

berkata bahwa seni lukis Indonesia sudah mendapatkan hak asasinya yang paling murni. Seni lukis kembali kepada seni lukis. Dan pelukis sudah balik ke jiwa rasanya sebagai pelukis. Bukan "anak politik".

Sejak itu pameran terus beruntun dari tahun ke tahun. Pada 1968 pula, bulan November di Jakarta diadakan Pesta Seni. Pesta ini berkenaan dengan dibukanya Pusat Kesenian Jakarta - Taman Ismail Marzuki. Dalam pesta ini dipamerkan 132 lukisan karya pelukis pilihan dari Yogyakarta, Jakarta dan Bandung. Kekayaan corak yang merupakan rekayasa ragam ide semakin nampak jelas.

Pesta seni lukis besar-besaran ini merangsang yang lain-lain untuk semakin berani hadir. Sejumlah seniman dan pengajar seni perguruan tinggi lantas punya hasrat berpameran bersama. Pada tahun 1969 hal itu terealisasi. Dosen Akademi Seni Rupa Indonesia (ASRI), yang terdiri dari Bagong Kusudiardjo, Budiani, Edhi Sunarso, Widayat, Fadjar Sidik, Abas Alibasyah, Mujitha berpameran bersama pelukis-pelukis muda dari Bandung. Para pelukis Bandung ini semuanya bergumul di perguruan ITB jurusan seni rupa. Mereka adalah Erna Pirus, Rustam Arief, Imam Bukhori, Sanento Yuliman, T. Sutanto, Umi Dahlan, dan Haryadi Suadi.

Memasuki tahun 1970 seni lukis kontemporer Indonesia bisa dibilang sudah berjalan sebagaimana mestinya. Artinya: kebebasan kreatif, yang berkaitan dengan kebebasan penciptaan individual sudah sepenuhnya diperoleh, tanpa ada yang mengotak-atik. Politik pemerintah melepas segala beban tema kanvas seni lukis Indonesia. Dan penyelenggaraan-penyelenggaraan pameran juga melaju lancar tanpa disayat sensor dari pihak mana pun. Dan pula, pameran bentuk apa pun segera mendapat tanggapan positif.

Bahkan pada tahun 1970 ini, pada Pesta Seni Pusat Kesenian Jakarta sempat dihadirkan seni lukis abstrak dalam sebuah pergelaran besar. Mereka yang hadir dalam

*toward exhibiting even more. A group of artists and art teachers from higher learning institutions had the desire to exhibit in a joint show. This plan was implemented in 1969. Teachers at the Indonesian Fine Art Academy (ASRI) in Yogyakarta, Bagong Kusudiardjo, Budiana, Edhi Sunarso, Widayat, Fadjar Sidik, Abas Alibasyah and Mujitha put on a show with young artists from Bandung. These Bandung artists were all involved with the department of fine art at the Institute of Technology in Bandung. They were Erna Pirus, Rustam Arief, Imam Bukhori, Sanento Yuliman, T. Sutanto, Umi Dahlan and Haryadi Suadi.*

*Going into the 1970s, the world of contemporary Indonesian painting developed as it should have in the sense that the creative freedom related to the creative independence of the individual artist had been fully achieved without opposition.*

*The government's political policy released painting from the burden of themes previously imposed. And the organization of exhibitions went smoothly with little censorship from any circle. Exhibitions, in whatever form they took, were welcomed positively by the public.*

*Also in the 1970s, a large art festival at the TIM art center included a major exhibition which featured paintings in which abstraction had been applied. Among the painters*

Srihadi Sudarsono,  
Ekspresi Penari.

Srihadi Sudarsono,  
Dancers Expressions.





Mulyadi W,  
Anak dan Topeng.

Mulyadi W,  
Child and Mask.

Abas Alibasyah,  
Topeng (kanan).

Abas Alibasyah,  
Mask. (right).

forum ini antara lain adalah D.A. Peransi, Jufri Tanissan, Ipe Ma'aruf, Arief Sudarsono, Sriwidodo dan Oesman Effendi. Disimak dari karyanya, tak sepenuhnya abstrak memang. Namun fenomena bentuk yang digelincirkan ke abstrak nampak jelas. Abstrak impresionistik, atau abstrak yang masih mencitrakan bentuk-bentuk yang menjadi titik tolaknya. Masyarakat umum menyebut ini sebagai semi (separuh) abstrak.

Pesta seni lukis kontemporer Indonesia semakin meriah. Pada tahun 1970 ini pula di Taman Ismail Marzuki diselenggarakan pameran akbar yang melibatkan pelukis-pelukis dari Jakarta, Bandung, Yogyakarta dan Bali. Kota-kota pusat kekuatan seni lukis Indonesia pada kala itu. Pameran yang bersifat panoramik ini seperti menegaskan: sampai di mana kekuatan menyeluruh seni lukis kontemporer Indonesia. Dari pameran tersebut nilai seni lukis Indonesia lumayan tergambar, walaupun lewat pergeleran karya yang tak terlampau banyak. Pameran yang disponsori Menteri Luar Negeri Adam Malik itu memajang 62 lukisan.

Setelah pameran-pameran yang melibatkan seniman berbagai kota, pelukis-pelukis per kota pun semakin berhati-pasti untuk muncul. Lalu, terselenggarakan pameran-pameran kelompok, yang mengatasnamakan kotanya sendiri-sendiri.

Dari Bandung muncul Kelompok 18, yang



exhibiting in this forum were D. A. Peransi, Jufri Tanissan, Ipe Ma'sruf, Arief Sudarsono, Sriwidodo and Oesman Effendi. Actually none of the works were fully abstract, but the forms appearing on the canvases were clearly moving in that direction. Most of the works leaned toward abstract expressionism, or works in which the forms depicted remained the basic jumping off point for the artist. The general public referred to this art as semi-abstract.

The festival atmosphere in the fine art world was clearly reflected in the 1970 exhibition at the TIM art center of works by painters from Jakarta, Bandung, Yogyakarta and Bali, the strongest centers for painting at that time. This panoramic exhibition gave a look at just how strong the whole of Indonesia's contemporary painting had become. The value of Indonesian painting was fairly well pictured in this show, although there were not a great many works displayed. This exhibition sponsored by then minister of foreign affairs, Adam Malik, featured 62 paintings.

