

Bakaba #6, "INDONESIA", 18th - 31th, May 2017, Jogja Gallery, Yogyakarta

This catalogue is published as a supplement to the group exhibition of BAKABA#6 by **Sakato Art Community**:

”IND
ONE
SIA”

18th - 31th, May 2017

Jogja Gallery
Jl. Pekapalan 7, Alun-Alun Utara
Yogyakarta - Indonesia

Writers
A. Sudjud Dartanto
Anton Rais Makoginta
Syofiadi Bachyul Jb

Translation
Jessica Permatasari
Katie Bruhn

Graphic Design
Faisal BHDS-yk
Arif Setiawan
M. Yakin
Anjali Nayenggita

Photography
labadiou Piko
Allan Ridho

Printed in
Yogyakarta - Indonesia

Published by
Sakato Art Community @2017



SAKATO ART COMMUNITY

Sambutan//Greetings Gajah Gallery

JASDEEP SANDHU

Director of Gajah Gallery

Semoga Tuhan selalu memberkati Komunitas Seni Sakato agar senantiasa produktif untuk mempersembahkan karya-karya dan personal yang berkualitas dari seni rupa Indonesia untuk internasional.

Meskipun Gajah Gallery berbasis utama di Singapore, pada umumnya saya lebih banyak menggali dan mempromosikan nilai-nilai artistik dari seniman Indonesia di gelanggang senirupa dunia. Hal ini sudah berlangsung sejak 20 tahun dulu ketika saya mulai melakukan kunjungan seni ke Yogyakarta dan Bali. Yogyakarta saya menemukan karya-karya yang kuat nilai artistik dan filosofisnya dari seniman-seniman yang jenius, dan mayoritas mereka merupakan seniman-seniman yang belajar seni di kampus ISI Yogyakarta. Tidak heran kita bisa mengetahui bahwa banyak tokoh-tokoh seniman berpengaruh lahir, tumbuh dan berkembang di kota ini, bahkan sampai sekarang, tokoh seniman kontemporer Indonesia tumbuh di sini. Dari sekian banyak itu, sebut saja salah satunya seniman-seniman yang tergabung dalam Kelompok Seni Rupa Jendela dari Komunitas Seni Sakato misalnya.

Tidak bisa dipungkiri dan sudah menjadi rahasia umum bahwa mereka adalah salah satu patron senirupa Indonesia kontemporer, baik bagi pelajar di sekolah

May God always bless the Sakato Art Community in order that they are continually productive, presenting works of high quality from Indonesian art to the world.

Although Gajah Gallery is based in Singapore, in general, I more often explore and promote the artistic values of Indonesian artists in the global arena of art. This has been going on for twenty years, since I began to visit Yogyakarta and Bali. In Yogyakarta, I found works of great artistic and philosophical value, created by genius artists. The majority of these works were created by artists from the Indonesian Art Institute or ISI Yogyakarta. It is not surprising that many influential artists were born, grew up, and developed their careers as artists in this city. Until now figures significant to Indonesian contemporary art emerge here. Of the many artists in Yogyakarta, those that are part of the Jendela Art Group from the Sakato Art Community are worthy of attention.

It cannot be denied that these artists are some of the patrons of Indonesian contemporary art, be it for art students or artists inspired to also form art groups. This is no doubt a point of pride, for Yogyakarta especially, along with

sekolah seni maupun seniman seniman yang terinspirasi dari mereka atas nama kelompok seni. Ini tentu menjadi salah satu kebanggaan Yogyakarta khususnya. Termasuk kegiatan-kegiatan yang mereka support seperti pameran *Bakaba*, Komunitas Seni Sakato.

Bakaba bagi saya merupakan –mungkin satu-satunya – pameran komunitas di Indonesia yang berusaha keras untuk ikut masuk dalam arus seni rupa yang semakin deras dan kompetitif. Ini sangat menarik. Banyak seniman terhormat yang saling bahu membahu dengan generasi lebih muda. Pameran ini bagi saya pun tidak hanya sekedar hasil diskusi antara *establish artist* dan *emerging artist*, lebih dari itu bahwa ini adalah keseriusan dan antusiasme anggota Sakato untuk memajukan senirupa Indonesia. Saya kagum dengan pola kerja komunitas seni ini yang sekarang berada dibawah komando Erizal As, seniman yang karya-karyanya menawan.

Saya atas nama Gajah Gallery mengucapkan selamat pameran BAKABA #6 untuk keluarga besar Komunitas Seni Sakato. Teruslah berkarya, menginspirasi dan berbagi artistik.

Singapore, Mei 2017

Jasdeep Sandhu

their support of events like the Bakaba exhibition and the Sakato Art Community.

For me Bakaba represents – perhaps the only – community exhibition in Indonesia that strives to join the flow of art that is increasingly swift and competitive. For me this is fascinating. Many respected artists working hand in hand alongside younger generations. This exhibition is not merely a discussion between established and emerging artists, it is more than this, it is a representation of the seriousness and enthusiasm of the Sakato community to advance Indonesian art. I am amazed by the work ethic of this art community, currently under the leadership of Erizal As, an artist whose works are captivating.

On behalf of Gajah Gallery, I express my congratulations for BAKABA #6 and to the entire Sakato Art Community - keep working, inspiring, and sharing your artistic abilities!

Singapore, May 2017

Jasdeep Sandhu

Pengantar//Introduction Jogja Gallery

KRMT INDRO KIMPLING SUSENO

Executive Director Jogja Gallery

Para perupa Minang berkata tentang Indonesia di Yogyakarta. Sungguh penuh untaian makna mendalam. Bukan hanya sekedar tampilan goresan warna pada sebuah pameran senirupa *Bakaba* semata. Perupa Minang berbagi enersi pengingat kepada kita semua tentang Tanah Air Indonesia. Semakin menyelami relung Indonesia maka inspirasi kan semakin luber menerangi batin para perupa.

Membangkitkan nasionalisme dan patriotisme tak hanya melalui pantun kata-kata tetapi melalui olah gerak tangan dan tubuh berjiwa melahirkan karya nyata nan membuai. Untuk kesekian kalinya teman-teman Komunitas Seni Sakato menggelar *Bakaba*, pameran demi pameran selalu berlatar daya cinta kasih atas Karunia Tuhan Yang Maha Esa. Selalu ide baru, konsep baru, karya baru. Tiada habis dan tidak kering. Membuat semua mata batin tersentuh bangkit untuk ikut larut dalam bejana semangat mencintai Indonesia yang disajikan oleh *Bakaba*. Selamat berpameran. Terima kasih atas kepercayaannya kepada Jogja Gallery.

Salam hormat, salam senirupa dan salam budaya !

Jogja, 1 Mei 2017

With this exhibition, the Minangkabau artists of Yogyakarta are speaking about Indonesia. This exhibition will no doubt possess depth – it will be more than a display of colors – more than Bakaba exhibitions before. These Minang artists are sharing their energy in order to remind us of our homeland, Indonesia. The more one explores the depths of all that is Indonesia the more that one’s inspiration will burst, illuminating the artist’s heart.

Arousing a sense of nationalism and patriotism not only through words but also through the work of one’s hands and soul, the result is a work of art that is both real and touching. For the umpteenth time the Sakato Art Community presents “Bakaba.” Exhibition after exhibition, Bakaba always demonstrates a love for the gifts of God almighty; gifts that lead to new ideas, new concepts, and new art works – never exhausted and never dry. These works touch one’s most inner feelings, calling one to rise and follow within this spirit of love for Indonesia that is presented by Bakaba. Congratulations and thank you for your belief in Jogja Gallery.

With respect, and in the name of art and culture!

Jogja, 1 May 2017

Sambutan//Greetings from Ketua// Chairman of Komunitas Seni Sakato//Sakato Art Community

ERIZAL AS

Chairman of Sakato Art Community

Assalaamualaikum wa rahmatullaahi wa barakaatuh.

Puji syukur kepada Allah SWT Tuhan Yang Maha Esa. Semoga kita semua senantiasa berada dalam lindungan dan limpahan rahmat-Nya.

Menyadari akan pentingnya eksistensi adalah tanggung jawab pada pilihan sebuah profesi, maka seorang seniman tentulah dapat dilihat dari kehadiran karya-karyanya, karena itulah kami Komunitas Seni SAKATO yang telah berusia 22 tahun berusaha tetap eksis hadir dalam menampilkan gagasan, pikiran-pikiran suguhan artistik pencapaian karya-karya terbaru seniman anggota pada event tahunan ini, pameran seni rupa *Bakaba#6* yg kali ini bertajuk “Indonesia” seperti biasanya menampilkan beragam jenis karya rupa seperti karya lukis, patung, fotografi, grafis, keramik, dan ragam media rupa lainnya kita tampilkan sesuai dengan pilihan masing-masing anggota seniman.

Sedikit berbeda dengan *Bakaba* sebelumnya, pada pameran *Bakaba* kali ini, Sakato tidak hanya memamerkan karya-karya terpilih dari para anggotanya semata. Sakato mulai melirik seniman-seniman yang berada di tanah kelahiran

Assalamualaikum wa rahmatullahi wa barakatuh.

Praise to God the almighty, may we all be in the shelter and abundance of His mercy.

*Realizing the importance of existence is part of one’s professional responsibility. For an artist, such existence is demonstrated through the presence of one’s artworks. This is why the Sakato Community, now 22-years old, continually endeavors to exist through the display of ideas, artistic achievements, and the latest work of its members presented in this annual exhibition. This year’s exhibition, *Bakaba #6*, takes as its focus the title “Indonesia,” and as usual, presents diverse forms of art including painting, sculpture, photography, graphic arts, ceramics, as well as numerous other forms of expression in line with the various interests of our artist members.*

*A bit different than previous *Bakaba* exhibitions, with this iteration, Sakato is not only exhibiting the selected works of its own members. Sakato has also begun to look at artists in the land of our birth, our homeland, namely West Sumatra. The goal of this is to provide a space of appreciation and an opportunity for artists with potential from West Sumatra*

di kampung halaman yakni Sumatra Barat. Hal ini bertujuan untuk memberikan ruang apresiasi dan kesempatan bagi seniman-seniman potensial di daerah untuk bisa memamerkan karya-karya mereka pada perhelatan besar di Yogyakarta ini yang notabene Yogyakarta juga sebagai pusat perkembangan seni rupa di Indonesia.

Proses pemilihan karya-karya yang akan kita tampilkan tentu tidaklah mudah karena begitu tingginya antusias seniman anggota untuk terlibat dalam pameran *Bakaba* ini, maka seperti biasanya dilakukan proses seleksi yang begitu ketat guna mendapatkan karya-karya yang berkualitas.

Selamat serta terimakasih kepada seniman anggota yang terpilih pada pameran ini dan yang belum terpilih agar tetap selalu berjuang, karena ini adalah proses untuk sebuah harapan agar ke depan komunitas kita menjadi lebih baik dan baik lagi. Semoga kami SAKATO ART COMMUNITY selalu bisa menampilkan yang terbaik dari potensi yang kami punya untuk dunia seni rupa dan bisa memberi warna dalam kancah Seni Rupa Indonesia, khususnya Yogyakarta.

Seiring dengan perhelatan besar ini kami atas nama organisasi akan memberikan penghargaan kehormatan kepada salah satu sesepuh, senior kami dalam komunitas ini, beliau adalah bapak Risman Marah atas peran, bakti, serta prestasi-prestasi beliau di dunia seni rupa secara keseluruhan dan juga pada dunia pendidikan, tentu baik secara langsung dan tidak langsung peran beliau kepada komunitas SAKATO bisa kami rasakan, bentuk penghargaan dan penghormatan

to exhibit their work as part of this big event in Yogyakarta, the center of fine art development in Indonesia.

Thanks to the enthusiasm of Sakato's members to take part in this event, the process by which the works of art displayed were selected was not easy. As usual, the process of selection was quite strict in order that only the highest quality works be presented. Congratulations and thank you to the artists selected as part of this exhibition and to those whose work has not yet been selected for always striving to be better. This exhibition represents a process and a hope for the future that our community continues to become better and better, in order that the SAKATO ART COMMUNITY will always be able to display its fullest potential, adding color to the arena of Indonesian art, particularly in Yogyakarta.

As part of this event we present an award intended to honor one of our seniors on behalf of the entire Sakato community. This year, this award is being presented to Rismah Marah, for his role, devotion, and prestige in both the art world and world of education. Risman Marah's contributions to the Sakato community can be felt both directly and indirectly. As a form of appreciation and honor, this award is intended as a marker that might become an example and inspiration for future generations.

Finally, on behalf of the big family of the Sakato Art Community allow me to express our thanks and gratitude to Mr. Jasdeep Sandhu (Gajah Gallery) for his complete support, demonstrated for the umpteenth time by his sole sponsorship of the Bakaba

ini adalah sebagai penanda agar menjadi contoh dan inspirasi bagi kami generasi selanjutnya.

Di penghujung tulisan ini ijin kami atas nama Keluarga Besar Komunitas Seni Sakato, mengucapkan terima kasih banyak kepada bapak Jasdeep Sandhu (Gajah Gallery) atas dukungan penuh yang kesekian kalinya sebagai sponsor tunggal pada pameran *Bakaba* ini, serta Jogja Gallery yang selalu bekerjasama menyediakan fasilitas tempat pada dalam berberapa tahun terakhir pada event ini. Terimakasih juga kepada segenap pengurus dan team perumus BAKABA#6 ini, juga panitia *Bakaba* yang solid serta energik dan kepada segenap anggota yang begitu loyal membantu bahu-membahu demi terlaksananya pameran *Bakaba* #6 ini agar terlaksana sukses sesuai harapan. Serta ucapan terimakasih kepada penulis Sujud Dartanto yang telah bersedia men-support event ini dalam bentuk pikiran-pikiran juga karya tulis nya, juga terimakasih kepada seluruh pihak terkait yang telah ikut membantu sehingga menjadi sempurna kegiatan ini.

Selamat mengapresiasi karya-karya pada pameran *Bakaba* #6 ini. Jaya seni rupa Indonesia.

Yogyakarta, Mei 2017

exhibition. In addition, Jogja Gallery who continues to provide us with an exhibition space each year. Thank you also to all of the organizers and the coordinating team of Bakaba #6 that are both solid and energetic and to all of the members of Sakato who remain loyal in their support and assistance in order that this exhibition is successful. To Sujud Dartanto, who has provided support for this exhibition both in terms of his thinking and writing, and to all parties concerned who have provided assistance so that this event is perfect, thank you!

Enjoy the works presented as part of Bakaba #6! Victorious is Indonesian fine art.

Yogyakarta, May 2017

Pengantar//Introduction Panitia//Commitee Bakaba#6

DIAN HARDIANSYAH

Organizing Coordinator Bakaba #6

Assalamualaikum Wr Wb.

Saya menyampaikan pengantar ini mewakili seluruh penyelenggara dan tim penggagas Bakaba #6. Sebelumnya saya berterimakasih kepada pengurus Komunitas seni Sakato yang telah mempercayai kami untuk menyelenggarakan pameran ini. Dukungan dari seluruh seniman-seniman anggota Sakato membuat perhelatan ini terlaksana dengan baik. Juga terima kasih atas kata pengantar dari KMRT Indro Kimpling Suseno dan Jogja Gallery yang memberikan semangat untuk penyelenggara.

Bakaba #6 mengusung Tema "Indonesia", yang diharapkan kepada para seniman peserta Bakaba #6 dapat membaca Indonesia dari sudut pasca identitas dan sejauh mana pembacaan atas identitas keindonesiaan akan dibaca oleh seni yang berwatak pasca identitas. Sehingga praktis dapat dinyatakan bahwa karya seni yang dibuat tentu bukan sebuah ilustrasi tentang Indonesia, namun dengan kekuatan dari kultur Minang yang kaya dengan bahasa sastra dapat membaca Indonesia dengan cerdas dan kuat secara simbolik.

Dalam Bakaba #6 kali ini ada sesuatu hal

Assalamualaikum Wr Wb.

As a representative of the organizing team of Bakaba #6, I present this introduction in which I must express my thanks to the entire Sakato Community that places their trust in us, the organizing team. The success of this event would not be possible without such support from the members of Sakato. In addition, thank you to KMRT Indro Kimpling Suseno and Jogja Gallery whose introduction provides inspiration for Bakaba's organizers.

Bakaba #6 takes at its theme "Indonesia," from which it is hoped that those artists participating in Bakaba #6 will read Indonesia from a perspective that moves beyond standard notions of identity. For example, to the extent that an Indonesian identity is examined, it will be done so via art that demonstrates a broader relationship to one's identity. In practice, it can be stated that the works of art created are not intended as illustrations of Indonesia, but rather, examples of the strength of Minang culture enriched by a literary language capable of reading the idea of Indonesia intelligently and through symbolism.

As part of Bakaba #6 a new approach has been taken towards the selection



baru yang ditawarkan dalam pemilihan seniman yang ditampilkan. Terdapat 5 karya dari 5 seniman seleksi dari Sumatra Barat dimana sebelumnya telah melalui tahap proses seleksi. 5 nama seniman yang telah terseleksi yaitu: Herisman Tojes, Muhammad Ridwan, Syahrial Yayan, Thariq Muntaha, Zirwen Hazry yang akan diikutsertakan dalam pameran Bakaba #6.

Selama 14 Hari kedepan (18-31 Mei 2017) dapat dilihat langsung karya-karya yang telah ditata dan ditampilkan dalam ruang pameran dan kemudian melalui katalog ini, pencapaian-pencapaian 80 seniman-seniman pilihan komunitas seni Sakato. Tiga di antara seniman-seniman tersebut membuat *commission work* untuk Bakaba #6 kali ini (Derry Pratama, Dian Hardiansyah dan Taufik Ermas) dengan merespon ruang-ruang yang telah diberikan oleh tim penyelenggara. Kemudian di antara 80 nama-nama seniman peserta pameran Bakaba #6 akan menerima penghargaan "Bakaba Award" yang diberikan oleh Komunitas Seni Sakato. Ini akan diserahkan-umumkan pada malam pembukaan pameran yang sehari sebelumnya telah melalui proses penjurian oleh Tim Juri.

Program pemberian Award ini melanjutkan apa yang telah dilakukan pada pameran-pameran *Bakaba* sebelumnya yang dimulai pada Bakaba #3. Kami menilai ajang yang bersifat kompetitif ini memberikan efek yang baik bagi seniman nominasi/terpilih dan bagi Sakato sendiri secara komunitas untuk melanjutkan proses kesenian ke depan. Pada Bakaba #5 sebelumnya tim juri yang terdiri dari: Jasdeep Sandhu, Prof. Dr. M. Agus Burhan, M. Hum, dan Rifky Effendi memilih dan memutuskan bahwa

of artists. As part of this exhibition five artworks, created by five artists based in West Sumatra were chosen based on a process of selection. These artists include: Herisman Tojes, Muhammad Ridwan, Syahrial Yayan, Thariq Muntaha, Zirwen Hazry.

For the next fourteen days (18-31 May 2017) one can observe directly the works of art that are organized and displayed in the exhibition space and the pages of this catalogue, the achievements of 80 artists chosen from the Sakato Art Community including. Of these artists, three created commission works for Bakaba #6 (Derry Pratama, Dian Hardiansyah and Taufik Ermas) by responding to the space provided by the exhibition's organizing team. Further, as part of the 6th Bakaba exhibition, selected from the 80 artists above, the "Bakaba Award" will be presented by the Sakato Art Community. The result of this award will be announced on the night of the exhibition's opening based on the selection of a team of jurors completed the previous day.

This award program continues a tradition that has taken place in previous Bakaba exhibitions, beginning with Bakaba #3. We believe that this type of competition has a positive effect for those artists that are nominated and chosen as well as for the Sakato community as a means to develop its artistic process in the future. The winners of last year's award, Abdi Setiawan and Dery Pratama, were chosen by a team of jurors comprised of: Jasdeep Sandhu, Prof. Dr. M. Agus Burhan, M. Hum, and Rifky Effendi. It is hoped that with this award emerging artists will also be nominated, artists who later will be



Bakaba Award diberikan kepada Abdi Setiawan dan Dery Pratama. Diharapkan dengan penghargaan ini dapat melahirkan nominasi-nominasi *emerging artist*, yang nantinya akan diproyeksikan dalam sebuah *project seni Sakato* per-tahunnya.

Demikian pengantar ini saya sampaikan serta mengucapkan selamat mengapresiasi, dan mudah-mudahan kita bersua kembali pada *Bakaba* yang akan datang.

Yogyakarta, Mei 2017

involved in an annual Sakato art project.

With this introduction, I would like to congratulate and express my appreciation - hopefully we will meet again at Bakaba exhibitions to come.

Yogyakarta, May 2017

Pengantar tentang //Introduction to

"INDONESIA"

'Mangaja ka ulu, maminteh ka balakang'
'Mengejar ke hulu, memintas ke belakang'

(mamangan Minangkabau)

Perkataan di atas merupakan *mamangan* yang berkonstruksi *anomalous* dalam khasanah perbendaharaan kiasan Minangkabau. Mamangan yaitu kiasan yang mengandung arti sebagai pegangan hidup, yang berisi anjuran dan larangan. Tidak bisa atau mustahil untuk dapat memahami dengan tepat makna anjuran dan larangan dalam mamangan *anomalous* jika menggunakan logika bahasa biasa atau menggunakan teori sintaktis dan semantik yang telah melegenda di dunia perbahasaan, karena terdapat penyimpangan keserasian susunan kata dengan logika atau kejadian alam. Menggunakan logika biasa, mamangan tersebut bermakna suatu kemunduran pola pikir lantaran di luar logika atau tidak terjadi di alam, yang namanya mengejar itu ke ujung atau muara dan memintas itu di depan atau di muka, sehingga mamangan tersebut tidak bermakna atau kesalahan. Untuk memahaminya dibutuhkan pengetahuan tentang konteks lingual dan ekstra lingual. Konteks lingual berupa kata, frasa, kalimat yang mendahului atau sesudahnya. konteks ekstra lingual berkaitan dengan penutur

"Mangaja ka ulu, maminteh ka balakang"

"Mengejar ke hulu, memintas ke belakang" (Minangkabau figure of speech or mamangan)

"Run towards the headwaters, take a shortcut to the back"

The words above form a mamangan or metaphor whose construction is unusual in the repertory of Minangkabau philosophy. In Minangkabau culture, metaphors are prolific and diverse, each classified by its shape, function, and meaning. The term mamangan, refers to a type of metaphor that functions as an ideology, comprised of advice or suggestions and rules to live by. However, it is almost impossible to understand the exact meaning of these suggestions and prohibitions, even if one uses the basic logic of language or theories of syntax and semantics that are legendary in the world of proverb. This is because there are deviations from the harmony of natural word order. Based on logic, this mamangan implies a failure in thought because what is suggested does not occur in nature, it is beyond logic. The term mengejar, which implies rushing forward, should lead towards an end, like the mouth of a river while the term melintas, which refers to the act of

-- penerima, seting kejadian atau pokok bahasan.

Kembali pada mamangan '*mangaja ka ulu, maminteh ka balakang*', dapat dimaknai dengan anjuran menggunakan pola pikir sebab akibat ketika menghadapi berbagai macam persoalan. Pelajari pangkal (ulu) persoalan, gali kejadian sebelumnya atau sejarah. Istilah sekarang dinamai dengan 'riset'. Anjuran dan larangan adalah dua kodrat yang tidak bisa dipisahkan (seperti proton dan elektron dalam sel terkecil atom). Anjuran untuk berpola pikir mencari kebenaran tersebut, sekaligus larangan untuk berpikir atau berbuat rekasioner tanpa pertimbangan kebenaran pangkal persoalan dan sejarahnya.

Indonesia yang diproklamkan kemerdekaannya tahun 1945 hingga sekarang berbagai gejala persoalan muncul-reda, muncul-tenggelam, dengan kata lain terus bermunculan dalam setiap lini kehidupan berbangsa. Dewasa ini gejala politik yang berimbas pada agama, ekonomi, suku, kebudayaan, bahasa, seni, keutuhan kesatuan atas keberagaman bangsa, hukum, pendidikan, serta dunia politik itu sendiri. Walaupun sebelumnya persoalan telah ada dalam berbagai bidang. Kompleksitas persoalan ini melibatkan pemerintah, masyarakat, dan penggunaan media berdasarkan kepentingan-kepentingan tertentu, serta masyarakat yang kurang arif bijaksana mengonsumsi media tersebut. Sebagian masyarakat yang tidak sepeham dengan pemerintah, pemerintah dengan masyarakat lainnya. Tak ayal pertikaian horizontal terjadi, bahkan vertikal atau ketuhanan dalam Pancasila ikut terganggu.

taking a short cut implies moving towards the front, a beginning, like the head of a stream. As such, the mamangan above has no meaning, it appears incorrect. For in reality, one would struggle against a river's current if they tried to rush towards its headwaters (mengejar ke hulu) while it would be illogical to take a short cut that sets one backwards (memintas ke belakang). In order to understand the meaning of this mamangan one needs knowledge of the lingual and extra-lingual contexts. The lingual context refers to the words, phrases, and sentences that come before and after the mamangan while the extra-lingual context is related to the speaker and receiver, as well as the setting and the topic of discussion.

Returning to the mamangan in question – "mangaja ka ulu, maminteh ka balakang" – it can be understood as a recommendation to use cause and effect thinking when faced with various problems. One must study the root (ulu) of the problem. They must dig into previous events and history. Today this might be referred to as "research." Such advice and guidelines are two elements of God's will that cannot be separated, like protons and electrons in an atom. The metaphor above implies the necessity of a truth-seeking mindset and the prohibition to think or act reactionary without consideration of the base or truth of a problem and its history. Since Indonesia proclaimed its independence in 1945 until now, various issues have emerged, sometimes subsiding sometimes deepening, in other words, problems continually appear in every line of national life. Nowadays political turmoil impacts religion, economics, ethnic identity, culture, language, art, the unity

Melalui **Bakaba #6** kami mengajak seniman Sakato dan beberapa seniman yang berada di Sumatra Barat beserta penulis untuk melihat kondisi atau isu-isu yang terjadi di Indonesia saat ini dengan kerangka berpikir melihat persoalan sampai ke akar (pangkal)nya serta menggali sejarah yang berkaitan, sebagaimana kiasan dalam mamangan yang telah disampaikan. Kejadian-kejadian dalam berbagai persoalan yang berdekatan dengan seniman, bukan mencoba menjangkau yang berada jauh dari diri seniman. Juga ajakan menggali diri sendiri dari sudut pandang ke-Indonesian. Artinya membicarakan tentang Indonesia bukan hanya sekedar kritik, melihat ketimpangan-ketimpangan dengan perspektif masing-masing, dengan kata lain Indonesia sebagai objek pembicaraan saja. Kami juga berkeinginan melihat diri seniman dan karyanya dari sudut pandang “Indonesia” yang beragam.

Judul pameran “INDONESIA” dalam tanda petik merupakan usaha menempatkan sebagai objek sekaligus subjek yang ditawarkan sudah sangat tegas bahwa melihat persoalan sekarang – termasuk persoalan senirupa sampai pada *ulu* (pangkal), juga melihat ke belakang (sejarah). Serta apa tawaran yang mampu diberikan oleh masyarakat generasi sekarang (seniman) terhadap Indonesia. Bukankah generasi sebelumnya memberikan sumbangsih yang besar terhadap negara – termasuk seniman!

Seniman Komunitas Seni Sakato dan seniman yang berada di Sumatra Barat adalah penutur sekaligus penerima mamangan (kiasan). Sepantasnya memahami kerangka berpikir yang

of the nation’s diversity, law, education, and the world of politics itself. Though of course, such problems have always existed in various fields. The complexity of these issues involves the government, society, and the use of media based on certain interests, as well as members of society who are less informed and ultimately consume such media. There are portions of society that do not agree with the government, portions of the government that do not agree with the government itself, as well as some groups in society that do not agree with other groups. The result is horizontal conflict, even vertical conflict that implicates the divinity of Pancasila in this circus.

*With **Bakaba #6** we have invited the artists of Sakato, a handful of artists based in West Sumatra, and writers to examine the condition of or issues relevant to Indonesia at this moment, using the mindset that a problem must be examined from its roots or base in order to explore its related history, as demonstrated by the metaphor or mamangan above. Our goal is to explore events related to numerous problems that are close to the artists, rather than trying to reach far from the artists’ self. Or for the artist to explore themselves from the perspective of “Indonesian-ness.” We do not mean to critique Indonesia, but rather to examine from different perspectives the imbalances that exist. In other words, Indonesia is our object of discussion. We also hope to see the artists and their works from an “Indonesian” perspective that is diverse.*

The title of this exhibition, “INDONESIA,” in quotation marks signifies our effort to position both as an object as well as

membutuhkan riset dan menuturkan dengan berbagai kiasan (simbol), bukan hanya kiasan yang jelas terstruktur, melainkan menyimpang atau *anomalous* sekalipun dapat disampaikan. Dalam hal ini, membutuhkan penggalian kemampuan untuk “berbahasa” layaknya mamangan *anomaluos*, sehingga karya-karya yang akan tampil bukan sebagai ilustrasi “Indonesia” dan diri sendiri.

SPESIAL DALAM BAKABA#6

Dengan tajuk “Indonesia” Bakaba tetap menggali falsafah, cara berpikir orang-orang minangkabau yang telah dimanifestasikan dalam mamangan (baca mamangan sebelumnya). Indonesia diposisikan sebagai objek sekaligus subjek pembahasan dengan cara berpikir logis atau yang dimaksud dengan “alam dijadikan guru”, dengan katalain melihat persoalan Indonesia sekarang dengan mebolakbalikan hubungan antara diri seniman dengan Indonesia.

Beberapa dari tujuh puluhan karya dalam pameran ini memperlihatkan bacaan atau pengamatan seniman terhadap keadaan negara Indonesia saat ini dalam berbagai bidang, ada juga karya-karya yang menghadirkan pertanyaan-pertanyaan tentang keindonesian dalam diri masyarakat atau bangsa.

Selain menghadirkan karya-karya tersebut, seturut dengan ‘mengejar ke hulu’ Bakaba mengikut sertakan karya-karya seniman dari Sumatra Barat (hulu Sakato). Juga memintas ke belakang,

Spesial proyek ditawarkan oleh Dian Hardiansyah dan Dery Pratama, serta

a subject that which is being offered, namely an examination of current issues – including problems of art, beginning from the base or ulu while also looking to the past or history. What can be given by today’s society (artists) to Indonesia? Didn’t the previous generation contribute greatly to the development of the nation? Including artists!

The members of the Sakato Art Community as well as those artists living in West Sumatra are at the same time both speaker and receiver of the mamangan above. As such they should understand this frame of thought that requires and is expressed through metaphor and symbol, not only metaphors whose structure is clear, but also those which deviate from traditional structure. In this regard, they possess the ability to “speak” like the anomalous mamangan, creating in works of art that are not direct illustrations of “Indonesia” or one’s self.

SPECIAL FOR BAKABA#6

With the title “Indonesia,” Bakaba continues to explore philosophy, for the way in which Minangkabau think has already manifested itself through various metaphors, explored by previous exhibitions. With this iteration of Bakaba, Indonesia is positioned as both the object and subject of discussion, to be examined logically, in line with the phrase “alam dijadikan guru” or nature is our teacher. Put differently, to look at Indonesia’s problems by reversing the artist’s relationship with Indonesia.

Of the 70 plus works in this exhibition, a number reveal the analysis and



Taufik Ermas yang ditampilkan pada ruang khusus.

Serta mengajak dua penulis; Sudjud Dartanto membahas tentang senirupa dan Indonesia, juga Syofiardi Bachyul Jb mengutarakan tentang Minangkabau dan kebangsaan. Dari kedua penulis ini telah merangkum apa yang akan disampaikan dalam pameran Bakaba kali ini. Walaupun setelah pameran tidak berefek langsung terhadap Indonesia, setidaknya melalui pameran ini Sakato Art Community telah berusaha menggali "Indonesia" sesuai dengan kapasitasnya sebagai seniman dan orang Minangkabau.

Tim Perumus BAKABA#6 & Anton Rais Makoginta.

observation of the artist in regards to the current state of Indonesia in various sectors. In addition, a number of works also raise questions concerning Indonesian-ness both in local communities and more broadly, at the national level.

Along with presenting such works, in line with the idea of "going upstream" (mengejar ke hulu), Bakaba also presents the work of artists living in West Sumatra (the headwaters of Sakato).

In addition, a special project is presented by Dian Hardiansyah and Dery Pratama, as well as Taufik Ermas displayed in a particular room in the exhibition space. Finally, two writers were invited to participate in this exhibition including Sudjud Dartanto whose text focuses on art and Indonesia as well as Syofiardi Bachyul JB whose text focuses on Minangkabau and nationality. These writers have put into perspective what is delivered by Bakaba #6. Even if there is no direct effect for Indonesia following this exhibition, at least through this exhibition the Sakato Art Community has done its best to examine "Indonesia" in line with our capacity as artists and Minangkabau people.

BAKABA#6 Organizing Team & Anton Rais Makoginta.

Sakato Art Community Bakaba Art Award

Sakato Art Community (SAC) beranggotakan terbilang banyak (200 Seniman), bukan suatu komunitas atau kelompok yang memiliki satu pilihan pengucapan seni yang sama, satu estetika karya seni, satu pandangan kesenian, satu pandangan kehidupan, dan satu bentuk apapun – kecuali, satu kata (*sakato*) dalam keputusan bersama. Pendeknya, beragam! Secara sadar ataupun tidak, tercipta keberagaman yang bersifat kompetitif. Akan tetapi bisa juga dibalik, kompetitif tersebut yang menciptakan suatu keberagaman. Dalam artian pencapaian-pencapaian kesenian dan kehidupan satu anggota berbeda dengan anggota seniman lainnya, bukan seperti pertandingan atau adu keahlian untuk mencari yang menang atau kalah.

Berkaitan dengan ‘keberagaman dan kompetitif’ inilah SAC memberikan suatu penghargaan kepada seniman pilihan, sekaligus menciptakan suatu ajang yang bersifat kompetitif, melalui Bakaba Award. Pertamakali pemberian award ini pada pameran Bakaba #3, Juni 2014. Kami (SAC) mengevaluasi bahwa ajang yang bersifat kompetitif ini memberikan efek yang baik bagi seniman nominasi/terpilih dan bagi Sakato secara komunitas, serta seniman yang lain lebih terpacu semangatnya untuk melanjutkan proses kesenian ke-depan.

The Sakato Art Community (SAC), comprised of approximately 200 members, is not a community or group defined by a single type of art, aesthetic expression, view of art or life – for that matter – no single form defines this community – except, one word (sakato) and a decision to be together. In short, Sakato is diverse! Whether consciously or unconsciously, Sakato’s diversity creates a competitive spirit. Or perhaps it is the reverse, Sakato’s competitive spirit creates diversity. Meaning, the artistic and personal achievements of one member are different than another, rather than a competition or test of skill to determine a winner or a loser.

In relation to such “diversity and competitiveness,” each year SAC gives an award to selected artists, which also has the effect of nurturing an arena marked by a competitive attitude. This award, known as the Bakaba Award, was given for the first time in June 2014 in correlation with Bakaba #3. SAC believes that the competitive arena fostered by this award has a positive effect on both the nominated and selected artists as well as the Sakato community in general, energizing artists and the continued development of their work.

Pada kesempatan pertama tersebut tim juri yang terdiri dari: Enin Supriyanto, Oei Hong Djien dan Suwarno Wisetrotomo, melakukan dengan teknis memilih melalui foto-foto karya seniman peserta Bakaba #3 yang telah disediakan oleh panitia penyelenggara, lantas melihat karyanya langsung yang telah didisplay di ruang pameran Jogja Gallery. Kemudian melakukan diskusi, saling berargumen terhadap pilihan mereka, sampai pada penetapan pilihan karya yang akan diberikan award. Berdasarkan penilaian masing-masing tim juri maka mereka memilih dan memutuskan bahwa Bakaba Award diberikan kepada Handiwirman Saputra dan Dadlan Afrelno.

SAC dengan berbagai pertimbangan mempercayai tim juri kepada: Enin Supriyanto (Kurator), Mella Jarsma (Seniman) dan Tom Tandio (Kolektor Seni) dalam Bakaba #4 Award, tema *Randang* dan *Rendang*, salah satu unsur penilaian tersebut yang terlihat dalam pencapaian visual seniman-seniman. Mereka memilih dua diantara 71 karya seniman yang diikutsertakan dalam pameran ini. Kali ini, dua karya seniman tersebut merupakan perwakilan dari kategori seniman seleksi Sakato (*Emerging Artist*) dan karya seluruh seniman dalam pameran.

Karya-karya seniman dalam Bakaba #4 kami kumpulkan melalui dengan dua metode; (pertama) memilih seniman Sakato yang diundang; (kedua) menyeleksi karya-karya bagi seniman seleksi Sakato. Panitia penyelenggara membentuk tim seleksi, mereka terdiri dari seniman-seniman: Abdi Setiawan, Gusmen Heriadi, Rudi Mantofani dan Yunizar. Proses seleksi telah dilakukan pada tanggal 15

In 2014, the first Bakaba Award was selected by a team of jurors that included: Enin Supriyanto, Oei Hong Djien and Suwarno Wisetrotomo, who began their process of selection by first looking at photographs of each artwork provided by the organizing team. Following this, once on display at Jogja Gallery, the jurors then examined each work directly. Based on these observations, accompanied by their discussion and debate the jury finally made a decision, presenting the first Bakaba Award to Handiwirman Saputra and Dadlan Afrelno.

