



# CROSSING THE WALL

THE STORIES OF  
20 INDONESIAN  
MURALISTS





## Sinta Tantra

# Sosok Asertif di Tengah Dominasi Maskulinitas

An Assertive Figure in the Midst of Dominant Masculinity

SEBUAH JEMBATAN membentang di atas Sungai Thames, menghubungkan kawasan Canary Wharf di jantung Kota London dengan kawasan London Timur. Canary Wharf merupakan salah satu kawasan bisnis terbesar di London seluas sekitar 130 hektare. Perkantoran media, firma, dan bank-bank kelas dunia seperti Citigroup, HSBC, Barclays, termasuk kantor perusahaan informasi Thomson Reuters, menjejakkan kakinya di kawasan ini. Gedung-gedung pencakar langit ini berdiri tinggi, pucat, dan dengan arogan menunjukkan ambisinya.

Pada tahun 2012, menjelang penyelenggaraan Olimpiade Musim Panas London, Sinta Tantra dikomisi pengelola Canary Wharf Group untuk memberi sentuhan seni pada jembatan yang melintang sepanjang 300 meter tersebut. Sinta mengobservasi dari setiap sisi dan waktu, mempertimbangkan paduan warna dan motif agar tetap menarik saat fajar, tengah hari, maupun senja. "Di sini saya harus mengecek suasananya, bagaimana bila ada

A BRIDGE STRETCHES across the Thames River connecting the Canary Wharf area in central London to East London. Canary Wharf is one of the largest business districts in London, covering approximately 130 hectares. Media businesses, firms, and high-class banks such as Citigroup, HSBC, Barclays, and the Thomson Reuters information firm have established their offices there. These sky-scraper buildings stand tall, pale, and arrogant, revealing their ambition.

In 2012, ahead of the London Summer Olympics, Sinta Tantra was hired by the Canary Wharf Group manager to give this 300-meter long bridge a touch of her art. Sinta observed the bridge from every perspective and time of day, considering the combination of colors and motifs to keep it interesting at dawn, noon, or dusk. "I have to consider every situation, how it goes when there's a lot of people, trains, and buildings surrounding the bridge. How it will appear to people in an

A Beautiful Sunset  
Mistaken for a Dawn,  
Canary Wharf, London,  
UK, 2012.  
(Photo courtesy of Peter  
Matthews)

banyak orang, kereta api, banyak gedung. Bagaimana caranya jembatan ini bisa menarik dilihat orang? Bagaimana agar seluruh warna dan motif tetap terlihat cantik pada malam dan siang hari? Ini adalah tantangannya," papar Sinta.

Dia lalu menorehkan warna-warna cat cerah seperti merah muda, ungu, hijau, biru, dan biru muda dalam bentuk abstrak seperti

interesting and attractive manner. How the colors and the motifs can still be beautiful at night and especially during the day. This is the challenge," said Sinta.

She then applied bright colors such as pink, purple, green, blue, and sky blue in abstract motifs, including curved and wavy forms and diagonal lines. She needed around six months to plan the design until it was



lengkung, gelombang, dan garis diagonal. Dari perencanaan hingga selesai eksekusi butuh waktu sekitar enam bulan, untuk pengecatan saja setidaknya butuh tiga pekan. Ini menjadi karya paling menantang sekaligus monumental bagi Sinta.

Tentang pilihan warna yang cenderung feminin, Sinta menjelaskan bahwa itu semua

complete, and she needed about three weeks just to color the mural. This has become the most challenging and monumental artwork for Sinta.

About her choice in using feminine colors, Sinta explained that it was all about balance. As a Balinese woman, she carries the values that her family believes in, that there's a good



*A Greater Reality of Elsewhere, Swansea City, UK, 2015. (Photo courtesy of LOCWS International)*

*1947, Folkestone Triennial, Folkestone, UK, 2017. (Photo courtesy of Luca Piffaretti)*

tentang keseimbangan. Sebagai perempuan berdarah Bali, dia menyerap nilai-nilai dari keluarganya bahwa setiap hidup menyajikan sisi baik dan jahat, Yin dan Yang. Dalam konteks itu, hati selalu cenderung mencari keseimbangan antara baik dan jahat tadi. "Kalau berat sebelah tidak bagus," kata Sinta.

Sejak kecil Sinta menyukai warna merah muda yang kemudian dipersepsikan identik

side and an evil side to life, Yin and Yang. In this context, the heart always seeks a balance between the good side and the evil side. "It is not good if it is not balanced," Sinta explained.

Sinta has loved the color pink since her childhood, a color that represents the feminine side, the woman's side. On a small scale, these feminine colors give a cute and sweet impression. Because of this, Sinta wanted this color on a gigantic scale to give a strong impression: feminine but also masculine because it stands out. Out of this emerged the mural on the bridge, which she titled "A Beautiful Sunset Mistaken for a Dawn."

This artwork suddenly changed the face of Canary Wharf, transforming it to warm and colorful. Like people, the arrogant and pale Canary Wharf now smiles. This is Sinta's proof that a masculine and ambitious world can be softened by a feminine touch.

This touch of softness also can be seen in her mural work at Karachi Biennale, Pakistan, titled "Bright Dawn," a 2.7 meters x 29 meters mural. Here, in 2019, Sinta combined different colors such as pink, sky blue, bright green, and bright yellow with hints of green and purple on a geometric field such as circles, ovals, curves, and diagonal lines. This combination of colors and shapes provided a respite or an oasis for Karachi's rigid and plain environment.

The location of Sinta's mural was in a garden that the British built when they colonized Pakistan. The garden's building, which was square and straight in design, was typical of an English-style garden, stiff and formal. Sinta presented organic shapes like circles and ovals to balance the rigidity of the actual design. These "loud" colors also played a role as an inducement for the people of Pakistan that art is a reason to celebrate. Sinta considered art in Pakistan to be very conventional and not presented as something to be celebrated.

Karya ini serta-merta mengubah wajah Canary Wharf menjadi lebih hangat dan berwarna. Ibarat manusia, Canary Wharf yang sebelumnya angkuh dan pucat kini menyungging senyum. Sebuah pembuktian Sinta bahwa dunia yang maskulin dan penuh ambisi itu dapat dia lembutkan dengan sentuhan feminin.

Dorongan untuk memberi kelembutan itu juga terpancar jelas pada "Bright Dawn", karya mural Sinta pada Karachi Biennale, Pakistan, tahun 2019 berdimensi 2,7 m x 29 m. Sinta memadukan warna-warna seperti merah muda, biru muda, hijau muda, dan kuning muda dengan hijau dan ungu yang memenuhi bidang imaji berbentuk geometri seperti bulat, lonjong, garis lengkung, maupun diagonal. Paduan warna dan bentuk itu berintensi untuk memberikan jeda atau oase bagi lingkungan Karachi yang kaku dan polos.

Lokasi karya mural Sinta ada pada taman yang dibangun Inggris ketika menjajah Pakistan. Bangunan taman yang berbentuk kotak-kotak dan lurus khas taman ala Inggris terkesan kaku. Sinta menghadirkan bentuk-bentuk organik seperti lingkaran dan oval untuk mengimbangi bentuk-bentuk yang kaku tadi. Warna-warna yang "ramai" tadi juga sebagai bentuk stimulus kepada publik Pakistan bahwa seni layak dirayakan.

Pakistan, termasuk Karachi tentu saja, adalah negara panas, baik secara geografis maupun sosial-politik. Negeri bekas jajahan Inggris ini terus bergejolak, baik secara internal maupun eksternal dengan konflik terhadap negara tetangga seperti India.

Sebagai negara padat penduduk, kemiskinan, buta huruf, korupsi, dan terorisme menjadi masalah berlarat-larat yang entah kapan berakhir. Masalah-masalah itu mengubah wajah Pakistan menjadi keras dan kaku sebagaimana tercermin dalam tata kota, desain taman, cara berpakaian, hingga

Pakistan, including Karachi of course, was a hot country, both geographically and sociopolitically. This former British colony continues to experience turbulent times, both internally and externally, mostly in conflictual relation with neighboring countries such as India.

As a densely populated country, poverty, illiteracy, corruption, and terrorism are protracted problems that are seemingly without any end in sight. These problems have changed the face of Pakistan to one that is hard and rigid, as reflected in the city planning, garden designs, clothing, and interactions between people. For example, men and women are prohibited from gathering in the same crowd. At some levels, this condition has resulted in women becoming victims. This, for example, was revealed by an independent human rights organization, the Pakistan Human Rights Commission, which stated that in 2018 there were 845 cases of violence against women. It is suspected that many more cases go unreported.

→ Tasted Flight, The H Honor Hills, Seoul, South Korea, 2019. (Photo courtesy of Hyundai Liv Art)

↓ Sunset at Tanah Lot (8.6212° S, 115.0868° E), Facebook HQ, London, UK, 2019. (Photo courtesy of Facebook)



interaksi antar-orang. Misalnya, laki-laki dan perempuan dilarang berkumpul dalam satu kerumunan. Dalam beberapa level, kondisi tersebut menjadikan perempuan sebagai korban. Ini, misalnya, diungkap Organisasi Hak Asasi Manusia Independen Komisi Hak Asasi Manusia Pakistan yang menyebut pada 2018 terdapat 845 kasus kekerasan terhadap perempuan. Diduga lebih banyak lagi kasus yang tidak dilaporkan.

Kondisi itulah yang antara lain mendorong Sinta untuk memunculkan karya dengan rasa feminin. Respons publik terhadap mural tersebut ternyata menggembirakan. "Waktu saya di Pakistan, banyak orang yang bertanya tentang karya mural karena saya membuat mural di taman publik. Di Pakistan tidak ada

These conditions, among other things, encouraged Sinta to create works with a feminine feel. The public's response to the murals was encouraging. "When I was in Pakistan, many people asked about mural works because I made murals in public parks. In Pakistan, there are not many works of art, especially murals. They also rarely see foreigners. Many people grew to like her murals because of the bright colors," said Sinta, while also explaining that many people used her murals as photo backgrounds.

#### Not Anti-masculine

Sinta emphasized that she was not anti-masculine. But she feels that there is an imbalance where masculinity is too dominant.



*The Grand Tour,  
Dulwich Picture Gallery,  
London, UK, 2020.  
(Photo courtesy of Luca  
Pylarotti)*

banyak karya seni, apalagi mural. Mereka juga jarang melihat orang asing. Banyak orang suka muralnya karena warna-warnanya yang cerah," papar Sinta sembari menjelaskan banyak orang yang menjadikan muralnya sebagai latar belakang berfoto.

### Bukan Antimaskulinitas

Sinta menggarisbawahi bahwa dia tidak antimaskulinitas, namun dia merasa terdapat ketidakseimbangan di dunia ini. Dia ingin memberi representasi yang sama kepada laki-laki dan perempuan. Kendati demikian, dia amat sadar bahwa dunia seni dan terutama seni publik didominasi oleh kaum pria.

Selain menciptakan karya dengan warna-warna cerah sebagai simbol femininitas, Sinta berupaya membangun atmosfer kerja yang lebih feminin dengan banyak melibatkan perempuan. Dalam setiap proyek pembuatan mural di London maupun di negara-negara lain seperti Cina, Hong Kong, Korea Selatan, dan Belanda, dia menerapkan itu. "Saya mau membuat sebuah karya dan melibatkan perempuan. Kadang kala, meskipun saya bekerja dengan orang lokal, semua yang membantu saya perempuan. Melukis mural adalah pekerjaan kasar yang tidak

She wants to provide a balance so that the interactions are not too unequal. However, she is well aware that the world of art, especially public art in which she is involved, is synonymous with masculinity.

Apart from creating works with bright colors as symbols of femininity, Sinta tries to build a more feminine work atmosphere by involving more women. She applies it in every mural project, whether in the UK (London), China, Hong Kong, South Korea, or the Netherlands. "I want to make artwork but



*Bright Dawn,  
Karachi Biennale,  
Pakistan, 2019.  
(Photo courtesy of Anwar  
Ashiq)*

feminin. Tapi bagi saya, justru ini menjadi sangat penting. Saya mau menunjukkan bahwa perempuan bisa membuat hal yang monumental," papar dia.

Banyak karya Sinta yang juga berisi pesan tentang pentingnya perempuan bersikap berani, asertif. Salah satunya karya pada jembatan Canary Wharf. "Pada jembatan itu ada identitas saya sebagai perempuan dan orang Bali. Saya ingin karya itu jadi inspirasi untuk orang-orang, terutama perempuan dan orang-orang yang tidak berkulit putih, supaya mereka percaya diri dan percaya dengan cita-citanya."

Kegigihan Sinta untuk menyeimbangkan maskulinitas dan femininitas itu, sadar atau tidak, menyeretnya menjadi sosok penerobos yang gigih memegang prinsip tanpa konfrontasi. Ini misalnya dapat dilacak dari cara dia merespons sikap ibunya yang tidak menyukai Sinta menjadi seniman mural—wall painting dalam istilah Sinta—karena dianggap tidak feminin, seperti tukang. Tapi Sinta tetap pada jalan berkeseniannya dan menunjukkan bahwa dia tidak seremeh itu.

