

A solo exhibition by RYOL

Life from
the Corner
of
My Room

15 Feb - 5 Apr 2026

Srisasanti Gallery

Life from the Corner of My Room

Srisasanti Gallery is pleased to present *Life from the Corner of My Room*, a solo exhibition by RYOL. The exhibition signifies an ongoing artistic process that remains the central principle of the artist's practice. The origins of the artist's creative journey reveal a foundational contrast to the visual world he presents today. RYOL's childhood was spent largely within the comfort and confines of his room. Within the quiet enclosure of his room, attention drifted toward spaces that resisted usefulness or visibility: the underside of tables, the space above cupboards, the corners where rooms receded. These marginal zones gradually became sites where his imagination took root and flourished. Drawing from this experience and spatial relationship, the exhibition's title reflects how imagination, in RYOL's practice, emerges from the liminal and the easily dismissed, where imagination takes hold not despite its insignificance, but because of it.

Rather than presenting specific and discrete narratives, the works in this exhibition serve as accumulations of images inspired by pop culture—visual languages that shaped the artist's upbringing. While connected by this common foundation, they unfold across three distinct visual approaches and compositional languages, developed through three series produced over the past three years. Together, these bodies of work occupy the entirety of the gallery, each situated within its own space.

The first series shows figures that have come to define RYOL's visual language in recent years: childlike forms characterized by exaggerated heads and enlarged, starry eyes. Their bodies were disproportioned and soft, with minimal limbs. They wear headpieces resembling animals or characters drawn from popular Japanese post-war cartoons of the 1970s. These figures do not function as direct references to specific characters. RYOL were less concerned about the narratives behind them, but rather intrigued by what most of them project: representations of a future imagined as a world of technological marvels that appeared almost magical and full of wonders.

RYOL's compositions within this series have a quiet ambiguity. In *The Soft Rebellion (2026)*, for instance, a childlike figure lies down holding a French fry like a cigarette. The gesture feels familiar, though slightly out of place. It is playful imitation, like a rehearsal rather than an actual performance. We encounter adult behaviours through watching, before fully understanding them. This similar sense of realization mirrors RYOL's

thinking about technology, in the past and present, compared. The oddity or sense of wonder in the image becomes a way to simulate how the fascination once directed toward the future does not fully align with the present moment in which we live. A future once imagined as wondrous and technologically miraculous does exist, and we are living in it. Yet what was once dreamed settles into habit, and curiosity is gradually subdued.

The second series adopts a quieter, more restrained atmosphere. The sense of playfulness projection found in earlier works recedes. Instead, they are replaced by a RYOL's pondering on how technology seems to permeate almost every bit of our everyday domestic life. The figures look familiar, but their bodies stiffen, their gestures repeat, their expressions flatten. In *Posture of Distraction (2026)*, a figure is held between two slices of bread, weighted by a large, sun-like sphere. Its arms reach outward, yet its attention rests on the empty space between its hands. A related condition appears in *Residual Proximities (2026)*, where identical figures sit motionless in a row, enclosed within what resembles the interior of a larger head, its hollow eyes oriented toward a pixelated landscape. These works function as metaphors for devices that we have, use, and often encounter in today's world, that no longer operate as external tools, but almost as extensions of the body itself. The figures within the works are suspended within states of isolation and connection, their life dictated by the very tools that they should have used.

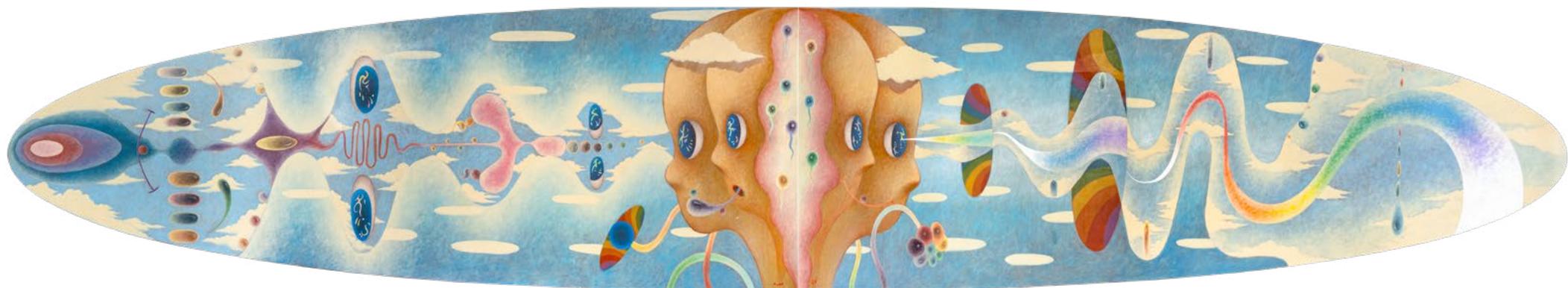
Displayed in a semi-outdoor area of the gallery, the three primary paintings in this series are framed with metal frames that incorporate elements of ornamental fences commonly found in front of houses in Indonesia. RYOL uses them to further emulate a sense of domesticity surrounding the works. Fences, like technology, are human-made tools that help organize relationships and movement with others. Here, however, fences reinforce regulation rather than connection, one that marks the boundary at which private life meets the public. The series unfolds alongside a shift in the artist's own domestic reality, shaped by family life and parenthood, where questions of care and responsibility move constantly between inside and outside.

