

sudah sejak tahun 60 an mengawali kariernya di Sanggar Bambu Yogyakarta. Bersama Syahwil (kini sudah meninggal). Handogo dan terkadang Danarto (yang kini lebih dikenal sebagai sastrawan yang agak berwatak sufi), ialah beberapa tokoh yang suka melukiskan kuda. Lambang Sanggar Bambu memang **lima ekor kuda**. Jika **Andi Yustana** sudah melakukan survey kekuatan para pelukis ia bisa bekerja lebih dari 14 jam sehari. Umpama ke Yogyakarta, Surabaya dan Malang. Juga ke Bali. Itulah sebabnya banyak pelukis yang banyak di kenal dan diketahui kekuatannya. Dengan cara kerja yang cermat begitu, diharapkan ada bahkan banyak - efeknya untuk kebahagiaan apresiasi. Maksudnya jika disodorkan lukisan burung jalak, ialah lukisan yang baik, syukur terbaik. Pada garis besarnya karya **Hardiman** bagus. Karena apa? Ia mengambil motif yang tidak banyak seniman lain mengambilnya. Esensi wujud "burung" kena. Hanya dengan bulu-bulunya ia suka "bermain" untuk mendapatkan nilai estetis yang penuh. Bisa karena sapuan kuasanya. Bisa aneka dan nuansa warna. Bisa juga karena texture dan renik-renik warna yang terungkap.

Bahwa dari sekian banyak karya satu dua ada yang kurang afdol, justru ini mencerminkan realitas dan bukan membohong. Nanti akan kelihatan bahwa kolektor atau calon pembeli yang teliti akan memilih yang terbaik. Begitu juga karya Agus Riyanto mengenai ayam-ayam yang bulunya lebat karena dari daerah pegunungan yang dingin, Batu, Malang. Warnanya lugas. Bentuknya cakep (piawai). selain ayam, Agus Riyanto melukiskan lembu.

Bahwa kuda dari bentuk dan kekuatannya bagus, dibuktikan Matheus. Lebih lagi jika di perhatikan dari angle pengambilan. Ada yang frontal. silhouet. Angle dari atas dalam sikap berlarian yang berbeda-beda. Susunan kuda

known as a prosaist of mystical character, he then liked painting horses. The symbol the of Sanggar Bambu is actually **five horses**.

**Andi yustana** has had surveys on the strength of the painters in Yogyakarta, Surabaya, Malang, and even Bali. That's why he could work more than 14 hours a day. He knows many painters and he knows their strength. In his opinion, through hard and accurate work the painters could enhance the interest and happiness of the appreciators. How good it would be, that if presented with a painting of a **jalak**, an appreciator could comment it is a good painting, even the best painting of the bird.

Generally speaking, Hardiman's paintings are nice. Why? Because his motives are his very own. The essence of his "birds" is exactly what it is. With their feathers he "plays", so to say, so as to achieve his full aesthetic values. He does it either through his sweep of brush, or through his variety of colour nuances. On other places he does it through texture or well-expressed colour dots. It's just natural, however, that among the many there are several which are not so. That's what really in life is. Presently, it's the collectors and future accurate buyers who would choose the best. That's the case of Agus Riyanto's paintings of the thickfeathered mountain chickens of cool places like Batu. Their colours are to the point, their forms are elegant. Aside from chickens, Agus Riyanto paints also cows.

That horses are of beautiful form and strength, it is proven by Matheus. The more so if they are portrayed from different angles, either frontal or silhouetted. In a painting the horses, running to different corners, are portrayed from above. In the first the horses are rare, in the second they are in abundance. There is also one, in which the horses are "raised" from above



Warna warni  
Mawar IV  
48 x 60 cm  
Hardiman

ada yang langka (sedikit); ada yang rapat (banyak); dan ada pula kuda yang di "angkat" dari atas (bird's view) dalam warna putih dan mengelilingi warna hijau. Sedikit mendorong ke arah penampilan sur-realistis. Dan jika tiba-tiba di antara kerumunan kuda yang berlarian ada penunggang wanitanya seperti bidadari tentu menimbulkan tanda tanya atau misteri. Jawabnya tentu ada pada apresiasi.

Jika ada apresiasi yang melihat suatu kelemahan Andi's Gallery membuka diri untuk menyimak. Bukan untuk menutupi. Apalagi untuk memperosokkannya. Itulah sebabnya akan dibuka forum diskusi untuk meningkatkan apresiasi seminggu sekali. Kesempatan, motor yang dibuka Andi's Gallery, akan dibantu oleh penulis ini (Sudarmaji) dan Sri Warso Wahono. Penulis seni rupa yang tidak asing lagi di Indonesia. Ditanggung para apresiasi bisa menghayati sendiri, mengapresiasi bahkan mengevaluasi sendiri. Tidak perlu takut akan sesat, karena kecakapan yang akan meningkat.

(in a bird's view), in white surrounding the green, so as to suggest surrealistic imagination. And if amidst the group of the running horses suddenly appears a women-angel rider, it surely gives birth to question or mystery. It is for the appreciators to answer the question.

Should among the appreciators there are those who might show the weaknesses of the paintings, Andi's Gallery is open to pay its due attention. It does not have any intention to hide them, let alone to lead the appreciators astray. That's the reason of the organization of a weekly discussion to enhance appreciation. The program would be assisted by the writer (Sudarmaji) and Sri Warso Wahono, on well-know Indonesian critic of plastic arts. It is for the appreciators them selves to experience and appreciate. There is no question of leading astray. On the contrary, your skill might here-with be upgraded.



Imajinasi Ayam I 104 x 135 cm

Agus R.

**/// Andi's Gallery**  
*& frame specialist*

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