

**Srisasanti Gallery**

**at Art Jakarta  
2025**

**Booth**

**B5**

**3 – 5 October 2025**

**JlExpo Kemayoran**

Abenk Alter  
Darbotz  
Entang Wiharso  
Fandi Angga Saputra  
J. Ariadhitya Pramuhendra  
Liffi Wongso  
RYOL  
Taher Jaoui



Abenk Alter

Active Listening

2025

Acrylic, oil pastel on canvas

60 x 120 cm



Abenk Alter

Home Maker  
2025  
Acrylic, oil pastel on canvas  
60 x 120 cm



Abenk Alter

Weekend Plan  
2025  
Acrylic, oil pastel on canvas  
60 x 120 cm



Abenk Alter

The Teacher The Leader  
2025  
Acrylic, oil pastel on canvas  
72.5 x 92 cm



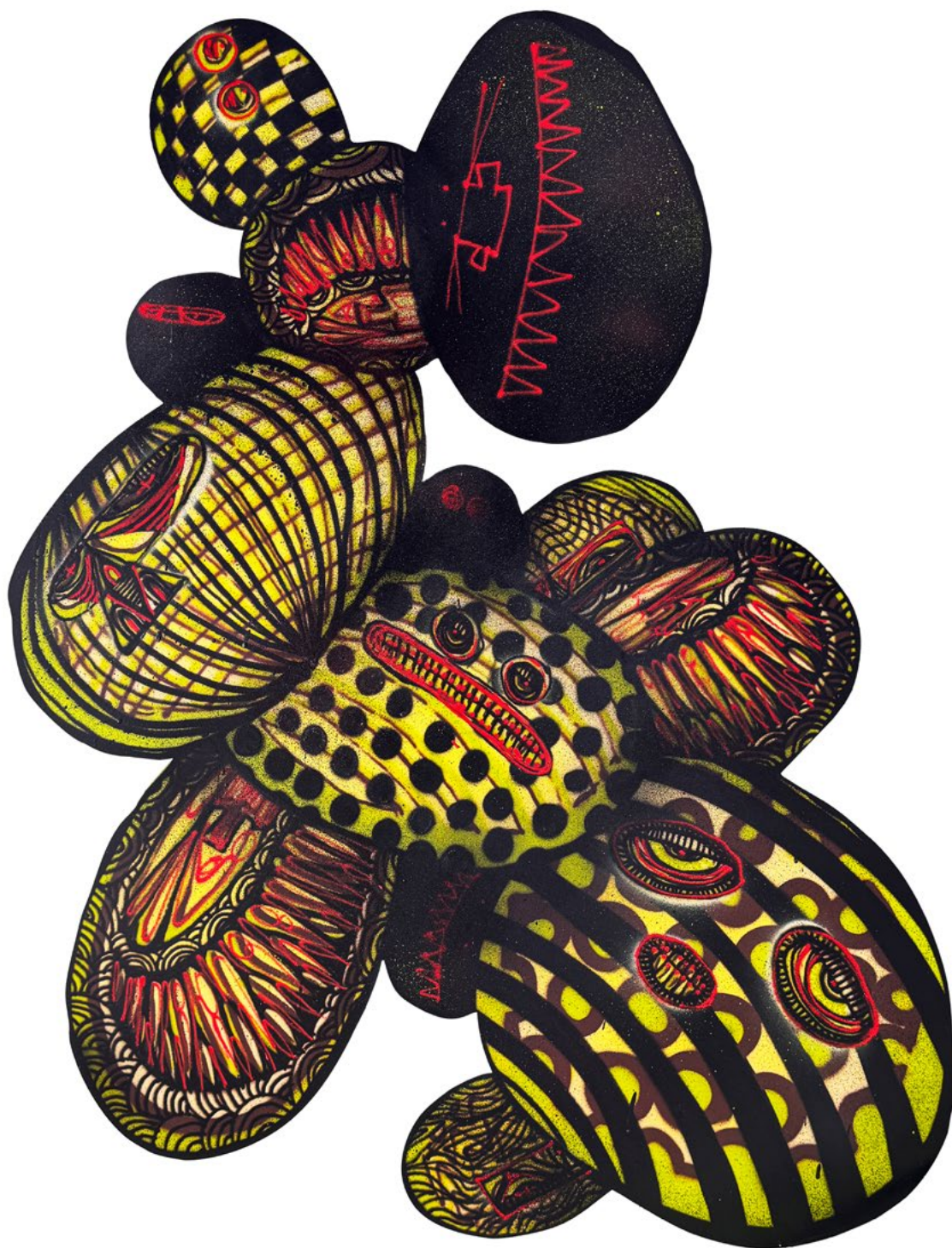
Darbotz

Hard as Stone #4  
2025  
Spray paint on aluminium  
90 x 120 cm



Darbotz

Hard as Stone #5  
2025  
Spray paint on aluminium  
90 x 120 cm



Darbotz

Hard as Stone #6  
2025  
Spray paint on aluminium  
90 x 120 cm



Entang Wiharso

Ilmu Padi and Telinga: My Garden is a Refuge Against These Fears  
2024  
Acrylic on canvas  
175 x 130 cm



