jakarta, daughter of the Austrian Theodor Hirsch and the Chinese migrant Sim Kjang

1905

Presumably in this year, second marriage to the Dutch Andreas Potjewijd

1930

Takeover of the shop at the Bali Hotel in Denpasar where her husband works as a manager

1930–1935

Contact to the artists Walter Spies and Gusti Nyoman Lempad

1935

Relocation to Vienna after her husband's death

1946

Donation of her collection to the Weltmuseum Wien (formally the Museum of Ethnology)

† 1947

Died in Buch, municipality of Neumarkt/Ybbs



Helene Potjewijd



The Bali Hotel in Denpasar, ca. 1930

© Reinhold Mittersakschmöller



Helene Potjewijd in
Bali with Balinese
women

Jani Kuhnt-Saptodewo

*** 1952**

Born in Jakarta

1975

Goethe-Institute scholarship to study in Munich

1978

Lives in Munich after marrying the German
Detlef Kuhnt; studies at the Ludwig Maximilians
University Munich

1987–1993

Fieldwork in Kalimantan, documentary “Bury Me
Twice”, lecturer at LMU Munich

1994–2004

Lecturer in Southeast Asian Studies, habilitation at the Humboldt University Berlin

2005–2017

Curator of the collection Insular Southeast Asia, Weltmuseum Wien

2015–2017

Project “Curating Batik” to process the batik collection of the museum, funded by the Asia-Europe Foundation



With a piece of her mother's batik cloth

© KHM Verband



During the project “Curating Batik” with the curators Benny Gratha and Richard Kunz (Museum der Kulturen Basel)

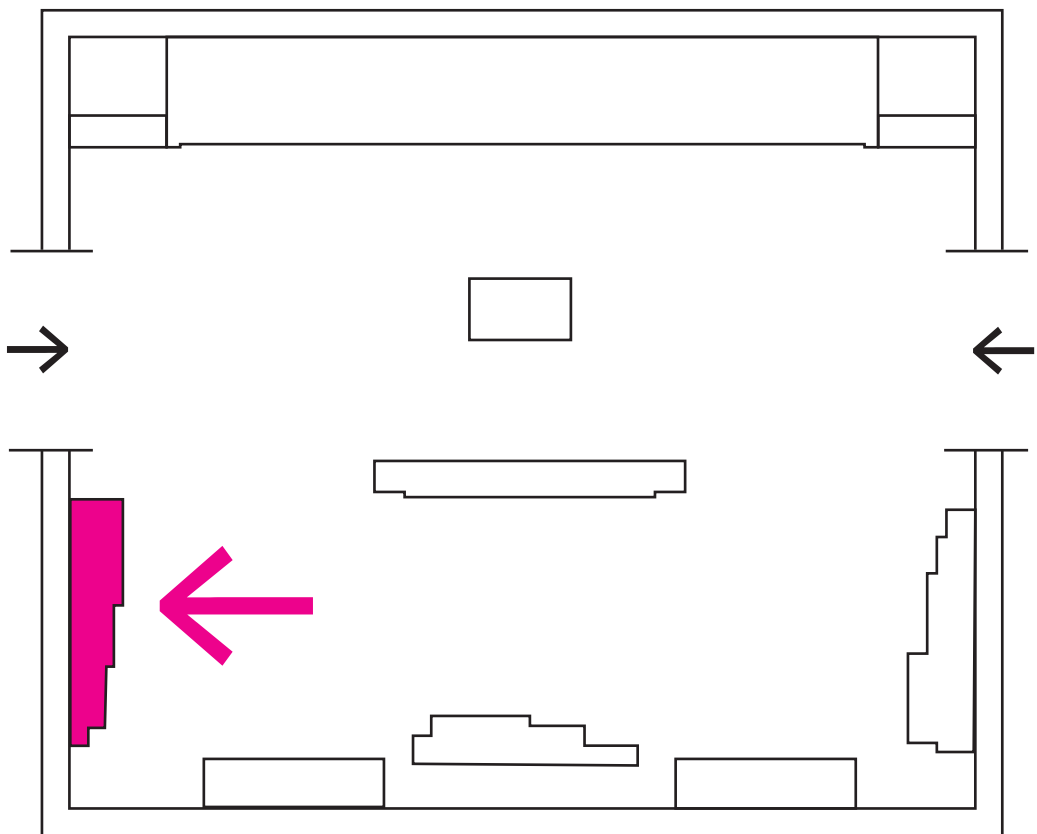
© Rahmat Widodo



With the Indonesian Batik expert Kwan Hwie Liong and Benny Gratha in Vienna, August 2015

© Jani Kuhnt-Saptodewo

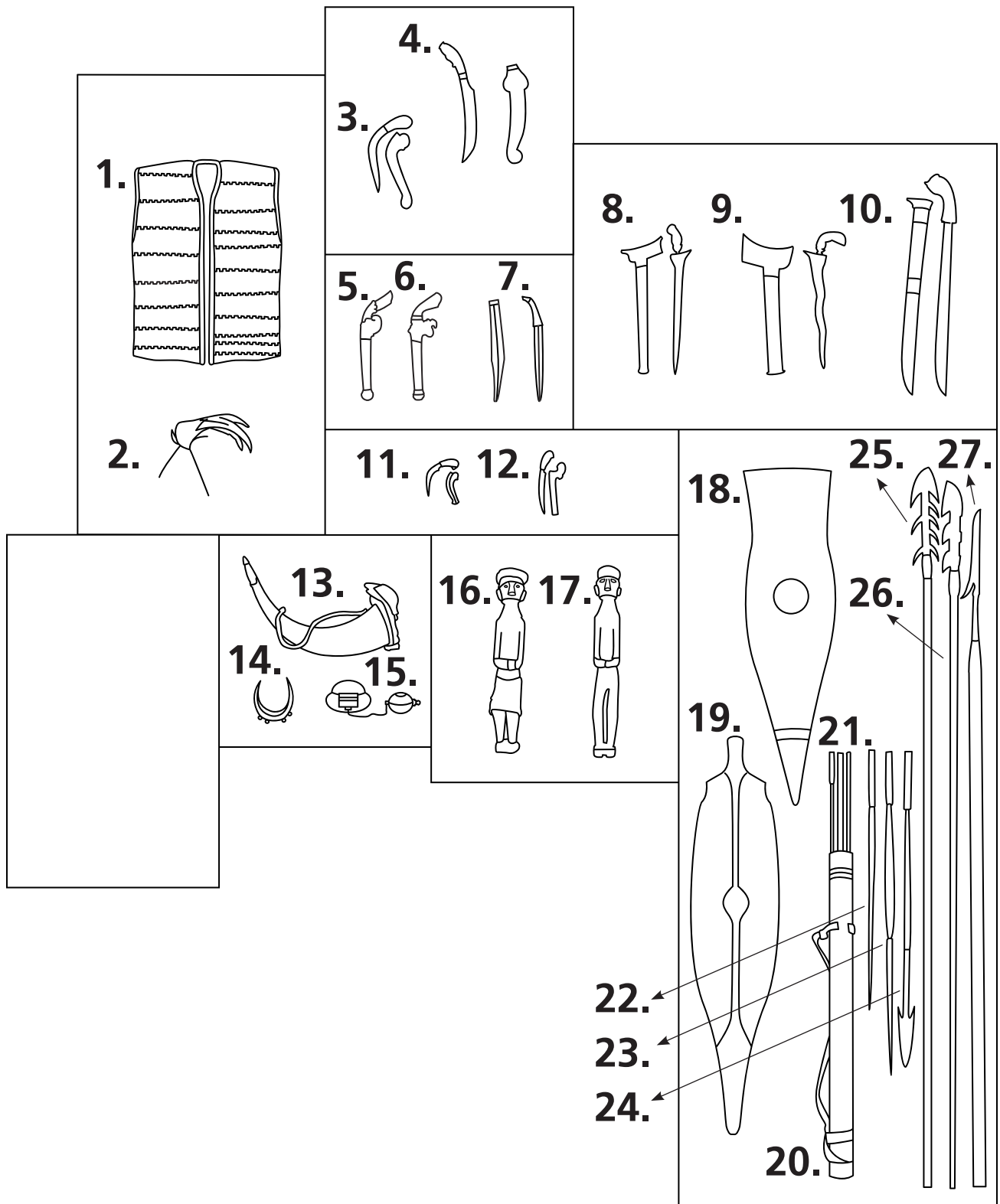
Room 16



The Good Spirit of Padang

Johann Schild began taking an interest in far-away countries early on. When he was 23, his Dutch employer Gebroeders Veth sent him to Padang, West Sumatra. The administrative capital also served as the provincial port of the province Sumatras Westkust and was among the most important economic regions of the colony Dutch East Indies. It did not take Schild long to integrate into local society and become increasingly important in various fields. As the German and later Austrian consul, he advocated for better hospitals, good transport infrastructure, and improving Padang. At the same time, he engaged in zoology and botany in Sumatra; a species of slug was named in his honour.

Schild died in Vienna in 1932 as a highly respected resident of Padang, which was made evident by several newspaper obituaries in the Dutch East Indies.



1 Men's jacket (Baru Oholu)

Nias, mid-19th century; tree bark,
Ficus sp./Moraceae

2 Ear ornament

Mentawai, mid-19th century;
feathers tied with rattan, glass beads

3 Thrusting weapon with sheath (Kerambit)

Padang, 19th century; wood, iron

4 Knife with sheath (Golok)

Lampung, 19th century; wood, iron

5, 6

Thrusting weapon with sheath (Badik)

Padang, 19th century; wood, iron

7 Dagger with sheath (Karih)

Mentawai, 19th century; wood, iron

8, 9

Kris with sheath (Karih)

Padang, 19th century; wood, iron

**10 Slashing knife with wayang
figure handle (Pedang)**

Lampung, 19th century; wood, iron

- 11 Thrusting weapon with sheath (Kerambit)**
Padang, 19th century; wood, iron, horn,
ivory plates
- 12 Thrusting weapon with sheath (Badik)**
Padang, 19th century; wood, iron, horn
- 13 Medicine horn (Naga marsarang)**
Batak, 19th century; horn of the water
buffalo, wood
- 14 Necklace (Sigeregeret)**
Mentawai, mid-19th century; rattan,
glass beads, mother-of-pearl bits
- 15 Parts of a set for chewing areca nuts, for
tobacco and gambir (Sirih Pinang)**
Padang, 19th century; silver, partially gilded
- 16 Female ancestral figure (mother) (Adu Nina)**
Nias, mid-19th century; wood, paper (dyed),
tissue
- 17 Male ancestral figure (father) (Adu Nama)**
Nias, mid-19th century; wood, paper (dyed)

