



Meno1ak
Sekaligus
Merengkuh

MENOLAK *sekaligus* MERENGGUH

Nadi Gallery & Sakato Art Community
8 - 28 August 2017

Pengantar dari Nadi Gallery

Sakato Art Community (SAC) adalah komunitas seni rupa beranggotakan seniman yang umumnya berasal dari Sumatera Barat. Kebanyakan di antara mereka memperoleh pendidikan seni rupa sejak Sekolah Menengah di SSRI-SMSR Padang, dan kemudian melanjutkan pendidikan tinggi di ASRI/ISI Yogyakarta. Sudah lebih dari dua puluh tahun berdiri dan merupakan salah satu komunitas / kelompok seni rupa yang aktif berkegiatan hingga saat ini.

SAC bisa menjadi contoh bagaimana pendidikan seni rupa dari sebuah daerah. Kemudian berkenalan dengan berbagai pemikiran, corak, gaya, pendekatan seni rupa kontemporer di Yogyakarta, lengkap dengan lingkup pergaulan sosial yang meluas, memberi bekal untuk terus mengembangkan kreativitasnya, tanpa harus lupa pada akar tempatnya tumbuh. Setelah pada tahun 2005 Nadi Gallery untuk pertama kalinya bekerjasama menyelenggarakan pameran SAC dengan tema "Re-Reading Landscap". Kali ini kami kembali bekerjasama menyelenggarakan pameran SAC dengan tema "Menolak Sekaligus Merengkuh"

Terimakasih kami ucapkan kepada teman-teman 'Sakato Art Community' yang telah mengusulkan pameran ini, kepada para perupa; Abdi Setiawan, Afdhal, Akmal Jaya, Alexis, Dodi Irwandi, Fika Ria Santika, Gusmen Heriadi, Handiwirman Saputra, labadiou Piko, Jumaldi Alfi, M. Irfan, Ridho Rizki, Ronald Efendi— dan Sakato Management (Faisal Azhari, Bayu Whardana, Anton Rais Makoginta). Juga kepada Nicholas Tan yang bersedia membuka pameran ini. Tanpa kerjasama dan bantuan mereka, pameran ini tidak mungkin terlaksana.

Biantoro Santoso

Foreword from Nadi Gallery

The Sakato Art Community or (SAC), is an art community whose members hail from the region of West Sumatra. Many of these individuals began their education at Padang's Fine Arts High School known as "SSRI-SMSR Padang," before continuing their education at the Yogyakarta Institute of Art or ASRI/ISI Yogyakarta. It has already been more than twenty years since this art community/group was formed, remaining active until now.

SAC serves as an example of what fine arts education is like in a particular region. That is then introduced to various modes of thought, style, expression, and approaches to fine art in Yogyakarta, complete with a broad social context, that provides stock to continue to develop one's creativity without being forced to forget one's roots.

The first time Nadi Gallery worked with SAC was in 2005, organizing an exhibition that took as its theme "Re-Reading Landscap." In our most recent collaboration with SAC we present the exhibition "At Once to Reject and Embrace."

We want to express our thanks to our friends from the Sakato Art Community who proposed this exhibition, to the artists: Abdi Setiawan, Afdhal, Akmal Jaya, Alexis, Dodi Irwandi, Fika Ria Santika, Gusmen Heriadi, Handiwirman Saptura, labadiou Piko, Jumaldi Alfi, M. Irfan, Ridho Rizki, Ronald Efendi – and to Sakato Management team (Faisal Azhari, Bayu Whardana, Anton Rais Makoginta). And finally, to Nicholas Tan who agreed to open this exhibition. Without such cooperation and hard work from these individuals, this exhibition would not be possible.

Biantoro Santoso

Menolak Sekaligus Merengkuh

At Once to Reject and Embrace

*"Takuruang Nak di Lua, Taimpik Nak di Ateh
Terkurung Ingin di Luar, Terimpit Ingin di Atas"
Mamangan Anomalous Minangkabau*

Merupakan *mamangan* yang berkonstruksi *anomalous* dalam khasanah perbendaharaan kiasan Minangkabau. 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 -- penerima, seting kejadian atau pokok bahasan. Kata-kata dalam mamangan tersebut memiliki multi interpretasi, bergantung pada pemahaman masing-masing. Mamangan juga bersifat anjuran yang tidak terpisah dengan larangan. Dengan kata lain jika anjurannya begini, sekaligus larangan jangan begitu. Anjuran untuk hidup lama, sekaligus larangan untuk cepat mati.

Takuruang Nak di Lua, Taimpik Nak di Ateh.
Saya memahaminya adalah keinginan manusia untuk berubah dari kondisi sebelumnya. Suatu kondisi yang terlepas atau bebas dari terkurung dan terhimpit, untuk merubah kondisi tersebut dibutuhkan suatu usaha, karena perubahan terwujud jika manusia itu sendiri yang merubahnya.

Tulisan ini merupakan sebuah esay untuk mengiringi pameran yang dilaksanakan oleh Nadi Gallery bekerjasama dengan Sakato Art Community (SAC), bukan sebagai tulisan pengantar kuratorial pameran. Kerjasama pertama Nadi Gallery dan SAC dimulai sejak 2005, saat itu pemeran bertajuk "re-reading landscap dengan kurator Maman Noor.

Kurator bersama seniman SAC mencoba membaca ulang lukisan landscap yang telah tumbuh sejak awal abad 20 di Sumatra Barat

*"Takuruang Nak di Lua, Taimpik Nak di Ateh
Terkurung Ingin di Luar, Terimpit Ingin di Atas
Confined (one) wants out, Crushed (one) seeks
to be on top" Anomalous Minangkabau proverb*

In the repertoire of Minangkabau philosophy, the proverb above is irregularly constructed. In order to understand this proverb one needs understanding of the lingual and extra-lingual contexts. The lingual context refers to words, phrases, sentences that come before or after. The extra-lingual context relates to the speaker and receiver, the context in which speech occurs, and the subject matter at hand. The words that constitute the proverb above can be seen to possess varied meaning, dependent on one's own understanding. Such proverbs also function as societal recommendations that cannot be separated from certain rules or restrictions. For example, if a recommendation reads as such, the restriction results in its opposite. Put differently, a recommendation for how to achieve a long life, relates to a restriction that prevents a quick death.