After this joint show which involved the works of artists from several cities in Jakarta, the painters of the cities of the archipelago were motivated to put on local shows of their own. Group exhibitions were organized in the names of the various cities the artists originated from.

Not just Bandung, but also Surabaya, from which nothing had been heard up to that time, began putting forth names with potential. The Surabaya group was given the name Aksera, or Akademi Seni Rupa Surabaya (Surabaya Art Academy) artists, because the artists involved were linked to that academy as either teachers or students. The Surabaya artists were Gatut Kusumo, Amang Rahman, OH. Supono, Daryono and Krishna Mustajab. These artists employed a style and approach not seen among artists

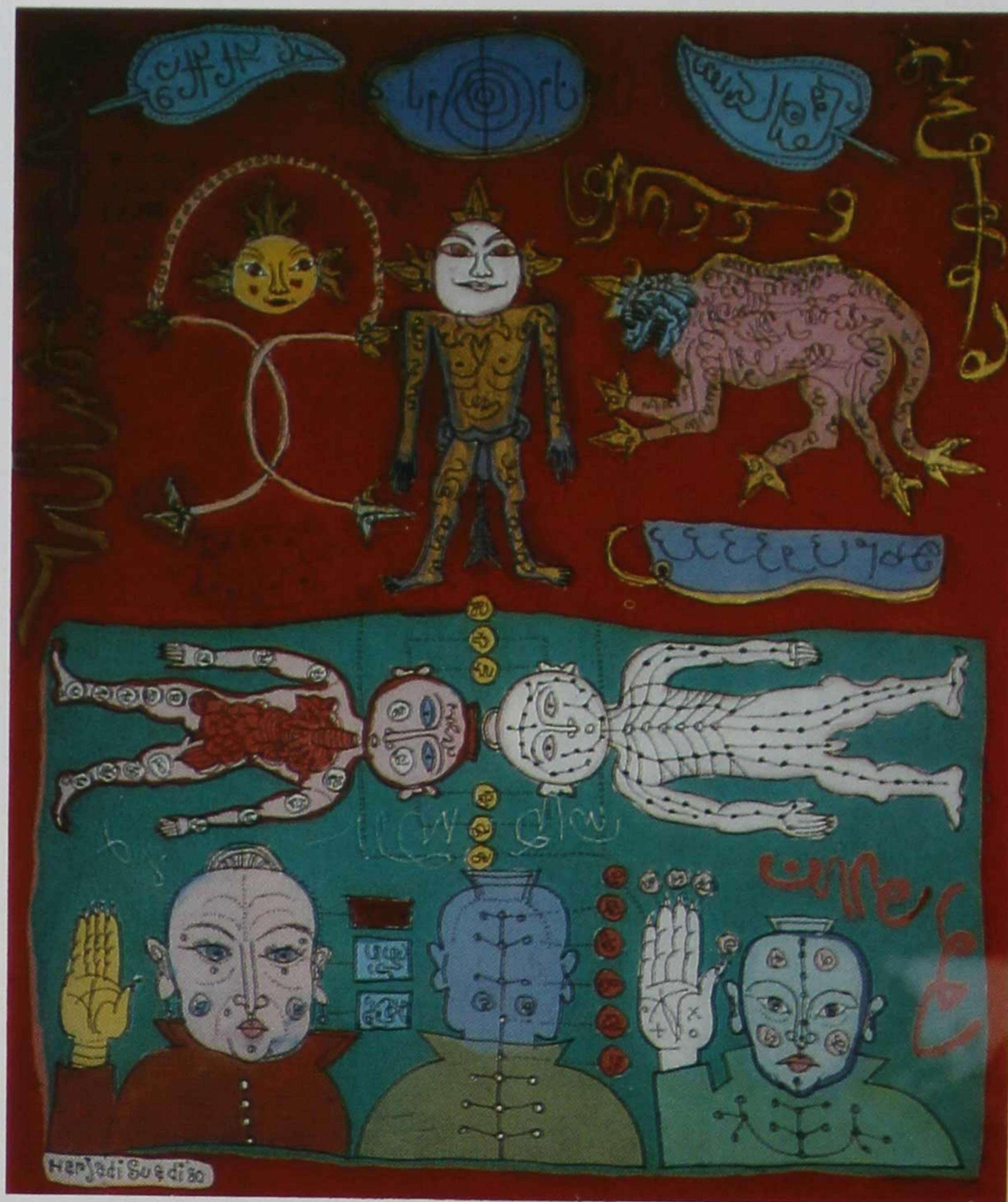


berpameran di Jakarta. Di antara mereka hadir pematung Rita Widagdo, Sunaryo. Di sampingnya pelukis-pelukis A.D. Pirous, Samsudin Dayat, Yusuf Affendi dan sebagainya. Mereka berpameran di Jakarta tahun 1971.

Tak hanya Bandung. Surabaya pun, yang selama kurun ini tak pernah terdengar suaranya, memunculkan nama-nama yang amat memberikan prospek. Kelompok mereka dijuluki oleh masyarakat sebagai kelompok Aksera atau akademi Seni Rupa Surabaya. Karena mereka memang pelukis-pelukis yang berkuat di akademi itu. Entah sebagai pengajar, atau mahasiswanya. Mereka adalah Gatut Kusumo, Amang Rahman, O.H. Supono, Daryono, Krishna Mustajab. Pelukis-pelukis ini tampil dalam gaya dan greget yang berbeda dengan pelukis-pelukis di luar Surabaya. Karya-karya mereka kelihatan kukuh mempertahankan bentuk, dengan corak mengarah kepada ekspresionisme serta surealisme. Gaya lukisan-lukisan mereka umumnya eksplosif, menggebu, dan memancarkan semangat berkarya yang tinggi.

Tahun-tahun selanjutnya, pameran-pameran di Jakarta terutama, dan di beberapa kota lain yang potensial untuk pergelaran seni lukis seperti Bandung, Yogyakarta dan Surabaya, terus bermunculan. Tak hanya pameran ramai-ramai yang melibatkan puluhan pelukis, atau pameran kelompok yang mengikutkan beberapa seniman. Tapi pameran tunggal juga mulai terselenggara.