Set against the blue-toned walls of the gallery, the final series signals a shift in both atmosphere and method within RYOL'S practice. He deconstructs visual elements that have long shaped his practice, using mundane, everyday domestic objects as points of departure. Rather than representing these objects as recognizable forms, he approaches them through sensation or feeling, which allows his memory and proximity to guide how the image transforms. Although the works diverge significantly from his earlier figurative language, the underlying process becomes more stripped down and even more intuitive. Returning to the spirit of the exhibition's title, RYOL's imagination

is not framed as something arising solely from absence or forgotten space alone, but as something activated by what remains present: furniture, light, screens, and objects that quietly inhabit the room. RYOL does not attempt to paint these objects themselves, but the affective traces they leave within lived space.

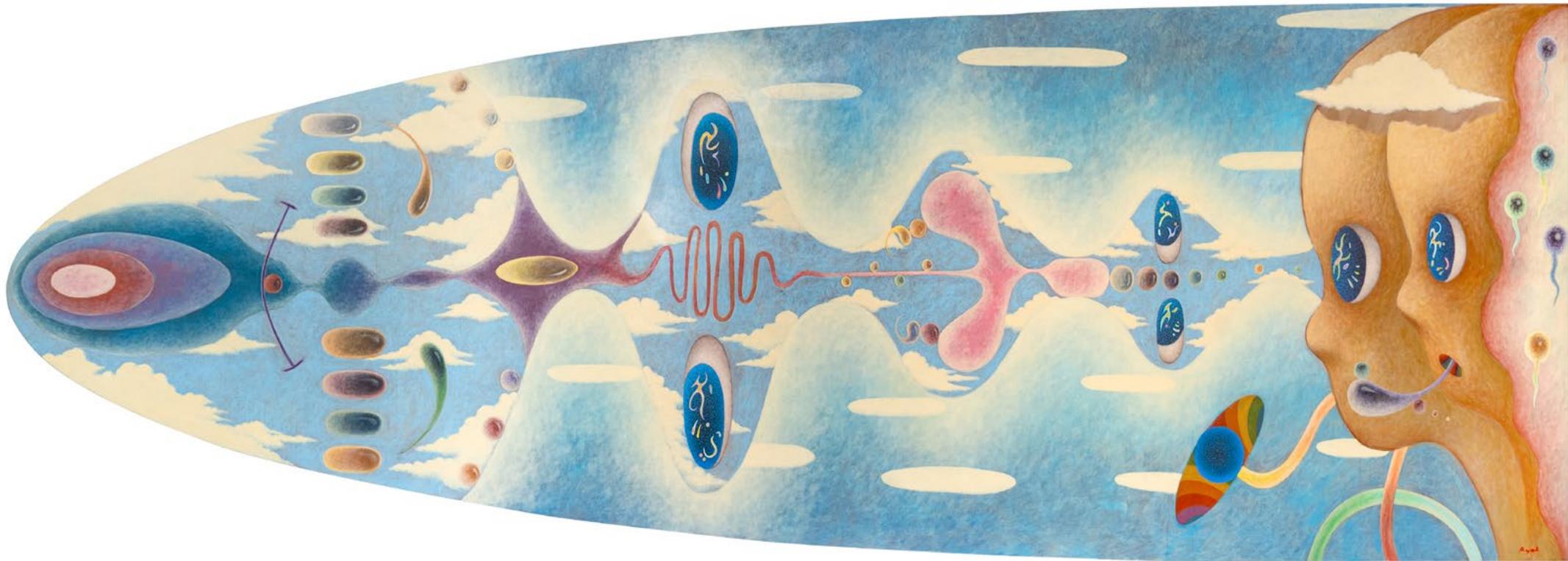
Throughout this series, RYOL introduces a recurring set of elliptical, geometric forms that resemble water droplets or capsules. These motifs were inspired by the works of Agnes Pelton, whose early twentieth-century practice remained largely peripheral to canonical modernist narratives during her lifetime. Pelton's approach did not seek to represent the visible world as it is, but to articulate states of inner perception. RYOL's engagement here shares a similar impulse. Rather than describing physical appearances, he uses these simplified forms to evoke sensation, using abstraction to shift attention away from appearance and toward sensation, where form becomes a vessel for felt experience rather than visual description.

