

ABSTRAK

Penelitian ini mengkaji Sanggar Putih di Yogyakarta pada kurun waktu 1970–1981 sebagai fenomena yang mempertautkan seni, religiusitas, dan realitas sosial dalam konteks Indonesia pasca-1965. Lahir di tengah krisis ideologi dan pembatasan ekspresi kesenian, Sanggar Putih menghadirkan seni sebagai medium pencarian makna spiritual, dan keunikan sanggar ini terletak pada cara para senimannya memaknai religiusitas dalam praktik kesenian. Penelitian ini bertujuan untuk memahami latar belakang kemunculan Sanggar Putih, dinamika perkembangannya sebagai kolektif seni religius, serta perkembangan wacana dan tema dalam karya para senimannya.

Melalui metode sejarah dengan pendekatan sejarah sosial seni. Karya seni, khususnya lukisan dan kaligrafi lukis, diposisikan sebagai sumber sejarah utama, didukung oleh arsip, literatur, dan wawancara. Analisis dilakukan secara kronologis melalui pembagian fase perkembangan, yakni fase pencarian identitas (1964–1970), fase penguatan identitas (1971–1975), dan fase manifestasi religius (1976–1981). Setiap fase menunjukkan pergeseran wacana estetik dan spiritual, mulai dari humanisme universal, penggalian khazanah tradisi dan ikon spiritual, hingga pendalaman religiusitas melalui seni liris dan kaligrafi lukis.

Hasil penelitian menunjukkan bahwa Sanggar Putih berperan penting dalam membangun wacana seni religius di Indonesia. Religiusitas dalam karya-karya Sanggar Putih tidak dimaknai sebagai ekspresi doktrinal agama, melainkan sebagai pengalaman batin dan laku spiritual yang diartikulasikan melalui bahasa seni. Seni dipahami sebagai medium refleksi, kritik budaya, dan respons terhadap realitas sosial. Dengan demikian, Sanggar Putih menempati posisi strategis dalam sejarah seni dan religiusitas Indonesia sebagai gerakan kultural yang menjadikan seni sebagai sarana pencarian spiritual dan pembentukan kesadaran sosial.

Kata kunci: Sanggar Putih, Seni Religius, Kaligrafi Lukis, Sejarah Sosial Seni, Yogyakarta,

ABSTRACT

This study examines Sanggar Putih in Yogyakarta during the period 1970–1981 as a phenomenon that connects art, religiosity, and social reality in the context of post-1965 Indonesia. Born amid an ideological crisis and restrictions on artistic expression, Sanggar Putih presented art as a medium for spiritual meaning, and the uniqueness of this studio lay in the way its artists interpreted religiosity in their artistic practices. This study aims to understand the background of Sanggar Putih's emergence, the dynamics of its development as a religious art collective, and the development of discourse and themes in the works of its artists.

It uses a historical method with a social history of art approach. Artworks, particularly paintings and painted calligraphy, are positioned as the main historical sources, supported by archives, literature, and interviews. The analysis is conducted chronologically through the division of phases of development, namely the identity search phase (1964–1970), the ideological strengthening phase (1971–1975), and the religious manifestation phase (1976–1981). Each phase shows a shift in aesthetic and spiritual discourse, starting from universal humanism, the exploration of traditional treasures and spiritual icons, to the deepening of religiosity through lyrical art and painted calligraphy.

The results of the study show that Sanggar Putih played an important role in constructing the discourse of religious art in Indonesia. Religiosity in Sanggar Putih's works is not interpreted as an expression of religious doctrine, but rather as an inner experience and spiritual practice articulated through the language of art. Art is understood as a medium for reflection, cultural criticism, and response to social reality. Thus, Sanggar Putih occupies a strategic position in the history of Indonesian art and religiosity as a cultural movement that uses art as a means of spiritual search and social awareness building.

Keywords: Sanggar Putih, Religious Art, Painted Calligraphy, Social History of Art, Yogyakarta