*In 2015, SAC placed their trust in a new team of jurors that included curator Enin Supriyanto, artist Mella Jarsma, and art collector Tom Tandio. The means through which each artist expressed the theme of Bakaba #4, *Randang* dan *Rendang*, was one factor the jury took into consideration. Out of 71 participating artists, two were chosen. Of these one was categorized as an emerging artist while the other was chosen from all works on display.*

The works of art exhibited in Bakaba #4 were gathered via two means. First, a number of artists were invited while second, the majority of artists were chosen as part of a selection process undertaken by the exhibition’s organizing team, which included Abdi Setiawan, Gusmen Heriadi, Rudi Mantofani, and Yunizar. This selection took place on May 15, 2015 at Garis Art Space. Based on the criteria of the selection team, 42 artists were chosen. As such, the works of these artists underwent two rounds of assessment, first by the organizing committee in order to be part of the exhibition and second, by the jury of the Bakaba Award. Ultimately this

Mei 2015 di Garis Art Space. Berdasarkan nilai-nilai para juri, maka kami mengambil keputusan sebanyak 42 seniman terpilih dalam pameran ini. Artinya, bagi seniman seleksi mengalami dua kali penilaian terhadap karya-karya mereka; penilaian oleh tim seleksi dan oleh tim juri Bakaba Award. Tim Juri menyepakati Award diberikan pada karya Bestrizal Besta.

Dalam Bakaba#5, tim Juri yang terdiri dari Agus Burhan, Jasdeep Sandhu dan Wahyudin, memutuskan award diberikan pada seniman Abdi Setiawan dan karya Dery Pratama.

Kami merasa, karya-karya yang telah melalui proses sebelumnya dan perbedaan masing-masing latar para juri tersebut akan memunculkan bermacam perspektif berbeda pula, sehingga proses pemilihan akan menjadi lebih menarik. Berharap Bakaba Award selalu mengalami peningkatan setiap tahunnya. Kita tunggu keputusan juri dalam Bakaba #6 yang akan dilaksanakan sebelum pembukaan dan diumumkan pada acara pembukaan pameran.

Sakato Award Life Time Achievement

Tidak jauh berbeda dengan Bakaba Award, pemilihan dilakukan juga oleh kesepakatan Sakato. Namun penghargaan Sakato Award Life Time Achievement akan diserahkan kepada seniman-seniman atau tokoh yang telah memberikan pengaruh terhadap seniman-seniman anggota Sakato dan kesenian, baik mereka terlibat langsung dengan Komunitas Seni Sakato maupun pengaruhnya didapat oleh seniman anggota Sakato di luar keterlibatan mereka di komunitas Sakato. Semacam

jury chose the work of Bestrizal Besta as recipient of the Bakaba Award.

The following year, in 2015, the Bakaba Award's jury included Agus Burhan, Jasdeep Sandhu, and Wahyudin who chose Abdi Setiawan and Dery Pratama as recipients of Bakaba #5's, Bakaba Award.

The Sakato Art Community, feel that the works, which must undergo processes of selection such as those described above, based on the opinions of jurors with different backgrounds leads to various perspectives and outcomes, that ultimately, lead to more interesting results. It is hoped that each year the Bakaba Award will experience improvements. We await the decision of this year's jury, which will take place prior to Bakaba #6 and will be announced at the exhibition's opening.

Sakato Lifetime Achievement Award

Not much different than the Bakaba Award, the recipient of the "Lifetime Achievement Award" is based on the consensus of the Sakato community. This award is presented to an artist or figure that has had a significant influence on the members of Sakato and art in general, whether they are directly involved with the Sakato Community or their influence has been felt by members of Sakato outside of the community itself. This award is a form of appreciation for those who have achieved significant distinction.

The first Sakato Lifetime Achievement Award, part of Bakaba #4, was awarded to the late Drs. Kasman KS Piliang for his contributions to art and the Sakato Community. This decision was made by



penghargaan kepada orang-orang yang telah berjasa.

Kali pertama (bakaba#4) Sakato Award Achievement akan diserahkan kepada Drs. Kasman KS Piliang (alm) atas jasa beliau terhadap kesenian dan komunitas Sakato, berdasarkan pilihan Sakato secara komunitas. Beliau merupakan salah satu generasi awal terbentuknya komunitas Sakato dan juga dianggap sebagai "orang tua" bagi generasi-generasi selanjutnya. Kembali, dalam Bakaba#6 penghargaan ini akan diberikan pada Risman Marah. Berikut Dio Pamola akan mengulasnya.

Anton Rais Makoginta

Sakato as a community. Drs. Kasman was part of the early generation that helped to shape Sakato. As such he is viewed by the younger generations of Sakato as an "elder." This year, as part of Bakaba #6, the Lifetime Achievement Award is being presented to Risman Marah, a choice that is elaborated on in the following essay by Dio Pamola.

Anton Rais Makoginta

Bakaba Art Award: The Best Bakaba#5



Abdi Setiawan, *Nusa Dua*, teak wood, 78 x 78 x 88 cm, 2016

Bakaba Art Award: The Best Bakaba#5

06.13	02.05	06.07	03.08	03.10	05.09	08.05	01.10	10.01	03.10
11.02	05.10	06.01	01.04	10.01	06.03	07.05	06.98	12.02	03.08
06.14	02.14	07.03	01.03	12.07	08.06	03.01	09.08	05.03	06.14
06.09	03.10	02.08	07.07	04.11	08.02	01.01	05.11	06.06	05.13
02.14	04.04	02.06	07.02	10.02	09.09	01.02	08.01	01.07	02.04
07.07	09.02	12.05	03.02	08.09	12.02	05.08	03.16	03.03	12.11
02.07	07.04	09.04	02.02	05.07	10.04	12.06	01.11	07.03	05.15
06.08	12.08	04.16	03.05	09.08	12.01	03.14	03.11	06.05	06.12
10.11	11.09	03.06	04.08	02.06	01.10	03.02	02.10	10.07	01.13
06.10	11.07	09.04	08.10	11.05	12.06	08.06	05.04	01.02	05.10
03.11	04.02	04.08	11.10	03.15	05.02	08.08	04.09	06.02	05.08
03.14	01.05	06.08	05.03	05.13	11.08	09.03	07.01	06.04	02.01
02.11	07.11	02.02	06.08	04.02	08.07	07.09	02.01	02.11	04.13
05.13	11.03	03.08	09.01	10.07	10.04	12.07	06.02	05.07	11.04
06.10	10.08	11.11	12.08	10.02	01.04	08.03	06.08	02.10	06.11
01.10	10.09	04.04	12.04	10.05	06.03	05.11	04.05	04.97	05.05
05.09	11.06	03.05	10.09	03.09	06.98	12.10	02.03	01.06	01.01
03.07	03.04	06.01	06.97	05.09	09.10	09.05	04.03	01.08	09.06
05.14	08.05	11.10	03.15	06.06	08.01	09.10	05.08	01.13	07.08
01.06	06.11	05.13	10.06	04.09	06.05	10.10	11.11	12.11	12.03
01.08	06.98	04.11	06.09	08.04	09.11	04.06	12.10	03.13	02.13
01.05	02.10	02.10	03.01	08.09	06.11	04.01	03.03	12.05	02.13
01.07	04.03	06.07	01.13	08.10	02.05	04.10	11.09	01.11	11.02
11.05	05.15	04.10	05.10	10.06	01.09	04.11	08.03	03.06	09.05
03.10	08.04	05.02	08.02	09.06	03.09	12.01	06.08	06.11	12.09
02.03	07.10	10.11	08.07	04.06	11.04	04.09	09.07	10.03	11.07

Dery Pratama, *Identitas #3*, recycle plat on flexy glass, 122 x 122 cm, 2016

MENARIK GARIS KE HULU:

Menyelidik Latar
(Kreativitas)
Manusia
Minangkabau

LOOKING UPSTREAM:

Examining the
(creative)
Background of
Minangkabau

Oleh//by Syofiardi Bachyul Jb

AIR dari hulu Sungai Rokan tidak akan mengalir ke muara Batang Kampar. Sungai memiliki arusnya sendiri menghanyutkan badannya dari mata air di akar-akar pohon pegunungan, mengekspresikan pada liku daerah aliran menuju muara. Ribuan tahun hal itu terjadi, paling perubahan pada debit air atau terjadi sedikit perpindahan badan sungai dan hal yang luar biasa jika dilakukan perubahan paksa proyek manusia, namun itu jarang sekali.

Begitulah kebudayaan terjadi pada kelompok manusia atau etnis, kenapa suatu suku bangsa atau versi Pramoedy Ananta Toer disebut bangsa, Minangkabau melahirkan sejumlah pemikir, negarawan,

Water from the headwaters of the Rokan River will never flow into the mouth of the Kampar River. A river has its own current, swept from springs that originate at the roots of trees, high in the mountains, expressed by the flow towards the river's mouth. For thousands of years this process has persisted, at most with only slight changes to the river's current, the result of a change in the river's shape or more extreme and even rarer, the result of manmade projects.

It is the same in regards to culture and its relationship to a particular group of people or ethnicity. How does a tribe or as Pramoedy Ananta Toer calls it, a nation (bangsa) give birth to so many thinkers, statesman, writers, and artists, intellectuals,

seniman sastra dan rupa, ilmuwan, penyiar agama, dan saudagar di negeri ini, tidak terlepas dari hulu peradabannya, pada masa lalu manusianya.

Atau yang popular kenapa orang Minangkabau terkenal sebagai perantau, pengusaha kuliner, dan menjadi pengusaha kecil mandiri, itu tidak terlepas dari "naluri" turun-temurun. Itu adalah kekhasan etnis yang diwariskan: Anda orang Minangkabau karena itu bermental pedagang, suka mengatur orang lain dan berkelompok karena itu selalu ingin berorganisasi, selalu gelisah dan terkadang keras kepala sehingga melahirkan kreativitas dan juga melakukan pemberontakan untuk ekspresi ketidakpuasan.

Namun di sisi lain Anda juga tidak ingin lari dari masa lalu dari pengagungan kebudayaan yang disebut tidak lekang oleh panas dan tidak pernah lapuk oleh hujan. Atau jika tidak ingin mengakui latar budaya, di bawah alam sadar Anda akan muncul dengan sendirinya memperlihatkan karakter darah asal yang mengalir dalam tubuh.

Kenyataan seperti ini memunculkan pertanyaan yang cukup lama di pikiran saya, orang Minangkabau yang penggelisah itu dari manakah semua dalam diri mereka tersebut berasal. Dari mana hulu sungai manusia Minangkabau yang menghasilkan muara peradabannya sehingga mewarnai khazanah Indonesia dari berbagai jenis karya dan pelibatan.

Kehadiran orang-orang Minangkabau ikut melahirkan dan membangun Indonesia bisa dikutip dari ketercengangan Elizabeth E. Graves, peneliti Amerika Serikat pada 1977. "Jumlah orang Minangkabau di lingkungan

religious leaders, and businessmen? The answer cannot be separated from the flow or current of a civilization; the history of a civilization's people.

Put differently, it can be asked, why are Minangkabau known as nomads (perantau), restaurateurs, and small business men – this success cannot be separated from a certain "instinct," passed from generation to generation. It is an inherited identity: because you are Minangkabau you have the mentality of a businessman, you like to manage others and work in groups. Because of this you always wish to organize, you are always restless and sometimes stubborn. These are characteristics that lead to creativity and a desire to rebel in order to express your dissatisfaction.

Yet, at the same time you do not wish to run from your past, from the glory of your culture that cannot be cracked by heat or weathered by rain. If you do not wish to acknowledge this cultural background, your subconscious will emerge of its own accord revealing the character of your birth, the blood that flows through your veins.

For some time now, this reality has been in my thoughts, leading to the question – what is it about Minangkabau that produces such desires? From where does the current of Minangkabau humanity originate, producing the mouth of a civilization that has enriched Indonesia's treasures both in terms of cultural products and direct involvement?

The position of Minangkabau in the birth and development of Indonesia can be understood via the astonishment of American researcher Elizabeth E. Graves who conducted research amongst the Minangkabau in the 1970s. Graves states in the introduction to her

elite politik, intelektual, dan profesional Republik yang baru merdeka itu amat tidak sepadan dengan jumlah penduduknya yang hanya 3 persen dari total penduduk Indonesia,” tulis Graves pada pengantar bukunya, *Asal-usul Elite Minangkabau Modern: Respon Terhadap Kolonial Belanda Abad XIX/XX*.¹

Lapangan kesusastraan juga tidak lepas dari dominasi orang-orang Minangkabau, bermula dari kelahiran sejumlah roman Balai Pustaka, hingga kemunculan pioner sastra kontemporer Chairil Anwar untuk puisi dan Idrus untuk cerita pendek. Hingga kini sastrawan Minangkabau tetap diperhitungkan di Indonesia. Hal yang sama juga terdapat di dunia kesenian lainnya, perfilman, musik, tari, dan tentu saja dunia seni rupa Indonesia yang menonjol dengan dewasa ini berkumpulnya para seniman asal Minangkabau di lembaga Sakato, Yogyakarta.

Menurut Graves, cikal-bakal prestasi orang Minangkabau terletak pada cara mereka memberikan tanggapan terhadap kehadiran kekuasaan kolonial Belanda sejak pertengahan abad ke-19, terutama dengan memanfaatkan sekolah-sekolah Belanda untuk menjadi orang terpelajar. Karena Graves mengkaji kemunculan orang Minangkabau pada abad ke-19 dan 20, ini adalah pandangan yang wajar, meski hanya mampu menjawab alasan permukaan. Yang belum terjawab alasan yang lebih mendasar: kenapa orang-orang Minangkabau mampu dan tergerak untuk memanfaatkan peluang tersebut. Bermunculannya sekolah Kolonial

1. Elizabeth E. Graves, *Asal-usul Elite Minangkabau Modern: Respon Terhadap Kolonial Belanda Abad XIX/XX*, Yayasan Obor Indonesia, Jakarta: 2007 halaman x.

book The Minangkabau Response to Dutch Colonial Rule in the 19th Century, “The number of Minangkabau involved in the political, intellectual, and professional circles of the new republic does not match with the total population of the republic, of which only three percent are Minangkabau.”¹

The field of literature is another arena that cannot be separated from the domination of Minangkabau, beginning with the publication of a number of novels by Balai Pustaka and continuing with the emergence of contemporary literary pioneers such as poet Chairil Anwar and short story writer Idrus. Until now, the number of Minangkabau writers in Indonesia is still significant. The same can be said of other artistic fields including film, music, dance, and of course the world of fine art, in which the organization of Minangkabau artists in Yogyakarta, the Sakato Community, stands out.

According to Graves, the reason for the achievement of so many Minangkabau rests in the way that this ethnic group responded to Dutch colonialism, beginning in the mid-19th century, particularly, in the way they took advantage of Dutch schools in order to educate themselves. Because Graves studied Minangkabau society of the 19th and 20th century, this is an honest view, however, it only scratches the surface. A more basic question that remains unanswered is – why were Minangkabau capable of mobilizing themselves in order to take advantage of such opportunities? During the colonial era, as part of the Dutch Ethical Policy, schools were built not only in West Sumatra but also

1. Elizabeth E. Graves, *The Minangkabau Response to Dutch Colonial Rule in the 19th Century*. Equinox Publishing: Jakarta, 2009.

Belanda zaman itu tidak hanya terjadi di Sumatera Barat sebagai bagian dari Politik Etis, tetapi juga di sejumlah provinsi atau kota di Indonesia.

Sebenarnya, ada satu energi dalam setiap manusia Minangkabau untuk mengambil kesempatan memperjuangkan, mengelola, dan berperan mengisi berbagai kekosongan negara baru Indonesia. Energi itu muncul karena manusia Minangkabau berasal dari pewaris kerajaan-kerajaan besar pada zaman dulu dan ikut berperan dalam bidang-bidang kenegaraan yang rumit dan pemikiran bukanlah hal yang baru bagi nenek moyang orang Minangkabau.

Filosofi hidup berpemerintahan yang tumbuh di satu (suku) bangsa dan tetap awet, setidaknya tetap tersisa, melewati rentang abad, bahkan melewati agresi paham agama yang baru yang sangat berbeda, patut digarisbawahi sebagai filosofi yang kuat mengakar pada kehidupan bangsa itu. Kekuatannya patut dicurigai sebagai buah dari pemikiran yang adiluhung dari zaman keemasan kebangsaan yang kuat.

“Alam takambang jadi guru” (*alam dan sifatnya dapat dijadikan guru atau sumber pandangan hidup*), “*alua jo patuik*” atau “*alur dan patut*” (berdasarkan aturan dan kepantasan), dan “*pemimpin ditinggikan sarantiang, didahulukan salangkah*” (pemimpin ditinggikan hanya seranting dan didahulukan hanya selangkah agar bisa diingatkan jika keliru dan lawan dari kekuasaan raja absolut, tak terbatas) sebagai contoh bahwa filosofi Minangkabau telah berada pada tingkat pemerintahan, “kasta” tertinggi tatanan kemasyarakatan yang menariknya mencerminkan kehidupan demokratis. Tidak heran pada akhirnya

in other areas throughout the archipelago.

It can be said that amongst the Minangkabau an energy existed to take advantage of opportunities, to fight for, manage, and fill voids present in the new nation. This energy emerged because of the Minangkabau’s relationship to the history of great empires and their ancestors who participated in complex areas of state control.

A philosophical orientation that grows from a tribe or nation that is democratic, concerned with the well-being of its citizens, has proved durable for centuries as well as capable of withstanding aggression, should be seen as a philosophy whose root’s grow from the life of the nation. It can be suspected that this strength is the fruit of noble thoughts, the product of the nation’s golden age.

As an example of Minangkabau philosophy that exists at the level of government – the highest “caste” of the social order, reflective of a democratic life – I present a series of Minangkabau philosophical principles (pepatah) including notions like: “nature and its characteristics become one’s teacher or act as a source for one’s worldly orientation” (alam takambang jadi guru), “(a society) based on law and equality” (alua jo patuik or alur dan patut), and “a leader is positioned only so high and given so much precedence as to remind them that if they make a mistake and are opposed, the power of the absolute leader remains unlimited” (pemimpin ditinggikan sarantiang, didahulukan salangkah). With ideas like these it is not surprising that Minangkabau philosophy was adopted by the nation’s founders as a means to manage the new nation democratically.

banyak filosofi Minangkabau diadopsi oleh para pendiri bangsa ini untuk praktek mengelola negara yang baru yang bercirikan demokrasi karena segar.

Warisan kebudayaan yang mencengangkan Minangkabau juga bisa dilihat dari arsitektur dan seni ukir Rumah Gadang. Selain tidak ada bandingan dengan rumah adat etnis lain di Indonesia, arsitektur dan ukirannya juga dilengkapi dengan filosofi. Tidak ada tiang yang tak bernama dan bermakna, begitu juga nama ukiran dan maknanya. Karya seni semacam ini tentu lahir dari tangan seniman yang tidak hanya piawai memainkan tangannya, tetapi juga pemikir. Bahkan pembagian daging seekor kerbau yang disembelih untuk upacara adat penghulu pun diatur sedemikian rupa, datuk (datuak) mana yang berhak mendapatkan jatah bagian mana.²

Silat sebagai ilmu bela diri khas Indonesia, setelah ditelusuri ternyata menuju ke Minangkabau sebagai asalnya. Di sini bahkan terdapat sejumlah aliran silat yang memamatkan, tidak hanya gerakan sekali pukul, tetapi juga penggunaan alat yang langsung membunuh, seperti “kurambiak”³ dari Talang Babungo, Kabupaten Solok yang para pendekarnya menyebutkan ilmunya berasal dari Pagaruyung. Ilmu seperti ini erat kaitannya dengan kemampuan

2. Ini saya lihat pada buku *Sejarah dan Adat Kurai V Jorong* yang disusun Tim Perumus Badan Pekerja Kerapatan Adat Kurai Bukittinggi pada 1991.

3. *Kurambiak* adalah pisau kecil yang melengkung dengan hulunya memiliki lubang untuk memasukkan jari. Pisau ini digenggam dan berfungsi mirip taji ayam jantan. *Kurambiak* kemudian diadopsi di dunia Barat dengan nama *karambit* dan dijadikan senjata oleh pasukan khusus Angkatan Laut Amerika Serikat dengan produksi modern. *Kurambiak* belakangan terkenal setelah diperagakan dalam film *Merantau* oleh Iko Uwais.

The cultural heritage of the Minangkabau can also be seen from the architecture and carving of traditional houses known as rumah gadang. Besides the fact that the style of this house exists amongst no other ethnic group in Indonesia, the architecture and the carvings which decorate it possess philosophical meaning. There is no pillar without a name or meaning, as is the case also with each carving. It is without a doubt, art of this kind was born from the hands and minds of true artists. The distribution of buffalo meat following its slaughter for a traditional ritual is even managed in this way, with the traditional leader (datuk) deciding who and how each part of the meat is divided.²

Further, if one traces the origin of silat, a type of martial arts unique to Indonesia, they will find that it began with Minangkabau culture in which there are even forms of silat capable of killing one's opponent. One such form involves both movements and the use of a small weapon or knife called a kurambiak.³ This type of knife comes from Talang Babungo in the Solok regency. It is said that the warriors of this area gained their knowledge from the Pagaruyung Kingdom. This type of knowledge is closely connected with the ability of soldiers, especially those part of an empire (kerajaan), not only to protect the empire but also to

2. This information comes from a book entitled, *Sejarah dan Adat Kurai V Jorong* (The History and Culture of Kurai V Jorong), prepared in 1991 by the Working Team of Traditional Culture, Kurai Bukittinggi.

3. The *kurambiak* is a small curved knife. Its handle has a hole in which one can put their fingers, to better hold the knife. This knife both functions and looks like the claw of a rooster. In the west, the *kurambiak* was adopted and given the name *karambit* in order to be used as a weapon amongst troops in the American navy. Further, the *kurambiak* was made famous more recently as it was shown in the film *Merantau* by Iko Uwais.

pasukan khusus kerajaan, tidak hanya untuk menamengi kerajaan, tetapi juga menaklukkan daerah baru.

Tentu banyak lagi warisan budaya manusia Minangkabau dalam berbagai segi yang pada dasarnya terkait dengan kelengkapan tatanan pemerintahan dan masyarakat yang memiliki peradaban yang cukup komplet. Ini tidak mengherankan karena manusia Minangkabau setidaknya telah melewati fase mengelola atau ikut mengelola sejumlah kerajaan pada masa lampau.

Seperti mungkin juga Anda, saya tidak puas dengan capaian kajian sejarah tentang Minangkabau. Juga tidak puas dengan tambo (hikayat lisan). Penemuan arkeologi dan penelusuran sejarah seakan telah menemukan jalan buntu atau setidaknya bergerak sangat lamban. Tidak banyak yang berubah setelah “Seminar Sedjarah dan Kebudayaan Minangkabau” digelar besar-besaran di Batusangkar, 1-8 Agustus 1970. Sebagian naskahnya yang terkait dengan sejarah Minangkabau, termasuk survei pengetahuan para tetua adat, telah dibukukan dengan judul *Menelusuri Sejarah Minangkabau* pada Januari 2002 yang saya salah seorang editornya.⁴

Agar pembahasan yang sangat sulit ini, mengkaji rentang waktu yang sangat panjang dan tidak akan mungkin dilakukan seorang ahli sejarah yang biasa mematok penelitian pada kurun tertentu, saya ingin ‘*men-delete*’ dulu satu periode dalam kebudayaan manusia Minangkabau yang mungkin bagi

4. H.Kamardi Rais Dt.P.Simulie, Khairul Jasmi, dan Syofiardi Bachyul Jb (ed), *Menelusuri Sejarah Minangkabau*, Yayasan Citra Budaya Indonesia & LKAAM Sumatera Barat, Padang: Januari 2002.

conquer new regions.

There are many other examples of Minangkabau cultural heritage that at their base can be related to the far-reaching nature of Minangkabau governance and society based on what can be called a relatively complete civilization. This is not surprising as historically Minangkabau were the leaders of ancient empires.

*Perhaps like others, I am not satisfied with the level of scholarship regarding Minangkabau history generally and more specifically, Minangkabau oral traditions (tambo or hikayat lisan). I feel as if the discovery of archaeological materials and historical exploration has reached a dead end. Not much has changed since 1970 when a seminar was held in Batusangkar from 1 – 8 August with the title “Minangkabau History and Culture.” In 2002, a book was published that included a number of manuscripts related to Minangkabau history, as well as a survey of knowledge taken from elders that understand tradition (tetua adat). I was an editor of this book entitled *Tracing Minangkabau History*.⁴*

In order that this discussion which covers an extensive period of time might be simplified, so to speak, I wish to “delete” one period of Minangkabau culture that for most Minangkabau today is an important part of culture – this period, is the period of Minangkabau Islam.

The Islamization of Minangkabau has no relationship to the background or origins

4. H.Kamardi Rais Dt.P.Simulie, Khairul Jasmi, and Syofiardi Bachyul Jb (ed), *Menelusuri Sejarah Minangkabau*. Yayasan Citra Budaya Indonesia & LKAAM: Sumatera Barat, Padang, January 2002.

sebagian besar orang Minangkabau sekarang sebagai periode yang penting, yaitu periode Minangkabau Islam.

Periode Islamisasi manusia Minangkabau tidak ada hubungannya dengan latar belakang atau asal-usul kebudayaan Minangkabau itu sendiri. Justru sebaliknya, telah mengaburkan jalan untuk menelisik lebih jauh tentang ciri khas manusia Minangkabau zaman dulu. Meski begitu, kita harus akui bahwa kekuatan budaya Minangkabau ternyata tidak gampang untuk ditaklukkan agama baru meski mengalami konflik yang keras hingga peperangan pada zaman Perang Paderi yang berujung pada pembasmian keluarga Kerajaan Pagaruyung dan pembakaran istana di Batusangkar.

Ujung dari Islamisasi Minangkabau adalah "Adat Basandi Syarak, Syarak Basandi Kitabullah". "Sandi" yang dalam Bahasa Indonesia disebut "sendi" adalah *win-win solution*. Di sana tergambar kecerdikan mencari solusi bahwa meskipun berpedoman pada syarak dan syarak berpedoman kepada Al-Quran, tetapi yang di depan tetaplah adat. Ini pula berbagai upaya yang dilakukan untuk menghancurkan matrilineal sebagai lawan hukum Islam garis Bapak (patrilineal) yang tidak pernah berhasil hingga kini.

Islamisasi orang-orang Minangkabau dimulai setelah kekalahan perang Kerajaan Batak melawan Kerajaan Aceh pada 1539. Fernao Mendes Pinto melaporkan dalam tahun itu dalam tulisannya berjudul "Perang Suci Aceh Melawan Batak, 1539".⁵ Ia menyebutkan,

5. Dalam Anthony Reid, *Sumatera Tempo Doeloe, dari Marco Polo sampai Tan Malaka*, Komunitas Bambu, Jakarta: 2010 halaman 45.

of Minangkabau culture itself. In fact, the influence of Islam has obscured the ability to explore further the ancient characteristics of Minangkabau society. We must recognize the fact that the power of Minangkabau culture was not easily conquered by the arrival of a new religion, in spite of the harsh conflict that eventually led to the Padri War, which resulted in the eradication of the Pagaruyung Kingdom and the destruction of the Batusangkar palace.

The extent to which the Islamization of Minangkabau culture impacted traditional thought can be understood via the Minangkabau philosophical principle that states: "tradition is based on the principles of Islam and Islam is based on the teachings of the Al'Quran" (Adat Basandi Syarak, Syarak Basandi Kitabullah). Here the word "sandī," which can be translated to Indonesian as "sendi," or a "win-win solution," is useful. With this pepatah the ingenuity of the Minangkabau is illustrated. While one is guided by Islam and Islam is guided by the Al-Quran, tradition continues to stand in front. The significance of this philosophical orientation can be seen in the persistence of the Minangkabau system of matrilineal inheritance. Despite its opposition to Islamic law that states inheritance should be patrilineal, this system remains intact until now.

The Islamization of Minangkabau society began in 1539 after the defeat of the Batak Kingdom in the war against the Kingdom of Aceh. These events were described by Fernao Mendes Pinto in a text titled "The Holy War of Aceh against the Batak, 1539."⁵ In this

5. Anthony Reid, *Sumatera Tempo Doeloe, dari Marco Polo sampai Tan Malaka*, Komunitas Bambu. Jakarta: 2010, p. 45.

Kerajaan Aceh dibantu pasukan Turki, Moor Malabar, dan Abyssinia. Sedangkan Kerajaan Batak dibantu orang-orang Minangkabau, Luzon (Filipina), Indragiri, Jambi, dan Borneo (Kalimantan), daerah-daerah yang menganut Hindu-Buddha. Dinyatakan, persekutuan Hindu-Buddha ini memiliki 15.000 tentara, 8.000 di antaranya berasal dari Minangkabau dan daerah lainnya. Inilah perang Islam versus Hindu-Buddha yang penghabisan di jantung Malayu sehingga kemudian orang-orang Melayu (termasuk Minangkabau) mengkredokan diri sebagai orang dan daerah Islam. Sejak itu pula, gelar Maharajadiraja di Minangkabau berubah menjadi Sultan.

EMPAT KERAJAAN

Berbeda dari Tambo yang menyebut orang Minangkabau berasal dari puncak gunung Marapi kemudian membuat nagari pertama di Pariangan Padang Panjang, penelitian mengejutkan datang dari Nadra, dosen Universitas Andalas yang melakukan penelitian tentang perkembangan Bahasa Minangkabau untuk disertasinya di Universitas Frankfurt yang kemudian dibukukan pada 2006.⁶

Berdasarkan penelitian yang jelimet dengan membandingkan sejumlah kata dan dialek, Nadra menyimpulkan bahwa dialek yang lebih banyak mengandung unsur lama adalah dialek Payakumbuh yang terletak di daerah Kabupaten Lima Puluh Kota. Menurutnya, daerah pemakai dialek tersebut berdasarkan bukti arkeologis merupakan daerah pertama yang didiami

6. Nadra, *Rekonstruksi Bahasa Minangkabau*, Andalas University Press, Padang: 2006.

text Pinto writes that the Kingdom of Aceh was assisted by Turkish, Moor Malabar, and Abyssinia troops whereas the Batak were assisted by troops from Minangkabau, Luzon, Indragiri, Jambi, and Kalimantan; all areas dominated by Hindu-Buddhism. It is stated that this Hindu-Buddhist force was comprised of 15,000 soldiers of which 8,000 were Minangkabau. As a war between Islam and Hindu-Buddhism that culminated in the heart of Malaya, the result was the Malays (including the Minangkabau) accepted Islam, calling themselves and their region Muslim. From that point on in Minangkabau society those referred to as "Maharajadhiraja" became known as Sultan.

FOUR KINGDOMS

Surprising research has emerged from Nadra, a professor at Andalas University that challenges the Minangkabau origin story based on the Tambo (oral legend). While the Tambo argues that the Minangkabau originated from the top of Merapi Mountain and then developed the first nagari (Minangkabau reference for lowest level of regional administration) in present-day Pariangan, Padang Panjang, Nadra's research suggests otherwise. This research regarding the development of the Minangkabau language, was conducted for Nadra's dissertation at the University of Frankfurt, published as a book in 2006.⁶

Based on his research, which meticulously examines numerous words and dialects, as well as archaeological findings, Nadra concludes that the Payakumbuh dialect, from the regency of Lima Puluh Kota, contains the oldest elements of the

6. Nadra, *Rekonstruksi Bahasa Minangkabau*. Andalas University Press: Padang, 2006.

oleh orang Minangkabau.⁷ Bukti arkeologis yang ia maksud adalah menhir yang banyak terdapat di Kabupaten Limapuluh Kota, terutama di Nagari Mahek (di-Indonesikan menjadi Mahat) yang digelar “Negeri Seribu Menhir”.

Dari Mahat sejauh 35 km ke arah Riau terdapat Candi Muara Takus yang diperkirakan sudah ada sebelum atau sezaman dengan Sriwijaya. Namun yang menarik adalah beberapa ahli mengaitkan, atau setidaknya mencurigai, lokasi ini sebagai “Minanga” atau “Minana” yang disebut dalam Prasasti Bukit Kapur, tempat asal Raja Dapunta Hyang bersama 20.000 pasukannya berbekal 200 peti naik perahu dan 1.312 orang berjalan kaki memulai perjalanan pada 19 Mei 682 untuk menaklukkan lokasi yang sekarang bernama Palembang pada 16 Juni 682. Pasukan ini melakukan perjalanan selama 28 hari, sangat masuk akal mereka berjalan kaki dan naik perahu selama 28 hari dari Mahat atau Candi Muara Takus hingga ke Palembang dan mendirikan Kerajaan Sriwijaya di sana. Pendirian kerajaan baru di Palembang diduga karena strategis dijadikan tapak untuk menguasai Nusantara.

Pasukan yang besar hingga 20.000 orang menimbulkan tanda tanya, jika benar pasukan ini berasal dari Candi Muara Takus tentulah pengerahan orang-orang Minangkabau awal yang tinggal di sekitar Lima Puluh Kota sekarang ditambah dengan daerah lain terdekat, seperti Batak. Selain itu tidak bisa diabaikan keterlibatan orang-orang dari India Selatan atau Tamil sebagai pemasok agama Hindu-Buddha

7. *Idem*, halaman 231.

Minangkabau language and was thus the first area inhabited by the Minangkabau.⁷ The archaeological evidence Nadra refers to are the stone megaliths of which many can be found in the regency of Lima Puluh Kota, especially in Nagari Mahek, (in Indonesian Nagari Mahat), an area known as the “Land of 1000 Menhir” (Negeri Seribu Menhir).

From Mahat, 35 km in the direction of Riau, one encounters the Muara Takus temple, which is believed to out-date the Sriwijaya kingdom. A number of experts associate or at least suspect that this location is “Minanga” or “Minana” – a site that is mentioned in the inscription at Bukit Kapur as the origin site of King Dapunta Hyang and his forces, which included 20,000 men on ships and 1,312 men on foot, all of which set out on a journey that began on 19 May 682 and would end on 16 June 682 with the defeat of the location known today as Palembang. These troops traveled for 28 days during which it makes sense that they both walked and traveled by boat from Mahat or the Muara Takus temple to Palembang and then founded in that place the Sriwijaya kingdom. It is believed that this new kingdom was established in Palembang because this location was a strategic base from which to control the archipelago.

However, the existence of an army comprised of 20,000 men raises a question. If it is true that this army originated from the Muara Takus temple, it is certain that the early Minangkabau people who lived near Lima Puluh Kota were deployed, supplemented by other nearby regions, like Batak. Besides this, the involvement of the Tamil from South India as suppliers of

7. *Ibid*, p. 231.

dan kebudayaan tinggi mereka. Setahun kemudian sang raja mengumumkan pendirian taman yang ditulis pada Prasasti Talang Tuwo dengan menanam aneka jenis pohon yang di antaranya disebut tiga jenis bambu bernama “haur”, “vuluh”, dan “pattum”. Ketiga jenis bambu ini, aur, buluh, dan batung, sangat dikenal oleh orang Minangkabau sejak zaman dulu sebagai bahan pembuat rumah tinggal dan peralatan lainnya dan juga banyak tumbuh di Minangkabau sehingga banyak dijadikan nama kampung.

Namun yang menarik adalah penamaan kerajaan Sriwijaya dengan Kedatuan Sriwijaya dan para pembesarnya bergelar “datua” (atau diterjemahkan datu). Pada Prasasti Kota Kapur yang ditemukan di Pulau Bangka bertuliskan ancaman Raja kepada orang-orang yang berniat memberontak. “... yang tidak setia pada saya dan pada mereka yang oleh saya diangkat sebagai datua... “ dan “... seketika dikirim di bawah pimpinan datua Sriwijaya....”

Gelar “datuak”, “datuk”, “datu” hingga sekarang tidak hanya dikenal di Minangkabau sebagai pemimpin adat, yang jumlahnya paling banyak di Nusantara, tetapi juga di banyak tempat seperti di Sumatera Utara, Kalimantan, beberapa tempat di Sulawesi, dan sejumlah lokasi lainnya. Daerah-daerah ini identik dengan pengaruh bekas kekuasaan Sriwijaya di masa lalu, atau setidaknya pengaruh Kerajaan Malayu Jambi dan Pagaruyung.

Ini adalah dugaan keterlibatan manusia Minangkabau dalam pemerintahan Sriwijaya yang bercorak kedatuan atau persatuan kerajaan-kerajaan kecil yang dimulai pada 652 hingga 1079. Kemudian pemerintahan

Hindu-Buddhism and high culture cannot be ignored. For a year later, the Sriwijaya King announced the establishment of a garden as written on the Talang Tuwo inscription, where he would grow various kinds of trees, including three types of bamboo. For centuries, the Minangkabau have recognized these variations of bamboo known in Indonesian as “aur,” “buluh,” and “batung” – as building materials for homes and other tools and even as names for various villages.

