

NO NORMA, FORMA

Srisasanti Gallery

NORMA, FORMA

How are norms formed? Who has the right to enforce them?

Society is bound by norms—unwritten rules that direct how individuals behave and interact with each other. Informal and often unwritten, norms shape what is considered “acceptable,” “appropriate,” and “normal.” They give us a sense of order, forming shared beliefs about what is demanded of our daily behavior.

Norms are not neutral. Cultural, political, and historical forces or legacies shape, reinforce, and regulate them. What is considered normal in one context may be questioned or rejected in another place or society. While they can create stability, they can also stifle innovation, differences, and changes in favor of conformity and continuity.

Like spirits, norms are invisible, and that is precisely where their power lies—operating unnoticed, beneath the surface.

In contemporary life, tension constantly arises between holding onto norms as we know them and breaking free from them. Social conditions, technological development, and geopolitical shifts continually expose the limitations of old structures, revealing the inadequacies of many past norms in facing today’s realities. Within this dilemma, Norma, Forma invites us to consider how artists explore these liminal spaces—reframing the familiar, rewriting the rules, and reforming how we look at and live our lives.



Agugn

The Balanced Turbulence

2025

Linocut reduction print with silver leaf on handmade
abaca paper

120 x 80 cm

Edition of 3



Agugn

The Wave of Harmony

2025

Linocut reduction print with silver leaf on handmade
abaca paper

120 x 80 cm

Edition of 3



Budi Agung Kuswara

Between Archive and Bloodline (Tiba Anak Cucu series)

2025

Cyanotype, acrylic, ink, gold leaf 24k on canvas

145 x 200 x 5 cm



Budi Agung Kuswara

Empowerment Over Hierarchy (Residual Memory Series)

2022

Cyanotype, ink, acrylic, 24k gold leaf on cotton paper

155 x 305 cm (triptych framed), 151 x 100 cm (each unframed)

Image courtesy of the artist and Mizuma Gallery



Entang Wiharso

Everyone is the Sun

2024

Acrylic, glitter, glue, polyurethane on canvas

300 x 600 cm (triptych)