This series is most clearly articulated through three works measuring 180 × 120 cm, presented within the space. Through *In Incubation (2026)*, RYOL fixates on the form of an uninstalled lightbulb. Rather than depicting the object as it is commonly seen, he focuses on the warmth it suggests within darkness, reducing the image focus to its curve and spiral filament. In *Residual (2026)*, RYOL starts from an even less tangible point of reference: petrichor, the scent of soil or grass after rain. The work does not visualize the source of the smell itself, but rather attempts to translate the memory and bodily sensation of an unseeable experience into a painting. The exhibition culminates in *Threshold of the Airy Machine (2026)*, a diptych elliptical painting measuring 180 × 1000 cm and the largest work RYOL has created to date. Bringing together visual fragments dispersed across the three series, the work functions as a synthesis, where earlier figures, abstractions, and sensations are condensed into a continuous, panoramic form.



Threshold of the Airy Machine

2026
Acrylic on shaped canvas
180 x 1000 cm







Life from the Corner of My Room

2026
Acrylic on canvas
150 x 300 cm



Framed size:
157 x 307 cm



Residual Proximities

2026
Acrylic on canvas
200 x 250 cm



Framed size:
231 x 281 cm



Residual

2026
Acrylic on canvas
180 x 120 cm



Framed size:
187 x 127 cm



In Incubation

2026
Acrylic on canvas
180 x 120 cm



Framed size:
187 x 127 cm



Holiday Static

2026
Acrylic on canvas
180 x 120 cm



Framed size:
187 x 127 cm



Posture of Distraction

2026
Acrylic on canvas
150 x 150 cm



Framed size:
175 x 175 cm



The Soft Rebellion

2026
Acrylic on canvas
120 x 180 cm



Framed size:
130 x 190 cm



Immanence, Briefly

2026
Acrylic on canvas
150 x 150 cm



Framed size:
157 x 157 cm



The Sky of My Manufactured Silence

2026
Acrylic on canvas
110 x 160 cm



Framed size:
120 x 170 cm



Soft Reality

2026
Acrylic on canvas
100 x 100 cm



Framed size:
110x110 cm



Vigil in Quiet Form

2026
Acrylic on canvas
80 x 100 cm

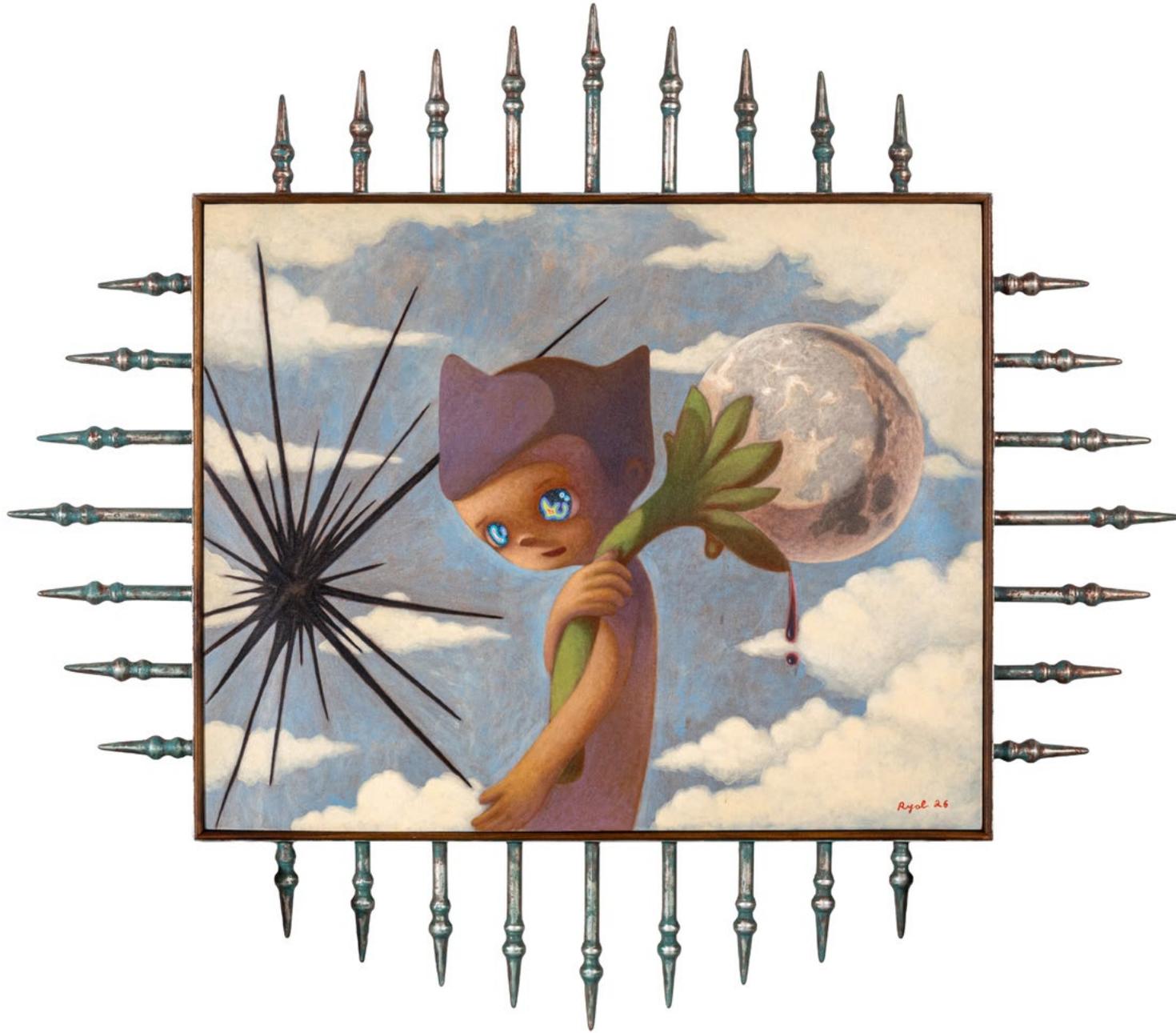


Framed size:
90x110 cm



The Carrier

2026
Acrylic on canvas
80 x 100 cm



Framed size:
132.6 x 152.6 cm



The Pace of Stillness

2026
Acrylic on canvas
70 x 90cm



Framed size:
80x100 cm



Figure: Green Ground

2026
Acrylic on canvas
25 x 25 cm



Figure: On the Water

2026
Acrylic on canvas
25 x 25 cm



EYE-GR.02

2026
Acrylic on shaped canvas
20 x 100 cm



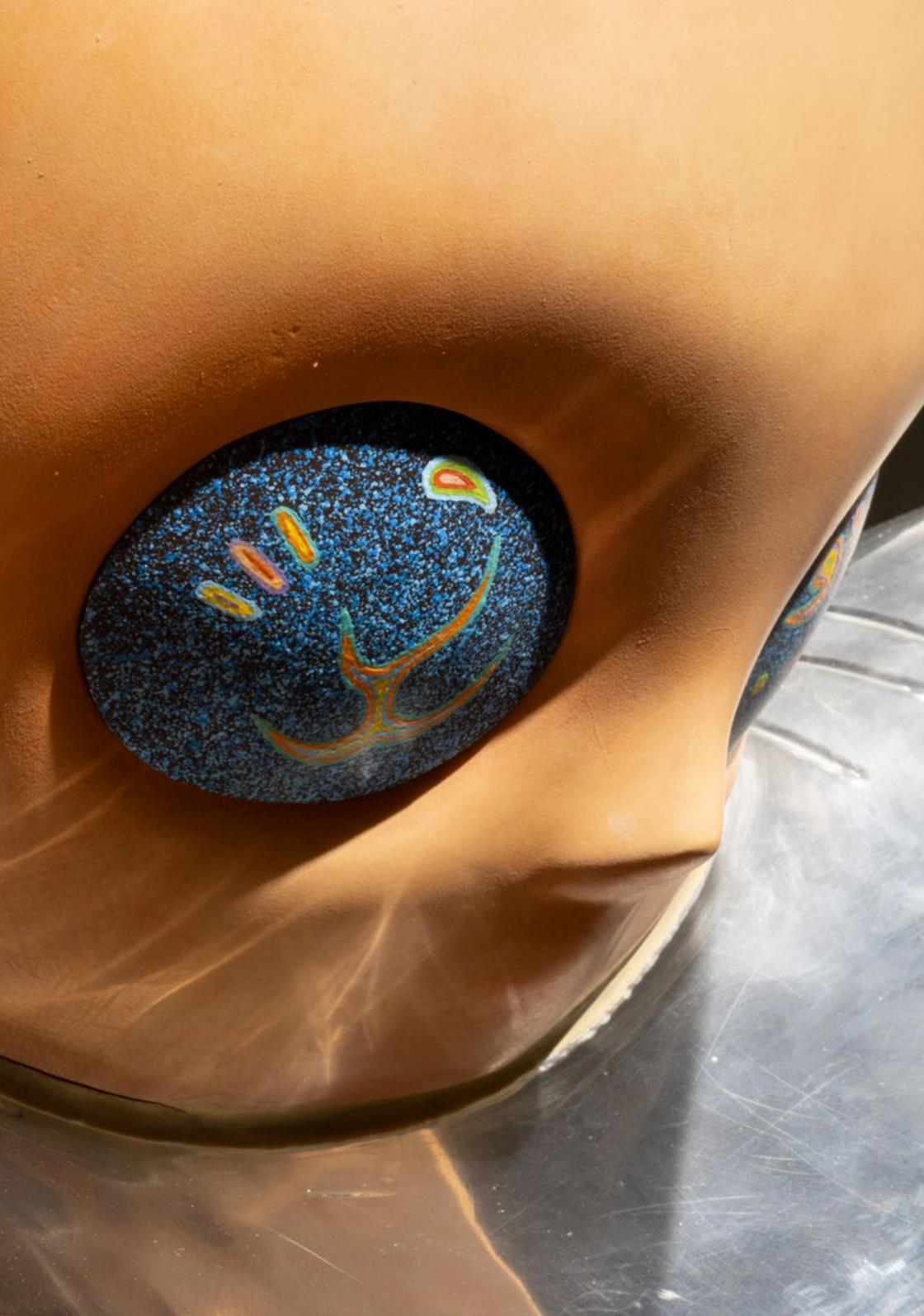