Entang Wiharso

Spiritual Journey: Morning Glory  
2024  
Acrylic on canvas  
175 x 130 cm



Entang Wiharso

Let me be alone  
2024  
Acrylic on canvas  
157 x 121 cm



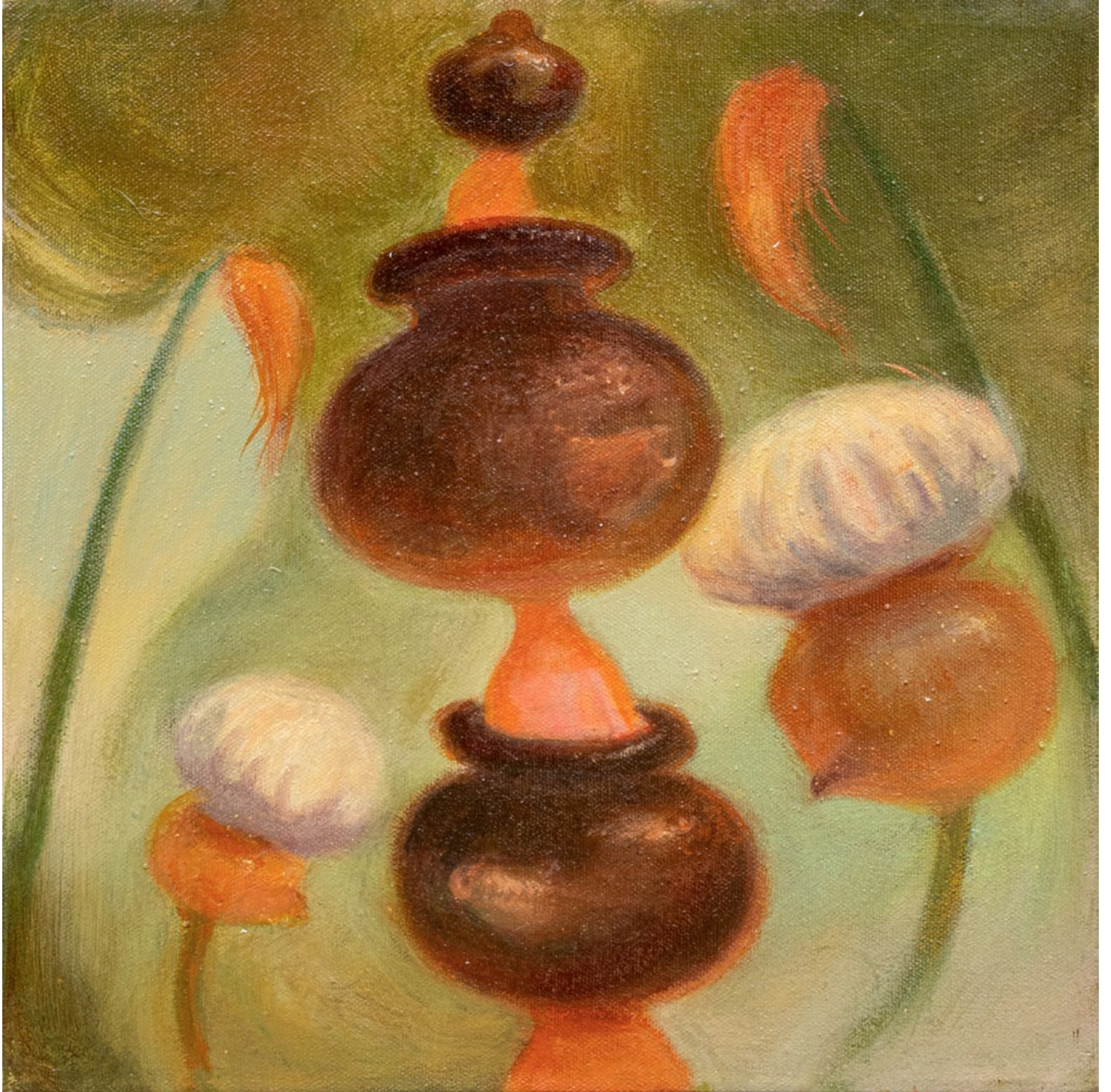
**Fandi Angga Saputra**

Growing in an Old Pot  
2025  
Acrylic on canvas  
30 x 30 cm



Fandi Angga Saputra

Arises From Hope  
2025  
Acrylic on canvas  
30 x 30 cm



**Fandi Angga Saputra**

Guarding New Tree Branches  
2025  
Acrylic on canvas  
30 x 30 cm



J. Ariadhitya Pramuhendra

Faith in the Majority #1  
2025  
Charcoal on canvas  
150 x 200 cm



J. Ariadhitya Pramuhendra

Faith in the Majority #2  
2025  
