



Mythlines and memories: new batiks by Dias Prabu

Saturday 29 February - Saturday 28 March

❖ **KULTURA** ❖
by DIAS PRABU

16 albermarle
project space

Dias Prabu

Dias Prabu was born in 1987 in Malang, a city in East Java. He won a mural design competition at the National Gallery of Indonesia in 2014, and his mural design was painted on the wall of the gallery, where it remains today. His mural painting has since taken him to cities in Java, Aceh, East Kalimantan and to the northernmost part of Indonesia. On his mural journey, the motifs, patterns and elements he employs are derived from traditional art and culture in each region he visits.

Recently Dias has worked to transfer his mural drawing and design technique to the traditional medium of batik tulis - drawing with hot wax onto cotton or silk fabric in a process called "canting", and later dyeing the patterned fabric. Often featuring symbols of national pride, the works are his way of making a contribution to the national dialogue around issues as diverse as environmental degradation, the extinction of species and the values Indonesia should follow as a complex land of over 17,000 islands with a large, ethnically diverse population.

Batik, a craft form of high artistic value, has been part of Indonesian (especially Javanese) culture and daily life for centuries, passed from generation to generation. The history of Indonesian batik has developed through various techniques, technologies and motifs. Now many regions have diverse patterns and motifs which are incorporated into the form, thus enriching Indonesian batik itself. In October 2009 Indonesian batik was inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity:

The techniques, symbolism and culture surrounding hand-dyed cotton and silk garments known as Indonesian Batik permeate the lives of Indonesians from beginning to end: infants are carried in batik slings decorated with symbols designed to bring the child luck, and the dead are shrouded in funerary batik....The wide diversity of patterns reflects a variety of influences, ranging from Arabic calligraphy, European bouquets and Chinese phoenixes to Japanese cherry blossoms and Indian or Persian peacocks. Often handed down within families for generations, the craft of batik is intertwined with the cultural identity of the Indonesian people and, through the symbolic meanings of its colours and designs, expresses their creativity and spirituality.

When working on batik as a contemporary artist, Dias does not make a first design or sketch. He executes the batik artwork directly using "canting" and lets the design develop according to the intuition and creativity in his mind. He enjoys the unexpected surprise when he sees the end result and the honesty of the idea that emerges.

Dias has made two new bodies of work for his exhibition at 16albermarle. The first deals with traditional animals of Java, many either extinct or endangered. In the second, he explores childhood memories and the stories told to him by his grandfather. Although addressed to the Indonesian people, the moral and environmental messages in these batiks speak to people of every country.

Artist Statement

From today's perspective, recalling the past for me is like seeing a reflection of myself as a child. As a child and now, one thing that I have always found interesting is the stories of animals from the past. Many of these stories have also become the subject of legends which can have an impact that is separate from and larger than us.

Using the artform of batik tulis, which I studied at art school and again recently, these stories and legends can be summarised well. Of course, everything starts with dreams and imagination. Because of this, it is almost as if the practice of batik tulis has given me a new life, within my memories of the past and through my exploration in the present. We don't know what is going to happen in the future. But at least we can learn about what is happening in the present and reflect on it as a guide for the future.



Processes of resistance: Dias Prabu's batik for a new world view

Elly Kent

The rain has just eased as I make my way down the alley towards where Dias Prabu's small home appears on the map. A neighbour sitting on her porch directs me to a narrow track and I find myself with buildings to my right and a lush field of sugar cane, with excessively verdant edgings of banana trees, acacias and tall green grasses to my left. We are just a few kilometres from the centre of Yogyakarta, a city of over 4 million people, but all around is quiet and green. The bucolic urbanism – the kampung neighbourhood – is one of the many things that draws artists to the town they affectionately call 'Jogja'.

Inside Dias' home he emerges from the bedroom in the early afternoon, after working through the cool of the night. We sit down amidst the traces of the previous night's efforts, a wok of brown wax, a canting pen and the 100m long stretch of fabric Dias is currently working on for a commission. He launches into a well-rehearsed autobiography; his undergraduate studies majoring in painting in East Java, post graduate studies at the famed Institute of Art in Yogyakarta, his practice in mural painting and success in competitions and then, more recently, his turn to batik. But I want to know more.

I'm intrigued by this adoption of the traditional wax resist process, but also by Dias' particular approach to the practice, in which he largely eschews both pattern, repetition and abstract symbolism. Instead, he pours imagination and allegory, animals and text into spontaneous contemporary drawings made with wax on fabric. His work often features symbols of national pride and, he tells me, this is his way of making a contribution to the nation. This too, is an unusual position.

There are many modern-day batik artists in Yogyakarta—any foreign tourist wandering along Malioboro Street will be invited into their studios, where traditionally esoteric symbolic motifs are often replaced by drawings of becaks or other figurative images. Indeed well-known contemporary artists like Heri Dono have turned to the form in their careers. These riffs on Indonesia's most famous art form might often be regarded detrimental to the form, but the practice of incorporating observations of contemporary life is also a long tradition. The National Gallery of Australia's enormous collection of Indonesian textiles includes a batik from the mid-20th century which features tanks and armoured cars, driven by warriors from the Javanese version of the Mahabharata legend, locked in battle with the Japanese. The clown figure Semar even parachutes into the scene.¹

In his seminal writing on Indonesian art in the 1960s and 70s, Sanento Yuliman observed that modern art emerged in the midst of living art traditions that have strong social functions, thus modern and contemporary art in Indonesia were also expected to 'be widely understood in society'.² But since the fall of the authoritarian New Order imposed by President Soeharto from 1966 to 1998 and its attendant demands that artists produce apolitical works to valorise the nation, contemporary art that uncynically adopts the symbols

of loyalty to the nation has fallen out of favour. Yuliman called the early proponents of this critical art practice 'the restless ones'; their legacy remains strong.³

1 Skirt cloth (Kain Panjang) 1942-45. For more details see <https://artsearch.nga.gov.au/detail.cfm?IRN=96249>

2 Yuliman, Sanento. "Seni Lukis Di Indonesia: Persoalan-Persoalannya, Dulu Dan Sekarang (Budaya Djawa, Dec 1970)." in Dua Seni Rupa, Sepilihan Tulisan Sanento Yuliman, edited by Hasan Asikin. Jakarta: Yayasan Kalam, 2001.

3 Yuliman, Sanento. 'Kemana Semangat Muda' in Dua Seni Rupa: Sepilihan Tulisan Sanento Yuliman.

This places Dias in an unusual and complicated position. Indonesian contemporary art has tended towards subversive engagement with the idea of the nation, such as groups like Punksila, a band of artists whose name plays on the five-pillars that Indonesia is founded upon.⁴ But following an average young Indonesian on Instagram, you might instead find them declaring their allegiance to the nation on the annual Youth Pledge Day. Perhaps Dias' approach is more reflective of that majority who hold fast to the lessons imparted to them in school?

In 2017, Dias joined the inaugural 'Teaching Artists' program initiated by the Ministry of Culture and Education. He travelled to remote Natuna Island with a brief to investigate local stories, ideas and philosophies. There he spent weeks talking to locals, learning about local creative weaving processes and working with school children to reinterpret and reimagine the designs. This is where his mission to understand the stories of his nation took form, which then manifested in the Kultura Project. Dias began the Kultura Project with concept of 'Pendidikan Mural Pancasila', or Pancasila Mural Education, a play on the mandatory 'Pancasila Moral Education' (PMP) implemented by schools during the New Order. However, in Dias' conception, the rote learning of ideological texts was replaced with 'the investigation of local narratives...on diversity and tolerance which are then represented in a mural'.⁵

In 2018, Dias found an opportunity to implement his own version of PMP during a residency at Kampung Batik Manding Siberkreasi, in the hills south of Yogyakarta. This community driven organisation aims to draw on the philosophical basis of traditional batik to spread messages of harmony, whilst also utilising it as a vehicle (with the support of the Ministry of Communications and Information) for raising digital literacy in the community. Here Dias worked again with children and murals, this time to understand the ancient patterns and functions of batik and to design new symbols. But he also refined the batik-tulis, or hand wax-drawing skills, he had briefly encountered in his undergraduate studies. From that experience, he has shifted his principles of PMP – albeit perhaps temporarily – into the realm of batik.

The 15 works we see in the exhibition at 16albermarle Project Space today draw on two sources: Dias' overriding concern that Indonesian society has lost touch with the wisdom of its forebears, and that consequently the fabric of the eco-system is threatened by human behaviour. While traditional batik has been used as a talisman to ward off such events on an individual and communal level, and the patterns imbued with motifs that symbolise the inherent connection between humans and the natural world, Dias' works are instead spontaneous outpourings drawing on his personal aesthetic and his environment. Stylistically, they draw more from the Jogja 'Agro-Pop' paintings of the early 2010s, and the work of senior artists like Heri Dono and Eddie Hara, or more recently, Eko Nugroho and the Taring Padi collective's enormous oeuvre of politically charged woodcut prints, rather than conventional batik.

The first time I read Dias' own writings on his work, I was tuned in from afar to a full day of emergency broadcasts to my home-town in Australia, overwhelmed by a sense of impending doom after witnessing a summer of fire, smoke, hail and flood in Australia and Indonesia. Dias' optimistic writing and positive mantras seemed naively cheerful as the globe reaches such a terrifying tipping point. Referring to the work *Purpose of life*, Dias evokes the Javanese proverb spoken often to him by his parents: ngunduh wong pekerti, which translates roughly to 'you reap what you sow'. This he interprets with the inclusion of text reading Kejar mimpimu (Chase your dreams) in a field of light-hearted, cartoonish representations of smiling animals and humans in a teeming two-dimensional field.

Jakarta: Yayasan Kalam, 2001. (Original text from mid-1980s)

4 The 'Pancasila', the five ideological principles on which Indonesian nation was founded in 1945, are in brief, godliness, just and civilized humanity, unity, representative and consensual democracy, social justice. These principles are memorized by school children and referred to by leaders at every level of society.

5 Andika Andana, Progress baru Dias Prabu melalui Kultura Project dalam Kriya Rupa, (unpublished) Yogyakarta, 2020

Yet looking deeper there is a sense of restlessness, perhaps one more ambiguously defined than his predecessors. In *King of the food chain*, Dias depicts an ornately decorated Javan tiger, a species declared extinct in the 1980s, carrying a human in a tiffin. According to Javanese legend, Dias reminds us, the tiger will always do good for those who do good towards it, and vice versa. What if, he asks, the tiger were to return and reclaim its place at the top of the food chain? What would be the fate of humans?

Dias' work carries for Australian audiences a pertinent reminder that is both hopeful and alarming. As we emerge from a period of unprecedented danger of our own creation, will we choose to make amends with the environment on which we are entirely dependent, and to which we are completely vulnerable? Will we choose to respect the practices of elders that safeguarded our existence on this earth for hundreds of thousands of years? Or will we continue our downward spiral of consumption, destruction and oblivion? Ngunduh wong pekerti.

Dr Elly Kent is a translator, writer, artist and editor of the Australian National University's New Mandala blog on Southeast Asia. She is a Visiting Fellow in the ANU's Centre for Art History and Art Theory, researching contemporary and historical art and design practices across Indonesia.





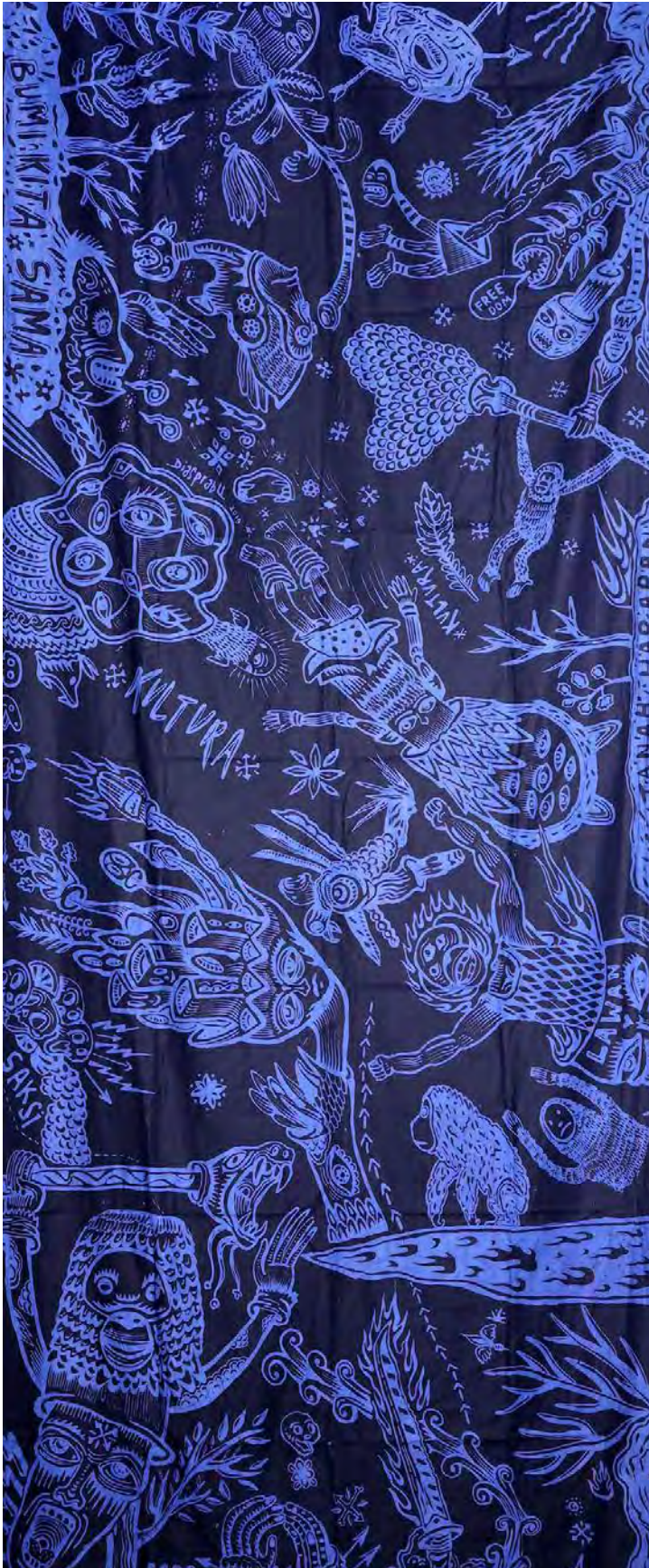
Berdikari (Independent) 2019
300 x 110 cm
batik tulis on silk cotton fabric

Garuda, the symbol of the Indonesian state, has become a strong foundation for all Indonesian people to unite, and to synergize a strengthening sense of national identity, which we must protect. The flapping of the Garuda's wings can reach all things and represents a strength that can protect us from all forms of attack, which can arise at any moment. His sturdy feet are capable of gripping anything and should be interpreted as the strength of the nation's youth, who are exploring the life of every individual in this world, especially when they pursue a better future. Living in harmony, being able to help one another and always excelling in being able to walk on their own two feet, being independent in solving any problems that arise. On the other hand, in the manifestation of Garuda as the vehicle of Lord Vishnu in Hindu belief, of course we believe that in this form of Garuda there is a strong body and soul which can take us anywhere to achieve our goals and glory.

King of the food chain 2019
300 x 110 cm
batik tulis on silk cotton fabric

The Javanese tiger, one of the endemic animals native to the island of Java, was declared extinct around 1980. It is undeniable that large-scale hunting, expansion of populated land and continual development which increases rapidly on this island from year to year, are the main reasons for their extinction. Humans are the most responsible figures and that is us. According to Javanese mythology, the tiger has a strong character, it is a solitary animal, and is regarded as a guard of the forest. When one of these big icons is destroyed because of our own actions, then what if it was the other way around? What if we were hunted by them? Because we believe in karma, then it can surely happen. The food chain pattern that we ourselves created should be reflected on so that we keep protecting the earth in order to preserve it. The Javanese tiger will not live again. Only through ancient stories and in the legends of the past do we learn about them today. Tigers are animals that never forget to return the favour (according to one ancient Javanese story). When we do good, they too will do likewise.





Imperfect behaviour 2019
300 x 110 cm
batik tulis on silk cotton fabric

There is a proverb about apes which I have heard at times, that is: “rampek rampek kethek” – meaning, an evil person who approaches us as if to be good, when we are off guard will do evil to us. This proverb provided a new perspective for me and may be useful for anyone who has to be self aware, wherever they are. Misfortune can happen at any time, but at least we can anticipate it and always be careful. On the other hand, another animal native to Indonesia which lives in the forests of Sumatra and Kalimantan is the Orangutan. It is this primate that I wanted to express in this work. The orangutan population is decreasing year by year. If we discuss the reason for this, of course the cause will not be far from the actions of humans. Living on the same earth, caring for one another is the only answer. But sometimes human lust cannot be controlled, and humans act in such a way that we forget there are creatures besides us we must love too.

Midnight myth 2019
300 x 110 cm
batik tulis on silk cotton fabric

This work started from a story that was told to me by my grandmother. The story was of a tiger who was kind and kept his promise to humans. The story began when a tiger cub, who was lost in the forest, was discovered howling in confusion. It was clear that he was lost and was trying to find his mother. Just then there was a human who saw him - apparently he was a local resident who was close to the forest - and he gave a garlic and onion necklace to the cub. A lot of my friends who were also told this same story really believe it to be true. In Java for example, there are many people who believe that tigers like to return favours. They are the kings of the jungle who also have a family or communities, just like humans. If we commit bad acts against them, they will also repay us, like a form of karma.





The guardian of life 2019
300 x 110 cm
batik tulis on silk cotton fabric

Maintaining the sovereignty and personality of the nation is an obligation for anyone who claims to be a person of a nation. It is a glory if we are still able to protect this nation from everything that refers to negative things. Dragons are also a symbol that can represent this. In Javanese mythology, dragons are used as symbols of strength, zest for life and bearers of blessings. We can see several forms of dragons that exist in traditional musical instruments such as gamelan and also the kris (ceremonial Javanese dagger). Dragons are able to live in three places, namely on land, in water and in the air, therefore the dragon is interpreted as a protector of the entire universe, always able to impart blessings on all.

Manners from the forest 2019
300 x 110 cm
batik tulis on silk cotton fabric

Forests are an important part of human life, like the heart in our body. When the forests are hurt (generally by humans), they will provide a punishment for the perpetrators. Elephants are one of the oldest inhabitants on this earth and have undergone many evolutions at an alarming rate. The Sumatran elephants, which are highly important members of the endemic animals of Indonesia, have become the biggest victims of hunting and forest damage which is only getting worse. There is much meaning that we can take from one single elephant. Their high level of intelligence, far above the average, has seen them used in Hinduism as a symbol for the God of Knowledge and Intelligence, and just as there are proverbs of dead tigers who leave their stripes, dead elephants leave their ivory, which means that people who are meritorious will always be noted even after their death. But for now, elephants no longer leave anything behind, for their tusks have already been traded so nothing remains. What can be learnt from all this? It is only death that continues repeatedly to be carried out by people who are not responsible, until the forest itself becomes increasingly angry which then brings natural disasters.



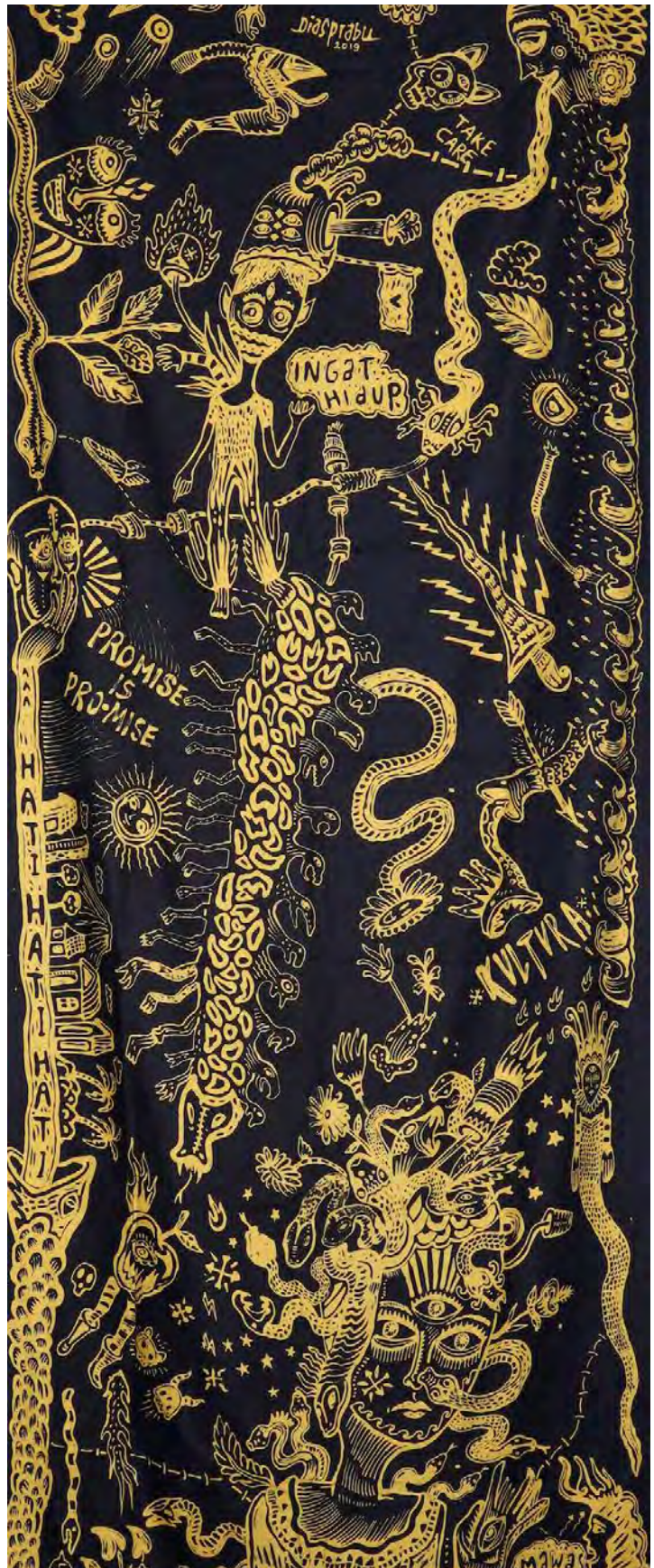


Jaranan 2019
300 x 110 cm
batik tulis on silk cotton fabric

Speaking about the references in this artwork is like going back to my youth, to something that still survives to this day, which is how the festive street party is wrapped in local regional arts (usually in the form of regional dances). Jaranan can be interpreted as folk art, which holds great meaning, such as for example the mighty nature and loyalty of a "horse". Jaranan describes the loyalty of a horse to its owner who rides it and is set for success. I also experienced this when I was a child riding a horse belonging to an old man in the village where I lived and he told me to love and trust his horse, so that whatever you want to attempt, you will achieve.

Introspection 2019
300 x 110 cm
batik tulis on silk cotton fabric

The depiction of a snake, when connected with Javanese stories, will uncover many things that we can use to explore its meaning. If we meet a snake on a road, then we must not kill it because the snake gives us a sign that something bad is going to happen to us. Therefore, we must immediately contemplate and ask ourselves about what we have just done. The shape of the keris is an analogy of the body of a moving snake (suluk keris). All of this has profound meanings and is very useful for us in order to be more careful in our attitude and not to degrade something that can cause ourselves harm in the future.



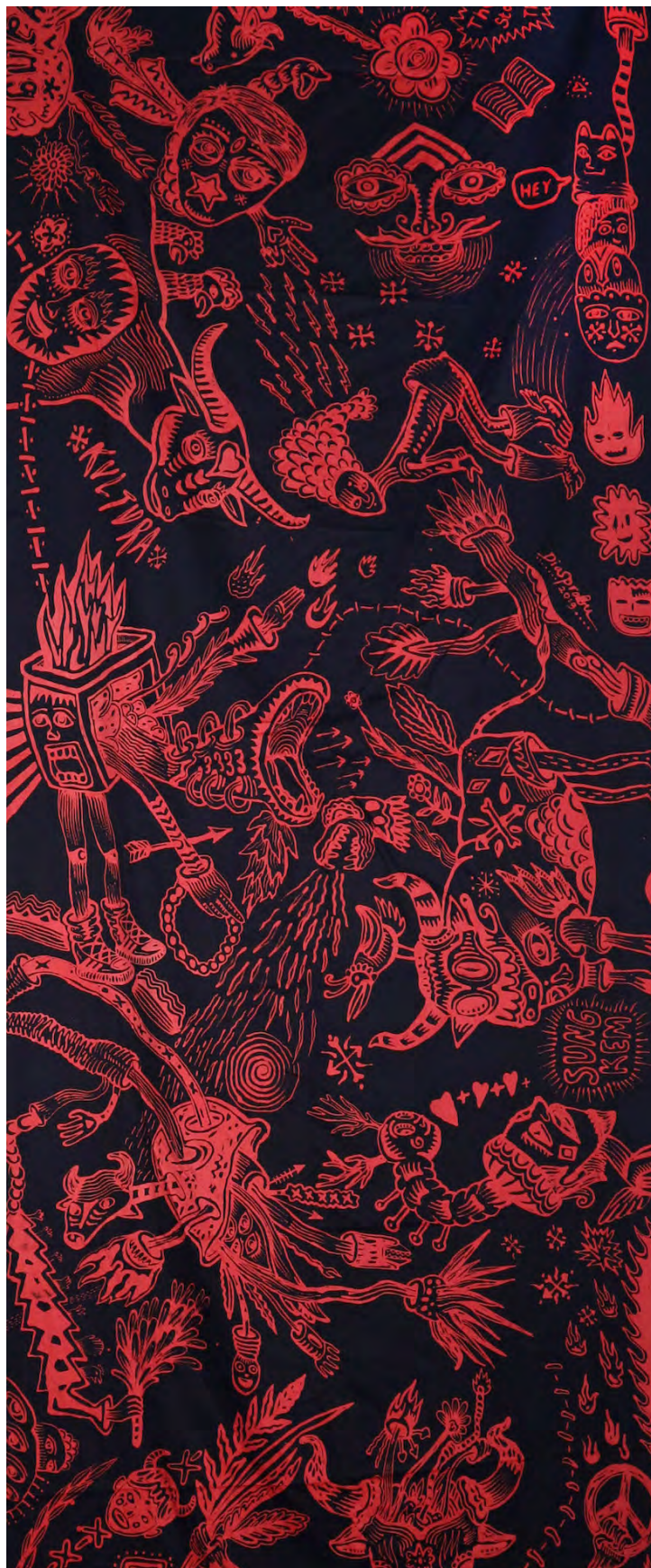


Blessing moment 2019
300 x 110 cm
batik tulis on silk cotton fabric

If you want to receive good fortune, get good luck and have success, then you should farm fish. Maybe we have heard this before from our parents or from people who like to give suggestions for our wellbeing. We just consider this as prayer and hope, which is meant to make ourselves more enthusiastic in living our lives. Although true success can still be sought and strived for without needing to damage the environment and nature around us. Like the Javanese proverb “Kena Iwak e, ora buthek banyune” which can be interpreted as getting fish without having to muddy the water. This way of being is important for us, and can be practiced every day and even integrated with the existence of our surrounding environment to create a harmonious relationship between the two.

Soothing things 2019
300 x 110 cm
batik tulis on silk cotton fabric

Buffalo has become something in our veins which can not be forgotten in terms of the daily life of the ancient farmers (and perhaps also now), used for transportation on land and for plowing the fields. Buffalo are also exalted and most respected for their existence, because if we go back to the past then there is a unique story about a buffalo, "Kebo Kyai Slamet". This buffalo was very sacred, especially in Surakarta (Solo, Central Java). During the reign of Sultan Agung who led Surakarta, a great fire broke out in one area of the city. No-one could extinguish the fire and all parts of the area were scorched, but there was one buffalo stable that was untouched by fire. Inside was a buffalo and a spear. Seeing this, Sultan Agung ordered his troops to parade around the burning area and all the fires immediately went out. Since then, the buffalo has been blessed along with that one spear. Fragments of this story inspired me to make this work.



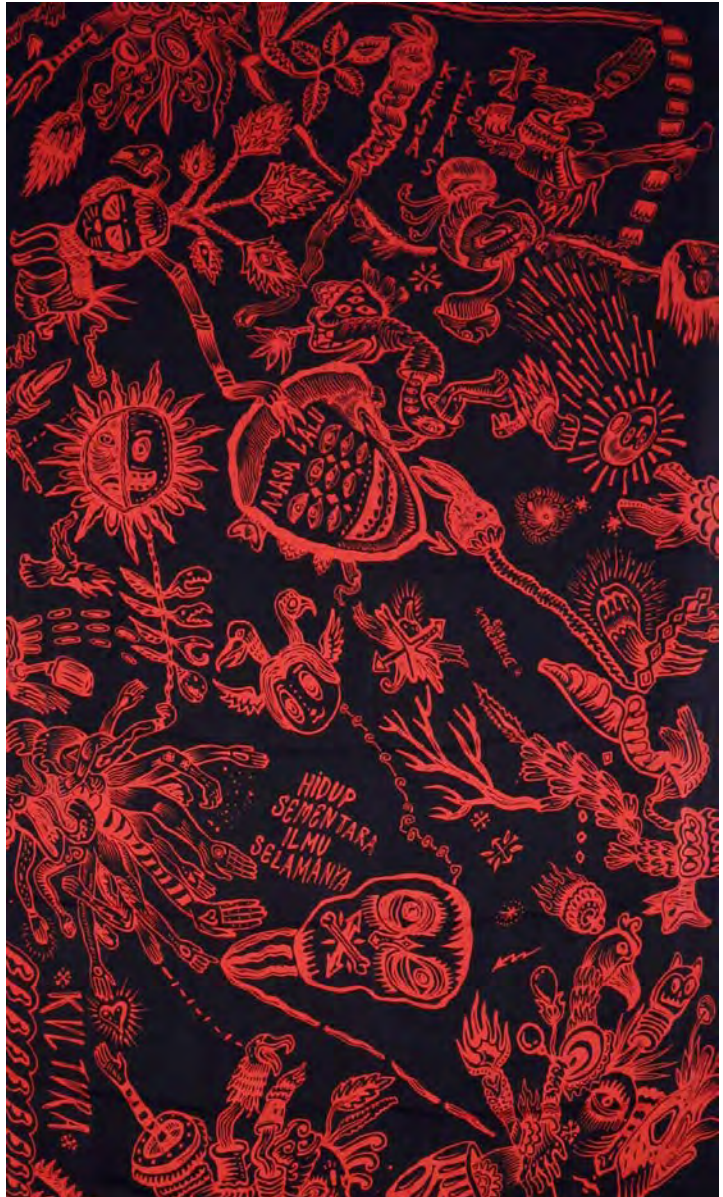


Dignity behind the sunlight 2019
200 x 110 cm
batik tulis on silk fabric

Maintaining the dignity of our family in our daily lives is an obligation for every family member wherever they are. This is also done in my extended family, where dignity is a special understanding of having a good attitude in order to protect all family members, whether parents, other relatives or our friends with utmost sincerity. This attitude was passed down from my mother and father who were taught it from our grandparents through to our great-grandparents. It refers to entrusting others with something important and passing it on to the next generations. The traits of our parents are no exception and we will emulate them. Similarly, the Javanese proverb “Kacang ora ninggal Lanjaran”, meaning the habits of children are always imitating their parents.

Immortal knowledge 2019
200 x 110 cm
batik tulis on silk fabric

Experience is the best teacher. It teaches us that the meaning of life is to continually improve ourselves and to learn. Who knows what the future holds, whereas currently we are still lacking in many ways. This batik represents a small base from which I can stay on track to reach dreams. Whatever shape it takes, what is certain is that I will continue to learn. Especially through exploring batik, which of course must remain preserved until whenever it is that, like a science that never dies, even though the physical form will disappear someday.





Purpose of life 2019
200 x 110 cm
batik tulis on silk fabric

Work hard and continue to pursue whatever it is that you aspire for. These words hold great meaning in my life while working on any task that I have to complete. I believe that after the exhaustion of doing all the activities that are sometimes tedious, there will come a good day. These words then reappeared, this time spoken by my own parents, who "Ngunduh Woning Pakerti " which means that whatever we do will in due course produce results that are commensurate with our efforts. Whatever work we do, we will all certainly go through difficult times and if we can see it through in the right way, there will definitely be results that we will sometimes not expect.

Love is long, life is short 2019
300 x 110 cm
batik tulis on silk fabric

The title of this work is a phrase from my father when he gave me advice while at my house, during a short vacation by my parents, which encouraged me to continue pursuing my dreams and gave rise to new hopes in my world which I am now working towards. "Senengke wong, urip ung sediluk" means may there always be happy people around you because life is short. We do not know how long we will live, so give your best to anyone in your environment, whenever and wherever.



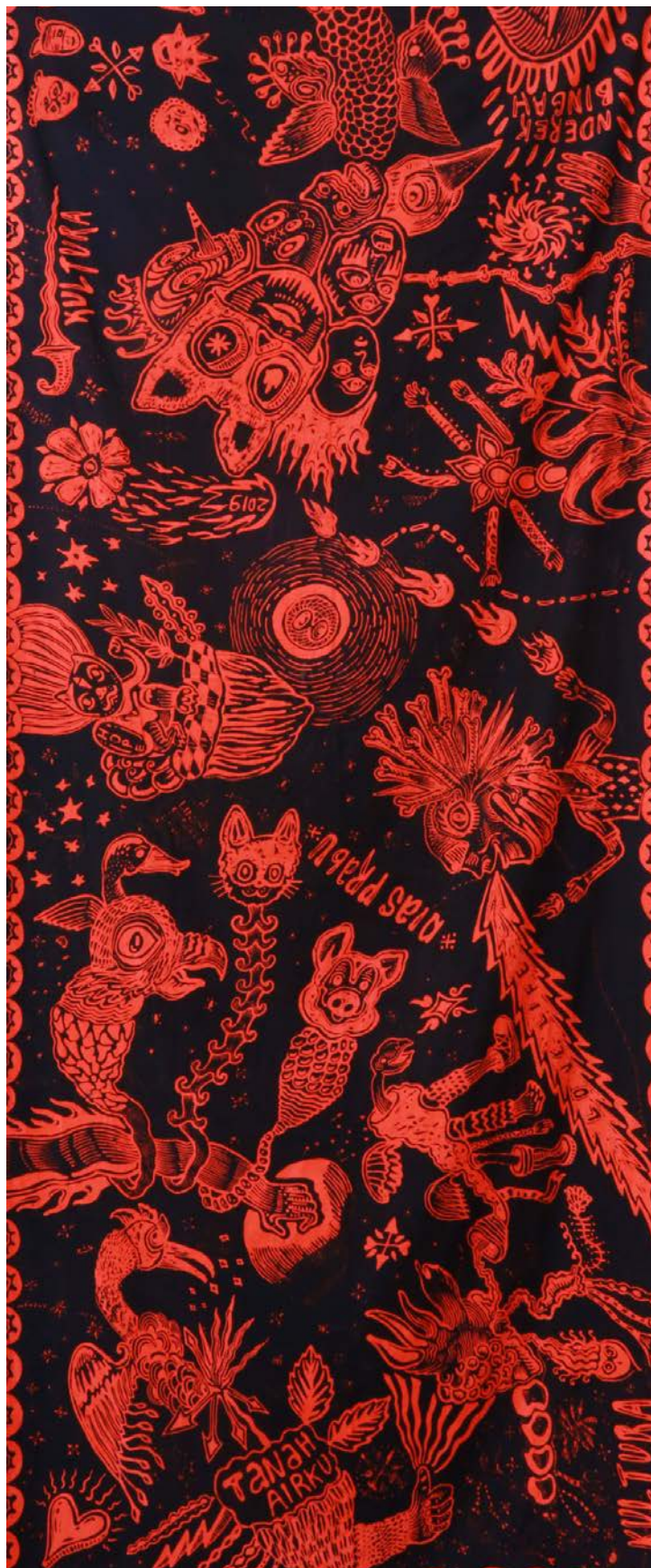


Luckyness unlimited 2019
300 x 110 cm
batik tulis on silk cotton fabric

Once, when I was in elementary school, I was given a message by my teacher. Her message was something like this -"Son, be a person who is always lucky" so I answered "Amen Bu". That message kept ringing in my mind until I created this work and began to interpret it. Lucky people will always find and, by accident, be met with happy things - maybe in their career, their financial security, their day to day life and in every other aspect of their life. Even though sometimes "luck" or "fortune" can't be waited for, at least it creates circumstances that may later bring about a benefit, providing more sense of what to do.

Between happiness and identity 2019
300 x 110 cm
batik tulis on silk cotton fabric

What will certainly cross our minds when we speak of Indonesia is cultural diversity, biodiversity and pluralism, which are always strongly guarded. Abundant human and natural resources are like mushrooms that grow after rain - this is my expression of Indonesia. As part of the younger generation, we bear the baton in carrying our cultural hereditary, the heritage of our ancestors, and we must be able to continue to maintain and preserve our heritage. Although now more and more obstacles continue to hit this country, we still have to aim at one goal, which is to keep the country going forward and to be strong in all aspects. The main focus that I want to raise in this exhibition is how do we strengthen our concern for the natural ecosystem, especially native animals which can also be said to portray the true identity of this country. Humans, as the highest link in the food chain, certainly have a big hand to play in how this can happen and in the effects that continue to spread. Hopefully someday everything ends up being good news for all those who care about all creatures that live on this one earth of ours.





Love and care 2019

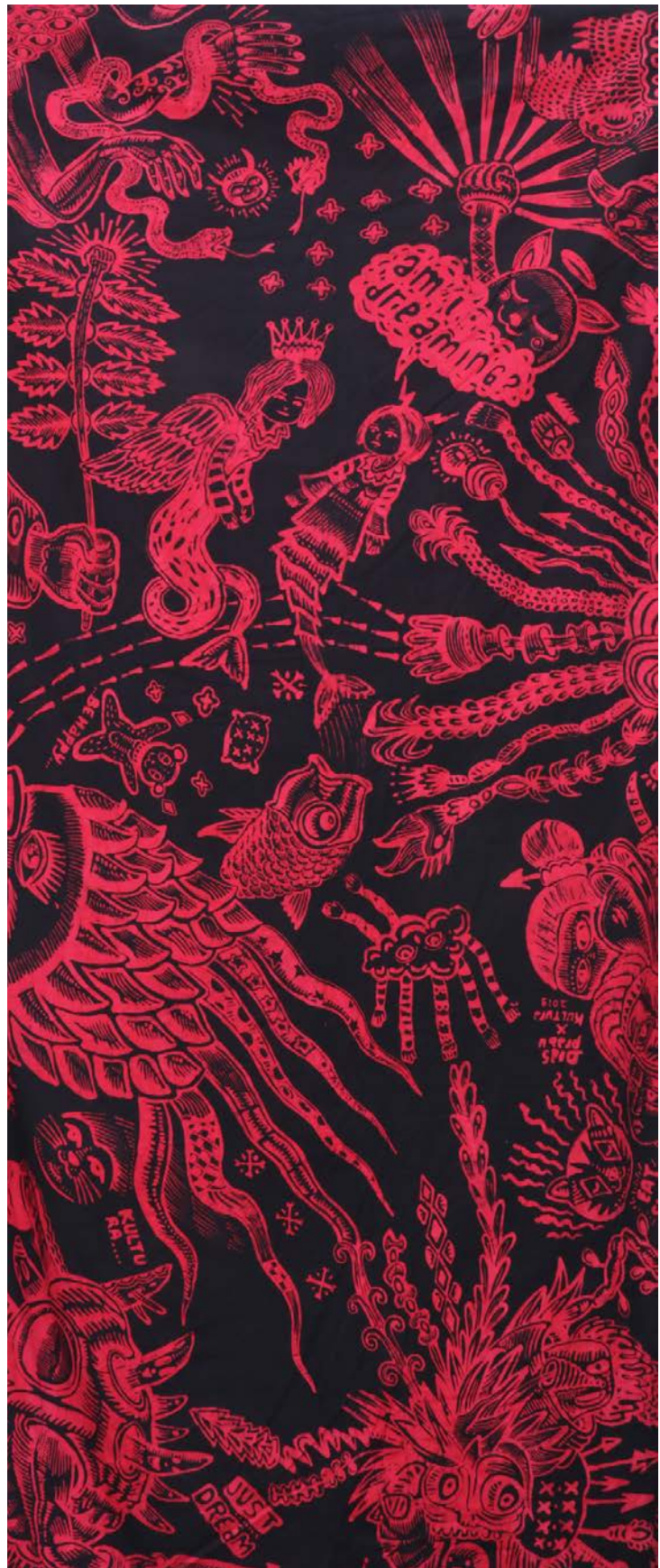
300 x 150 cm

batik tulis on polyester cotton fabric

“Urip iku Urub”, meaning in life we have to help one another, is from a Javanese proverb that I often think of. Help those around you and care for others, these are qualities we can apply in our day to day lives. A small impact may have great meaning and may be felt up until we have grand children and onwards. Because we can't possibly live alone, being social is the best way to continue to create good colour in an honest life which is only temporary.

Priceless dream 2019
300 x 150 cm
batik tulis on polyester cotton fabric

Like a normal human being, having dreams and dreaming every time we sleep forms a collection of dreams that could one day be turned into reality. Like my mother used to say when I was a child “Mimpi disik le bar kui wujudno alon-alon” (Dreaming now is fine, later you can slowly make them come true). The point is that if you have the best dream that we have ever experienced, and if it really forms the basis of your biggest ideals, then make it happen. Humans are daydreamers, but God be willing, if you stay on the path of your big dream, hold on to it until it becomes a reality. In Javanese culture there is also an understanding that every dream has meaning, be it a dream of introspection, or a dream of good fortune, etc.





Another side of human nature 2019
300 x 150 cm
batik tulis on polyester cotton fabric

Too much talking and no artwork is produced; too much artmaking and rarely talking, can mean not being open to accepting criticism. This often happens to anyone who has experienced something like the Javanese proverb “Kakehan Gludug kurang Udan” which means too much talking but not enough proof. This proverb refers to a characteristic of human nature that tends to over explain and express things. There is a right amount and a right time for everything. Ensure every step we take is useful for others regardless if anyone is ahead of us. Actualizing oneself within a community provides a sense of having a social life. This is an important journey, for living things are created to share in helping one another.

Heartworker's pride 2019
300 x 150 cm
batik tulis on polyester cotton fabric

We humans, being born every second, are equipped with true prayer and hope that someday we will become the best of the best. Able to adapt to the environment, and strong in dealing with all the trials that exist. Prioritising our great sense of confidence to grow into a superior being should be seen as an attitude of maturity, which can become a provision for living in a world that is only temporary. Achieving glory which can sometimes disappear because of our own undoing, forgetting the brotherhood that has strongly bound us for a long time, until we are no longer able to bear the sense of greatness that exists. This is a steep road that can make us forget everything. Dignity can not be measured only in terms of material wealth and superiority, but it can also be measured in how much our hearts, souls and bodies are able to further contribute to our surroundings.





Paradoxical mind 2019
300 x 110 cm
batik tulis on silk cotton fabric

As humans who are created more perfect than other living creatures, we should be able to take better care of ourselves and to think more clearly in dealing with life. But the mind we have is sometimes unable to hold everything and this ends in having negative things for ourselves and our environment. Wanting to be the best does not have to be at all cost. We, as Indonesian citizens who are strong in our cultural roots, should be able to protect them. Politeness in daily life, respecting all the rules and laws in dealing with all problems. Whatever it is, it's hard if we race towards it. Start from the smallest thing, which is respecting family and the nature around us, and it will respect you back.



Javanese batik from craft to art

Thienny Lee

Batik, which is decorated textile made with wax resist technique, became a major form of creative expression in the Malay world in southeast Asia. Woven textiles throughout southeast Asia are by any standard impressive, but usually the patterns are limited to repeated ornaments and stripes, largely due to the difficulty of weaving detailed and irregular ornamental compositions into cloth. Dyed batik however provides near limitless design potential, within the confines of the fine lines that can be drawn with a canting, a tool comprising a bamboo handle attached to a copper vessel and spout containing hot liquid wax. The invention of this unique implement, the canting, has led to the art of batik reaching its zenith in Java. We do not know exactly how old this ancient technique is, as only patchy evidence is available, but batik was first mentioned in 17th century Dutch sources referring “to a shipload of fabrics decorated with colourful patterns”.¹

The batik created using canting is called ‘batik tulis’. Tulis means ‘to write’ in present day Indonesian and Malay language, clearly referring to how the canting functions like a fountain pen used to write or to draw. The design possibilities of batik tulis drawn with a canting are infinite and the array of patterns that have been developed to date provides a magnificent collection of batik designs of great beauty. It is therefore not surprising that by the mid 20th century, the artistic freedom of batik technique using canting was being explored as a popular medium for contemporary art in Indonesia.

Textiles have always been associated with traditions, festivals and religious ceremonies In Indonesia. The mystical qualities of certain textiles and designs are long established and deep rooted. Likewise, to the people of Java batik does not just mean a piece of cloth or an article of dress, it is the embodiment of Javanese life and philosophy. Even certain batik designs were reserved exclusively for royalty and the rank of a prince could be determined by the batik designs he was allowed to wear. Such example can be seen in the Batik Kraton (court) produced in the courts of Surakarta and Yogyakarta, the two principalities of the Islamic Kingdom of Mataram (1582 –1755). The princely families of Mataram were the great driving force behind the development of these classical designs which can be traced back to ancient Javanese culture and Hindu-Buddhist civilizations of Majapahit. It was also in these two places that the eight renowned Larangan or forbidden motifs were made exclusively for court use after the decrees announced in 1769, 1789 and 1790². These classical designs were characterized by a narrow colour range dominated by deep blue or indigo and a sombre brown known as *soga*. With the original *crème* colour of the cloth, this led to the characteristic trio of *crème*, indigo and brown in Central Javanese batik.

In contrast, the batik produced in the north coast of Java including Gresik, Lasem, Juana, Demak, Semarang, Pekalongan, Cirebon and Indramayu has a freer expression possibly due to the absence of a strict court as in Central Java (with the exception of Cirebon where a Sultanate was centered for many centuries). The seaports at the north coast, known as Pasisir have been trading centres that attracted people from all over the world. Along the north coast, dynamic batik designers have used all sorts of foreign influences including Indian, Chinese, Arabic and European whose ideas were adapted and integrated into the Javanese aesthetic. Central Javanese classical motifs are also often used in combination with other foreign influences and a wider range of colours that are aesthetically fitting.

It was in the north coast that the batik entrepreneurs pioneered the use of chemical dyes and the commercial use of the cap or copper stamp to stamp wax designs in batik making. The use of the cap to print repetitive patterns in wax directly onto cloth reduced the time required from several weeks to several hours. With this efficiency, the production of batik in Java was intensified to become a textile phenomenon. The invention of the cap has made traditional batik tulis less price competitive, and the decline of batik tulis production looked inevitable. Nevertheless, there is a renewed appreciation in recent decades for traditional batik tulis, albeit on a limited scale, and its future in Java does not look sombre. It looked even better after Indonesian Batik was inscribed in October 2009 on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.

1 Sylvia Fraser-Lu 1986, *Indonesian Batik: processes, patterns and places*, p 2

2 Sylvia Fraser-Lu 1986. *Indonesian Batik: processes, patterns and places*, p.57

“Batik is part of the soul of the people and influenced by Indonesian art, music, legends, religion and dance,” says Nursjirwan Tirtaamidjaja, best known as Iwan Tirta, the country’s most famous batik designer. “It is not just a matter of putting wax on cloth.” It is therefore to be hoped that in a world dominated by machines, there will always be an interest in hand-made batik that encourages the preservation and survival of this ancient textile.

While traditional batik work has never really been regarded as an art in the past, batik painting has come to achieve its status as an innovative art medium in the mid 20th century in Indonesia. As modern artists seek new tools and techniques, the division between art and craft is less distinct and textiles are also increasingly being seen as an art form.

In the 1960s, a project at the Yogyakarta Batik Research Centre was held to explore creative ways of using batik technique, and it eventually paved the way for batik to take off as an art form in the 1970s. Pak Kuswadi Kawiindrasusanto was one of the artists who took part in that project and experimented with batik as a medium of artistic creation. Other artists involved included Bagong Kussudiardja (1928-2004), who established a studio focused entirely on batik in the 1970s. Artist Abas Alibasyah was the first who explored abstract expression through batik. There were many elements connecting the new batik painting with the batik tradition of the past, and although the artwork moved away from the old symbolic meanings, the artists do not seem to let go of the deeply rooted traditions of Javanese batik.

Across the Straits in Malaysia, it is worth mentioning that batik painting started in the 1950s when it was first introduced by Dato’ Chuah Thean Teng (1914-2008), who had previously worked in batik home-spun industry in Java. He was an artist who knew Javanese batik technique well and saw the prospect of combining his artistic calling to make fine works of art using batik. The first historical Batik Painting Exhibition by Chuah Thean Teng took place in Penang in 1955. His portraits of village scenes consist of interesting compositions from a variety of distinctive perspectives. Arguably, he has yet to be surpassed in the pictorial representative genre of batik painting.

In the 21st century, more contemporary artists in Indonesia and Malaysia began to include batik painting in their artistic repertoire, drawing on modernist approaches and pushing back the boundaries of batik. As seen in the exhibition at 16albermarle Project Space, Yogyakarta artist Dias Prabu has brought batik painting to a deeper level of contemporary expression. The batiks produced by Dias Prabu for this exhibition showcase a series of largely monochrome creations, mobilizing symbols depicted in lively freehand expression. Elly Kent has provided insightful detail about Dias Prabu’s batik practice, but it’s worth pointing out that the artist demonstrates in these works that ‘batik’, being an ‘ancient’ technique parallel to the ‘ancient oil paint’ originating in medieval Europe, is fit for contemporary creation as much as ‘oil paint’ is. Hence, batik painting does not confine itself to a traditional practice per se. Ancient techniques in the East, similar to the ancient painting technique in the West, are capable of progressing with time and being used as a valid medium for contemporary artwork.

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Chuah Thean Teng, Bathing Baby 1992

Progress baru Dias Prabu melalui Kultura Project dalam Kriya Rupa

Andika Ananda

Pada pameran kali ini Dias Prabu mencoba “hal baru”. Menggabungkan teknik drawing mural dan batik. Saya sebut disini drawing batik. Karya-karya yang dipamerkan Dias Prabu pada pameran ini adalah bagian dari hasil proses eksplorasi media rupa dan teknik yang dikerjakan Dias Prabu sejak hampir 3 tahun belakangan.

Sekitar tahun 2018 Dias menggagas Kultura Project. Sebuah gagasan tentang gerakan kebudayaan berbasis seni rupa. Perupa kelahiran Malang ini memulai dengan proyek mural yang diberi nama ‘Pendidikan Mural Pancarasila (PMP). Dalam proyek PMP Dias Prabu bekerja berbasis riset dan observasi, dengan menggali narasi lokal sebuah daerah tentang keberagaman dan toleransi yang kemudian direpresentasikan melalui mural. Dengan kata lain, dalam PMP Dias Prabu menggunakan mural sebagai media komunikasi dan edukasi masyarakat dengan basis narasi lokal dengan pesan keberagaman dan toleransi.

Tahun 2018 Dias Prabu melakukan residensi di Kampung Batik Manding Siberkreasi Gunung Kidul. Tak kurang dari satu bulan ia berbagi pengalamannya sebagai perupa sekaligus belajar tentang seluk beluk batik tulis. Nampaknya, dari situ gagasan lanjutan Kultura Project semacam menemukan jalan baru. Singkatnya, Dias mulai mencoba menggabungkan kecenderungan teknik drawing mural, dipadukan dengan media dan teknik batik tulis.

Kesan sepintas melihat karya Dias Prabu mengingatkan kita pada wayang beber. Sekitar tahun 1223 Masehi, pada jaman Kerajaan Jenggala di Jawa Timur dikenal seni wayang beber. Dinamakan wayang beber karena wayang dibuat dalam beber-an (lembaran) dan dimainkan dengan cara di-beber (dibuka/dibentangkan). Berbeda dengan wayang kulit. Dalam wayang beber yang digambar adalah tokoh wayang dan rangkaian seri adegan atau cerita tertentu.

Pada pementasan wayang kulit penonton melihat pertunjukan proyeksi bayangan wayang, pada wayang beber penonton melihat gambar dari depan yang kemudian dinarasikan oleh dalang. Wayang beber digambar pada daun lembaran daun siwalan atau lontar. Lalu diganti dengan menggunakan kertas yang terbuat dari kayu dengan pewarnaan sederhana. Kemudian terus berkembang hingga menggunakan kain. Cerita wayang beber terbatas pada kisah-kisah klasik seperti wiracarita Mahabarata, Ramayana dan Cerita Panji.

Kisah-kisah Binatang, Antara Ruang Mimpi dan Terjaga

Suatu pagi yang mendung, kisaran minggu ketiga bulan Oktober 2010 di sekitar lereng Merapi, burung-burung berterbangan seperti tak tahu arah. Kera, ular dan binatang lainnya juga turun gunung, seolah menyerbu pemukiman warga. Sebagian orang tua tahu itu adalah sinyal bahwa terjadi sesuatu di puncak Merapi. Berita disebarkan ke seluruh penjuru desa. Masyarakatpun berbondorng-bondong mengungsi ke daerah yang aman. Penanda itu benar. Beberapa hari kemudian, tepatnya tanggal 26 Oktober Merapi erupsi! Syukurnya sebagian besar warga lereng Merapi selamat.

Peristiwa erupsi Merapi 2010 hanya salah satu gambaran pola hubungan antara manusia, binatang dan alam. Bisa dibayangkan seandainya sinyal yang dikirim semesta melalui kegaduhan para binatang itu tidak dimaknai sebagai sinyal penting! Akan tetapi hari ini waktu dan jaman berubah. Manusia semakin kehilangan makna relasi dengan alam. Hasrat untuk menguasai kadang membuat manusia kehilangan fitrah kecerdasan alami. Akibatnya manusia semakin tidak peka membaca sinyal semesta.

Binatang memangsa berdasarkan insting bertahan hidup, manusia memangsa karena nafsu! Nafsu inilah yang menjadikan manusia bukan sekedar pemangsa. Sejumlah binatang endemik Indonesia sudah punah. Gajah, harimau Sumatera, orang utan dan banyak lagi yang lain terus menurun populasinya. Selain karena perubahan kondisi alam, manusia punya andil besar penurunan populasi binatang. Perburuan, perdagangan binatang, industri, alih fungsi lahan dan desakan populasi manusia patut bertanggung jawab atas hal itu!

Binatang sebagai Inspirasi

Sejak lama Dias punya perhatian tersendiri terhadap binatang. Karakter, anatomi binatang, sifat, warna, cara hidup binatang dan pengalaman kedekatan dengan binatang sejak lama menjadi salah satu inspirasi karya-karya Dias Prabu. Pada karya-karya ini Dias memilih binatang-binatang yang punya kesan, narasi kuat dan penting baginya. Kemudian ia mencoba menggali berbagai referensi sejarah, ingatan masa kecil, mimpi, mitologi, fabel, legenda, cerita pewayangan, sejarah, relief di candi-candi, termasuk film-film tentang hubungan manusia dengan binatang. Mulai dari legenda Lutung Kasarung, Anoman Si Kera Putih dalam Wayang Ramayana, dongeng terjadinya Danau Toba, film Tarzan, sejarah Mahapatih Gajahmada dan sebagainya. Termasuk pengalaman pribadi bagaimana Dias dididik kedua orang tuanya untuk menyayangi binatang.

Referensi karakter dan cerita binatang diolah untuk memperkaya metafor dan narasi visual. Bentangan kain seperti habitat dan ekosistem baru bagi binatang-binatang yang diciptakan Dias. Binatang-binatang diberi ruang untuk hidup dan berdialog. Dalam rangkaian karya ini, beberapa binatang digambar dan dikumpulkan dalam komposisi narasi baru. Dias Prabu juga melakukan deformasi anatomi binatang dan menciptakan binatang-binatang imajinatif. Beberapa image negatif binatang dibalik Dias. Binatang Digambarkan sebagai karakter protagonis.

Subjudul tulisan **“Kisah-kisah Binatang, Antara Ruang Mimpi dan Terjaga”** sengaja saya pilih karena begitulah saya melihat bagaimana Dias bekerja. Hampir semua karya ini dikerjakan Dias Prabu malam hingga pagi hari. Begitu mendapat ide Dias langsung mengkonkretkannya. Tanpa sketsa. Tangannya mengalir begitu saja.

Bakan tak jarang ia sendiri kaget ketika sebuah karya selesai. Dias seperti selalu berada dalam wilayah ambang. Kerja meditatif yang terjaga. Karakter dan narasi seperti selesai dalam ketidakterdugaan.

Umumnya batik dibuat dengan motif, pakem dan filosofi tertentu oleh seorang pembatik. Pada karya kriya rupa ini Dias memasukkan narasi dongeng, fabel, legenda, mimpi, pengalaman empirik dan lain-lain. Jika dilihat dari perspektif seni batik. Dias Prabu nampaknya mencoba keluar dari pakem batik. Tidak hanya menawarkan teknik baru, tetapi juga penyajian dan narasi yang lebih kompleks. Dalam bentangan kain Dias Prabu seperti mencoba mendekati dan menyikapi batik dengan caranya.

Secara ekletik Dias mencoba menawarkan hal berbeda dibandingkan karya-karya sebeumnya. Mempertemukan teknik drawing mural, teknik membatik, lembaran kain, malam, metode pewarnaan, cara pengeringan dsb. Tentu bukan perkara mudah! Sadar atau tidak Dias Prabu mencoba keluar dari zona nyamannya sebagai perupa dan bernegosiasi dengan teknik kriya. Cukup menarik!

Pesan dalam seni visual hakikatnya bukanlah informasi langsung tentang sesuatu. Melainkan pertautan tanda yang dikonstruksi sedemikian rupa yang merupakan representasi gagasan dan sikap seorang perupa. Makna sebuah lukisan bukan hanya pantulan dari dunia yang dilihat oleh pelukisnya. Sebuah lukisan juga menyandang watak psikologis, permasalahan subyektif pelukis dalam mencerap dan menghayati pengalaman visual maupun relasinya dengan kepekaan perasaan, intuisi, ekspresi emosi dan kebebasan si pekuikis dalam kehidupan kreatif dan imajinatifnya. Bahkan jika ditelisik lebih jauh di dalamnya juga terdapat ideologi si seniman.

Ada isu besar di balik karya-karya Dias Prabu. Yakni tentang kelastasian alam. Tentang harapan akan hubungan yang harmonis antara manusia, binatang, tumbuhan dan alam sekitar. Sementara itu, pada kenyataannya hari ini, tanpa sadar manusia seolah hidup sendiri dan mengabaikan eksistensi makhluk lain di sekitarnya. Dunia sedang terdesak dengan krisis air, krisis pangan dan krisis udara bersih. Jika kita percaya bahwa seluruh makhluk di muka bumi ini mulai dari yang gigantik hingga yang mikroskopis adalah penggerak sistem semesta, maka binatang apapun memiliki perannya. Jika satu spesies punah maka pola keseimbangan alam juga akan berubah. Semoga karya ini memberi makna pada semesta!

Kultura project akan terus berevolusi dan berkembang. Sejarah, budaya, cerita legenda, fabel, angan-angan, mimpi dan keluarga sejatinya penting sebagai pijakan sekaligus refleksi untuk menyongsong masa depan. Kali ini kupilih batik dan kain.

Entahlah bisa jadi besok atau lusa Kultura Project menemukan kemungkinan lain yang tak terduga
(Dias Prabu)

Binatang dan Kisahnya

1. Gajah

Pepatah:

“Tak ada gading yang tak retak”

Artinya: Tidak ada yang sempurna di dunia ini

Gajah adalah salah satu binatang khas Indonesia yang cukup dilindungi. Banyak terdapat di daerah Way Kambas Lampung (Sumatera). Binatang bergading ini belakangan terus menurun populasinya. Pertambahan penduduk dan transmigrasi yang mengakibatkan alih fungsi lahan membuat habitat gajah kian terdesak. Akibatnya gajah kerap masuk dan merusak pemukiman warga. Tidak sedikit juga gajah dibunuh hanya untuk diambil gadingnya. Ironis!

Jaman dulu orang-orang di suku pedalaman sengaja mengamati gerak-gerik gajah ketika musim kawin tiba. Tujuannya adalah untuk menandai titik-titik dimana sperma gajah yang tercecer selama perkawinan berlangsung. Sperma gajah yang tercecer di tanah tersebut lama kelamaan akan mengkristal. Kristal dari mani gajah inilah yang kemudian diolah dengan proses dengan ritual tertentu hingga menjadi minyak. Lalu minyak inilah yang digunakan sebagai sarana untuk memeleat.

Gajah adalah simbol kekuatan, kekuasaan, kegagahan. Di kepercayaan Hindu gajah yang merupakan perwujudan Ganesha menjadi simbol ilmu pengetahuan. Di Nusantara sendiri, ketika era Kerajaan Hindu – Budha, biasa orang menggunakan nama gajah. Salah satu yang terkenal adalah Gajah Mada. Salah seorang mahapatih Kerajaan Majapahit yang mashur dengan sumpah palapa.

Begini bunyi sumpahnya:

“Sira Gajah Madapatih Amangkubhumi tan ayun amuktia palapa, sira Gajah Mada: “Lamun huwus kalah nusantara isun amukti palapa, lamun kalah ring Gurun, ring Seran, Tañjung Pura, ring Haru, ring Butuni, ring Pahang, Dompo, ring Bali, Sunda, Palembang, Tumasik, samana isun amukti palapa”.

Terjemahannya: Dia Gajah Mada Patih Amangkubumi tidak ingin melepaskan puasa. Ia Gajah Mada, “Jika telah menundukkan seluruh Nusantara dibawah kekuasaan Majapahit, saya (baru akan) melepaskan puasa. Jika mengalahkan Gurun, Seram, Tanjung Pura, Haru, Butuni, Pahang, Dompo, Bali, Sunda, Palembang, Tumasik, demikianlah saya (baru akan) melepaskan puasa”.

Salah satu lagu dolanan yang berjudul “gajah”

Gajah-gajah/Kowe tak kandhani jah/Mripat kaya laron/Siyung loro, kuping gedhe/Kathik nganggo tlale/Buntut cilik/Tansah kopat-kapit/Sikil kaya bumbung/Mung lakumu megal-megol.

Artinya:

Gajah-gajah/Kamu tak nasihati jah/Mata seperti laron/ Taring dua, telinga besar/Juga mempunyai belalai/Ekor kecil/Selalu bergoyang-goyang/Kaki seperti batang bamboo/Hanya jalanmu megal-megol.

2. Ular

Banyak orang takut dengan reptil melata satu ini. Entah karena bisanya, lilitannya atau mitos tertentu Di Jawa ular lebih sering didentikkan dengan sesuatu yang buruk. Misalnya jika ular masuk ke dalam rumah, hanya diusir saja. Sebab tabu bagi orang Jawa membunuh ular yang masuk ke dalam rumah. Karena diyakini membunuh ular yang masuk ke dalam rumah mengakibatkan kesialan.

Masih dalam mitos Jawa. Ketika seseorang dalam perjalanan menuju suatu tempat, tiba-tiba bertemu ular weling (ular berbisa yang berwarna belang-belang hitam putih), maka diyakini bahwa si orang itu sedang diingatkan untuk berhati-hati dengan apa yang sedang dilakukannya. Berbeda lagi jika dalam perjalanan bertemu dengan ular welang, yang berwarna belang hitam kuning, mitosnya akan ada halangan atau rintangan. Baiknya si orang itu tidak akan melanjutkan perjalanannya. Uniknya, berbeda maknanya jika mimpi bertemu ular. Konon jodoh akan segera datang untuk orang yang bermimpi.

Di Jawa juga diyakini akan adanya legenda tentang Nyi Blorong. Sejenis siluman ular sugihan yang bisa membuat seseorang menjadi kaya dengan melakukan ritual dan perjanjian. Konon NyiBlorong berwujud seorang perempuan dari pinggang ke atas manusia dan pinggang ke bawah ular. Seperti wujud Lamia dalam mitologi Yunani kuno.

Salah satu pusaka khas nusantara yaitu keris. Sebagian dibuat dengan jumlah Luk atau lekuk tertentu menyerupai lekuk tubuh ular. Lekuk keris selalu dibuat ganjil. Luk satu, luk 3, luk 5 dan seterusnya. Keris dengan bentuk, jumlah luk dan pamor tertentu secara filosofi memiliki makna berbeda dan dimiliki oleh orang berbeda juga. Sesuai dengan kelas sosial, keinginan, kesesuaian dengan hitungan kelahiran dsb.

3. Naga

Binatang mitologi yang satu ini terdapat di berbagai kebudayaan dunia. Mulai dari Eropa, hingga Asia, termasuk Indonesia. Naga adalah representasi empat unsur alam yaitu air, udara, tanah dan api. Dalam kepercayaan China, naga diyakini sebagai makhluk penghubung antara langit dan bumi. Beberapa keris Jawa dan Bali dibuat berdapur naga. Beberapa yang cukup terkenal misalnya: Keris Naga Siluman pusaka Pangeran Diponegoro, keris Naga Sasra Sabuk inten, Keris Naga Salira dan lain-lain.

Dalam cerita pewayangan dikenal tokoh Dewa yang bernama Sang Hyang Antaboga atau yang juga bernama Nagasesa dan Sang Hyang Basuki. Dalam Wiracarita Mahabarata dan Ramayana Antaboga digambarkan sebagai sosok penolong dan bijaksana. Raja dari semua jenis ular dan naga ini beristana Kahyangan Saptapratala yang berada di lapisan ke tujuh dasar bumi. Antabog berarti naga yang kelokannya tak terbatas atau naga yang sangat luar biasa besar. Dalam wujud biasa Antaboga seperti manusia biasa. Ketika Triwikrama ia menjelma menjadi seekor ular naga yang sangat besar. Antaboga bisa menghidupkan orang kematiannya belum digariskan.

Dalam bagian akhir kisah wiracarita Mahabarata. Parikesi, cucu Arjuna yang merupakan keturunan terakhir Wangsa Kuru mati karena digigit Naga [Taksaka](#) yang bersembunyi di dalam buah [jambu](#), Kematian Parikesit akibat kutukan [Brahmana](#) Srenggi yang begitu sakit hati karena suatu ketika Parikesit mengalungkan bangkai ular hitam di leher ayahnya, Bagawan Samiti.

4. Monyet

Pada beberapa cerita, kera sering digambarkan sebagai binatang yang lincah, cerdik dan suka mencuri. Dalam wiracarita Ramayana dikisahkan tentang Anoman. Sosok kera putih setengah Dewa yang bijaksana dan sakti. Anoman adalah putera Dewi Anjani dan Batara Bayu yang mem-

bantu Rama untuk merebut Sinta dari sekapan Rahwana. Anoman memiliki sepuluh nama. Antara lain: Maruta, Maruti, Anjaniputra, Bayusiwi, Bayudara, Handayapati, Yudawisama, Kapiwara, Mayangkara, Palwagasetta, Prabancana dan Senggana.

Salah satu legenda nusantara yang terkenal yakni Lutung Kasarung. Legenda dengan latar Kerajaan Pasundan dituturkan dalam bentuk pantun cerita. Dalam bahasa Sunda Lutung Kasarung artinya Lutung (kera) yang tersesat. Syahdan dikisahkan tentang Purbasari, Putri Bungsu Raja Pasundan yang dibuang ke tengah hutan oleh Kakak kandungnya sendiri karena ambisi kekuasaan. Dalam masa pembuangan itu purbasari berteman dengan banyak binatang. Salah satunya adalah seekor Lutung.

Purbasari tak mengetahui bahawa sebenarnya si Lutung adalah jelmaan Sanghyang Guruminda yang diturunkan dari kahyangan karena melakukan kesalahan. Singkat cerita Lutung Kasarung kembali pada wujudnya yang tampan dan mengawini Purbasari. Mereka memerintah Kerajaan Pasir Batang dan Kerajaan Cupu Mandala Ayu bersama-sama.

5. Orang Utan

Orang Utan adalah salah satu mamalia terbesar khas Indonesia yang dilindungi. Sayangnya primata unik yang penyendiri ini, dua puluh tahun terakhir populasinya di Sumatera dan Kalimantan menurun hingga 50 %. International Union for Conservation of Nature menetapkan populasi Orang Utan sudah memasuki status kritis atau critically endangered.

Beberapa faktor yang menyebabkan penurunan populasi Orang Utan adalah perburuan, perdagangan hewan, alih fungsi lahan sawit dan kebakaran hutan. Tak kalah dilematis dan ironis beberapa sub Suku Dayak Kalimantan masih tinggal tengah hutan dan bertahan hidup dari berburu. Mereka memasang jerat untuk binatang. Kadang orang utan juga terperangkap. Karena minimnya pengetahuan, mereka menyembelih dan memakan orang utan tersebut.

6. Lembu

Pada masyarakat agraris lembu atau sapi mempunyai peran cukup penting. Selain sebagai binatang pengangkut dan untuk membantu membajak sawah, daging, susu dan kulit lembu juga dimanfaatkan untuk berbagai macam kebutuhan. Di Nusantara terdapat beberapa pergelaran budaya dengan menggunakan lembu. Diantaranya adalah Karapan Sapi Madura dan Pacu Jawi di Tanah Datar (Sumatera Barat). Pada mulanya karapan sapi dilakukan sebagai hiburan usai membajak. Kini, karapan sapi juga kerap diperlombakan dan masuk dalam kategori olahraga tradisional.

Dalam kisah pewayangan lembu adalah binatang tunggangan Batara Guru atau lebih akrab disebut Dewa Siwa di India. Batara Guru adalah Raja Para Dewa. Oleh karena itu, sebagian orang Bali tidak memakan daging sapi karena dianggap sebagai binatang yang suci. Bahkan aliran tertentu dalam agama Hindu meyakini bahwa kotoran sapi adalah sesuatu yang suci dan merupakan sarana berkah tolak balak. Di kompleks Candi Prambanan, tepatnya di seberang Candi Siwa berdiri candi wahana yang di dalamnya berisi arca Lembu Nandini.

Ketika Islam semakin berkembang khususnya di daerah Jawa Tengah. Sunan Kudus, salah satu ulama mashur yang hidup sekitar tahun 1500an, melarang penyembelihan Lembu pada perayaan hari raya Idul Adha. Hal ini adalah bentuk toleransi terhadap umat Hindu. Sebagai gantinya Sunan Kudus memerintahkan untuk menyembelih kerbau. Kebiasaan itu masih tetap berlangsung hingga hari ini.

7. Kerbau

Kerbau Kyai Slamet Pusaka Kraton Kasunanan Surakarta

Pepatah Jawa “*Kebo nusu gudhel*” artinya: orang tua yang menyusui pada anaknya.