Dalam sejarah seni lukis Indonesia sampai awal tahun 1970-an, pameran tunggal masih merupakan sebuah "upacara besar" bagi seorang pelukis. Oleh karena itu, jika ada pelukis yang telah menyelenggarakannya, maka ia akan segera terangkat sebagai sosok yang lebih menggenggam citra sebagai profesional. Tentu ukuran untuk hal itu dilandaskan



outside Surabaya. Their works firmly adhered to form, with a tendency toward expressionism or surrealism. Their individual styles were explosive and put forth with an intense creative spirit.

In the following years, exhibitions occurred in Jakarta, in particular, and in other cities like Bandung, Yogyakarta and Surabaya. Not only joint exhibitions of different sizes were presented. Solo shows were also put on.

In the history of Indonesian art, up to the early 1970s, solo shows had been perceived as a "major ritual" undertaken by an individual artist. Because of this, once a painter had put on a solo show, he was immediately seen as more professional. This perception of course was tempered by the quality of works displayed.

In 1973, for example, painters like Nashar, DA. Peransi, Zaini, Popo Iskandar and Mustika all held solo shows. The public was presented firmly and resolutely with works based in the character of each individual painter. In this way the development of painting in Indonesia could be viewed in a detailed manner, concept by concept and form by form, as the artists put forth their ideas on canvas.

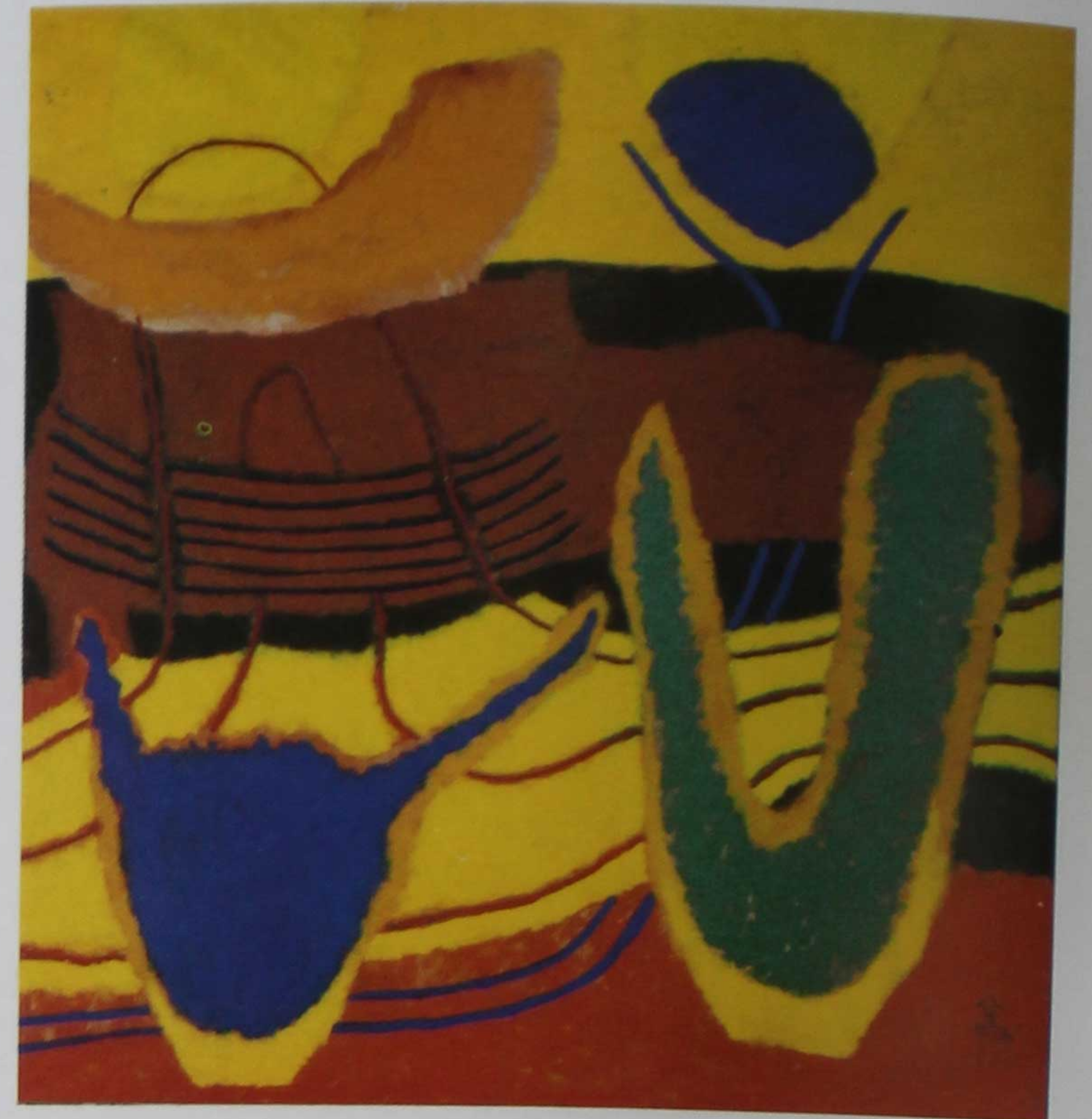
In his solo show Nashar presented abstract-impressionistic works which took inspiration from the environment. Sudarmadji, in his book entitled *Seni Lukis Jakarta Dalam Sorotan (A Glimpse at Jakarta Painting)* commented on Nashar's exhibition: "Up to the exhibition in 1973 Nashar's temperament has appeared increasingly firm. (A character which is) solid, modest and straight forward. This can be seen in the works *Sanggah (Balinese Temple)*, *Pepohonan (Trees)*, *Parangtritis*, *Dunia Binatang (Animal World)*, and *Jala-Jala (Nets)*."

A.D. Pirous,  
Batu Lama Aceh (kiri).

A.D. Pirous, *Old Stone of Aceh (left)*.

Haryadi Suadi,  
Tentang Hidup.

Haryadi Suadi,  
*About Life*.



pada kualitas karya-karya yang disuguhkan.