Takuruang Nak di Lua, Taimpil Nak di Ateh
or *Confined (one) wants out, crushed (one) seeks to be on top.* I understand this proverb as reference to man's desire to change in relation to previous conditions. A condition that is separate or incapable of being confined and squeezed, to change such a condition requires effort, because change only manifests itself if the individual himself is able to change.

This essay is intended as an accompaniment for the exhibition, organized by Nadi Gallery in cooperation with the Sakato Art Community (SAC). It is not a curatorial introduction. SAC's first experience working together with Nadi Gallery began in 2005 with the exhibition entitled "Re-Reading Landscap," curated by Maman Noor. In this exhibition, the curator along with SAC set out to reread landscape painting and its history that has continued to

oleh seniman Wakidi yang belajar (kemudian mengajar) di Kweek School Bukittinggi. Berbeda pada kerjasama kedua ini, pameran dilaksanakan tanpa ada kurator yang mengkhususkan pembacaan sejarah seni Sumatra Barat. Walau demikian dalam pameran ini proses kurasi tetap dilaksanakan oleh kedua pihak penyelenggara, dan saya memperhatikan proses tersebut.

Keinginan untuk berpameran muncul pada saat SAC sedang mempersiapkan pameran BAKABA#6 di Jogjakarta, bisa dikatakan waktu persiapannya tidak begitu cukup untuk menyiapkan pameran seperti pada kerjasama yang pertama.

Pameran ini mengikutkan tiga belas seniman SAC, pilihan kedua belah pihak. Namun pemilihan karya, sesungguhnya ada kepercayaan yang diberikan pada seniman dengan memilih karya terbaiknya. Ketika para seniman memasuki kehidupan sosial dalam Sakato, berdasarkan hubungan yang pasti, yakni berkesenian. Hubungan itu tidak sepenuhnya bergantung pada kehendaknya sendiri, melainkan pada hubungan mode-mode penciptaan karya dan kerja sosial. Jumlah dari mode-mode itulah yang membentuk seniman secara kesatuan dalam komunitas.

Kembali memperhatikan seniman yang berpameran, aktivitas mereka setiap hari; berkarya di studionya masing-masing, sekali-kali berkumpul di Sekretariat Sakato dan tempat lain membahas kesenian dan kehidupan lainnya, berkumpul kadangkala saat pameran di manapun yang dihadiri. Selanjutnya menjalani kehidupan pribadi (keluarga) di dalam atau di luar rumah, dan aktif (sekedar) mengikuti segala perkembangan pencapaian manusia melalui berbagai media.

develop in West Sumatra since the beginning of the 20th century thanks to the efforts of Wakidi who studied and then taught at the Kweek School in Bukittinggi. In contrast, the present collaboration with Nadi Gallery is done without the aid of a curator attempting to read the history of West Sumatran fine art. Though of course a curatorial process took place, carried out by both parties or organizers, namely Nadi Gallery and SAC. It is this process that I pay heed to here.

The desire to organize this exhibition emerged during the preparation for SAC's exhibition, BAKABA #6, held only a few months ago in Yogyakarta. As such, it can be stated there was not enough time to prepare an exhibition like SAC's first collaboration with Nadi Gallery. This exhibition follows 13 artists from SAC, chosen by both parties. However, the selection of works themselves was trusted to the artist to choose their best work.

When the artists, part of Sakato, enter the community's social life, their position is based on a definite relationship, namely art. The relationship of an individual to this community is not entirely dependent on their own will, but rather on the relationship of their artistic method and social work. It is the variety of such method and style that result in the unity of this community.

Returning to the activities of the artists part of this exhibition, each day these individuals work in their respective studios, sometimes gathering at the Sakato Secretariat as well as other spaces to discuss art and life, or meeting at exhibitions in the various galleries throughout Yogyakarta. And of course, beyond their activities as artists, these individuals cherish their personal (family) lives inside and outside of the home, participating in the general development of human achievement through various media.

Melihat pola kehidupan semacam itu, terutama berkumpul dengan seniman-seniman SAC, ada suatu keinginan untuk hidup secara egaliter seperti nenekmoyangnya. Setidaknya, itulah bukti bahwa mereka tetap merengkuh nilai-nilai Minangkabau dalam kehidupan sehari-hari di luar wilayah Minangkabau itu sendiri. Dimana letak ke-egaliteran tersebut? Melihat Minangkabau dari sepintas lalu, akan terlihat hanya satu kebudayaan. Namun satu kebudayaan tersebut terdiri dari berbabagai macam perbedaan pada setiap daerah, ada hal yang tidak bisa diseragamkan yaitu ketentuan atau kebudayaan yang berada di setiap daerah (Minang:nagari). Sebagai misal dalam penggunaan bahasa, bahasa yang digunakan di kota Padang akan berbeda dengan bahasa yang berada di Bukittinggi atau nagari lainnya, akan tetapi kesemuanya menjadi kesatuan bahasa Minangkabau. Ada sebuah penolakan untuk sama pada masing-masing daerah, namun ada kesamaan untuk bersama yang direngkuh.

Sedikit melihat ke generasi sebelumnya bagaimana orang-orang Minangkabau menjunjung tinggi perbedaan itu, terlihat pada perbedaan Hatta- Syahrir dan Tan Makala. Di seni rupa hal ini terlihat juga pada Nashar, Oesman Efendi dan Zaini, walau mereka seiring sejalan dalam berkesenian. Hal ini terlihat pula setidaknya pada 13 seniman yang ikut berpameran ini. perbedaan yang terlihat pada karya bukan dibuat-buat agar berbeda, namun muncul akibat dari kebebasan untuk menjalani kehidupan masing-masing.