18 Shield (Koraibi sibirak)

Mentawai, mid-19th century; wood, rattan, coconut shell

19 Shield (Baluse)

Nias, mid-19th century; wood, areca palm fibre

20 Quiver (Bugbug)

Mentawai, mid-19th century; bamboo, sago leaf sheath, bast

21-23

Poisoned arrows (Silogui)

Mentawai, mid-19th century; palm wood

24 Poisoned arrow (Silogui)

Mentawai, mid-19th century; palm wood, brass arrowhead

25, 26

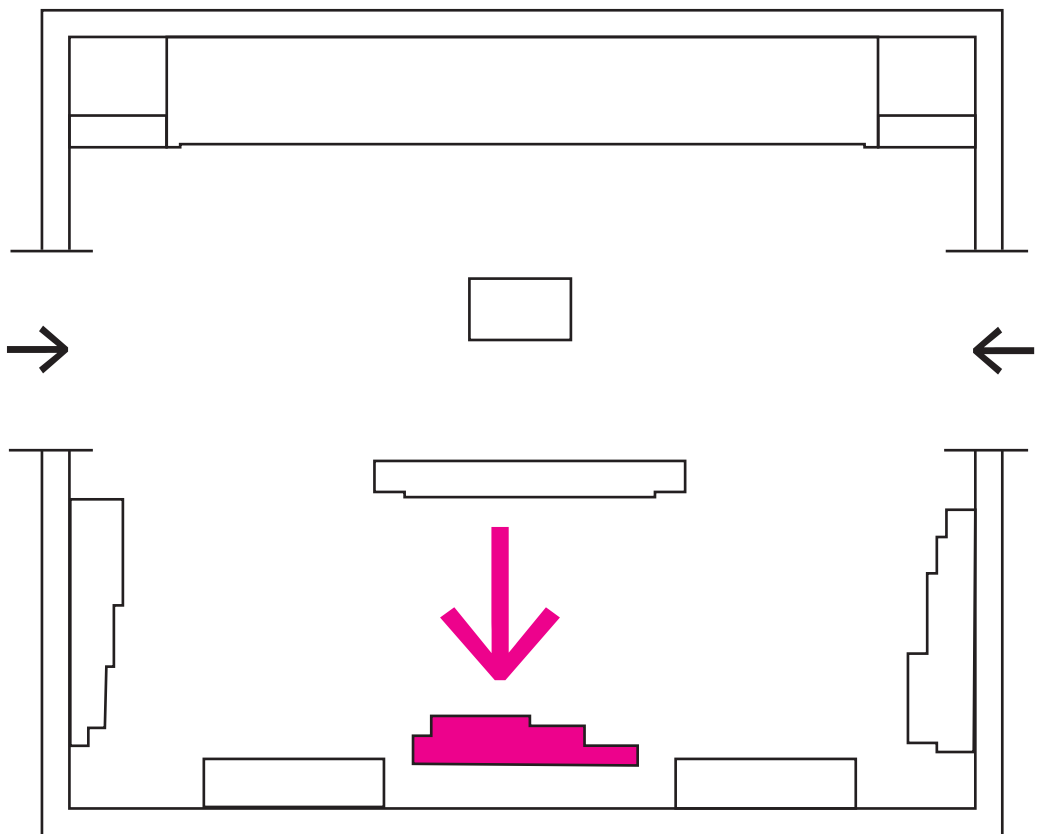
Throwing spears (Ekajo)

Enggano, 19th century; wood, iron, rattan, resin

27 Hunting spear (Toho)

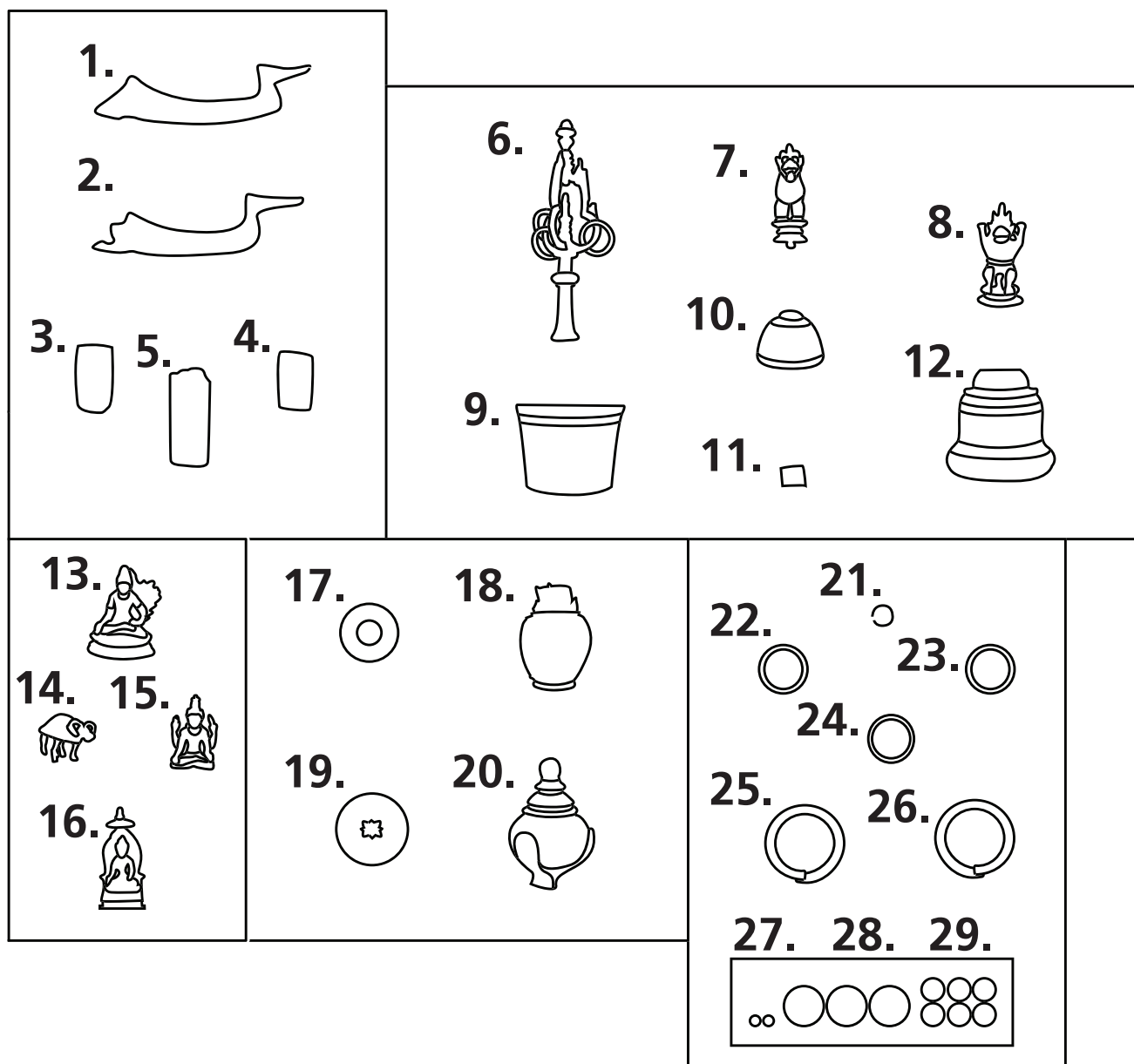
Nias, mid-19th century; wood, iron, rattan

Room 16



Between two Worlds

Raden Saleh's talent was discovered and promoted by a Dutch colonial painter, A. Auguste Payen. He was instructed in the basics of drawing and learned about oil painting. In 1829, Saleh received a royal scholarship and travelled to Europe. In Coburg, he became acquainted with the Austrian Count Arthur von Mensdorff-Pouilly, with whom he stayed in contact for the rest of his life. When he returned in 1852, Saleh had difficulties adapting to colonial living conditions again. Longing for his previous life, he sent impressive paintings to the imperial courts of Europe. Only one painting survived; its shipment also included 37 old Javanese exhibits. On 4 July 1870, Raden Saleh was awarded the Imperial Austrian Franz Joseph Order's Commander with Star for this collection.



1, 2

Ritual knife

Java, Bronze-Iron Age

(3rd century BC – 14th century AD); iron

3, 4

Gouge

Java, Neolithic

(ca. 2000 BC – 2nd century AD); hornstone

5 Polished square stone axe

Java, Neolithic (ca. 2000 BC – 2nd century AD);
hornstone

6 Tip of a staff for Buddhist monks (Khakkhara)

Java, Central Javanese Period, 9th – 10th
century; bronze

7 Bell handle, lion as a mythical being

Java, Central Javanese Period, 10th century;
bronze

8 Bell handle, lion as a mythical being

Java, Eastern Javanese Period, 13th – 14th
century; bronze, gilded

9 Priest cup for ritual water with signs of the zodiac and wayang figures

Java, 1334 (Saka year 1256 plus 78 AD);
bronze

10 Hand bell

Java, Eastern Javanese Period, 10th – 16th
century; copper alloy

11 Mantra characters

Java, prior to 1881; gold plating

12 Hand bell

Java, Eastern Javanese Period, 13th – 14th
century; bronze

13 Boddhisattva

Java, Central Javanese Period, 9th century;
bronze

14 Water buffalo

Java, Bronze-Iron Age (3rd century BC – 14th
century AD); copper

15 God Vishnu (Batara Vishnu)

Java, Central Javanese Period, 9th century;
bronze

**16 Goddess of fertility and health
(Vasudhara a Sri)**

Java, Central Javanese Period, 9th century;
bronze

17 Mirror

Java, Eastern Javanese Period, 10th – 16th
century; light copper alloy

18 Vase fragment

Java, Bronze-Iron Age (3rd century BC – 14th
century AD); bronze

19 Can

Java, Eastern Javanese Period, 10th – 16th
century; copper, hardly any impurities

20 Bells for elephants or buffaloes

Java, Eastern Javanese Period, 10th – 13th
century; bronze

21 Finger ring

Java, prior to 1881; gold

22, 23

Bracelet

Java, Neolithic (ca. 2000 BC – 2nd century AD);
chalcedony

24 Bracelet

Java, Neolithic (ca. 2000 BC – 2nd century AD);
sawn from the shell of a sea snail

25, 26

Anklet

Java, Bronze-Iron Age (3rd century BC – 14th
century AD); brass

**27 Masa (Ma) coins, with sandalwood
flower motif**

In use in Indonesia, Malaysia and southern
Thailand; Java, 9th – 11th century;
silver with copper