Further, it is interesting to note that the Sriwijaya kingdom was named “Kedatuan Sriwijaya” while its leaders were given the title “datua” translated to Indonesian as “datu” or in English, “leader.” In the Kota Kapur inscription found on Bangka island one finds a threat from the king addressed to those with the intent to rebel, “...to those who are not faithful to me or to those I have given the title datua... will be sent directly under the leadership of the Sriwijaya datua...”

Today the titles “datuak,” “datuk,” or “datu” are not only used by Minangkabau as reference to traditional leaders but also in a number of other locations throughout the archipelago including North Sumatra, Kalimantan, some sites in Sulawesi as well as elsewhere. These regions were also influenced by the former power of the Srwijaya empire or at least, the influence of the Malayu Jambi and Pagaruyung Kingdoms.

This is one piece of evidence that confirms the involvement of Minangkabau in the Sriwijaya government characterized by the existence of “datu” as well as in the unity of a number of small kingdoms that existed from 652 – 1079, after which the

beralih ke Muara Jambi di Batang Hari dekat lokasi kompleks Candi Muara Jambi sekarang. Terdapat perbedaan pendapat ahli apakah Muara Jambi merupakan ibukota berikutnya dari Sriwijaya atau merupakan ibukota Kerajaan Malayu. Namun kemudian penerusnya saat dipindahkan menjadi Kerajaan Dharmasraya yang lokasinya lebih ke hulu Batang Hari, berikutnya dipindahkan lagi ke Saruaso menjadi Kerajaan Pagaruyung dengan raja terkenal Adityawarman. Ketiga kerajaan disebut sebagai Kerajaan Malayu yang terus menurun pengaruhnya di Nusantara, terutama di bandar-bandar Selat Malaka.

Sangat menarik temuan Uli Kozok, filolog berkebangsaan Jerman pada 1999. Ia menemukan naskah kuno yang disimpan masyarakat Kerinci di Tanjung Tanah, pinggir Danau Kerinci. Naskah yang disebutkan sebagai naskah Melayu tertua tersebut adalah Kitab Undang-Undang zaman Adityawarman. Berdasarkan uji karbon naskah tersebut diperkirakan sudah ada antara 1304 hingga 1436. Dari naskah tersebut disebut Maharaja Dharmasraya adalah bawahan Maharajadiraja Adityawarman yang kemungkinan sudah bertakhta di Pagaruyung. Kitab yang berisi peraturan dan hukuman terhadap rakyat ini yang menarik bagi saya adalah terdapatnya istilah untuk jenis anjing: *“Maling kambing, maling babi dendanya sepuluh mas, maling anjing lima mas, kalau itu anjing biasa; kalau anjing MAWU sepuluh mas, anjing dipati pun sekian.”* Hingga kini istilah “anjing mawu” masih hidup di masyarakat Minangkabau, terutama yang hobi berburu. Anjing mawu adalah istilah untuk anjing terlatih berburu.⁸

8. Uli Kozok, *Kitab Undang-Undang Tanjung Tanah*,

government was moved to Muara Jambi in Batang Hari close to what we know today as the Muara Jambi temple complex. There is a debate between experts as to whether or not Muara Jambi was the second capital of the Sriwijaya empire or whether or not it was the center of the Malayu empire. Eventually this kingdom was moved closer to the headwaters of the Batang Hari river where it became known as the Dharmasraya Kingdom. After this it was moved again to Saruaso becoming the Pagaruyung Kingdom with the famous leader Adityawarman. These three kingdoms are better known as the “Malay Empire,” whose influence throughout the archipelago would eventually decline, primarily in the Strait of Malacca.

In regards to this topic the findings of German philologist Uli Kozok are particularly interesting. In 1999, Kozok found an old manuscript that had been kept by the community of Kerinci in Tanjung Tanah, on the edge of Kerinci lake. This manuscript, which has been called the oldest Malay manuscript, is a code of law from the time of Adityawarman. Based on carbon dating it is believed that this manuscript was created between 1304 – 1436. In addition, from this manuscript we learn that Maharaja Dharmasraya was the subordinate of Maharajadhiraja Adityawarman who was likely already in power in Pagaruyung. I find this manuscript filled with rules and regulations interesting because of a particular phrase which references a type of dog. It is as follows: “goat and pig thieves will be fined 10 pieces of gold, dog thieves 5 pieces of gold (for a normal dog); if it is a trained (MAWU) dog then one should pay 10 pieces of gold.” Until now the term “anjing mawu” (trained dog) is used by Minangkabau, particularly in relation to the

Hal menarik lainnya terdapat dalam catatan Dinasti Song, Tiongkok, seorang penghulu besar Sriwijaya pernah memberikan bantuan pembangunan kuil Tao, Kuil Tian Qing pada 1067 dan baru rampung pada 1079 atau 12 tahun. Kuil megah itu dibangun oleh sejumlah tukang yang didatangkan dari Sriwijaya. Penghulu itu juga membantu 500.000 uang emas untuk membeli sawah ladang yang penghasilannya untuk membiayai operasional kuil tersebut.⁹ Mendatangkan tukang untuk membangun kuil Tao yang berarsitektur tradisional ke Negeri Cina yang kita tahu memiliki arsitektur tingkat tinggi dan rumit yang sudah tentu juga memiliki tukang-tukang yang hebat adalah suatu gambaran bahwa pada masa itu Sriwijaya juga memiliki arsitektur bangunan kayu yang juga tak kalah megah dan rumitnya. Jika tidak, bangsawannya tidak akan mungkin percaya diri membawa rombongan tukang dari Sumatera.

Catatan tentang Sriwijaya yang terkenal adalah dari Yi Jing (I-Tsing) pada 671 yang bertolak dari Guangzhou menuju India untuk menuntut ilmu Buddha. Kemudian kapalnya singgah di Sriwijaya. Ia terkejut menemukan di bandar Sriwijaya jumlah biksu mencapai ribuan orang. Semuanya giat menuntut ilmu dan menjalankan ibadah. Lokasi yang dimaksud I-Tsing diperdebatkan ahli, apakah berada di Palembang atau Muara Jambi. Melihat temuan kompleks candi yang mirip kota di Muara Jambi, sedangkan di Palembang belum ditemukan, banyak yang

Naskah Melayu yang Tertua, Yayasan Obor Indonesia, Jakarta: 2006.

9. Prof. Liang Liji, *Dari Relasi Upeti ke Mitra Strategis, 2.000 Tahun Perjalanan Hubungan Tiongkok-Indonesia*, Penerbit Kompas, Jakarta: 2012, halaman 78.

*popular hobby of hunting. The term anjing mawu refers to dogs that are trained to hunt.*⁸

Another point of interest relates to the Chinese Song Dynasty. In 1067, an important Swriwijayan leader (penghulu) provided assistance in the building of the Taoist temple, Tian Qing, which was finished in 1079 after 12 years of construction. This temple was built by artisans sent from the Sriwijayan empire. In addition, the Sriwijayan leader contributed a large sum of gold in order to buy rice fields whose yield was used to pay the operational cost of the Tiang Qing temple.⁹ The fact that craftsmen were brought from Srwijaya to build a Taoist temple characterized by complex traditional Chinese architecture, in a place that no doubt already had sophisticated craftsmen is one example that indicates the Sriwijaya empire was also known for its wood building architecture that was equally magnificent and complex. If not of a noble class, it is impossible that one would have confidently brought this group of craftsmen from Sumatra.

Another famous text about Srwijaya was written by Yi Jing (I-Tsing) who left Guangzhou in 671 for India in order to search for knowledge regarding Buddhism. Enroot I-Tsing’s ship made a stop in the lands of the Sriwijaya empire where he was surprised to find thousands of monks, all of which focused their activities on the pursuit of knowledge and prayer. Experts continue to

8. Uli Kozok, *The Tanjung Tanah Code of Law: The Oldest Extant Malay Manuscript*. Cambridge: St. Catharine’s College and the University Press, 2004.

9. Prof. Liang Liji, *Dari Relasi Upeti ke Mitra Strategis, 2.000 Tahun Perjalanan Hubungan Tiongkok-Indonesia*. Kompas: Jakarta, 2012, p. 78.

percaya pusat pendidikan Buddha yang dimaksud I-Tsing adalah di Muara Jambi.

Ketika berkunjung ke Kompleks Candi Muara Jambi tiga tahun silam, saya melihat dua buah bata bekas bangunan candi yang dipajang dalam lemari kaca. Sebuah bata digambar dengan tusiran garis sebesar pangkal lidi yang gambarnya mirip rumah adat dengan atap gonjong. Sebuah bata lagi bergambar mirip bagian depan kelenteng Cina. Ada juga beberapa bata lainnya yang permukaannya memiliki jejak pijakan hewan seperti sapi. Tak ada penjelasan tentang gambar pada batu bata yang ditemukan di runtuhannya kompleks candi ini. Kemungkinan besar ketika pembangunan candi ada pekerja iseng menggambar ketika bata belum kering. Bisa jadi ia menggambar bangunan yang berada di depannya yang artinya bangunan itu berdiri di sana. Bisa juga si penggambar menggambar bangunan dari daerah asalnya. Namun ini perlu kajian yang lebih dalam lagi, karena gambar rumah gadang yang setidaknya dibuat paling muda pada abad ke-13 itu bisa menjadi bukti tertua keberadaan rumah tradisional tersebut.

Sebuah arca Prajnaparamita tanpa kepala yang ditemukan di Kompleks Candi Muara Jambi juga menarik perhatian, karena mengenakan kain dan sabuk dengan ukiran. Ukiran sabuk mirip dengan ukiran “Aka Cino” yang terdapat di rumah gadang Minangkabau. Johathan Zilberg dari University of Illinois at Urbana-Champaign, USA dalam tulisannya, “Textile History in Stone: The Case of the Muarajambi Prajnaparamita”(2012) memunculkan pertanyaan, apakah tekstil dengan motif yang halus pada arca tersebut betul-betul penggambaran akurat tekstil abad

debate whether the actual site Yi Jing visited was Palembang or Muara Jambi. Considering the fact that the temple complex at Muara Jambi looks like a city, whereas no such sites have been found in Palembang, leads many to believe that the center of Buddhist education described by I-Tsing was in fact Muara Jambi.

When I visited the Muara Jambi temple complex three years ago, I was struck by two bricks from the temple displayed in a glass case. One of these stones had shaded lines that looked like a traditional Minangkabau house with a spired (gonjong) roof. The other stone had a drawing on it that looked like a Chinese temple. In addition, there were also stones whose surfaces had the marks of animal hooves such as that of a cow. Of course, there was no explanation regarding the drawings on these stones found. It is possible that during the temple’s construction the workers passed their free time by drawing on the stones as they dried. It is also possible that these drawings reflect what the workmen saw in front of them. In any case, this should be studied in more depth for at least, if it were proven that these simple drawings are of Minangkabau homes (rumah gadang) from as earlier as the 13th century, this stone would become the oldest evidence of the existence of traditional Minangkabau architecture.

Another artifact of interest found at the Muara Jambi temple complex is a headless statue of Prajnaparamita dressed with traditional fabric and a belt decorated with carvings. The carvings on the belt are similar to a motif known as “Aka Cino” that can be found on traditional Minangkabau homes (rumah gadang). Jonathan Zilberg, an American academic from the University of Illinois at Urbana-Champaign raises a

ke-13 di Muara Jambi atau hanya kerja kreatif pematungnya. Apakah tekstil ini pengaruh dari luar negeri, misalnya India, atau memang kreasi lokal. Juga belum ada jawaban apakah tekstil yang indah tersebut sudah biasa dikenakan para bangsawan kala itu.

Motif yang bernama “Aka Cino” di Rumah Gadang memiliki pengertian akar Cina atau bisa juga “akal orang Cina” adalah akar yang tumbuh panjang tanpa putus yang bermakna akal pikiran yang panjang untuk mencari makan. Kata “Cino” bermakna peniruan terhadap keuletan orang Cina dalam perdagangan, dan mungkin juga di masa lalu di berbagai bidang, termasuk pemerintahan.

Nama motif mencontoh kepada etnis Cina tersebut, selama ini menjadi teka-teki, kapan dan dari mana asalnya etnis Minangkabau kuno bisa meniru orang Cina. Sebab motif ini kemungkinan jauh lebih lama dari kedatangan orang Cina di pantai barat Sumatera Barat. Apakah mungkin asal motif ini dari Muara Jambi? Pengaruh dan kehadiran orang Cina di Muara Jambi jelas sangat kuat, baik dari sejarah maupun banyaknya temuan di sekitar candi. Bahkan salah satu bekas candi Muara Jambi yang tidak bisa dipugar karena rusak parah dinamakan “Candi Cina”, karena di sana terdapat kuburan orang Cina.

ASAL, ADAPTASI, DAN IDENTITAS

Akhirnya saya tarik kesimpulan bahwa budaya Minangkabau berasal dari proses pencapaian manusia Minangkabau sedikitnya selama 1.000 tahun sejak terlibat dalam pendirian dan ikut menjalankan Kerajaan Sriwijaya, kemudian tiga kerajaan Malayu pada abad berikutnya dengan

set of questions in an article titled “Textile History in Stone: The Case of the Muarajambi Prajnaparamita” (2012) – He asks, Is the textile with a subtle motif on the status of Prajnaparamita an accurate depiction of 13th century textiles made in Muara Jambi, or is this simply the result of the sculptor’s creative expression? Was this textile the product of foreign influences, for example from India? Or was it in fact a local creation? At this point, there is no answer as to whether or not this beautiful textile was worn by the Sriwijayan nobility.

The motif known as “Aka Cino” found in Minangkabau traditional architecture or on rumah gadang has its roots in Chinese knowledge or “Chinese intellect.” These long unbroken roots refer to a type of intellect based on foresight and a desire to seek success. The word “Cino” refers to the imitation of Chinese tenacity in relation to trade, and perhaps also, various realms, including governance.

The name of this motif modeled after the Chinese, has until now remained a mystery. From where and when did the ability of the ancient Minangkabau to imitate the Chinese originate? For it is likely that this motif originated long before the Chinese arrived to the coast of West Sumatra. Is it possible that this motif originated at Muara Jambi? Based on both historical accounts and findings around the temple complex, it is clear that the Chinese had a strong presence and influence at Muara Jambi. For one even finds the remains of one temple at Muara Jambi that is in such a state of disrepair it cannot be restored. This temple, known as the “Chinese Temple” is the site of a Chinese graveyard.

kekuasaan lebih kecil dengan pencarian identitas diri melalui ajaran Buddha. Berbeda dengan ajaran Hindu, Buddha adalah ajaran egaliter yang mengagungkan filsafat hidup dan keagungan kata. Kehadiran kompleks candi Muara Jambi di masa lalu telah menjadi semacam universitas Buddha yang ikut mempengaruhi berseminya filosofi kehidupan dan karya cipta manusia Minangkabau di masa itu. Bukti yang tinggal sekarang di antaranya adalah ukiran daun bodi di rumah gadang dan nama suku “Bodi” Chaniago.

Keterlibatan manusia Minangkabau mengelola bandar-bandar internasional di selat Malaka dan terlibat dalam ekspedisi ke berbagai lokasi di nusantara dan luar negeri hingga ke Tiongkok menyemai benih jiwa perantau. Ini adalah alasan dari keanehan kenapa orang Minangkabau periode sekarang yang tinggal di pegunungan Bukit Barisan atau pedalaman Sumatera bisa memiliki jiwa merantau, mengarungi samudera, dan bisa hidup di bandar-bandar niaga. Seberapa besar jiwa merantau ini merasuki manusia Minangkabau dibandingkan dengan etnis lain di Indonesia telah diulas berdasarkan data dan sejarah oleh Mochtar Naim dalam bukunya *Merantau, Pola Migrasi Suku Minangkabau*.¹⁰ Kecenderungan merantau ini pula yang memperkuat pewarisan pusaka melalui garis ibu atau matrilineal karena perempuan berada pada posisi menggarap sawah, ladang, dan rumah.¹¹

10. Mochtar Naim, *Merantau Pola Migrasi Suku Minangkabau*, PT Rajagrafindo Persada, Jakarta: Januari 2013.

11. Catatan orang Barat terawal tentang posisi sehari-hari perempuan Minangkabau bisa dibaca dalam catatan perjalanan dua orang Perancis Jean dan Raoul Parmentier

ORIGIN, ADAPTATION, IDENTITY

Finally, I draw the conclusion that Minangkabau culture originates from the processes of human achievement that have occurred over the last 1,000 years, beginning from Minangkabau involvement in the establishment and development of the Srwijaya kingdom, followed in the next century by the three Malay kingdoms (despite their reduced power) as well as the search for identity via Buddhism. In contrast to Hinduism, Buddhism teaches a type of egalitarianism that glorifies the philosophy of life and the majesty of language. The existence of the Muara Jambi temple complex indicates the existence of a type of university for Buddhism that influenced the growth of a Minangkabau philosophical orientation during that era. Evidence of this that still exists today includes the Bodhi leaf motif found on Minangkabau traditional houses and in relation to the family or tribe (suku) name “Bodi” Chaniago.

The involvement of Minangkabau in the management of international ports in the Strait of Malacca as well as their involvement in various expeditions to locations throughout the archipelago and as far as China fostered the growth of a nomadic soul. Today, this is one reason why Minangkabau who live in the mountains of Bukit Barisan or deep in the heartland of Sumatra possess a desire to leave their homeland (to merantau), cross oceans, and live in centers of commerce. The extent to which this nomadic soul pervades the Minangkabau people in comparison to other Indonesian ethnic groups can be confirmed by both data and history as described by Mochtar Naim in his book Merantau:

Tatanan pemerintahan yang komplet di masa lampau sudah pasti juga mengagungkan seni-budaya dan kreativitas para senimannya. Sastra lisan setidaknya bisa dibuktikan dengan kehadiran tambo, pantun, dan kaba, sedangkan pengagungan karya tulis bisa dibuktikan dari banyak prasasti, terutama peninggalan Adityawarman dan Naskah Kitab Undang-Undang Tanjung Tanah. Pada periode yang lebih muda, beberapa surat Sultan Pagaruyung yang penuh pujian sastra memperlihatkan bahwa keindahan kata adalah sesuatu yang mulia.

Seni pertunjukan yang khas seperti randai, aneka tarian, pertunjukan kekebalan, musik dan dendang membuktikan bahwa orang Minangkabau juga memiliki hiburan yang berkualitas dan bercita rasa tinggi. Kekhasan pakaian tradisonal, termasuk bahan pakaian seperti tenunan dan arsitektur rumah gadang dengan ukiran di seluruh dindingnya memperlihatkan cita rasa seni rupa yang tinggi. Semua karya seni itu tidak seluruhnya bersifat statis, tetapi juga memiliki sifat dinamis yang membutuhkan kreativitas senimannya sesuai tuntutan zaman dan keadaan. Di nusantara ini tidak banyak daerah atau etnis yang memiliki kompleksitas kreativitas semacam ini, selain Minangkabau, di antara contoh adalah Jawa, Bali, dan Sunda. Keempatnya berkaitan erat dengan Hindu dan Buddha.

Lalu sampailah kita pada puncak titik benang merah, yaitu adaptasi. Bangsa yang berhasil

dari Dieppe berbisnis rempah ke Tiku, patai Barat Sumatera Barat pada 2 Oktober 1529. Kutipan laporan bisa dibaca di Bernard Dorleans, *Orang Indonesia dan Orang Perancis*, dari Abad XVI sampai dengan Abad XX, KPG, Jakarta: April 2016 (Cetakan Ketiga).

Patterns of Minangkabau Migration.¹⁰ *The tendency to leave the Minangkabau heartland, to merantau, is strengthened by the Minangkabau tradition of matrilineal inheritance by which land and a family’s home is passed down through the female line.*¹¹

Further, the complete government order of the past no doubt elevated the art, culture and creativity of artists. Oral literature is another important example evidenced by the existence of oral legend (tambo), traditional poetry (pantun), and kaba, a literary form unique to the Minangkabau as well as the glorification of written word evidenced by numerous inscriptions, especially relics of Adityawarman like the Tanjung Tanah manuscript. More recently, in a number of letters written by the Sultan of Pagaruyung one finds further example that the beauty of language is something sacred.

Traditional performance including randai and kekebalan, various kinds of dance and music, also demonstrate the forms of Minangkabau entertainment that are both of high quality and taste. The unique nature of traditional attire, including weaving (tenunan) and the architecture of Minangkabau houses (rumah gadang) covered in carvings, demonstrates a high standard of art. These forms of art are not static, but possess a dynamism that to reveal itself requires the creativity of the

10. Mochtar Naim, *Merantau Pola Migrasi Suku Minangkabau*, PT Rajagrafindo Persada, Jakarta: Januari 2013.

11. The earliest research done by Western scholars regarding the position of Minangkabau women can be read in the travel notes of, Frenchman Jean dan Raoul Parmentier from Dieppe who had a spice business in Tiku, on the West coast of West Sumatra, dated 2 October 1529. In addition, report notes can be found in the writings of Bernard Dorleans that cover the 16th – 20th centuries, published by KPG Jakarta in April 2016 (third publication).

adalah bangsa yang selalu bisa melakukan adaptasi dengan zaman tanpa meninggalkan akar tradisinya. Seperti pohon-pohon yang tumbuh subur di hulu sungai yang akarnya memberikan mata air kehidupan yang bersatu membentuk badan sungai besar sebagai jalan raya peradaban. Adaptasilah yang memunculkan manusia Minangkabau atau (suku) bangsa lainnya dalam peran modernnya, sehingga ia bisa menjadi lokomotif peradaban. Adaptasi yang tentu saja tidak melupakan akarnya, sehingga perubahan tidak menjadi aliran sungai yang tidak beridentitas. Tidak menjadi sungai yang tidak berhulu pada sejarah bangsanya. (*)

*) Syofiardi Bachyul Jb, jurnalis, penyuka sejarah dan budaya, menetap di Padang.

artist in line with the demands of the times. Across the Indonesian archipelago there are not many ethnic groups that possess such complex forms of creativity besides Minangkabau or Java, Bali, and Sunda. All four of these ethnic groups have a strong historical connection to Hinduism and Buddhism.

At last we have reached the characteristic of greatest significance, adaptation. A successful nation is one that is capable of adapting to the present era without forgetting its traditional roots. Like trees that grow at the river's headwaters whose roots act as the springs of life, uniting the body of a great river like the highway of a civilization. Adaptation is what has given rise to the modern role of Minangkabau capable of acting as locomotives of civilization. This is a type of adaptation, which does not forget its roots – as a result – changes over time will not produce a river that lacks identity or a river that no longer belongs to the history of its people. ()*

*) Syofiardi Bachyul Jb, journalist, history and culture enthusiast, based in Padang.



MEMBACA INDONESIA

Bersama Bakaba

READING INDONESIA

With Bakaba

Oleh//by Sudjud Dartanto

Kontras dengan tajuk-tajuk 'Bakaba' sebelumnya yang mengeksplorasi berbagai filosofi budaya Minangkabau, pameran akbar tahunan dari para perupa Minang kali ini menyetengahkan tema yang 'tumben' lain, yaitu: "Indonesia". Dengan tema itu, Sakato, komunitas yang berbasis ikatan 'urang awak' ini membuka para anggotanya untuk mengekspresikan pengalaman mengalami keindonesiaan dalam arti seluas-luasnya melalui berbagai ekspresi rupa. Secara tepat dan kebetulan pameran ini hadir ditengah suasana aktual, yaitu Indonesia sedang mengalami krisis tafsir ideologi negara. Memaknai dan membaca Indonesia adalah juga menyoal wacana identitas nasional oleh sebab tema pameran ini dengan sengaja memilih

In contrast with previous "Bakaba" exhibitions, whose themes explored various philosophies from Minangkabau culture, this fantastic annual exhibition of Minang artists, in 2017, sets forth with a theme that is for the "first time" different, namely: "Indonesia." With this theme, the members of Sakato, whose base is a bond between "urang awak," (orang Minang or Minang people), express their experience of "Indonesian-ness" as broadly as possible through various media. Coincidentally, this exhibition takes place amidst an atmosphere in which Indonesia itself is experiencing a crisis of interpretation regarding state ideology. To read and interpret Indonesia means also to problematize discourse surrounding

Indonesia, bukan China, Amerika, ataupun Rusia misalnya.

Pada 1922, sejumlah anak muda progresif 'Hindia Belanda' yang sedang menuntut ilmu di Belanda, termasuk M. Hatta, seorang Minang yang kelak menjadi wakil presiden pertama Republik Indonesia dengan berani dan percaya diri menamai ribuan pulau yang dihuni oleh ratusan suku dan bahasa itu dengan nama Indonesia! Itu keputusan monumental setelah Boedi Oetomo 1908 yang padat mewacanakan metode kebudayaan apa yang cocok untuk diterapkan di Indonesia, apakah kebudayaan Barat atau Timur. Mengenai konsep kebudayaan barat dan timur itu kelak memuncak pada perdebatan antara Sutan Takdir Alihsyahbana dan Sanusi Pane. Kembali pada manifesto politik M.Hatta dan kawan-kawannya itu sejarawan Sartono Kartodirjo menegaskan pada kita untuk menyadari pentingnya maklumat Indonesia dari kaum muda yang tergabung dalam Perhimpoean Indonesia itu. Dapat dikatakan momen itu adalah momen penentuan diri orang dari negara terjajah untuk terbebas, setidaknya secara simbolik dari identitas Hindia-Belanda.

Dari sejarah itu kita dapat mengambil poin bahwa bahasa bukan sekadar moda komunikasi yang netral, lebih dari itu bahasa justru adalah situs perjuangan yang tak kalah pentingnya dengan revolusi fisik. Orang Minang misalnya menyadari persoalan kebahasaan ini melalui fungsi sastra lisan dalam menata kedudukan dan hubungan antar subyek dalam membentuk kebudayaan Minangkabau. Sebagai catatan, wacana bahasa dalam budaya Minangkabau ini telah intens dieksplorasi pada katalog-katalog Bakaba sebelumnya.

national identity. It is because of this that Indonesia is taken as this exhibition's theme, rather than, China, America, or Russia for example.

In 1922, a group of progressive young people studying in the Netherlands from "the Dutch Indies," including one Minangkabau named M.Hatta, who would later become the Indonesian Republic's first vice president, bravely and with great belief in themselves named the geo-political cluster comprised of thousands of islands and inhabited by hundreds of ethnic groups and languages – Indonesia! This was a monumental decision that followed on the heels of Boedi Oetomo, an organization formed in 1908 that had intensely debated what would be the most appropriate cultural method for Indonesia – that of Western or Eastern culture. This debate would reach its peak with the debate between Sutan Takdir Alihsyahbana and Sanusi Pane. Returning to the political manifesto of M.Hatta and his friends, historian Sartono Kartodirjo reminds us of the importance of this declaration regarding Indonesia, from a group of young people part of the Indonesian Student Association (Perhimpoean Indonesia), active in the Netherlands during the late-colonial era. It can be said that this was a moment of self-determination for these individuals of a colonized nation to be free, at the least symbolically, from their Dutch-Indonesian identity.

From history, we learn that language is not just a neutral mode of communication, it is more than that, it is a site of struggle that is no less important than physical revolution. An example regarding

Setelah 1923, kembali sejumlah anak muda dari berbagai suku dan golongan membentuk ikrar 1928 yang dikenal dengan 'Sumpah Pemuda'. Para luhur pendiri bangsa itu menyadari pentingnya modalitas persatuan dan kesatuan sebagai kekuatan kolektif untuk terbebas dari penjajahan. Luka hebat dan banjir air mata dari manusia terjajah mendorong pembentukan abstraksi bersama atas suatu perasaan senasib dan penderitaan. Benedict Anderson, seorang Indonesianis yang intens meneliti sejarah dan kebudayaan Indonesia melihat bahwa bendera nasional, lagu-lagu patriotis, syair nasionalisme adalah lambang-lambang yang ikut mendorong terbentuknya integrasi simbolik dan imaji keindonesiaan. Fase pembentukan imaji itu sesungguhnya juga terjadi di Sumatera Barat pada awal abad 20 dimana wacana kemerdekaan intens diekspresikan oleh para intelektual lewat majalah bulanan bernama *Insulinde* (1901-1904), sebuah majalah yang berpengaruh dan beredar luas.

Sejak 1945 pembentukan imaji keindonesiaan semakin diaktualkan dengan berbagai ungkapan bentuk dan teknik, dari ranah seni pertunjukan, sastra, hingga seni rupa. Berbagai artikulasi itu muncul dengan dinamika tesis dan antitesisnya. Identitas keindonesiaan bukan berarti final dan tuntas sejak ikrar simbolik 1928. Dinegara manapun basis ingatan kolektif atas rasa senasib, penderitaan adalah modal nasionalisme, termasuk Indonesia. Dengan pemahaman itu kita bisa menggelar pertanyaan melalui wacana Bakaba 2017 ini, apakah ekspresi yang muncul dari karya-karya pameran ini sama dengan sprit awal abad 20? Dimana

Minangkabau awareness of linguistic matters can be seen in the way that oral literature functions to organize the position and relationship of subjects within Minangkabau culture. It should be noted that the discursive language of Minangkabau culture has already been explored in depth by previous Bakaba catalogues.

*After 1923, a group of young people from various ethnic and class backgrounds created a pledge that in 1928 became known as the "Youth Pledge" (Sumpah Pemuda). These individuals, who would become the nation's founders, were aware of the true meaning of unity and oneness as a model of collectivity that would free them from colonialism. With this manifesto, the intense wounds and flood of tears that had been experienced as colonized subjects, strongly pushed the creation of an abstract togetherness out of a sense of destiny and shared misery. Benedict Anderson, an Indonesianist who is known for his intensive research on Indonesian history and culture, argues that the nation's flag, patriotic songs, and nationalist poems are all symbols that contributed to the imagination of an entity known as Indonesia. At the beginning of the 20th century a similar phase of imagination also took place in West Sumatra, demonstrated by the monthly magazine *Insulinde* (1901 – 1904) in which intellectuals discussed intensely the discourse of independence. This magazine was read and distributed widely.*

Since 1945 the formation of an image of Indonesia has been increasingly expressed in and with various forms and techniques from the fields of performance

ekspresi simbolik yang muncul pada waktu itu bermula berangkat dari pengalaman represi yang dialami manusia jajahan.

Karya-karya yang hadir dalam pameran ini pada kenyataannya menunjukkan latar belakang penciptaan yang lain dari spirit awal abad 20, keindonesiaan yang ditampilkan dalam pameran ini adalah sebuah tafsir dari pasca-Indonesia, jika dapat disebut demikian. Tidak ada sang pengoloni sebagai musuh bersama. Umumnya karya-karya dalam pameran ini bukan sebuah ekspresi yang muncul dari sebuah trauma kolonialisme, tetapi yang hadir pada hari ini adalah berbagai ekspresi partikular dimana ide-ide penciptaannya bahkan melampaui batas geo-politik Indonesia, bagi saya sebagian besar pokok tema karya dalam pameran ini merupakan ekspresi dari universalisme dari lingkungan geo-politik Indonesia.

Namun demikian, dengan meletakkan Indonesia sebagai tajuk utama pameran ini menyiratkan bahwa persoalan identitas adalah persoalan yang tetap aktual dan tidak pernah selesai sebab manusia pada dasarnya adalah juga *homo symbolicum*, manusia yang mencipta lambang/makna. Siapa yang sanggup hidup tanpa makna? Betapa mengerikan. Wakidi, seniman Minang yang dikenal dalam sejarah seni rupa sebagai tokoh Mooi Indie melukiskan alam Sumatera Barat sebagai caranya untuk luruh dengan alam keindahan berbagai lanskap di Sumatera. Kita tahu alam bagi orang minang menduduki tempat penting dengan ungkapan sastra lisannya, 'alam takambang jadi guru', yang artinya alam sebagai guru. Hubungan alam dan manusia ini sesungguhnya telah berkembang jauh sebelum proses

and literature as well as fine art. Such articulations have emerged with dynamic thesis and antithesis, showing that since the symbolic pledge of 1928 Indonesian identity is still not final or complete, however, as in any country where the basis of memory is a feeling of destiny and shared suffering nationalism acts as a model, including in Indonesia. With this understanding we can create discourse via Bakaba 2017, asking whether or not the expression that emerges in this exhibition's art work has the same spirit as the early 20th century; a period in which symbols emerged as the result of repression experienced by the colonized.

The works in this exhibition reveal a different reality than the spirit of the early 20th century, for Indonesian-ness here reflects a post-Indonesia exegesis, if it can be stated like this. The colonizer is no longer a shared enemy. In general, the works in this exhibition are not the result of the trauma of colonialism. Instead, what is presented is a particular type of expression in which the creator's ideas go beyond Indonesia's geopolitical boundaries. For me, the subject matter of most works in this exhibition can be seen as a response to a universality present in Indonesia's geopolitical environment.

Nevertheless, by placing Indonesia as its prime focus, this exhibition implies that the problem of identity is an actual problem that is never finished. For at their base humans are homo symbolicum. It is humans who create symbols and meaning. Who is capable of living without meaning? This would be terrible. The West Sumatran artist Wakidi, known in art history as a Mooi Indie (Beautiful Indies)

islamisasi pada kebudayaan Minangkabau. Mengenai makna ini dapat kita lihat pada pokok garis dari perupa Minang generasi Akademi, yaitu Rusli misalnya, ia melukis simulakra, yaitu dengan garis Rusli membangun makna realitas diatas realitas. Pendeknya, makna adalah kebutuhan dasar manusia dalam memahami dirinya berhadapan dengan alam dan Yang Lain, bahkan dalam konteks kekinian, orang akan melakukan swa-foto atau memotret hidangannya dulu sebelum makan betulan! Makna menjadi kian penting manakala masuk kedalam ranah politik identitas di era komsumsi tanda dewasa ini.

Identitas ada karena sebuah relasi dalam cara pandang strukturalisme. Tidak ada makna diluar dua relata, dasarnya adalah makna diproduksi dari entitas yang berlawanan (oposisi biner). Peneliti bahasa seperti Ferdinand De Saussure dan sebagaimana yang diteruskan oleh pengamalnya dibidang antropologi seperti Levi Strauss mengungkapkan sistem pemaknaan secara oposisional ini ada dalam bagaimana masyarakat etnis membangun struktur sosialnya dengan sistem perbedaan. Sampai sekarang, 'kebenaran' dari sistem oposisi biner ini masih dipercaya dan berlangsung dalam praktik sosial secara nirsadar. Selanjutnya, paradigma yang berbeda berasal dari cara pandang pascastrukturalisme yang justru menekankan pentingnya penanda ketimbang petanda, namun secara paradoksal makna yang dibentuk oleh sistem perbedaan tidak menjawab misalnya pada fenomena nilai-nilai keminangan yang hadir diluar budaya/suku minangkabau, atau pada hasil dari berbagai jenis interaksi baru dari anggota

artist, painted the landscapes of West Sumatra as a means to be in touch with the beauty of Sumatra's landscapes. For the Minangkabau, this landscape holds an important position indicated by the expression "alam takambang jadi guru," which means "nature is our teacher." Prior to the Islamization of Minangkabau culture, the relationship to nature was in fact already well developed. Regarding this point, we see a tendency in academically trained Minang artists, like Rusli for example, who painted simulacra, namely via line Rusli created a reality on top of reality. In short, meaning is a basic human need necessary for one to understand themselves in the face of nature and the Other, even in the contemporary era, people take selfies or photograph their food before they can truly eat! Meaning becomes increasingly important when entering into the realm of identity politics in the current era marked by a consumption of signs.

Identity exists because of a relationship described by structuralism which states that there is no meaning beyond two referents. Meaning is produced by contrasting entities (binary opposition). Language research like that of Ferdinand de Saussure, continued by anthropologists like Levi Strauss, reveals that this binary system influences how different ethnic groups construct their social structures. Until now the "truth" of the binary system remains valid and continues unconsciously in social practice. Another paradigm that is different originates from the perspective of poststructuralism, which emphasizes the importance of the signifier compared with the signified. However, paradoxically, meaning that is shaped by a different

masyarakat Minang sebagai sebuah gejala hibriditas. Karya-karya perupa Minang sudah sulit menunjukkan keminangannya sebagaimana diakui oleh Jumaldi Alfi pada katalog pameran terdahulu. Hal yang sama sesungguhnya juga terjadi pada karya-karya Sanggar Dewata Bali, sebuah komunitas seni yang terbentuk berdasarkan ikatan etnis Bali, sejak I Made Masriadi, karya-karya perupa Bali pun semakin tidak kentara ciri 'kebaliannya'.