Charcoal on canvas  
150 x 200 cm



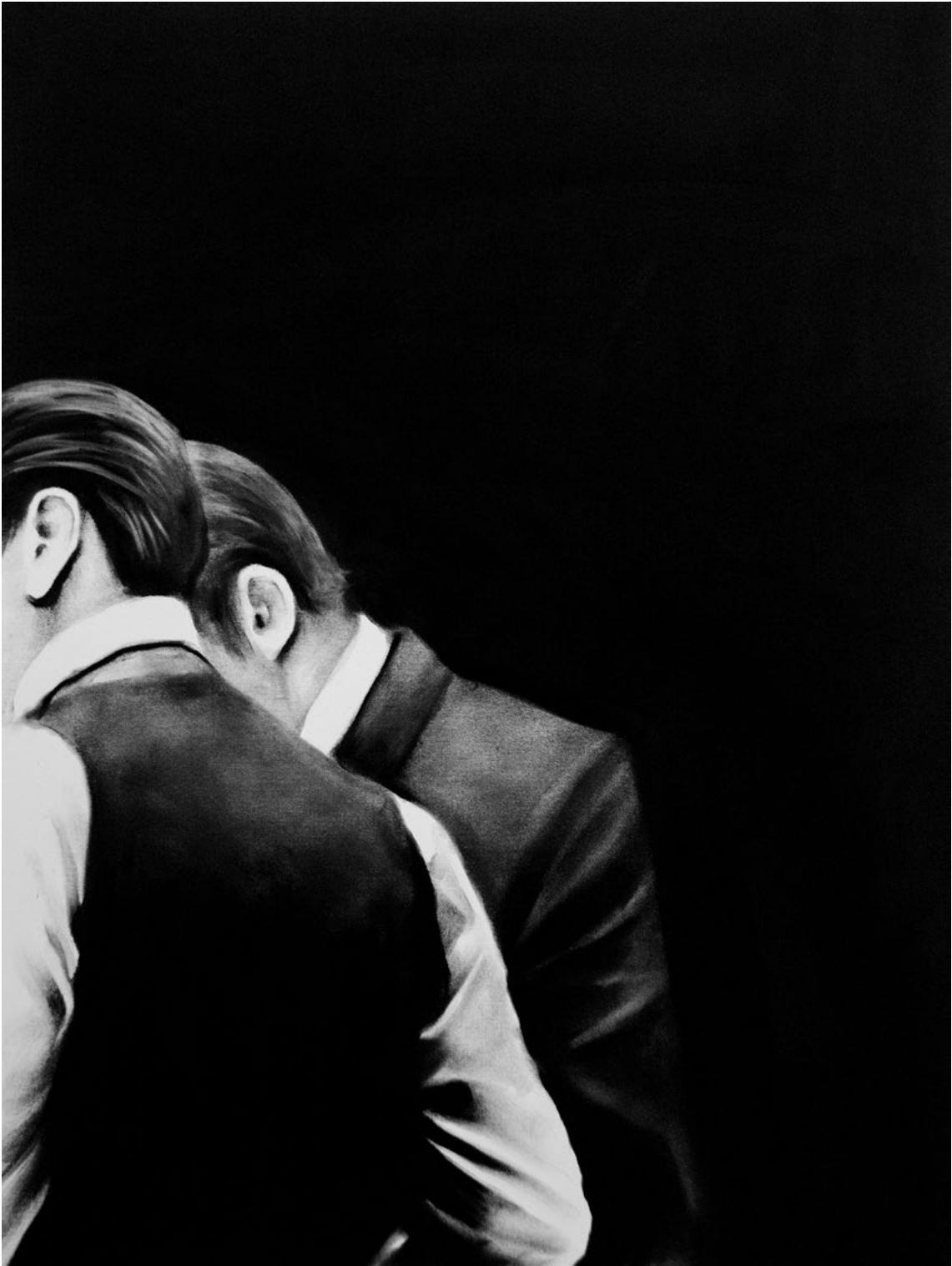
J. Ariadhitya Pramuhendra

Negotiating Faith #1  
2025  
Charcoal on canvas  
80 x 60 cm



J. Ariadhitya Pramuhendra

Negotiating Faith #2  
2025  
Charcoal on canvas  
80 x 60 cm



J. Ariadhitya Pramuhendra

Negotiating Faith #3  
2025  
Charcoal on canvas  
80 x 60 cm



J. Ariadhitya Pramuhendra

Negotiating Faith #4  
2025  
Charcoal on canvas  
80 x 60 cm



Liffi Wongso

Parades of Masquerade  
2025  
Watercolor on paper  
150 x 100 cm



Liffi Wongso

What the Light Betrays  
2025  
Watercolor on paper  
70 x 90 cm



Liffi Wongso