Eko Bintang

Sleepless Night
2025
Acrylic on linen
150 x 120 cm



Eko Bintang

Domination
2025
Acrylic on linen
150 x 120 cm



Gilang Fradika

Serupa Tubuh
2025
Oil on canvas
153 x 183 cm



Gilang Fradika

Antaraksa
2025
Oil on canvas
110 x 150 cm



J. Ariadhitya Pramuhendra

The Stranger with a Crown

2025

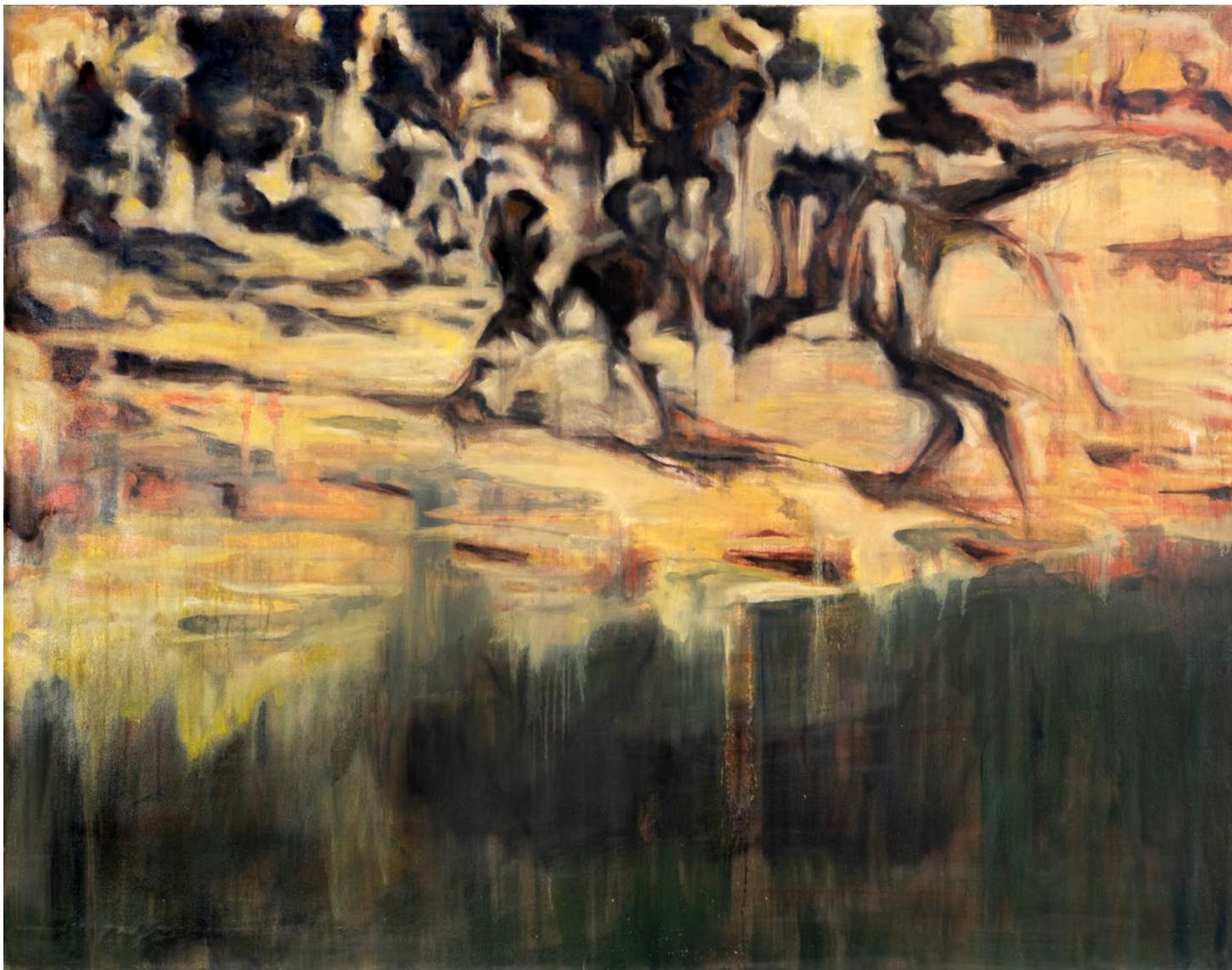
Charcoal on Canvas

180 x 300 cm



J. Ariadhitya Pramuhendra

The Billionaire "Modern People Series"
2025
Charcoal on canvas
180 x 130 cm



Lemuel E. Saputra

Satu hari lagi cukup

2024

Oil on canvas

121,5 x 151 cm



Riono Tanggul

Oh Marat!
2025
Acrylic on canvas
200 x 150 cm



Riono Tanggul

Unconditional Check

2025

Watercolor and soft pastel on paper

60 x 45 cm

Agugn

Agugn (b.1985) lives and works in Tegallalang, Bali, Indonesia. He graduated from Graphic Arts Studio at the Faculty of Art and Design, Bandung Institute of Technology (ITB).

He has been exploring various printmaking techniques focusing on linocuts and has been driven to push the boundaries between printmaking and installation with the compromise of using traditional and non-traditional approaches.

Fear, nature and ancient Indonesian culture are his drive to make art with anthropomorphic perspectives. His art inspiration led him to deep dive into research on animal rights and critics on anthropocentrism.

Budi Agung Kuswara

Budi Agung Kuswara (b. 1982) graduated with a Bachelor in Fine Arts from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2009. Trained in kamasan painting, Budi retains the intricacy and delicate linework of this traditional art form in his contemporary works. His paintings celebrate the treasury of aesthetic and cultural influences on the Indonesian archipelago, marrying these baroque sensibilities with observations on social tensions and dynamics.