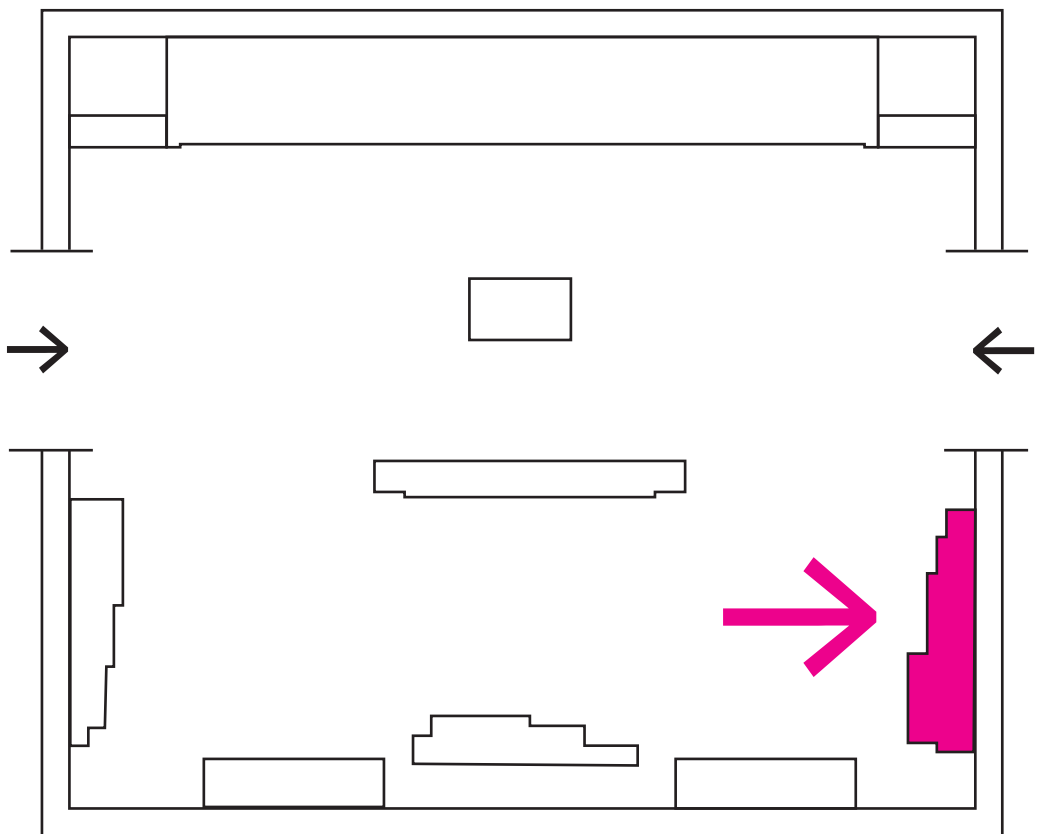
28 Coins as talismans (Uang Gobog „Magic Coin“)

Wayang depiction: Prince Panji and Princess Candra Kirana; Java, Majapahit Period, late 13th – 15th century; bronze

29 Pitis coins

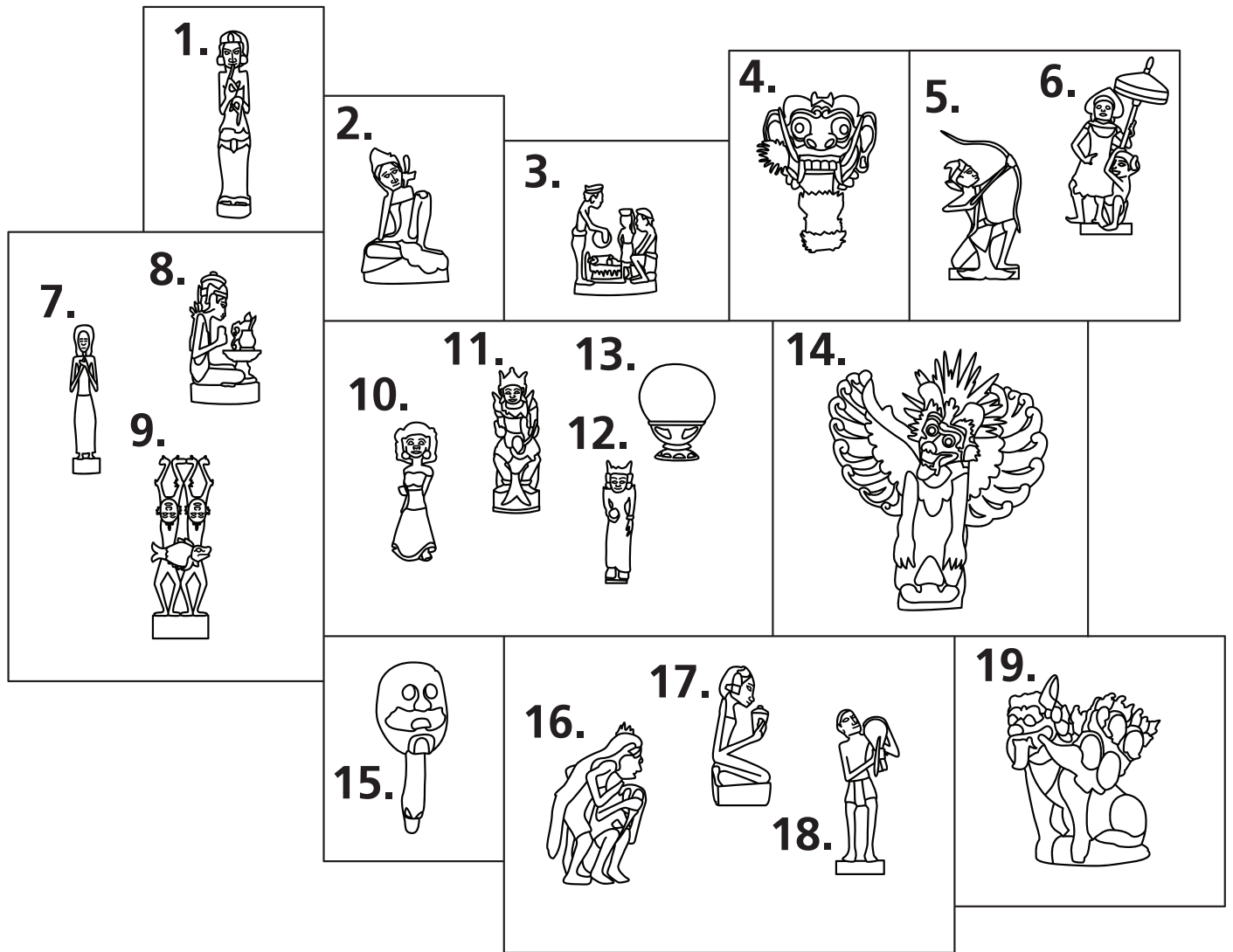
In use in the Malaysian region
Sumatra, Palembang, 18th century; lead

Room 16



Dealing with Paradise

Helene Potjewijd was captivated by Indonesia's beauty, which is also reflected in her collection. The Austrian businesswoman lived in Bali until 1935, which at that time was primarily a tourism destination for wealthy Europeans and Americans looking for a lost paradise. Potjewijd took advantage of this desire and established a meeting place for tourists, western intellectuals and artists at the "Bali Hotel" in Denpasar, which was managed by her husband. Her contacts to Nyoman Lempad as well as the German painter and Bali resident Walter Spies enabled her to exclusively sell supreme Balinese artwork at the Bali Hotel. New motifs, also taken from everyday life, were added to the repertoire of Balinese art, which was still mostly dedicated to religion. Not only artistic style and expression but also the format was often changed. The artworks were now supposed to be portable and fit in a suitcase: Balinese souvenir art was born.



- 1 **Priestess with symbolic hand gestures**
Apana mudra (hand gesture left)
Tarjani mudra (hand gesture right)
Bali, first half of the 20th century; wood
- 2 **Resting man**
Bali, first half of the 20th century; wood
- 3 **Men with suckling pig**
Bali, first half of the 20th century; wood

- 4 Dancing mask for the witch Rangda**
Bali, 19th century; wood
- 5 Archer**
Bali, first half of the 20th century; wood
- 6 Baris dancer**
Bali, first half of the 20th century; wood
- 7 Praying woman**
Bali, first half of the 20th century; wood
- 8 Priest at a ceremony**
Bali, first half of the 20th century; wood
- 9 Motif talisman against bad influences
(modern depiction)**
Bali, first half of the 20th century; wood
- 10 Goddess (Pratima)**
Bali, 19th century; wood
- 11 Male god (presumably Rudra)**
Bali, early 20th century; wood

- 12 Goddess (Dewi Gangga)**
Bali, 19th century; wood
- 13 Scene from the Ramayana epic**
Bali, first half of the 20th century; coconut
- 14 Lion, king of the sky (Singa Ambara Raja)**
Bali, 19th century; wood
- 15 Rice paddle Panaptapan with demon depiction Buta-Kala**
Bali, 19th century; wood
- 16 Witch Rangda with her stepson Sahadewa as sacrifice**
Bali, first half of the 20th century; wood
- 17 Woman holding an urn**
Bali, first half of the 20th century; wood
- 18 Pig vendor**
Bali, first half of the 20th century; wood
- 19 Lion, king of the sky (Singa Ambara Raja)**
Bali, 19th century; wood

A Take-Away Dream

It is thanks to Helene Potjewijd that the drawings of Balinese artist Gusti Nyoman Lempad found their way to Vienna. Lempad was a prime example of a Balinese artist. Aside from drawing, he also worked with architecture, dance, choreography and carving. His career in drawing mythology and folklore began around 1930 when he became acquainted with Walter Spies and Helene Potjewijd; he was already 60 years old at that time. On display are works by him and his students.