Tema-tema Bakaba dari awal hingga sebelum pameran ini menunjukkan proses pencarian eksistensial: dari mana, dimana dan hendak kemana arah seni rupa, atau secara luas kebudayaan Minang ini. Sejumlah pengamat dan penulis pameran Bakaba telah dengan luas dan mendalam menelaah kebudayaan Minangkabau dalam relasi dan posisinya ditengah wacana seni rupa, sejarah dan hasil-hasil kebudayaannya yang membentuk keindonesiaan. Saya kira pada titik inilah keindonesiaan yang barangkali hendak dibicarakan oleh para perupa Sakato. Hatta muda pada 1923 adalah adalah sosok dengan pemikiran hibrid pada zaman dimana ia terlibat pada praktik pembayangan Indonesia bersama dengan tokoh-tokoh muda lainnya. Seandainya beliau bisa melihat dari sana, Indonesia hari ini adalah Indonesia yang telah mengalami bentuk hibriditasnya yang kian meluas dan semakin sulit diberi pagar.

Karya-karya pada pameran ini misalnya memperlihatkan berbagai penanda yang lahir dari ruang-ruang yang partikular dan tidak terhitung jumlah persoalannya. Kita tidak mungkin mengabaikan perubahan pada ranah *mediascape* dan *technoscape*, sebagaimana yang

system is not responsible for example to the phenomenon of Minangkabau values that exists outside of the Minangkabau ethnic group or its culture, or to the product of different types of interaction between members of Minangkabau society that lead to new forms of hybridity. It is already difficult to discern Minangkabau identity in the work of Minang artists, as recognized by Jumaldi Alfi in previous Bakaba exhibition catalogues. In fact, the same thing also occurs in the works of Sanggar Dewata Bali, an art community based on ethnicity, since I Made Masriadi, the existence of "Balinese-ness" in the work of Balinese artists is increasingly subtle.

A number of themes associated with the previous Bakaba exhibitions reveal the process of this existential search – from where, and to where will the direction of fine art head, or more broadly, Minangkabau culture? A number of observers and writers of the Bakaba exhibition have already examined broadly and in-depth Minangkabau culture and its relation and position within discourse surrounding fine art, history, and the culture products that have shaped understandings of Indonesian-ness. I think it is from this point that Indonesian-ness might be discussed by the Sakato artists. In 1923, young Hatta was a figure with hybrid thoughts during an era in which he, along with other youth, were involved in a process of imagining Indonesia. If only he could see now, today Indonesia is an Indonesia that has been shaped by a form of hybridity that is increasingly widespread and difficult to fence off.

The works of art in this exhibition also

dikonsepsikan oleh peneliti globalisasi Arjun Appadurai. Penyebaran media secara global memungkinkan siapapun termasuk para perupa Minang mengalami budaya media yang menghasilkan berbagai jenis kategori subidentitas-identitas baru, selain meningkatnya efisiensi dan efektivitas hidup melalui teknologi juga memungkinkan para perupa menghasilkan berbagai jenis interaksi dan bentuk komunikasi baru. Sebagai sebuah entitas kelompok etnis, Sakato barangkali juga menandai sebuah fenomena *ethnoscape*, dimana suatu komunitas etnis dapat menyebar dan memberlangsungkan pengalaman diasporanya tersendiri, dan sangat mungkin berbeda dengan kebudayaan asalnya.

Apa yang melatarbelakangi lahirnya tema Indonesia ini barangkali juga dikarenakan globalisasi yang begitu hebat pengaruhnya dan menimbulkan reaksi dari komunitas-komunitas tradisi/etnis untuk melihat ulang posisi dan relasinya dengan identitas yang lebih luas seperti Indonesia. Pada zaman global dimana juga berlangsung fenomena *ideoscapes* yaitu dimana berbagai ideologi bisa tersebar dan saling berkontestasi, termasuk dalam hal ini juga berlangsung di Indonesia. Berbagai ide-ide transnasional dengan begitu mudah masuk dan mengancam dasar idiil negara, yaitu Pancasila sebagai sebuah konsensus bersama dalam mengatasi etno-nasionalisme pada waktu itu. Sampai disini apa yang bisa direfleksikan oleh Sakato, dan apa yang bisa menjadi praktik refleksif dari kondisi-kondisi diatas dengan tema Indonesia? Jika kita kembalikan pada sejarah bahwa terjadinya Indonesia tidak lepas dari sejarah penderitaannya. Indonesia lahir dari sebuah proses baru

show various markers that originate from particular spaces and innumerable problems. We cannot ignore the changes conceptualized via Arjun Appadurai's notions of mediascape and technoscape. The global spread of media allows for anyone, including Minang artists, to experience media culture that produces new types of identity or sub-identities. Besides the increased efficiency and effectiveness of life, technology also allows artists to produce new forms of interaction and of communication. As an ethnic group, Sakato can also be seen as an ethnoscape, where an ethnic community spreads out and undergoes its own diasporic experience, by which culture becomes quite different than its original form.

What lies behind the choice of "Indonesia" as Bakaba's theme is probably also due to the force of globalization whose influence is massive, eliciting reaction from traditional/ethnic communities to reexamine their position and relationship with broader identities like Indonesia. In the global era, where the phenomenon of ideoscapes also occurs, namely the process by which various ideologies are spread and contested (a process that also occurs in Indonesia), various transnational ideas easily enter, threatening and changing the basic idylls of the nation – like Pancasila, that was originally established as a collective consensus in order to overcome ethno-nationalism. At this point what is it that Sakato can reflect on, and what might serve as a reflective process based on the conditions described above and with the theme "Indonesia"? If we look back at history, we must recognize that Indonesia would have never been shaped if it were not for its history of suffering. Indonesia

dari situasi prasejarah, dan didalam proses itu Indonesia masih terus menjadi. Pameran yang bertemakan Indonesia ini bagi saya dapat menjadi sebuah momen refleksi dan refleksif, dalam arti Sakato sebagai sebuah institusi organik berbasis seni bisa mengambil bagian aktif dalam memberi arti atas makna keindonesiaan yang masih terus berlangsung hingga saat ini.

Yogyakarta, Mei 2017.

was born of a process different than that of prehistory, a process that continues today. For me, this exhibition with the theme "Indonesia" serves as a moment of reflexivity and reflection, in the sense that Sakato as an organic arts institution might take an active role in the process of giving meaning to the idea of "Indonesian-ness" that until now continues to develop.

Yogyakarta, May 2017.



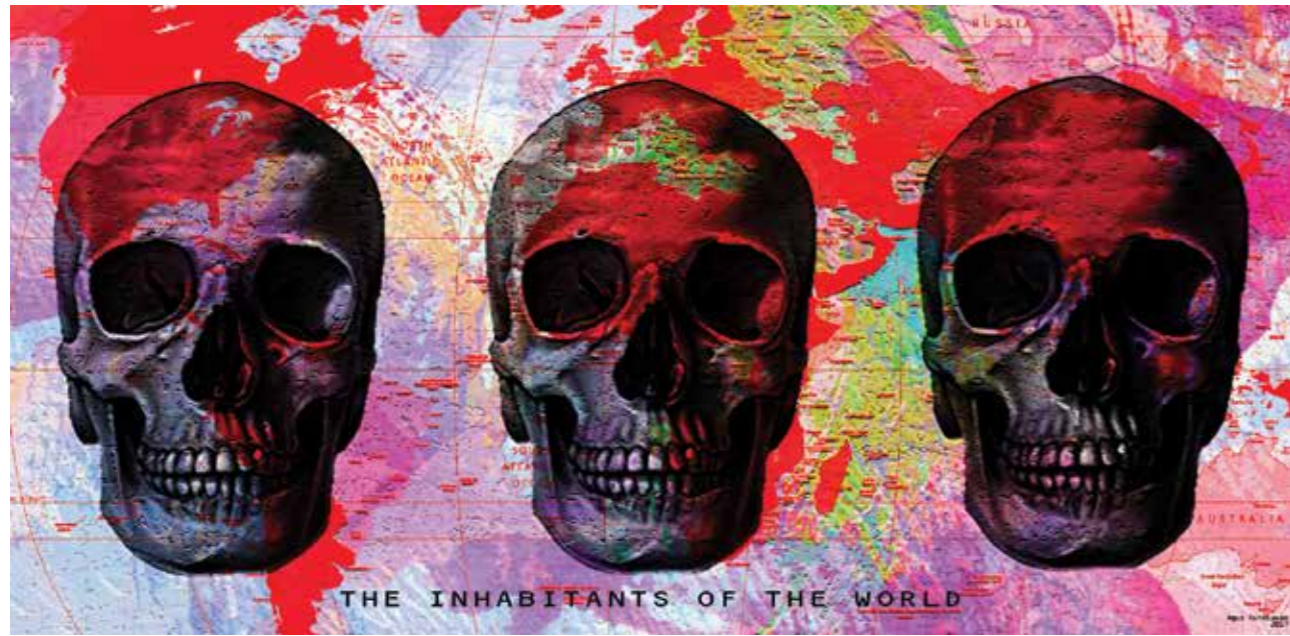
Abdi Setiawan, *POP*, fiberglass, phosfor, colour pigmen, variable dimation, 2017



Afdhal, *Tumbuh*, acrylic on canvas, 150 x 200 cm, 2017

Agung Santosa, *Ngidam*, mixed media, 50 x 25 x 18 cm, 2017





Agus Kurniawan
The Inhabitants of the World
cmyk print on acrilite
70 x 130 cm
2017

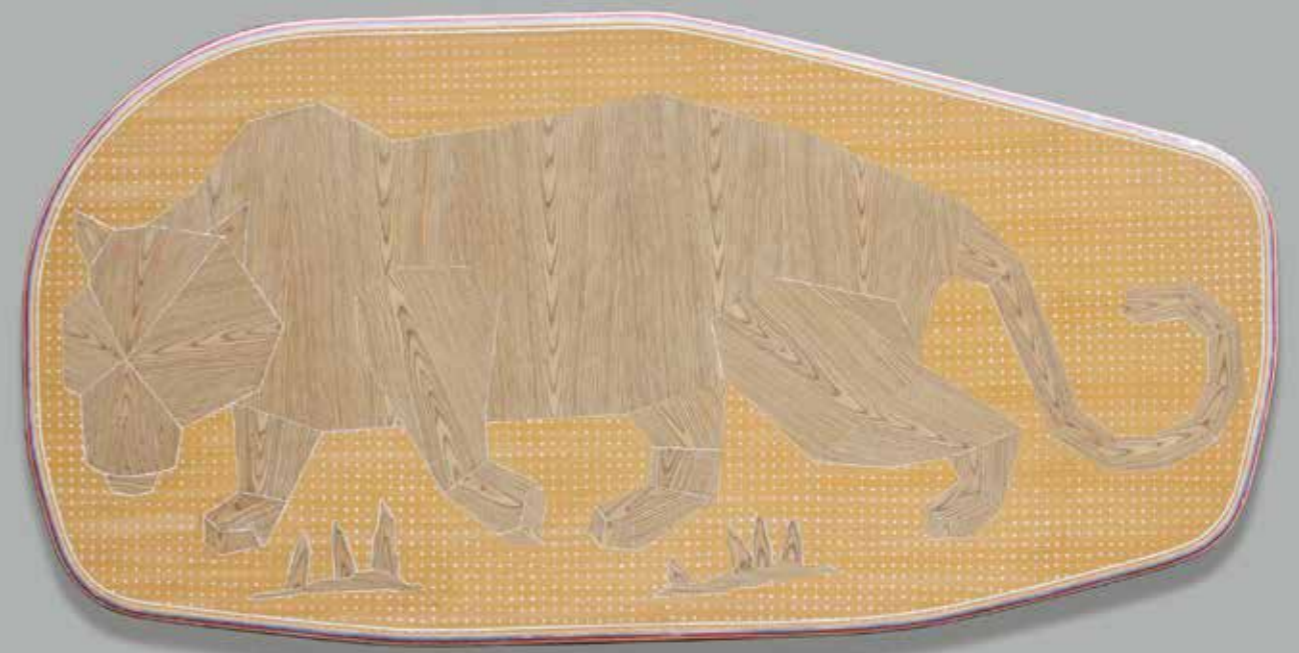
Loss of Identity
cmyk print on acrilite
100 x 100 cm
2017

Akmal Jaya, *Topeng*, fosil, 82 x 32 x 22 cm, 2017





Alan Ridho Irelzanov, *Semakin Sunyi*, photography, vndyke brown print on plate, variable dimation, 2017



Alexis, *Mantagi*, multiplex, 121 x 243 cm, 2017



Andrik Musfalri, *Zzzz...*, mixed media, 25 x 78 x 186 cm, 2017



Arlan Kamil, *Kemesraan*, fiber glass, 80 x 40 x 40 cm, 2017

Basrizal AlBara
Nyayian Hutan
fosil kayu, granit
245 x 80 x 70 cm
2017



Bestrizal Besta, *Membagi*, charcoal on canvas, 200 x 200 cm, 2017

Dadlan Afrelno, *Mari Bercermin*, mirror, acrylic, lamp, 80 x 110 cm, 2017



Darvies Rasjidin, *Ngarai Takuruang*, acrylic on canvas, 140 x 140 cm, 2017



Dery Pratama, *Modern No. 2*, bronze & car paint, 107 x 23 x 10 cm, 2017



Deskhairi, *Padi Menguning*, acrylic, pencil on canvas, 170 x 165 cm, 2017



Desrat Fianda, *Malin Kundang Story*, mixed media, variable dimension, 2017



Dodi Irwandi, *Seteguh Batu Cadas*, acrylic on canvas, 90 x 140 cm, 2017

Dwita Anja Asmara
Tanah, Laut, Udara (Finally, Our Country is Crack)
stone ware sukabumi, berglasir
100 x 100 x 25 cm
2017



Erianto, Di Samping Tetap Teman Yang Di Atas Tetaplah Atasan, mixed media on canvas, 120 x 120 cm, 2017



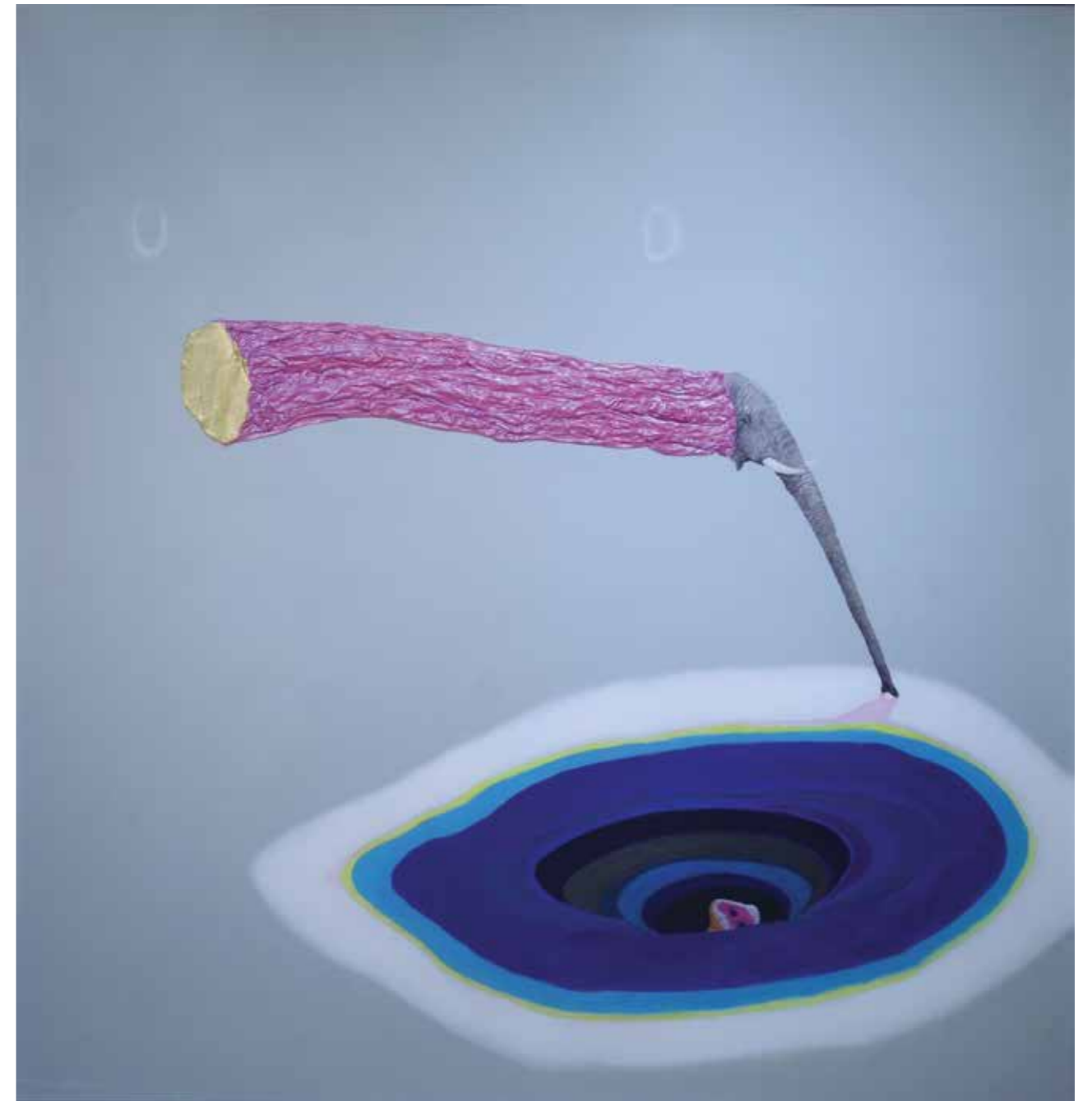
Erizal As, *Identity Politics*, acrylic & oil on canvas, 250 x 180 cm, 2017



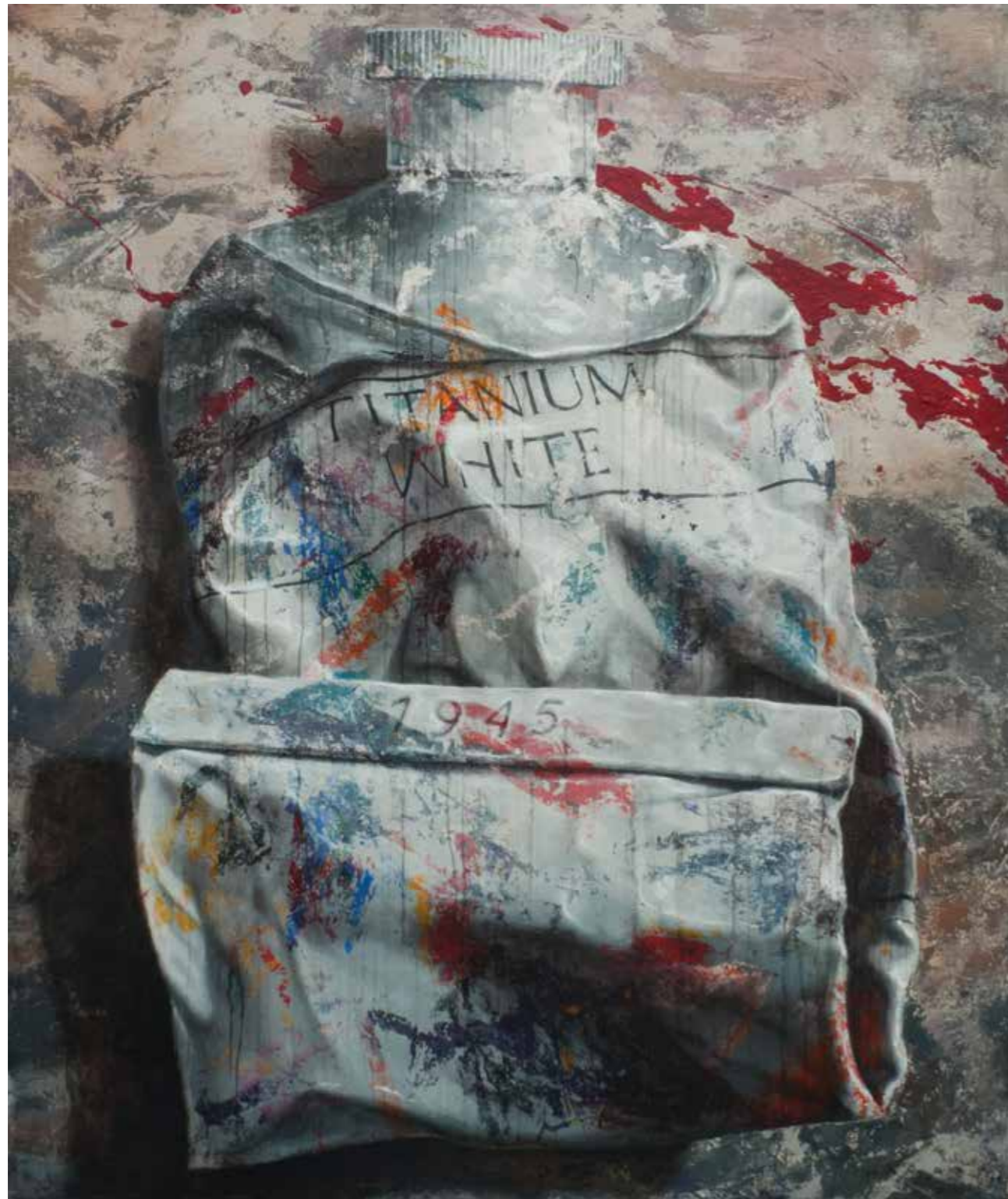
Feri Eka Candra, *Into the Light Series #2*, acrylic on canvas, 180 x 225 cm, 2017



Fika Ria Santika, *Tumpuk Lapis Tampak Isi*, fabric, tread, beads, spot lightlamp, variable dimension, 2017



Gusmen Heriadi, *Claim*, mixed media on canvas, 220 x 200 cm, 2017



Hamdan, *Titanium White*, acrylic on canvas, 180 x 150 cm, 2017



Hari Gita, *Di Ketinggian #2*, acrylic on canvas, 170 x 230 cm, 2017



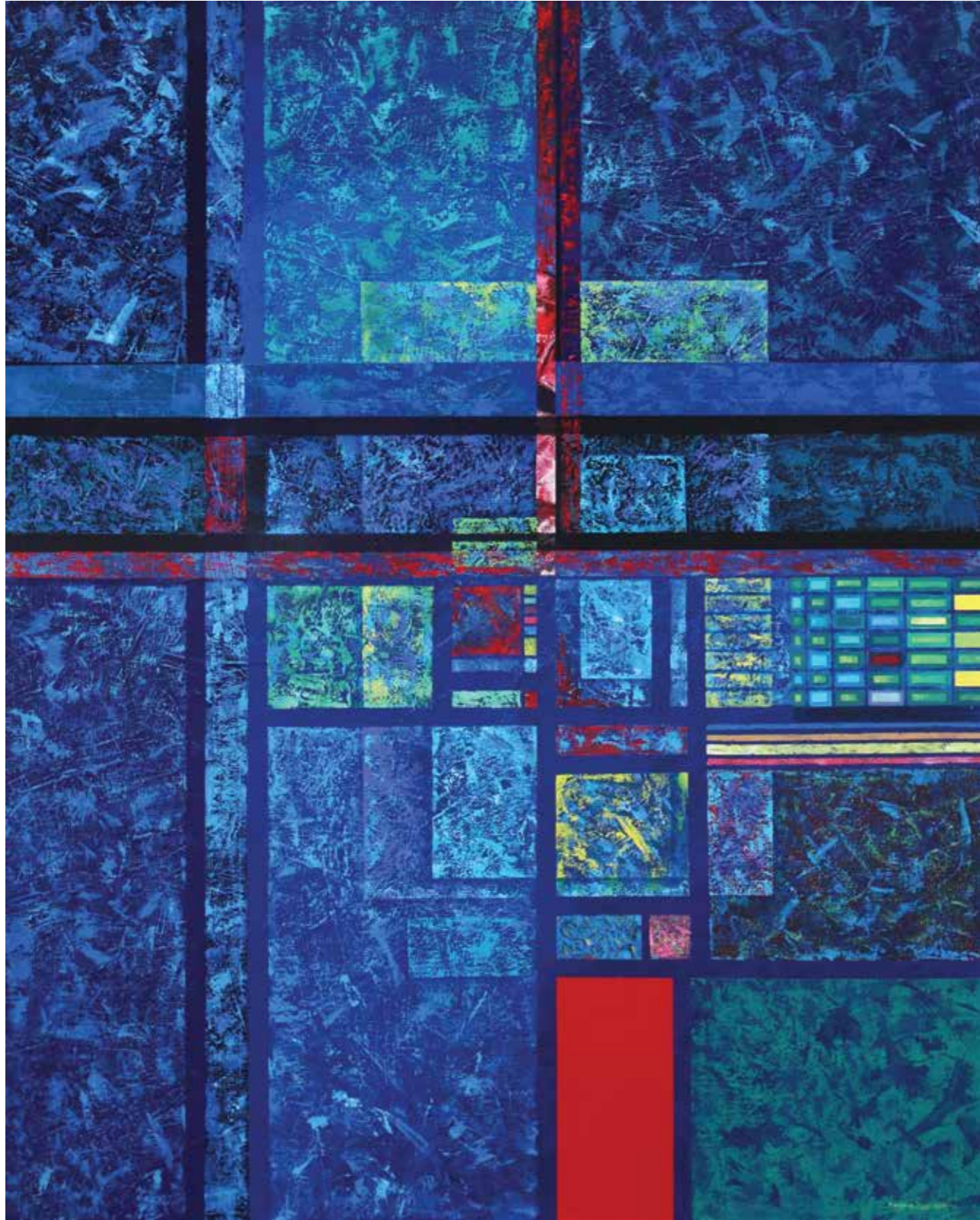
Handiwirman Saputra

Pemangkasan

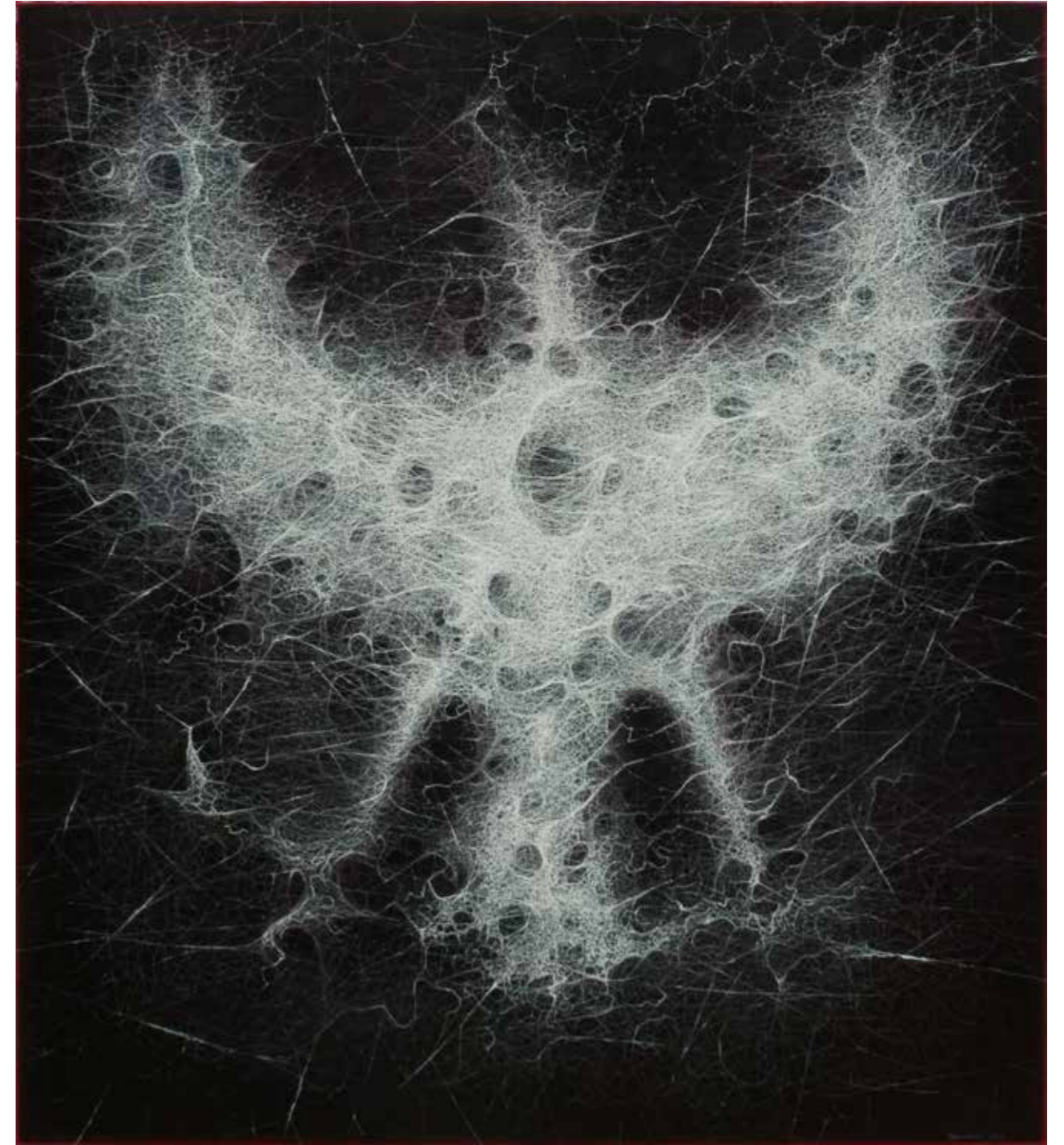
acrylic sheet, resin fiber, cotton, puff ink, pigment colour, inside the glass box

180 x 420 x 210 cm

2017



Herisman Tojes, *Imaji*, acrylic on canvas, 250 x 180 cm, 2017



Herianto "Tan" Maidil, *Behind the Myth*, acrylic on canvas, 180 x 160 cm, 2017



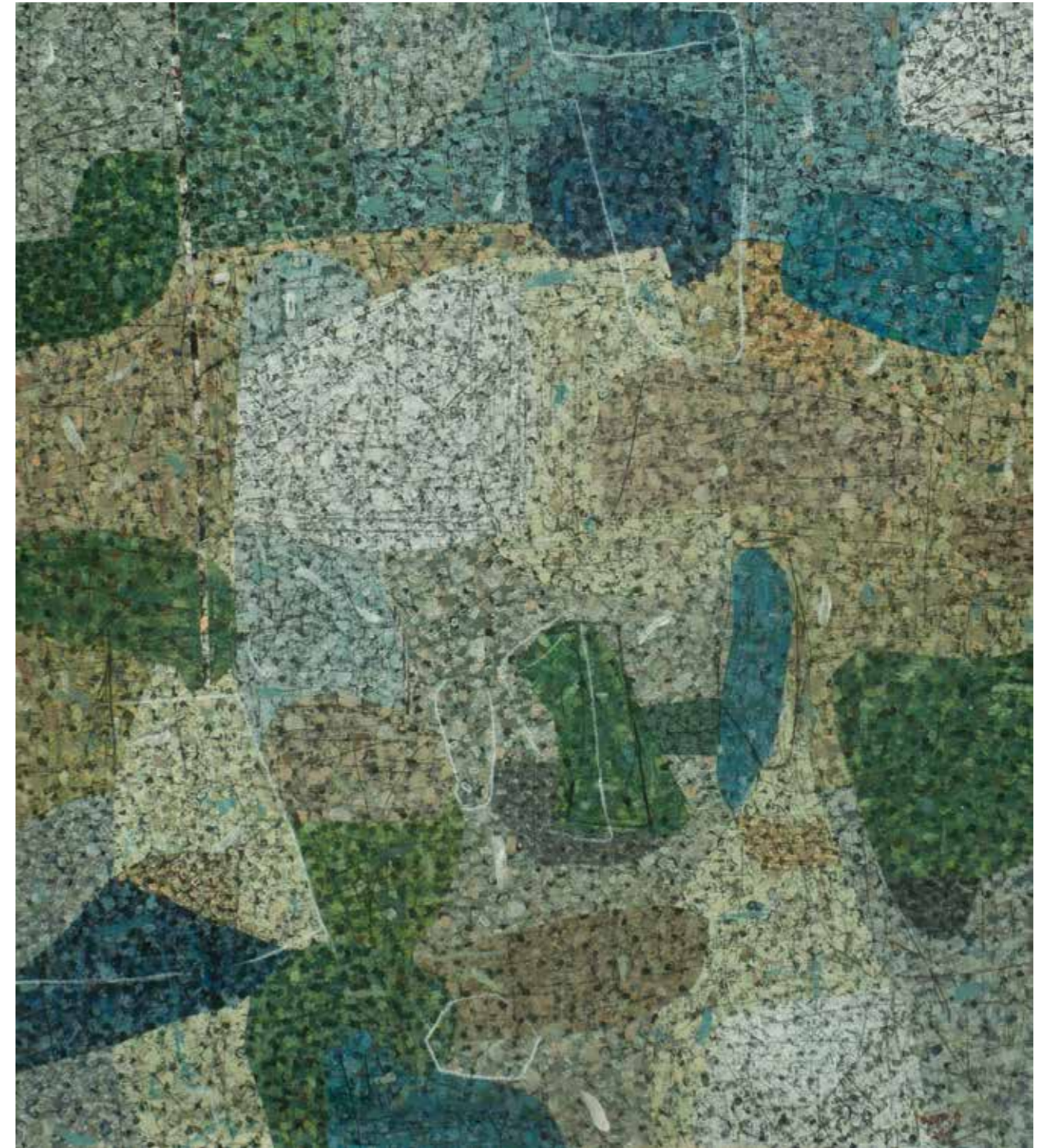
Hojatul Islam, CCTV, acrylic on canvas, 180 x 250 cm, 2017



labadiou Piko, Sunday Morning Blue, aerosol spray paint & acrylic on linen blend, 200 x 200 cm, 2017



Indra Dodi, *Dinner Series #6*, acrylic on canvas, 200 x 200 cm, 2017



Iqrar Dinata, *Nyawiji*, acrylic on canvas, 180 x 160 cm, 2017



Jhoni Saputra, *Save the Life*, indian ink, pigment colour on plywood, 83 x 130 cm, 2017



Jhoni Waldi, *Introspeksi*, acrylic on canvas, 150 x 120 cm, 2017



Jumaldi Alfi, *Melting Memories-Rereading Landscape Mooi Indies #07*, acrylic on canvas, 175 x 250 cm, 2014



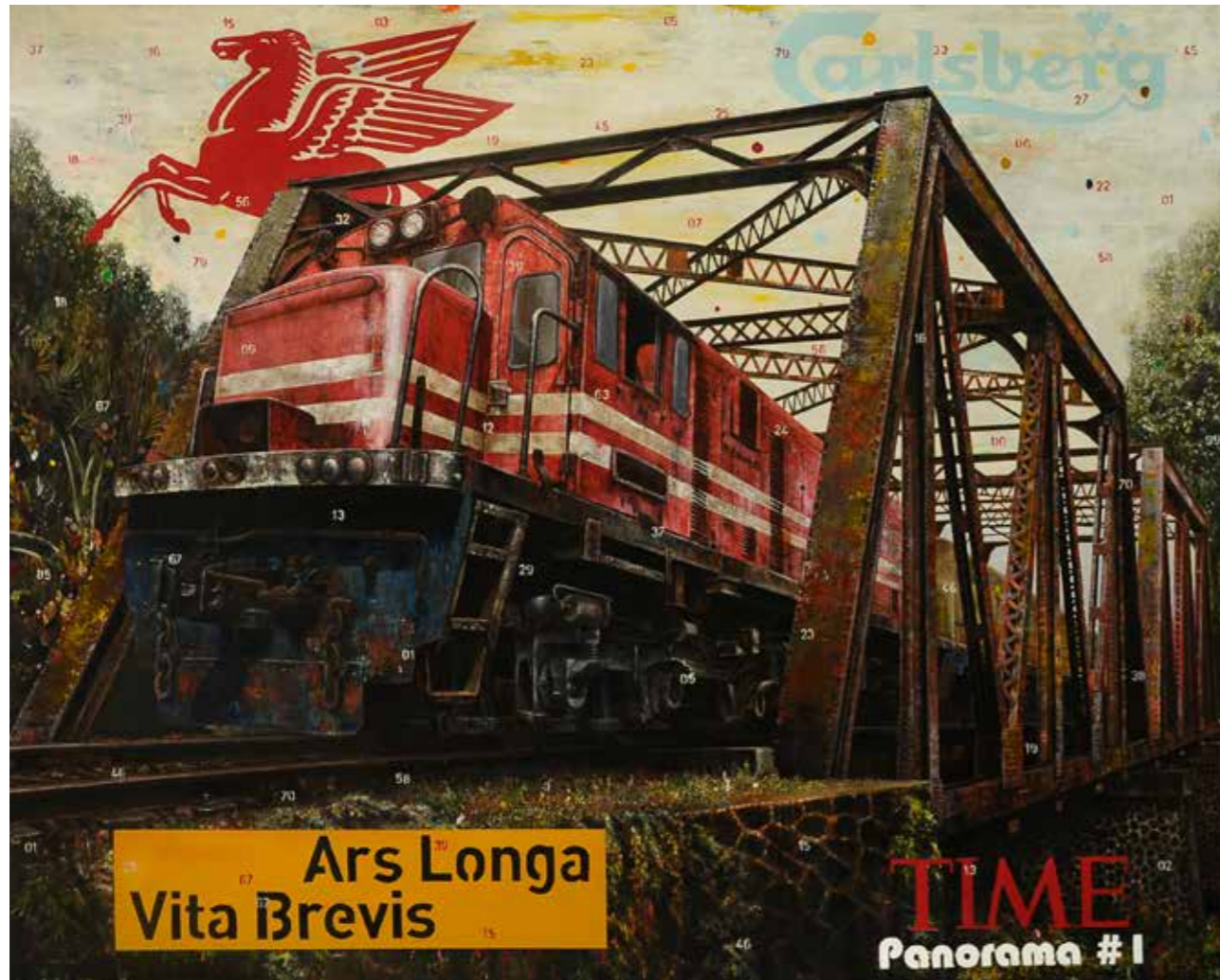
Khairul Agustian, *Indonesia Treasure*, acrylic on canvas, 180 x 180 cm, 2017