Pareidolic Field

2026
Acrylic on canvas
Ø 80 cm



Love as Presence

2026
Hand painted resin sculpture
110 x 50 x 105 cm





FRG-01

2026
Acrylic on canvas
25 x 25 cm



FRG-02

2026
Acrylic on canvas
25 x 25 cm



FRG-03

2026
Acrylic on canvas
25 x 25 cm



Ryol 26

FRG-04

2026
Acrylic on canvas
25 x 25 cm



FRG-05

2026
Acrylic on canvas
25 x 25 cm



FRG-06

2026
Acrylic on canvas
25 x 25 cm



FRG-07

2026
Acrylic on canvas
25 x 25 cm



FRG-08

2026
Acrylic on canvas
25 x 25 cm



Low Rest Position Study

2026
Crayon on paper
57 x 76 cm



Framed size:
74,7 x 93,8 cm



Emotional Liquefaction Study

2026
Crayon on paper
57 x 76 cm
74,7 x 93,8 cm (framed)



Framed size:
74,7 x 93,8 cm

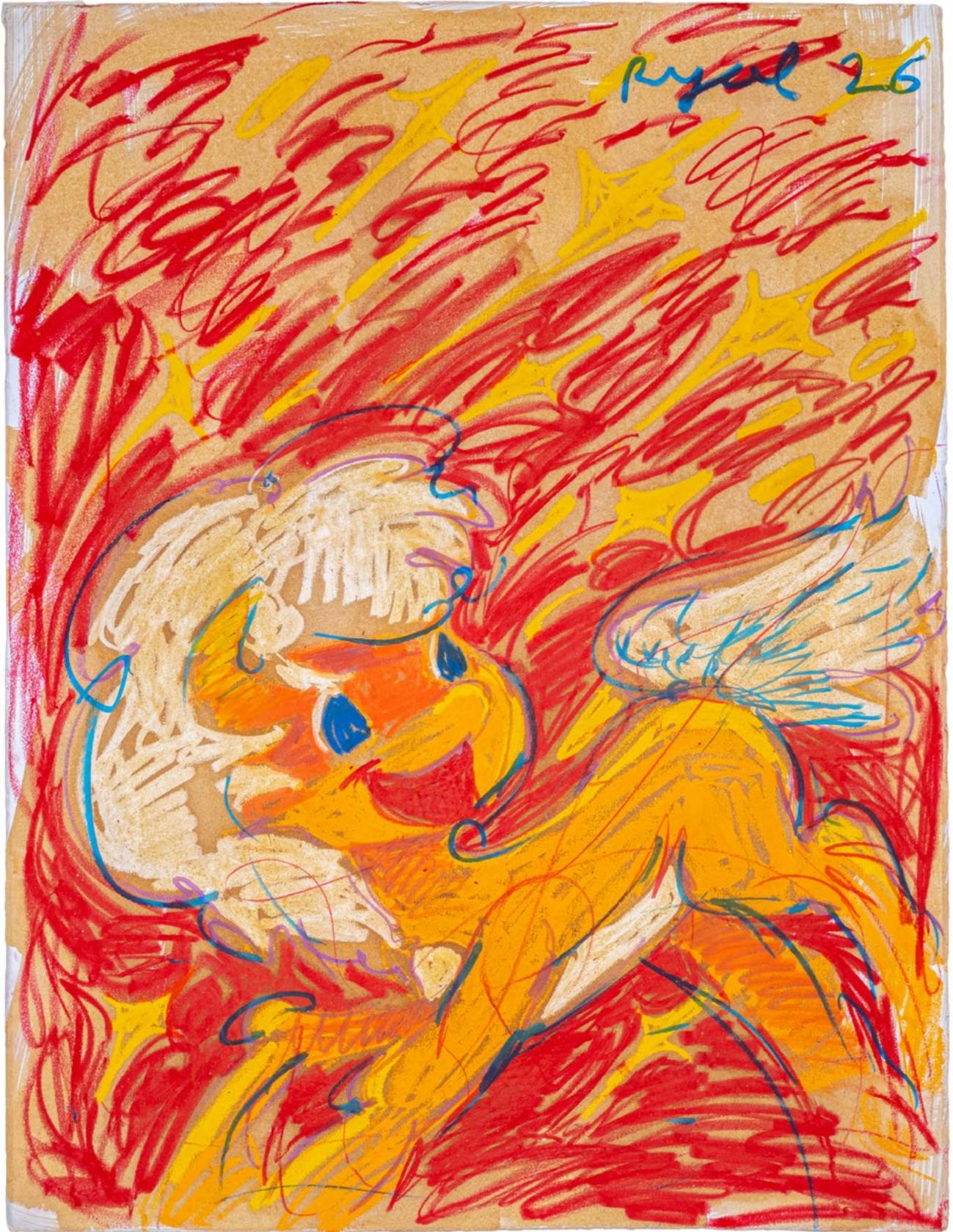


Idle Contact

2026
Crayon on paper
57 x 76 cm
74,7 x 93,8 cm (framed)



Framed size:
74,7 x 93,8 cm



Gallop on Red

2026
Crayon on paper
76 x 57 cm



Framed size:
93,8 x 74,7 cm



Gallop on Blue

2026
Crayon on paper
76 x 57 cm



Framed size:
93,8 x 74,7 cm



Gallop on Green

2026
Crayon on paper
76 x 57 cm



Framed size:
93,8 x 74,7 cm



Star on Gallop

2026
Crayon on paper
60.5 x 46 cm



Framed size:
80,6 x 65,5 cm



Red on Gallop

2026
Crayon on paper
60.5 x 46 cm