Kalau begitu, jika seniman atas nama SAC berpameran tidak bisa atau menolak ketika diajak membahas satu isu atau wacana tertentu? Sangat bisa, pameran re-reading landscap 2005 contohnya. Saat itu masing-

Looking at this way of life, particularly the way in which SAC artists gather, one observes a desire to live an egalitarian lifestyle, reminiscent of these artists' ancestors. This is at least proof that SAC and its members continue to embrace Minangkabau values in their daily life outside of the Minangkabau heartland itself. So, one might ask, where is this egalitarianism located? If one takes only a cursory look at Minangkabau, they will only see a single culture. However, this culture is constituted by differences in each region, certain things are not uniform across Minangkabau culture, referring here to the character of specific nagari or regions that comprise the Minangkabau heartland. For example, if one looks at language they will find that the language used in Padang is different than the language used in Bukittinggi or other nagari. Yet, despite these differences each local language is considered part of the Minangkabau language. While on one hand there is a resistance amongst regions to be one and the same, on the other hand there is an embrace of similarities.

Previous generations reveal how the Minangkabau upheld such difference, for example if one examines the contrast between Hatta, Syahrir and Tan Malaka. In terms of fine art, this is also seen through the example of Nsahar, Oesman Effendi, and Zaini, although they are often seen to have had a similar orientation in their art. Finally, this can also be seen via the thirteen artists part of this exhibition. The differences in their work are not forced, but rather, are the result of the freedom to live their own lives.

Yet, if this is the case, if members of SAC exhibit together, is it possible to collectively discuss a particular issue or discourse? Of course, it is possible! The exhibition "Re-reading Landscap" in 2005 is just one example. In this exhibition, each artist explored the issue of landscape

masing mereka menguliti atau membahas landscap, karya-karya yang tampil sesuai dengan perkembangan penciptaan seniman masing-masing sehingga beragam mode landscap muncul.

Membicarakan seniman Sakato Art Community tidak tepat kalau tidak membicarakan kebudayaan Minangkabau, merupakan suatu kebudayaan yang unik di tengah kebudayaan dunia. Perbedaan ini disebabkan lantaran kehidupan berkeluarga masyarakat bergaris keturunan matriline (matriarchat), sungguhpun orangnya menganut agama Islam yang patriarchat. Secara lahiriah orang Minangkabau dapat mengawinkan dua aliran kehidupan yang berbeda tersebut. Fakta inilah salah satu yang saya sebut dengan istilah 'menolak sekaligus merengkuh'. Bahkan kehidupan seniman yang berada di Yogyakarta atau kebudayaan Jawa tidak membuat mereka keluar dari rel kehidupan Minangkabau.

Oesman Effendi pernah meramalkan tentang kehidupan masyarakat Minangkabau di *Rantau* (Jawa), ia menyampaikan saat ceramah dalam pameran lukisan oleh seniman Padang di Taman Ismail Marzuki, Juli 1976. Ramalannya: "Adalah suatu kemustahilan atau tindakan gila kalau ada seseorang yang mencapai kemajuan di rantau akan mau pulang kampung, biarlah daerah dibantu dari jauh saja." Kemudian ditambahkan bahwa "sepuncaknya orang Minangkabau akan lebih komplis kelihatan Minangnya, karena terbukti orang Minangkabau yang maju dan besar atau matang di rantau umumnya tidak bisa bebas dari pengaruh kebudayaan Minangkabau, walaupun dia bersumpah mati dengan tidak mau kenal Minangkabau lagi".

Apakah saya sedang mengatakan, bahwa seniman-seniman; Abdi Setiawan, Afdhal,

based on their individual mode of expression. The result was a variety of representations exploring landscape.

To discuss the artists part of Sakato Art Community is not possible without also discussing Minangkabau culture; a culture that in the midst of cultures globally, is quite unique. This uniqueness is derived from the Minangkabau's matrilineal system of inheritance and matriarchal culture that at the same time, is also influenced by the Minangkabau embrace of Islam, a patriarchal religion. As such, Minangkabau must learn to marry so to speak these two different perspectives or streams of life. This is just one example that relates to this exhibition's title, "At Once to Reject and Embrace." Even those artists who have chosen to live in Yogyakarta, in the midst of Javanese culture, cannot remove themselves from the rails of Minangkabau life.

In July 1976, Oesman Effendi delivered a speech at Taman Ismail Marzuki (TIM) in Jakarta regarding Minangkabau living in the *rantau* (any area outside of the Minangkabau heartland), in this case Java. In this speech, given in correlation with an exhibition of artists from Padang held at TIM, Effendi states, "It is crazy to think that any person who has achieved something in the rantau will want to return to his village, just let them help their homeland from afar." He then added, "the height of Minangkabau achievement will be more fully visibly Minang, because Minangkabau people have proven that those who advance or establish a name for themselves in the rantau, in general, cannot free themselves from the influence of Minangkabau culture, even if that individual swore to death that they no longer wished to know Minangkabau society."

Am I saying that the artists part of this exhibition: Abdi Setiawan, Afdhal, Akmal Jaya, Alexis, Dodi Irwandi, Fika Ria Santika, Gusmen

Akmal Jaya, Alexis, Dodi Irwandi, Fika Ria Santika, Gusmen Heriadi, Handiwirman Saputra, Labadiou Piko, Jumaldi Alfi, M. Irfan, Ridho Rizki, Ronald Efendi adalah orang Minangkabau yang menolak untuk pulang kampung, namun merengkuh nilai-nilai Minangkabau dalam kehidupan dan berkeseniannya? Sesungguhnya yang paling tahu akan hal ini adalah mereka sendiri. Namun secara tidak langsung Nashar telah menjawab dalam surat malamnya, bahwa setiap tempat yang pernah dia singgahi, yang dia cintai setelah adanya penggalian terhadap alam di mana dia menetap, itulah kampungnya! Sesungguhnya itulah Minangkabau, dimana ada langit yang dijunjung, di sana tanahnya ditempati. Sejalan dengan mamangan yang saya tulis di awal tulisan ini, bahwa ada usaha sadar untuk keluar dari kondisi keterkurungan dan keterimpitan cara berpikir.