Khairul El Kamal, *Sunrise*, acrylic, pencil on canvas, 150 x 160 cm, 2017



Loli Rusman, *The Shields*, acrylic on canvas, 200 x 300 cm, 2017



M. Irfan, *So Far So Good*, acrylic on canvas, 200 x 250 cm, 2017



M. Irfan (Ipan), *Habib, Bie, "Indonesia"*, acrylic on linen, 170 x 200 cm, 2017



M. Ridwan, *Landscape Moi Indie #4*, acrylic on canvas, 150 x 250 cm, 2017



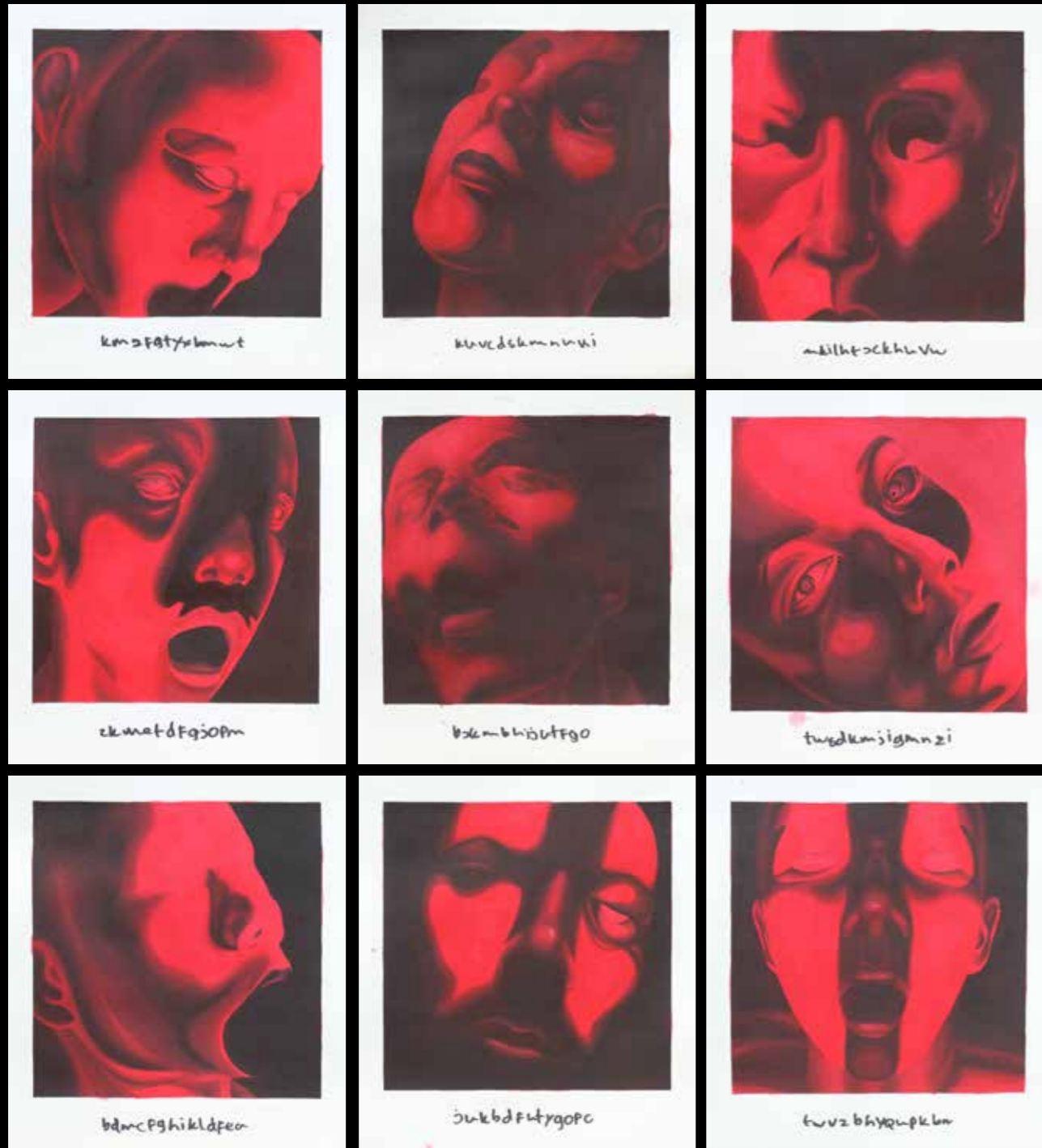
MA. Hasby (Boi), *Post Card*, mixed media, 170 x 140 cm, 2017



Masriel, *Life in Five Bottles*, acrylic on canvas, 150 x 200 cm, 2017



Nofria Doni Fitri, *Bebas dalam Keterbatasan*, photography & acrylic, 79 x 237 cm (3 panels), 2017



M. Yakin, *Self Destruction*, indian ink, chinese ink, acrylic on paper, @42,5 x 42,5 cm (36 panels), 2017



Mai Hidayati, *Hunted*, photography on canvas, 100 x 150 cm, 2017



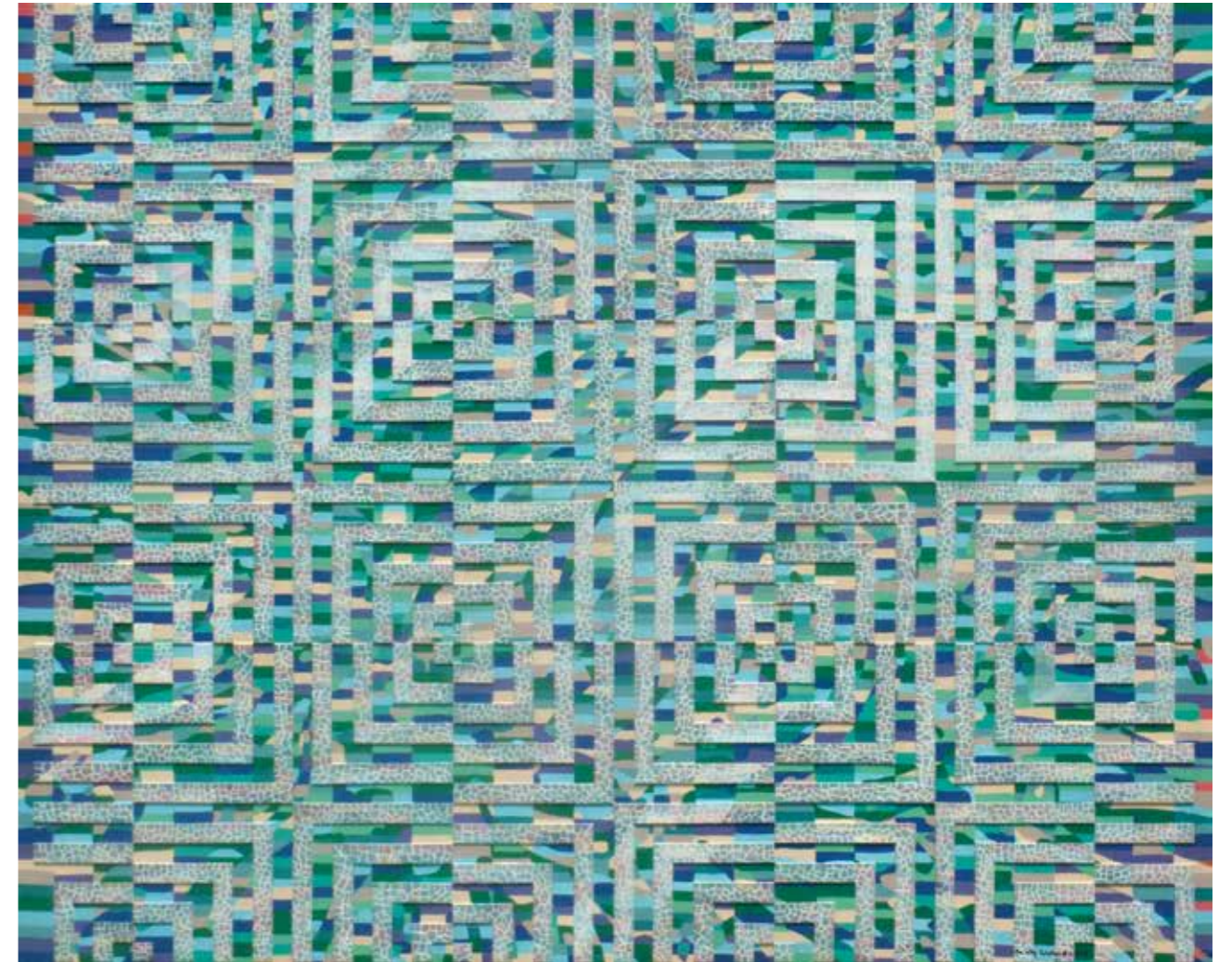
Oktaviany, *Self Alienation*, thread & acrylic on canvas, 200 x 140 cm, 2017



Oky Antonius, *Playground*, mixed media on canvas, 200 x 170 cm, 2017



Refijon, *Blue and Red*, acrylic on canvas, 180 x 200 cm, 2017



Ricky Wahyudi, *Genangan Rasa*, acrylic on canvas, 145 x 180 cm, 2017



Ridho Rizki, *Falling in Load*, acrylic on canvas, 180 x 200 cm, 2017



Riki Antoni, *Mama Come in Home*, oil on canvas, 150 x 200 cm, 2017



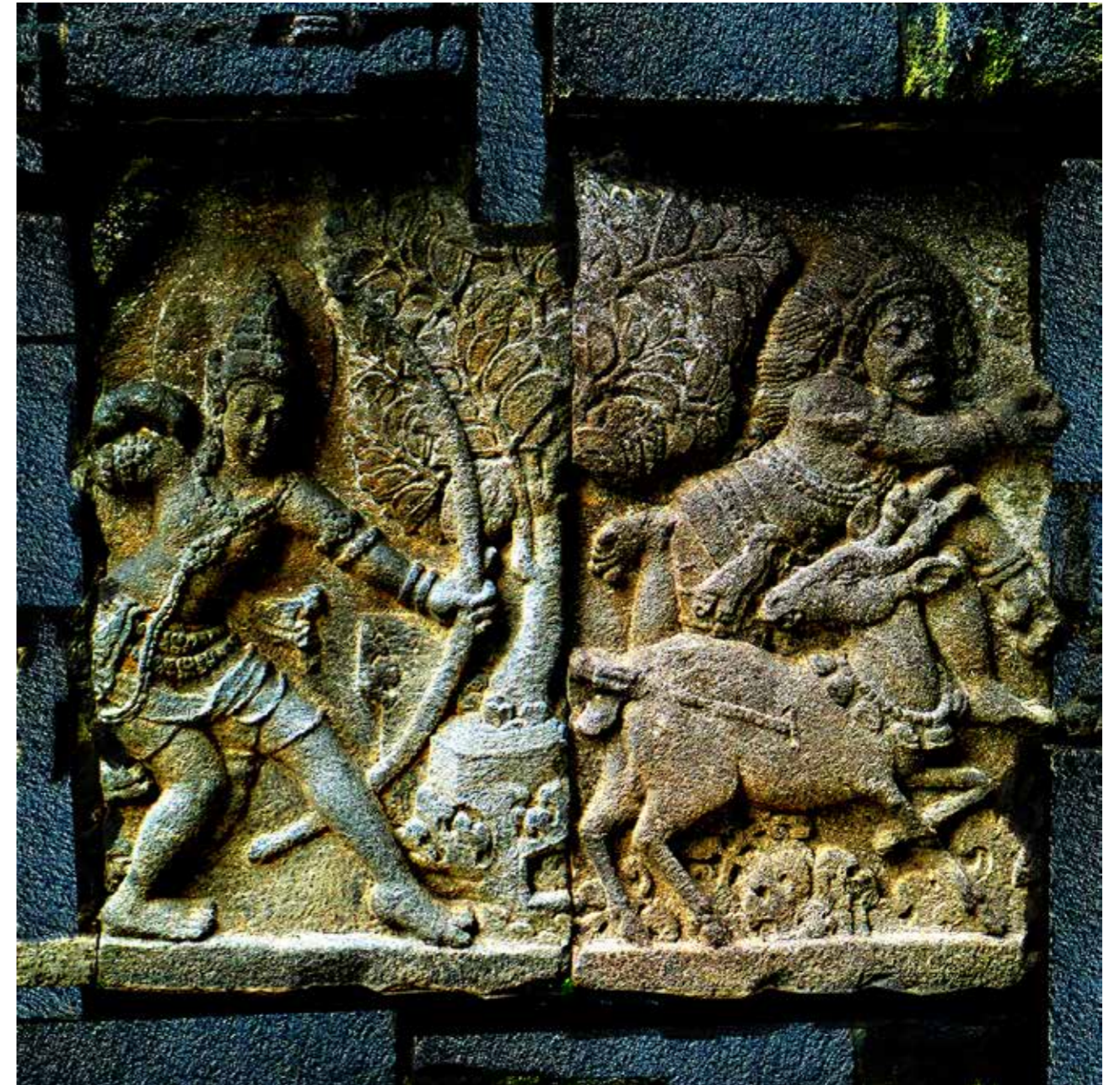
Rinaldi, *Mytichal Object*, acrylic on canvas, 180 x 180 cm, 2017



Riri Suheri, *Bhineka*, acrylic, rubber on canvas, 140 x 180 cm (2 panels), 2017



Risdawati, *Sepenggal Kisah*, acrylic on canvas, 80 x 120 cm, 2016



Risman Marah, *Serial Relief Ramayana*, mixed media, 50 x 50 cm, 2017



Rispul, *Cahaya Ilahi*, mixed media, 110 x 75 x 30 cm, 2017



Ronald Effendi, *Poise*, acrylic on canvas, 150 x 170 cm, 2017



Rudi Hendriatno, *Mabuk Cinta #2*, teak wood, suren, 169 x 48 x 70 cm, 2017



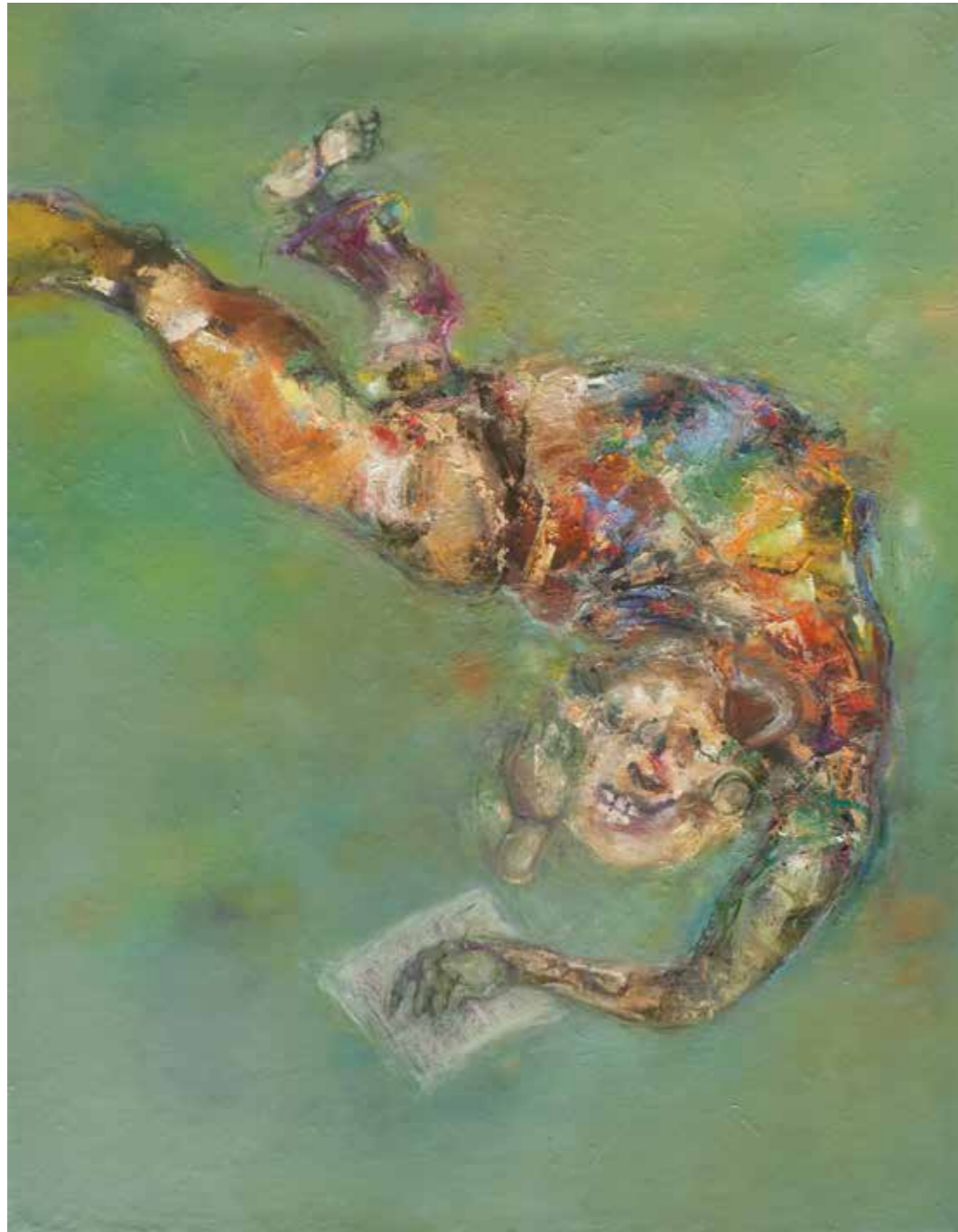
Rudi Mantofani, *Lambang Negara Indonesia*, acrylic & gold plating on canvas, 200 x 200 cm, 2017



Saftari, *Gemah Ripah Lohjenawi (?)*, acrylic on canvas, 200 x 250 cm, 2017



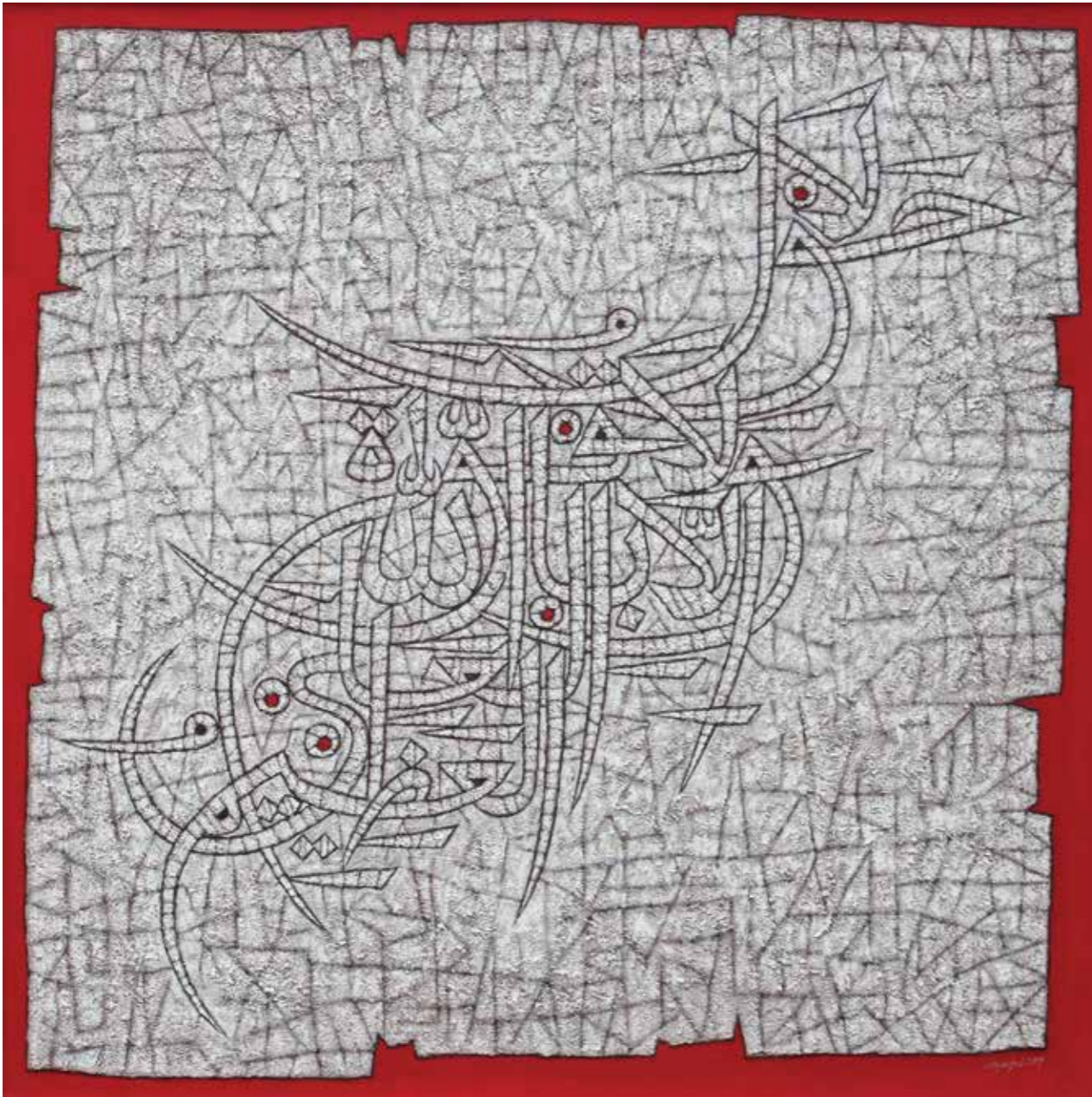
Stevan Sixcio Kresonia, *Tanah Tumpah Darahku*, oil on canvas, 200 x 120 cm, 2017



Suhanda Zainal, *Telaah*, oil on canvas, 180 x 140 cm, 2017



Syahrial Yayan, *Batas (Melihat Lebih Dekat Series)*, acrylic on canvas, 145 x 145 cm, 2017



Syaiful Adnan, *La Haula*, acrylic on canvas, 150 x 150 cm, 2017

Syahrizal Koto, *Manfaat*, fiberglass & car paint 190 x 210 x 60 cm, 2017



Special Project

Taufik Ermas
Parallel Universe
mixed media on canvas
205 x 1030 cm (155 pcs)
2017

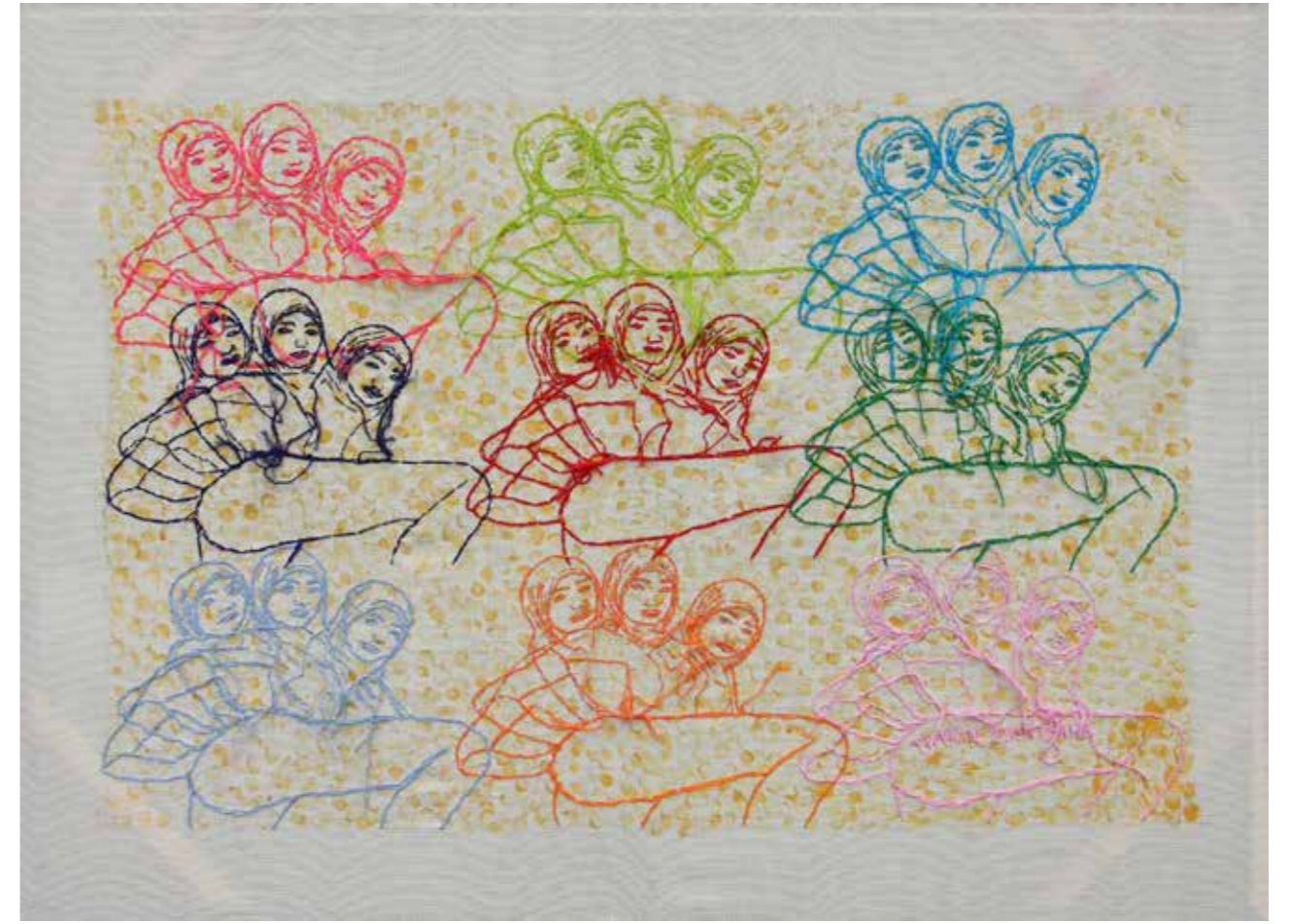


Sebagian besar dari kita dibesarkan dengan melihat dunia secara terbatas. Terlahir untuk bisa terbang, tapi terperjara dalam sangkar persepsi dalam bentuk pengondisian pikiran, terkait dengan sejarah dan ingatan, tentang siapa dan apa saja yang perlu diingat.

Most of us have grown up by the seeing the world as a place of limitation. Being born to fly but being placed in a cage of perception as conditioned mind, related with history and memory about whom and what is remembered.



Tommy Wondra, *King & Queen*, acrylic on canvas, 200 x 250 cm, 2017



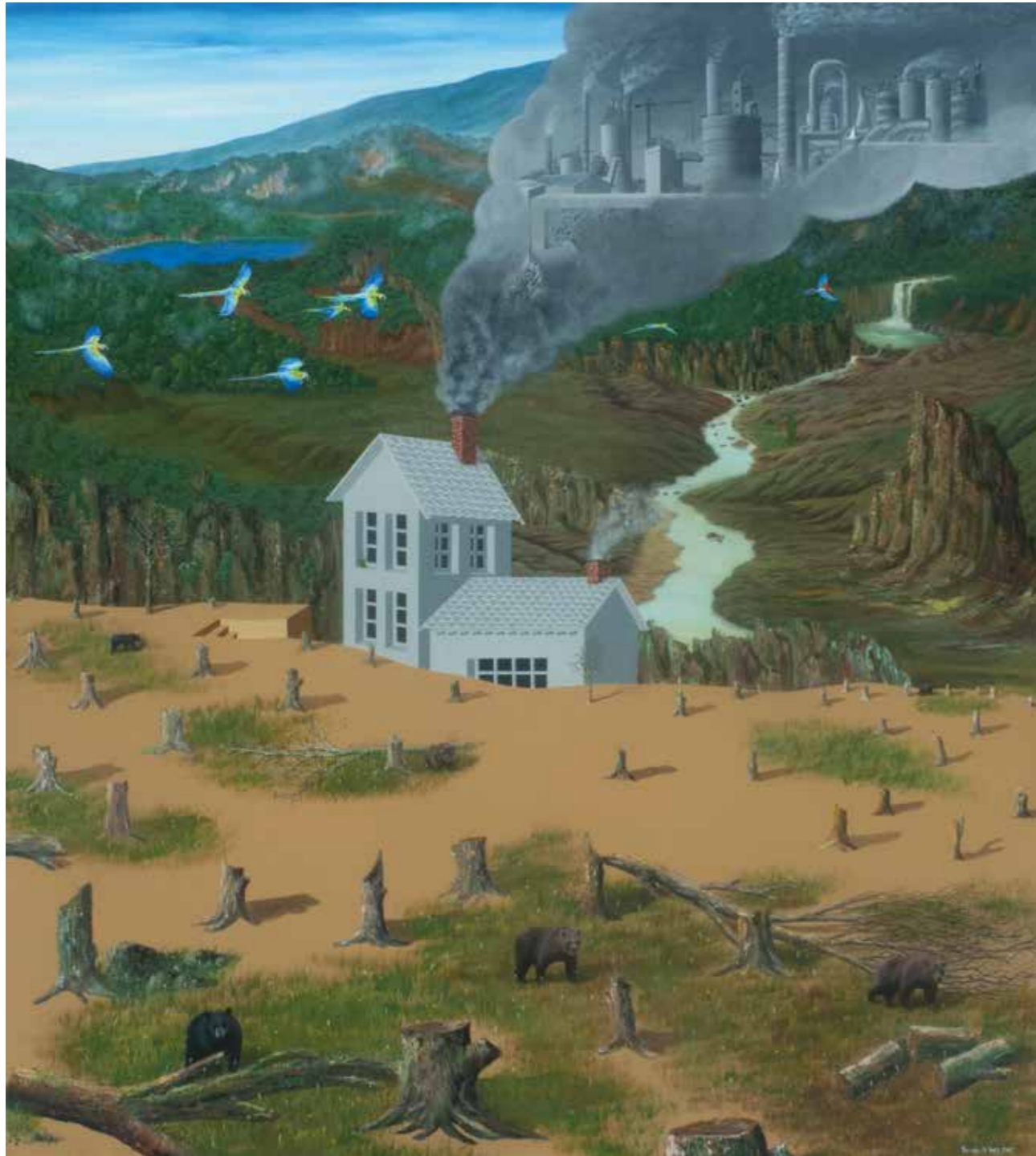
Thariq Muntaha, *The Eleptical Senteces*, acrylic & thread on canvas, 60 x 170 cm, 2017



Uswarman, *Broken Silence*, acrylic & pencil on canvas, 160 x 140 cm, 2017

Yul Hendri, *Penyambung Hidup*, fiber, resin, car paint, 150 x 250 x 75 cm, 2017





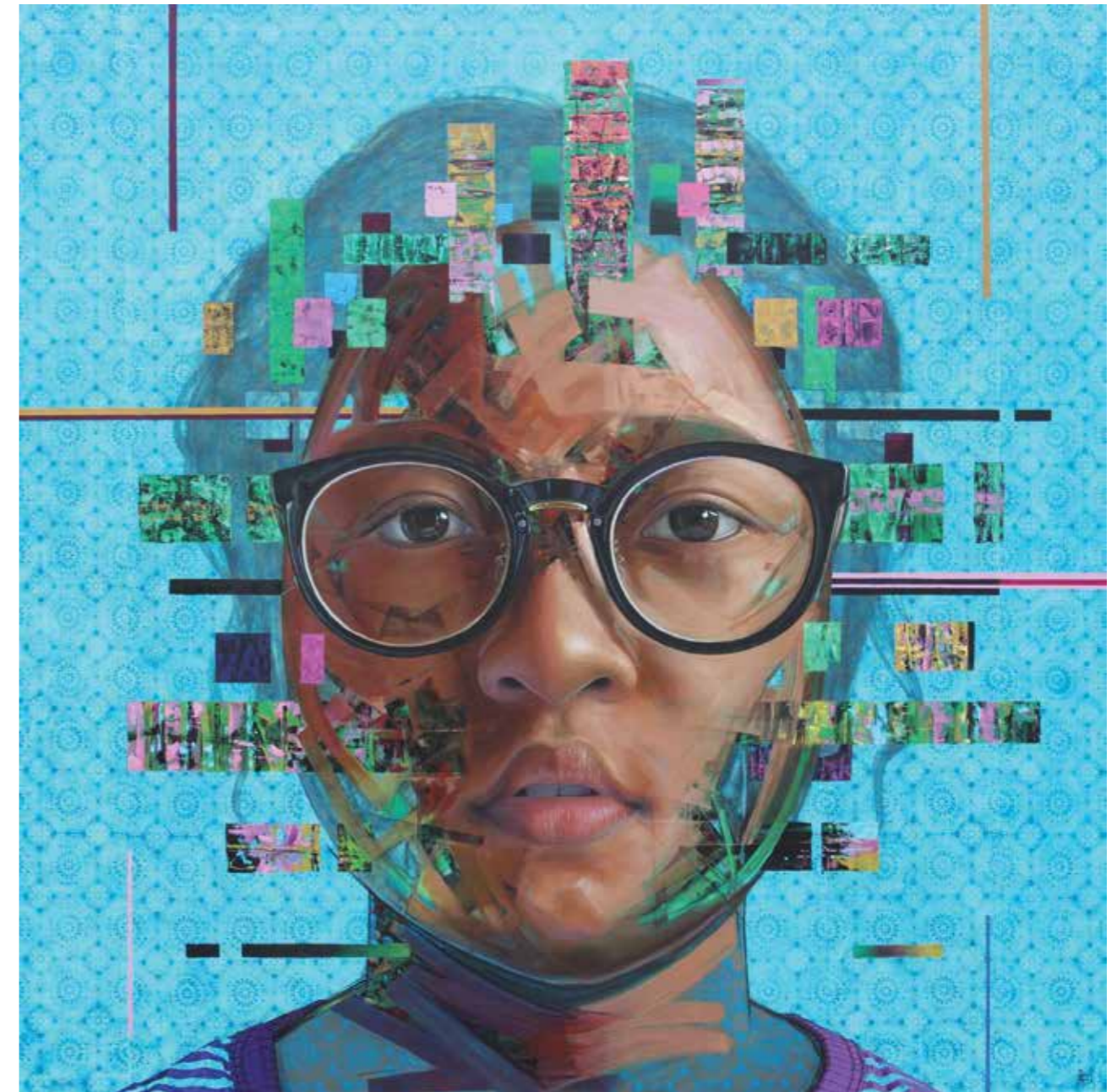
Yurnalis Bes, *Untitled #8*, acrylic on canvas, 170 x 165 cm, 2017