Framed size:
80,6 x 65,5 cm



RYOL

Laksamana Ryo, also known as *RYOL* (b. 1993, Indonesia), is a Yogyakarta-based artist whose practice centers on visual art rooted in pop culture. Drawing from his childhood experiences as a grounding influence, *RYOL*'s early engagement with the animated worlds of Sunday morning cartoons unconsciously nurtured his sense of freedom and visual sensibility in his practice.

RYOL's journey into pop culture has articulated his artistic vision within a long-term practice. Through this commitment, his work takes part in the artistic landscape, extending beyond profession into a lifelong pursuit.

Solo exhibitions

2026

Life from the Corner of My Room, Srisasanti Gallery,
Tirtodipuran Link Building A, Yogyakarta, Indonesia

2025

A Place Called Sunday, YOD Gallery, Tokyo, Japan

2024

Polah, VILLAZAN Gallery, Madrid, Spain
Stealing Drinks from a Drunk Rock Star, THINKSPACE
on Gallery I, Los Angeles, California, United States of
America

2023

When The Heroes Come To Me, CC Gallery, Taiwan
Caught in The Art, THINKSPACE on Gallery I, Los Angeles,
California

2022

Ready-Formed, Galerie Zberro, France
Loose Apportfolio on Neptune Gallery, Taipei, Taiwan
Ready Known Thinkspace on Gallery I, Los Angeles,
California