Cockfight

Inscribed on the reverse: Tajen

I Gusti Nyoman Lempad, ca. 1935 or earlier;
ink in black and red, on paper

Planting rice

I Gusti Nyoman Lempad, ca. 1935

Inscribed on the reverse: oleh I Nj.Gst.Lempad;
coloured ink, washed, on paper

Scene from mythology

Atmaprasangsa

I Gusti Nyoman Lempad, ca. 1935 or earlier;
ink in black and red, heightened with gold,
on paper

The writer with a lontar manuscript

I Gusti Nyoman Lempad, ca. 1935; ink in black and
red, heightened with gold, on paper

Scene from the Ramayana

Anonymous, ca. 1935

Inscribed in different hand on the reverse:
by Gusti Nyoman Lampad; ink in black and sepia,
washed, on paper

Fishing

Anonymous, ca. 1935;
gouache on cardboard

Scene from the Ramayana

I Gusti Made Dokardari, Bedulu, ca. 1935

Inscribed on the reverse: Tjerita Korma Karna
perang sama kera banjak. Terbikin oleh I Gusti
Made Dokardari, Bedoeloe; ink in black, red and
sepia, washed, on paper

Scene from the Bharatayuda, Mahabharata

Inscribed on the reverse: I Dewa Gede Raka
(attributed), Padangtegal, 1935 or earlier;
ink, washed, on paper

Filing teeth

Inscribed on the reverse: I Dewa Gede Raka
(attributed), Padangtegal, 1935 or earlier;
ink, washed, on paper

Wedding in front of the priest

Inscribed on the reverse: I Dewa Gede Raka,
Padangtegal, 1935 or earlier
Signed: I Dw Gd Raka Padangtegal; ink, washed,
on paper

Scene from a fairy tale

Gusti Nyoman Gede (1913–1965), 1935 or earlier
Inscribed on the reverse: Tjerita Tantri
Signed: Goenawati Gusti Njoman Gede;
ink in black and sepia, washed, on paper

Scene from mythology

Smeran Dana

Dewa Nyoman Leper, Padangtegal,
1935 or earlier

Inscribed on the reverse: Smeran Dana, Nj. Leper,
Padang Tegal; ink in black and sepia, washed,
on paper

Scene from the Ramayana

Inscribed on the reverse: Anonymous, ca. 1935;
ink in black and sepia, washed, on paper

Legong dancer

Ide Bagus Anom (1898–1972), Ubud,
1935 or earlier

Inscribed on the reverse: Menerangkan peri hal
orang mengadjar lelakon legong; Signed: Ide Bg
Anom, Ubud; ink in black and sepia, on paper

Heron and crab, fairy-tale figure

Ida Bagoes Patjoeng, Batuan, ca. 1935 or earlier

Inscribed on the reverse: Ida Bagoes Patjoeng,
Batuan, Tantri, ink in black and sepia, washed,
on paper

Punished coconut thieves

Ida Patjoeng, ca. 1935 or earlier

Inscribed on the reverse (presumably by collector):

Punished coconut thieves, Ida Patjoeng;

ink in black and sepia, washed, on paper

Barong and Rangda

Anonymous, ca. 1935 or earlier;

ink and colour, on paper

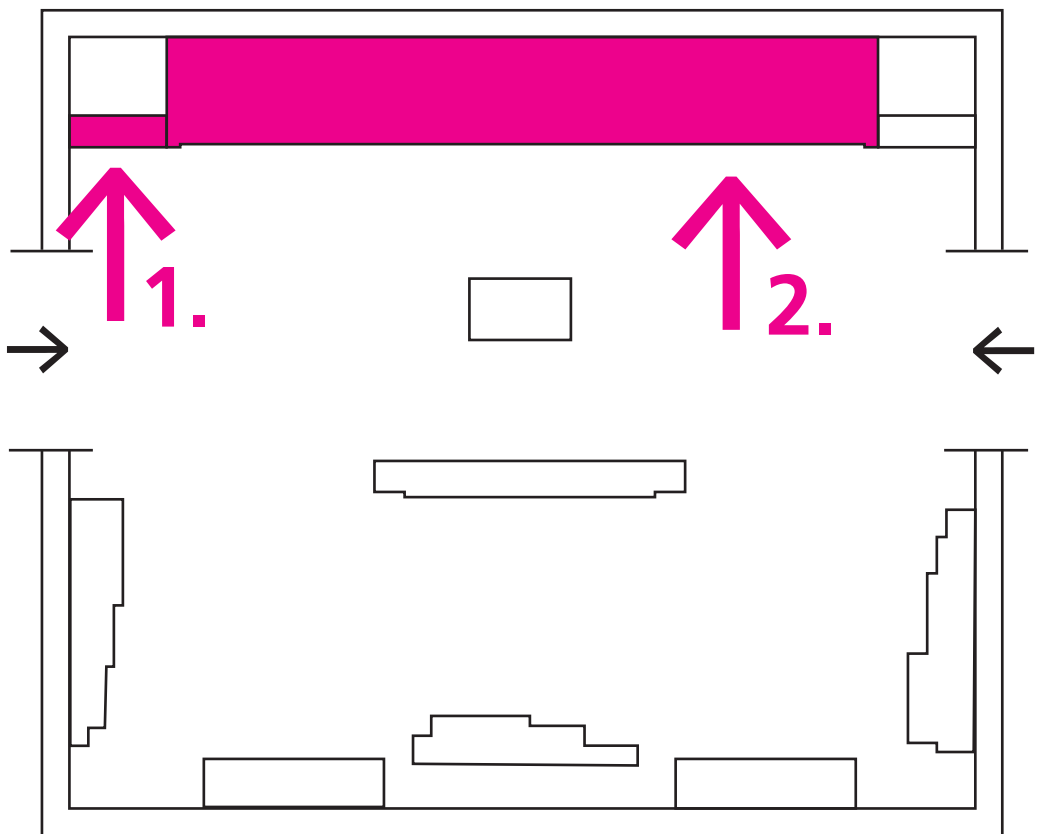
Scene from a fairy tale

Si Papaka and Wanara, Anonymous, ca. 1935

Inscribed in different hand on the reverse:

by Gusti Nyoman Lampad; ink in black and sepia,
washed, on paper

Room 16



1. **Companion and Balm for the Soul**

Batik is a part of Indonesia's soul. The garments permeate the lives of Indonesians from birth through sickness and celebration to death, and are handed down within families for generations. Sometimes they even become family relics. The patterns incorporate symbols in form of a coded language. Indonesians from the same regions are able to decipher these symbols. While some motifs can only be worn on special occasions, others are intended for everyday usage. The tradition of making batik stands testament to Asia's more than one thousand years of globalisation. When Chinese and Indian traders arrived in Indonesia, they brought not only their religion but also introduced the wax resist technique and new motifs that are still used today. In 2009, Indonesian batik was added to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

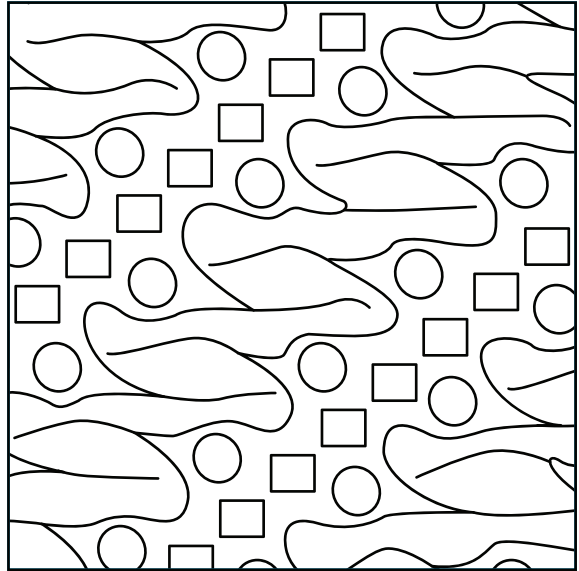
2. Forbidden Patterns

Parang, Kawung and Semen are forbidden batik patterns that were exclusively reserved for nobility and royal families. Such patterns are often connected to a creation myth. The Parang pattern can be traced back to the legend of Sultan Agung who is said to have had an epiphany about the curved wavelike design while meditating. Batik patterns are made up of meaningful symbols and motifs that are believed to be transferred to the person wearing the batik cloth. Kawung, for example, is a pattern inspired by palm kernels and promises fertility, as the kernels symbolise the beginning of life. Semen is modelled on stylised bird's wings; there is even a terminological difference between a single wing (lar) and a pair of wings (sawat). The wings represent the divine bird Garuda, the mount of God Vishnu in Hindu Javanese mythology. Semen motifs promise fertility, spirituality and wealth.

Further motifs may be added to individual patterns. Such an addition is also reflected in the pattern's name, such as Parang Rusak, Semen Pringgondani etc. This is how additional promising meanings may be attributed to individual patterns.

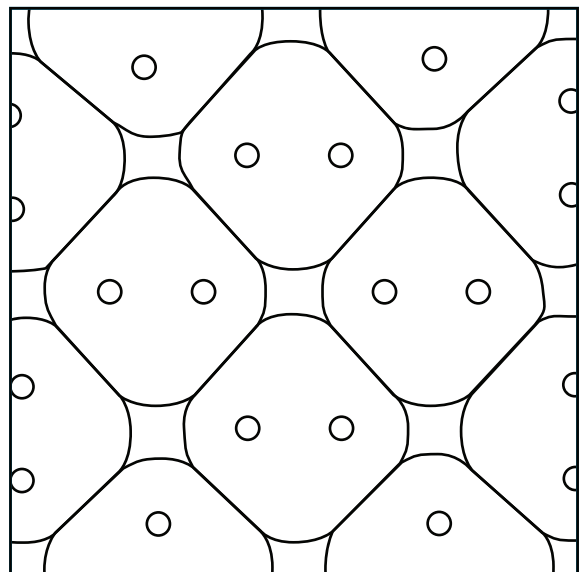
Parang

Solo, late 19th century;
cotton, natural colours,
hand batik
Franz Heger Coll.



Kawung

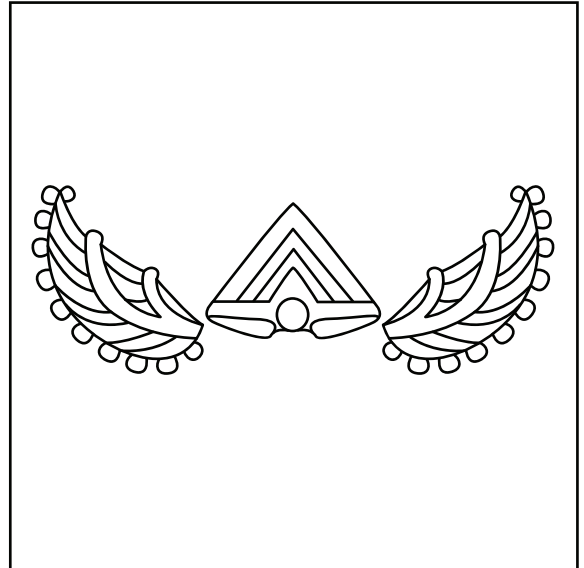
Yogyakarta, prior to
1930; cotton, natural
colours, hand batik
Linda Bandara-Hofland
Coll.