Yusman, *Perahu #2*, fiberglass, 150 x 160 cm, 2017





Yunizar, 5920, acrylic on canvas, 200 x 200 cm, 2017



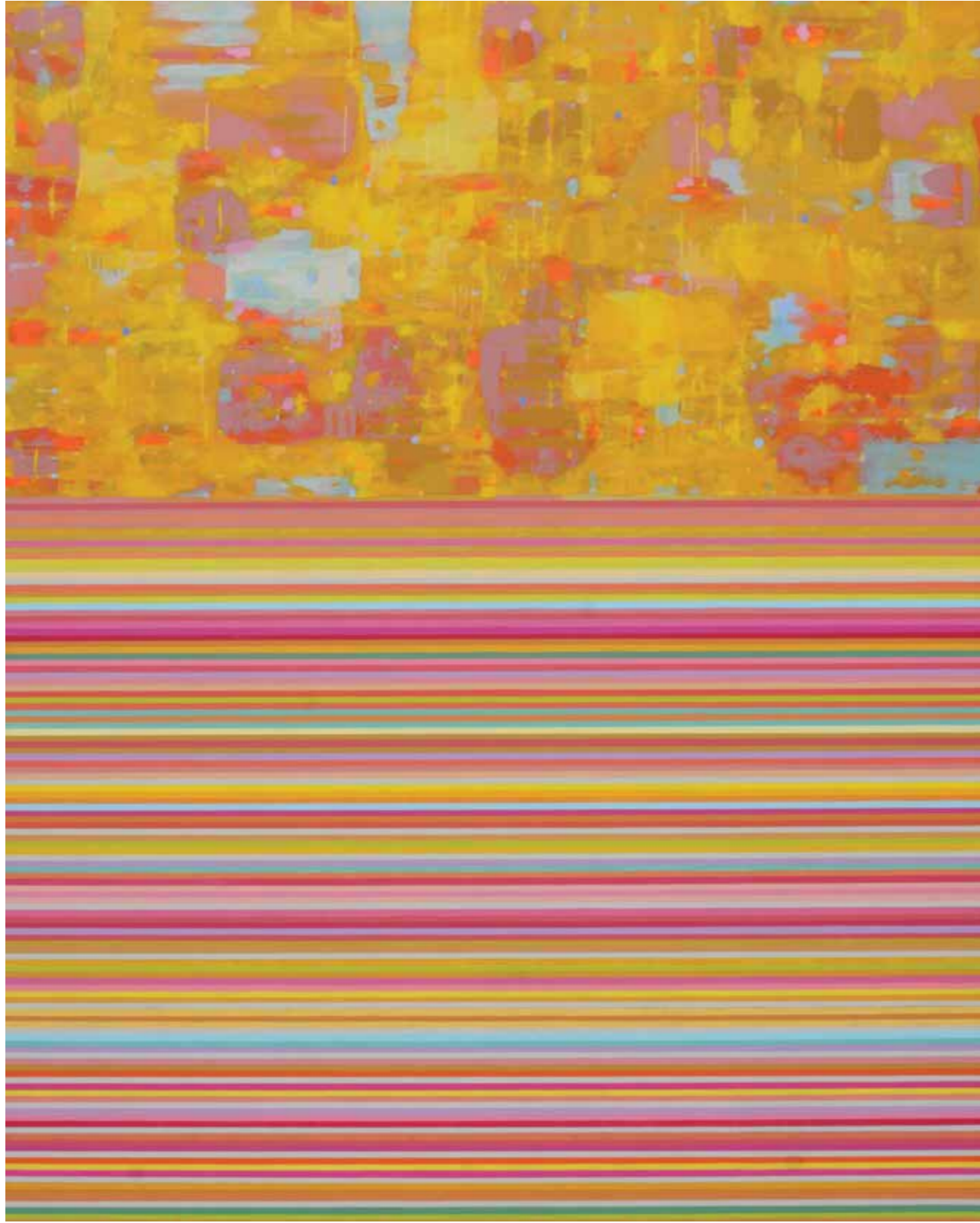
Zirwen Hazry, Personal, Melihat ke Dalam #4, acrylic on canvas, 180 x 180 cm, 2017



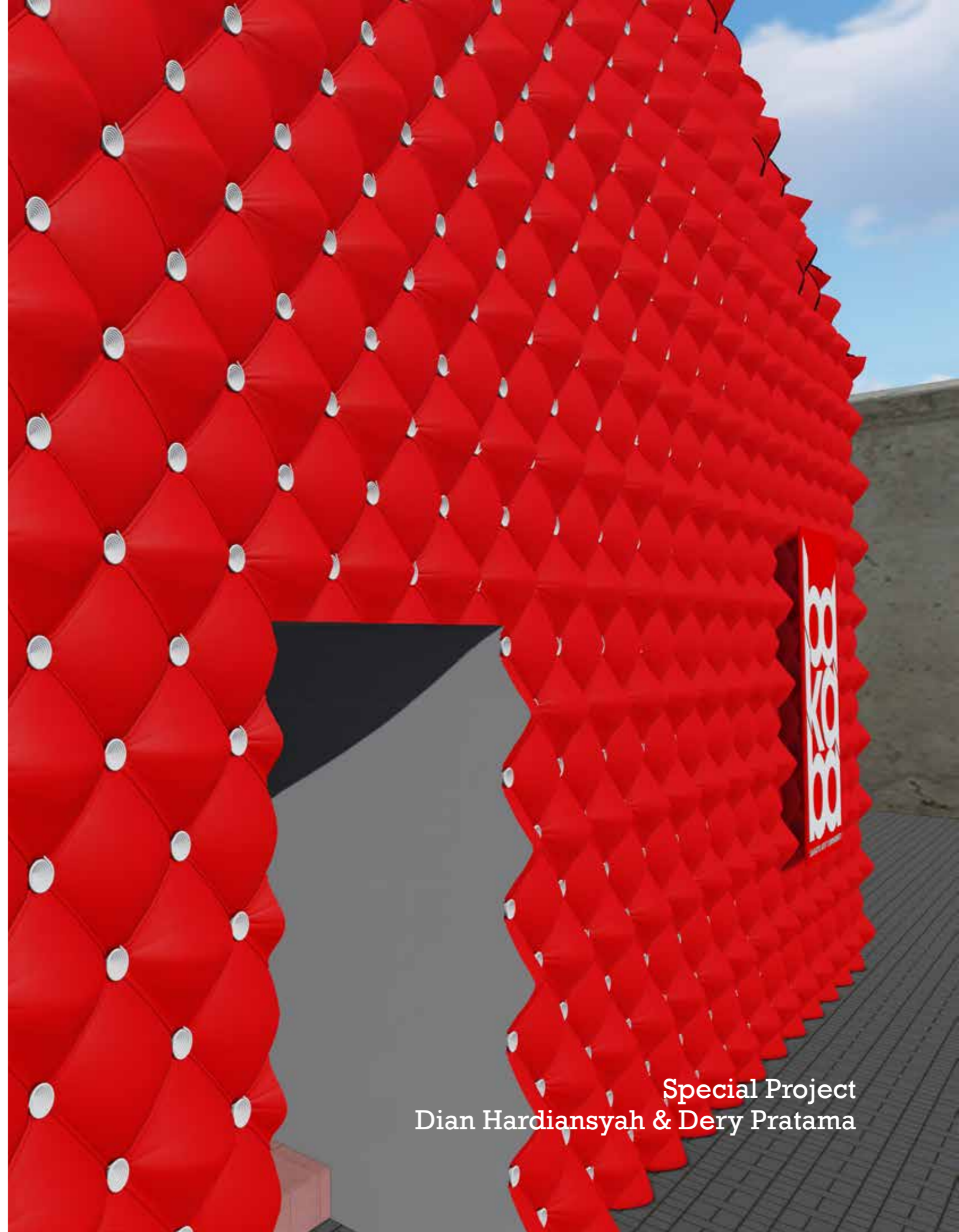
Zulfa Hendra, *Ber-andai*, acrylic on canvas, 130 x 200 cm, 2017



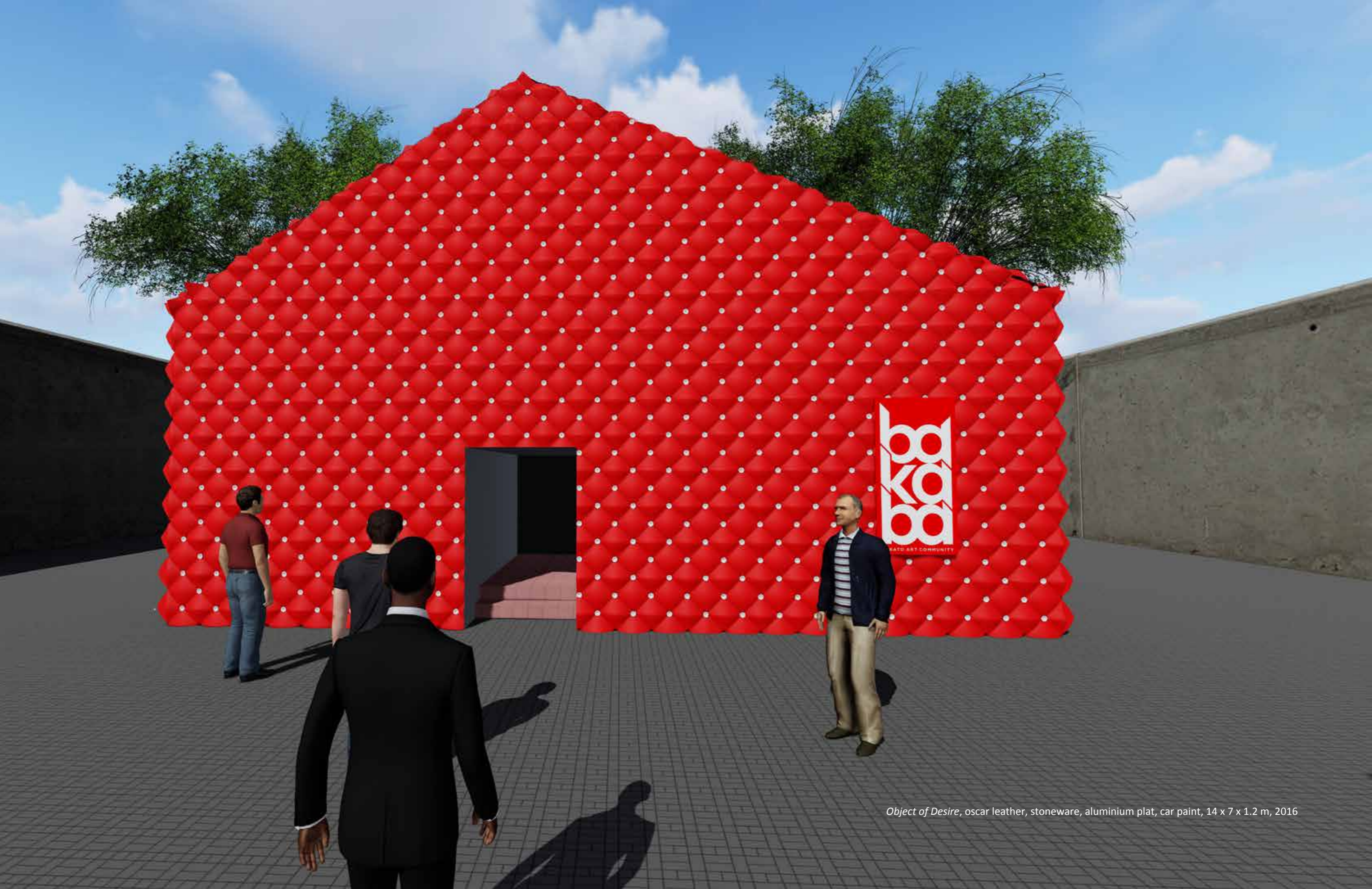
Zulfirman Syah, *Spirit of the Rainforest*, acrylic on canvas, 190 x 200 cm, 2017



Zulkarnaini, *Diametral #4*, acrylic on canvas, 250 x 200 cm, 2017



Special Project
Dian Hardiansyah & Dery Pratama



ba
ka
ba
BATH ART COMMUNITY

Object of Desire, oscar leather, stoneware, aluminium plat, car paint, 14 x 7 x 1.2 m, 2016



Sakato Art Community Life Time Achievement Award

Salah satu peranan Komunitas Seni Sakato bagi segenap anggotanya adalah memberikan apresiasi dan pengakuan atas prestasi prestasi seni yang sudah dicapai oleh para anggota. Hal ini sebagai bentuk motivasi aktif bagi anggota yang bersangkutan dan juga sebagai pemacu spirit berkesenian yang kompetitif bagi sesama anggota untuk seni rupa Indonesia. Pada kesempatan pameran Bakaba #6 ini, Komunitas Seni Sakato dengan bangga memberikan penghargaan kepada pak Risman Marah sebagai seniman dan fotografer.

Risman Marah lahir di Bukittinggi, Sumatra Barat, 3 Mei 1951. Sebagai seorang seniman, Risman telah mengenyam pendidikan seni di Jurusan Seni Lukis di Sekolah Seni Rupa Indonesia (SSRI) Padang dan kuliah di Jurusan Seni Lukis STSRI "ASRI" Yogyakarta tahun 1971. Risman semasa kuliah aktif di organisasi mahasiswa dan memiliki pengaruh dalam pergaulan kampus. Risman dinobatkan sebagai Ketua Senat Mahasiswa Jurusan Seni Lukis pada tahun 1972 - 1975, dan pada masa jabatan itu, Risman dibantu sekretarisnya, Agus Dermawan T. menggagas pemberian hadiah karya terbaik bagi mahasiswa dengan meminta sejumlah dana kepada pelukis Affandi. Pemberian hadiah tersebut

One of the Sakato Art Community's functions is to show appreciation and recognition for its member's achievements. Such recognition, in turn, provides members with a form of active motivation that drives a competitive artistic spirit. As part of the Bakaba #6 exhibition, the Sakato Art Community proudly awards this honor to Risman Marah as an artist and photographer.

Risman Marah was born in Bukittinggi, West Sumatra on May 3, 1951. He began his career as an artist at Padang's Fine Arts High School, continuing his education in 1971 at the Yogyakarta Fine Art Academy or STSRI "ASRI." Throughout his undergraduate studies Risman was active and influential on campus. From 1972 – 1975, he was appointed as head of the painting department's student senate. During this time Risman, assisted by Agus Dermawan T. as secretary of the student senate, initiated a student art award funded by Affandi. This award referred to as the "Prastisara Affandi Adhi Karya," exists to this day. After completing university Risman continued his journey as an artist working as a civil servant for the Republic of Indonesia from 1975 – 2016 as a lecturer in the department of painting at the Yogyakarta Academy of Fine Art.

As a civil servant and university lecturer, Risman Marah has had a significant impact on photography education in Indonesia.

masih berlangsung sampai sekarang yang dikenal dengan nama “Prastisara Affandi Adhi Karya”. Kemudian dalam perjalanan berkeseniannya, Risman Marah merupakan salah seorang Abdi Negara Republik Indonesia dengan masa tugas selama 41 tahun. Hal ini ditandai dengan pengangkatannya sebagai Dosen dan Staf Pengajar Seni Lukis di STSRI “ASRI” Yogyakarta (kini: ISI Yogyakarta) tahun 1975, dan pensiun pada tahun 2016.

Sebagai Abdi Negara, Risman Marah merupakan seorang tokoh yang memiliki peranan penting dalam dunia pendidikan fotografi di Republik Indonesia. Risman termasuk sebagai perintis pendidikan fotografi di Yogyakarta dengan mengajar berbagai perguruan tinggi. Pada tahun 1994, Risman marah mengemban tugas untuk mendirikan Fakultas Seni Media Rekam (FSMR) Institut Seni Indonesia (ISI) Yogyakarta. Risman menjabat sebagai Dekan selama 8 tahun di Fakultas tersebut dan karena Risman berasal dari seni murni, Risman sangat memiliki peranan penting dalam memajukan *fine art photography* dengan mengembangkan mata kuliah Foto Ekspresi/ Foto Eksperimental yang pada akhirnya memunculkan karya-karya mahasiswa yang kreatif dan artistik, dan mata kuliah ini menjadi salah satu yang digemari para mahasiswa; membidani lahirnya Jurusan Fotografi Universitas Pasundan Bandung (1999), dan Jurusan Fotografi Institut Seni Indonesia (ISI) Padangpanjang (2010). Pada tahun 2008, Risman mengadakan pameran fotografi eksperimental “Fotografi Buta” dengan menggunakan penyandang tuna netra sebagai fotografernya.

Debut Risman tidak hanya terlihat dalam

He was in fact a pioneer of photography education, teaching at various universities in Yogyakarta. In 1994, Risman was given the task of developing the Media Arts Faculty at ISI Yogyakarta or the Indonesian Institute of Art (formerly STSRI ASRI), of which he would become the dean for 8 years. Because Risman's background was in fine art, he played an important part in the advancement of fine art photography with his development of courses in photographic expression and experimental photography. Thanks to the popularity of these courses in 1999, a department of photography was established at Pasundan University Bandung and in 2010, at the Indonesian Institute of Art Padang Panjang. In 2008, Risman held an experimental photography exhibition entitled “Blind Photography” for which he used a blind person as photographer.

Outside of academic institutions Risman has also had a significant impact. Beginning in 1974, Risman Marah was appointed as project staff for the “PELITA” project initiated by the Directorate General of Culture, Jakarta intended to develop cultural media. Risman's task was to photograph Indonesian art and culture from Sabang to Merauke. Since 2010, Risman has acted as a permanent jury member for the Canon Photography Marathon Indonesia (CPMI). He is a member of the advisory board for the Indonesian Photography Community (MFI) and even acts as an outside examiner of photography with the Department of Fine art at the MARA Institute of Teknologi (UiTM Malaysia), Shah Alam, Selangor, Malaysia.

Based on this history and dedication, in 2015 Risman was given the “Bandung Bulan Fotografi” award for his work as a pioneering figure in Indonesian photography education. In the same year, he was also included as one of “23 Figures of Indonesian Photography” in Roy

institusi pendidikan semata. Semenjak tahun 1974, Risman Marah diangkat menjadi Staf Ahli Proyek (PELITA) Pengembangan Media Kebudayaan, Ditjen Kebudayaan Jakarta dengan tugas memotret seni budaya Indonesia dari Sabang sampai Merauke. Selanjutnya, semenjak 2010, Risman menjadi juri tetap kompetisi fotografi Canon Photography Marathon Indonesia (CPMI). Risman juga menjabat sebagai Dewan Penasehat Masyarakat Fotografi Indonesia (MFI), Jakarta serta berperan sebagai Penguji Luar fotografi pada Departemen Seni Halus, Fakultas Seni Rupa, Institut Teknologi MARA (UiTM Malaysia), Shah Alam, Selangor, Malaysia.

Berdasar pada sederetan kiprah dan dedikasi Risman tersebut, pada tahun 2015 Risman menerima Anugerah Fotografi “Bandung Bulan Fotografi” sebagai Tokoh Perintis Pendidikan Fotografi Indonesia. lalu penghargaan sebagai “23 Tokoh Fotografi Indonesia” Memotret Pemotret versi Roy Genggam, Jakarta, 2015. Kemudian pada beberapa periode (sampai tulisan ini diterbitkan) Risman dipercaya sebagai Dewan Penasehat di Komunitas Seni Sakato.

Ditulis oleh: Dio Pamola C.



Genggam's exhibition “Memotret Pemotret.” Finally, Risman has, for a period of time until now, acted as a trusted member of the Sakato Art Community's advisory board.

Written By: Dio Pamola C.

ABDI SETIAWAN

Sicincin, Pariaman, Sumatera Barat, 29 Desember 1971.

Pendidikan 1993 Fakultas Seni Rupa, Institut Seni Indonesia Yogyakarta.

Aktif berpameran dalam berbagai event seni rupa diantaranya:

Solo Exhibition; 2014 - “The Future is Here”, REDBASE Contemporary Art, Jakarta, Indonesia. 2013 - Re-PLAY #4 Abdi Setiawan, OFCA International, Yogyakarta, Indonesia. 2010 – Solo Exhibition “ New Sculpture”, Andre’ Simoens Gallery, Knokke –Zoute, Belgium. - Solo Exhibition “New Sculptures”, Metis Gallery, Amsterdam, Netherlands. 2007 - “The Flaneur” Nadi Gallery, Jakarta, Indonesia. 2004 - “Gairah Malam” France Cultural Center, Yogyakarta, Indonesia. Selected Group Exhibition; 2017 – Turbulence, Edwin Gallery, Jakarta. – Flow Into Now, The Atrium, Sampoerna Strategic Square, Jakarta. – Linkage, OHD Museum, Magelang. 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta.

AFDHAL

Dumai, Pekanbaru, 29 Maret 1981.

Pendidikan Fakultas Seni Rupa, Institut Seni Indonesia Yogyakarta.

Aktif mengikuti pameran diantaranya: Solo Exhibition; 2015 - Pameran tunggal Hantar – Sampai, Nalar Roepa Yogyakarta. Selected Group Exhibition; 2016 – If Time Stoped, Gajah Gallery, Yogyakarta. – Kecil Itu Indah, Edwin Gallery, Jakarta. – Archaeology of the Present, Gajah Gallery, Singapore. - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2014 - Pameran Instinct Fang Gallery Ciputra World Jakarta. - Bakaba #3 KINI Sakato Art Community, Jogja Gallery Yogyakarta. - Pameran A Good Dream Sekretariat Sakato Yogyakarta. 2013 - ArtJog 2013 Maritim Culture Yogyakarta. Dan meraih beberapa penghargaan diantaranya: 2010 - Finalist BACCA (Bandung Art Contemporary Art Award). - Finalis Indonesia Art Award. 2009 - Finalis Tujuh Bintang Art Award. 2003 - Finalis Philip Morris Award. 2002 - Lukis Cat Air Terbaik ISI Yogyakarta. - Gambar Bentuk Terbaik ISI Yogyakarta. 2001 - Sketsa Terbaik ISI Yogayakarta. 2000 - Lukis Cat minyak terbaik SMSR Padang Sum-Bar.

AGUS KURNIAWAN

Padang 4 Agustus 1991.

Aktif berpameran dalam berbagai even seni rupa diantaranya :

Selected Group Exhibition; 2016 - Hope, FORMMISI Art Project, Garis Art Space, Yogyakarta. - After Mooi Indie, Galeri Rj Katamsi, Yogyakarta. - Segaris, Garis Art Space, Yogyakarta. -Minang Culture Art Festival, Taman Ismail Marzuki, Jakarta. - AKSY ARTSY, Galeri Katamsi ISI, Yogyakarta. 2015 - The Aesthetic Of Code, Rumah Ada Seni, Padang. - 50 Tahun SMSR Padang, Taman Budaya Padang, Padang. - New Arrival, Kelompok RUPA-RUPA, Yogyakarta. Meraih penghargaan 5 Karya Terbaik dalam Pameran Besar Seni Murni “AKSI ARTSY”, Galeri Katamsi, ISI, Yogyakarta tahun 2016.

AGUNG SANTOSA

Bukittinggi, 1 Maret 1986

Aktif mengikuti pameran diantaranya:

Solo Exhibition 2015 - Through Another Perspective’ at Art Xchange Gallery, Singapore Group Exhibition - 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 Art Expo Malaysia at Matrade Exhibition & Convention Center, Kuala Lumpur - Bazar Art Jakartaat Pacific Place, Jakarta - Atrexpo New York at Pier 94, New York - Asian Contemporary Art Show at The Conrad, Hongkong - 2014 - Singapore Art Fair at Suntec Convention & Exhibition Center, Singapore - Art Expo Malaysia at Matrade Exhibition & Convention Center, Kuala Lumpur - “Art Lovers Nite II” at Art Xchange Galllery, Singapore - “Bakaba #3 Kini” with Sakato Art Community at Jogja Galeri, Yogyakarta “Laga Rupa Bencana” at Duta Wisata Hotel, Yogyakarta 2013 - “Emosi dan Rasa” at Go Art Space, Surabaya - Astronomy Calligraphy Exhibition at Sunan Kalijaga, Yogyakarta - “Indonesia-Korea Contemporary Plastic” at Galeri Nasional, Jakarta - National Art Exhibition “Meta-amuk” at Galeri Nasional, Jakarta

AKMAL JAYA

Rengat, Indonesia, 11 Juni 1966.

Institut Seni Indonesia Yogyakarta.

Aktif berpameran dalam beberapa event seni rupa diantaranya: 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Pameran Patung di Runag Publik “Antawacana” Jogja Street Sculpture - “Modus” Gallery Semarang - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2014 - “Ruang-Ruang Kecil” Taman Budaya Yogjakarta. 2011 – Pameran Nusantara 2011 “ IMAJI ORNAMEN” Galery Nasional Jakarta. 2010 - Pameran bersama “BAKABA” SAKATO, Jogja National Museum. 2009 – Pameran “BIENNALE JOGJA X . JOGJA JAMMING”, Yogyakarta.

ALAN RIDHO IRELZANOV

Solok, 12 Maret 1994.

Aktif mengikuti pameran diantaranya: 2016 – Pameran Seni Rupa dan Fotografi, Hotel Pondok Tinggal, Magelang. – Bandung Photography Month 2016, YPK Braga, Bandung. – Pekan Fotografi Sewon 2016, Galeri FSMR ISI, Yogyakarta. - Jogja Fashion Week 2016, Jogja Expo Center, Yogyakarta. - Dies Natalis ke XXXII, Galeri FSMR ISI, Yogyakarta. - After Mooi Indie, Galeri Katamsi ISI, Yogyakarta. - Imaji #2, Galeri Bentara Budaya, Yogyakarta. 2015 - Jalan Menuju Media Kreatif #7, Jogja Gallery, Yogyakarta. - Imaji #1, Galeri FSMR ISI, Yogyakarta.

ALEXIS

Bukittinggi, 05 Agustus 1973

ISI Yogyakarta

Aktif mengikuti pameran diantaranya: 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 “Bagurau”. Alumni SMSR/ SSRI / SMK 4 Padang- Pameran Seni Rupa “PING” Studio Yunizar - Pameran Senirupa Lancar Jaya, Yogyakarta - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2014 - Pameran Seni Rupa Rupa Seni “Nandur Srawung” TBY Yogyakarta - Pameran Kriya Kontemporer “ WOOD & GOOD “ Ciputra Art Preneur, Jakarta - Pameran BAKABA #3 “KINI”, Jogja Galeri. 2012 - Pameran BAKABA #2, Sakato Art Community, Sangkring Art Space.

ANDRIK MUSFALRI

Padang, 14 November 1991

Aktif mengikuti pameran diantaranya:

Selected Group Exhibitions 2017 – Maya X Nyata, Padepokan Seni Bagong Kussudiardja, Yogyakarta. – Make Art a Living, Houtenhand Garten, Malang. – Bayang-Bayang Kenangan, Concert Hall Taman Budaya Yogyakarta. 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Pameran Moveart#2 di Tahunmas, Bantul, Yogyakarta - Pameran bersama “let’s Talk About Culture” di Ullen Sentalu Museum, Kaliurang, Yogyakarta. 2015 - Pameran Reuni Emas SSRI/SMSR di Taman Budaya Padang.

ARLAN KAMIL

Bukittinggi Sumatera Barat, 9 Agustus 1963

Sarjana Seni Patung ISI Yogyakarta

Aktif mengikuti pameran diantaranya; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Pameran Seni Rupa Dlm Rangaka Dies Natalis UGM, kerjasama dengan gabungan Perupa Yogya, di Gedung PKKH Koesnadi Hardjosoemantri UGM Yogyakarta 2015 - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2015 Pameran Seni Rupa dlm rangka tahun Emas 50 th SMSR Padang di Taman Budaya Sumbar Pameran Patung “FOR MANU”, di Pintu Miring Art Space, Desa Kali Pucang Kasongan Pameran Patung “ MODUS” di Galery Semarang Pameran BAKABA # 4 Sakato Art Communnity, di Jogja Galery Biennale Terracotta Kasongan, di Desa Sembungan Bangun Jiwo Kasihan Bantul - Biennal Terracotta Kasongan. 2014 - Pameran Rupa Rupa Seni Rupa” Nandur Srawung” Taman Budaya Yogyakarta.

BASRIZAL ALBARA

Sarjana Seni Rupa/ Seni Lukis “ASRI” Yogyakarta

Aktif mengikuti pameran diantaranya: Selected Group Exhibitions: 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta 2014 -”Bakaba #3 KINI” Sakato Art Community, Jogja gallery, Yogyakarta. 2012 - Pameran BAKABA #2, Sakato Art Community, Sangkring Art Space. Watu Ijo, Bentara Budaya Yogyakarta. 2011 - Legacy, Esa Sampoerna Art House, Surabaya. 2010 - Komunitas Seni Sakato “BAKABA” Jogja National Museum Yogyakarta (JNM) ,Yogyakarta.

BESTRIZAL BESTA

Padang, Sumatra Barat, 17 Juli 1973

Aktif berpameran dalam berbagai event seni rupa diantaranya : Group Exhibitions; 2016 Art Stage Jakarta 2016, Indonesia - BAKABA#5 Jogja Gallery. Yogyakarta - Art Stage Singapore 2016, Singapore. 2015 - [Belum Ada Judul] Pameran + Peluncuran Buku Enin Supriyanto Sangkring Art Space - BAKABA#4 Jogja Gallery. Yogyakarta - Art Stage Singapore 2015, Singapore. Award; 2015 Karya Terbaik BAKABA#4.

DADLAN AFRELNO

Bukittinggi, 15 April 1981

Pendidikan 1999 Fakultas Seni Rupa, Institut Seni Indonesia Yogyakarta.

Aktif berpameran dalam berbagai event seni rupa diantaranya:

Solo Exhibition : 2016-Lapisan Imajinasi dan kenyataan, Indieart House, yogyakarta Selected Group Exhibition; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Reborn every day, Sangkring, Yogyakarta - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery - Artjog 8, Taman Budaya Yogakarta 2014 - Instinct, Fang Gallery, Jakarta - UOB Painting of the Year - Bakaba #3, Komunitas Seni Sakato, Jogja Gallery - ISI ISI, Kemang 58 Gallery, Jakarta 2013 - Garis Bawah, Gedung Pertemuan M. Syafei, ISI Padangpanjang, SUMBAR - Emosi dan Rasa, Go-Art space, Surabaya 2012 - ARTJOG12, Taman Budaya Yogakarta - Pameran Koleksi Bentara Budaya, Bentara Budaya Yogyakarta

DARVIES RASJIDIN

Solok, 15 Oktober 1948

STSRI ASRI Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya: Solo Exhibitions; 2001 - Diantara Pilihan Taman Ismail Marzuki Jakarta. 2000 - Perjuangan Total Benteng Vredeboug Yogyakarta. Selected Group Exhibition; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2013 - Silaturahmi, Bentara Budaya Yogyakarta. 2012 - Bakaba#2, Antara Pintu dan Halaman, Sakato Art Community Sangkring Art Space Yogyakarta. 2011 - Pameran Tiga Rupa Bumi MEMAKNAI ALAM DARI ALAM.

DERY PRATAMA

Padang (Sumatra Barat), 7 Desember 1993

Aktif mengikuti pameran diantaranya: Selected Group Exhibitions 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - After Mooi Indie’ RJ Katamsy Gallery, Yogyakarta, Indonesia - Organizer and Artist ‘Atmosfer Sewon’ Geneng Art Gallery, Yogyakarta, Indonesia 2015 - Organizer and Artist ‘Festival Geneng Street Art Project #3’ Gemah Ripah Lohjinawi, Yogyakarta, Indonesia - Organizer and Artist ‘pra Festival Geneng Street Art Project #3’ Tembi Rumah Budaya, Yogyakarta, Indonesia - ‘Same Different’ Street Art Project, Post Gallery, Kaunas, Lithuania. E – Lips The Klomoh Art Ring 2015’ Martin Coffea & Art Space, Yogyakarta. - ‘Ruwatan Sampah Cokro Manggilingan’ Ruwahan Apeman Malioboro Festival #VI, with RuangKelasSD Collective Artist, Malioboro Street, Yogyakarta - ‘Neo Java’ Langgeng Gallery, Magelang, East Java, Indonesian - ‘Dies Natalis ISI Yogyakarta XXXI’ with RuangKelasSD Collective Artist, Institut Seni Indonesia Yogyakarta, Indonesian.- Aku dan Bacaanku’ Indonesia

Boekoe, Yogyakarta, Indonesian. - ‘Nalar |Sensasi | Seni’ Galeri Nasional, Jakarta, Indonesian.

DESKHAIRI

Batu Sangkar, Sumatera Barat, 28 Desember 1972

Seni Murni, Institut Seni Indonesia, Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - “redraw ii:discovery”Edwin Gallery,Jakarta. 2015 - “kompetisi seni lukis, mandiri art award” Plaza Mandiri,Jakarta. - “Rambut putih” Tahun mas Art Room,Yogyakarta. - “28th anniversary mac djogja”Gedung Graha Wana Bakti Yasa,Yogjakarta. - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2014 - “THE POWER OF CULTURE” Ber Enam, Limanjawi art Hause,Magelang. - “BAKABA #3 KINI” Sakato Art Community,Jogja Gallery,Yogyakarta - “NANDUR SRAWUNG” Pameran Rupa Rupa Seni Rupa,Taman Budaya, Yogyakarta. 2013 - “SUKA PARI SUKA” Untuk Amal, Bentara Budaya, Yogyakarta - “EMOSI DAN RASA” Go Art space, Surabaya - “META-AMUK” Galeri Nasional, Jakarta. 2013 - “1st UOB PAINTING OF THE YEAR COMPETITION” UOB Plaza Thamrin Jakarta - “MY SPACE” Philo Art Space, Jakarta. 2012- “MEETING POINT..FROM JOGJA WITH LOVE” Taksu Galleries,Bali - “BAKABA#2” Sakato Art Community, Sangkring Art Space, Yogyakarta. 2010 - “BAKABA” Sakato Art Community,Jogja National Museum, Yogyakarta - “ART 10 JOG” Taman Budaya, Yogyakarta

DES RAT FIANDA

DIAN HARDIANSYAH

Yogyakarta, 28 Februari 1989

Indonesia Institut of Art Yogyakarta, Major Kriya Seni (Ceramic) 2009
Aktif berpameran dalam berbagai event seni rupa diantaranya: Solo Exhibition: 2016 - “The Pilgrimage to Earth” Ceramic Solo Exhibition of Dian Hardiansyah at Geenhost Boutique Hotel, Yogyakarta, Indonesia. Selected Group Exhibition: 2016 - “The Trade of Innovations Olveh Flagship a Showcase of Talents in Architecture, Art and Design” at Gedung Olveh, Jakarta, Indonesia. Imago Mundi Luciano Benetton Collection “Indonesia: Island of the Imagination” Contemporary Artists from Indonesia, Fabrica, Italy, imagomundiart.com. 2015 - Dies Natalis Anniversary 60th of UGM “Wareg Waras Wani” at Pusat Kebudayaan Koesnadi Hardjo Soemantri Building UGM, Yogyakarta, Indonesia. Art Exhibition “Akhir Adalah Awal”at RJ Katamsi Gallery, Yogyakarta Indonesia. “Jogja Art Weeks 2015 Show Case” at Pusat Kebudayaan Koesnadi Hardjo Soemantri Building UGM, Yogyakarta, Indonesia. Bakaba #4 “Randang & Rendang” Art Exhibition at Jogja Gallery, Yogyakarta. 2014 - JCCB#3 (Jakarta Contemporary Ceramics Biennale # 3) at National Gallery, Jakarta. “BAKABA#3 Kini” Art Exhibition at Jogja Gallery, Yogyakarta. 2012 - The Exhibition of "The 1st International Sculpture Symposium Daekyo Eye Level for College Student 2012" organized by World & Youth Culture Foundation in the area of the park, Shungsin Women’s University at Seoul, South Korea.