Pegangan atau dasar falsafah hidup mereka berguru pada alam dan hukum pergaulannya berdasarkan adat dan agama. Kemajuan hidupnya berdasarkan pendidikan moderen. Sekarang mereka berada dalam lingkungan Republik Indonesia yang berdasarkan Pancasila dan membangun daerah dan kehidupannya menurut pola pembangunan kesatuan bangsa. Keberhasilannya dalam membangun manusia Minangkabau, adalah keberhasilannya membangun manusia Indonesia, tambahan lagi dari Oesman Effendi. Mudah-mudahan setiap bangsa menyadari bahwa Indonesia terdiri dari perbedaan-perbedaan tersebut, sehingga dapat menolak perpecahan sekaligus merengkuh persatuan. Sehingga bangsa ini tidak lari dari rel kesatuan.

Anton Rais Makoginta
Yogyakarta, Agustus 2017

Heriadi, Handiwirman Saputra, Labadiou Piko, Jumaldi Alfi, M. Irfan, Ridho Rizki, Ronald Efendi are individuals that refuse to return home so to speak, but continue to embrace Minangkabau values in life and art? Of course, the one most capable of answering this question are the artists themselves. In his Night Letters, Nashar already answered this question, writing that every place he had already visited, he was able to love, after the exploration of its nature, making it his village! In fact, this is the mindset of Minangkabau, where there is sky above one's head, there is land on which to live. In line with the proverb quoted at the beginning of this essay, there is a consistent conscious effort to move beyond a confined state and restricted mode of thought.

The most basic philosophies of Minangkabau society are to learn from nature and to resolve problems based on custom and religion. The development of this society is the result of modern education. Today, Minangkabau live in the context of the Republic of Indonesia, founded on the principles of Pancasila and the desire to develop the various regions of the archipelago according to the ideals of a unified nation. The successful development of a Minangkabau world, is the result of the successful development of Indonesia, referring again to Oesman Effendi. Hopefully each nation realizes that Indonesia is the result of such difference, still capable of resisting division and embracing unity. In order that this nation does not run from the rails of unity.

Anton Rais Makoginta
Yogyakarta, August 2017

A close-up photograph of a large pile of dark brown, textured material, likely dried plant matter or bark. The material is composed of numerous overlapping, irregular pieces with a fibrous, layered appearance. The colors range from deep chocolate brown to almost black, with some lighter tan areas where the material is more exposed. The texture is rough and uneven. In the lower right quadrant, the word "Plates" is written in a white, serif font, underlined.

Plates



Abdi Setiawan, *Monalisa*, Fiberglass colour pigmen and fosfor, 240 x 165 cm, 2017