Pada tahun 1973, misalnya, pelukis-pelukis seperti Nashar, D.A. Peransi, Zaini, Popo Iskandar serta Mustika telah melakukan pameran tunggalnya. Dengan pameran-pameran tersebut masyarakat dengan gamblang disuguhi karya-karya yang berjajar utuh sebagai jati diri masing-masing pelukis. Dan dengan begitu, perkembangan seni lukis Indonesia dapat di simak secara lebih rinci, lewat satu per satu konsep seni lukis yang ditawarkan. Dan lewat satu persatu bentuk atau wujud karya yang dipamerkan.

Dalam pameran itu Nashar menampilkan karya-karya yang abstrak impresionistik, dengan mengambil obyek alam lingkungan sebagai titik tolak. Sudarmaji, dalam bukunya "Seni Lukis Jakarta Dalam Sorotan" menuliskan mengenai presentasi Nashar ini : "sampai kepada pamerannya tahun 1973, tetap muncul temperamen Nashar yang sudah makin kokoh. Kaku, sederhana dan terus terang. Ini dapat dibuktikan pada karya-karyanya yang berjudul Sanggah, Pepohonan, Parangtritis, Dunia Binatang dan Jala-jala".

Dalam lukisan-lukisannya, Nashar secara amat ekspresif mencurapkan cat lewat kuasnya ke atas kanvas. Warna-warna disapukan secara intuitif, dengan goresan-goresan pendek yang penuh tekanan. Apa-apa yang digambarkan sesungguhnya hanyalah simbol dari perasaannya. Perlambang dari jiwanya. Kesepiannya, penasarannya, kesederhanaannya, atau ketegarannya. Warna dan bentuk melebur menjadi satu dan merefleksikan apa-apa yang menjadi getaran hatinya. Apabila ia melukiskan seekor babi yang tersuruk di sebuah latar luas tanpa cakrawala, maka sesungguhnya

Nashar brushed the paint onto his canvases expressively. The colors were placed intuitively, with the emphasis of short strokes. The forms pictured on his canvases were symbols of what he felt. Symbols of his personality. His loneliness, desires, simplicity and strength of purpose all emerged there. Color and form fused on his canvases to reflect the tremblings of his heart. If he painted a boar in an open space without a horizon, in truth he was describing himself and his feeling toward his humble existence. If he painted a small, lonely child in a wilted, empty garden, he was painting a portrait of his feeling of alienation.

Zaini's works done in the 1970s exhibited his strength in bringing forth the mystery of nature, the object of his art. Lines spontaneously placed on the canvas or paper gave impressions of living creatures like chickens or goats, or other forms like canoes. The creatures or objects appeared crystalized in a natural light which was skillfully manifested. As a whole the enjoyment derived from Zaini's paintings originates in the absorption of the viewer's imagination in a magical world. His works are very impressive, they offer mystery; puzzles which are continuously responded to and enjoyed.

Popo Iskandar, in the development of his work in the 1970s, emphasized form, a phenomena that was to mark his image in art. In this period Popo found the specific objects he would continue to employ in his work, bamboo, ocean waves, then roosters and cats. Popo's works constitute repetitions of depictions of these objects on canvas after canvas. Bamboo, ocean waves, or cats were drawn expressively and straight forwardly. The bamboo and waves appeared as abstractions, with conservation of color, composition and expression of character being notable features. In his cat paintings Popo offered distorted forms, which if studied carefully appeared to constitute a hyperbolic commentary on the nature of the creature he was painting. What

Zaini, Kuntum bunga.

Zaini, Flowerbud.

Nashar, Alam. (kanan)

Nashar, Nature (right).



ia sedang menggambarkan tentang dirinya yang melata ditengah kehidupan. Apabila ia melukiskan seorang anak yang duduk kesepian di sebuah hamparan taman tanpa tanaman, maka sebenarnya ia menggambarkan potret perasaannya yang sedang amat terasing.

Sementara itu pada karya-karya Zaini yang dimunculkan pada tahun 1970-an, nampak kekuatannya dalam melantunkan misteri alam lingkungan yang menjadi obyek-obyek garapannya. Garis-garis yang digoreskan spontan ke atas kanvas atau kertasnya, biasanya mengimpresikan makhluk-makhluk hidup seperti ayam atau kambing, atau benda-benda lain seperti perahu-perahu. Dan makhluk-makhluk atau benda-benda yang digambarkan tersebut kelihatan menghablur dalam cahaya alam, yang secara manis dimanifestasikan. Secara keseluruhan, penikmatan atas lukisan-lukisan Zaini ini menyerap imajinasi pelihat ke alam gaib. Garis-garisnya yang lunak serta warna-warninya yang meredam dan kaya gradasi, seperti menyembunyikan banyak perihal alam semesta di hadapan kita. Karya-karyanya yang sangat impresif, menawarkan kabut teka-teki yang tak habisnya dijawab dan dinikmati.

Popo Iskandar pada perkembangan lukisan-lukisan di era 1970-an menunjukkan kedigdayaan wujud, yang pada kemudian akhirnya muncul sebagai cap jati dirinya. Pada kurun ini Popo menemukan obyek-obyek khasnya seperti rumpun bambu, ombak laut, atau ayam jago dan kucing. Karya-karya Popo lebih berupa repetisi dari obyek-obyek tersebut, dari kanvas ke kanvas. Rumpun bambu, ombak laut atau kucing ia gambarkan secara ekspresif dan lugas. Bambu atau laut dimunculkan dalam abstraksi, yang menampilkan warna hemat, komposisi dan watak. Sementara pada kucing ia menawarkan bentuk-bentuk deformatif, yang jika disimak merupakan hiperbolisme dari karakter seekor

appeared on the canvas was the figure of a living being peering out at life silently and full of mystery. Popo Iskandar's works provide a sense of the essence of form.