DODI IRWANDI

Bukittinggi, 04 September 1974

Fakults Seni Rupa Institut Seni Indonesia Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya:

Solo Exhibiton: 2013 – “Teater Hitam Putih”, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia – 2010 “Dalam Aliran Waktu”, Via Via Café, Yogyakarta, Indonesia. 2003 - “Perang Kelas”, Bilik Marsinah – Taring Padi, Yogyakarta, Indonesia, Selected Group Exhibition; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta - Pameran Finalis Mandiri Art Award, Plaza Mandiri Corporate Secretary Group, Jakarta - Retropeksi Komik Indie, Bentara Budaya Jakarta - Dendang Untuk Rembang, Asmara Cafe, Yogyakarta. 2014 - “Rupa-Rupa Seni Rupa: Nandur Srawung”, Pameran Seni Rupa, Taman Budaya Yogyakarta, Yogyakarta, Indonesia - “BAKABA #3: KINI”,

Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia - “The 1st Jogja Miniprint Bienalle (JMB) 2014”, Museum Bank Indonesia dan Mien Gallery, Yogyakarta, Indonesia. 2013 - “The Bad and Rebel”, Pameran Bersama, Fundraising Steak Daging Kacang Ijo, Museum - Tanah Liat, Yogyakarta, Indonesia - “Sweet Seventeen”, Pameran Bersama, Via Via Cafe, Yogyakarta, Indonesia - “Babaran”, Pameran Bersama, Asdrafi Art Space, Yogyakarta,

DWITA ANJA ASMARA

Solok, Sumbar 20 Juli 1964
Staf Pengajar Jurusan Kriya ISI Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya : Group Exhibitions; 2013. Pameran Keramik Vacuum Learning, IWAK (Ikatan Mahasiswa Keramik) - The second Jakarta Contemporary CERAMICS BINNALE 2012 Exhibition’ Academic Treasure’ UPT Galeri Seni ISI Yogyakarta - Pameran Seni Rupa, Rediscovering the Theasures of Malay Culture, Seni Melayu Asia Tenggara - ISI Padang Panjang. (karya yang di pamerkan: Keramik) 2011 Pameran Keramik ber 10 “Ketika Tanah Berbicara”, Bentara Budaya Yogyakarta. (karya yang di pamerkan: karya Keramik) 2011 Pameran Seni Rupa, dalam rangka reuni STRSI/SMSR di Taman Budaya Padang. . (karya yang di pamerkan: Keramik) - Pameran SRIKANDI # 2 Menolak Malu, Taman Budaya Yogyakarta Budaya (karya yang di pamerkankarya Patung fiber glass) - Pameran Seni Limbah dan Ekspresi Perempuan Anti Kekerasan di Bentara Yogyakarta. . (karya yang di pamerkan: Keramik) - Pameran Seni Kriya CRAFT SPEAKS #2 DARI IKON KE SIMBOL, di Kampung Seni Lerep Ungaran Jawa Tengah. (karya yang di pamerkan: karya Keramik) -Pameran Besar Seni Visual Indonesia EXPOSIGNS, JOGJA EXPO CENTER. (karya yang di pamerkan: Patung fiber glass) 2010 Sculture. Installaion and Toys Exhibition SEPTEMBER CERIA JOGJA GALLERY. (karya yang di pamerkan: karya Patung fiber glass) - Pameran Nasional Seni Kriya Kontemporer di Art Galelry HOUS OF SAMPOERNA SURABAYA. (karya yang di pamerkan: karya Patung fiber glass) - 2010 Pameran „ BAKABA” Sakato Art Community di JMN (Jogyakarta Musium Nasional) (karya yang di pamerkankarya Patung fiber glass)

ERIANTO

Paladangan Agam, West Sumatera 16 Juli 1983
Master of Art, Indonesia Institute of Arts, Yogyakarta
Solo Exhibiton; 2015 HANDLE WITH CARE! the image&the mind in Erianto’s paintings,D Gallerie, Jakarta Group Exhibition; 2016/17 Cartography of Painting, Albert Gallery, Jakarta Indonesia. 2016 Gembira Lokal, NalarRoepa, Yogyakarta Indonesia - Mandiri Sahabat Negeri, Graha Bimasena, Jakarta Indonesia - Artstage Jakarta, Sheraton Grand Jakarta Hotel, Jakarta Indonesia Cadiak Indak Mambuung Pandai (Bakaba#5), Jogja Gallery, Yoyakarta,Indonesia. - Alam – Benda dan Gambar Lainnya, Museum Dan Tanah Liat,Yogyakarta Indonesia. - Yogy Annual Art #1 (YAA), Balai Banjar Sangkring Yogyakarta Indones - A.S.A.P G13 Gallery, Kuala Lumpur Malaysia 2015 5TH ANNIVERSARY Element Art Space, Audi centre, Singapore. -Exhibition UOB Painting of the Year, UOB Plaza, Jakarta Indonesia. - AGSI Artsy Weekend, Edwin’s Gallery Jakarta, Indonesia. - New Future, Art Space:1, Art:1 Jakarta Indonesia. - ASYAAF, Culture Station Seoul 284, Seoul Korea - BASE ”RED”, Redbase Foundation, Yogyakarta Indonesia. - Randang dan Rendang (Bakaba#4), Jogja Gallery, Yogyakarta Indonesia - NOW: Here – There – Everywhere, Semarang Contemporary Art Gallery, Semarang Indonesia Awards ; 2015 Finalist UOB Painting of the Year 2015, UOB Plaza, Jakarta Indonesia - The Best Three Art Work Bakaba#4 Award, Randang dan Rendang,Jogja Gallery, Yogyakarta Indonesia - Nomination Prudential Eye Awards 2014-15

ERIZAL AS

Padang Panjang, 3 februari 1979
Fakultas Seni Rupa, Institut Seni Indonesia Yogyakarta.
Aktif berpameran dalam berbagai event seni rupa diantaranya Solo Exhibition - 2017 Reconfiguring ortraiture, Gajah Gallery, Singapore 2012 - “ Visual Symponies “ Ganesha Gallery, Four Season Resort Jimbaran, Bali ’ rhythm of art, Philo Art Space, Jakarta . 2007-

‘lines Project’ Koong Gallery, Jakarta. 2005 - “ Problematika Sosial Sebagai Ide Penciptaan, Institut Seni Indosia, Yogyakarta Selected Group Exhibition; 2017 - Art Stage Singapore, Marina San Bay. - Art Fair Philippines. - Art Basel hongkong, Convention Center Hongkong. 2016 - Bakaba #5, “Cadiak indak mambuung pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Singapore Contemporary Art Show, Singapore - The Contemporary International Christmas Art Exhibition, Song Zhuang, China - China – Indonesia Contemporary Painting Exhibition, Beijing - Asia Contemporary Art Exhibition, Fith Art Gallery, Hongkong - Asia Contemporary Art Show, Hongkong - 10th Annivesary Philo Art Space, Jakarta - BAKABA#4 Randang dan Rendang, Sakato art Community, Yogya Gallery - Gambar, Museum Dan Tanah Liat, Yogyakarta - Reborn Everytime, Sangkring Art Space, Yogyakarta - Affordable Art Fair, Hongkong 2014 - LOCAFORE’14, Bale pare Hall,kota baru, Parahiyangan,Bandung - BAKABA#3 kini, Jogja Gallery, yogyakarta - Untukmu Guru, Gallery Hj. Soewarni, Museum H.Widayat, Magelang-50:50, MJK Group, Nalarroepa, Yogyakarta.

FERI EKA CANDRA

Batusangkar, Sumatera Barat, 15 Desember 1978
Pendidikan Fakultas Seni Rupa, Institut Seni Indonesia Yogyakarta.
Aktif berpameran dalam berbagai event seni rupa diantaranya: Group Exhibition: 2016 - Bakaba #5, “Cadiak indak mambuung pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 ‘ASYAAF (Asian Students and Young Artists Art Festival), #GalleryLVS, Seoul, SouthKorea. - ‘Bakaba #4 Randang dan Rendang, #Sakato Art Community, Jogja Gallery, Yogyakarta - ‘Affordable Art Fair, Hong Kong Conventional and Exhibition Center, Hong Kong - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. - ‘Affordable Art Fair, Hong Kong Conventional and Exhibition Center, Hong Kong, 2014 - ‘Beyond Boundaries, A ffinity for ART, Hongkong ‘Affordable Art Fair Singapore, A ffinity for ART, Singapore, ‘Bakaba #3 Kini #Sakato Art Community, Jogja Gallery, Yogyakarta; 2013-Emosi Dan Rasa, Go Art Space, Surabaya, Indonesia, 2012 - ‘Karya Sang Juara 1994-2010 YSRI’, Galeri Nasional Indonesia, Jakarta ‘Homo Ludens #3’, Emmitan CA Gallery, Surabaya, 2011 - ‘Homo Ludens #2’, Emmitan CA Gallery, Surabaya, ‘MY SPACE’, Phillo Art Space, Jakarta , ‘City of West’, Green Artspace, Jakarta, 2010 - ‘Bakaba’, Sakato Art Community, Jogja National Museum, Yogyakarta. - Dan meraih beberapa penghargaan diantaranya: 2003 - ‘TOP 5’ Asean Art Awards Jakarta ‘Interpelation’, CP Open Biennale, National Gallery of Indonesia, Jakarta. 2004 - ‘TOP 5’ Asean Art Award’, Museum Nasional Bangkok, Thailand.

FIKA RIA SANTIKA

January 09, 1987
Padang State University 2005-2010
Post Graduate Indonesian Institute of the Art 2010-2012
Aktif berpameran dalam berbagai even seni rupa diantaranya : Selected Group Exhibition; 2016 –“REDBASE Young Artist Award Exhibtion” Jogja Galeri, Yogyakarta. –“Third Space” ROH PROJECTS, Jakarta. –“Cadiak Indak Mambuung Pandai” BAKABA #5, Jogja Galeri, Yogyakarta. 2015 –“Zona Biru” Pameran Bersama Perupa Indonesia-Malaysia, Kersan Art Studio, Yogyakarta –“Horison” Residensi Transit, Selasar Sunaryo Art Space, Bandung.
Recidency -Transit #3, Selasar Sunaryo Art Space, Bandung, Indonesia 2015

GUSMEN HERIADI

Pariaman, Sumatera Barat, 18 Augustus 1974
Pendidikan Fakultas Seni Rupa, Institut Seni Indonesia Yogyakarta.
Selected Group Exhibitions; 2017 - Art-Tivities Now. Breeze Art Space BSD Serpong Jakarta Indonesia - Putih & Hitam, MJK Art Community, Syang Art Space, Magelang, Indonesia - In Material, RuangDalam Art House, Yoygakarta, Indonesia - Bergerak, Yogy Annual Art #2, Bale Banjar Sangkring, Yogyakarta, Indonesia - “Indonesia” BAKABA #6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia - MASK : BETWEEN MAGIC AND ALTER EGO, St. Kliment Ohridski Gallery, Sofia University, Bulgaria. 2016 - Pameran Seni Rupa AKAP, Jogja

Gallery, Jogjakarta Indonesia - BAZAR ART JAKARTA, Jakarta, Indonesia - Mandiri Art Charity, Mandiri Sahabat Negeri, Grha Bimasena JakartaIndonesia - Sapiens Free, OHD Museum ,MagelangIndonesia - Cadiak indak mambuung Pandai, BAKABA#5 Sakato Art Community, Jogja Gallery, Yogyakarta.Indonesia - Alam benda dan gambar lainnya. SICA, Museum dan Tanahliat YogyakartaIndonesia - Universal Free, ARTJOG 9,Jogja Nasional Museum.Indonesia-Transfer window, MJK Art Community,RuangDalam Art House,Yogyakarta Indonesia - Season,MJK Art Community ,IndiArt,yogyakartaIndonesia - Invisible Force, Langit Art Space, Yogyakarta sIndonesia – ArtStage 2016 Singapore 2015 - Keajaiban Kecil, Sicincin Indonesian Contemporary Arts (SICA), Nalarroepa ruang seni, YogyakartaIndonesia - SHOUT! 2015 Mapping Melbourne 2015 Independent Contemporary Asian Arts, The Meat Market Stables, Sydney Myer Asia Centre, Melbourne, Australia - BAZAAR ART JAKARTA, Jakarta, Indonesia - BAKABA #4 “Randang dan Rendang” SAKATO komunitas seni. Jogja Gallery, Yogyakarta Indonesia - “DRAWING, Gambar Hitam Putih yang Menggugah”, Museum Dan Tanah Liat, YogyakartaIndonesia - “OUT of FOCUS”, MJK Art Community, Srisasanti Gallery, YogyakartaIndonesia - “Sewindu”, MJK art community, Nalarroepa ruang seni Yogyakarta Indonesia

HAMDAN

Padang, 9 Oktober 1980
Graduate from Faculty of Fine Art Indonesia Institute of Art Yogyakarta
2007Aktif berpameran dalam berbagai event seni rupa diantaranya : Selected Grup Exhibitions; 2014 Pameran “BAKABA #3, KINI”, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta 2012 Pameran “BAKABA #2, Antara Pintu dan Halaman”, Komunitas Seni Sakato, Sangkring Art Space, Yogyakarta - Pameran The 14th Annual Postcards From The Edge A benefit For Visual Aids At Cheim & Read Gallery New York USA 2011 Pameran Alumni SMSR/SMK 4 Padang, Taman Budaya, Padang 2010 Pameran “BAKABA”, Komunitas Seni Sakato, Jogja Nasional Museum, Yogyakarta

HANDIWIRMAN SAPUTRA

1975 born in Bukittinggi, west Sumatra, Indonesia
Indonesia Institute of the Arts, Visual Arts Faculty, Department of Fine Art, Yogyakarta
Currently lives and works in Yogyakarta, Indonesia
Aktif berpameran dalam berbagai even seni rupa diantaranya : Solo Exhibitions; 2015 –“Saat bentuk menjadi kelakuan” Tolot heuristic shinonome, tokyo, Japan. 2014 –“re-PLAY#6” ‘tuturkarena’, sarang building, yogyakarta, Indonesia. Selected Grup Exhibitions; 2016 –“poetical of mind” Handiwirman, Jumaldi alfi, Yusra Martunus, NAFA, Singapore.2014 - “triennal seni patung” Gallery Nasional Indonesia, Jakarta, Indonesia. - “The Center of Excellence” Kantor Pos Fatahillah, Jakarta, Indonesia. - “Art Stage Singapore 2014” Nadi Gallery, Singapore. - “Art Basel Hongkong 2014” Nadi Gallery, Hongkong. 2013 - Bienale Jogja Equator #2, Not a death end, jogjakarta, Indonesia. - “SIP! Indonesian Art Today”, ARNDT, Berlin, Germany. - “Art Basel Hongkong 2013” Nadi Gallery, Hongkong

HARI GITA

Pariaman, 9 Desember 1984
Jurusan Seni Murni FSR ISI Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya: 2017 -‘Seni Rupa Nusantara 2017”Rest Area”,Galeri Nasional Indonesia, Jakarta Indonesia. 2016 - Bakaba #5, “Cadiak indak mambuung pandai” komunitas Sakato, Jogja Gallery, Yogykart 2015-Bakaba #4, Randang jo Rendang, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta.- ‘Sewindu’ Komunitas MJK’, Nalar Rupa Gallery, Yogyakarta Indonesia - “ Imago Mundi “, Italy . “A Frozen Moment” at Space Cottonseed gilman Barrack singapore. “New Wave: the road of memories”. At “and N Gallery” in Seoul korea.“Writing an Image” at Space Cottonseed gilman Barrack singapore 2013 - ‘ Realita ke-3, Taman Budaya Padang ,Sumbar Indonesia’ Merapi Singgalang’, Rumah Budaya Fadli Zon, Padang Panjang, Sumbar Indonesia.

HERISMAN TOJES

Wisma Indah V, Jl. Tangkuban Parahu Blok D No.2 Kec. Koto Tengah Padang SMKN 4 (SMSR) Padang - Kampus SMK-SB Cangkeh Lb.Begalung Padang 081363649555/ 08137466807
Seni Rupa IKIP, Guru di SMSR (SMK N 4) Padang
Aktif berpameran dalam berbagai even seni rupa diantaranya : Selected Grup Exhibitions ; 2016 - Selection Group Exhibition “Escape” di Kubik Koffie Gallery Padang. 2015 - Pameran Ulang Tahun Emas SSRI/SMSR/SMKN 4 Padang “Bagurau” di Galeri Taman Budaya Provinsi Sumatera Barat. 2014. - Pameran Sumatera Biennale 2014 “Sambung” di Taman Budaya Sumatera Barat. - Pameran Seni Rupa Guru Seni Berlari di Galeri Nasional Indonesia

HERIANTO "TAN" MAIDL

Institut Seni Indonesia, Jogjakarta
Aktif berpameran dalam berbagai even seni rupa diantaranya : Selected Grup Exhibition 2017 -“ART SHOW FOR THE AGES”The poetry of Scott Christopher Mehner,Om Gallery,1201 Pacific Avenue,Santa Cruz,California,USA. -“ART MART INTERNATIONAL”Khajuraho Dance Festival,Khajuraho,India. 2016 -“Mandiri Art Charity,Plaza Mandiri,Jakarta,Indonesia. -“BAKABA#5” Sakato Art Community, Jogja Gallery, Jogjakarta, Indonesia. 2015-TRAJECTORY ,Makasar Biennale 2015, Makasar, Indonesia. -BREAKTHROUGH#2, Indonesia/Malaysia Art Exchange Exhibition, Kersan Art Studio, Jogjakarta, Indonesia. -Human Parallels 6th Hotel de INMIGRANTES, Kersan Art Studio, Jogjakarta Indonesia. -“BAKABA#4”Sakato Art Community,Jogja gallery, Jogjakarta. -10th Anniversary, Philo Art Space, Jakarta, Indonesia. -“BREAKTHROUGH”(Kuala Lumpur/Jogjakarta IMCAT Art Exhibition Artiseri Gallery, Kuala lumpur, Malaysia

HOJATUL ISLAM

Payakumbuh, Sumatera Barat, 23 Desember 1980
Institut Seni Indonesia Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya. 2016 - Bakaba #5, “Cadiak indak mambuung pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Imago mundi project, Roma, Italy - Bakaba #4, Randang jo Rendang, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta - Imago mundi project, Italy.. 2014 - Art Expo Malaysia, Matrade Exhibition & Convention Center, Kuala Lumpur, Malaysia. Bazzar Art, Ritz Carlton, Pasifik Place, Jakarta, Indonesia. 2013 - Edwin’s Gallery, Jakarta, Indonesia. 2012 - VERTIGO The Indonesia Ugliness, Singapore. Bazzar Art, Ritz Carlton, Pasifik Place, Jakarta, Indonesia. ArtJjog112, Taman Budaya Yogyakarta, Yogyakarta, Indonesia. Kembar Mayang, Museum Widayat, magelang, Indonesia. Together In Harmony, Jakarta Art District, Grand Indonesia, Jakarta, Indonesia. Dan meraih beberapa penghargaan diantaranya. 2010 - Finalist Of Biennale Indonesia Art Award, Jakarta, Indonesia. 2005 Finalist - Of Dies Natalis ISI XXI, Gallery ISI, Yogyakarta, Indonesia. Finalist Of Pratisara Affandi Adikarya, Gallery ISI, Yogyakarta, Indonesia

IABADIOU PIKO

Prabumulih, Sumatra Selatan, 1984
ADVy Yogyakarta
Solo Exhibitions; 2016 - “ PROPORSI BIRU “Der Anteil des Blaus“, MICHAEL JANNSSEN ,BERLIN, Germany, Written by Doni Dwihandono Achmad. 2015 - “ KABAR ANGIN “Gambar-gambar labadiou Piko“, LOTF LOTF , Bandung, Written by Aulia Fitrisari. Selected Group Exhibitions; 2017 -“ ART FAIR PH 16-19 FEB ’17 “ Michael Janssen Gallerie, Berlin, at Makati Manila, Phillipine. -“ COLORS OF THE YEAR “ Yulindra Gallery, Club Bimasena – Dharmawangsa Hotel, Jakarta 2016 - Bakaba #5, “Cadiak indak mambuung pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - “ red raw ii : discovery“ edwin’s gallery “ jakarta - “ contrroled coincidence “ nunu fine art “ taipei , taiwan - “ mulat salira “ nu art sculpture park “ nyoman nuarta, bandung - “ art fair ph 18-21 feb ’16 “ michael janssen gallerie, berlin, at makati manila, philippine - “ invisible force “ kekuatan yang tersembunyi, langit art space , yogyakarta, curated by a. Anzieb - “ art stage singapore 21-24 jan ’16 “ michael janssen gallerie, berlin, at marina bay sands, singapore 2015 - “

transit #3 “horison“, artists in residence exhibition, selasar sunaryo art space, bandung - “ breakthrough “ indonesia – malaysia art exchange exhibition, kersan studio, yogyakarta - “ soulscape in progress #3 “abstract road show“, Bentara Budaya, Bali - “ BAKABA #4 “Randang dan Rendang“, Jogja Gallery, Sakato Art Community , Yogyakarta - “ YOS - THRIVING AND ARCHIVING“, Antena Projects, Yogyakarta Residency; 2016 - “ Luzhunan Historical House “ , Luzhunan, Miaoli , Taiwan 2015 - “ Transit #3 “ , Selasar Sunaryo Art Space, Bandung Awards; 2016 - Finalist REDBASE Foundation Young Artist Award , Yogyakarta 2015 - Finalist The UOB Painting of the Year 2015, Jury by Edwin Rahardjo, Agus Dermawan T, Kuss Indarto.

INDRA DODI

Padang 1 Januari 1980

Faculty of Fine Art, ISI Yogyakarta, Indonesia.

Solo Exhibition; 2015 “IndraDodi Solo Show“, LVS Gallery, Seoul, Korea. Aktif berpameran dalam berbagai event seni rupa diantaranya : Selected Group Exhibitions; 2017 “Affordable Art Fair” Brussels Belgium with Gallery lukisan Amsterdam - “suntec singapore convetion center” artemis art gallery KL - “we are 5” artemis art gallery KL - “ Carttography of Painting” at Albert Art Gallery alam sutra jakarta indonesia - “art central hongkong” at artemisart gallery central horbourfront hongkong - “art taipe” at artemisart gallery Taiwan 2016 “ (AAF) Affordable Art Fair Amsterdam “ Gallery lukisan Amsterdam “Affordable Art Fair” Brussels Belgium - ‘Sunny-side up’ LVS Gallery, Seoul, Korea - “bakaba 5” at jogja gallery Yogyakarta Indonesia - “Ping project 2” aruna art space Yogyakarta Indonesia - “Bazaar Art Jakarta” (BAJ) Artemis Gallery at Ritz Carlton Pacific Place Indonesia - “Art Laren, Air Art Fair “ Gallery lukisan at Nederland Amsterdam 2015 “ROOM 2015” at Gallery HUUE, Singapore - ‘Affordable Art Fair” Gallery HUUE Singapore -“Urip ming mampir ngombe” Langit artspace Jogja. Indonesia - “ (AAF) Affordable Art Fair Amsterdam “ ” Gallery lukisan Amsterdam - “Affordable Art Fair Seoul” LVS Gallery Seoul, Korea - “Soaf ArtFair”, LVS Gallery Seoul, Korea - “AsyaaF”, LVS Gallery, Seoul, Korea - “Rendang & Rendang”, Bakaba #4, Jogja Gallery, Yogyakarta, Indonesia - “Drawing”, MDTL, Yogyakarta, Indonesia - “Ping”, Aruna Art Space, Yogyakarta, Indonesia - “A Frozen Moment”, Space Cottonseed, Gilman Barrack, Singapore - “New Wave: the road of memories”, And N Gallery, Seoul, Korea - “Writing an Image”, Space Cottonseed, Gilman Barrack, Singapore

IQRAR DINATA

Sawah Lunto, 06 Oktober 1981

Selected Group Exhibitions; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Pameran Lukisan “Imago Mundi” Wina Galeri bekerja sama dengan Fondazionearenco & Fondazionearenco Benetton Italy. - Pameran Lukisan “April Mood” Rumah Seni Sidoarum Yogyakarta - Pameran Nusantara “ Art--Chipelago “ Galeri Nasional Jakarta - Pameran Alumni, 50 th SMSR Padang. Taman Budaya Padang Sumbar - UOB Painting Of The Year 2015, Jakarta 2013 - Pameran Lukisan “ Bermain “ Rudy Corens Studio Yogyakarta - Pameran Lukisan Nusantara“ Meta Amuk “ Galeri Nasional Jakarta - Pameran Lukisan Korea Indonesia Contemporary Galeri Nasional Jakarta Awards; - Piagam Penghargaan Karya Terbaik - Dies Natalis ISI Ke XVIII Yogyakarta - Finalis Asean Art Award 2003 - Finalis Jakarta Art Award 2006 - Finalis UOB Painting Of The Year 2015

JHONI SAPUTRA

Pekanbaru, 18 Juni 1993

Institut Seni Indonesia Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya. 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - After Mooi indie, 10 Th FORMMISI-YK, gallery R.J Katamsi Institut Seni Indonesia Yogyakarta, Yogyakarta 2015 - Bakaba #4, Randang jo Rendang, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta - Rambut Putih, Galeri Timboel, Kasongan, Yogyakarta - ASAP (Availabe Space Art Project), Hotel Cantya, Yogyakarta - Drawing Revolution #2 Durhaka Art Scene, DGTMB, Yogyakarta. 2014 - BAKABA

#3 ‘kini’, SAKATO Art community, Jogja Gallery, Yogyakarta - 2013 - Drawing Panorama Indonesia, Gallery Nasional Indonesia, Jakarta –Nggresulo, Jogja Gallery, Yogyakarta - Bukan Musik Bukan Seni Rupa, Sasana Ajiyasa, Institut Seni Indonesia Yogyakarta - - Dagingtumbuh Postcard Revolution #3 Exhibition, DiaLoGue Artspace, Jakarta - Isi Dengan Rasa, Kepatihan Art Space, Dan meraih beberapa penghargaan diantaranya; 2013 - Finalist Drawing Panorama Indonesia Award.

JHONI WALDI

Bukittinggi, 29 JUNI 1972

Institute Seni Indonesia Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibition; 2013 – Inklinasi Tubuh, Bentara Budaya Yogyakarta. 2012-Batas Cerita, Hotel phoenix Yogyakarta. Selected Group Exhibition. 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Alam Benda dan Gambar Lainnya. Museum Dan Tanah Liat. Yogyakarta 2015 Bakaba #4, Randang jo Rendang, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta.- “Silat”. Taman Ismail Marzuki. Jakarta - “Bagurau”. Alumni SMSR/ SSRI / SMK 4 Padang - Bakaba #4. “Rendang dan Rendang”. Jogja Galery - 2014 – Tanda Mata X Bentara Budaya Yogyakarta,Indonesia – Titian Berkah Pameran Seni Rupa Islami Magelang. 2013 - Emosi dan Rasa Go Art Space Surabaya. 2012 - Pameran Bazar Galery Jakarta. 2011 - Pameran IRISAN J.A.D - Intersection Indonesia Contemporary Sculpture Andi Galery Jakarta - Pameran Alumni, SMSR – SMK – SSRI Se Indonesia di Padang. Dan meraih beberapa penghargaan diantaranya. 2004-FinalistNasional Sculpture Competition III Anugrah Adikupa Citra Raya

JUMALDI ALFI

Lintau, Sumatra Barat 1973

Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibitions; 2016 - Jumaldi Alfi, Sanata Darma University Gallery, Yogyakarta 2014 - Mite Sysiphus, Art Basel Hong Kong with Edwin’s Gallery, Hong Kong, China - Melting Memories/Rereading Landscape, Mooi Indies, ARNDT Gallery, Singapore. 2013 - Jumaldi Alfi’s Blackboard Paintings, Primo Marella Gallery, Milan, Italy - Re-Play #3, Jumaldi Alfi, OFCA International, Yogyakarta, Indonesia. 2012 - Jumaldi Alfi, Asian One, Art Hong Kong with Sin Sin Gallery, Hong Kong, China. 2011 - Melting Memories #2, Nadi Gallery, Jakarta, Indonesia - Nightswimmer, Metis Gallery, Amsterdam, The Netherlands - Melting Memories, STPI (Singapore Tyler Print Institute), Singapore. 2010 - Life/ Art #101: Never Ending Lesson, Valentine Willie Fine Art, Kuala Lumpur, Malaysia. Selected Group Exhibitions; 2017 - Art Stage Singapore with nadi gallery, Singapore. 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Randang jo Rendang, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta - Don’t Shoot the Painter, UBS Collection exhibition, Villa Reale, Galleria d’Arte Moderna, Milan, Italy - Medium of Living, Martell 300 Tricentenaire exhibition, Edwin’s Gallery, Jakarta, Indonesia,

KHAIRUL AGUSTIAN

Bukittinggi, 17 agustus 1973.

Fotografi I S I Yogyakarta.

Aktif berpameran dalam berbagai event seni rupa diantaranya; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Bakaba #4, Randang jo Rendang, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. - PING !!!, Studio Aruna Yunizar, Yogyakarta 2014- ArtJOG 14 Yogyakarta Taman Budaya Yogyakarta - Bakaba#3, Komunitas Sakato Jogja, Jogja Gallery. 2013 - Anderrock, Asdrafi Art Space, Yogyakarta4x6/6x4 Postcard Exhibit!, Colorado Mesa University Art Department, USA - Realita Ke-3, Taman Budaya Padang - Lempuyangan Art Award, SD Lempuyangan, Yogyakarta - The Family, Ruang dan Ali Umar, Komplek Aruna Yogyakarta - Pameran “Suka Pari Suka”, Museum Affandi, Yogyakarta. 2012 - Festival Seni Rupa “ Negari Ngayogyakarta Hadiningrat HB IX 100 th “ - Sakato Art Community Jogja National Museum - Pameran “Pahlawanku Tidak Kesiangan” ASDRAFI art space, Yogyakarta. 2011 -ArtIJOG 11 Yogyakarta.

KHAIRUL EL KAMAL

Muara Tebo, 18 Desember 1970

Institute Seni Indonesia Yogyakarta

Selected Group Exhibitions: 2015 Randang dan Rendang, Bakaba #4, Yogyakarta. 2014 - Bakaba #3 Kini, Yogyakarta. 2013 - Suka-suka, Museum Affandi, Yogyakarta

LOLI RUSMAN

Bukittinggi, 23 April 1979

Education: Institut Seni Indonesia Padangpanjang

Selected Group Exhibitions: 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Feminine di Ludens Art Space Yogyakarta - “Oase” di Rumah Seni Sidoarum - Pameran dan Finalis Ciputat Painting Festival Internasional (CPF) di Rumah Budaya Nusantara Tangerang - Pameran Pro Edu Art Expressio di Taman Budaya Yogyakarta - Pameran Drawing Nusantara Taman Budaya Yogyakarta - “Women Lead Art Exhibition” di Dusun Jogja Village Inn - Pemuda Binal Cang Cuk An di Galeri DKS Surabaya 9 November 2015 - 2014 - Pameran Paper Art Exhibition di Rumah Seni Sidoarum

MA. HASBY (BOI)

Padang, 26 Oktober 1976

Fakultas Seni Rupa, Institut Seni Indonesia 1998, Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibition; 2015 - Pameran tunggal “DASAR”, Embun Art Room, Medan 2011 - Pameran Emotion in Translation (Curhat) , Griya Santrian Bali Selected Group Exhibitions; 2017 - Sakato Art Community, Jogja Gallery, Yogyakarta. BAKABA #6: Indonesia, 2016 - BAKABA #5: Cadiak Indak Mambuang Pandai, Sakato Art Community, Jogja Gallery, Yogyakarta. 2012 - Pameran Tanda Mata IX, Bentara Budaya Jogjakarta. - Festival Seni Rupa “ Negari Ngayogyakarta Hadiningrat HB IX 100 th “at Jogja National Museum (Komunitas Sakato).2011 - Pameran Jopa Japu, IDENTITAS, Bentara budaya Yogyakarta - Pameran Mainkan Rasa, Rosid Studio Bandung. 2010 - Pameran BAKABA, Komunitas SAKATO, Jogja Nasional Museum, Jogjakarta. - Pameran ABSTRAK IV, Taman Budaya Jogjakarta. - Pameran Alumni Akbar SMSR Padang, Taman Budaya Padang - Pameran Gumregah Merapi, Jogja Nasional Museum,Yogyakarta 2009 - Antara Nama dan Nama, kelompok kecil, Jogja Nasional Museum,Yogyakarta. - Expectation Confirmation, Tony Raka, Bali - FORM ISI, Bentara Budaya Padang.

M. IRFAN

Bukittinggi, 19 Oktober 1972

Pendidikan : Pernah Belajar di ISI Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya ; Solo Exhibitions; 2008 - “ODYSSEY” TopRed Art Gallery (798 art area) Beijing China 2006 - “Oasis” Mon Décor Gallery Jakarta 2011 - “Pameranku di Sumadja” di ITB Bandung 2013 - “Coloring My Word”, Fine Art Center, Eslite bookstore, Taipei, Taiwan. Selected Group Exhibitions; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta- ARTStage Singapore,Semarang Galeri,MBS,Singapore - “REDRAW II” Discovery ,pameran bersama di Edwin Gallery,Kemang Jakarta selatan 2015 - group show “ A Study on Abstraction” Mizuma gallery Singapore - Group show” KALA / MASA” Galeri Canna Jakarta - Group show Langkah Kepalang Dekolonisasi “Memperingati 70 Tahun Kemerdekaan” di Galeri Nasional dan Galeri - Canna di Jakarta - BAZZAR Art Jakarta 2015 dengan Galeri Canna di Pacific Place Jakarta - SAVE the Date for “START” di Saatchi Gallery, Chelsea, London

M. IRFAN “IPAN”

Padang , 17 desember 1993

ISI YOGYAKARTA

Aktif berpameran dalam berbagai event seni rupa diantaranya ; . 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - BAKABA#4 Randang & Rendang, Jogja

Gallery, Yogyakarta - Nalar Sensasi Seni, Galeri Nasional Indonesia, Jakarta - Rambut putih, Galeri tahun mas, Yogyakarta - 2014 - BOM WAKTU 12, Jogja National Museum, Yogyakarta - Mambangkik Batang Tarandam (FORMMISI-YK), Sekret SAKATO, Yogyakarta - Instalasi FestivalApeman#5, Jl.Malioboro, YogyakartaPameran koleksi kampus, Galeri Katamsi ISI, Yogyakarta - Happy New Year Kasongan, Yogyakarta - BAKABA#3 KINI, Jogja Gallery, Yogyakarta. Dan meraih beberapa penghargaan diantaranya : Lukis cat poster terbaik ISI Yogyakarta - Runner Up Mural Pasar seni gabusan - Lukis cat Akrilik terbaik ISI Yogyakarta - Finalis Drawing Panorama Indonesia - Finalis Nalar Sensasi Seni.

M. RIDWAN

Sulit air ,14 januari 1979

Aktif berpameran dalam berbagai event seni rupa diantaranya ; .

2017 : pameran seni rupa “sajamba makan” galery taman budaya. 2016 : pameran “matrilini” galery taman budaya. 2015:pameran seni rupa, “bicara” galery unp. - pameran binalle sumatera. - pameran finalis kompetisi GGIAA galery nasional indonesia

MASRIEL

Bukittinggi, 20 September 1969

Institut Seni Indonesia Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya. Solo Exhibition; 2001 - “Seni Rupa Pojok” Hyatt Hotel Yogyakarta. Selected Group Exhibitions; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - BAKABA#4 Randang & Rendang, Jogja Gallery, Yogyakarta- Pameran Reuni Akbar 50 Th SSRI, SMSR, SMKN 4 Padang - Komunitas PERJAM Rambut Putih “Tahunmas Art Room, Kasongan Jogja – Pameran angkatan 89, BayuBening Mungkid Magelang. 2014 - “Bakaba 3” Jogja Gallery. 2012 - “Mother Earth An Earth Day” Green Art Space Jakarta. 2011 - “Cultural Bridge” 15 JAA Finalist Wendt Gallery New York. 2010 - “Reflection of Maegacities”. Jakarta Art Awards Finalis Exhibition 2010 - “BAKABA”, Komunitas Seni SAKATO Jogja Nasional Museum Yogyakarta. 2009 - “EXPOSIGN”, 25 Tahun ISI Yogyakarta Jogja Expo Center - “Cige Beijing 2009” with Galeri Canna at Beijing, China. Dan meraih beberapa penghargaan diantaranya; Nominee Philip Morris Art Award I - Nominee Jakarta Art Award 2010

M. YAKIN

Bukittinggi 14 Oktober

Aktif berpameran dalam berbagai even seni rupa diantaranya : Selected Grup Exhibitions; 2016 -“TANDA MATA XI” Bentara Budaya Yogyakarta. -“IDIOSYNCRATIC |Consciousness and Unconsciousnes) Bentara Budaya Yogyakarta . 2015 -“Dunia Yang Dilipat” Taman Budaya Yogyakarta, Yogyakarta. -“POLITICS” ISI Yogyakarta, Yogyakarta. -“Dies Mortalis” Stan Bazar Rakyat ISI Yogyakarta, Yogyakarta. -“ECOLUSTRASI” Galeri RJ Katamsi, Yogyakarta.

MAI HIDAYATI

Sulit Air Solok, 20 May 1993

Aktif berpameran dalam berbagai even seni rupa diantaranya : 2017 -Pameran Jalan Menuju Media Kreatif#9, Jogja Gallery 2015 Pameran RUPAKU. - Pameran REFRESHMENT#3 “On The Way”. -Pameran bersama Rumah Ada Seni (RAS) Padang. -“AB-BA” The Aesthetic of Code.2016 -Pameran Angkatan 2012 “Obar-Abir” di Galeri Jogja Nasional Museum. -Pameran Fotografi “Arunika” di Galeri R.J Katamsi ISI Yogyakarta

NOFRIA DONI FITRI

25 November 1973

Pascasarjana ISI Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya ; **2016** - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta **2015** BAKABA#4 Randang & Rendang,

Jogja Gallery, Yogyakarta - **2014** - Pameran “On Klik” BKdP, Studio Handiwirman, Kalipakis, Bantul. Yogyakarta. - Photographic Exhibition of HISFA : “*The Work without Border#2*” Bentara Budaya Yogyakarta - Pameran Bakaba #3 KINI (*Sakato Art Community*) di Jogja Galeri, Yogyakarta. - Biennale Jogja, “Equator #2”, Yogyakarta, Contribution Artist on Parallel Events - Photographic Exhibition of HISFA : The Work without Border”, Jogja Gallery - Nominator 100 BaCAA #3 Lawangwangi Art Space, Bandung. Dan meraih beberapa penghargaan diantaranya : **2012** - Tanda Penghargaan di SFI, *Group Photographic of Art*. **2011** - Binnieale “Equator #1”, “Parallel Even”. **2010** - Nominator Jakarta Art Award 2010, di Taman Impian Jaya Ancol, Jakarta - Nominator BaCAA, Bandung Contemporary Art Award, Lawang Wangi, Bandung.

OKTAVIYANI

Duri, 27 Oktober 1994

Aktif berpameran dalam berbagai event senirupa: 2017 - “ART-TIVITIES NOW”, Breeze Art Space, Serpong, Tangerang - “Bloom in diversity”, Bale Banjar Sangkring Art Space, Yogyakarta. 2016 - “FAP #2 : Hope”, Garis Art Space, Yogyakarta - “After Mooi Indie”, Gallery Katamsi, Institut Seni Indonesia Yogyakarta - “Segaris”, Garis Art Space, Yogyakarta - “Merandai Pajang#1 “, Sekretariat Sakato Art Community, Yogyakarta - “BAKABA#5, Cadiak indak mambuang pandai”, Jogja Gallery - “Jamak Taksi”, Ponpes Sirojul Mukhlisan 2, Magelang - “Minangkabau Culture And Art Festival”, Taman Ismail Marzuki, Jakarta - “Terang Bulan”, Plataran Djoko Pekik, Yogyakarta - “Aksi Artsy”, Gallery Rj.Katamsi, Institut Seni Indonesia Yogyakarta - “Aksi Artsy, komunitas Tulang Rusuk, Gallery Rj.Katamsi, Institut Seni Indonesia Yogyakarta. 2015 - “Dunia Yang Dilipat” kelompok Kucing Hitam, gallery Taman Budaya, Yogyakarta - “Politics” kelompok KucingHitam, Institut Seni Indonesia Yogyakarta - “AB – BA” Rumah Ada Seni (RAS), Perupuk Tabing, Padang, Sumatera Barat - “MembacaKampus”, gedung Ajiyasa , ISI Yogyakarta - “Lingkungan Hidup” SEKBER PPA DIY, Yogyakarta City Hall - “Dies Mortalist”, Institut Seni Indonesia Yogyakarta - “Dies Natalis ”, installasi, komunitas FORMISSI, Institut Seni Indonesia Yogyakarta - “ E-LIPS”, Klomoh Art Ring, Yogyakarta - “Ecolustrasi”, UPT gallery, Institut Seni Indonesia Yogyakarta, “Kost-Play” Kepondang Art Activity, Yogyakarta.