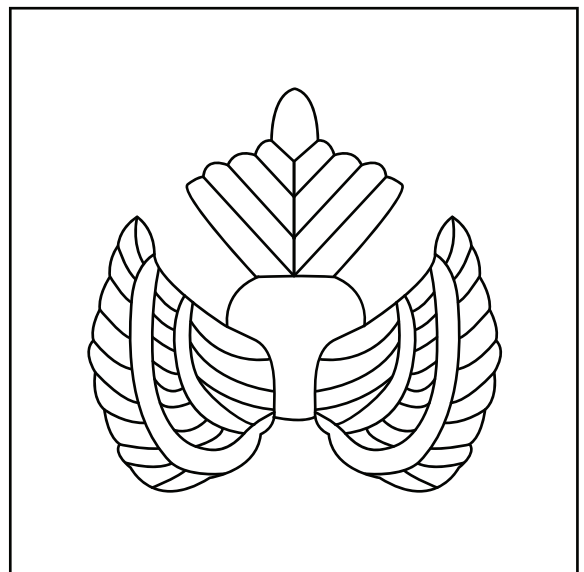
Semen

Solo, early 20th century;
cotton, natural colours,
hand batik

Linda Bandara-Hofland
Coll.



Yogyakarta, early 20th
century, cotton, natural
colours, hand batik
P. C. van Vrijberghe de
Coningh Coll.



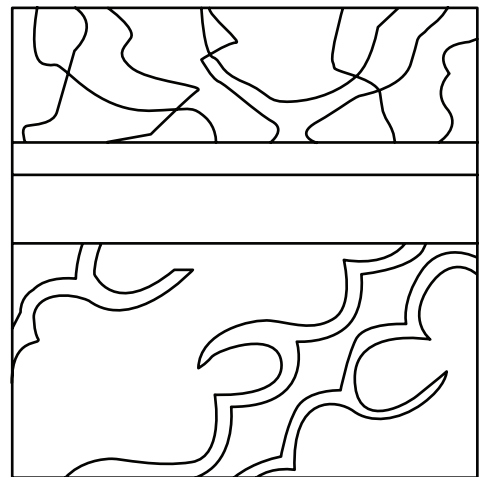
Extended Patterns

Certain motifs were exclusively reserved for Indonesian nobility. The royal Wadasan pattern, for example, was originally only to be worn at the palace of Cirebon on the north coast of Java. In order to circumvent this rule, classic batik designs such as Parang, Semen and Wadasan, which were often kept in earth tones, were modified and creative motifs added. These extended patterns are more colourful and reflect a certain multicultural influence. Often a kepala is added and the cloth worn as a sarong. In consequence of such extensions, the designs are not “forbidden patterns” anymore, and everybody may wear them and feel closer to nobility. This practice was particularly important to immigrants from the Netherlands, China and the Arab world; they were called Peranakan which originally meant “child of a foreigner with an Indonesian mother”. Today the same term refers to migrants who have already been living in Indonesia for two generations. Many of them settled down along the north coast of Java (Pesisir), opened new

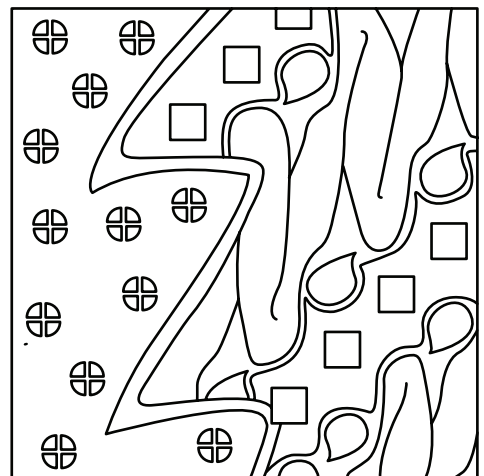
batik workshops, and developed the region's typical batik style.

Modified Parang

North coast of Java,
mid-19th century; cotton,
natural colours, hand batik
His Majesty's Frigate Novara

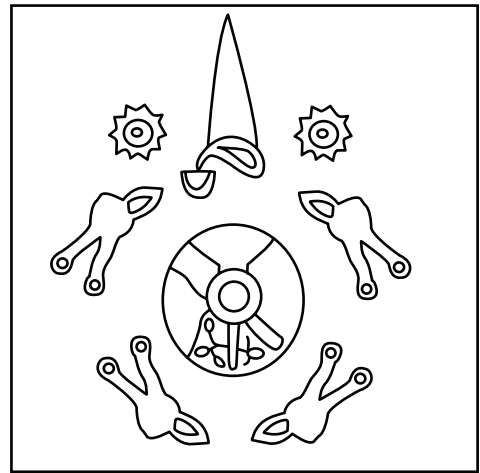


Central Java/ Yogyakarta,
ca. 1920; cotton, natural
colours, hand and cap batik
Linda Bandara-Hofland Coll

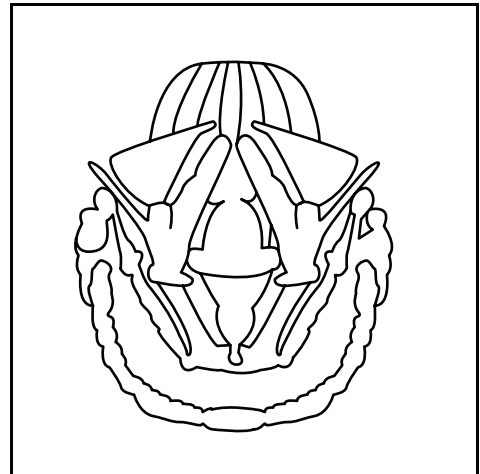


Modified Semen

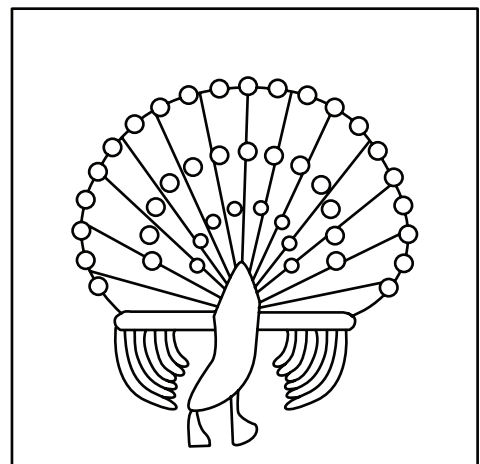
Central Java/Yogyakarta,
early 20th century; cotton,
natural colours, hand batik
Linda Bandara-Hofland Coll.



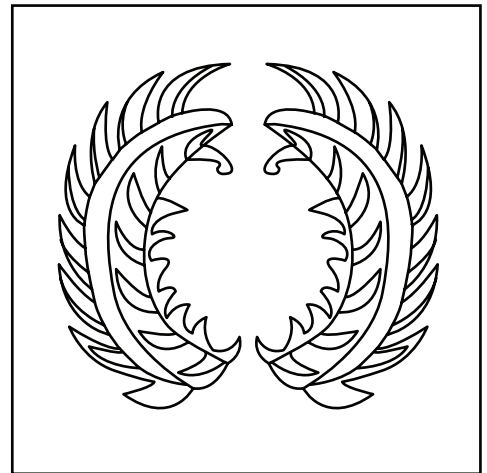
North coast of Java, ca. 1880;
cotton, natural colours,
hand batik
P. C. van Vrijberghe
de Coningh Coll.



North coast of
Java/Pekalongan, Lasem,
Batang, mid-19th century;
cotton, natural colours,
hand batik
Johann Stuart von Schmidt
auf Altenstadt Coll.

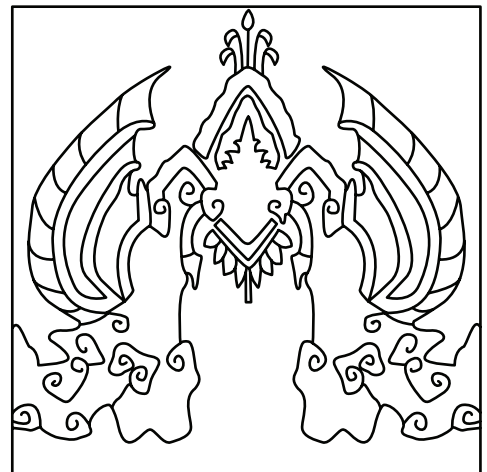


North coast of J
ava/Kedungwuni, ca. 1935;
cotton, synthetic colours,
hand batik
P. C. van Vrijberghe
de Coningh Coll.

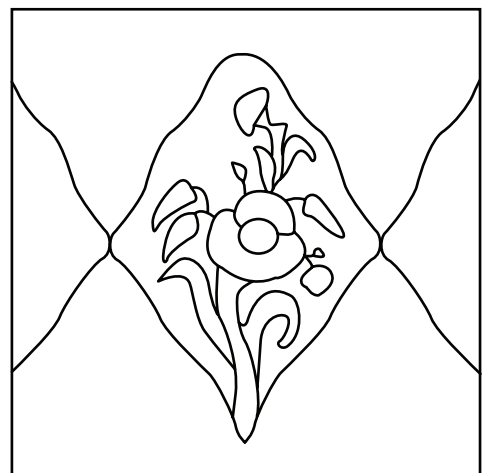


Wadasan

North coast of Java/Cirebon,
ca. 1950; cotton, hand batik
Reinhold Mittersakschmöller
Coll.



North coast of Java/Cirebon,
ca. 1950; cotton, synthetic
colours, hand batik
Jani Kuhnt-Saptodewo Coll.



Classic Patterns

There are numerous classic and traditional batik patterns following certain rules of design (pakem). They include encoded references and provide information on both wearer and occasion. For this reason, specific batik patterns are only selected for ceremonies, such as birth, circumcision, marriage, death, sickness and health.

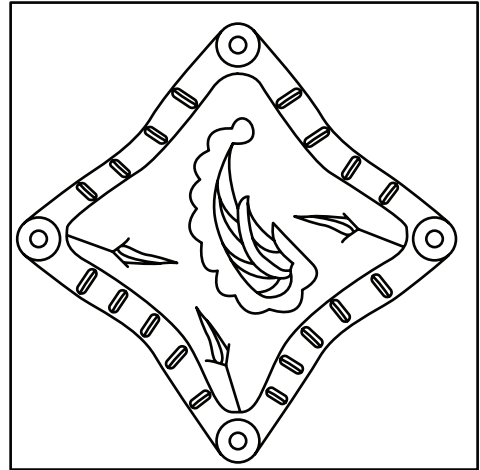
Sidomukti is a typically traditional design symbolising wealth and fortune; it is often gilded (Prada) and used by brides and grooms. A popular pattern of Central Java that is not only worn at weddings is Ceplok. More than one thousand years old, this Buddhist motif indicates the four cardinal directions. Aside from fortune and blessing, the newlyweds use this design hoping to maintain their extended family ties.

Another classic pattern is derived from the division into kepala ("head") and badan ("body"). The two parts are usually seamed together and worn as a sarong; the head section is used on the front. The pattern Sijuring ("fan") symbolises protection against bad influence.

