

ART SG 2025

Booth BC01



Srisasanti Gallery



Presenting a new body of work in contrast to his previously known chiaroscurist practice of focusing solely on using charcoal to achieve monochromatic paintings, J. Ariadhitya Pramuhendra takes inspiration from the rich, symbolic colors found in Catholic-Christian liturgical garments or vestments and the iconic uniforms worn by the Swiss Guard, the Vatican's official military force. These colors, which were historically reserved for sacred and ceremonial contexts, are now modified to serve as backgrounds for his work.

The use of the Swiss Guard's colors symbolizes notions of power, authority, and protection that juxtapose with the traditional conception of the feminine figure within the confinement of a patriarchal society. In parallel, the colors of liturgical vestments traditionally used to symbolize sacred roles and divine presence in Catholic rituals, are recontextualized and used as backgrounds to challenge the hierarchical notion by positioning the feminine figure as the main figure. Both the Swiss Guard and liturgical vestments are representations of a deeply patriarchal tradition. The Swiss Guard has historically been an all-male institution. Similarly, liturgical vestments, worn by male clergy signify their spiritual and hierarchical role that underscores the gendered divisions inherent in religious practices. Both elements serve to reinforce male dominance within religious and societal structures, where women have often been excluded from positions of power and spiritual leadership.

Thematically these paintings expand on the ideas from his latest solo exhibition, focusing on women's roles in the modern world, and exploring women's capacities beyond the societal roles typically imposed on them in patriarchal societies. The departure from black-and-white to vibrant color in this new body of work engages with ideas of redefinition and empowerment. The artist asks us to reconsider the role of women, not as passive figures defined by tradition, but as dynamic agents capable of transcending the limitations of prescribed identities. With this shift, sacred visual language is renewed, infusing it with contemporary relevance and calling attention to the ongoing negotiation of female strength in a world that is still deeply influenced by the legacies of religion, power, and authority.

Pramuhendra also presents an installation titled *The Broken Boat*, a life-sized wooden fishing boat split in two, as if sinking, and scattered with white, round communion bread. In Catholicism, a fisher's boat can be linked to how Jesus first met His disciples, Simon Peter and Andrew, who He called over to become His disciples and gather believers, to become "fishers of men." The communion bread symbolizes two things: the first (the more known) is the bread shared at the Last Supper, while the second refers to all individuals who believe in salvation. Pramuhendra considers the sinking boat a dilemma, as humanity's inherent fragility and imperfection contradict the ideal image of an unshakeable faith that is faultless.

Pramuhendra's new installation explores the dichotomy between religion and art—or perhaps religious art—highlighting how humanity often views religion or theology as rooted in the past, while contemporary art is seen as a progressive practice with attention to the future. Yet, the dichotomy is not absolute. Contemporary art frequently draws its context and inspiration from history or traditional narratives, while religion can be perceived as timeless, and continues to be actively practiced and reinterpreted in the present.



**The Universal Beauty**

2025  
Charcoal and acrylic on canvas  
200 x 500 cm



The Vigil of Hope

2025  
Charcoal and acrylic on canvas  
200 x 350 cm



**The Three Desert Queens**

2025  
Charcoal and acrylic on canvas  
200 x 350 cm



**The Broken Boat**

2025  
Wooden boat, fishing net, communion bread  
Variable dimensions







EMERGENCY  
EXIT  
↓

ONLY





# J. Ariadhitya Pramuhendra

Born in Semarang, 1984

J. Ariadhitya Pramuhendra 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. 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.

# CV

## J. Ariadhitya Pramuhendra

1984 Born in Semarang

### Education

2007

BFA, Printmaking Major, Art Dept., Bandung Institute of Technology, Bandung, Indonesia

### Solo exhibitions

2024

Tears from Heaven, Srisasanti Gallery, Tirtodipuran Link Building B, Yogyakarta, Indonesia

2019

The Monster Chapter II Momentum, National Gallery of Indonesia, Jakarta, Indonesia

2018

Monster Chapter I: Memory, CAN'S Gallery, Jakarta, Indonesia

2013

Equator Art Project, Singapore

2012

Galerie Perrotin, Hong Kong

2011

Michael Ku Gallery, Taipei

2009

NUS Museum, Singapore

2008

Cemara 6 Galeri, Jakarta, Indonesia

### Selected group exhibitions

2024

Art Jakarta 2024, Srisasanti Gallery, JIEXpo Kemayoran, Jakarta, Indonesia

30 Tahun Srisasanti Syndicate, Srisasanti Syndicate,

Tirtodipuran Link Building A, Yogyakarta, Indonesia

Art Jakarta Gardens, Srisasanti Gallery, Hutan Kota by Plataran, Jakarta, Indonesia