When The River Weeps  
2025  
Watercolor on paper  
90 x 70 cm



Liffi Wongso

Where The Bloom Devours  
2025  
Watercolor on paper  
90 x 70 cm



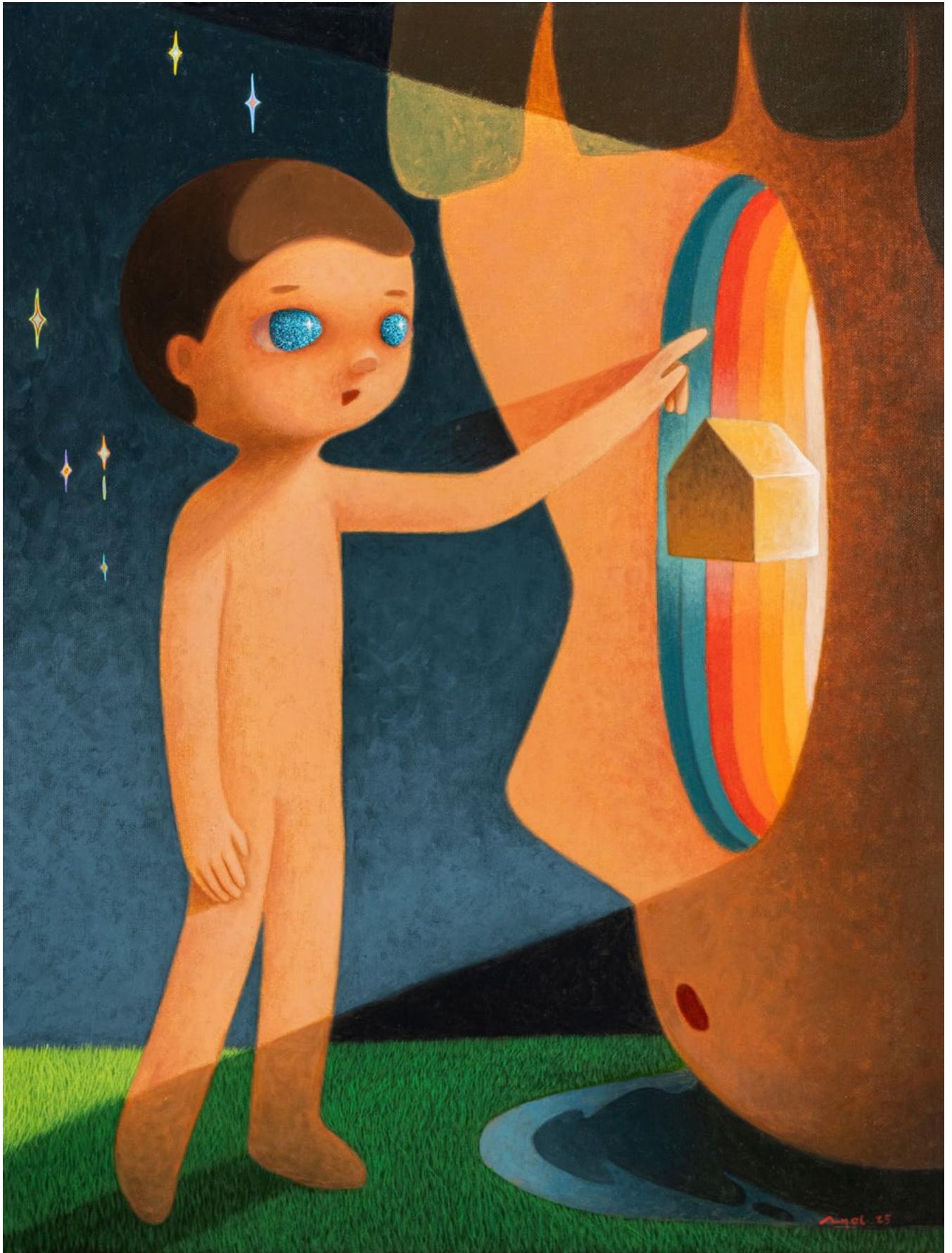
RYOL

Immersion  
2025  
Acrylic on canvas  
80 x 80 cm



RYOL

Default  
2025  
Acrylic on canvas  
80 x 60 cm



RYOL

Home in Transmission  
2025  
Acrylic on canvas  
80 x 60 cm



Taher Jaoui

Electric Wizard  
2025  
Oil, acrylic, and charcoal on canvas  
170 x 140 cm



Taher Jaoui

Free from Desires

2025

Oil, acrylic, and charcoal on canvas

107 x 130 cm



Taher Jaoui

Last Spectrum  
2025  
Oil, acrylic, and charcoal on canvas  
90 x 110 cm



Taher Jaoui

Run to the Hills  
2025  
Oil, acrylic, and charcoal on canvas  
50 x 80 cm



Taher Jaoui

The Frog and the Ox  
2024  
Oil and acrylic on canvas  
180 x 140 cm

# CVs

## Abenk Alter

Abenk Alter (b.1985, Jakarta) uses vibrant and rich colors intertwined with distinct geometric shapes to unfold his inner contemplations. Through dynamic and organic brushstrokes, Abenk's paintings might evoke a sense of playful, carefree joviality. Delving deeper into his artistic process reveals the vulnerabilities of acknowledging and deciphering thoughts and emotions, accompanied by the pursuit of true liberation.