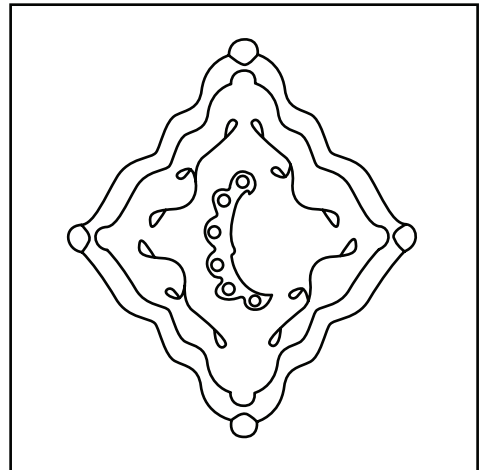
It was further developed from the Geringsing design that is common in India and Bali.

Sidomukti

North coast of Java, ca. 1930;
cotton, natural colours,
hand batik
Linda Bandara-Hofland Coll.

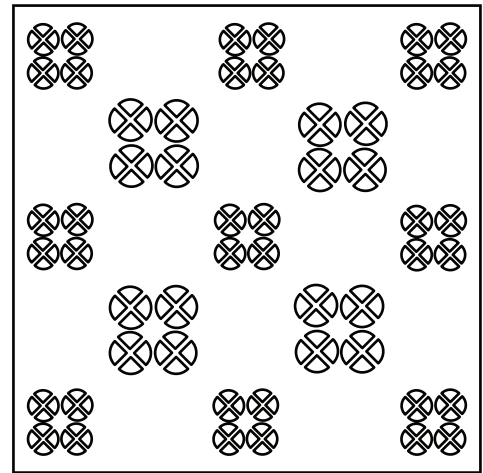


Central Java/Solo, late 20th
century; cotton, gold colour,
printing and hand batik
Jani Kuhnt-Saptodewo Coll.



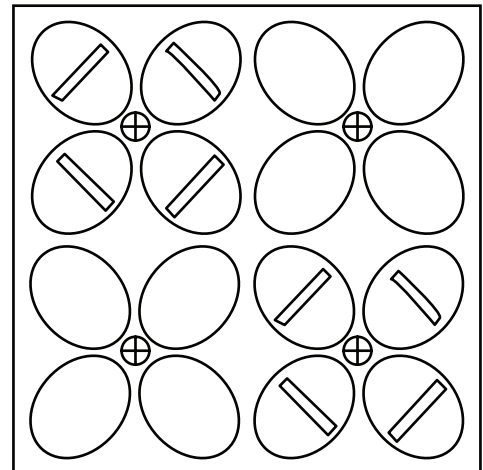
Geringsing

West Java, mid-19th century;
cotton, natural colours,
hand and cap batik
František A. J. Czurda Coll.



Ceplok

Solo, early 20th century;
cotton, natural colours,
hand batik
Linda Bandara-Hofland Coll.



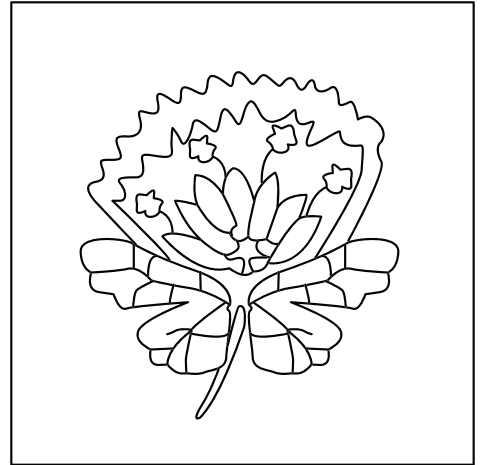
Creative Patterns

Batik is art. Instead of using a canvas, the artwork is created on fabric. When synthetic colours were first introduced in Indonesia from Europe at the end of the 19th century, many artists felt encouraged to play with the new colours and develop new motifs. Chinese, Dutch and Arab immigrants established new batik workshops at the seaports along the north coast of Java. The patterns were influenced and adapted according to their cultural heritage, leading to new motifs, new regionally typical colour combinations, and new dyeing methods. The names of these batik designs correspond to where they were made, such as Pekalongan, Kedungwuni, Lasem and Cirebon.

Batik is always changing. There is no limit to creativity. Many motifs even show European influence as a result of European magazines or postcards. Another novelty was the signature of batik makers on finished cloths. The “pesisiran style” was born in contrast to the traditional “kraton style” (palace style) from the country’s interior regions.

European-Influenced Motifs

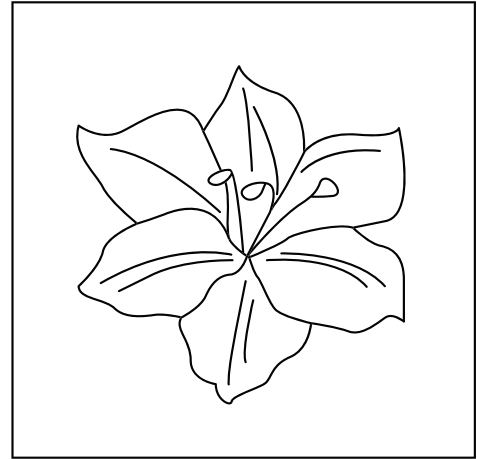
North coast of Java/Lasem,
ca. 1890/1910; cotton, natural
and synthetic colours,
hand batik
Linda Bandara-Hofland Coll.



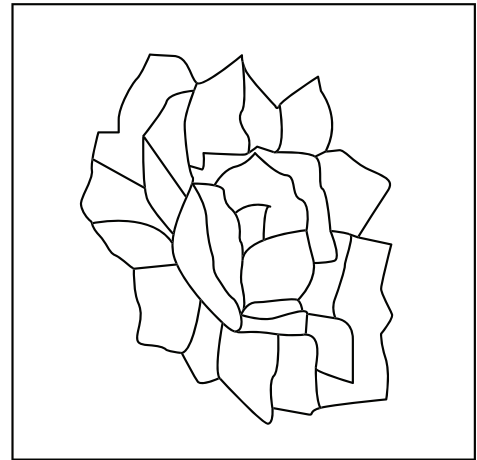
North coast of Java, ca. 1910;
cotton, natural colours,
hand batik
Reinhold Mittersakschmöller
Coll.



North coast of
Java/Pekalongan, ca. 1930;
cotton, synthetic colours,
hand batik
Reinhold Mittersakschmöller
Coll.

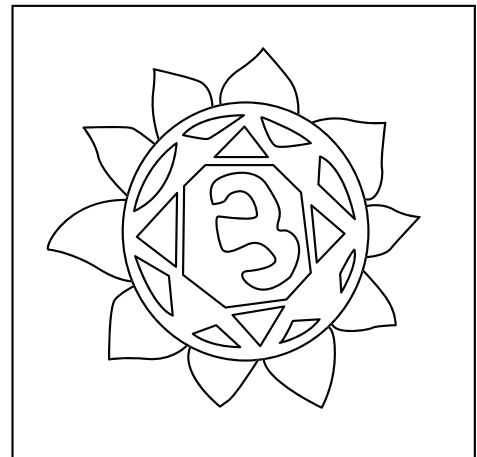


North coast of J
ava/Pekalongan, early
20th century; cotton,
synthetic colours, hand batik
Jani Kuhnt-Saptodewo Coll.



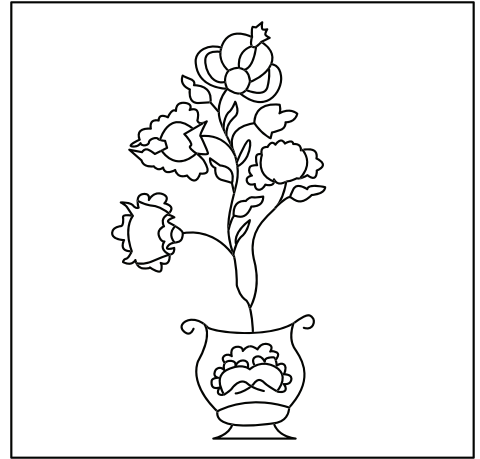
Arab-Influenced Motif

North coast of Java/Lasem,
early 20th century; cotton,
natural colours,
hand and cap batik
Reinhold Mittersakschmöller
Coll.

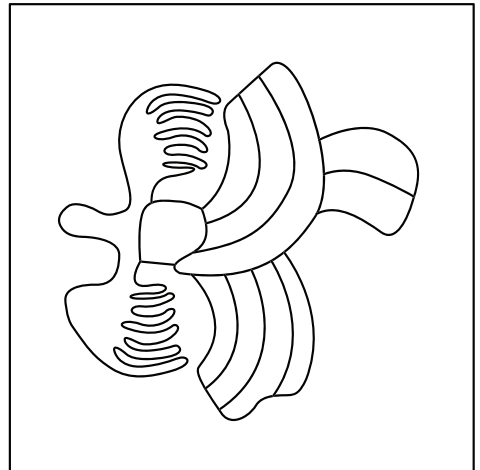


Chinese-Influenced Motifs

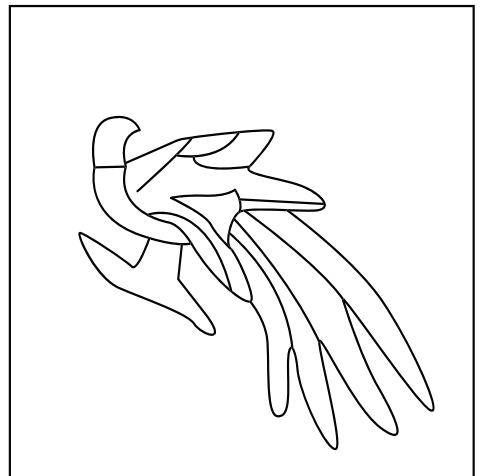
North coast of Java/Lasem,
ca. 1910–1920; cotton,
synthetic colours, hand batik
H. Parizot Coll.



North coast of Java/Lasem,
ca. 1920; cotton, natural
colours, hand batik



Central Java/Solo, ca. 1930;
cotton, natural colours,
hand batik
Linda Bandara-Hofland Coll.