The paintings of Nashar, Zaini and Popo Iskandar are offered here as examples of the segment of works that were most notable during that period. There are, of course, other paintings worth mentioning, like those of Srihadi Sudarsono, AD. Pirous, OH. Supono, Oesman Effendi and others. However, the works of Nashar, Zaini and Popo

Iskandar offer the most concrete examples of the trend toward "lyricism" that was strong at the time. Lyricism in terms of painting can be understood in terms of the emotional state having taken precedence over other subjects on a canvas. Temporary attitudes, stances and emotions elicited from the painter by his environment become the focus of his creativity. The reality surrounding the artist functions only as a stimulation to creativity. The forms on the canvas are therefore not the main focus. Abstracted forms, or those tending toward abstraction (semi-abstract) dominated the canvases being produced by Indonesian artists during the 1970s. The personal imagination of the artists appear to be poured liberally onto the canvas. From this it can be understood that the artists viewed the canvas as a place to express himself. The canvas was a container for the movements of the soul and the emotions of the artist.

But the domination of lyricism began to be eaten away at by the canvases of the younger Indonesian painters in the academies. Between 1972 and 1975 the art educations offered at several higher learning institutions, particularly ASRI in Yogyakarta and ITB in Bandung, seemed to have entered an era of openness. Progressive thinking became a force. This progressiveness became an influence due to the availability of fine art books from the West in the school libraries.

One of the results of this progressive input was the appearance of geometric and mathematically based shapes on the canvases of the young painters. These shapes, circles, squares, and straight lines, all organized in impressive compositions, were the result of a highly rational approach.

Painters like Nanik Mirna, Harsono, Wardoyo Sugianto, and Agustinus Sumargo exhibited the seriousness of their endeavors in several shows held in Yogyakarta and Solo in Central Java. This seriousness was rooted in not only the visual, but also the conceptual.

Harsono dealt with space through fields of squares and

I Gusti Nengah Nurata,  
Mencari Perdamaian.

I Gusti Nengah Nurata,  
Searching for Peace.

Popo Iskandar,  
Jala-jala dipantai

Popo Iskandar, Fishnets on  
beach.



kucing yang dilukiskannya. Hingga yang hadir di kanvas ialah sosok makhluk hidup (kucing) yang menatap hidup dengan segenap kediaman dan kemisteriusan. Lukisan-lukisan Popo Iskandar terasa esensial dalam kebentukan.

Lukisan-lukisan Nashar, Zaini dan Popo Iskandar di atas dapat dicontohkan sebagai bagian yang paling menonjol dan terkuat pada era ini. Tentu banyak yang lain yang juga patut dibicarakan, seperti karya-karya Srihadi Sudarsono, A.D. Pirous, O.H. Supono, Oesman Effendi dan sebagainya. Namun karya Nashar, Zaini dan Popo Iskandar dapat hadir sebagai amsal kecenderungan yang menonjol kala itu, yakni lirisisme. Lirisisme pada seni lukis memiliki arti : getar perasaan atau emosi pelukis menjadi subyek utama yang menghidupi kanvas-kanvas. Sikap, sifat dan emosi-emosi temporer ketika pelukis menghadapi dunia sekelilingnya menjadi modal utama dalam penciptaan. Dan alam realitas sekelilingnya, yang ditangkap secara kasat-mata, hanyalah merupakan bagian yang memberikan stimulasi, rangsangan, dalam proses penciptaannya. Sehingga bentuk-bentuk bukanlah yang paling utama. Dalam kanvas-kanvas pelukis senior Indonesia tahun 1970-an, bentuk-bentuk yang cenderung ke abstrak atau semi abstrak kelihatan dominan. Dan imajinasi pribadi pelukis nampak ramai berlantunan atau berkelebatan. Dari sini lalu terlihat,

circles. Nanik Mirna and Agustinus Sumargo exploited repetition of shape and color in such a way that there occurred optical movement much like that of the art of Victor Vasarely. The younger artists approached shape in a way that was not just experimental. They embraced a seriousness of thought and philosophy relevant to their times. For this type of work Nanik Mirna earned the Wendy Sorenson Memorial award from New York. This seemed to indicate that this "mathematical art" of the younger painters had been accepted by history.

In Bandung, Sugeng and Anyool Broto created works of a similar nature. Their works originated from analysis and measurement and other related elements.

On the other hand, painters J. Eka Suprihadi and Suatmadji showed a different tendency. They did collages and assemblages. Eko Suprihadi, for example, used jute

bags to express his ideas. He dealt with texture, field, space and color on the jute surface by sewing into the bags and brushing or spraying on color. The result was a pure painting offering the surface of the bag, the folds of the jute fabric and the color added. There was no need to use one's imagination further.

While J. Eka Suprihadi was busy with assemblage, Suatmadji was occupied with the art of collage. Suatmadji employed a myriad of objects in his work such as dakon (Javanese children's toy), photos of women, ornamental corners (moldings), table cloths, and pieces of wayang kulit (leather puppets). These objects appeared in support of the stories he was telling on canvas. Stories of love, environmental protection, or village life. In his painting on the war between America and North Vietnam he pasted the flags of both nation's across the field of his canvas. The Wendy Sorenson Memorial committee selected this work for an award.

In the same period of time the assemblage artist Abdul Kholim came forward. His works were entirely made up of welded metal. The composition of the pieces of metal, along with the lines and texture left behind as traces of the welding, lent his works a stiff beauty and a specific character. Abdul Kholim's work caught the attention of Yogyakarta and was viewed as an inspirational phenomenon.

In general the progressive artists continued to show strong western influence in their work. The neoplasticism of Piet Mondrian, the supremism of Malevich and the optic art

kanvas pelukis tak lain adalah bidang untuk meluapkan ekspresi. Kanvas merupakan wadah yang menggambarkan semua gerak jiwa dan rasa si senimannya.

Tetapi dominasi lirisisme ini mulai diusik oleh kanvas-pelukis-pelukis muda Indonesia yang masih duduk di bangku-bangku akademi. Pada sekitar tahun 1972 - 1975 pendidikan seni lukis di beberapa perguruan tinggi, terutama di Sekolah Tinggi Seni Rupa "Asri" Yogyakarta dan Institut Teknologi Bandung seperti sampai pada era "keterbukaan".

Pikiran-pikiran progresif mulai melanda. Dan progresivitas itu dibawa dari pengaruh kitab-kitab seni rupa Barat Modern yang masuk ke sini, lewat perpustakaan-perpustakaan sekolah.