2021

A Letter of My Own Destiny, Galerie Zberro, France

2020

Ocean Eyes, Collaboration, Artemis Art on Langgeng Art
Space, Yogyakarta, Indonesia

2018

Persoalan Gender, ISI YOGYAKARTA (Exhibition for Final
Task To Achieve Bachelor Degree), Yogyakarta, Indonesia

CV

2015

Effort, LAKSAMANA RYO Feat. Lawas Gallery, Yogyakarta

Duo shows

2022

Beyond The Characters, Duo Solo, Jun Oson Artlife,
Miami, Florida

Selected group exhibitions

2025

Scope Miami, Think Space, Miami, United States
The Show of Value, Wanrooij Gallery, Amsterdam,
Netherlands
I'll Stand by You, Readyspace Gallery, YOD Editions,
Tokyo, Japan
Art021 Shanghai, Srisasanti Gallery, Shanghai Exhibition
Center, Shanghai, China
Art Jakarta, Srisasanti Gallery, JIExpo Kemayoran, Jakarta,
Indonesia
Art Jakarta, Readyspace Gallery, JIExpo Kemayoran,
Jakarta, Indonesia
Myths & Monsters, Gallery Joyana, Paris, France
Art Jakarta Gardens, Srisasanti Gallery, Hutan kota by
Plataran, Jakarta, Indonesia
Sakura, Gallery Joyana, Paris, France
Eye of the Day, Srisasanti Gallery, Tirtodipuran Link
Building A, Yogyakarta, Indonesia
PERSEVERANCE: 20 Years of Thinkspace, Thinkspace on
Brand Library & Art Center, California, Los Angeles
Echoes of Water, Gallery Joyana, Paris, France

2024
"MAGICAL ART WORLD" by COEXIST and Sesame Street,
Mixture Gallery, Shenzhen Mixc, China
Scope, Thinkspace, Scope Miami Beach Art Fair, Miami,
United States

Tjoekoep, tjoekoep, tjoekoep!!, PERSAGI, Galeri R.J
Katamsi, Yogyakarta, Indonesia

LA VIE EST BELLE, Galerie Zberro, Paris, France
Art Jakarta 2024, Srisasanti Gallery, JIEXpo Kemayoran,
Jakarta, Indonesia

30 Tahun Srisasanti Syndicate, Srisasanti Syndicate,
Tirtodipuran Link Building A, Yogyakarta, Indonesia
I've Seen Archipelagos of Stars, Tang Contemporary Art,
Singapore

Small Works 2024, Beinart Gallery, Australia
ArtMoments Jakarta, Readyspace Gallery on Sheraton
Grand Gandaria City Hotel, Jakarta, Indonesia
Asian Influence, Thinkspace x STRAAT Museum on STRAAT
Museum, Amsterdam, Netherlands

Après La Pluie Le Beau Temps, Galerie Zberro, France
Art Busan, Gallery Afternoon On Bexco Exhibition Center
1, Busan, South Korea

Art Jakarta Garden, Semarang Gallery on Hutan Kota by
Plataran, Jakarta, Indonesia
Art SG, Srisasanti Gallery, Marina Bay Sands, Singapore

2023

Designercon, Apportfolio Annual Conventional & Ntwrk,
Anaheim, California, Los Angeles

In and Out – Urban Expressions Across Borders, Tang
Contemporary Art, Bangkok, Thailand

Context – Art Week Miami, Corey Helford Gallery, One
Herald Plaza, Miami, Florida

Art Jakarta, Semarang Gallery, Jiexpo Kemayoran, Jakarta,
Indonesia

Art Taipei, with Gallery Afternoon On Taipei World Trade
Center, Taipei City, Taiwan

Art Moment Jakarta, Gallery Afternoon, Sheraton Grand
Indonesia, Jakarta, Indonesia