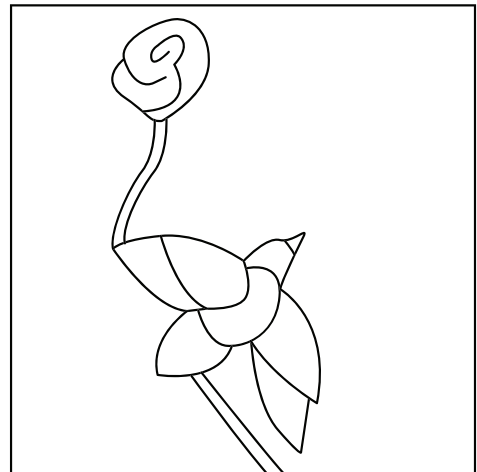


Classic Motifs Reinterpreted

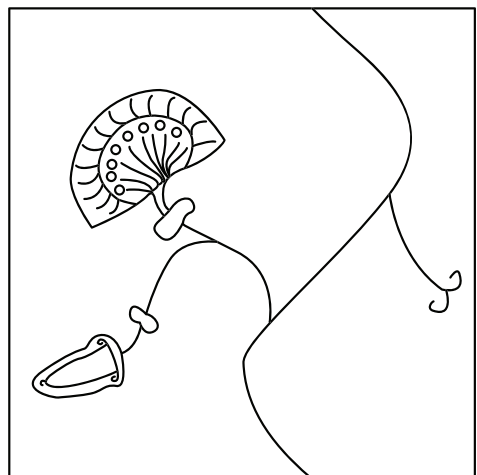
Java/Solo, Lasem,
Pekalongan, ca. 1930; cotton,
natural colours, hand batik
Linda Bandara-Hofland Coll.



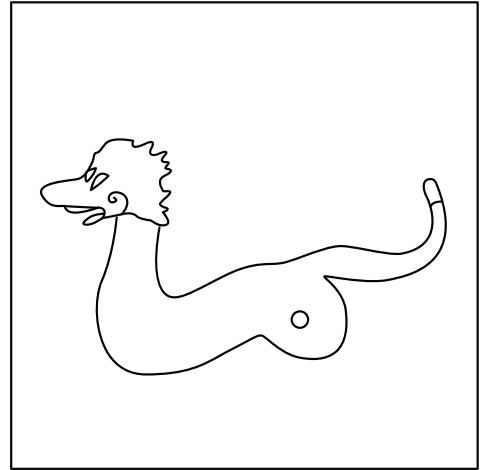
Central Java/Yogyakarta,
ca. 1920; cotton, natural
colours, hand batik
Linda Bandara-Hofland Coll.



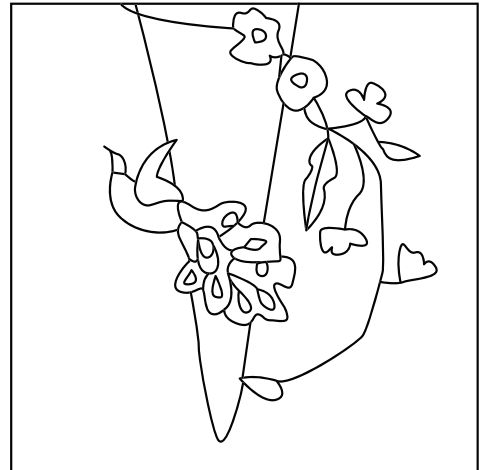
North coast of
Java/Pekalongan,
mid-19th century; cotton,
natural colours, hand batik
Franz Ferdinand of
Austria-Este Coll.



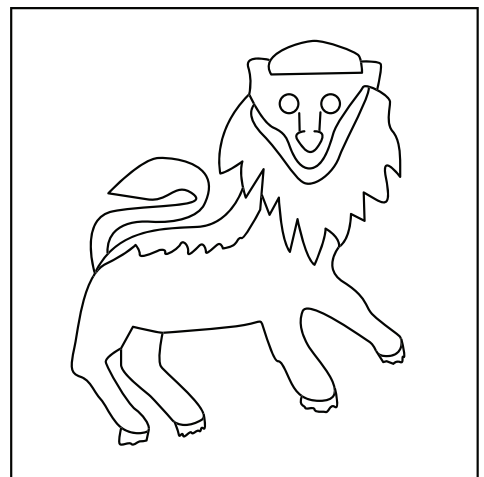
North coast of Java/Cirebon,
mid-19th century; cotton,
natural colours, hand batik
František A. J. Czurda Coll.



North coast of
Java/Pekalongan, mid-20th
century; cotton, synthetic
colours, hand batik
Jani Kuhnt-Saptodewo Coll.



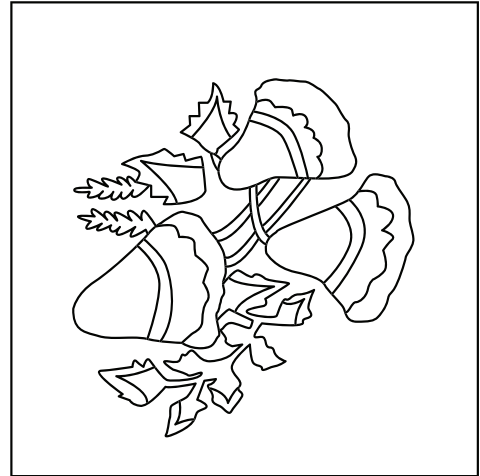
North coast of Java/Cirebon,
mid-20th century; cotton,
synthetic colours, hand batik
Jani Kuhnt-Saptodewo Coll.



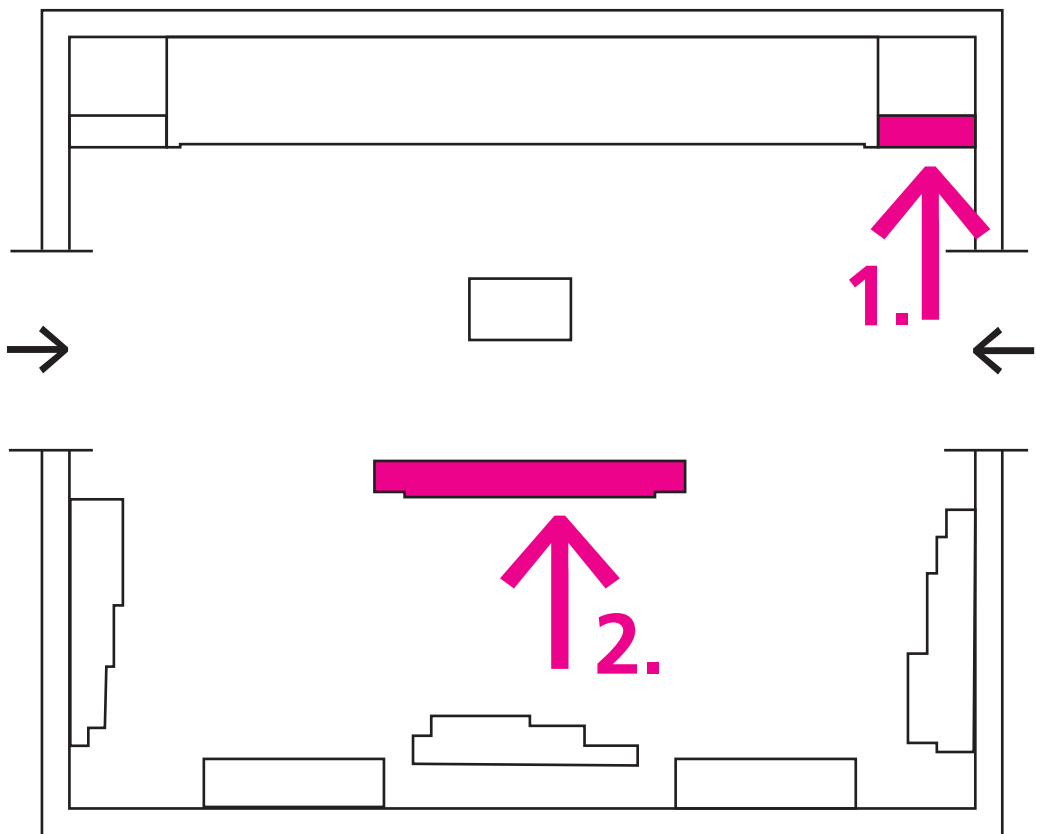
New Motifs Taking Root

Solo, mid-20th century;
cotton, natural colours, hand
batik

Jani Kuhnt-Saptodewo Coll.



Room 16



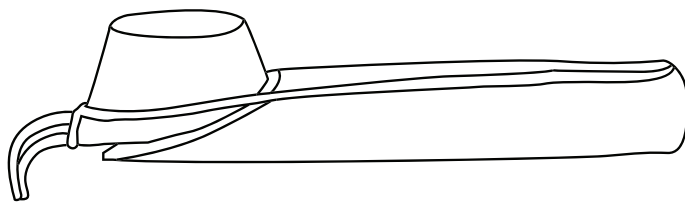
1.

Batik: Step by Step

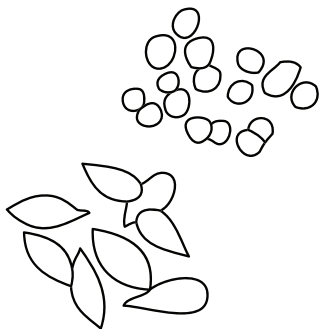
1 Batik Materials

Traditional colours are made from herbs and spices. Red is obtained from Indian mulberry, brown from a diverse range of barks, and blue from indigo. Today synthetic colours are increasingly used to save time.

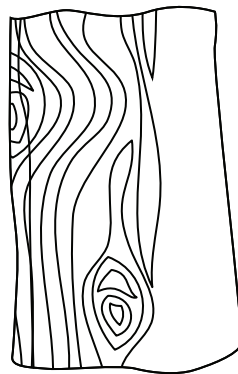
Batik patterns are drawn by using a pen-like tool (canting) to apply liquid wax instead of ink. Various stroke widths are achieved by selecting different spout sizes.