Agung Santosa
Satu Bagian (Bagian Lainnya)
15 x 30 x 8 cm, Mixed media, 2017



Afdhal, *Tumbuh #2*, Acrylic on canvas, 200 x 180 cm, 2017

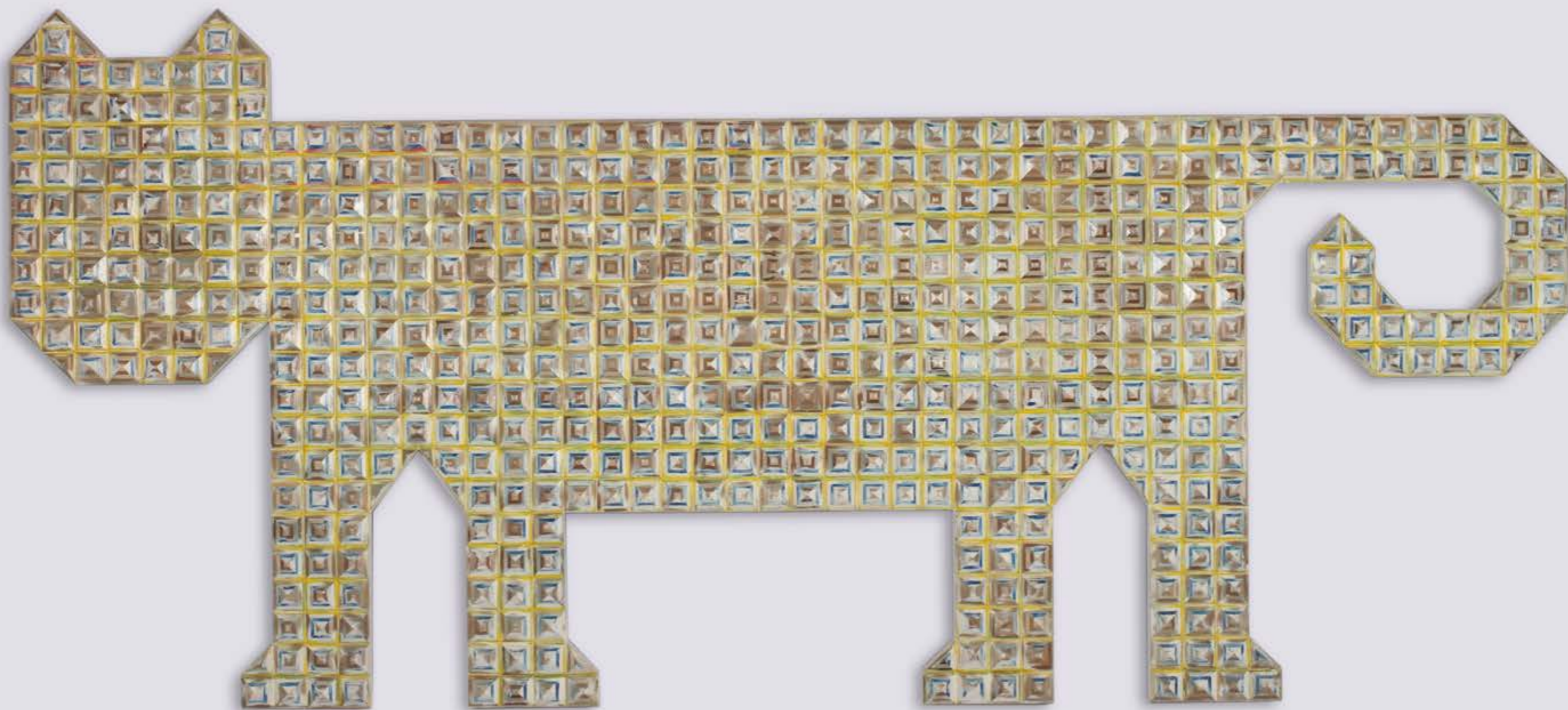


Afdhal, *Tumbuh #3*, Acrylic on canvas, 200 x 180 cm, 2017

Akmal Jaya
Tumbuh#4
113 x 70 x 25 cm
Granite. 2017



Akmal Jaya
Tumbuh#3
77 x 39 x 15 cm
Granite
2017



Alexis, *Tiger*, Acrylic on multiplek 15 mm, 241 x 108 cm. 2017



Alexis, *Mengintai*, Acrylic on multiplek, 245 x 128 cm x 15 mm, 2017



Alexis, *The Journey*, Oil paint on teakwood, 60 x 25 x 49 cm, 2017







Fika Ria S, *Tumpuk Lapis, Tampak Isi, Multiple Layers*
Resin, beads, fabric, thread, nylon, oil paint, LED, plexiglass, sensor, D: 100 cm, 2017



Fika Ria S, *Tumpuk Lapis, Tampak Isi Mystic #3*
Digital print, oil paint on plexiglass, D: 60 cm x 2, 2017



^ Gusmen H, *Women and Gun*, Cotton, acrylic on canvas, 220 x 200cm, 2017
> detail view

Handiwirman
Tutur Karena – dan bentuk istirahat dengan dua tutupan
Acrylic, resin fiber, car paint
31 x 31 x 75 cm, 2017



Handiwirman Saputra, *Tuturkarena – Dan Jangan Bersedih*
Acrylic on canvas mounted on composite panel, 120 x 80 cm. 2017



labadiou Piko, *Anatomi Kabur*, Spray Paint, Acrylic on linen blend, 200 x 150 cm, 2017



labadiou Piko, 2017, Spray Paint, Acrylic on linen blend, 200 x 150 cm, 2017



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Jumaldi Alfi, *Melting Memories, Collage Painting #03*, Acrylic on linen, 190 x 220 cm, 2015



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Jumaldi Alfi, *Melting Memories, Collage Painting #05*, Acrylic on linen, 190 x 220 cm, 2015



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Ridho Rizki, *From Beginning*, Acrylic on canvas, 60 x 60 cm 3 Panel, 2017



Ronal Efendi, *Backwash*, Acrylic on canvas, 180 x 140 cm, 2017



Ronal Efendi, *Two Drifter*, 180 x 140 cm, Acrylic on canvas, 2017



Artist Biography

Ronal Efendi, *I'm Crossing You in Style*, Acrylic, collage on canvas, 180 x 140 cm, 2017

ABDI SETIAWAN

December 29, 1971 in Sicincin, Pariaman, West Sumatra

Education : Institut Seni Indonesia Yogyakarta.

Solo Exhibition

2013 - Re-PLAY # 4 Abdi Setiawan , OFCA International , Yogyakarta , Indonesia. 2010 - Solo Exhibition “New Sculpture”, 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

Group Exhibition

2017 - Turbulence, Edwin Gallery, Jakarta. - Bakaba , Jogja Gallery , yogyakarta. - Art Samporna , The Atrium , Jakarta. - Kecil Itu Indah , Edwin Gallery , Jakarta. 2016 - Aksi Artsy , RJ. Katamsi , ISI Yogyakarta. - Kecil Itu Indah XXIV , Edwin Gallery , Jakarta. - Bantul Art Summit , Gajah Art Space , Yogyakarta. - Mandiri Charity , Jakarta. - “ Alam benda dan Gambar Lainnya “ , MDTL , Yogyakarta. - Bakaba # 5 , Jogja Gallery , Yogyakarta. - ART|JOG|9: UNIVERSAL INFLUENCE , JNM ,yogyakarta. 2015 - “ Mencegah Bara” , Galeria Fatahilah , Jakarta. - “Keajaiban Kecil” , Nalarrupa , Yogyakarta. - Dekolonisasi, Galeri Nasional, Jakarta. - “ Kepada Republik” DPR RI Jakarta. - bakaba #4 Jogja Gallery , Yogyakarta. - YOS 2015 , Yogyakarta. - Artmomoment, Jogja nasional museum Yogyakarta

Award

2001 - Finalist of Philip Morris Art Award

AFDHAL

Dumai, 29 Maret 1981

Education : Institut Seni Indonesia Yogyakarta.

Solo Exhibition

2015 - Hantar – Sampai, NalarRoepa Yogyakarta

Group Exhibition

2017 - Bakaba #6 IndONEnesia Jogja Gallery Yogyakarta. - Deepest Imagination Rainthree boutique Villa and Gallery Yogyakarta. - Ping Project #3 Studio Yunizar Yogyakarta. 2016 - If Ttime Stoped Gajah gallery Yogyakarta. - Kecil Itu Indah Edwins Gallery Jakarta. - Archaeology Of The Present Gajah Gallery Singapore. - Bakaba #5 Jogja Gallery Yogyakarta. 2015 - BAKABA#4 Jogja Gallery Yogyakarta . - Hantar – Sampai, NalarRoepa Yogyakarta.

Award

2015 - Finalis BAKABA#4 SAC (Sakato Art Community). 2010 - Finalis 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.