## Darbotz

Darbotz (b. 1981, Indonesia) is one of the most well-known—though anonymous—street artists in Indonesia. Spending most of his life living in Jakarta, the capital and metropolitan city of Indonesia has made him aware of all of its hustle and bustle. For him, the traffic jams, the chaos, and the hecticness of Jakarta must be faced every day. Through his works, he learned to accept his reality of living in an urban society like Jakarta and further explore the beauty behind the madness. He created an alter ego to face the harsh city called "cumi" (squid), a monster character that can adapt and continually evolve to its environment.

He usually uses black and white to balance out the urban setting's festive colors coming from advertisements, billboards, neon boxes, and city lights. By using monochromatic colors, his artwork could stand out amongst the immense visual density. Recently he has experimented with primary or vibrant colors to reflect objects familiar with the streets, such as orange resembling traffic cones or red, blue, and green that is also used for street signs.

Darbotz assumes that his patterns applied on the streets or conventional mediums such as canvas and paper are the same—energy expended, the ideas presented, as well as the techniques applied. However, each has different challenges and experiences for him. While canvas or paper have smaller surfaces to respond to, they are generally more comfortable to do. On the street there is no space limit, we can smell the sense on the street, pollution, wind, traffic jams, and the sound of cars passing by.

## Entang Wiharso

Entang Wiharso has a multi-disciplinary practice and speaks with urgency through any cogent channel that fits his immediate need, be it painting, sculpture, video, installation

or performance. A 2019 Guggenheim Fellow, he is widely regarded for his unique depictions of contemporary life that employ a dramatic visual language, creating artworks that exist in relation to the mythologies of a centuries-old animist past and the high-speed, hyper-connected lifestyle of the 21st century. Maintaining studios in both Indonesia and the US, his life and immediate family are bicultural, biracial and the inheritors of diverse religious and spiritual legacies. Recent work focuses on the duality of cultures and experiences in his two homelands, building on ideas that connect spirituality and transcendence with national narratives about progress and destiny through a sustained exploration of landscape and geopolitical structures.

Wiharso has had more than 45 solo exhibitions and has participated in numerous biennale exhibitions including Kunming Biennale (2018–19); Prospect.3 New Orleans (2014–15), Venice Biennale (2005, 2013), Prague Biennale 6 (2013), 1st Nanjing Biennale (2010) among others, as well as in international group exhibitions at institutions including Kunstmuseum Wolfsburg, Germany; National Gallery of Australia, Canberra; Hudson Valley Museum of Contemporary Art, Peekskill, NY; Jeonbuk Museum, Korea; Museum MACAN, Jakarta; Singapore Tyler Print Institute, Singapore; Museum of Modern Art, Gunma; Hilger Brotkunsthalle, Vienna; Singapore Art Museum; Singapore; Galeri Nasional Indonesia, Jakarta; Musée d'art contemporain, Lyon; Mori Art Museum, Tokyo; National Gallery of Victoria, Melbourne; Kiasma Museum of Contemporary Art, Helsinki; and Herbert F. Johnson Museum, Ithaca, NY.

### **Fandi Angga Saputra**

The paintings of Fandi Angga Saputra (b. 1996, Lampung) draw from childhood memory, oral traditions, and the fragile ways culture endures. Stories and observations from Javanese culture continue to shape his practice. They ground his reflections on the pull between personal histories and collective memory, and on what it means to remember, to forget, and to pass things on.

In his work, he often looks at how human relationships mirror symbiosis in nature, where each meeting can carry nurture and harm. He invents and distorts creatures that echo the way a child might see the world as mystical. Figures such as oversized child-like characters and hybrid beings form a vocabulary to speak about vulnerability, resilience, inheritance, and the rituals that hold them.

### **J. Ariadhitya Pramuhendra**

J. Ariadhitya Pramuhendra (b. 1984, Semarang) is an Indonesian artist who stands out in the Asian art scene for his unique approach, utilising charcoal and canvas to craft realistic yet dramatic compositions.

A significant element of Pramuhendra's work revolves around self-portraits, with the artist often positioning himself as the protagonist or central figure within his narrative. His large-scale charcoal drawings on canvas transcend conventional boundaries, depicting scenes from famous movies, paintings, and notably, the Bible.