Art Busan, Gallery Afternoon, Bexco Exhibition Center 1,
Busan, Korea

Art Central Hongkong, Gallery Afternoon, Hkcec, Hong
Kong, China

2022

Context – Art Week Miami, Corey Helford Gallery, Herald
Plaza, Miami, Florida

T.Art COn, Laputa Art, Shanghai, China

ArtO21 Shanghai, Contemporary Tokyo, Shanghai
Exhibitor Center, Shanghai, China

Everybody Wants To Go To Heaven, Bookmarc, Tokyo,
Japan

Art Jakarta, Museum Art Toys, JCC Senayan, Jakarta,
Indonesia

Urban Break, Volery, Coex Mall, Seoul, South Korea

Ahora, Tlaloc Studio X Thinkspace, Muzeo Museum,
California

2021

Art Collector Starter Kit VIII, Corey Helford Gallery, Los
Angeles, California

The December Group Show, Maison Osmen, Gallery,
France

Reimagined Heroes, by Thinkspace For Mini Solo, Los
Angeles, California

Group Show on Kim Seungho78, Busan, South Korea

Time Capsule, by Can's Gallery, Jakarta, Indonesia

Kawaii Aer Exhibition, by Apportfolio On Huashan 1914
Creative Park, Taipei

Back To Work, by City Of Talent On Waluso Gallery,
London

The Very Nice, by Galerie Zberro, France

Lax/Ord III: Growing The Focus, by Thinkspace X Vertical
Gallery, Chicago

2019

Art Taichung, by Vice Verza Baidai Art Studio On Millenium
Hotel

Art Tainan Art Fair, with Artemis Art Gallery On Hotel
Tainan, Taiwan

Art Citizen, with Artemis Art Gallery, Shanghai

2018

Impian Indah Sang Juru Taman, Masriadi Art Space,
Yogyakarta, Indonesia

2017

Bazaar Art Jakarta

ARTSTAGE Singapore, with Srisasanti Gallery, Singapore

2016

Art Kaohsiung, On Taiwan

Basuki Abdullah Art Award

Bazaar Art Jakarta, Pacific Place Jakarta

Redbase YAA, Jogja Gallery, Yogyakarta, Indonesia

UOB Review, Roemah Seni Sarasvati, Bandung Indonesia
 UOB Review, Katamsi Gallery, Institut Seni Indonesia,
 Yogyakarta
 Dies Natalis Institut Seni Indonesia, Yogyakarta

2015

Move Art, Tahunmas, Yogyakarta
 End Note (S), Banyu Bening, Magelang
 Serendipity Manner, Masriadi Art Foundation (Maf),
 Yogyakarta
 UOB Painting of The Years 2015 Exhibition, UOB Plaza,
 Jakarta
 Ecollustrasi, Pameran Ilustrasi Bersama, New Katamsi
 Gallery (Upt), Yogyakarta
 Ciptat International Painting Festival 2015, Gallery
 Rumah Puspo, Tangerang Selatan
 Under Construction, Jogja Gallery, Yogyakarta
 Menjelajah Teknik Menyam Gagasan, Dies Natalis XXXI ISI
 Yogyakarta, New Katamsi Gallery (Upt)
 Dunia Yang Dilipat, Kucing Hitam Group Exhibition, Taman
 Budaya Yogyakarta 2014
 Lembaran Cerita, Atal & Roman, Duta Wisata 1 Hotel,
 Yogyakarta
 Equal Liberum, Yayasan Pusat Kebudayaan, Bandung
 Gelar Tekon#1 – Menggeliat Pada Tanah Yang Bergerak,
 Jogja National Museum
 Steal if You Dare, Installation Exhibition, Gejayan,
 Yogyakarta
 Indonesia Kreatif, Group Exhibition, Jogja Expo Center,
 Yogyakarta
 Spirit of The Future, Mural Fki-8, Isi Yogyakarta,
 Yogyakarta
 Jereng Renteng#3 – Domeno, Angkringan Wongso,
 Bantul, Yogyakarta

2013

Pameran Seni Lukis Dasar 1, Katamsi Galeri Isi Yogyakarta
 Rekreasi Seni
 Sasmi Fair 2013, Unsoed, Purwokerto

Awards

2015

Gold Award – Emerging Artist UOB Painting of The Years

2014

Best Watercolour FSR ISI Yogyakarta

Residency

2025 – 2026

The Blue Uprising, Residence Project Collaboration with
 Royal Delft Museum and STRAAT Museum Amsterdam

Commercial Projects

2025

Linkin Park Poster From Zero World Tour in Jakarta,
 Indonesia

Linkin Park Poster From Zero World Tour in Bern,
 Switzerland

Linkin Park Poster From Zero World Tour in Nashville,
 Tennessee

2024–2025

“Magical Art World” with Sesame Street 55th Anniversary,
 Shanghai K11 & Coexist, Shanghai, China

Srisasanti Gallery

Srisasanti Gallery was founded by E. St. Eddy Prakoso to initiate global appreciation for Indonesian artists.

Srisasanti Gallery represents and supports its artists with a long-term commitment, dedicating its effort to nurturing their careers and connecting their work to audiences both regionally and internationally.

The gallery program features established figures who have played pivotal roles in Indonesian art history, alongside emerging artists whose practices reflect the ever-evolving landscape of Indonesian contemporary art. 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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