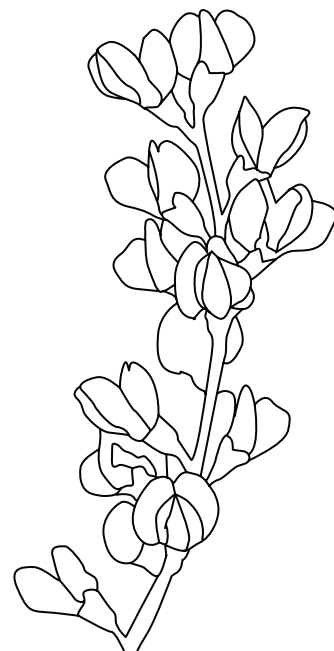
Canting



Herbs



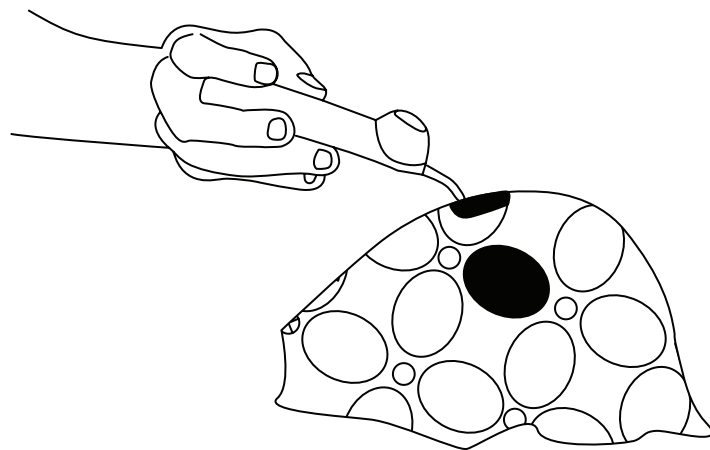
Bark



Indigo

2 Applying the Wax

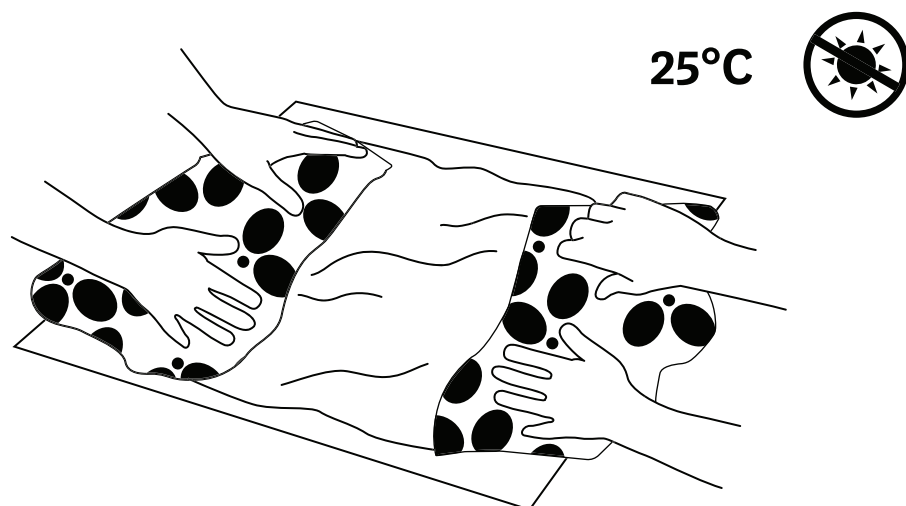
The pattern is first sketched with a pencil. Whatever is supposed to stay white is covered in a layer of hot wax on both sides of the fabric, as the wax resist has to withstand several wash cycles. There are different methods of applying the wax: thicker wax (temboka) is used for patterns covering larger areas; thinner wax (klowongan) is used for fine strokes. The process selected also determines the mixing ratio between paraffin, beeswax and plant resin.



3 Dyeing Red

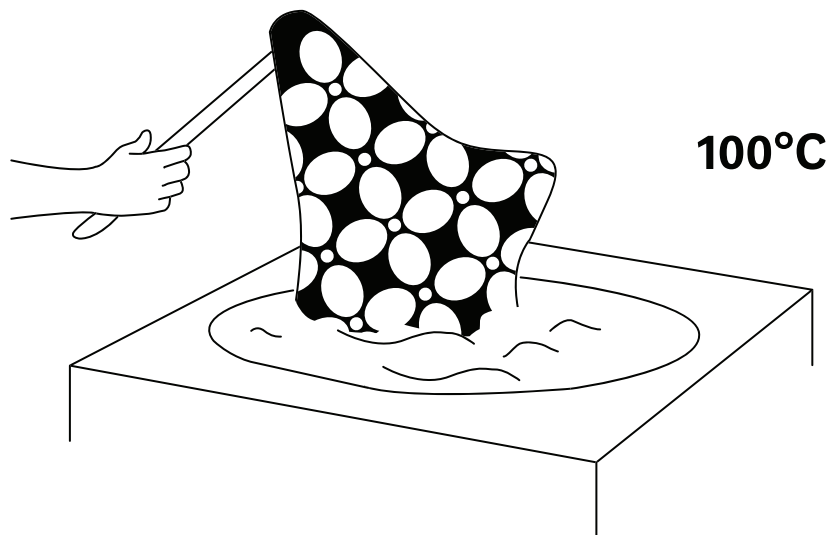
The fabric is dipped into a red alkaline dyebath of 25°C. Two dyers move the fabric back and forth until it is completely soaked in colour. Now it becomes clear whether the wax was properly applied or not.

The fabric is spread on the ground outside but needs to be protected from sunlight to dry. The areas of wax resist only stay white and do not change colour, if the batik maker worked precisely.



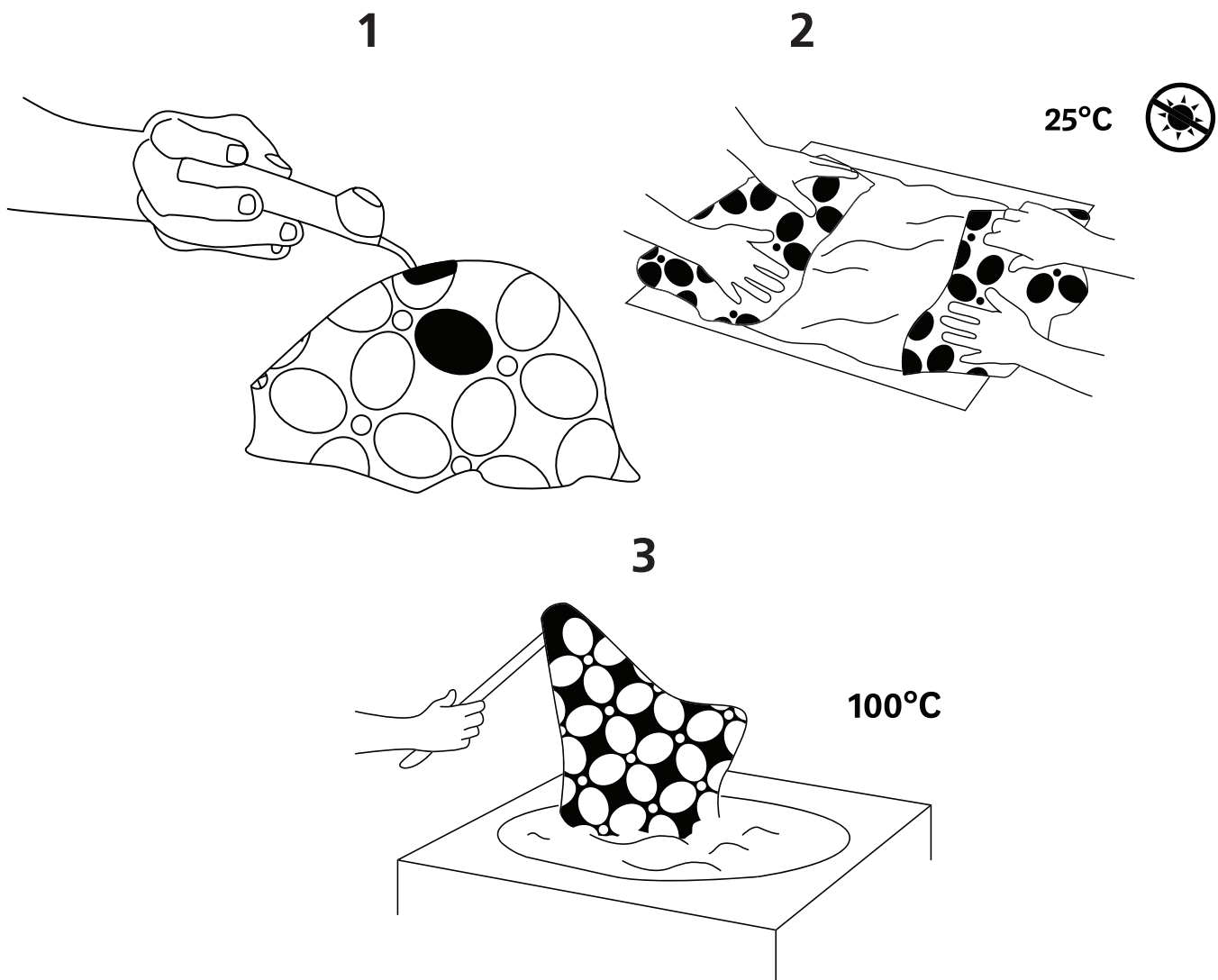
4 Washing the Fabric

After several wash cycles at 100°C, the wax dissolves and a pattern in red and white appears. Any further wax residues are removed by hand. Once the water has cooled down, the wax is strained out and can be reused.



5 Dyeing Blue

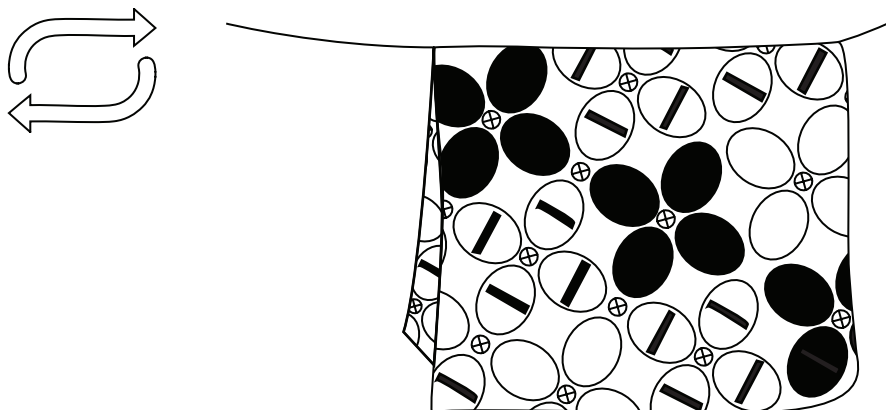
The process mentioned above is then repeated in the same order with the blue colour. All areas that are supposed to stay red or white are covered with wax. The cloth is dipped into the blue alkaline dyebath, dried and washed. Once again the wax is removed. The white areas that have not been covered with wax are now blue; the previously red areas are now purple.



6 Additional Colours

The same process is repeated for any further colour, which means applying wax, dyeing, drying, washing, and removing the wax.

Making batik cloths is an extremely time-consuming and complicated process. It requires good imagination because the pattern only appears after several different steps. Careful work results in a final product with a clear pattern in bright colours.



2.

Two Tigers Fight over a Dead Javanese

The painting offers various interpretations. The tigers could be understood as the two colonial powers England and the Netherlands fighting over territory in Southeast Asia. In the course of the Napoleonic Wars, the British seized all territories under Dutch colonial rule in Southeast Asia. In consequence of the Congress of Vienna 1814/15, they had to return them to the Netherlands. The tigers could also represent the power and economic success of the Dutch colony, which meant poverty, slavery and misery for the Javanese.

Raden Saleh

ca. 1870; oil on canvas

Loan Belvedere, Vienna