The artist's process involves staging scenes, photographing them, and then meticulously transferring them onto canvas using only charcoal and his fingers. Pramuhendra's quest for identity takes centre stage in his creations, prompting introspective questions about self, religion, and societal roles. Pramuhendra's upbringing in a Catholic family adds layers of complexity to his exploration, especially in a predominantly Muslim country like Indonesia. His works serve as a commentary on the unresolved national identity, influenced by political changes, media accessibility, and contemporary awareness.

Trained as a printmaker, Pramuhendra's transition to dry media, particularly charcoal pencil on paper or canvas, has resulted in intense, meticulous and rich grayscale images. Whether working with drawings, installations, or photography, he maintains a commitment to black and white aesthetics. His use of chiaroscuro becomes a metaphorical exploration, where light symbolises the divine presence.

His art reflects not only religious adherence but also cultural observations, acknowledging the syncretic nature of Indonesia's multi-ethnic and multi-faith society.

### **Liffi Wongso**

Liffi Wongso (b.1997, Indonesia) is an artist and illustrator who started her career by illustrating her dreams. As the only child in the family, one of her ways to tell people about her feelings is by visualizing them in illustrations.

She has always been fascinated by how plants look in nature. By the shapes of them and also the colours. As a proud woman, she likes to incorporate female aspects with her favourite flowers and leaves. Thus, making her express her vision in form of young maidens surrounded by nature settings with a vibrant colour palette. Her style is influenced by contemporary illustration and manga.

Her exhibitions include STEM Show: 3, STEM Projects of Srisasanti Syndicate, Yogyakarta, Indonesia (2022); Dream Within a Dream, ARTOTEL Wahid Hasyim, Jakarta, Indonesia (2020); Mixed Feelings 02: The Journey Unwritten, Atreyu Moniaga Project, That's Life Coffee, Jakarta, Indonesia (2017).

## RYOL

Yogyakarta-based Artist, Laksamana Ryo a.k.a RYOL (b. 1993, Indonesia) has been focusing his skills in visual art, especially pop culture visual art. Originally a musician-wannabe, RYOL turned his passion into a pop culture visual artist with his childhood background as the biggest influence. Thanks to the parents and Sunday's cartoon TV programs for being the 'early stage' that unconsciously had transformed him as an artist with freedom and responsibility during creating his works.

RYOL's evolution into a pop culture visual artist lets him know the vision and the biggest dream he has. Painting is his lifetime's job. He never wants to end it. And still has a big dream to become an artist who left a trace of history in his era.

## Taher Jaoui

Currently based in Madrid, Taher Jaoui paintings are rich assemblages of layered forms, vibrant colors, expressive gestures, mathematical signs and formulas. He creates work with an idea of continuing the legacy of abstract expressionism movement from the 50s and 60s, while subsequently inspired by African primitive art and graffiti. He works by combining and layering spray paint, charcoal, chalk, oils and acrylics paint on raw canvas.

Creating captivating and labor-intensive work with the idea of continuing the legacy of the abstract expressionism movement from the 50s and 60s, Taher Jaoui's (b.1978, Tunis) paintings are rich assemblages of layered forms, vibrant colors, expressive gestures, and mathematics signs and faormulas. Applied on canvas through a dynamic interaction, a physical back-and-forth dialogue in which perspective and orientation continuously change until all the elements are balanced right, these opulent creations are the artist's personal way of expressing himself.

## Srisasanti Gallery

Srisasanti Gallery is an art gallery founded by E. St. Eddy Prakoso with the main goal of initiating global appreciation for Indonesian artists.

Srisasanti Gallery represents and supports its artists with a long-term perspective, dedicating its effort to developing their careers and providing a significant audience for their works, both regionally and globally. The gallery has been exhibiting established artists who have important roles in Indonesian art history, while also nurturing emerging artists to contribute to the growth of the Indonesian art scene. Apart from presenting intensive and dynamic in-house programs each year, Srisasanti Gallery also actively presents its artists at art fairs and other international programs.

# Srisasanti Gallery

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