Gejala yang nampak dari progresivitas itu ialah munculnya bentuk-bentuk geometris atau matematis pada kanvas-kanvas pelukis muda. Bentuk-bentuk ini, yang digubah dalam bulatan, persegi, garis lurus, yang disusun dalam komposisi yang mengesankan digarap dengan rasionalitas tinggi.

Pelukis-pelukis seperti Nanik Mirna, Harsono, Wardoyo Sugianto, Agustinus Sumargo, lewat beberapa kali pameran kelompok yang diadakan di Yogyakarta dan Solo, memperlihatkan keseriusan akan garapan itu. Baik dalam presentasi visualnya, maupun dalam konsepsinya.

Harsono menggarap ruang melalui aneka bidang persegi dan bulatan. Sementara Nanik Mirna dan Agustinus Sumargo mengeksplorasi bentuk repetitif dan warna. Sehingga didapatkan getaran optis bagaikan optical art nya Victor Vasarely. Perjalanan pelukis-pelukis muda menuju bentuk seperti itu bukannya sekadar eksperimentasi atau coba-coba. Tetapi dengan kesungguhan pemikiran kerja, dan dengan filosofi yang relevan dengan zamannya. Bahkan untuk karya semacam itu, Nanik Mirna pada tahun 1973 memperoleh penghargaan Wendy Sorensen Memorial dari New York. Ini pertanda bahwa "seniman mistar" golongan muda ini dengan besar hati diterima oleh sejarah.

Di Bandung Sugeng Santoso dan Anyool Broto juga menciptakan seni lukis yang sejalan. Karya-karyanya meluncur dari upaya menganalisa, mengukur dan sebagainya.

Di sisi lain, pelukis J. Eka Supriyadi dan Suatmadji memberikan gejala lain. Mereka melaju ke seni kolasi dan asemblasi. J. Eka Supriyadi misalnya, menggunakan karung goni yang mengekspresikan ide-idenya. Ia mengolah tekstur, bidang, ruang dan warna di sana, dengan memainkan benang jahitan karung, pulasan atau semprotan cat. Yang hadir ialah sosok lukisan yang murni menawarkan wajah karung, kerut materi karung, warna-warna karung yang telah



*of Victor Vasarely clearly possessed the thinking of the mathematically oriented artists of Indonesia like Nanik Mirna and the others. The exploitation of heavy woven material like gunny sacks or jute bags could be used side by side with manifestations of Albert Burri. The works of Suatmadji in particular reminded one of the pop art of Andy Warhol, Claes Oldenberg and others.*

*The enthusiasm of the new trends among the young artists if viewed from the dynamics of creativity were certainly encouraging. However, other aspects left some room for concern. Because of this Sudarmadji, in a speech on the occasion of the 24th anniversary of the Institute of Fine Art ASRI in Yogyakarta on January 22, 1973, put forth the trends mentioned as basic issues. His speech entitled Benturan Fine Art Modern Barat Kepada Indonesia dan Efeknya di STSRI ASRI (The Collision of the Fine Art of the West with Indonesia and the Impact on STSRI ASRI) invited a great deal of attention. The issue was lifted to the status of a national problem in painting.*

*Fadjar Sidik, a painter exploiting abstracted shape, fields and space in his series of paintings entitled Dinamika Ruang (Dynamics of Space), also questioned the current trends. Fadjar Sidik, as the head of the painting department at the Yogyakarta art institute, wrote of the confusion inherent in the trend embraced by the fine art movement of this younger generation in an article published in the Majalah Seni magazine in 1973:*

*"I have the courage to say that there have been noticeable*

Salim M,  
Sayang Adik.

Salim M,  
Dear Brother.

dicat. Tanpa perlu digenangi imaji berkelanjutan.

Jika J. Eka Supriyadi berkuat di asemblasi, Suatmadji pada seni kolasi. Suatmadji dalam kanvasnya memaktubkan aneka benda seperti dakon (mainan anak-anak Jawa), foto wanita, sudut ornamen taplak meja, sampai potongan wayang kulit. Benda-benda ini muncul untuk mendukung cerita yang digagaskan dalam kanvasnya : tentang cinta, pelestarian budaya, atau jagat desa. Dalam lukisannya yang berkisah tentang perang Amerika dan Vietnam Utara, Suatmadji menempelkan bendera kedua negara itu di bidang lukisannya. Karya ini oleh panitia Wendy Sorensen Memorial ditetapkan untuk diberi penghargaan.

Pada kurun ini muncul juga pelukis asemblasi Abdul Kholim. Karya-karyanya seluruhnya menggunakan logam yang dilas. Komposisi bidang-bidang logam, garis dan tekstur yang muncul akibat las menghadirkan komposisi yang indah tegar, dan berkarakter khas. Karya-karya Abdul Kholim ini sempat menarik perhatian di Yogyakarta. Dan dianggap satu fenomena baru yang merangsang.

Akan karya-karya mereka yang progresif itu, masih terasa pengaruh seni modern Barat secara kuat. Neoplastisisme Piet Mondriaan, suprematisme Malevich, optical art Victor Vasarely jelas merasuk ke para pelukis mistar Indonesia seperti Nanik Mirna dan lain-lainnya itu. Eksploitasi rajutan berat seperti karung, dapat didampingkan dengan manifestasi Alberto Burri. Karya-karya Suatmadji mengingatkan pop art Andy Warhol, Claes Oldenberg dan lain-lain.

Kemeriahan kecenderungan baru pada pelukis-pelukis muda ini disimak dari aspek dinamika kreativitas, tentu menggembirakan. Namun dilihat dari sisi-sisi lain, kadang dirasakan cukup menggelisahkan. Oleh karena itulah, Drs. Sudarmadji, pada pidato dies di Upacara Dies Natalis ke 24, Sekolah Tinggi Seni Rupa "Asri", 22 Januari 1973, melontarkan gejala tersebut sebagai pokok masalah. Pidatonya yang berjudul "Benturan Fine Art Modern Barat Kepada Indonesia dan Efeknya di STSRI Asri" cukup mengundang perhatian. Masalahnya diangkat sebagai problem seni lukis nasional.