His notable exhibitions include Tiba Anak Cucu at The Back Room, Kuala Lumpur (2024), Malaysia; Repose: Under The Sun at Kiniko Art Room, Yogyakarta, Indonesia (2023), Residual Memory at Mizuma Gallery, Singapore (2021); Arus Berlabuh Kita at the Asian Civilization Museum, Singapore (2018); Love Me in My Batik at ILHAM Gallery, Kuala Lumpur, Malaysia (2016); and The Wax on Our Fingers, a collaboration with Singaporean artist Samantha Tio (Mintio) at the Indonesian Contemporary Arts Network, Yogyakarta, Indonesia (2012); and his first solo exhibition, i.self at Komaneka Fine Art Gallery, Bali, Indonesia (2009). Budi has also undertaken residencies at Bamboo Curtain Studio, Taipei, Taiwan (2016); Fukuoka Asian Art Museum, Fukuoka, Japan (2012); and TAKSU, Kuala Lumpur, Malaysia (2012). His works are part of the Museum Azman, Shah Alam, Malaysia; Singapore Art Museum, Singapore; and Tumurun Private Museum, Solo, Indonesia. Budi Agung Kuswara lives and works in Singapore and in Bali, Indonesia, where he co-founded Ketemu Project Space, a visual collective and social enterprise hybrid with focus on social engagement.

Eko Bintang

Eko Bintang's (b. 1984) works hold lost and found memories, intertwining nostalgic feelings with profound introspection. Exploring interpersonal dynamics and discomforts towards inherent social norms, he urges us to question our compliance with unsatisfactory situations. His practice probes the often-overlooked struggles and inadequacies of connecting with others and the ways in which social expectations shape and constrain personal identity. The characters in Eko's works emerge from a reflective inquiry into how our perceptions often impose predetermined identities on others.

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.

Gilang Fradika

Gilang Fradika (b. 1988) practices art in his process as an artist in looking at the possibility of interaction between humans and the objects that surround them.

Many of these objects are derived from anatomical images of the body (human, plant and animal), as well as everyday objects such as collages. They overlap and interact with each other. By cutting and arranging, Gilang transforms these objects as needed into artistic design images, an alternative form and metaphorical language that fits the context he is highlighting. Gilang transforms it to re-realize the attitude and action of what our behavior has shaped on the environment.

In addition, the main strength of Gilang's work lies in the narrative approach that blends mythology with reality, magical and humorous characters with familiar and vernacular folklore, and moral commitment with contemporary and global fairy tales.

With all these fantasy elements, in Gilang's paintings we can feel the sensation of a childhood fairy tale, beautiful and magical, full of pleasure and emotion, but with a mature and deep reflection, nailing us to the meticulous technicality he applies to the medium.

Poetic, intimate, and sentimental nuances form a visual panorama that makes us stand longer in front of his works, to then enter his thoughts, dreams, and inner voice.

J. Ariadhitya Pramuhendra

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.

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.

Lemuel E. Saputra

Lemuel E. Saputra (b. 1998, Salatiga) is an Indonesian painter based in Boston, MA, USA. His work engages with painting and photography in Indonesia's colonial history as a space of encounter between colonizer and colonized subject. Embracing the limitations and tensions inherent with both mediums—fixedness and plasticity, indexicality and invention, specificity and illegibility, proximity and distance, singularity and reproducibility—images are translated and mistranslated onto the painting surface using image transfer, collage, assemblage in combination with the language of painting. His multimedia work explores the capacity of both photography and painting to simultaneously contain so much while revealing so little.

Lemuel is a candidate of Boston University's MFA Painting graduate program. He has shown work in Indonesia with Srisasanti Syndicate, including participation in Art Jakarta 2024, Art Jakarta Gardens. In 2023, he was a finalist in UOB Painting of the Year (established artist category), and exhibited in ARTJOG MMXXII in 2022.

Riono Tanggul

Riono Tanggul or Tatang (b. 1984, Yogyakarta) graduated from the Indonesian Institute of the Arts. His work exemplifies his interest in objects' values, and how their ownership and surrounding environment influence these values. He explores how objects can lose or acquire value depending on their societal roles. By examining the shifting dynamics, Tatang questions our perception of value and how fragile it is, easily manipulated by external factors such as place and time.

Tatang uses various painting and drawing mediums to depict and juxtapose objects—artifacts, statues, herbs, gemstones, animal trophies, and predator hides—that show how their worth is subjective, determined by practical use, aesthetic appeal, or both. This observation of object value often challenges viewers to reconsider their perceptions of worth, whether it is spiritual, material, or social. He also highlights how objects once central to spiritual or cultural practices, and even living things, can become commodified, reduced and stripped of their original meaning in the eyes of the modern consumer.

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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