Pepatah di atas secara sederhana bisa diartikan orang tua yang justru tunduk pada anak. Hal ini dianggap tabu di Jawa. Karena seharusnya seorang anaklah yang menyusui atau patuh pada orang tuanya. Bukan sebaliknya. Kerbau adalah simbol kaum agraris, petani, bumi, kerja keras, dsb. Dalam bahasa Jawa kerbau disebut kebo. Sebelum menggunakan traktor, petani di Nusantara membajak dengan kerbau selain lembu.

Kerbau adalah salah satu binatang yang dihormati di Kasunanan Surakarta. Konon pada masa kepemimpinan Sultan Agung, terjadi kebakaran hebat di salah satu daerah dekat Keraton Mataram. Salah seorang Demang menghadap Sultan Agung dan melaporkan bahwa seluruh daerah tersebut terbakar habis kecuali sebuah kandang kerbau. Sultan Agung cukup heran dan kemudian memerintahkan beberapa orang untuk memeriksanya. Setelah diperiksa, di dalam kandang tersebut ternyata terdapat seekor kebo bule (kerbau albino) dan sebilah tombak. Masih dalam keadaan heran, Sultan Agung memerintahkan agar si kerbau dan tombak diarak keliling lokasi kebakaran. Anehnya setelah si kerbau dan tombak diarak, seluruh api padam seketika. Sejak saat itulah tombak dan kerbau tersebut dipelihara oleh Keraton dan diberi nama Tombak Kyai Selamat dan Kebo Kyai Selamat. Setiap tengah malam menjelang 1 Suro, Kebo Kyai Slamet dikarak di keliling kota Solo dengan disaksikan bahkan diikuti ribuan masyarakat Solo dan luar kota.

Mirip dengan Karapan Sapi di Madura dan Pacu Jawi Di Sumatera Barat, di Kota Jembrana (Bali), juga ada olahraga tradisional serupa yang dinamakan Makepung. Jika di Madura dan Sumatera Barat menggunakan sapi, di Jembrana menggunakan kerbau. Tradisi ini awalnya hanyalah permainan para petani yang dilakukan di sela-sela kegiatan membajak sawah. Kala itu, mereka saling beradu cepat dengan memacu kerbau yang dikaitkan pada sebuah gerobak dan dikendalikan oleh seorang joki. Saat ini Makepung menjadi salah satu icon Jembrana. Hampir setiap tahun diperlombakan.

Menyeberang dari Bali ke Banyuwangi terdapat ritual tradisi kebo-keboan. Ritual yang dilakukan tiap bulan Suro, penanggalan Jawa ini diawali dengan syukuran dan makan bersama di persimpangan jalan desa. Selanjutnya, dipimpin seorang tokoh adat setempat, 30 orang dengan aksesoris kerbau diarak mengelilingi empat penjuru desa dengan iringan musik khas Suku Osing. Di sepanjang jalan, mereka berkubang, bergumul di lumpur, dan bergulung-gulung.

8. Ikan

Dalam Epos Mahabharata terdapat tokoh Hyang Mintuna. Dewa ikan air tawar yang tinggal di kahyangan Kisiknarmada. Ia diberi wewenang sebagai raja seluruh makhluk yang hidup di air tawar oleh Batara Guru. Karena meminum air kehidupan Cupu Madusena, Hyang Mintuna memiliki kesaktian tidak bisa mati selama masih bersentuhan dengan air tawar dan sebelum ia sendiri yang menghendakinya.

Sampai hari ini sebagian orang Jawa meyakini mitos jika ikan adalah binatang yang disukai tuyul. Salah satu jenis jin yang suka mencuri uang. Jika memelihara ikan di depan rumah, tuyul tidak akan masuk ke dalam rumah dan mencuri uang. Si Tuyul akan sibuk bermain ikan hingga lupa dengan pekerjaan untuk mencuri uang.

Dongeng tentang ikan mas yang bisa bicara

Danau Toba adalah terbesar di Indonesia, bahkan Asia Tenggara. Terletak di Tapanuli di Sumatera Utara. Terdapat sebuah Pulau Samosir di tengahnya menjadi sebuah pulau yang berada di Tengah Danau Toba. Danau terbesar di Indonesia dan Asia Tenggara yang terletak di Tapanuli,

Sumatera Utara.

Legenda bermula dari cerita tentang seorang petani bernama Toba. Suatu hari dengan bebekal sebuah kail dan umpan pergi ke sungai. Tak berselang lama setelah melempar umpan, seekor ikan mas besar menyambar. Segera Toba mengangkatnya. Tiba-tiba ikan mas itu bicara “tolong lepaskan aku”; Toba terkejut, segera ikan itu ia lepaskan. Toba semakin terkejut ketika melihat ikan mas itu tiba-tiba berubah menjadi seorang wanita yang sangat cantik.

Singkat cerita Toba dan Putri Ikan itu menikah dan memiliki seorang anak laki-laki yang diberi nama Samosir. Samosir tumbuh menjadi anak yang sangat tampan dan kuat. Anehnya Samosir selalu merasa lapar meski makan banyak. Hingga suatu hari Samosir disuruh ibunya mengantarkan makanan untuk ayahnya yang bekerja di sawah. Di tengah jalan Samosir tak kuat menahan lapar. Tanpa berpikir panjang semua makanan itu dilahap habis.

Makanan tak kunjung sampai, Toba memutuskan pulang. Di tengah perjalanan pulang, Toba melihat anaknya sedang tidur di gubug. Toba langsung menanyakan makanannya. Toba marah bukan kepalang ketika Samosir mengaku menghabiskan semua makanan yang seharusnya diberikan pada ayahnya. “Dasar anak ikan!”, hardik Toba. Samosir berlari pulang sambil menangis. Ia menagadu pada ibunya jika sang ayah marah dan menyebutnya anak ikan. Hati wanita itu terpukul. Toba, ingkar janji dengan menyebut asal usulnya. Wanita itu lalu menyuruh Samosir mencari pohon tinggi di tengah hutan karena badai akan datang.

Ketika Samosir sudah jauh dari rumah, wanita itu kembali menjadi ikan mas. Badai pun datang dan membuat air sungai meluap luas. Toba juga tenggelam dalam luapan air tersebut hingga menjadi sebuah Danau.

9. Harimau Sumatera

Harimau Sumatera adalah satu dari enam sub spesies harimau di dunia dan satu-satunya harimau asli Indonesia yang tersisa. Setelah sebelumnya harimau Bali dan harimau Jawa sudah dinyatakan punah oleh WWF. Harimau Sumatera termasuk karnivora yang cerdas. Secara fisik harimau Sumatera lebih kecil dan berwarna cenderung lebih gelap dibandingkan sub spesies lain. Motif belangnya yang berwarna oranye dan hitam gelap memudahkannya untuk berkamulase. Dengan tubuh yang kecil binatang ini mudah untuk menyelinap, berburu dan perenang yang handal karena memiliki selaput diantara jari-jarinya.

Hubungan manusia dan harimau di Sumatera dahulu sangat harmonis. Berbeda dengan hari ini, manusia merasa harimau adalah ancaman sekaligus binatang buruan. Sebaliknya keterdesakan populasi harimau dan semakin habisnya ketersediaan pangan di hutan membuat harimau merangsek habitat manusia. Tak sedikit juga kasus manusia dimangsa harimau. Dulu masyarakat Sumatera menganggap harimau adalah saudara atau leluhur mereka. Manusia telah lama hidup berdampingan dengan harimau. Bukan hanya dalam konteks sosial ekologis, tetapi juga berhubungan dengan dimensi spiritual dan kultural.

Masyarakat Aceh menyebut Harimau Sumatera dengan nama “rimueng”. Di Kerinci harimau disebut Imaw Srobat atau Imaw Ulubalang. Mereka meyakini harimau merupakan jelmaan “sahabat” dan “prajurit” dari para roh leluhur mereka dan dianggap pelindung manusia. Harimau dianggap makhluk yang telah lebih dulu menempati wilayah Kerinci jauh sebelum kedatangan manusia. Sampai hari ini di Kawasan Gunung Kerinci (Jambi) masih diyakini keberadaan siluman setengah manusia yang disebut cindaku.

Pada awalnya cindaku adalah manusia biasa. Kemudian mempelajari ilmu tertentu dan berubah menjadi manusia harimau. Cindaku tidak akan bisa berubah atau memiliki kesaktian kalau tidak menyentuh tanah kawasan Kerinci. Cindaku hidup sejak ratusan tahun yang lalu. Siluman ini bertugas untuk menjaga hubungan antara dunia manusia dan harimau.

Dahulu bila masyarakat melihat ada Harimau masuk ke pemukiman, maka itu adalah penanda bahwa ada larangan adat dan hukum moral yang dilanggar oleh orang yang ada di pemukiman tersebut. Tidak hanya itu, jika ada masyarakat yang menemukan harimau mati, akan digelar tarian “Ngagah Harimau”. Tarian ini ditujukan untuk menghibur roh harimau dan dipentaskan sebagai kegiatan ritual agar harimau dan masyarakat tetap damai dan terjauh dari konflik.

Dalam ritual Ngagah Harimau, syair dibacakan untuk tiga harimau yang disebut Mangku Gunung Rayo, Rintek Ujan Paneh, dan Ulu Balang Tagea. Ketiga harimau ini diyakini memiliki perjanjian dengan nenek moyang masyarakat Kerinci untuk menjaga keharmonisan kehidupan mereka.

Berbeda dengan masyarakat Kerinci dan Aceh, masyarakat Sumatera Utara menyebut harimau “Ompung” yang berarti kakek dalam bahasa Batak. Terdapat pula legenda Batak “Babiat Setelpang” yang mengisahkan tentang harimau pincang yang menjaga ibu serta seorang anak yang diasingkan ke dalam hutan. Legenda ini secara tidak langsung mempengaruhi perilaku masyarakat di sana yang “meminta izin” saat memasuki hutan atau ladang kepada Babiat Setelpang sebagai penguasa hutan.

Di Minangkabau harimau disebut Datuak atau Inyiak dan dipercaya sebagai roh leluhur mereka. Datuak pun menjadi inspirasi aliran ilmu bela diri di sana, yakni silek harimau (silat harimau). Bela diri tersebut menggunakan senjata yang disebut kurambik, yakni sejenis pisau kecil yang merepresentasikan cakar harimau. Terdapat pula mitos yang mengatakan bahwa pesilat yang menguasai silek harimau dapat berubah wujud menjadi harimau.

10. Ayam

Salah satu pahlawan Indonesia dari Makassar (Sulawesi Selatan) yang terkenal gigih melawan kolonial Belanda adalah Sultan Hasanudin yang dijuluki Ayam jantan dari timur. Sultan Hasanudin dikisahkan sebagai tokoh penting dan dijadikan nama bandara dan nama kampus terbesar di Sulawesi Selatan.

Candi Sewu terletak di Klaten Jawa Tengah. Menurut Legenda Candi bercorak Budha ini dibuat hanya dalam waktu semalam oleh Bandung Bondowoso sebagai syarat untuk mempersunting Roro Jonggrang. Syarat yang nampak mustahil itu sengaja dibuat Roro Jonggrang yang sebenarnya tak mau dipersunting pembunuh ayahnya, Raja Boko.

Bandung Bondowoso tak gentar. Dengan kesaktian Aji Bolo Sewu yang dimilikinya Bandung Bondowoso memanggil para makhluk halus untuk membantunya. Mengetahui hal itu Roro Jonggrang ketakutan. Jonggrang meminta para dayang membunyikan lesung dan membakar jerami untuk membangunkan ayam-ayam agar berkokok sebagai pertanda matahari terbit. Mengira matahari telah terbit, para jin segera pergi hanya dengan meninggalkan 999 candi. Bandung Bondowoso yang mengetahui kecurangan Roro Jonggrang, merasa murka dan mengutuk Roro Jonggrang menjadi candi untuk melengkapi candi yang ke-1000.

Darah Ayam untuk Tabuh Rah

Budaya sabung ayam terdapat di sejumlah daerah di Indonesia. Pada umumnya ayam diadu dalam sebuah kalangan sampai salah satu menyerah atau mati. Di Bali agak sedikit berbeda. Sabung ayam di Bali dilakukan dengan memasang taji, yaitu sebuah pisau kecil tajam yang dipasang di salah satu kaki ayam jantan yang diadu. Inilah yang disebut tajen. Tajen biasa dilakukan di pura, arena sabung ayam atau tempat-tempat wisata yang menyediakan arena tajen sebagai obyek wisata.

Pada mulanya tajen adalah bagian dari ritual adat yang disebut tabuh rah. Dalam kegiatan upacara yadnya dalam agama Hindu-Bali dikenal istilah matatabuhan atau matabuh; yaitu menaburkan lima unsur. Antara lain: putih (darah putih) yang disimbolkan dengan tuak, kuning (kelenjar perut)

yang disimbolkan dengan arak, hitam (kelenjar empedu) yang disimbolkan dengan berem, merah (darah merah) yang disimbolkan dengan taburan darah binatang, dan yang terakhir brumbun (harmoni empat unsur) yaitu campuran keempat warna.

Tabuh rah merupakan sebuah upacara suci yang dilangsungkan sebagai kelengkapan saat upacara macaru atau bhuta yadnya yang dilakukan pada saat tilem. Ritual tabuh rah, dan ritual dianggap sebagai tradisi untuk membayar kaul atau janji kepada Bhatara dan Dewa yang bersemayam di Pura Hyang Api. Kegiatan ritual ini sekaligus digunakan untuk memohon kepada Bhatara agar hewan peliharaan warga selamat. Warga mempercayai jika ritual tersebut tidak dilaksanakan maka hewan peliharaan warga akan terkena grubug atau wabah penyakit hingga mati.

Upacara tabuh rah biasanya dilakukan dalam bentuk adu ayam, sampai salah satu ayam meneteskan darah ke tanah. Darah yang menetes ke tanah dianggap sebagai yadnya yang dipersembahkan kepada bhuta. Binatang yang dijadikan yadnya tersebut dipercaya akan naik tingkat pada reinkarnasi selanjutnya untuk menjadi binatang lain dengan derajat lebih tinggi atau manusia. Sayangnya hari ini tajen seringkali dipisahkan dari hakekatnya sebagai sebuah ritual. Tajen dilakukan semata-mata untuk judi. Tidak dalam rangka upacara tertentu.

Ayam Cemani: Ayam serba Hitam

Salah satu jenis ayam yang cukup langka dan mahal harganya adalah ayam cemani. Cemani berasal dari bahasa sanskerta yang artinya hitam legam. Konon bukan hanya tampak luarnya saja yang berwarna hitam, seluruh jeroan, daging, tulang ayam lokal asli Indonesia ini semuanya berwarna hitam.

Banyak orang memburu cemani karena diyakini memiliki kekuatan magis yang kuat. Cemani dicari sebagai salah satu syarat ritual tertentu. dianggap ayam pembawa keberuntungan, memiliki kekuatan magis untuk menangkal ilmu hitam dan gangguan makhluk halus.

11. Garuda

Di Indonesia Garuda adalah lambang negara. Dikarenakan kegigihan, kerja keras, budi pekerti dan rasa cinta seperti dikisahkan dalam mitologi Hindu. Garuda merupakan burung tunggangan Dewa Wisnu. Dewa Wisnu adalah Dewa penjaga. Dalam Kisah Ramayana Dikisahkan Garuda yang bernama Jatayu mati melawan Rahwana dalam rangka menolong Dewi Sinta.

Born in 1985, Andika Ananda began working as an actor, director and writer at high school in Bali. In 2007 he moved to Yogyakarta to work with the literature community of Rumah Lebah and the Kalanari Theater movement. Since 2011 he has run art workshops for self empowerment for local communities. Recently Andika has collaborated with the regional government of West Tulang Bawang Regency (Lampung) through the Tubaba Art School program, involving artworkers including artists, actors, visual artists, dancers and performance artists, local and international.

BIOGRAPHY

Dias Prabu

DOB 1 June 1987, Malang, Indonesia

Lives and works in Yogyakarta, Indonesia

EDUCATIONAL BACKGROUND

2005-2009: Surabaya State University (UNESA),

Bachelor of Education, Faculty Language and Art, Undergraduate Degree of Fine Art Education

2010-2012: Post-graduate Programme Indonesia Institute of The Arts Yogyakarta

Master of Arts, Arts Creation and Arts Studies Program, Concentration in Arts Creation, Painting , Cum Laude

SOLO EXHIBITIONS

2011 - So Fat So Good, Tembi Rumah Budaya, Yogyakarta

- So Fat So Good, Tembi Rumah Budaya, Jakarta

2012 - Fat!So? (Jogja National Museum), Yogyakarta

2013 - HELLO FREAKSHOW (Houtenhand and LEGIPAIT CAFE), Malang, East Java

- A Little Story from the Big Body, Kersan Art Studio, Yogyakarta

2020 - Mythlines and Memories: new batiks by Dias Prabu, 16albermarle Project Space, Sydney, Australia

SELECTED GROUP EXHIBITIONS

2011 - Drawing "EXPRESSIVE", Galeri Biasa, Yogyakarta

- "CROSSOVER" di Galeri 7 Bintang, Yogyakarta

- "INTELLECTUS SYNDICATE" di Galeri AJBS, Surabaya

- DIES NATALIS ISI ke-27 di Galeri ISI, Yogyakarta

2012 - (100 tahun HB) "NGAYOGYAKARTA HADININGRAT", di Jogja National Museum, Yogyakarta

- "JATIM ART NOW 2012", Galeri Nasional, Jakarta

- Postcard DGTMB "Just Because I Love You", Via-Via Café, Yogyakarta

- Proses "WIPS" BADAI ASMARA, Ican, Yogyakarta

- Postcard DGTMB "Mubal Generation", LIR Space, Yogyakarta

- 2013 - Pameran Nusantara “META AMUK”, Galeri Nasional, Jakarta
- Postcard Revolution #3 DGTMB, Dia Lo Gue Gallery, Jakarta
 - Biennale Jatim #5 “Ruang Pribadi”, Orasis Art Gallery, Surabaya
- 2014 - “Lagi Lucu-Lucunya”, Omah Kayu, Malang, Jatim
- “INDOfest Inaugural Art Award 2014”, Nexus Multicultural Arts Centre, Adelaide, Australia
 - “Delineation”, Orasis Art Gallery, Surabaya
- 2015 - Mandiri Art Award 2015 “Spirit Membangun Negeri”, Gedung Bank Mandiri, Jakarta
- UOB Painting Of The Year 2015, UOB Plaza, Jakarta
 - OUTLINE, Indonesia Drawing Festival 2015, Gedung Indonesia Menggugat, Bandung
 - Pameran Kartun Santri Nusantara, Galeri Nasional Indonesia, Jakarta
 - Breakthrough #2, Indonesia-Malaysia Art Exchange Exhibition, Kersan Art Studio, Yogyakarta
- 2016 - MoveArt #2, Tahun Mas Artroom, Yogyakarta
- Mandiri Charity 2016 “Mandiri Sahabat Negeri “ The Dharmawangsa Hotel Kemang, Jakarta Selatan
 - Noise Singapore 2016 Capitol Piazza, Singapore
 - Festival Kesenian Yogyakarta “Ngimpian” Taman Budaya Yogyakarta
 - Pameran Besar Seni Rupa Indonesia “Epicentrum” Taman Budaya Manado
- 2017 - Gothak, Gathuk, Pethuk, Galeri Raos, Batu, Malang
- Harmoni dalam perbedaan, Ritz Carlton, Kuningan, Jakarta
 - N(art)ure, mural exhibition and competition, wisdompark UGM, Yogyakarta
 - Kulturistik “Fenestram”, Bentara Budaya Jakarta
 - “Trees Project”, Raintree Boutique, villa and Gallery, Jogjakarta
- 2018 - Pameran Kartun Internasional Literasi Media, Crowne Hotel, Semarang
- Melukis Bersama dan pameran “dari titik NOL” kerjasama dengan Kemdikbud dan Museum Basuki Abdullah, Benteng Vredeburg, Yogyakarta
 - TRA, Artificial Home, Museum Panji, Malang
 - Pameran Besar Seni Rupa 2018, PANJI, Graha Among Tani, Batu
 - MAM (Mini Art Malang), Exploring, DKM, Malang
 - With batik tulis: Between mural into fashion concept, collaboration with Guntur Susilo, initiated by Lasalle College Surabaya and Ruangdalam Arthouse, Yogyakarta
 - Mini Seksi #1, Ruangdalam Arthouse, Yogyakarta
- 2019 - Mini Seksi #2, Plesir, Studio Jaring, Batu, East Java
- Post Truth (In-Material), Ruangdalam Art House, Yogyakarta

- MAM (Mini Art Malang) #2, Beyond the Lines, DKM Malang, East Java
- Jogja Fashion Festival 2019, Collab Project (Kultura Project x Verano Design by Inez), Ambarrukmo Plaza, Yogyakarta

ART PROJECTS

- 2013 “Metamorfosa” Batik Contemporary Art and Performance Art by Bambang Sarasno’s project (Encompas Award) Gedung KNPI, Malang , East Java, Indonesia
- 2017 Program Kemdikbud yang bernama “SENIMAN MENGAJAR #1” di daerah 3T, Kepulauan Natuna, Kepri. Project seni dalam memberdayakan masyarakat lokal untuk saling belajar tentang bagaimana caranya melukis motif khas Natuna yaitu “tikar pandan” di atas kain maupun t-shirt. Kemudian project melukis mural di atas kapal tradisional Natuna yaitu pompong, yang bertujuan mengenalkan karakter kelautan Natuna kepada masyarakat luas.
- 2019 Jogja Fashion Festival 2019, Collab Project (Kultura project x Verano Design by Inez), Ambarrukmo Plaza, Yogyakarta

AWARDS

- 2014 Finalist Indofest Inaugural Art Award 2014, Nexus Multicultural Art Centre, Adelaide, Australia
- Best winner for mural competition “Negeri Damai dengan Seni”, at National Gallery of Indonesia with my crew FOREVERFAT, Jakarta, Indonesia
- 2015 Finalist Mandiri Art Award 2015 “Spirit Membangun Negeri”, Gedung Bank Mandiri, Jakarta
- Finalist UOB Painting Of The Year 2015, UOB Plaza, Jakarta

ART RESIDENCY

- 2011 Artist Residency #8, Tembi Rumah Budaya Yogyakarta dan Jakarta, Indonesia
- 2018 Nandur Srawung #5 Bebrayan D.I.W.O (Srawung Temu), Batik Guntur, Kampung Batik Kepek Siberkreasi, Kepek 1, Wonosari, Gunungkidul.
- Drawing mural x Batik tulis, Kampung Batik Manding Siberkreasi, Gendhis Batik, Wonosari, Kepek 1, Gunungkidul

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VIDEO LINKS

https://www.youtube.com/watch?v=dPf3_pzlpUE (Solo exhibition)

<https://www.youtube.com/watch?v=zDOPHMJAInM> (Solo Exhibition)

<https://www.youtube.com/watch?v=ZI-MT-tVA6A&t=2s> (Program pameran Mini Seksi #1 di Ruangdalam Art House, Yogyakarta)

<https://www.youtube.com/watch?v=phmjR9CTCKA> (Program pameran perupa Indonesia x Malaysia yang diinisiasi oleh Kersan Art Studio, Yogyakarta)

<https://www.youtube.com/watch?v=iJvkVVORGS4> (Karya Mural Dias Prabu dengan kelompoknya bernama Foreverfat yang dijadikan background untuk video fashion Magazine).

<https://www.youtube.com/watch?v=YWcd78kLh-A> (Menjadi salah satu seniman yang lolos program Nandur Srawung #5 Bebrayan melalui program residensi Srawung Temu).