Dan Fadjar Sidik, pelukis yang karyanya mengeksplorasi bentuk, bidang dan ruang abstrak dalam seri lukisan "Dinamika", juga mempertanyakan gejala itu. Fadjar Sidik, selaku ketua Jurusan Seni Lukis di STSRI "Asri" menuliskan kebingungan gerak seni lukis generasi muda ini.

"Saya berani mengatakan bahwa ada perubahan-perubahan yang mencolok dalam pengepresian ; yaitu semakin berkurangnya perhatian para mahasiswa pada obyek alam dan pemandangan di sekitarnya, pada taforil, pada kehidupan rakyat sehari-hari, keakraban pada teman-teman dan keluarga.

*changes in expression; among those being a continually increasing lack of attention on the part of the students to objects from nature and their immediate environment, to taferil, to the daily lives of the people and to close relationships with friends and family. But, at the same time, there has been greater attention paid to problems that are formal in character, or form and the exploitation of visual elements such as line, color, texture, surface, volume, perspective, rythmn, dynamics, optical factors and others.*

*"This means that the students of today are attracted to conceptual issues rather than those which relate to the senses. Once this tendency leans too heavily to one side, as is now the case, it is regrettable because it decreases the variety of art being produced in the painting sector."*

*Fadjar Sidik was in fact addressing only his immediate teaching environment. But what he pointed out was actually a problem nationwide. This was because the students mentioned had been exhibiting off-campus and had established themselves as professional painters. And also because the trend pointed out by Fadjar Sidik was sweeping the other higher learning institutions for fine art in Indonesia.*

*In 1973 Danarto held a controversial confrontative exhibition which monumentalized the trend. At a gallery in the Taman Ismail Marzuki art center complex in Jakarta, Danarto hung several empty, white canvases of varying shapes. In his book Seni Lukis Indonesia Baru, Sebuah Pengantar (An Introduction to the New Art of Indonesia), Sanento Yuliman commented:*

*"In 1973, Danarto exhibited several large empty canvases in various geometric shapes, without figures. In this experiment paintings became an environment for the viewer, shaping the space in which the viewer moved. The paintings were no longer entitled as part of an imaginary world banished to the wall, limited by frames and pondered over at a distance. Paintings were now a part of the concrete structural environment in which the viewer observed them and through which the viewer moved. As Darnarto said, he meant his work as 'architecture, painting and sculpture all together'. Danarto's experiment could be viewed as a bridge between pure form (without association with nature or life, and without emotion) and anti-lyricism."*

*Indonesian painting had indeed entered a new path of exploration. Anti-lyricism, with all its ways and strategies, became the topic of discussion among Indonesian art circles. And the presence of the variety of art which appeared to be new eventually broke through into the awareness, understanding and appreciation of the art public in Indonesia, which had previously been preoccupied with the general understanding that "painting is a medium for the expression and pouring out of feelings through aesthetic elements". It was also understood that this was done practically without any recourse to the rational, mathematical or measurement oriented concerns, or detail.*

*But however boisterously the trend toward rational art*



Tetapi semakin besar perhatiannya pada problem yang bersifat formal atau kebetukan dan pengeksploitiran elemen visual seperti garis, warna, tekstur, bidang, volume, perspektif, ritme, dinamik, optik dan lain-lain.

Ini berarti bahwa para mahasiswa sekarang ini tertarik kepada hal-hal yang bersifat konseptual dari pada penginderaan. Apabila hal yang demikian ini sudah sampai ke tingkat yang berat sebelah seperti sekarang ini, sangat di sayangkan, karena "mengurangi keragaman dalam dunia seni lukis jurusan ini" (Majalah Sani, 1973).

Fadjar Sidik memang baru berbicara pada lingkup perguruan tempatnya mengajar. Tapi singgungannya sesungguhnya telah sampai pada dunia seni lukis nasional. Oleh karena mahasiswa yang disebut-sebutnya telah pula melakukan pameran di luar kampus, dan berdiri sebagai pelukis profesional. Dan juga, gejala yang disinggung Fadjar Sidik, juga menggejala di perguruan tinggi seni lukis lain di Indonesia.

Di ruang pameran, tahun 1973 Danarto menggebrak, dan sekaligus memonumeni gejala ini dengan pameran yang kontroversial. Di Taman Ismail Marzuki ia menggelarkan sejumlah kanvas kosong putih, tanpa pigura. Untuk pameran ini, Sanento Yuliman, dalam bukunya "Seni Lukis Indonesia Baru, Sebuah Pengantar" (Dewan Kesenian Jakarta, 1976) mencatat:

"Pada tahun 1973 Danarto memamerkan sejumlah kanvas kosong berukuran besar dalam beberapa bentuk geometris, tanpa pigura. Dalam percobaan ini lukisan menjadi lingkungan si penanggap sendiri, membentuk ruang tempat ia berada dan bergerak. Lukisan tidak lagi berjudul sepotong dunia imajinasi yang terkucil di dinding, dibatasi pigura dan direnungi dari suatu jarak. Lukisan menjadi struktur lingkungan kongkrit itu sendiri, di mana penanggap mengamati dan bergerak. Seperti dikatakan Danarto, ia memaksudkan karyanya 'sekali-gus sebagai arsitektur, lukisan dan patung'. Percobaan Danarto dapat dipandang sebagai menjembatani rupa murni (tanpa asosiasi dengan alam dan hidup, tanpa emosi) dengan anti-lirisisme.

Seni lukis Indonesia memang sudah sampai kepada rambahan dan jelajahan baru. Antilirisisme, dengan berbagai cara dan strategi, masuk ke perbincangan seni lukis Indonesia. Dan dengan aneka karya yang nampaknya baru, atau "baru", menerobos pengertian dan apresiasi masyarakat seni lukis Indonesia, yang selama ini memang disibuki dengan faham umum: "seni lukis ialah medium ekspresi dan pelampiasan getar rasa lewat elemen-elemen estetik". Dengan nyaris tanpa rasionalitas, penghitungan, pengukuran yang rinci.