AKMAL JAYA

Rengat, 11 Juni 1966

Education : Institut Seni Indonesia Yogyakarta.

Group Exhibition

2017 - Bakaba #6 IndONEnesia Jogja Gallery Yogyakarta. 2016 - Bakaba#5 Jogja Gallery Yogyakarta. 2015 - Street Sulpture Antawacana, Yogyakarta. - Modus, Gallery Semarang. Semarang-Bakaba #4, Jogja Gallery, Yogyakarta. 2014 - Ruang-ruang Kecil, Taman Budaya Yogyakarta, Yogyakarta.

ALEXIS

Bukittinggi, 5 Agustus 1973

Education : Institut Seni Indonesia Yogyakarta.

Group Exhibition

2017 - Bakaba #6 IndONEnesia Jogja Gallery Yogyakarta. 2016 - Bakaba#5 Jogja Gallery Yogyakarta. - In Materia;, Ruang Dalam Art House, Yogyakarta. 2015 - BAKABA#4 Jogja Gallery Yogyakarta. Alam Benda, MDTL Yogyakarta. - Bagurau, Taman Budaya Sumatera Barat. - Ping Project, Studio Yunizar, Yogyakarta. Lancar Jaya, Yogyakarta. 2014 - Nandur Srawung, Taman Budaya Yogyakarta. - Wood & Good, Ciputra Art Preneur, Jakarta. - Bakaba #3, Kini, Jogja Gallery, Yogyakarta

DODI IRWANDI

Bukittinggi 04 September 1974

Education : Institut Seni Indonesia Yogyakarta.

Solo Exhibition

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,

Group Exhibition

2017 - “Harmoni Dalam Perbedaan”, Lobby hotel The Ritz Cariton, Jakarta, Indonesia. - “Keep The Fire On#3”, Survive Garage, Niteprayan, Yogyakarta, Indonesia. - “Indonesia”, Bakaba#6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia.2016 - “Cerdik Tak Membuang Pandai”, Bakaba#5, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. - “Survive! Day”, Launching Newspace, Nitiprayan, Yogyakarta, Indonesia. - “Mandiri Sahabat Negeri: Mandiri Art Charity 2016”, Grha Bimasena & Plaza Mandiri, Jakarta, Indonesia. - “Rontek Bergerak:

Move and Movement”, Melting Pot Eatery & Coffee, Yogyakarta, Indonesia. - Festival Mata Air #5, Salatiga, Jawa Tengah, Indonesia. 2015 - “Randang Dan Rendang”, Bakaba 4, Pameran Bersama Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. - “Gambar”, Museum dan Tanah Liat, Yogyakarta, Indonesia. “Keep The Fire On”, Fundrising Exhibition, Survive Garage, Yogyakarta, Indonesia. - “Mandiri Art Award”, Mandiri Art Award, Plaza Mandiri Corporate Secretary Group, Jakarta, Indonesia. - “Retropeksi Komik Indie”, Bentara Budaya Jakarta, Indonesia. - “Dendang Untuk Rembang”, Asmara And Coffe Shop Cafe, Yogyakarta, Indonesia

Award

2012 - Finalis Trienal Seni Grafis Indonesia IV . 2015 - Finalis Mandiri Art Award

FIKA RIA SANTIKA

January 09, 1987

Education : Padang State University 2005-2010. - Post Graduate Indonesian Institute of the Art 2010-2012

Solo Exhibition

2013 - [s p a c e], Tembi Rumah Budaya Jogjakarta dan Jakarta. 2012 - Melancholia : Voice from the Darkness, Kersan Art Studio, Jogjakarta

Group Exhibition

2017 - Indonesia, BAKABA #6, Jogja Galeri, Yogyakarta. 2016 - REDBASE Young Artist Award Exhibition, Jogja Galeri, Yogyakarta. - Third Space, ROH PROJECTS, Jakarta. - Cadiak Indak Mambuang 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

Award

2016 - Finalis Redbase Young Artist Award. 2014 - The best winners of mural design contest National Gallery of Indonesia

GUSMEN HERIADI

Pariaman, West Sumatra,18 August 1974

Education : Institut Seni Indonesia Yogyakarta.

Solo Exhibition

2010 - Tamu, Edwin’s Gallery, Jakarta, Indonesia. 2005 - Problema Masyarakat Kota, ISI Yogyakarta, Indonesia

Group Exhibition

2017 - “Indonesia”BAKABA #6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. -

Putih & Hitam, MJK Art Community, Syang Art Space, Magelang, Indonesia. - In Material, RuangDalam Art House, Yogyakarta, Indonesia. - Bergerak, Yogya Annual Art #2, Bale Banjar Sangkring, Yogyakarta, Indonesia. - Art-Tivities Now. Breeze Art Space BSD Serpong Jakarta Indonesia. 2016 - Pameran Seni Rupa AKAP, Jogja Gallery, Jogjakarta Indonesia. - BAZAR ART JAKARTA, Jakarta, Indonesia. - Mandiri Art Charity, Mandiri Sahabat Negeri, Grha Bimasena Jakarta Indonesia. - Sapiens Free, OHD Museum ,Magelang Indonesia. - Cadiak indak mambuang Pandai, BAKABA#5 Sakato Art Community, Jogja Gallery, Yogyakarta. Indonesia. - Alam benda dan gambar lainnya.SICA, Museum dan Tanahliat Yogyakarta Indonesia. - Universal Free, ARTJOG 9,Jogja Nasional Museum. Indonesia. - Transfer window, MJK Art Community,RuangDalam Art House,Yogyakarta Indonesia. - Season, MJK Art Community ,IndiArt,yogyakarta Indonesia. - Invisible Force, Langit Art Space, Yogyakarta Indonesia. - ArtStage 2016 Singapore. 2015 - Keajaiban Kecil, Sicincin Indonesian Contemporary Arts (SICA), Nalarroepa ruang seni, Yogyakarta Indonesia. - 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, Yogyakarta Indonesia. - “OUT of FOCUS”, MJK Art Community, Srisasanti Gallery, Yogyakarta Indonesia. - “Sewindu”, MJK art community, Nalarroepa ruang seni Yogyakarta Indonesia

Award

2017 - Best Works Bakaba#6 SAC yogyakarta,Indonesia. 2006 - Special Appreciation of Jakarta Art Award, Indonesia. 2002 - Finalist of Indofood Art Award, Indonesia. 2000 - Finalist of Philip Morris Art Award, Indonesia 1998 - Finalist of Philip Morris Art Award, Indonesia. 1997 - The Best Acrylic Painting, ISI Yogyakarta, Indonesia. 1996 - The Best Watercolor Painting, ISI Yogyakarta

HANDIWIRMAN SAPUTRA

Padang, 9 Oktober 1980

Education : Institut Seni Indonesia Yogyakarta.