Pada tahun 2019, keluarga dan kerabat Sinta mencoba menghalanginya ketika ia ingin berangkat ke Pakistan untuk mengikuti Karachi Biennale. Alasannya karena daerah itu berbahaya, terutama bagi perempuan. Tapi justru karena berbahaya itulah Sinta ingin datang ke sana. "Saya suka excitement-nya, seperti Indiana Jones. Mungkin karena dalam hidup, kita tidak banyak kesempatan datang ke negara lain. Bagi saya ini petualangan. Saya tidak mau jadi orang yang penakut," tegas Sinta.

Keberanian Sinta itu menjadi modal penting untuk menerobos dunia seni yang sangat maskulin. Strategi Sinta, antara lain, adalah dengan produktif berkarya dan membangun jejaring. Selama semester kedua tahun 2020, ketika sebagian

have women help in the process. Sometimes, even though I work with local people, all those who help me are women. Creating murals is rough work, using wall painters. Not work that is very feminine, but for me, this is so important. I want to show that women can make monumental things," she explained.

Many of Sinta's works also contain messages about the importance of women being brave and assertive. One of them is the work on the Canary Wharf bridge. "On the bridge, my identity as a woman and a Balinese was there for all to see. I want this work to be an inspiration to people, especially women and people of color so that they can be confident and believe in their ideals."

Sinta's persistence in balancing masculinity and femininity, whether she realizes it or not, has pulled her into being a breakthrough figure who perseveres in holding on to principles without confrontation. This can be traced to how she responded to her mother's objections to her becoming a mural artist—making wall paintings in Sinta's words—because it was not considered feminine, like a manual worker. But Sinta remained steadfast in her way of art and has shown people that she is not that insignificant.

Again, her mother forbade her when Sinta wanted to go to Pakistan to attend the Karachi Biennale. The reason being that the area was dangerous, especially for women. But it was that factor that motivated Sinta to go. "I liked the excitement, like an Indiana Jones adventure. Maybe because in life, we don't get many opportunities to go to other countries. For me, this was an adventure. I didn't want to be a coward," said Sinta.

Sinta's courage became an important factor in breaking into the very masculine art world. Sinta's strategy, among others, was to work productively and build networks. During the second semester of 2020, when most



Temple of Flora, Ocean Flower Museum, Hainan, China, 2021.  
(Photo courtesy of Ocean Flower Island)



← *Horizon to Horizon, Sharjah Islamic Art Festival, Abu Dhabi, UAE, 2019. (Photo courtesy of Islamic Arts Festival, Sharjah)*

*In the Mood for Love, Lee Tung Avenue, Hong Kong, 2018. (Photo courtesy of Pearl Lam Galleries)*

besar aktivitas terhenti karena COVID-19, Sinta menata strategi sehingga mampu menyelesaikan karya di Korea Selatan serta mempresentasikan karya di Dulwich Picture Gallery di London.

Pada awal 2021, Sinta sudah memegang enam agenda pameran dan kontrak komisi di Berlin, London, Hainan, dan Jakarta. Pembawaan Sinta yang ramah, dan tentu saja karyanya yang memikat, membuat banyak orang nyaman berinteraksi dengannya. Inilah sisi lain sikap asertifnya, tidak konfrontatif sekaligus tidak pasif.

Ciri lain dari sikap asertif adalah senantiasa mengedepankan empati. Ini sangat terang dalam mural sepanjang 42 meter karya Sinta di Jembatan Camden di



← *Flatland, a Romance of Many Dimensions (Edwin A. Abbott), Pearl Lam Galleries, Hong Kong, 2016. (Photo courtesy of Pearl Lam Galleries)*

London yang bertajuk "Isokon Dreams" dan dibangun pada tahun 2007, di masa awal dia merintis karier sebagai seniman. Sinta menutup salah satu sisi pembatas jalan di dekat jembatan itu dengan cat warna dominan merah muda, lalu sedikit merah, kuning, hijau muda, dan hitam membentuk imaji abstrak dengan beberapa bagian menggunakan deformasi gedung dan pohon kelapa. Lewat karya ini, Sinta ingin memberikan gambaran tentang eksotisme timur sekaligus sensasi bermukim di Isokon, sebuah kompleks elite di London.

Mural yang disponsori pemerintah Kota London ini memiliki nilai personal bagi Sinta karena proyek ini menandai fase penting dalam kekaryaan sang seniman.



Krisis sosio-ekonomi di Inggris pada 2018, yang diikuti pandemi COVID-19 pada 2020, menyebabkan banyak anak muda frustrasi. Di antara berbagai fasilitas yang divandalisasi, sebagian menyalurkan rasa frustrasinya dengan mencorat-coret mural karya Sinta sehingga imaji aslinya sulit terlihat lagi.

Sinta sama sekali tidak marah atau sedih, karena dia memahaminya bahwa orang-orang

activities were suspended due to COVID-19, Sinta devised a strategy so that she was able to complete her work in South Korea and present her work at the Dulwich Picture Gallery in London.

In early 2021, Sinta had already held six scheduled exhibitions and commission contracts in Berlin, London, Hainan, and Jakarta. Sinta's friendly demeanor, and her captivating work, enabled many people to feel comfortable interacting with her. This is the other side of her assertiveness, neither confrontational nor passive.

Another characteristic of assertiveness is always prioritizing empathy. We can see it clearly in the 42-meter-long mural by Sinta on the Camden Bridge in London entitled "Isokon Dreams," created in 2007 in her early days as an artist. Sinta covered one side of the road divider near the bridge with the dominant color of pink paint, then a little red, yellow, light green, and black to form an abstract image with some parts using the deformation of buildings and coconut trees. Through this work, Sinta wanted to give an overview of eastern exoticism and the sensation of living in Isokon, an elite complex in London.

This mural, sponsored by the City Council of London, has personal value for Sinta because this project marks an important phase in her life as an artist. However, when there was a socio-economic crisis in England in 2018, followed by the COVID-19 pandemic, many citizens were frustrated. Among other things, they vented their frustration by scrawling over Sinta's mural, making it difficult to see the original image.

Sinta was not at all sad or angry, because she understood that these people were in trouble. After all, they had no money and thought that art was of no value because it could not feed them. So, they vented their anger at her art. Sinta then relinquished her

itu sedang dirundung masalah lantaran tak punya uang, lalu menilai seni tidak penting lagi karena lapar. Sinta merelakan karyanya menjadi sasaran pelampiasan kekesalan publik. "Saya tidak sedih namun tak juga senang, ini adalah bukti bahwa perekonomian Inggris membuat orang susah cari uang. Ini refleksi tentang apa yang terjadi, tentang kemarahan mereka karena susah kerja. Sekarang pun banyak kegiatan vandal karena Covid. Ini bisa dipahami," papar Sinta dengan empatik.

### Minoritas Ganda

Sikap empati sering kali lahir dari pengalaman hidup yang tidak baik-baik saja. Dalam beberapa hal, Sinta mengalami ini. Sinta adalah anak bungsu dari lima bersaudara dari orangtua berdarah campuran. Ayahnya berdarah Bali dan ibunya Jawa. Sinta lahir di New York pada November 1979 dan besar di London mengikuti keluarganya. Dari sisi keluarga, dia lebih dekat pada tradisi dan nilai-nilai Bali karena memang beberapa kali pernah berkunjung ke sana dan orangtuanya pun sangat dekat dengan Bali. Maka ketika bercerita tentang masa kecil, Sinta lebih banyak berkisah tentang Bali. Di sanalah Sinta menyerap pola pikir khas orang Bali.

Pada saat yang sama, dia tumbuh di sebuah megapolitan London yang kental dengan nilai-nilai Barat, yang kadang kala bertolak belakang dengan nilai Timur. Meski sulit dilalui, perjuangan ini telah menjadi bagian dari hidup Sinta. Selepas SMA, Sinta sekolah di Slade School of Fine Arts untuk S1-nya dan Royal Academy of Arts untuk S2-nya, dua sekolah kenamaan di Inggris dalam bidang kesenian. Semua teman Sinta di bangku kuliah kebanyakan orang berkulit putih dan kaya. "Orang kulit putih banyak di dunia seni dan itu jadi tantangan saya. Sekarang sudah ada diversity. Tapi kita bisa



work to become the target of public outrage. "I'm not sad but also not happy. This is proof that the British economy has made it difficult for people to make a living. Even now, there are many acts of vandalism because of Covid. This is understandable," said Sinta, speaking empathetically.

*Isikon Dreams, Regents Park Bridge, London, UK, 2007. (Photo courtesy of Sinta Tantra)*

*Kebun Raya, Kebun Saya, Framed Framed, Amsterdam, Netherlands, 2020. (Photo courtesy of Eva Breckeme)*

terus bekerja untuk menciptakan lebih banyak keberagaman di masa depan," begitu Sinta mengungkapkan.

Latar belakangnya sebagai anak Bali yang tumbuh di London membuat Sinta merasa canggung. "Saya besar di Inggris tetapi saya memiliki darah Bali. Dalam beberapa hal saya merasa seperti seorang *outsider* ketika berada di Inggris dan terutama di Bali, karena bahasa Indonesia saya tidak terlalu bagus. Sebagai orang dengan kulit berwarna, Sinta merasa menjadi bagian dari kelompok minoritas di Inggris. Dan sebagai seniman, dia juga seorang minoritas karena dirinya perempuan. Oleh karena itulah, Sinta dapat dikatakan menyandang atribusi minoritas ganda.

Bagi banyak orang, kondisi minoritas, apalagi minoritas ganda, memunculkan sikap minder, tetapi tidak dengan Sinta. Dalam hal minoritas sebagai perempuan, Sinta sudah menunjukkan kepercayaan dirinya sebagaimana diungkapkan di atas. Dia menolak tunduk terhadap dominasi maskulinitas itu, dan dengan caranya sendiri membangun persepsi bahwa perempuan

### Double Minority

Empathy is often born of negative life experiences. In some ways, Sinta experienced this. Sinta is the youngest of five children born to mixed heritage parents. Her father is Balinese, and her mother is Javanese. Sinta was born in New York in November 1979 and grew up in London, following her family there to live. From a family perspective, she is closer to Balinese traditions and values because she has visited Bali several times and her parents are very close to Balinese culture. So, when she's talking about her childhood, Sinta talks more about Balinese values and traditions. It was at that point that Sinta absorbed some Eastern values.

At the same time, she grew up in megapolitan London steeped in Western values, which in some aspects were very contradictory to Eastern values. But Sinta had to deal with it. After high school, Sinta attended the Slade School of Fine Arts for her bachelor's degree and the Royal Academy of Arts for her master's degree, two well-known schools in the UK for art. All Sinta's friends in college were mostly white people and came from rich families. "There were many white people in the art world, and that was my challenge. Now there's more diversity. And we have to continue to work hard to make sure there is even more diversity," said Sinta.

Her background as a Balinese child who grew up in London made her feel awkward. "I grew up in England, but I have a Balinese heritage. So, in some ways, I'm an outsider. When I was in Bali, I also felt like an outsider because my Indonesian was not very good."

In other words, in England, Sinta feels like she is part of a minority. And as an artist, she is also a minority because there are few female muralists in the world of muralists that is very masculine. Sinta can be described as being part of a double minority.



dapat turut memberi warna tanpa harus melawan maskulinitas secara frontal.

Sementara, untuk menemukan dirinya secara utuh, Sinta mengomunikasikan sisi Timur dan Barat dalam karya-karyanya. Warna-warna lembut nan feminin seperti merah muda atau kuning muda dia adopsi dari bebungaan yang ada dalam banten, sesajen dalam tradisi Hindu Bali. Pengalaman masa kecil ketika berkunjung ke Bali mengendapkan nilai-nilai tentang keseimbangan warna, komposisi, dan lebih jauh tentang keseimbangan hidup.

Nah, warna-warna yang bertolak dari Bali tersebut disandingkan Sinta dengan bentuk-bentuk dalam seni Barat yang gigantis. Untuk urusan ini, secara umum, Sinta banyak dipengaruhi oleh modernisme di Eropa pada abad ke-20, yakni seni abstrak. Secara khusus dia menyebut seniman Amerika Sol LeWitt sebagai sosok yang banyak memberinya pengaruh. "Dia membuat konsep baru bernama *conceptual painting*. Dalam *conceptual painting*, semua lukisan itu dibuat *blueprint*-nya, sehingga bisa dibuat lagi oleh orang lain. Karya seninya tidak hanya ada di mural saja, tetapi juga ada di *blueprint*-nya sendiri," kata Sinta tentang kekagumannya kepada Sol LeWitt yang tenar pada era 60-an.

Keutuhan diri Sinta sebagai orang Timur dan Barat sekaligus juga muncul dalam karya "A Greater Reality of Elsewhere" di sebuah kawasan bangunan kusam di Swansea City, Inggris. Mural Sinta yang memenuhi satu tembok besar bagian depan bangunan dengan warna cerah dan dua imaji pohon palma itu serta-merta mengubah kesan lesu dan muram kawasan itu. Karya itu seperti perempuan cantik yang menarik perhatian siapa saja.

Mirip dengan itu, sebuah tangga di kantor pusat Facebook menjadi demikian cantik setelah Sinta memolesnya dengan cat warna merah muda, biru muda, putih, dan ungu

For many people, minority conditions, let alone double minority conditions, often result in an inferiority complex. But not with Sinta. In the case of her being in the minority as a female muralist, she has already proven that she carries herself with confidence. She rejected masculine domination and made her own way towards building the perception that women can contribute to this field without going up against the masculinity factor.

Meanwhile, to find herself completely, Sinta communicated both the East and the West aspects in her works, applying soft and feminine colors such as pink or light yellow that she adopted from the banten flower used as offerings to God in the Hindu Bali religion. Her childhood experience when visiting Bali put forward the values of color balance, composition, and the balance of life.

Sinta combined the colors that she brought from Bali with the gigantic forms in Western art. In this way, Sinta has been heavily influenced by modernism in Europe in the 20th century, namely abstract art. In particular, she cited the American artist Sol LeWitt as the person who influenced her the most.

"He made a new concept called *conceptual painting*. In *conceptual painting*, he made a blueprint for all paintings to be replicated by other artists. His artwork was not just murals, but also included the blueprint itself," said Sinta, showing her admiration for Sol LeWitt's works that were famous in the 60s.

Sinta's identity as both an East and West person is also reflected in her work titled "A Greater Reality of Elsewhere" in a dilapidated building in Swansea City, England. Sinta's mural fills a large wall at the front of the building with bright colors of two palm trees that immediately changed the feeling of languor and gloom in the area. This work was like a beautiful woman who attracts everyone's attention.



Statera, *Wijaya Residence, Jakarta, Indonesia, 2019.*  
(Photo courtesy of Kevin Andia)

membentuk karya berpola geometris yang diberi tajuk "Sunset at Tanah Lot". Tangga di tengah ruangan yang meliuk itu lalu terkesan seperti manisan yang menggoda. Timur dan Barat bertemu di kantor pusat Facebook.

Mengenai bentuk-bentuk bulat, geometri, gelombang, atau lengkung dalam karya-karyanya, Sinta mengatakan semua itu bagian dari respons dia terhadap lingkungan, budaya, atau orang di sekeliling tembok dia membuat mural. Termasuk di dalamnya faktor selera klien. Untungnya, banyak klien yang paham gaya Sinta sehingga selera mereka tidak berbenturan. Ia juga amat mempertimbangkan bentuk arsitektural sebuah bangunan yang akan dimural. Yang utama, Sinta berupaya jujur dengan diri sendiri, mengeluarkan suara hati.

Similar to that work, a staircase in the Facebook headquarters became more beautiful after Sinta made a mural called "Sunset at Tanah Lot" in pink, sky blue, white, and purple colors in the shape of a geometric pattern. The stairs in the middle of the curved room then resembled tantalizing sweets—an example of East meeting West at the Facebook headquarters.

Regarding circular, geometric, wavy, or curved shapes in her works, Sinta said it was all part of her response to the environment, culture, or people in the area of the walls where she made her murals. It also included the taste of her clients. Luckily, many of her clients know Sinta's style, and their taste doesn't overlap. She is also very considerate of the architectural

Sinta kerap melakukan yoga atau bermeditasi untuk masuk ke dalam diri guna "mendapatkan ilham" pilihan warna yang cocok. "Otak saya sangat terstruktur, tapi kalau memilih warna saya tidak berpikir terlalu banyak, sebab itu malah jadi kaku," ungkap Sinta yang kemudian menjelaskan bahwa meditasi atau yoga dapat mengurangi beban pikiran dalam memilih warna.

Meskipun Sinta juga membuat karya dengan medium kanvas, baginya mural adalah tempat pulang, karena seni ini lebih bersifat fisik, bersosok, dan dekat dengan banyak orang. Para penikmatnya lebih mudah terkoneksi secara emosi. "Orang mungkin tidak paham tentang seni, tapi seni ada dalam hidup mereka, dan mereka langsung mengalaminya."

Sinta memural jembatan, tembok, dan bangunan. Puluhan penghargaan dia dapatkan, antara lain International Development Award dari Dewan Kesenian Inggris dan Kedutaan Inggris. Karyanya disukai banyak orang dari beragam usia, termasuk anak-anak. Tidak hanya berlarian di atas mural atau berfoto berlatar belakang mural, ada juga yang bahkan sampai menjilati karya Sinta seperti yang terjadi pada karya "The Eccentricity of Zero" di Taman Napoleon, London. Dengan strategi asertif di tengah dunia maskulinitas, Sinta Tantra terus merebut hati banyak orang.

form of the building whose walls will be covered in murals. The main thing is that she always tries to be honest with herself in expressing her inner voice.

Sinta often does yoga or meditates to get inside herself to get inspiration in choosing the right colors for her work. "My brain is very structured, but when I choose colors, I don't think too much, because it can cause a rigidity in my work later," said Sinta, who then explained that meditation or yoga reduces the burden on her mind in choosing colors.

Although Sinta uses canvas as the medium, the mural is a place for her to go home, because a mural is more physical, has a structure, and is close to many people. The audience easily connects emotionally with a mural. "People may not understand art, but art is always in their life, and the experience is immediate."

Sinta has made murals on bridges, walls, and buildings. She has won many awards for her murals, such as International Development Award from the British Arts Council and the British Embassy. Her works are liked by many people from different age groups, including children. They are not just playing on her murals or taking photos with the mural as a background. Some child spectators have even been seen licking her mural. This is what happened with her work "The Eccentricity of Zero" at Napoleon Park in London. With her assertive strategy amid the masculinity of the art world, Sinta Tantra continues to capture everybody's hearts.

City of Songdo,  
Songdo, South Korea, 2015.  
(Photo courtesy of Paul Choi)



# CROSSING THE WALL

THE STORIES OF 20 INDONESIAN MURALISTS

TERSAJI dalam buku ini profil dan karya 20 pemural Indonesia dengan latar belakang beragam. Ada yang berpendidikan seni rupa, ada yang berpendidikan seni rupa formal, ada yang betul-betul berangkat dari jalanan tanpa pendidikan seni formal, ada pula yang berangkat dari band musik hip hop. Mereka dipilih terutama karena karya mereka dapat dipandang mewakili keragaman gaya, artistik, serta tema pemural Indonesia.

Berdasarkan abjad, mereka adalah Anagard, Apotik Komik, Andy Rharharha, Bayu Widodo, Bujangan Urban, Darbotz, Eko Nugroho, Emus Larmawata, Farid Stevy, Farhan Siki, Geger Boyo, Komunitas Pojok, Media Legal, Marishka Sukarna, Popok Tri Wahyudi, Sinta Tantra, Stereoflow, The Popo, Taring Padi, dan Wild Drawing.

Tentu saja 20 pemural terpilih dalam buku ini hanya sebagian kecil dari pelaku mural Indonesia. Masih banyak muralis yang sangat berpengaruh di dunianya. Buku ini hanyalah awal dari penerbitan seri buku tentang dunia mural Indonesia: kekuatan seni rupa Indonesia yang tersembunyi.

THIS BOOK presents the profiles and works of 20 Indonesian muralists with various backgrounds. Some are educated in fine arts, some are educated in formal art, some are truly coming from the streets without a formal art education, and some are coming from hip hop bands. They were chosen mainly because their works can be seen as representing the diversity of Indonesian styles, artistic and mural themes.

In alphabetical order, they are Anagard, Andy Rharharha, Apotik Komik, Bayu Widodo, Bujangan Urban, Darbotz, Eko Nugroho, Emus Larmawata, Farid Stevy, Farhan Siki, Geger Boyo, Komunitas Pojok, Marishka Sukarna, Media Legal, Popok Tri Wahyudi, Sinta Tantra, Stereoflow, The Popo, Taring Padi, and Wild Drawing.

Of course, the 20 selected muralists in this book are only a small part of Indonesian muralists. There are still many Indonesian muralists who are very influential in their world. This book is just the beginning of the publication of a series of books about the world of Indonesian murals: the hidden power of Indonesian art.

WILD DRAWING  
EKO NUGROHO  
FARID STEVY  
DARBOTZ  
SINTA TANTRA  
EMUS LARMAWATA  
FARHAN SIKI  
ANAGARD  
MARISKHA SOEKARNA  
KOMUNITAS POJOK  
KOMUNITAS GEGER BOYO  
MEDIA LEGAL  
POPO  
ANDI RHARHARHA  
POPO TRI WAHYUDI  
BUJANGAN URBAN  
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TARING PADI  
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ISBN Digital: 978-602-491-314-2