Tetapi, seramai-ramainya gejala seni lukis rasional berkobar, seni lukis yang berkuat pada lirisisme tak terhenti berproses. Dan di samping itu, lukisan-lukisan yang menyanggah faham-faham terdahulu, seperti



flared and spread, lyricism in painting never halted its process. Besides this, paintings based in previous concepts or understandings, like expressive realism, impressionism or cubism, continued to be produced.

In 1974, painting in Indonesia picked up improved momentum in its development. This could be seen in the establishment of a competitive biennial exhibition by the Jakarta Art Council at the TIM art center. This exhibition was held simultaneously with a festival of the arts which involved other presentations such as theatrical performances and literary readings.

Hundreds of paintings brought in from various cities were displayed in this biennial. The Jakarta Art Council selected paintings from among artists in Jakarta, Yogyakarta,

Suatmaji,  
Kolase dengan Topeng

Suatmaji,  
Collage Weaving Mask.

realisme ekspresif, impresionisme atau kubisme, terus pula berjalan.

Tahun 1974, seni lukis Indonesia menemukan momentum yang bagus dalam perkembangannya. Hal ini ditandai dengan upaya Dewan Kesenian Jakarta menyelenggarakan Biennale, atau pameran seni lukis dwi-warsa (dua tahunan) di Jakarta. Pameran ini diadakan bersama-sama pergelaran seni yang lain, seperti drama, sastra dan sebagainya, dalam forum besar "Pesta Seni".

Dalam biennale itu, dipajang ratusan lukisan karya pelukis Indonesia, yang dijumpai dari berbagai kota. Dengan mematok kriteria yang mengutamakan kreativitas, yang implikasinya berarti inovatif atau bahkan inventif. Dewan Kesenian Jakarta lalu menjaring pelukis Jakarta, Yogyakarta, Bandung, Bali, Surabaya, Solo, Padang. Pameran besar ini menggiring pelukis-pelukis yang telah terbilang senior untuk serta. Dan tak hanya sebagai pemamer, tetapi juga sebagai seniman yang siap ikut berkompetisi. Karena, pameran biennale ini juga memilih 5 lukisan untuk diangkat sebagai yang terbaik.

Pada pameran dan kompetisi Biennale I ini termunculkan 5 lukisan dari 5 pelukis yang dianggap terbaik. Yakni : Karya Irsam, dengan judul "Matahari di atas Taman". Lalu karya Widayat, "Keluarga", karya Abas Alibasyah "Lukisan Wajah", karya Aming Prayitno, "Pohon" dan lukisan A.D. Pirous, "Tulisan Putih".

Lima lukisan pemenang itu nampak mantap dari banyak aspek. Karya Irsam kelihatan menjumpat aneka unsur ornamen tradisional Indonesia, dan diletakkan sebagai elemen penunjang utama. Sehingga lukisannya mengandung sunggingan halus, njelimet, dan dekat dengan karakter seni batik.

Lukisan Widayat memberikan citra tentang masa lalu. Bentuk yang digubah, tekstur yang diolah serta warna-warna yang dimaktubkan menjadikan karyanya seperti gubahan pelukis-pelukis primitif di gua-gua. Manifestasinya lalu terasa naif, memberat, dan menyiratkan kesan magis. Namun tak lupa Widayat menebarkan unsur-unsur dekoratif.

Aming Prayitno dalam karyanya juga mengeksplorasi tekstur, dengan abstraksi bentuk. Lukisannya ekspresif, teksturnya tertata apik dan artistik.

Abas Alibasyah hadir dengan lukisan yang menyimpan semangat mencurap kuas, dengan memunculkan susunan warna-warna coklat kehitaman yang enak dan manis dilihat. Wajah-wajah yang digambarkan mengajak kita menatap masa lampau, dengan pencitraan topeng-topeng kuno yang magis.

Sementara itu A.D. Pirous secara megah melukiskan kaligrafi Arab di atas kanvasnya yang lebar. Di atas kanvas tersusun bungkahan-bungkahan bentuk, yang

Bandung, Surabaya and Solo in Java, as well as in Padang, West Sumatra and Bali, with the main criterium being creativity with its innovative and inventive implications. This major exhibition involved senior, well established artists. And not only were they allowed to exhibit their works, they also competed in a selection of the "five best paintings" at the biennial.

Five paintings were duly selected in the first biennial. The winners were: Matahari di atas Taman (Sun over the Garden), by Irsam, Keluarga (family) by Widayat, Lukisan Wajah (Painting of Faces) by Abas Alibasyah, Pohon (Tree) by Aming Prayitno and Tulisan Putih (White Writing) by A.D. Pirous.

These five works were solid in every aspect. Irsam's painting incorporated traditional Indonesian ornamental elements as its main focus, so that it had the fineness and character of batik fabric.

Widayat's painting was reminiscent of the past. The forms were arranged like those appearing in ancient cave paintings, and texture and color were employed in such a way as well. The manifestation of this approach featured a stiffness, naivete and magical mood, while maintaining the decorative elements Widayat was known for.

Aming Prayitno also exploited texture in his work, besides abstraction of form. Texture was approached neatly and artistically in his prize-winning painting.

Abas Alibasyah was represented by a work reflecting his enthusiasm for brushstrokes in his employment of pleasant blackish brown tones which were pleasing to the eye. The faces peering from the canvas seemed to invite the viewer to look into the past, with the images of ancient masks and magic.

A.D. Pirous presented a wide canvas gloriously inscribed with Arabic calligraphy. Groupings of form, appearing as fields were set upon the canvas. With the assistance of color, line and artistic accents in the form of spots and circles, the totality of the background of Pirous' canvas gave an impression of the transitoriness of the world. He then traced the calligraphy from Koranic verse across this surface.

The panel of judges formed by the Jakarta Art Council for the selection was comprised of Affandi, Popo Iskandar, Sudjoko, Fadjar Sidik, Alex Papadimitrou, Kusnadi and Umar Kayam.

The choices made were not mistaken. The painters represented by the winning works had based themselves in mature creative concepts. The manifestations of their artistry, form, technique and style, were well used. However, all of this did not seem to be enough to satisfy the younger Indonesian artists. Several young anti-establishment artists stirred up animosity against the judges' decision.

They raised their voices loudly, questioning why the newer forms, which were anti-lyrical, and rational, even experimental in nature, did not get a place among the award