Solo Exhibition

2015 - Saat bentuk menjadi kelakuan, Tolot heuristic shinonome, Tokyo, Japan. 2014 - re-PLAY#6, Tuter Karena, Sarang Building, Yogyakarta. 2011 - Tak Berakar, Tak Berpucuk”, Nadi Gallery di Galeri Nasional Indonesia, Jakarta. 2009 - Things: The Order

of Handiwirman, Rumah Seni Cemeti, Yogyakarta.
2002 - Broken Heart, Cemeti Art House, Yogyakarta.
2000 - Provocative Objects, Galeri Lontar, Jakarta

Group Exhibition

2017 - Bakaba #6 IndONEnesia Jogja Gallery Yogyakarta. 2016 - Poetical of mind, NAFA Singapore. 2014 - Triennale seni patung, Galeri nasional Indonesia. - The center of Excellence, Fatahilah Jakarta. - Art Stage Singapore, Singapore. - Art Basel Hongkong, Hongkong. 2013 - Bienale Jogja Equator #2, Taman Budaya Yogyakarta. - SIP! Indonesia Art Today, ARND Berlin, German. - Art Basel hongkong, Hongkong.

IABADIOU PIKO

1984, Prabumulih, South Sumatera, Indonesia
Education : 2002-2005 - Academic Design Vision of Yogyakarta (ADVY), Diplom of Art Photography Design

Solo Exhibition

2017 - Menumpuk di atas Hamparan, D Galleries, Jakarta, Indonesia. 2016 - Proporsi Biru, Der Anteil des Blaus, Michael Janssen, Berlin, Germany. 2015 - Kabar Angin. Gambar-gambar labadiou Piko, LOTF LOTF, Bandung, Indonesia,

Group Exhibition

2017 - Mini Bakaba, Knowing Incompleteness " Gajah Gallery, Yogyakarta, Indonesia. - Art Jog 10, Changing Perspective, Jogja National Museum, Yogyakarta. - Ind"One"Sia, Bakaba #6, Sakato Art Community, Jogja Gallery, Yogyakarta. - Yes We Are, Nalarroepa Ruang Seni, Yogyakarta. - Art Fair Ph 16-19 Feb '17, Michael Janssen Gallerie, Berlin, at Makati Manila, Philippine. - Colors Of The Year, Yulindra Gallery, Club Bimasena – Dharmawangsa Hotel, Jakarta. 2016 - Martell " Be curious " in Association Art Dept Id And Ambiente Presents, " Living With Art When Interior Design Meet Emerging Artists " Ambiente Jakarta. - Universe Behind The Doors " Artotel X Art Dept Id, Artotel Thamrin Jakarta. - 6 – 9 " Art Embassy, at 69 Charlotte st, London. - Fast Art Zoom Art " Xerofest Iii, Art Dept Id, Art Department, The Goods Dept " Pacific Place Level 1, Jakarta
" Bazaar art jakarta " orbital dago, at the ritz – carlton jakarta pacific place. - Art Stage jakarta 5-7 july " bale project, sheraton grand jakarta gandaria city hotel. - Redbase Young Artist Award " The Winners And Finalist Group Exhibition, Redbase, Yogyakarta. - Third Space, Transit #3 " In Collaboration With Selasar Sunaryo Art Space " Roh Projects, Jakarta, Curated By Roy Voragen, Text By Chabib Duta Hapsoro. - Cadiak Indak Mambuung Pandai, Bakaba #5 " Sakato Art Community " Jogja Gallery, Yogyakarta. - Red Raw li : Discovery, Edwin's Gallery " Jakarta. - Contrroled Coincidence, Nunu Fine Art " Taipei, Taiwan. - Mulat

Sarira Nagri Parahyangan, 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. - 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

JUMALDI ALFI

Lintau 1971, West Sumatra, Indonesia
Education : 2010 Artist in Residence, STPI (Singapore Tyler Print Institute), Singapore. - 1999 Indonesian Institute of Fine Arts (ISI, Institut Seni Indonesia) Yogyakarta, Indonesia. - 1993 Indonesian High School of Arts (SMSR), Yogyakarta, Indonesia

Solo exhibitions

2016 - Jumaldi Alfi, Sanata Dharma University Gallery, Yogyakarta, Indonesia. 2014 - Myth Sisyphus, 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, Sangkring Art Space, Yogyakarta, Indonesia. - Life/ Art #101: Never Ending Lesson, Valentine Willie Fine Art, Kuala Lumpur, Malaysia. 2008 - Color Guide Series, Nadi Gallery, Jakarta, Indonesia. 2006 - Alfi, iPreciation Fine Art Gallery, Singapore. 2003 - Cover, Centre Culturel Français, Yogyakarta, Indonesia. - Current Trend, Regent Hotel, Jakarta, Indonesia. 2001 - Alfi-Lukis, Lontar Gallery, Jakarta, Indonesia. - Derau-Noise, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia. 1998 - Rekonstruksi, Aikon, Yogyakarta, Indonesia

Group exhibitions

2017 - Bakaba #6, Indonesia, Jogja Gallery, Yogyakarta. - Linkage, OHD MUSEUM, Magelang Art Stage Singapore with Nadi and Edwin's gallery, Singapore. 2016 - Ritiro, Kayu curated by Lucie Fontaine, Chicken Church, Magellang, Indonesia

Ritiro, Kayu curated by Lucie Fontaine, Rumah Wayang Topeng, Ubud, Bali, Indonesia. - Art Taipei with Edwin's gallery, Taipei, China. - Follow the White Cube, Honold Fine Art gallery, Bisma Eight, Ubud, Bali, Indonesia. - Bazaar Art Jakarta with Edwin's gallery, Jakarta, Indonesia. - Artists' Engagement with Art History, YOS Yogyakarta Open Studio, Yogyakarta, Indonesia. - Poetical State of Mind. Jumaldi Alfi, Yusra Martunus, Handiwirman Saputra. NAFA galleries, Singapore. - South East Asia Triennale Plus, National Gallery of Indonesia, Jakarta, Indonesia. - The Sea is Calling, Honold Fine Art gallery, Bisma Eight, Ubud, Bali, Indonesia. - The Fundamentals in Art, Part 1: Figure, ARNDT Gallery, Singapore. - At the Still Point, curated by Tony Godfrey, LAF, Yogyakarta, Indonesia. - Bakaba #5, organized by Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia. - Art Basel Hong Kong with Nadi Gallery, Hong Kong, China

M. IRFAN

Bukittinggi, 19 Oktober 1972
Education : Institut Seni Indonesia Yogyakarta.

Solo Exhibition

2013 - Coloring My World, Fine Art Center, Teipe, Taiwan. 2011 - Pameranku Di Sumardja, ITB Bandung, Indonesia. 2008 - Odissey, Top Red Art Gallery, Beijing, China. 2006 - Oasis, mon Decor, Jakarta

Group Exhibition

2017 - Bakaba #6 IndONEnesia Jogja Gallery Yogyakarta. 2016 - Bakaba #5, Jogja Gallery, Yogyakarta. - Art Stage Singapore, Singapore. - RedRaw II, Edwin Gallery, Jakarta. 2015 - A Study Abstraction, Mizuma Gallery, Singapore. - Kala/ Masa, Cana Gallery, Jakarta. - Langkah Kepalang Dekolonisasi, Galeri Nasional Indonesia, Jakarta. - Bazar Art Jakarta, Gallery Cana, Jakarta. - Save the date for Start, Saatchy Gallery, Chelsea, London

RIDHO RIZKI

Padang, 30 December 1993
Education : (2014-Present) Indonesia Institute of Art Yogyakarta, Fine Art Department Indonesia

Group Exhibition

2017 - Bakaba #6 "INDONESIA", Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. - Marandai Pajang #4, Sekret Sakato Art Comunity, Yogyakarta. - PING Project #3, Kiniko Art, Yogyakarta. - Upgrade, Lorong Sangkring Art Space, Yogyakarta. 2016 - Terang Bulan, Plataran Djoko Pekik, Sembungan Bantul, Yogyakarta. - SINOM, Tembi Rumah Budaya, Yogyakarta. - Marandai Pajang #2, Sekret Sakato Art Comunity, 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 Atrist Award, Jogja Gallery, Yogyakarta. - Marandai Pajang, Sekret Sakato Art Comunity, Yogyakarta. - FORMMISI YK Archive, Jogja Gallery, Yogyakarta. - Satu Dekade FORMMISI- YK "After Moi Indie" Katamsi Gallery, Yogyakarta. 2015 - Berkarya Dalam Sejuta Seni, Sportorium UMY, Yogyakarta. - Rambut Putih, Tahunmas Art room, Kasongan Bantul, Yogyakarta. - Under Construction, JogjaGalery, Yogyakarta. - AB – BA, Rumah Ada Seni (RAS), Perupuk Tabing, Padang, Sumatera Barat. - Anggur Merah, Perahu Art Connection, Kasihan Bantul, Yogyakarta.

Award:

2017 - Emerging Artist Award BAKABA #6, Komunitas Seni Sakato, Yogyakarta. 2016 - Finalis Young Artis Award, Redbase, Yogyakarta. 2015 - Lukis Dasar II Terbaik, ISI Yogyakarta. 2014 - Lukis Dasar I Terbaik, ISI Yogyakarta. 2013 - Nominasi Terbaik "Potret Wajah Pahlawan" Padang

RONALD EFENDI

Simabua, Sumatra barat, 01 Januari 1981
Education : (2014-Present) Indonesia Institute of Art Yogyakarta, Fine Art Department Indonesia

Group Exhibition

2017 - BAKABA #6, Indonesia, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. 2016 - BAKABA #5, Cadiak Indak Mambuung Pandai, Komunitas Seni Sakato, Jogja Gallery, Yogyakarta. - Segaris, Garis Art space, Yogyakarta. - Niat, Yogya Annual Art, Balai Banjar Sangkring, Yogyakarta. 2015 - Jejak 2001-2015, Garis and Without Borders Artspace, Yogyakarta. - Gelar maestro, exhibition hall, tamanpintar Yogyakarta. - Bakaba#4 RandangdanRendang, KomunitasSeniSakato, Jogja Gallery. 2014 - Leluasa Dalam Batas, nalarrupa ruangsani, Yogyakarta. - Rupa-rupa Senirupa, Taman Budaya Yogyakarta. - Bakaba#3 "Kini", Jogja Gallery, Yogyakarta. - Gas Pol Rem Pol, Lapak36, Bangunjiwo, Yogyakarta. - WorksopFotografibersamakomunitasWHaKP. 2013 - Emosi dan Rasa, Go Art Space, Surabaya. - Pameran Kaligrafi 'Astronomi', Galeri SuKa UIN, Yogyakarta. - Meta-Amuk, Pameran Nusantara 2013, Galeri Nasional Indonesia, Jakarta

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Menolak
Sekaligus
Merengkuh

at Nadi Gallery, Jakarta
August 8 — 28, 2017

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