ART SG, Srisasanti Gallery, Marina Bay Sands, Singapore

2023

Art Jakarta, Srisasanti Gallery, JIEXpo Kemayoran, Jakarta, Indonesia

Indonesia Painting I: Vita Activa, Nadi Gallery, Jakarta, Indonesia

Sydney Contemporary, Red Base Gallery, Sydney, Australia

2022

CAN'S GALLERY ACROSS THE TIME, Can's Gallery, Indonesia

Attunement, Nadi Gallery, Indonesia

Art Jakarta, CAN'S Gallery, Jakarta, Indonesia

2019

liber primus, Semarang Gallery, Indonesia

speculative memories, Bali, Indonesia

2018

Disparates Bodies, Yavuz Gallery, Singapore

2017

Bandung Re – Emergence, Selasar Sunaryo, Bandung, Indonesia

Art Basel, Hong Kong

2016

ROH Projects Opening New Gallery, ROH, Jakarta, Indonesia

BARDO, Edwin's Gallery, Jakarta, Indonesia

2015

Canna Gallery Anniversary exhibition, Galeri Canna, Jakarta, Indonesia

J. Ariadhitya Pramuhendra & Yi Hong – JIAN, Michael Ku Gallery, Taiwan

GRAY WOULD BE THE COLOR, IF I HAD A HEART, Marc Strauss Gallery, NYC, USA

Group Exhibition with Canna Gallery, Galeri Nasional, Jakarta, Indonesia

2014

To Communicate in Art Making Today, Edwin's Gallery, Jakarta, Indonesia

Art Taipei, Michael Ku Gallery, Taipei

Melihat Indonesia, Ciputra Artpreneur, Jakarta, Indonesia

Today and Tomorrow Indonesian Contemporary Art, Yallay Gallery, Hong Kong

Rimowa x The Goods Dept Exhibition & Charity Auction, Jakarta, Indonesia

Fund Raising Exhibition, Platform 3, Bandung, Indonesia

2013

SEA+ Triennale, Galeri Nasional, Indonesia

Taipei Art Fair, Michael Ku Gallery, Taipei

SIP! INDONESIAN ART TODAY #2, ARNDT, Singapore

Andreas Kjellesvil / Monique Van Genderen / J. Ariadhitya Pramuhendra, Galerie Michael Janssen, Berlin, Germany

ART|JOG|13, Yogyakarta, Indonesia

Paintings to be looked at for more than 10 seconds, Equator Art Project, Singapore

Art Basel, Hong Kong

SIP! INDONESIAN ART TODAY, ARNDT, Berlin, Germany

2012

Flow, Galerie Michael Janssen, Berlin, Germany

Contemporary Indonesia, Ben Brown Fine Arts, London,

England

## 2011

Gajah Gallery 15th Anniversary Celebration, Gajah Gallery, Singapore  
9 Soul, Canna Gallery, Indonesia  
Arario part 2, Arario Gallery, Counan, Seoul, South Korea  
Indonesian Mythologies, Espace Culturel Louis Vuitton, Paris, France  
ArtHk '11, Hong Kong  
Artstage, Singapore  
Biennale Jogja XI 2011: Equator, Jogja National Museum, Yogyakarta  
Indonesian Eye: Fantasies and Realities, Saatchi Gallery, London, England

## 2010

Jiwa Ketok, Galeri Adira, Bandung, Indonesia  
Critical Points, Edwin Gallery, Jakarta, Indonesia  
SEA Drawing Exhibition, Ark Galerie, Jakarta, Indonesia  
The Strategies of Being, Art-Jog10, Taman Budaya Yogyakarta, Yogyakarta, Indonesia  
No Direction Home, Galeri Nasional, Jakarta, Indonesia  
MenasArt, Royal Pavillon, Beirut, Lebanon  
My World, Your World, Our World, Wendt Gallery, New York, USA

## 2009

Middlebare Akte, Soemardja Gallery, Bandung, Indonesia  
Broadsheet Notations: Epilogue, Tang Contemporary Art, Bangkok, Thailand  
The Hand That Draws Itself, 18 Gallery, Shanghai, China

## 2008

Passion – Best of Discovery Project with Agus Suwage, ShContemporary, Shanghai, China  
Dallas Art Fair, Dallas, USA  
Art Asia, Miami, USA  
Passions, ShContemporary 08, Shanghai, China  
Searching In Red and Black, Langgeng Icon, Jakarta, Indonesia  
Space/Spac ing, Semarang Art Gallery, Semarang, Indonesia  
Bandung New Emergence Vol.2, Selasar Sunaryo, Bandung, Indonesia  
Manifesto, Galeri Nasional, Jakarta, Indonesia  
Indonesia and The Mainstream, CIGE, Beijing  
Slice, Soka Art Center, Beijing  
Scale of Black, Valentine Willie Fine Art, Singapore  
3 Young Contemporary Artist, Valentine Willie Fine Art, Kuala Lumpur  
Invasi Bandung, Galeri Canna, Jakarta, Indonesia

## 2007

Kuota, Galeri Nasional, Jakarta, Indonesia  
Petisi Bandung, Galeri Langgeng, Magelang, Indonesia  
Errata-Optika, Selasar Sunaryo Art Space, Bandung, Indonesia  
On Appropriation, Galeri Semarang, Semarang, Indonesia  
Preview Bandung New Artist, Cemara 6 Galeri, Jakarta, Indonesia  
Seven, Galeri Sumarja, Bandung, Indonesia

## Awards

Winner. Artist of the Year 2011 under 30 years old, Soemardja Art Award  
Bandung Institute of Technology, Bandung, Indonesia  
Honorable Mention, Drawing Award, The 12th International Biennale  
Print and Drawing Exhibition 2006, National Taiwan Museum of Fine Arts

# 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

***Inquiries:***

Benedicto Audi Jericho

+62 812 8640 0839

benedicto.srisasanti@gmail.com

***Press and Opportunities:***

Georgius Christian Amadeo

+62 878 2309 1999

amadeo.srisasanti@gmail.com

[Website & Social Media](#)