OKY ANTONIUS

Sicincin, 13 Oktober 1994

Group Exhibition: 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta- Group exhibition with FORMMISI-YK, at Jogja Gallery, Yogyakarta - Group exhibition “Vetta Olive”, at Oper Kontrak Alternative Space, Yogyakarta - Group exhibition Jereng Renteng #4 “Red Apel”, at Indie Cology Cafe, Yogyakarta - Group exhibition “Lupa Rupa”, at Jogja National Museum, Yogyakarta - Group exhibition “HISTORI Abad XX” at Gedung Concert Hall ISI Yogyakarta, Yogyakarta - Group exhibition with Formmisi Yk “After Mooi Indie” at Gallery RJ Katamsi, Yogyakarta 2015 - Art For Orang Utan “LIFE UMBRELLA SPECIES” Jogja National Museum, Yogyakarta - Group Exhibition “SEASONAL” Food Garden Jogja City Mall, Yogyakarta - “ARTIVITAS” 17 April HMJ UNS at Taman BudayaCentre Java. (Solo, Surakarta) - “April Mood” 21 April at Rumah Seni Sidoarum, Yogyakarta. - FSR ISI 2014 Yogyakarta “Surga Rupa” 24 April at Gedung Patung , ISI Yogyakarta. - “Membaca Kampus” 27 April at gedung Sasana Ajiyasa ISI Yogyakarta.

REFIJON

Padang, Sumatera Barat

Institut Seni Indonesia (ISI) Yogyakarta

Kajian Seni Rupa UGM Yogyakarta (Pascasarjana)

Aktif berpameran dalam berbagai event seni rupa diantaranya: 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Pameran bersama MJK Art Community di INDIE ART Yogyakarta - Pameran Bersama MJK Art Community di Ruang Dalam Yogyakarta 2015 - Pameran “Terracotta Biennale” Kalipucang Bangunjiwo Yogyakarta - Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta - Pameran “Terracotta Biennale” Kalipucang

Bangunjiwo Yogyakarta. Pameran Bersama “Out Focus” Sri Sasanti Gallery Yogyakarta. 2014 - Pameran Bakaba #3 Jogja Gallery Jogjakarta - Pameran Bersama Taman Budaya “Seraung Sedulur”Yogyakarta. 2013 - Pameran Nusantara “Meta Amuk” Gallery Nasional Jakarta - Pameran bersama “suka pari suka” museum Affandi Yogyakarta. 2012 - Pameran Bakaba#2 “ Antara pintu dan Halaman” Sangkring Art Space Yogyakarta - Pameran “Freekick fine art exhibition” Royal Residence Surabaya.

RICKY WAHYUDI

Payakumbuh, 13 April 1974

Solo Exhibition; 2003 - “Presence” Imperial Aryaduta Hotel, Lippo Karawaci, Tangerang Group Exhibition; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2014 - Pameran Bakaba #3 Jogja Gallery Jogjakarta 2013 - “Emosi dan Rasa” Sakato Art Community, Go Art Space, Surabaya

RIKI ANTONI

Buayan-Pariaman, 01 Januari 1977

Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibition; 2016 - A Quiet Universe, Green Art Space, Greenhost Hotel, Yogyakarta. 2013 - Lukis riki Arya Duta Art Space Surabaya. 2011 - Anic’s World Elcana Gallery Jakarta. 2006 - The Wonderful Tales Of Riki antoni lpreciation Gallery Singapore. Selection Group Exhibition; 2016 Art Expo Plue, REDBASE Art, Malaysia. - Rising Length of Light, REDBASE Art, Artotel Thamrin, Jakarta. Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta-Tribute To Mahani Detik 96Jogja contemporary Yogyakarta. 2014 : Selfie Sanggar Bambu Rumah Seni Sidoarum Yogyakarta - Puisi Cinta Tirana House Yogyakarta - Bakaba#3 Sakato Art Community Jogja Gallery Yogyakarta. 2013 - Emosi dan Rasa Go Art Space Surabaya - (S) Small Series #2 IAM Gallery Yogyakarta - Love For Jogja Museum Affandy Yogyakarta. 2012 - Trans Visual Temby gallery Yogyakarta - Free Kick Convention Hall Royall Square Surabaya. 2011 - Bank Mandiri Museum Sunaryo Surabaya. 2010 - Bakaba Sakato Art Comunity Jogja Nasional Museum Yogyakarta - 2009 - JAF#2 Taman Budaya Yog yakarta - Peduli Kasih Senayan City Jakarta.

RINALDI

Pangkalan, 1976

Indonesia Institute of Art. (ISI) Yogyakarta

Solo Exhibition; 2008 Kutak Kutik Kelapa. Gallery semarang. Semarang Selection Group Exhibition; 2016 - Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Sakato Art Community Bakaba #4 Jogja Galery, Yogyakarta - Tribute to Mahani Jogja National Museum, Yogyakarta 2012 - Pameran Bakaba #2 Sangkring Arts Space Yogyakarta 2011 - Landcape of Nation; Field and Mountain as a Symbol Museum Basoeki Abdullah Jakarta - Bayang. Indonesia Islamic Contemporary Art. Galeri Nasional Jakarta - Homo Ludens #2 Emmitan Ca Gallery, Surabaya - My Space Philo Art Space Jakarta - City of west Green Artspace Jakarta Awards; - International Painting Competition Jakarta Art Award 2010, North Art Space Jakarta - Bienalle Indonesia Art Award 2010 Contemporaneity Galeri Nasional Jakarta - The Beppu Asia Binnale of Contemporary Art 2005 Japan - Philip Morris Indonesia Art Award 2000, Gallery National Jakarta.

RIDHO RIZKI

Padang, 30 Desember 1993

Aktif dalam beberapa pameran diantaranya: Selected Group Exhibition: - 2016 “Terang Bulan”, Plataran Djoko Pekik, Sembungun Bantul, Yogyakarta. - Pameran Kelompok Anggur Merah, “SINOM”, Tembi Rumah Budaya, Yogyakarta. - “Minangkabau Culture and Art Festival”, Taman Ismail Marzuki, Jakarta. - “Art Point”, Rachel Gallery, Senayan City Mall, Jakarta. - “Perupa Muda”, Bale Banjar Sangkring, Yogyakarta. - “All You Can Art XI”, Jogja National Museum, Yogyakarta. - Redbase Young Artist Award, Jogja Gallery, Yogyakarta. - “Marandai Pajang”, Sekret Sakato Art Comunity, Yogyaka. - “FORMMISI YK Archive”, Jogja

Gallery, Yogyakarta. - “After Moi Indie” Katamsi Gallery, Yogyakarta. 2015 - Festival Fisivaganza “Berkarya Dalam Sejuta Seni” Sportorium UMY, Yogyakarta. - “Rambut Putih” Tahunmas Art room, Kasongan Bantul, Yogyakarta. - “Under Construction” JogjaGalery, Yogyakarta. - “Pameran Seni Lukis Dasar II” FSR, ISI Yogyakarta. - “Pameran Instalasi Dies Natalis”, ISI Yogyakarta. - “Rupaku” Prancak Dukuh, Sewon Bantul, Yogyakarta. - “AB – BA” Rumah Ada Seni (RAS), Perupuk Tabing, Padang, Sumatera Barat. - “Anggur Merah” Perahu Art Connection, Kasihan Bantul, Yogyakarta. - “DISLEKSIA” JNM. Yogyakarta. - “TemuMuka” Perahu Art Connection, Kasihan Bantul, Yogyakarta. 2014 - “Festival Apeman #5” Jl. Malioboro, Yogyakarta. - “Sampah Pemuda” FSR, ISI Yogyakarta. - “Surga Rupa” FSR, ISI Yogyakarta. - “Pameran Seni Lukis Dasar I” FSR, ISI Yogyakarta. - “Forest Sympony” Radiobuku, Sewon Bantul, Yogyakarta.

RIRI SUHERI

Padang Panjang, 18 Desember

Aktif berpameran dalam berbagai event seni rupa diantaranya; Selected Group Exhibitions; 2016 - “IF TIME STOPPED” Gajah Gallery,Yogyakarta Art Lap,Yogyakarta. -“BAKABA #5, Cadiak Indak Mambuang Pandai.” Sakato Art Comunity, Jogja Gallery, Yogyakarta. -“Satu Kesempatan Untuk Sebuah Harapan” HANI, Grhatama Pustaka, Yogyakarta. 2015 -“BAKABA #4, Randang Dan Rendang” Sakato Art Comunity, Jogja Gallery, Yogyakarta.

RISDAWATI

Padang, 25 April 1979

FSR ISI Yogyakarta, jurusan Seni Murni, Minat utama Seni Lukis
Aktif berpameran dalam berbagai even seni rupa diantaranya : Selected Grup Exhibition; 2016 - Pameran Nguwongke di Taman Budaya Yogyakarta. -Pameran Ngruwat Mongso di Omah Petruk Karang Klethak Yogyakarta. - Pameran Drawing Wayang 2016 Taman Budaya Yogyakarta. 2014 - Pameran Drawing 2014 Taman Budaya Yogyakarta. 2012 Pameran dan Kompetisi Seni Lukis Puisi Essay Deny JA di Kafe Kemang Jakarta.

RISMAN MARAH

Lahir di Bukittinggi, 3 Mei 1951.

Sekolah Tinggi Seni Rupa Indonesia (STSRi “ASRI”) Yogyakarta Jurusan Seni Lukis. Tahun 2015 menerima Anugerah Fotografi “Bandung Bulan Fotografi” sebagai Tokoh Perintis Pendidikan Fotografi Indonesia. Menjadi 23 Maestro Fotografi Indonesia versi Roy Genggam 2015. Menjadi Penguji Luar Fotografi pada Departemen Seni Halus, Fakultas Seni Rupa, Institut Teknologi MARA (UiTM Malaysia), Shah Alam, Selangor, Malaysia. Menjadi Dewan Penasehat Masyarakat Fotografi Indonesia (MFI), Jakarta. Aktif berpameran, pengajar dan pembicara seminar fotografi, juri lomba fotografi, dan kurator fotografi.

RISPUL

Bunga Tanjung, 4 November 1963

Aktif berpameran dalam berbagai event seni rupa diantaranya; Selected Group Exhibitions; 2017 - Pameran Seni Rupa “Jas Merah”, Harlah ASRI ke 67 FSR ISI Yogyakarta. 2016 - Pameran Besar Seni Kriya “Undagi”, Jogja Gallery. - Pameran Kriya Seni, “Terbitlah Terang” Program Studi Kriya Seni FSR ISI Yogyakarta, Museum R.A. Kartini Jepara. - Pameran Seni Rupa Bakaba #5 “Cadiak Indak Mambuang Pandai”, Sakato Art Community, Jogja Gallery. 2015 - Pameran Kaligrafi dan Batik, Pekan Seni Mahasiswa Perguruan Tinggi Muhammadiyah di Aula Universitas Muhammadiyah Cirebon - Pameran Seni Rupa Bakaba #4 “Kini”, Sakato Art Community, Jogja Gallery, - Pameran Seni Rupa “Bagurau” 50 Tahun SSRI, SMSR, SMKN 4 Padang, Taman Budaya Padang - Pameran dalam Rangka Diesnatalis ke 66 UGM, di Gedung PKKH Koesnadi Hardjosoemantri

RONALD EFFENDI

Simabua, Sumatra Barat, 01 Januari 1981

seni murni, Institut Seni Indonesia, Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya; 2016 - Yogya Annual Art “Niat, Bale Banjar Sangkring, Yogyakarta. Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta - jejak 2001-2015, Garis and Without Borders Artspace, Yogyakarta gelar maestro, exhibition hall, taman pintar Yogyakarta 2014 - Leluasa Dalam Batas, nalarrupa ruangseni, Yogyakarta - Rupa-rupa Senirupa, Taman Budaya Yogyakarta - Bakaba#3 “Kini”, Jogja Gallery, Yogyakarta - Gas Pol Rem Pol, Lapak36, Bangunjiwo, Yogyakarta. 2013 - Emosi dan Rasa, Go Art Space, Surabaya - Pameran Kaligrafi ‘Astronomi’, Galeri SuKa UIN, Yogyakarta - Meta-Amuk, Pameran Nusantara 2013, Galeri Nasional Indonesia, Jakarta.

RUDI HENDRIATNO

Padang, 8 juli 1980

Institut Seni Indonesia, Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya; 2016 Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Chairity Indonesia 2016; Art & Design Against Cancer, Plaza Indonesia, Jakarta - Art Central Hongkong, Affinityfort, Hongkon 2015 - Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta - Art stage Singapore “we ara asia” Gajah gallery Singapore - Art jog 15 infnty in flux, Taman Budaya Yogyakarta. - Bakaba#4, “randang dan Rendang ”, Jogja gallery - Dies Natalis Institut Seni Indonesia Yogyakarta. - Gelar Karya PING !!!, Studio Yunizar Yogyakarta - Bazzar Art Jakarta, Ritz-carlton Jakarta, pacific place. Gajah gallery - Opening GAJAH GALLERY, singapore - Human Parallels , 6th Hotel de Immigrantes, Kersa Art Studio, Yogyakarta 2014 - WE ARE ASIA GAJAH GALLERY, art stage Singapore Art bassel hongkong, gajah gallery-Pameran “memajang boleh saja asal ada artinya”, BKdP, forum beblang beblung - Pameran Keseharian, MANIFESTO #4, galeri nasional, Jakarta. 2013 - “Romancing Indonesia” in Singapore, OneEast Art Space, Singapore - “ART DUBAI”, Edwin’s gallery, madinat jumairah, Dubai - “History Happens Tomorrow” Galeri Soemardja, Bandung - Post medium, Indonesia Art Award, gallery Nasional, Jakarta - Bakaba #2, ANTARA PINTU DAN HALAMAN, Sangkring Art Space, Yogyakarta.

RUDI MANTOFANI

SAFTARI

Payakumbuh, 1971

Seni lukis ISI Yogyakarta.

Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo exhibitions; 2009 Anxious Object, Gallery Semarang 2004 Ritus Daun Edwin Gallery, Jakarta Selected exhibitions; 2016 Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Yogya Anuar Art, Snagkring Art Space, Yogyakarta 2015 Contemporary Mantera #1, Tenggara Art Group, Home Art Trans, Kuala Lumpur, Malaysia 2014 Pameran “kini’bakaba#3jogja galeri Yogyakarta - Spice Select, Pace gallery, Kuala lumpur, Malaysia

STEVAN SIXCIO KRESONIA

Padang, 16 Agustus 1982

Seni lukis ISI Yogyakarta.

Aktif berpameran dalam berbagai event seni rupa diantaranya; Group Exhibition; 2017 - Pameran Tunggal Berdua ‘Tiada jalan Tengah” Musium Dan Tanah Liat Yogyakarta - “ulang Tahun sanggar Bambu ke 50”Galeri SMSR,Yogyakarta. - Pertunjukan interdisiplin peraih beasiswa Djarum Foundation “Perawan Batin” Di Padepokan Bagong Kusuddiarjo, Yogyakarta. - Pameran “BiLai” Sakato Art Community, Yogyakarta. 2016 - “After Mooi Indi” satu decade Formmisi, Galeri RJ. Katamsi, Yogyakarta. - Sketsa Merah Putih ,Galeri SMSR,Yogyakarta - “Ngruwah Mongso” omah Petruk, Yogyakarta - “Drawing Pemersatu” Studio Kalahan,Yogyakarta - “ Psikologis Klinis” Pendhapa Art Space, Yogyakarta. 2015 - RESOUND, Pawon Art Space, Magelang Bakaba

#4, Sakato Art Community, Jogja Galeri, Yogyakarta - Seni Rupa Nusantara"ART-CHIPELAGO, Galeri Nasional, Jakarta - “Drawing Nusantara,”Taman Budaya Yogyakarta.

SUHANDA ZAINAL

SYAHRIAL YAYAN
Payakumbuh, 28 Agustus 1973
Seni Rupa UNP Padang
Aktif berpameran dalam berbagai even seni rupa diantaranya: Selected Grup Exhibitions; 2016 - Vila Air Tawar, Padang. - Pameran Sumatera Biennale “Simpul” Taman Budaya Jambi. - Pameran “Tambo Rupa” Kampung Sakato. Taman Budaya Padang. - Pameran Ultah Seni Rupa Unp, Kota Solok Sumbang. - Pameran“Escepe” Kubik Café Padang. - Pameran“Move On” Galery Unp Padang. 2015 -Pameran Alumni Smsr” Bagurau” Taman Budaya Sumatra Barat. Padang.

SYAHRIZAL ZAIN KOTO
Pariaman, 6 September 1960
Indonesian Institute of Art/ISI
Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibition: 2012 - “Classic Works”, Griya Santrian Gallery, Sanur, Bali. 2011 - “DIORAMA TUBUH”, Masterpiece Building, Jakarta. 2008 - “DEVIASI: Horse series”, Sri Sasanti Gallery Yogyakarta. - “Dust of Space”, Griya Santrian Gallery, Sanur, Bali. Selected exhibitions: 2017 - Contemporary Art of Imago Mundi - Bentara Budaya Jakarta – Sanggar Dewata Indonesia Yogyakarta “PARTITUR” Jogja Gallery. 2016 - Contemporary Art of Imago Mundi - Bentara Budaya Yogyakarta – “IMAGO MUNDI” The Journey Exhibition of Imago Mundi Artist (Benetton Collection), Bentara Budaya Bali, Bentara Budaya Jakarta. 2015 - “BREAK THROUGH” Art Exhibition, Artiseri Gallery Seri Pacific Hotel, Kuala Lumpur – “Randang & Rendang” BAKABA #4, Jogja Gallery, Yogyakarta – Jogja Steet Sclupture Project (JSSP) Yogyakarta – “Modus” Semarang Contemporary Art Gallery, Semarang.

SYAIFUL ADNAN
Saniang Baka, Solok 05 Juli 1957.
STSJ “ASRI” Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya:; 2016 Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 - Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta. 2014 – Pameran Tunggal di Kementerian Agama RI Jakarta- “BAKABA #3 Kini, Jogja Gallery, Yogyakarta. 2013 – Pameran Seni Rupa “Silaturahmi #2” LSBO PP.Muhammadiyah Bentara Budaya Yogyakarta – “Betawi diantara Ernis Nusantara” Hotel Sultan Jakarta 2012 - “Bakaba #2” Sakato Art Community di Sangkring Art Sapace Dan meraih beberapa penghargaan diantaranya : 1990 – Menerima penghargaan dari Menteri P dan K atas koleksi lukisannya di Galeri Nasional Jakarta. 1985 – Menerima Penghargaan Majelis Ulama Indonesia Mendesain Logo MUI.

TAUFIK ERMAS

Founding PartNER in Yogyakarta together with Fanti Sulistyanyingsih and Desrat Fianda. Indonesian Institute of Fine Arts (ISI, Institut Seni Indonesia) Yogyakarta, Indonesia
Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibition ; 2015 - Tiga Solo, Desrat fianda, Wahyu widyardini, Taufik Ermas, Curated by Sudjud Dartanto, Sangkring Art Project, Art Yogyakarta, Indonesia. Selected Grup Exhibition ; 2017 -Bergerak, Yoga Annual Art #2, Bale Banjar Sangkring, Yogyakarta, Indonesia. -Deepest Imagination, Raintree Boutique Villa & Gallery House, Yogyakarta, Indonesia. -In-Material, Ruang Dalam Art House, Yogyakarta, Indonesia. 2016 - Home, Minimal Artt Gallery, Redbased Foundation, Yogyakarta, Indonesia. -Encounter, The 2nd SEA+Triennale, Galleri Nasional, Jakarta, Indonesia. -Art Stage Jakarta – Nunu Fine Art, Sheraton hotel, Gandaria City, Jakarta, Indonesia. -Mandiri Art

Charity, Mandiri Shabat Negeri, Bimasena Darmawangsa, Jakarta, Indonesia. -After Mooi Indie, 10th years Aniversary FORMISI-YK, Gallery R.J. Katamsi, Yogyakarta, Indonesia. -Cadiak indak mambuang pandai, Bakaba #5 Organized by Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. 2015 - Sequence, Nuart Sculpture Park, Bandung, Indonesia. -Randang dan Rendang, Bakaba #4 Organized by Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. -Archive, Yogyakarta Open Studio 15, Partner, Yogyakarta, Indonesia

THARIQ MUNTAHA

Rimbo Panjang, 3 Februari 1993
Aktif berpameran dalam berbagai even seni rupa diantaranya; Selected Group Exhibition: 2017 - Pameran Seni Rupa “Move Art #4, 2017, Tahun Mas Art Room, Jogjakarta. -Pemateri Dalam Workshop Kerajinan berbahan batok kelapa UKM Untuk Usia Produktif bersama Dinas Koperasi dan UKM Kota Padang. 2017, LAPAS KLAS II A Padang. Pameran Seni Rupa “Buka Mata”, 2016, Kelompok Seni Rupa Rumah Coretan, Padang. -Pameran Bersama Forum Ladang Rupa “O.T.A”, 2016, Benteng Fort de Kock, Bukittinggi. -Workshop Ekspedisi Marapi “Berkarya di 2.891 Mdpl”, 2016, Puncak Gunung Marapi, Koto Baru, Sumatera Barat. -Workshop Sablon , Karya dan Kerajinan “Sesama Warga Binaan” Pemasarakatan L.P KLAS II A Padang. 2016, Lembaga Pemasarakatan KLAS II A Padang. -Pameran Besar Seni Rupa Sumatera Barat “Matrilini”, 2016, Galery Taman Budaya Sumatera Barat, Padang. -Pameran Seni Rupa Basoeki Abdullah Art Awards, 2016, Museum Basoeki Abdullah, Jakarta. -Pameran Seni Rupa Sumatera Bienal 3, 2016, Taman Budaya Jambi, Jambi. -Pameran Seni Rupa “Spadi Art”,2016, Galeri Soemardjadi, FBS UNP. Padang. 2015 - Pameran Seni Rupa Ladang Rupa, “Holliday”, 2015, Depan Jam Gadang, Bukittinggi.. -Pameran Seni Rupa dalam rangka Temu Karya Taman Budaya Indonesia 2015, “Untaian Sotis”, 2015, Galery Oko Mama, Kupang. -Performance Art Menggambar sketsa dalam antrian pengendara sepeda motor, 2015, Pertamina depan simpang Tunggul Itam, Padang.- Performance Art Menggambar sketsa dalam antrian pengurusan buku tabungan, 2015, kantor Bank Rakyat Indonesia cabang UNP, Padang. -Pameran Seni Rupa dalam rangka Bulan Seni Komunitas Seni Belanak, “Ramah Lingkungan”, 2015, Galery Kandang Belanak, Padang. -Pameran Seni Rupa Nusantara 2015, Kongres Kesenian III, 2015, Gedung Gas Negara, Bandung. AWARD -Karya Terbaik dalam Pameran Karya Seni Rupa Mahasiswa Indonesia 2015 “Nalar|SensasilSeni”,2015, Galery Nasional Indonesia,Jakarta. -Anugrah Emas UNP Awards 2016, Fakultas Bahasa dan Seni, UNP, Padang. -Finalis Basoeki Abdullah Arts Awards 2016, Museum Basoeki Abdullah, Jakarta.

TOMMY WONDRA
Bukittinggi, 4 Maret 1980
Institut Seni Indonesia Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya: Selected Group Exhibitions; 2017 - Group Exhibition ‘The Sea and the Srorm’Nadine Fine Art Kuala Lumpur - Group Exhibition Art Tivities Now Breeze Art Space, Jakarta. 2016 - Group Exhibition ‘Mysticism in Lanscape’Nadine Fine Art gallery Kuala Lumpur malaysia - BAKABA V Jogja gallery Yogyakarta Indonesia. 2015 - Art taipei 2015 Taiwan. affinity gallery - BAZAR ART Ritz Carlton-Pacific Place,Jakarta,Indonesia - BAKABA IV jogja gallery Yogyakata Indonesia - exhibition at Affordable Art Fair Hongkong

USWARMAN

Palembang, 10 Juni 1982
Modern School Of Design,Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya; Selection Group exhibition; 2017 - Yes We Are, Nalaroepa Gallery, Yogyakarta. 2016 - Art For Gift, Lawangwangi, Bandung. Pagar#, Galeri Lorong, Yogyakarta. Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015-Towards The Days of Tomorrow “ An Abstract Paintings Exhibition, Green Art Space Green Host Boutique Hotel, Yogyakarta, curated by Ignatia Nilu - “ Soulscape in Progress #3 “Abstract Road Show“, Bentara Budaya, Bali - “ ASYAAF

(Asian Students and Young Artists Art Festival) by LVS Gallery at CULTURE STATION 284 (Old Seoul Station) Seoul, Korea. - “ Base ‘ Red ‘ at Redbase Foundation Yogyakarta - Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta . 2014 - “ Leluasa Dalam Batas “ Duo Exhibition with Ronald Effendi at Nalar Roepa Yogyakarta - “ Nandur Srawung “ Rupa-Rupa Seni Rupa at Taman Budaya Yogyakarta - “ Fitur & Figur “ at Taman Budaya Yogyakarta - Bakaba #3 “ Kekinian “ Sakato Art Community, Jogja Gallery, Yogyakarta - “ The Power of Culture “ Magelang arts event (MAE), Limanjawi Art house,Tingal Kulon, Wanurejo, Borobudur Magelang - “A Good Dream “ Sakato art community , Sekretariat Sakato, Yogyakarta. 2013 - “ Emosi dan Rasa “ Sakato art community Go Art space, Suterejo/ Surabaya.

YULHENDRI

Padang Panjang, 23 Februari 1964
FSRD ISI YOGYAKARTA
Aktif berpameran dalam berbagai event seni rupa diantaranya; 2016 Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta - Pameran JIFINA, Jogja Expo Center 2015-Pameran Bakaba #4 “Randang & Rendang” di Jogja Gallery, Yoyakarta. 2014 - Pameran “Bakaba III” Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. Art - Pameran museum beteng Vredeburg “Revitalisasi Nasionalisme Indonesia” di meseum perjuangan - Pameran “ Ruang-Ruang Kecil “ Asosiasi Pematung Indonesia Yogyakarta,TamanBudaya Yogyakarta. 2012 - Pameran “ Watu ljo “ Bentara Budaya Yogyakarta - Pameran Kembang Mayang, di Museum H Widayat, Mungkid, Magelang. 2010 - Pameran “Bakaba” Sakato Art Community, Sangkring Gallery, Yogyakarta, Indonesia. 2009- Pameran “ In Rainbow” di EsaSampoerna Art House, Surabaya - Pameran Jogja Biennale X - Pameran NARASI magelang.

YUNIZAR

Talawi, 4 Juni 1971.
Institut Seni Indonesia, Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya; Solo Exhibitions: 2017 – Art Stage Singapore. - Art Fair Phillippine. - Art Basel hongkong. 2016 The Garden in Edden, Gajah Gallery Singapore2011 Jogja Psychedelia, Sangkring Art Space, Yogyakarta, 2010 Jogja Psychedelia, Galeri Soemardja, Bandung, 2007 Coretan-Recent Work by Yunizar, National University of Singapore Museum, Singapura. 2006 Biasa Saja, Gajah Gallery, Singapura. Coretan Rasa, Emmitan Fine Art Gallery, Surabaya, - Petualangan Dalam Rasa, Sin Sin Gallery, Hong Kong. - Alam Garis, Andara, Jakarta. 2005 Reborn, Sin Sin Gallery, HongKong. 2002 Chouinard Gallery, Hong Kong.2001New Sensation, Gajah Gallery, Singapura.-Exploring Spacing, Mien Gallery, Yogyakarta,-Room, Space & Wilderness, Yogyakarta Selected Group Exhibitions: 2016 Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2015 Bermain Rasa, joint exhibition with Ugo Untoro, Gajah Gallery, Yogyakarta, Indonesia - Bakaba #4, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta, Indonesia - Kepada Republik, DPR-RI, Jakarta - Art Bazaar, Jakarta, Indonesia - Art Basel Hongkong - Art Stage Singapore, Singapore 2014 -”Bakaba #3 KINI” Sakato Art Community, Jogja gallery, Yogyakarta.

YURNALIS ‘BES’
Kumpulan, Sumatera Barat, 17 Juni 1974.
Pendidikan 1996 Institut Seni Indonesia Yogyakarta.
Aktif berpameran dalam berbagai even seni rupa diantaranya : Selected Grup Exhibition; 2017 -Pameran BAKABA#6 di Jogja Gallery “Indonesia”. -Pameran Keloran Art Event di Studio aRT08 Keloran Yogyakarta. 2016 -Pameran BAKABA #5 Komunitas Sakato Jogja di Jogja Gallery. 2015 -BAKABA #4 Komunitas Sakato Jogja di Jogja Gallery.

YUSMAN

Sukamenanti, Pasaman, Sumbang, 12 November 1964
Jurusan Seni Lukis, SMSR Negeri Padang (1985), Sarjana Seni Jurusan Patung (1994) Institut Seni Indonesia (ISI) Yogyakarta

Aktif berpameran dalam berbagai event seni rupa diantaranya; Selected Group Exhibitions: 2016 Bakaba #5, “Cadiak indak mambuang pandai” komunitas Sakato, Jogja Gallery, Yogyakarta 2014 -”Bakaba #3 KINI” Sakato Art Community, Jogja gallery, Yogyakarta. 2012-BAKABA#2 , Antara Pintu dan Halaman, Sangkring Art Space Yogyakarta. 2001- Pameran Lukisan Ternama (City Auction House) Jakarta. - Pameran Seni Rupa di Studio Art Taqim di Kudus Jateng. - Pameran SAKATO Galanggang Seni di Taman Budaya Yogyakarta. 1999- Pameran Tiga Generasi Perupa Indonesia Yogyakarta (FKY) XI. -- Pameran SAKATO III di Benteng Vrederburg. - Pameran Bersama dalam rangka FKY (Festifal Kesenian Yogyakarta) di Benteng Vrederburg Yogyakarta. - Pameran Seni Patung di Gedung Societed Yogyakarta. 1998 - Pameran IKAISMY di Bentara Budaya Yogyakarta.

ZIRWEN HAZRY

Taratak, 21 Maret 1968
Rupa FPBS IKIP Padang (1996). Guru di SMSR (SMK N 4) Padang pada Program Studi Seni Lukis
Aktif berpameran dalam berbagai even seni rupa diantaranya; Selected Grup Exhibition; 2017 - Pameran “ART-TIVITIES NOW” di ArtGallery Tangerang. 2016 - Selection Group Exhibition “Escape” di Kubik Koffie Gallery Padang. 2015 -Pameran Ulang Tahun Emas SSRI/SMSR/ SMKN 4 Padang “Bagurau” di Galeri Taman Budaya Provinsi Sumatera Barat. -Pameran Seni Rupa Peserta Diklat “Guru Produktif” di P4TK-SB Yogyakarta.

ZULFIRMAN SYAH

Padang Sumatera Barat, 15 November 1978
Graduate from Faculty of Fine Art Indonesia Institute of Art Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya; Selected Group Exhibitions; 2017 - Bbuzzart Show Jakarta, Museum Kantor Pos Fatahillah, Jakarta. 2016 - Indonesia: Islands of the Imagination | Contemporary - Artists from Indonesia, Imago Mundi - Merandai Pajang #1, Sakato Art Community - Bakaba #5 Cerdik Tidak Membuang Pandai, Sakato Art Community, Jogja Gallery Yogyakarta - Gelar Maestro 300 Jogja Artists, Taman Pintar Yogyakarta. 2015 - Ulang Tahun Emas ke-50 SSRI/SMSR Padang, Taman Budaya Padang - Bakaba #4 Randang and Rendang, Sakato Art Community, Jogja Gallery Yogyakarta - Nandur Srawung Rupa Rupa, Taman Budaya Yogyakarta

ZULKARNAINI

Padang, 01 Januari 1969
Institut Seni Indonesia Yogyakarta
Aktif berpameran dalam berbagai event seni rupa diantaranya; Selected Group Exhibitions 2016 - “SapiensFree”, OHDMuseum, Magelang Mandiri Sahabat Negeri, Mandiri Art Charity”, Graha Bimasena, Jakarta - “Bakaba#5,CadiakPandai”, Sakato Art Community, Jogja Galery, Jogjakarta “Gambar dan Alam Benda Lainnya, MDTL, Jogjakarta - “KaligrafiNusantara”,LangitArtSpace, Jogjakarta. 2015 - “KeajaibanKecil”, Sicincinica.com, Nalar rupa, Jogjakarta - “Bakaba #4, Randang Dan Rendang, Sakato Art Community, Yogyallery, Jogjakarta. 2014 - “Bakaba#3, Kini”, Sakato Art Community, Jogja Gallery, Jogjakarta. 2013 - “ Emosi dan Rasa, GoArtSpace, Surabaya, “UOB PAINTING OF THE YEAR 2013, UOBPlaza, Jakarta.



GAJAH GALLERY

GALLERY

Since 1996, Gajah Gallery has been a pioneering body in the Southeast Asian arts scene, representing a portfolio of the region's leading artists as well as engaging the brightest emerging talents in contemporary art today. From humble beginnings in Singapore at Monk's Hill, the Gallery has since expanded to a huge, beautifully-designed industrial warehouse space in Tanjong Pagar, and opened a second exhibition house in the thriving arts city of Yogyakarta, Indonesia. Both exhibition spaces are fuelled with a unique atmosphere, that invites an interplay of contemporary aesthetics and critical discourse.

Gajah Gallery remains dedicated to promoting artists from the region and highlighting their international relevance. Over the years the gallery has built a legacy of initiatives such as re-invigorating academic contributions to the category of Indonesian art and history, creating landmark shows such as Lokanat: Ground Zero which travelled to Yangon, Intersections: Latin American and Southeast Asian Contemporary Art which travelled to Havana, Cuba and the founding of art institute Yogya Art Lab (YAL). Through significant collaborations with Singapore Art Museum (SAM), National University of Singapore Museum, and hosting at least five spectacular exhibitions each year, Gajah Gallery cements its commitment to supporting leading artists and nurturing emerging international talent, ensuring our content is as compelling as our curatorial concepts.

YOGYA ART LAB

Yogya Art Lab (YAL) is Gajah Gallery's major initiative in Yogyakarta, which is widely regarded as the arts capital of Indonesia. YAL is an experimental platform for prominent and emerging artists to come together to produce works across various mediums such as paper, sculpture, performance and digital visual production. The lab has collaborated with outstanding artists like Yunizar, Suzann Victor, Kumari Nahappan, and Ashley Bickerton to produce some of their finest sculpture works in bronze, glass and aluminum.

In an increasingly customized world where control over inputs, processes and outputs has made a definite return to the hands of contemporary artists, YAL takes progressive measures by teaming international artists with local craftsmen in order to re-define the term artistic collaboration within our contemporary circumstances.

GAJAH GALLERY

39 Keppel Road, Tanjong Pagar Distripark
#03-04, Singapore 089065

Operating Hours

Mon - Fri: 11:00 am to 7:00 pm
Sat, Sun & PH: 12:00 pm to 6:00 pm

Tel: +65 6737 4202

Fax: +65 6737 4203

Website:

www.gajahgallery.com

Email:

art@gajahgallery.com





...see you at BAKABA#7

Ucapan Terima Kasih Acknowledgements

Puji syukur kami panjatkan kehadiran
Allah SWT yang Maha Pengasih lagi Maha Penyayang

Jasdeep Sandhu
KMRT Indro Kimpling Suseno
Risman Marah
Hanny Scoot
Sudjud Dartanto
Agus Suwage
Syofiardi Bachyul Jb
Handiwirman Saputra
Jumaldi Alfi
Rudi Mantofani
M. Irfan
Nofria Doni Fitri
Yusra Martunus
Gusmen Heriadi
Anton Rais Makoginta
Katie Bruhn
Sarang Building
Studio BKDP
Manajemen Gajah Gallery, Singapore
Manajemen Jogja Gallery
Arif Setiawan
Faisal BHDS-yk
Majalah Sarasvati
Tim Perumus Bakaba#6
Peserta Pameran Bakaba#6
Seluruh Panitia Bakaba#6
IKAISMY
Anggota Sakato Art Community

Official:



Sponsored:

GAJAH GALLERY 

Media Partner:

