



Tears

from

Heaven

# A solo exh J. Ariadhitya I

2

## **Tears from Heaven**

J. Ariadhitya Pramuhendra

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying or otherwise, without prior permission of the copyright holder. Copyright of artwork images belong to the artist and essays to the respective authors.

# hibition by Pramuhendra

3

**Director**

Benedicto Audi Jericho

**Program Manager**

Afil Wijaya

**Project Manager**

Saryono John

**Artistic Director**

Georgius Amadeo

**Designer**

Muhammad Dody Al-Fayed

**Photographers**

Ilkhas Rayi Winuranto

Wahyu Nurul Iman

**Curator**

Asmudjo J. Irianto

**Translator**

Baiq Nadia

**Proofreader**

Vattaya Zahra

# Contents

- 8 Gallery Foreword
- 18 Curatorial Text
- 152 Artworks
- 184 Artist Biography
- 194 Curator Biography
- 198 Gallery Profile
- 238 Acknowledgments

# Daftar Isi

- 12 Pengantar Galeri
- 86 Teks Kuratorial
- 153 Karya
- 188 Biografi Seniman
- 196 Biografi Kurator
- 200 Profil Galeri
- 238 Acknowledgments



# Gallery

## *Foreword*

*Tears from Heaven*

Srisasanti Gallery is pleased to present *Tears from Heaven*, J. Ariadhitya Pramuhendra's (b. 1984, Semarang, Indonesia) first solo exhibition with the gallery. Pramuhendra maintains his position as an artist who consistently uses charcoal and canvas to create distinctive work that captures reality with a sense of theatricality through his black-and-white compositions. With his commitment and mastery of using charcoal as a medium, he can be regarded as the most prominent Indonesian artist known for his charcoal paintings or drawings. Using a monochromatic approach to his works, Pramuhendra seeks—and showcases—solace through the divine interplay of light and shadow.

- 10 Pramuhendra skillfully composes black and white colors from the boldest to the subtlest. Juxtaposition in the form of contrast is something that we will encounter repeatedly when coming face to face with his works. In his paintings, the matte black color draws us into an unknown depth, as if into a void, while the clear white colors instill a sense of calmness amidst it all. Light and darkness intertwine in his works, captivating our attention. Yet, beyond the grand allure of the visuals presented, we can feel a profound examination and comment on the structure of society and religion through his works.

Pramuhendra is interested in religious themes—particularly Catholicism—where the symbolism and compositions found in his works often refer to the Bible or Renaissance paintings. Here, *Tears from Heaven* continues Pramuhendra's exploration of religious iconography. However, he dedicates this exhibition to discuss contemporary issues around women, which are present through their figures who are the main subjects in this series of works. His current works focus on women's capacities beyond the societal roles typically imposed on them.

*Tears from Heaven* showcases two site-specific installations that represent Pramuhendra's artistic exploration and new paintings of various sizes, including a massive, 18-meter-wide painting that is the largest the artist has ever made and the gallery has ever exhibited. We would like to express our deepest gratitude to Pramuhendra, Asmudjo J. Irianto, Srisasanti Syndicate staff, and all those who have contributed to the preparation and realization of this exhibition.

# *Pengantar* Galeri

*Tears from Heaven*

Srisasanti Gallery dengan bangga mempersembahkan *Tears from Heaven*, pameran tunggal pertama J. Ariadhitya Pramuhendra (l. 1984, Semarang, Indonesia) dengan galeri kami. Pramuhendra mempertahankan posisinya sebagai seniman yang secara konsisten menggunakan arang dan kanvas untuk menciptakan karya-karya khas yang menangkap realitas dengan kesan teatral melalui komposisi hitam putihnya. Dengan komitmen dan penguasaannya dalam menggunakan media arang, ia dapat dianggap sebagai seniman Indonesia paling terdepan yang dikenal melalui lukisan atau gambar arangnya. Menggunakan pendekatan monokromatik pada karya-karyanya, Pramuhendra mencoba mencari—dan menampilkan—penghiburan melalui interaksi suci antar cahaya dan bayang.

- 14 Pramuhendra piawai memadukan hitam dan putih, dari yang paling tajam hingga yang paling lembut. Jukstaposisi dalam bentuk kontras merupakan hal yang berulang kali kita jumpai saat berhadapan langsung dengan karya-karyanya. Dalam lukisannya, warna hitam pekat membawa kita ke kedalaman yang tak diketahui, seolah seperti kehampaan, sementara warna putih memberikan rasa keheningan di tengah semuanya. Cahaya dan kegelapan saling berinteraksi dalam karya-karyanya, memikat perhatian kita. Namun, di balik seluruh daya tarik visual yang dihadirkan, kita dapat merasakan pengamatan dan komentar mendalam tentang struktur masyarakat dan agama melalui karya-karyanya.

Pramuhendra memiliki ketertarikan pada tema-tema religius—khususnya dalam agama Katolik—di mana simbolisme dan komposisi yang dapat ditemukan pada karya-karyanya sering merujuk pada Kitab Suci atau lukisan-lukisan Renaisans. Di sini, *Tears from Heaven* melanjutkan eksplorasi Pramuhendra terhadap ikonografi keagamaan. Namun, ia mendedikasikan pameran ini untuk membahas isu-isu kontemporer seputar

perempuan, yang hadir melalui figur-figur mereka yang menjadi tokoh utama dalam rangkaian karyanya kali ini. Karya-karyanya saat ini berfokus pada kapasitas perempuan di luar peran-peran sosial yang biasanya dibebankan atau paksakan kepada mereka.

*Tears from Heaven* menampilkan dua instalasi yang merepresentasikan eksplorasi artistik Pramuhendra dan lukisan-lukisan baru dalam berbagai ukuran, termasuk lukisan besar selebar 18 meter yang merupakan lukisan terbesar yang pernah dibuat sang seniman selama ini dan lukisan terbesar yang pernah dipamerkan di galeri. Kami ingin menyampaikan rasa terima kasih yang sebesar-besarnya kepada Pramuhendra, Asmudjo J. Irianto, staf Srisasanti Syndicate, dan semua pihak yang telah berkontribusi dalam persiapan dan pelaksanaan pameran ini.







# *Tears from Heaven*

A solo exhibition by  
J. Ariadhitya Pramuhendra

Pramuhendra's  
centerpiece,  
*Tears from  
Heaven,*  
becomes the  
cornerstone  
of his works  
in this solo  
exhibition.

20 The installation features raining water (or as the narrative demands, tears) descending from "heaven," gently embracing a *Pieta* statue. The statue then glows, emitting a spiritual-religious kind of aura. The sound of raindrops, accompanied by the song *Fall* by the Icelandic band Sigur Ros (Victory Rose), solemnly intensifies the Catholic and dramatic, divine ambiance. This work is sacred, sublime, transcendental, contemplative, beautiful, and aesthetic. Truly, the wisdom "a picture is worth a thousand words" fits this artwork perfectly.

*Tears from  
Heaven*

21

must be  
"experienced"  
firsthand to  
"feel" its aural  
offering.

22 *Tears from Heaven* is presented in an art gallery, not in a Catholic church. However, due to its choice of iconography, it is not difficult to classify this work as Catholic religious art. It is better justified, though, to view *Tears from Heaven* as an artwork representing religious dimensions, as it doesn't suit any part of Catholic liturgy. As a work of art, a fruitful point of discussion, a matter of perceptions, and a horizon of interpretations, it can extend beyond the religious dimension to a broader, more contextual way of understanding. Catholic religious art and art representing religious themes have been central to the history of Western art from the Renaissance to contemporary times. As an artist whose works frequently explore Catholic religious themes, Pramuhendra's ideas and creations are deeply intertwined with these two elements:

the relationship  
between religion  
and Catholic  
theology within  
the broader stage  
of the history of  
Western art.







26 "Talk about art and talk about religion have become alienated, and it would be artificial and misguided to bring them together,"<sup>1</sup> proposed James Elkins in his book *On the Strange Place of Religion in Contemporary Art*. Elkins explains that the topics of religion and contemporary art are no different from oil and water, with their stubborn resistance to mixing. Usually, religion only appears in contemporary art when it is being heavily criticized or marginalized through transgressive works, such as *Piss Christ* by Andres Serrano (American) and

<sup>1</sup>James Elkins, *On the Strange Place of Religion in Contemporary Art*, 2004, New York, Routledge, p. X.

*The Holy Virgin Mary* by Chris Ofili (British). *Piss Christ* (1987) was a photograph depicting a plastic crucifix submerged in a glass container filled with the artist's urine. In his painting, Chris Ofili portrayed the Virgin Mary as a black woman in a decorative style, surrounded by cutouts of female genitalia from pornographic magazines. Ofili also incorporated two lumps of dried elephant dung at the base of the painting as support. Both works sparked scandals and controversy. In 1999, when Ofili's work was exhibited at the Brooklyn Museum as part of the *Sensation* exhibition featuring works by Young British Artists, New York City Mayor Rudy Giuliani attempted to terminate the display by withholding the museum's funding. However, the museum proceeded with the exhibition. The museum eventually sued the city and won in court.

28 Elkins emphasizes that when religious art does exist, he argues that a large portion of it often lacks artistic merit and remains outside of the mainstream of contemporary art, as well as academic and discursive discussions, "Most religious art—I'm saying this bluntly here because it needs to be said—is just bad art. Virtually all religious art made for homes and churches is poor and out of touch." Since the advent of modern art, religious themes have become less prominent in Western art. The principles of autonomy and ontology in modern art have replaced religious spiritual values with personal and secular spirituality. Modern art embodies a form of religiosity that is detached from formal religion, particularly the Christian institutions (both Catholic and Protestant) in the West. Elkins traces this shift back to the Renaissance era,

*"But something happened in the Renaissance. The meaning of art changed, and for the first time it became possible to make visual objects that glorified the artist and even provoked viewers to think more of the artist's skills than the subject of the artwork..."*

*In the Renaissance  
the newly discovered  
theories of art  
interceded in art's  
religious purposes,  
resulting in artworks  
that are mixtures of  
pious sentiments and  
exhibitions of the  
artist's skill.”<sup>2</sup>*

29

<sup>2</sup> *Ibid.*, p. 7-8.

30 Western modern art entirely removes the religious Christian dimension from mainstream art. Religious representation is replaced by expressions of personal spirituality, seeking transcendental and sublime values, as demonstrated by the abstract works of Wassily Kandinsky, Piet Mondrian, Mark Rothko, and Barnett Newman. Even in post-modern art, the religious dimension has always been outcasted, as Elkins further argues,

*“Now, a hundred years later, it appears that religion has sunk out of sight... Postmodern art has only made the break more decisive. Pop art, minimalism, conceptual art, video, and installation art seem miles away from religion.”*<sup>3</sup>

<sup>3</sup> *Ibid*, p. 12.

Some critics believe that Elkins' assertion—about the absence of religious themes in contemporary art—is overly skeptical and exaggerated. Contemporary art is characterized by rapid changes, and recently in the West, there has been a resurgence of contemporary artworks with a Christian religious essence, as noted by Jonathan A. Anderson,

*“Much has happened since the publication of Elkins’ book. For starters, religion has become more visible in contemporary art. Numerous prominent artists today are directly engaging religious imageries, objects, and milieus from a range of perspectives – Kris Martin, Andrea Büttner, Danh Vo, Genesis Tramaine, Francis Alÿs, Arthur Jafa, Subodh Gupta, Hossein Valamanesh, and other ...”*<sup>4</sup>

<sup>4</sup> Jonathan A. Anderson, “The New Visibility of Religion in Contemporary Art: Four Interpretive Horizons” in Ronald R. Bernier and Rachel Hostetter Smith, *Religion and Contemporary Art*, A Curious Accord, 2023, New York, Routledge, p. 21.



32 However, Anderson also reminds us that religious themes and dimensions have resurfaced in contemporary art, despite their detachment from traditional forms in the past. Many contemporary artists have revisited religious topics, yet these depictions do not represent a straightforward sense of a return—akin to the historical prominence of religion in Western art.<sup>5</sup>

In the Indonesian context, the presence of religion differs from that in the West. Religion is a crucial part of social and cultural practices.

<sup>5</sup> *Ibid*, p. 22

It is somewhat difficult to imagine Indonesian artists openly criticizing religion. Indonesian artists generally hold beliefs and uphold religion. Therefore, when religion becomes part of their artistic ideas, it usually aims to uphold religious values. This is evident in Pramuhendra's works. *Tears from Heaven* is far from mocking Catholicism; instead, the work glorifies Catholic teachings. *Tears from Heaven* appropriates the statue of *Pieta (Madonna della Pieta)* by Michelangelo. The statue depicts Jesus in the arms of the Virgin Mary shortly after being taken down from the Cross. The *Pieta* statue is an important icon in the history of Western art, not only because of its religious aspects but also because of its style, which is considered innovative, a blend of naturalism, and classical beauty, and it is also positioned as the precursor to the High Renaissance art movement.

34 *Tears from Heaven*, despite appropriating the *Pieta* and integrating it into an installation with additional components, is not an iconoclastic work.<sup>6</sup> Through this work, Pramuhendra demonstrates his love and reverence for his mother, who resembles the figure of the Virgin Mary. He deeply respects and idolizes his mother; one could even say this is an ode to her. The figure of the Virgin Mary represents an ideal mother and woman who is strong and willing to sacrifice. Of course, as contemporary artwork, *Tears from Heaven* also offers broader realms of representation and interpretation. In this regard, Pramuhendra seems to reflect on his religious faith amidst the chaotic state of the world.

<sup>6</sup> Iconoclast refers to anti-icons, either by eliminating icons in Christian liturgy, or by mocking them in the context of contemporary art like in, for example, the work of Andreas Serrano.

*Tears from Heaven* is an allegorical and metaphorical work addressing worldly issues and the Catholic faith. The rain symbolizes tears descending from heaven, mourning the chaos of our current world and the "powerlessness" of religious teachings to lead people to virtue—often, religious beliefs become the root of conflicts when different faiths collide. The rain in *Tears from Heaven* can also be seen as a metaphor for baptismal water, poured over the world to "cleanse" humanity from their sins. This reflects a pessimistic view of contemporary human behavior, which seems unable to lead the world toward righteousness.

36 In Pramuhendra's work, *Pieta* is presented at its original size. Dramatic lighting from one side creates a striking contrast of light and shadow. This chiaroscuro technique, prominent in two-dimensional art, is a hallmark of his paintings and drawings. Metaphorically, the interplay of light and dark represents the dualism of good and evil, spirit and body, metaphysical and physical, transcendental and immanent. The boundary between light and dark in *Tears from Heaven* is nuanced, reflecting the dualistic nature of humanity—no one is purely good or entirely evil. The work naturally inherits the aesthetic qualities of *Pieta*, whereas the addition of the "rain" element imbues this artwork with potentially unique and contextually relevant aesthetics—well suited to contemporary times. In this context, Pramuhendra extends the role of the Virgin Mary, first as a mother and then as a woman, to address contemporary issues on women, densely reflected in his paintings and drawings featured in this exhibition.

Like many  
major  
religions, the  
history of  
Catholicism  
also portrays  
a patriarchal  
structure.

38 The Catholic Church has a hierarchical clerical system, with the clergy reserved exclusively for males—such as the positions of the Pope, cardinals, bishops, and priests. In its traditional teachings, Catholicism divides gender roles, often seeing women in roles associated with family and domestic responsibilities. However, women have always played important roles in the Catholic Church through religious life, the participation of the common, and the embodiment of faith. In the modern era, relentless efforts have always been pursued to push for greater recognition and inclusion of women's roles in the Catholic faith. *Tears from Heaven* illustrates how women, by nature as mothers, have extraordinary roles and responsibilities. However, the traditional position of women in domestic roles, often considered natural, remains a constraint. This is not to say that domestic roles are unimportant,

but rather that  
women have  
capacities  
beyond these  
roles. In  
this context,  
Pramuhendra's  
paintings/  
drawings take on  
significance.



40 In this exhibition, there is only one male figure represented by Jesus in the arms of the Virgin Mary; the rest depicted in his works are female, either singular or in groups. Indeed, there is always a risk when male artists depict female figures in their works: they are often viewed as reflections of men's gaze toward women. However, in Pramuhendra's works, his appreciation for women is evident, starting with his reverence for mothers and women in *Tears from Heaven*. Before delving into the significance of Pramuhendra's paintings/drawings, it is worth noting the materials, methods, and techniques in his works—which have become his trademark.

The concept and method of Pramuhendra's paintings/drawings can be tied to the installation titled *Calvary*. The title *Calvary* refers to the hill where Jesus was crucified. The *Calvary* presents large burnt wooden beams stacked like the remnants of a Cross. Ashes from the burning are scattered on the floor around the remnants. This work certainly reminds us of the phrase "ashes to ashes, dust to dust," commonly uttered during Anglican Christian funeral services (in England). The phrase refers to the *Book of Common Prayer*, which is the foundational text of the Anglican Church. While not explicitly stated like that phrase, its source remains biblical. *Calvary* is also a reflection of *memento mori* (Latin for "remember that you have to die"), reminding us of the transience of worldly existence. Does this work, in its extreme interpretive sense, also depict the "collapse" of religion? The decline of the soul in religion? Religion seems "powerless" in the face of the world's disenchantment due to the loss of spiritual values.





44 Modernity without soul is a dry, chaotic, and charmless modernity—as we see the face of the world today, where technological progress and prosperity come at the expense of environmental damage, conflict, and war—which never seem to end (just look at the situation in Gaza). Humanity and the world must regain their charm (reenchantment) by restoring the soul, as Suzi Gablik mentioned thirty years ago,

*“Reenchantment, as I understand it, means stepping beyond the modern traditions of mechanism, positivism, empiricism, rationalism, materialism, secularism, and scientism—the whole objectifying consciousness of the Enlightenment—in a way that allows for a return of soul.”*<sup>7</sup>

<sup>7</sup> Suzi Gablik, *The Reenchantment of Art*, 1991, New York, Thames and Hudson, p. 12.

46 Regardless of its possible interpretations, the burnt remnants of the Cross' beams form a powerful visual drama due to their concreteness. Therefore, this work elicits a somatic effect and embodiment in its viewers. On one hand, the materiality of *Calvary* represents its existence, not the illusory images or mimetic sculptures. The materiality of this work also contributes to the basic method and meaning of Pramuhendra's paintings/drawings. On the other, in its positive interpretation, this work can be seen as a metaphor akin to the myth of the Phoenix bird. The mythical bird, nearing the end of its life (500 years), builds a nest and sets itself on fire, only to be reborn as a young Phoenix. This myth symbolizes hope and the idea that a better life will emerge after sacrifice (destruction). Being burnt to ashes is the final point of purification for a new rise, with renewed hope. It is precisely at this point that charcoal is also the primary material in Pramuhendra's paintings/

drawings. With just charcoal, Pramuhendra can "bring to life" his works of art. The uniqueness of Pramuhendra's paintings/drawings—and their relation to their meaning—can be traced back to the foundation of their materiality and methods, as Crowther states,

*“To reiterate the vital point..., meaning in drawing and painting depends on the individual character of the image, and this centers on autographic factors such as style. Linking this to the points just made, what is decisive is the way in which style presents a relation between the image’s physical space and that of its gestural, optical, and/or virtual content. In many contexts—especially artistic ones— the image affirms itself through the autographic presentation of spatiality more than through signification.”*<sup>8</sup>

<sup>8</sup> Paul Crowther, *What Drawing and Painting Really Mean, The Phenomenology of Image and Gesture*, 2017, New York, Routledge, p. 6.



48 What Crowther refers to as autographic is the image created by the hand of the artist. This involved the ontogenetic aspect, which concerned how his drawing skills developed, possibly starting from his childhood, and continuing through his artistic journey until he became proficient and developed his own style. Moreover, the ontogenesis of the artist cannot be separated from his life experiences, such as the aspects of religiosity that might have become part of his subconscious. Crowther says in the quoted text that "the image asserts itself through autographic presentation in the field more (importantly) than marking," but in Pramuhendra's paintings and drawings, both were equally important. Together, they provided sensory, perceptual, and cognitive impacts, leading to aesthetic experiences and interpretation.

It's not crucial to determine whether Pramuhendra's works are paintings or drawings. Both terms can be used to categorize his works. Or one could say his works are drawings on canvas surfaces, or paintings using dry medium (charcoal). That's why the two-dimensional works in this text are referred to as paintings/drawings. Parallel to the myth of the phoenix bird, the figures in the paintings/drawings are brought to life from the strokes and rubs of the artist's charcoal. Drawing is a primordial aspect—something primal—in visual art.

Light and shadow, as seen in *Tears from Heaven*, are the main forces in Pramuhendra's paintings/drawings.

The contrast of light and shadow, related to chiaroscuro, forms the basis of the strength of his works. In black-and-white drawings, chiaroscuro is utilized to create visual drama through the manipulation of tone and contrast to produce focal points. Chiaroscuro involves arranging tones by processing light and shadow from the most extreme to the subtlest, such as bright faces against a deep black background—as seen in many of his paintings/drawings.

52 Pramuhendra excels in constructing his works with a chiaroscuro approach using charcoal. His paintings/drawings are always powerful and dramatic. He is the most dedicated Indonesian artist in working with charcoal as a medium for his paintings/drawings.

It can be said  
that he is  
currently the  
foremost and  
most renowned  
Indonesian  
artist known for  
his charcoal-  
based paintings/  
drawings.

54 The opaque black color in his works always appears dense, deep, and mysterious. This seems to absorb light, creating a captivating effect. This characteristic is achieved through repeated strokes of charcoal on the canvas surface, resulting in a planar micro-texture. With the chiaroscuro method, Pramuhendra's paintings/drawings always appear enigmatic and attention-grabbing, even when portraying simple subjects, such as female figures.

Black-and-white simplicity seems to stand as the antithesis of today's digital visual culture. Pramuhendra's archaic and enigmatic paintings/drawings stand in contrast to the visual culture and stand out amidst the hustle and bustle of contemporary Indonesian painting art. His paintings/drawings hold the values as expressed by Crowther,

*“However, as we shall see, in making drawings and paintings the very act of marking a surface—whatever the image is “of,” and whatever its narrative function or cultural context—is intimately related to its referential content, but is not reducible to it. Drawing and painting have a gestural and ontological subconscious.”*<sup>9</sup>

<sup>9</sup> *Ibid*, p. 2.



56 Crowther's concept of "marking the surface" is certainly generic. The same goes for the principles of gestural and ontological subconsciousness. What becomes important, however, is striving for the uniqueness of identity in the produced works concerning gestural and ontological subconsciousness. In the black sections, Pramuhendra applies charcoal by rubbing it with his palm on the canvas surface repeatedly until it becomes deep black (often causing his palm to swell). When shaping forms, such as the figures in his works, Pramuhendra skillfully uses his fingers to stroke the charcoal occasionally—more precisely, multiple times—to rub charcoal onto certain parts to achieve the chiaroscuro effect of light and shadow. The result is an illusory and virtual impression of the figures present on his canvas.

The strong gestural aspect in Pramuhendra's artistic method becomes part of the embodiment of the artist in his works. This embodiment cannot be separated from the ontological subconscious. From the beginning, he has been interested in religious topics, which are related to his personal (subjective) existence. Also, from the outset, he has consistently used charcoal. He also often presents objects that are burnt as artworks. This certainly involves his subconscious. Therefore, Pramuhendra's representations often lie between worldly issues and the transcendent universe, between the immanent and the transcendental. Pramuhendra's subconscious and consciousness are also shaped by his life journey growing up in a religious family.

58 Religion applies to the living, meaning religiosity is always connected to life and influences believers' lives. This connection can be seen in the content of Pramuhendra's paintings/drawings in this exhibition. Previously, charcoal was used to highlight his figure in various personal narratives related to spiritual-religious aspects and other subject matters; in this exhibition, what he is presenting are female figures, both in single portrayals and in groups. The women in his paintings/drawings are contemporary, modern, upper-middle-class women with ideal and well-maintained bodies. They are not only proud of their feminine character but also confident. In works featuring single figures, the striking appearance of roses and crowns of thorns is evident. Roses

play an important role in Catholic iconography, symbolizing love for God, purity, martyrdom, and heavenly beauty. The rose motif in clothing relates to the *ageman*. *Ageman* not only means attire in Javanese but also involves identity, religion, and dignity, something that shapes. A crown of thorns made of gold is also worn by the Virgin Mary in the work *Tears from Heaven*, signifying two things, glory and martyrdom. Thus, the female figures in Pramuhendra's works embody a hybrid symbol of physical and spiritual beauty, referred to by Crowther as "embodied beings with spiritual awareness."<sup>10</sup>

<sup>10</sup> *Ibid*, p. 3.

60 The solitary female figures in Pramuhendra's paintings/drawings are semi-iconic figures, adorned with crowns of thorns and dresses adorned with rose patterns. In the single figures, almost none of their faces are fully visible. Two works *Lama Sabachthani*, one figure standing, and *Traces of Forgotten Dreams*, a figure lying sideways, both facing backward. The rest face forward. In the works *The Light After Dark* and *It Feels Like Yesterday*, the upper bodies twist facing backward. In the works *Heart of Gold* and *The Hearts of Flower*, although facing forward, their faces are not fully visible, the first with the upper half of the head cut off from the canvas and the second covered by a series of roses. Looking backward and with faces not fully

visible, it seems to erase their identities, creating a sense of anonymity and mystery. Looking backward is like looking into the past, which has been left behind. The iconic objects of the crown of thorns and dresses with rose patterns are embedded as markers of the perseverance of religious beliefs, but in a different way, suitable for the contemporary context. The nature of women and Catholic beliefs are continuously lived, but also with rights and opportunities equal to men in social-political-economic contexts. This message is evident in works where female figures are portrayed together.











66 In the works, the meaning is clear: the power of togetherness in hardships and struggles. In the artworks featuring gatherings of women, there's always a figure adorned with rose-patterned *ageman* (attire) and/or wearing a crown of thorns. This figure seems to be a leader, symbolizing women who possess harmony between religious capacity and worldly spirit, spiritual and material. The artwork, *The Silent Stage*, reinforces a critical view of the position of women in the "past." Glancing back at the women in this work, it's a momentary gaze, suggesting their gesture is about to turn forward again. The past needs to be seen as a reflection, though the future is more crucial. Complementing this work is *The Parliament*, where more figures face forward,

with various gestures, reflecting the diversity of modern women's roles today. True to its title, the artwork revolves around the opportunities for women in today's social and political context. There are many stacks of books in the work, and their meaning is easily inferred. There's one figure in the middle, adorned with rose-patterned attire, appearing vigilant, looking backward. This figure seems cautious to maintain the balance between the material, worldly aspects and the metaphysical, religious, and spiritual.





Pramuhendra's  
works stand  
out as vivid  
images crafted  
through  
traditional  
painting  
and drawing  
techniques.

The relevance of such hand-crafted skills is often questioned in the digital age—where advanced technology and artificial intelligence (AI) can produce any image with remarkable sophistication. However, this question seems irrelevant, because if artworks are specific, original, and embodied—through the gestures and expressions of the artist at the time of painting—then the singularity of handmade artworks is irreplaceable by any AI drawings or paintings, even when not every handmade painting is inherently special. This distinction explains why traditional painting is becoming more popular in the digital era. Painting and drawing serve as symbolic forms that interpret the spatial world (both physical and socio-cultural). The history of Western painting, from the Renaissance to the present day, shows art created for public reception, offering both aesthetic and cognitive experiences, and involving perception and apperception (“new” meanings and ideas based on their existing knowledge and understanding offered by the artist). As symbolic objects, artworks possess broad representational possibilities but remain deeply tied to the cultural contexts of both the artist and the public.



72 As an artwork, a painting or drawing must demonstrate its distinctiveness and uniqueness to capture the public's interest and appreciation. The power of a painting or drawing lies in its configuration of values (artistic, aesthetic, meaningful, socio-cultural, etc.) that Crowther calls the "matrix of intrinsic meaning." However, Crowther also notes that achieving this is no easy feat for any piece of art,

*“That this matrix is made explicit through the present work is important. This is because the possibilities for originality open to visual artists are now severely restricted. Art cannot come to an end, because it satisfies needs of the spirit that will remain whilst-soever the species is embodied. However, it has reached its developmental limits. There can be no radical new structural innovations of the kind associated with the historical emergence of perspective or the transperceptual space of abstract art; neither can there be radical new stylistic phenomena such as chiaroscuro, the sublime, or the picturesque.”<sup>11</sup>*

<sup>11</sup> *Ibid*, p. 155

74 As Crowther articulates, Pramuhendra has yet to introduce a new structure to visual arts. Instead, he offers distinctiveness and uniqueness within the framework and paradigm of contemporary painting and drawing. Pramuhendra achieves this through his adeptness at navigating the developmental limits of painting and drawing. He demonstrates creativity and originality in the remaining spaces of contemporary art, echoing Crowther's assertion that, "The existence of such individuals means that there is still room for some originality in the individual style in which drawing and painting are done."<sup>12</sup> Pramuhendra understands that to represent religious and spiritual aspects, his works must deliver a strong perceptual impact.

<sup>12</sup> *Ibid*, p. 156.

He accomplishes this by presenting large-scale paintings. One such piece, *In the Quiet Night of The Grand Theater*, is a colossal 4 x 18 meters. As previously discussed, the materiality, technique, and content of Pramuhendra's works evoke perceptual and apperceptual emotions in the audiences, and their large size amplifies this effect. Observing these works (in a gallery space), audiences are “compelled” to walk from one end to the other, immersing themselves in the painting.

They feel enveloped by the artwork.





78 The colossal scale of Pramuhenra's paintings seems to be guided by the Christian doctrine of *Imago Dei* (Image of God). As stated in Genesis 1:26-27,

*<sup>26</sup>Then God said, "Let us make mankind in our image, in our likeness, so that they may rule over the fish in the sea and the birds in the sky, over the livestock and all the wild animals,[a] and over all the creatures that move along the ground."*

*27 So God created mankind in his own image, in the image of God he created them; male and **female** he created them.”*<sup>13</sup> (bold by author)

<sup>13</sup> <https://www.biblegateway.com/passage/?search=Genesis%201%3A26-27&version=NIV>.



80 Reflecting the “Almighty” supernatural power, Pramuhendra feels the urge for his works to appear on a grand scale. However, what stands out most in this exhibition is the reflection of *Imago Dei* through female figures. This choice critically echoes the enduring strength of patriarchal values, offering a profound commentary on contemporary society.

Ultimately, as discussed, creating art for Pramuhendra is inseparable from his belief in life values and religion.

Pramuhendra's  
works  
demonstrate  
a harmony  
between being  
spiritually  
correct and  
aesthetically  
correct.

82 In this exhibition, his works exemplify the "matrix of values" described by Crowther. To conclude this essay, let's once again refer to Crowther's thoughts,

*"In the Christian religion, humankind is taken to be made in the image of God. The meaning of this is theologically opaque. However, if we assume that the supreme power in the universe exists as a creator or (in a monistic interpretation) exists through what is entailed by the logic of the whole, then there are orders of being arranged in increasing levels of complexity—going from material to organic status, then to sentience and behavioral capacity, and finally self-consciousness."*<sup>14</sup>

<sup>14</sup> Crowther, p. 156-157.

Pramuhendra's works possess the status of material objects but represent the organic status of humanity, capable of feeling and behaving "well" within their environment to achieve reflective self-awareness—respecting others the way religious teachings taught us to be. If this is the case, the world should be a peaceful place for everyone, regardless of their religion.

83

Asmudjo J. Irianto





# *Tears from Heaven*

Pameran tunggal  
J. Ariadhitya Pramuhendra

Karya  
Pramuhendra  
*Tears from  
Heaven,*  
menjadi  
pangkal dari  
karya-karya  
lainnya dalam  
pameran ini.



88 Karya instalasi *Tears from Heaven* menyajikan hujan air (mata) yang jatuh dari “surga” membasahi patung *Pieta*. Patung tersebut berpendar memancarkan aura spiritual-religius. Bunyi rintik hujan yang ditingkahi musik *Fall* grup band dari Islandia *Sigur Ros* (Mawar Kemenangan) menambahkan suasana dramatik keilahian Katolik. Karya tersebut sakral, sublim, transendental, kontemplatif, indah dan estetik. Begitupun, amsal “seribu kata tak cukup” untuk menggambarkan suatu karya seni rupa, benar adanya untuk karya ini.

*Karya Tears  
from Heaven*

89

harus  
“diresapi”  
langsung  
untuk  
“merasakan”  
aspek  
auralnya.

90 Karya *Tears from Heaven* ini berada dalam ruang pameran seni rupa, bukan dalam gereja Katolik. Namun, karena pilihan ikonnya, mudah saja menempatkan karya ini sebagai seni religius Katolik. Tetapi, agaknya lebih tepat untuk mendudukan *Tears from Heaven* sebagai karya seni dengan representasi dimensi religius, sebab ia memang tidak tampil sebagai bagian dari liturgi Katolik. Sebagai karya seni, perbincangan, persepsi dan interpretasi karya tersebut dapat ditarik lebih luas dan kontekstual, melampaui dimensi religius. Seni religius Katolik maupun seni rupa yang merepresentasikan pokok religius tidak dapat dilepaskan dari sejarah seni rupa Barat sejak era Renaisans sampai saat ini, era seni rupa kontemporer. Sebagai seniman yang karya-karyanya kerap mengangkat topik religius Katolik, maka gagasan dan karya-karya Pramuhendra tidak lepas dari kedua persoalan tersebut:

antara relasi  
religi dan teologi  
Katolik dengan  
sejarah seni rupa  
Barat.

92 “Talk about art and talk about religion have become alienated one from the other, and it would be artificial and misguided to bring them together.”<sup>1</sup> Demikian diutarakan oleh James Elkins dalam bukunya *On the Strange Place of Religion in Contemporary Art*. Elkins menjelaskan bahwa topik religi dan seni rupa kontemporer bagaikan air dengan minyak, tidak ingin saling bercampur. Religi hanya muncul dalam seni rupa kontemporer, jika menjadi pokok yang disudutkan, dikritik dalam bentuk karya-karya *transgressive*, seperti *Piss Christ* karya Andreas Serrano (Amerika) dan “*The Holy Virgin Mary*” karya Chris Ofili (Inggris). *Piss Christ* (1987), karya fotografi yang menampilkan krusifiks plastik tenggelam dalam wadah kaca berisi *urine* sang seniman. Sementara Chris Ofili dalam lukisannya menampilkan Bunda Maria

<sup>1</sup>James Elkins, *On the Strange Place of Religion in Contemporary Art*, 2004, New York, Routledge, hlm. X.

sebagai sosok perempuan berkulit hitam, dengan gaya dekoratif, di sekelilingnya ditemplei potongan majalah porno berupa genitalia perempuan. Ofili juga menambahkan dua bongkah kotoran gajah kering, di bagian bawah sebagai penyangga lukisan. Kedua karya tersebut menimbulkan skandal dan kontroversi. Tahun 1999, pada saat dipamerkan di Museum Brooklyn, sebagai bagian dari pameran *Sensation* yang menampilkan karya-karya para seniman muda Inggris (Young British Artist), walikota New York saat itu, Rudy Giuliani berupaya menghentikan penayangan karya Ofili tersebut, dengan cara menahan pendanaan Museum Brooklyn. Namun museum tak hirau dan tetap menayangkan karya tersebut. Mereka kemudian menuntut kota dan menang di pengadilan.

94 Elkins juga menjelaskan bahwa bukan berarti tidak ada karya-karya seni religius, namun menurut pendapatnya karya-karya seperti itu rendah bobot estetikanya, hadir di luar medan seni rupa kontemporer arus utama, di luar perbincangan akademik dan diskursif seni rupa kontemporer Barat, *“Most religious art—I’m saying this bluntly here because it needs to be said—is just bad art. Virtually all religious art made for homes and churches is poor and out of touch.”* Topik religius hilang dari seni rupa Barat sejak era seni rupa modern. Prinsip otonom dan ontologis dalam seni rupa modern dinilai telah menggantikan nilai-nilai spiritual religius dengan spiritual personal dan sekuler. Seni rupa modern adalah religiositas dalam bentuk lain, religiositas tanpa jangkar pada agama formal, dalam hal ini lembaga keagamaan Kristen (Katolik dan Protestan) di Barat. Hal itu, menurut Elkins bermula sejak lama, di era Renaisans,

*“But something happened in the Renaissance. The meaning of art changed, and for the first time it became possible to make visual objects that glorified the artist and even provoked viewers to think more of the artist’s skills than the subject of the artwork...”*

*In the Renaissance  
the newly discovered  
theories of art  
interceded in art's  
religious purposes,  
resulting in artworks  
that are mixtures of  
pious sentiments and  
exhibitions of the  
artist's skill.”<sup>2</sup>*

95

<sup>2</sup> Ibid, hlm. 7-8



96 Seni rupa modern Barat, menghapus dimensi religius Kristen sepenuhnya dari seni rupa arus utama. Representasi religi digantikan oleh ekspresi spiritualitas personal, dalam upaya mencari nilai-nilai transendental dan sublim, seperti ditunjukkan oleh karya-karya abstrak Wassily Kandinsky, Piet Mondrian, Mark Rothko dan Barnett Newman. Dalam seni rupa pos-modern pun dimensi religius tidak dapat tempat, seperti kembali diutarakan oleh Elkins,

*“Now, a hundred years later, it appears that religion has sunk out of sight... Postmodern art has only made the break more decisive. Pop art, minimalism, conceptual art, video, and installation art seem miles away from religion.”*<sup>3</sup>

<sup>3</sup> Ibid, hlm. 12.

Beberapa pengamat beranggapan apa yang diutarakan Elkins—mengenai tidak hadirnya topik religi dalam seni rupa kontemporer—terlalu skeptis dan berlebihan. Seni rupa kontemporer memiliki akselerasi perubahan yang cepat, belakangan di Barat muncul karya-karya seni rupa kontemporer yang dengan napas religius Kristiani, sebagaimana dikatakan oleh Jonathan A. Anderson

*“Much has happened since the publication of Elkins’ book. For starters, religion has become more visible in contemporary art. Numerous prominent artists today are directly engaging religious imageries, objects, and milieus from a range of perspectives – Kris Martin, Andrea Büttner, Danh Vo, Genesis Tramaine, Francis Alÿs, Arthur Jafa, Subodh Gupta, Hossein Valamanesh, and other ...”*<sup>4</sup>

<sup>4</sup> Jonathan A. Anderson, “The New Visibility of Religion in Contemporary Art: Four Interpretive Horizons” dalam Ronald R. Bernier dan Rachel Hostetter Smith, *Religion and Contemporary Art, A Curious Accord*, 2023, New York, Routledge, hlm. 21.

98 Namun Anderson juga mengingatkan bahwa tema dan dimensi agama muncul kembali dalam seni rupa kontemporer tidak dalam bentuk-bentuk tradisional seperti masa lalu. Banyak seniman kontemporer kembali pada topik agama, namun topik tersebut tidak *straightforward* dalam pengertian *return* seperti sebelumnya—apa yang pernah terjadi dalam sejarah seni rupa Barat, pada saat topik agama merupakan pokok penting dalam seni rupa.<sup>5</sup>

Dalam konteks  
Indonesia, keberadaan  
agama berbeda  
dengan di Barat.

<sup>5</sup> Ibid, hlm. 22.

Agama merupakan bagian penting dalam praktik sosial dan budaya. Agak sulit membayangkan seniman di Indonesia mengkritik agama secara terbuka. Para seniman Indonesia umumnya memiliki keyakinan dan menjunjung agama. Karena itu pada saat topik agama menjadi bagian gagasan berkarya umumnya bertujuan menjunjung nilai-nilai agama. Hal itu tampak dalam karya-karya Pramuhendra. Karya *Tears from Heaven* jauh dari mengolok agama Katolik, sebaliknya karya tersebut memuliakan ajaran Katolik. *Tears from Heaven* jelas mengapropriasi patung *Pieta* (lengkapnya: *Madonna della Pieta*) karya Michelangelo. Patung tersebut menggambarkan Yesus berada dalam pangkuan Bunda Maria sesaat setelah diturunkan dari Salib. Patung *Pieta* menjadi ikon penting dalam sejarah seni rupa Barat, tidak saja karena aspek religiusnya, namun juga dari gayanya, yang dinilai menunjukkan kebaruan, campuran antara naturalisme dan keindahan klasik, dan ditempatkan sebagai awalan dari kecenderungan seni rupa *High Renaissance*.

100 Karya *Tears from Heaven*, kendati mengapropriasi *Pieta* dan menjadikannya sebagai bagian karya instalasi dengan tambahan komponen-komponen lain bukanlah karya *iconoclast*.<sup>6</sup> Melalui karya tersebut, Pramuhendra menunjukkan kecintaan dan penghargaan pada ibunya, yang tak ubahnya seperti sosok Bunda Maria. Pramuhendra sangat menghormati dan mengidolakan ibunya, bisa dikatakan karya ini adalah ode untuk ibunya. Sosok Bunda Maria mewakili sosok ibu dan perempuan yang ideal, tegar dan berani berkorban. Tentu, karya tersebut, sebagai karya seni rupa kontemporer juga memiliki jangkauan representasi dan interpretasi yang lebih luas. Dalam hal ini Pramuhendra sepertinya hendak melihat refleksinya pada *religious-faith* dalam kondisi dunia yang carut-marut.

<sup>6</sup> Iconoclast memiliki pengertian anti ikon, baik dengan menghilangkan ikon dalam liturgi Kristiani, atau dengan mengolok-oloknya dalam konteks seni rupa kontemporer. Dengan contoh karya Andreas Serrano.

Karya *Tears from Heaven* bersifat alegoris dan metaforis, dalam kaitan persoalan dunia dan agama Katolik. Air hujan adalah air mata yang jatuh dari surga, akibat tangisan melihat kekacauan dunia saat ini, dan “ketidakberdayaan” ajaran agama sebagai penuntun pada kebaikan—seringkali keyakinan agama, justru menjadi pangkal persoalan, pada saat keyakinan agama yang berbeda bertumbukan. Air hujan dalam karya *Tears from Heaven* juga bisa dilihat sebagai metafora air baptis yang dicurahkan ke dunia, untuk “menyucikan” kembali manusia dari dosa-dosanya. Ini tentu refleksi pesimistis mengenai perilaku manusia zaman ini, yang tak juga mampu membawa dunia pada kebaikan.







104 Dalam karya Pramuhendra, patung *Pieta* tampil dalam ukuran yang sesuai dengan aslinya. Dengan hanya disinari dari satu sisi, tampak kontras gelap terang yang dramatis. Gelap-terang, atau disebut *Chiaroscuro* dalam karya dua dimensi, juga menjadi kekuatan dalam karya-karya lukis/gambar Pramuhendra. Secara metafor, gelap-terang mewakili dualisme baik dan buruk, roh dan tubuh, metafisik dan fisik, transendental dan imanen. Batas gelap dan terang pada karya *Tears from Heaven* tidaklah tajam, namun bernuansa, karena pada dasarnya manusia selalu berada dalam nuansa dualisme, tidak ada yang benar-benar baik, atau buruk. Karya *Tears from Heaven* dengan sendirinya mendapatkan “warisan” kualitas estetik dari *Pieta*. Tambahan komponen “hujan” menjadikan karya *Tears from Heaven* memiliki potensi estetik yang berbeda dan kontekstual—sesuai dengan zamannya. Dalam konteks ini, posisi Bunda Maria, sebagai ibu dan perempuan ditarik lebih jauh oleh Pramuhendra, yaitu pandangannya mengenai perempuan masa kini, yang terefleksikan pada karya-karya lukis/gambarnya pada pameran ini.

Seperti  
umumnya  
agama-agama  
besar, sejarah  
Katolik juga  
menunjukkan  
struktur  
patriarkal.

106 Gereja Katolik memiliki struktur hirarki klerikal, dengan klerus yang eksklusif laki-laki—seperti posisi Paus, kardinal, uskup dan imam. Dalam ajaran tradisionalnya, Katolik membagi peran gender, dengan posisi perempuan sering kali dilihat dalam peran yang terkait dengan keluarga dan tanggung jawab domestik. Namun, perempuan selalu memainkan peran penting dalam Gereja Katolik melalui kehidupan religius, partisipasi awam, dan sebagai wujud keimanan. Pada era modern, terus terjadi upaya memperjuangkan pengakuan dan inklusi yang lebih besar terhadap peran perempuan dalam agama Katolik. Karya *Tears from Heaven*, menunjukkan bagaimana perempuan, dengan kodrat sebagai ibu memiliki peran dan tanggung jawab luar biasa. Namun posisi tradisional perempuan pada peran domestik, yang kerap dianggap natural, tentu masih menjadi ganjalan. Bukan berarti peran domestik tidak penting,

namun  
perempuan  
tentu memiliki  
kapasitas lain,  
tak sekadar  
peran tersebut.  
Dalam konteks  
ini karya-karya  
lukis/gambar  
Pramuhendra  
menjadi penting.

108 Dalam pameran ini, hanya ada satu sosok laki-laki yang diwakili oleh Yesus dalam pangkuan Bunda Maria, selebihnya yang hadir dalam karya-karya Pramuhendra adalah sosok-sosok perempuan, baik tunggal maupun berkawanan. Sesungguhnya selalu ada risiko, pada saat seniman laki-laki menampilkan figur perempuan dalam karyanya. Karya-karyanya dipandang sebagai cerminan pandangan kaum laki-laki (*male gaze*) terhadap kaum perempuan. Namun dalam karya-karya Pramuhendra, jelas terlihat penghargaannya pada kaum perempuan, yang dimulai dengan penghargaan pada sosok ibu dan perempuan dalam karya *Tears from Heaven*. Namun sebelum masuk pada signifikansi makna pada karya-karya lukis/gambar Pramuhendra dalam pameran ini, ada baiknya kita menyoroti soal material, metode dan teknik dalam karya-karya lukis/gambar Pramuhendra—yang selama ini telah menjadi *trademark*-nya.

Gagasan dan metode lukisan/gambar Pramuhendra dapat dikaitkan dengan karya instalasi bertajuk *Calvary*. Tajuk *Calvary* merujuk pada nama bukit tempat Yesus disalib. Karya *Calvary* tampil berupa balok-balok kayu besar hangus terbakar bertumpuk seperti reruntuhan Salib. Abu sisa pembakaran tercecer di lantai sekitaran reruntuhan. Karya ini tentu mengingatkan kita pada frasa “*Ashes to ashes, dust to dust,*” yang biasa diutarakan dalam layanan pemakaman Kristen Anglikan (Inggris). Frasa tersebut merujuk pada Buku Doa Umum (*Book of Common Prayer*) yang merupakan teks dasar Gereja Anglikan. Kendati tidak tersurat seperti frasa tersebut, namun sumbernya tetap dari Alkitabiah. Karya *Calvary*, juga merupakan refleksi dari *memento mori* (bahasa Latin: semua akan mati), mengingatkan kefanaan duniawi. Apakah karya ini dalam makna interpretatifnya yang ekstrem, juga seperti gambaran “runtuhnya” agama? Gambaran surutnya jiwa (*soul*) dalam agama? Agama seperti “tak berdaya” dalam menghadapi kekeruhan (*disenchantment*) dunia karena hilangnya nilai-nilai spiritual.







112 Modernitas tanpa jiwa (*soul*) adalah modernitas yang kering, kacau dan tanpa pesona—sebagaimana kita lihat wajah dunia saat ini, kemajuan teknologi dan kemakmuran harus dibayar dengan kerusakan alam, konflik dan perang—yang tidak juga berkesudahan (lihat saja situasi di Gaza). Manusia dan dunia harus mengembalikan pesonanya (*re-enchantment*) dengan mengembalikan jiwa, sebagaimana telah diutarakan Suzi Gablik tiga puluh tahun yang lalu,

*“Reenchantment, as I understand it, means stepping beyond the modern traditions of mechanism, positivism, empiricism, rationalism, materialism, secularism and scientism—the whole objectifying consciousness of the Enlightenment—in a way that allows for a return of soul.”*<sup>7</sup>

<sup>7</sup> Suzi Gablik, *The Reenchantment of Art*, 1991, New York, Thames and Hudson, hlm. 12.

114 Terlepas dari kemungkinan interpretasinya, reruntuhan balok salib yang terbakar hangus merupakan drama visual yang kuat karena kekongkritannya. Karena itu, karya ini memberikan efek somatik dan menubuh pada pemirsanya. Di satu sisi, materialitas pada karya *Calvary*, hadir mewakili eksistensinya sendiri, bukan citraan ilusif, bukan pula patung mimetik. Materialitas pada karya ini, juga menyumbangkan metode dan makna dasar dari karya-karya lukisan/gambar Pramuhendra. Di sisi lain, pada maknanya yang positif, karya ini dapat ditempatkan sebagai metafor yang sebangun dengan mitos burung *Phoenix*. Burung *Phoenix* setelah mendekati usia akhirnya (500 tahun), akan membangun sarang dan membakar dirinya, untuk kelahiran kembali *Phoenix* muda. Mitos tersebut menyimbolkan harapan dan gagasan bahwa kehidupan yang lebih baik, akan muncul setelah pengorbanan (kehancuran). Terbakar hangus adalah titik akhir

purifikasi untuk bangkit kembali, dengan harapan baru. Tepat pada titik ini, arang (*charcoal*) adalah juga material utama lukisan/gambar Pramuhendra. Dengan hanya berbekal arang, Pramuhendra mampu “menghidupkan” karya-karya lukisan/gambarnya. Keistimewaan karya lukisan/gambar Pramuhendra— dan relasi dengan maknanya dapat dijejaki dari awal, pada dasar materialitas dan metodenya, sebagaimana dikatakan Crowther,

*“To reiterate the vital point..., meaning in drawing and painting depends on the individual character of the image, and this centers on autographic factors such as style. Linking this to the points just made, what is decisive is the way in which style presents a relation between the image’s physical space and that of its gestural, optical, and/or virtual content. In many contexts—especially artistic ones— the image affirms itself through the autographic presentation of spatiality more than through signification.”*<sup>8</sup>

<sup>8</sup> Paul Crowther, *What Drawing and Painting Really Mean, The Phenomenology of Image and Gesture*, 2017, New York, Routledge, hlm.6.

116 Apa yang disebut sebagai *autographic* oleh Crowther adalah gambar yang dibuat oleh tangan sang seniman. Hal itu akan menyangkut aspek ontogenetik, yaitu bagaimana ketrampilan menggambar tumbuh, mungkin sejak kecil menerus pada proses perjalanan keseniman Pramuhendra sampai mahir dan mendapatkan gayanya sendiri. Selain itu, ontogenesis sang seniman juga tidak dapat dipisahkan dari pengalaman hidup Pramuhendra, seperti aspek religiositas yang mungkin telah menjadi bagian bawah sadarnya. Crowther mengutarakan dalam kutipan di atas bahwa “gambar menegaskan dirinya melalui penyajian otografis dalam bidang lebih (penting) dari penandaan,” namun pada karya-karya lukisan/gambar Pramuhendra keduanya sama penting. Keduanya bersama-sama memberikan dampak sensori, perseptual dan kognitif, yang berujung pada pengalaman estetik dan pemaknaan (interpretasi).

Tidak terlalu penting untuk menetapkan apakah karya Pramuhendra adalah lukisan atau gambar. Keduanya bisa dipergunakan dalam menempatkan karya Pramuhendra. Atau katakanlah karya Pramuhendra adalah gambar di atas permukaan kanvas, atau lukisan menggunakan *dry medium* (arang). Itu sebabnya karya-karya dua dimensi Pramuhendra dalam tulisan ini disebut lukisan/gambar. Sebangun dengan mitos burung *Phoenix*, sosok-sosok dalam lukisan/gambar Pramuhendra dihidupkan dari torehan dan gosokan arang sang seniman. Gambar adalah aspek primordial—sesuatu yang awal—dalam seni rupa.

Gelap-terang,  
sebagaimana  
dalam karya  
*Tears from  
Heaven* menjadi  
kekuatan  
utama dalam  
lukisan/gambar  
Pramuhendra.

Kontras gelap-terang, berkait dengan sumber cahaya (*chiaroscuro*) menjadi basis kekuatan karya-karya lukisan/gambar Pramuhendra. Dalam gambar hitam-putih, *chiaroscuro* dimanfaatkan untuk membangun drama visual melalui pengaturan *tone* dan kontras dalam menghasilkan *focal point*. *Chiaroscuro* akan melibatkan pengaturan *tone* melalui pengolahan gelap-terang dari yang paling ekstrem sampai paling halus, seperti wajah yang terang dengan latar belakang hitam pekat—sebagaimana banyak kita lihat dalam karya-karya lukisan/gambar Pramuhendra. 119



120 Pramuhendra mahir dalam membangun karya-karyanya dengan pendekatan *chiaroscuro* menggunakan arang. Karya-karya lukisan/gambaranya selalu kuat dan dramatik. Pramuhendra adalah seniman Indonesia yang paling khusyuk menggarap lukisan/gambar dengan material arang.

Dapat dikatakan  
saat ini dia  
adalah seniman  
Indonesia  
dengan karya-  
karya lukisan/  
gambar dengan  
material arang  
paling depan  
dan termasyur.

122 Warna hitam *opaque* dalam karya-karya lukisan/gambar Pramuhendra selalu tampak pekat, dalam dan misterius. Hitam tersebut seperti menyedot cahaya. Karakter tersebut dihasilkan dari gosokan berulang-ulang arang di permukaan kanvas, menghasilkan *planar micro-texture*. Dengan metode *chiaroscuro*, karya-karya lukisan/gambar Pramuhendra selalu tampak *enigmatic* dan mengundang perhatian, bahkan ketika yang tampil di kanvasnya sederhana saja, figur perempuan.

Hitam-putih dalam kesederhanaannya seperti menjadi antitesis budaya visual digital saat ini. Karya-karya lukisan/gambar Pramuhendra yang arkaik dan enigmatik menjadi tandingan dari budaya visual dan menonjol dalam keriuhan seni lukis kontemporer Indonesia. Karya-karya lukisan/gambar Pramuhendra memiliki nilai seperti yang diutarakan oleh Crowther,

*“However, as we shall see, in making drawings and paintings the very act of marking a surface—whatever the image is “of,” and whatever its narrative function or cultural context—is intimately related to its referential content, but is not reducible to it. Drawing and painting have a gestural and ontological subconscious.”*<sup>9</sup>

<sup>9</sup> Ibid, hlm.2.

124 *Marking the surface*, yang diutarakan oleh Crowther tentu saja bersifat generik. Demikian pula dengan pokok gestural dan *ontological subconscious*. Tentu apa yang kemudian penting adalah mengupayakan keistimewaan identitas pada karya yang dihasilkan menyangkut gestural dan *ontological subconscious*. Pada bagian yang hitam, Pramuhendra menerapkan arang dengan cara menggosoknya menggunakan telapak tangan pada permukaan kanvas, berulang-ulang sampai hitam pekat (kerap telapak tangannya sampai membengkak). Pada saat menyusun bentuk, seperti sosok-sosok dalam karyanya, tentu Pramuhendra menggunakan kepiawaian jemarinya, dia menggoreskan arang dengan sekali-sekali—tepatnya berkali-kali—menggosokkan arang pada bagian-bagian tertentu untuk mendapatkan kesan gelap-terang *chiaroscuro*. Hasilnya adalah kesan ilusif dan virtual dari sosok-sosok yang hadir dalam kanvasnya.

Aspek gestural kental dalam metode berkarya Pramuhendra, menjadi bagian dari *embodiment* (penubuhan) sang seniman dalam karya-karyanya. Penubuhan ini tidak dapat dipisahkan dari *ontological subconscious*. Sejak awal, Pramuhendra telah tertarik dengan topik religius, yang berkait dengan eksistensi personal (subjektif) dirinya. Juga sejak awal dia konsisten menggunakan arang. Dia juga kerap menghadirkan objek-objek yang hangus terbakar sebagai karya. Hal tersebut tentunya melibatkan bawah sadarnya. Sebab itu representasi karya-karya Pramuhendra kerap berada antara persoalan dunia dan semesta adikodrati, antara yang imanen dan transendental. Bawah sadar dan kesadaran Pramuhendra juga dibentuk dari perjalanan hidupnya tumbuh dalam keluarga yang religius.

126 Religi berlaku untuk manusia yang masih hidup, dengan kata lain religiusitas selalu berkaitan dengan kehidupan dan mempengaruhi hidup manusia—yang beragama. Kaitan tersebut dapat dilihat dari konten karya-karya lukisan/gambar Pramuhendra dalam pameran ini. Jika sebelumnya, arang dipergunakan untuk menyetengahkan sosok dirinya dalam berbagai narasi personal berkait dengan aspek spiritual-religius dan *subject matter* lain, dalam pameran ini, yang ditampilkannya adalah figur perempuan, sendirian dan berkelompok. Perempuan dalam lukisan/gambar Pramuhendra adalah perempuan masa kini, modern, kelas menengah-atas, dengan tubuh ideal dan terawat. Perempuan yang bangga dengan karakter femininnya, namun juga penuh percaya diri. Dalam karya-karya dengan sosok tunggal, tampak mencolok tampilan bunga mawar (*rose*) dan mahkota duri. Bunga mawar dalam ikonografi

Katolik menduduki peran penting, melambangkan cinta pada Tuhan, kesucian, kemartiran, dan keindahan surgawi. Bunga mawar sebagai motif pakaian akan berkenaan dengan *ageman*. *Ageman* tidak sekadar berarti pakai dalam bahasa Jawa, tetapi juga menyangkut identitas, agama, martabat, sesuatu yang menubuh. Mahkota duri emas juga tampak dikenakan oleh Bunda Maria dalam karya *Tears from Heaven*, bermakna dua, kemuliaan dan kesyahidan (kemartiran). Dengan begitu, sosok-sosok perempuan dalam karya Pramuhendra merupakan perlambangan hibrida kecantikan lahiriah dan batiniah, disebut oleh Croether sebagai “*embodied beings with spiritual awareness.*”<sup>10</sup>

<sup>10</sup> Ibid, hlm. 3



- 128 Sosok perempuan tunggal dalam karya lukisan/gambar Pramuhendra adalah sosok setengah ikonografi karena disisipkan mahkota duri dan busana bergambar mawar. Pada sosok-sosok tunggal, hampir tidak ada yang mukanya sepenuhnya terlihat. Dua karya, *Lama Sabachthani*, sosok berdiri, dan *Traces of Forgotten Dreams* sosok berbaring menyamping, keduanya menghadap belakang. Selebihnya menghadap depan. Pada karya *The Light After Dark* dan *It Feels Like Yesterday*, keduanya menampilkan sosok menghadap depan, namun setengah badan ke atas meliuk menghadap belakang. Sementara karya *Heart of Gold* dan *The Hearts of Flower*, kendati menghadap depan, namun mukanya tidak sepenuhnya tampil,

yang pertama setengah atas kepala terpotong kanvas dan yang kedua tertutup rangkaian mawar. Melihat ke belakang dan wajah tidak sepenuhnya terlihat, tentu seperti menghilangkan identitas, semacam anonimitas sekaligus misteri. Melihat ke belakang, seperti melihat masa lalu, yang telah ditinggalkan. Objek ikonik mahkota duri dan pakaian dengan pola mawar disematkan seperti menandai bertahannya keyakinan religius, namun dengan cara yang berbeda, sesuai konteks masa kini. Kodrat perempuan dan keyakinan Katolik terus dihayati, namun juga dengan hak dan kesempatan yang sejajar dengan kaum laki-laki dalam konteks sosial-politik-ekonomi. Pesan tersebut tampak pada karya-karya yang sosok-sosok perempuan berhimpun.









134 Dalam karya-karya tersebut, kekuatan kebersamaan dalam perjuangan jelas tergambar/terlukiskan. Di karya-karya ini, selalu ada figur yang mempergunakan *ageman* bermotif mawar dan/atau menggunakan mahkota duri. Sepertinya sosok tersebut merupakan sosok yang memimpin? Melambangkan perempuan yang memiliki harmoni antara kapasitas religius dan semangat duniawi, spiritual dan material. Pada karya *The Silent Stage*, memperkuat pesan pandangan kritis soal posisi perempuan “masa lalu.” Tengokkan ke belakang para perempuan dalam karya ini, adalah kesejenakkan, ada kesan dari gestur mereka akan segera kembali menghadap ke depan. Masa lalu perlu dilihat

sebagai refleksi, walaupun masa depan lebih penting. Komplemen karya tersebut adalah karya *The Parliament*, sosok-sosok yang menghadap depan lebih banyak, dengan berbagai gestur, sesuai keragaman peran wanita modern saat ini. Sesuai dengan judulnya, makna karya ini sekitar kesempatan perempuan zaman ini pada konteks sosial dan politik. Ada banyak tumpukan buku dalam karya tersebut, maknanya mudah diduga. Ada satu sosok, di tengah dengan *ageman* berbalut motif mawar, tampak waspada melihat ke belakang. Sosok ini seperti waspada untuk tetap pada keseimbangan antara yang material, duniawi dengan yang metafisik, religius dan spiritual.







Karya-karya  
Pramuhendra  
jelas  
merupakan  
citraan yang  
dibuat melalui  
teknik lukis  
dan gambar  
dengan tangan.

Keterampilan tangan kerap dipertanyakan relevansinya dalam era teknologi digital—sebab teknologi digital melalui *Artificial Intelligence* dapat memproduksi citraan apapun dengan canggih. Sepertinya pertanyaan tersebut justru tidak relevan, sebab jika karya seni merupakan kekhususan, orisinal, dan menubuh—melalui gestur dan ekspresi seniman pada saat melukis—maka karya seni lukis manual (*handmade*) yang singular tidak tergantikan oleh cetak digital. Hal tersebut bersifat generik dan sebuah lukisan *handmade* tidak dengan sendirinya menjadikan karya seni yang istimewa. Tetapi setidaknya situasi tersebut dapat menjelaskan mengapa seni lukis menjadi makin populer di era teknologi digital. Lukisan dan gambar adalah bentuk simbolik yang mengartikan dunia spasial (ruang fisik dan sosial-budaya). Sejarah seni lukis Barat sejak era Renaisans sampai hari ini, adalah perjalanan panjang lukisan sebagai karya seni yang

140 menyediakan dirinya untuk dicerap oleh publiknya, baik sebagai pencerapan estetik maupun kognitif, yang melibatkan aspek persepsi dan apersepsi (yaitu pengetahuan dan penghayatan yang telah dimiliki pemirsa untuk dapat menerima makna dan gagasan “baru” yang ditawarkan seniman). Sebagai objek simbolis, maka karya seni memiliki kemungkinan representasi yang luas, namun terikat pada ruang budaya seniman dan publiknya.

Sebagai karya seni, maka sebuah lukisan atau gambar harus menunjukkan perbedaan dan keistimewaannya, agar menarik minat publik untuk mencerap dan mengapresiasinya. Kekuatan sebuah karya lukisan dan gambar akan berada dalam konfigurasi nilai-nilai (nilai artistik/estetik, makna, relasi sosiokultural, dll.) yang disebut oleh Crowther sebagai *matrix of intrinsic meaning*. Namun, Crowther juga menjelaskan hal tersebut tidak mudah dicapai oleh sebuah karya lukis atau gambar,

*“That this matrix is made explicit through the present work is important. This is because the possibilities for originality open to visual artists are now severely restricted. Art cannot come to an end, because it satisfies needs of the spirit that will remain whilst-soever the species is embodied. However, it has reached its developmental limits. There can be no radical new structural innovations of the kind associated with the historical emergence of perspective or the transperceptual space of abstract art; neither can there be radical new stylistic phenomena such as chiaroscuro, the sublime, or the picturesque.”*<sup>11</sup>

<sup>11</sup> Ibid, hlm. 155

142 Sebagaimana diutarakan oleh Crowther, Pramuhendra tidak menawarkan struktur baru seni rupa, namun Pramuhendra dapat menawarkan perbedaan dan keistimewaan karya-karyanya dalam struktur dan paradigma seni lukis dan gambar kontemporer. Hal itu dapat dilakukan oleh Pramuhendra karena kepiawaiannya dalam mengakali limit perkembangan yang telah dicapai seni lukis dan gambar (*developmental limits*). Pramuhendra mampu menunjukkan kreativitas dan orisinalitasnya dalam ruang-ruang yang tersisa dalam seni lukis dan gambar kontemporer, dalam penjelasan Crowther, *"The existence of such individuals means that there is still room for some originality in the individual style in which drawing and painting are done."*<sup>12</sup> Pramuhendra paham bahwa merepresentasikan aspek religius dan spiritual, maka karya-karyanya

<sup>12</sup> Ibid, hlm. 156

harus memberikan dampak perseptual yang kental, dan itu salah satunya dilakukan dengan cara menampilkan karya-karya lukisan dengan ukuran besar. Satu lukisan *In the Quiet Night of The Grand Theater* bahkan berukuran kolosal, 4 x 18 m. Telah dijelaskan sebelumnya bagaimana materialitas, teknik dan konten karya-karya Pramuhendra mampu membangkitkan emosi perseptual dan aperseptual (*apperceptual*) pemirsanya, ukuran yang besar menambahkan dampak tersebut. Mengamati karya (di ruang galeri), maka pemirsa “dipaksa”, untuk berjalan dari ujung kiri menuju ujung kanan (atau sebaliknya) untuk mengamatinya. Pemirsa merasa dilingkupi oleh karya lukis tersebut.







146 Ukuran kolosal lukisan-lukisan Pramuhendra tampaknya juga dituntun oleh ajaran Kristen mengenai *Imago Dei* (*Image of God*). Dalam alkitabiah, kitab *Genesis* 1:26-27 disebutkan:

*<sup>26</sup> Then God said, "Let us make mankind in our image, in our likeness, so that they may rule over the fish in the sea and the birds in the sky, over the livestock and all the wild animals,[a] and over all the creatures that move along the ground."*

*27 So God created mankind in his own image, in the image of God he created them; male and **female** he created them.”*<sup>13</sup> (penebalan oleh penulis)

<sup>13</sup> <https://www.biblegateway.com/passage/?search=Genesis%201%3A26-27&version=NIV>

148 Tentu saja sebagai refleksi “Mahabesar” kekuatan adikodrati, Pramuhendra merasa perlu karya-karyanya tampil dengan skala besar. Tetapi yang paling penting, yang tampil sebagai refleksi *Imago Dei* dalam karya-karya Pramuhendra dalam pameran ini adalah *female*. Hal itu menunjukkan refleksi kritis pada nilai-nilai patriarki yang masih kuat sampai saat ini.

Pada akhirnya, dari apa yang telah diuraikan, berkarya bagi Pramuhendra adalah bagian yang tidak dapat dipisahkan dari kepercayaannya pada nilai-nilai kehidupan dan religi.

Karya-karya  
Pramuhendra  
menunjukkan  
harmoni  
antara  
*spiritually*  
*correct* dan  
*aesthetically*  
*correct.*

150 Karya-karya Pramuhendra pada pameran ini menunjukkan “matriks nilai” yang disebut oleh Crowther. Untuk mengakhiri tulisan ini, lagi-lagi dikutip pemikiran Crowther,

*“In the Christian religion, humankind is taken to be made in the image of God. The meaning of this is theologically opaque. However, if we assume that the supreme power in the universe exists as a creator or (in a monistic interpretation) exists through what is entailed by the logic of the whole, then there are orders of being arranged in increasing levels of complexity—going from material to organic status, then to sentience and behavioral capacity, and finally self-consciousness.”*<sup>14</sup>

<sup>14</sup> Crowther, p. 156-157.

Karya-karya Pramuhendra memiliki status sebagai objek material, namun merepresentasikan status organik (manusia), yang mampu merasakan dan berperilaku “baik” pada lingkungannya sehingga dapat mencapai kesadaran diri yang reflektif—menghargai sesama yang lain, sesuai kesejatian ajaran agama. Jika demikian halnya, maka seharusnya dunia adalah tempat yang tentram bagi siapa pun, dengan agama apa pun. 151

Asmudjo J. Irianto



# Artworks

Karya

154

*Tears from Heaven*

2024

Sculpture, water, spotlight

Variable dimensions





*Song Credits*

*Song: Fall*

*Year: 2023*

*Artist: Sigur Rós*

*Label: Krunk Records,  
BMG Recordings*





158

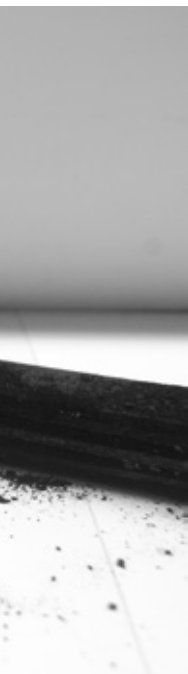
*Calvary*

2024

Burnt Woods

Variable dimensions











162

*The Parliament*

2024

Charcoal on canvas

200 x 600 cm





164

*The Midnight Council*

2024

Charcoal on canvas

200 x 600 cm





*The Silent Stage*

2024

Charcoal on canvas

200 x 590 cm







168

*In the Quiet Night at the Grand Theater*

2024

Charcoal on canvas

400 x 1800 cm





170

*The Heart of Flowers*

2024

Charcoal on canvas

200 x 400 cm





172

*Traces of Forgotten Dreams*

2024

Charcoal on canvas

200 x 400 cm





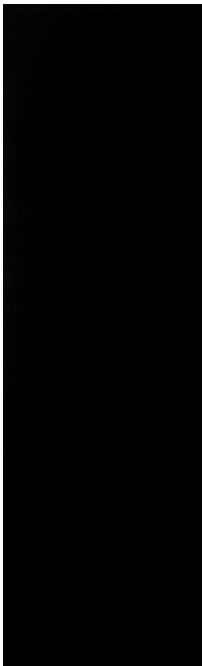
174

*The Light After Dark*

2024

Charcoal on canvas

200 x 300 cm







176

*Grace in Forgotten Place*

2024

Charcoal on canvas

200 x 300 cm





178

*Lama Sabachthani*

2024

Charcoal on canvas

300 x 200 cm



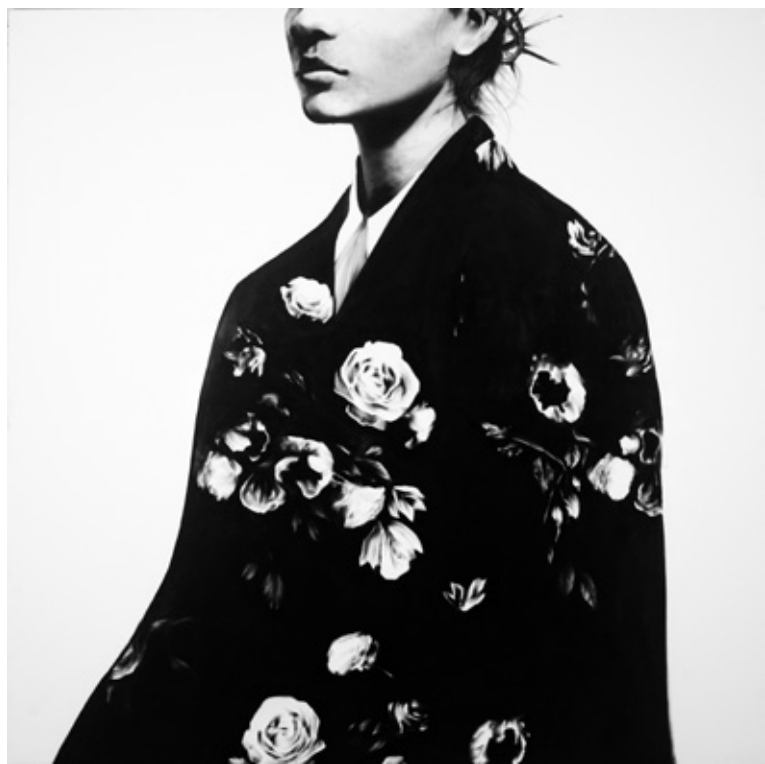
180

*Heart of Gold*

2024

Charcoal on canvas

200 x 200 cm



182

*It Feels Like Yesterday*

2024

Charcoal on canvas

200 x 170 cm





# J. Ariadhitya Pramuhendra

184

*Artist Biography*

*Biografi Seniman*



186 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.

188 J. Ariadhitya Pramuhendra adalah seorang seniman Indonesia yang menonjol di kancah seni Asia karena pendekatannya yang unik, memanfaatkan arang dan kanvas untuk menciptakan komposisi realistis namun dramatis.

Elemen penting dari karya Pramuhendra berkisar pada potret diri, dengan sang seniman sering menempatkan dirinya sebagai protagonis atau figur sentral dalam narasinya. Gambar arang besar-besaran di atas kanvasnya melampaui batasan konvensional, menggambarkan adegan dari film terkenal, lukisan, dan terutama, Alkitab.

Proses penciptaan ini melibatkan pementasan adegan, memotretnya, dan kemudian dengan cermat memindahkannya ke kanvas menggunakan hanya arang dan jarinya. Pencarian Pramuhendra akan identitas diri menjadi pusat perhatian dalam kreasinya, mendorong pertanyaan introspektif tentang diri, agama, dan peran sosial. Latar belakang Pramuhendra yang dibesarkan dalam keluarga Katolik menambah lapisan kompleksitas dalam eksplorasinya, terutama di negara dengan mayoritas Muslim seperti Indonesia. Karyanya berfungsi sebagai komentar tentang identitas

nasional yang belum terselesaikan, dipengaruhi oleh perubahan politik, akses media, dan kesadaran kontemporer.

Dilatih sebagai pembuat cetak grafis, transisi Pramuhendra ke media kering, terutama pensil arang di atas kertas atau kanvas, telah menghasilkan gambar grayscale yang intens, teliti, dan kaya. Baik bekerja dengan gambar, instalasi, atau fotografi, ia mempertahankan komitmen pada estetika hitam dan putih. Penggunaan chiaroscuro olehnya menjadi eksplorasi metaforis, di mana cahaya melambangkan kehadiran ilahi.

Karya Pramuhendra mencerminkan tidak hanya kepatuhan agama tetapi juga pengamatan budaya, mengakui sifat sinkretis dari masyarakat multi-etnis dan multi-agama di Indonesia.

**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 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, Michalel 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! INDONESIA 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! INDONESIA ART TODAY,  
 ARNDT, Berlin, Germany

### 2012

Flow, Galerie Michael Jenssen,  
 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

# Asmudjo J. Irianto

194

*Curator Biography*

*Biografi Kurator*

Asmudjo Jono Irianto finished his bachelor's and master's degree in the Faculty of Fine Art and Design ITB (Bandung Institute of Technology). Asmudjo is well-known as an artist, curator, and lecturer.

Asmudjo actively acts as a curator in several exhibitions, including: Yogyakarta Biennial VI, at Taman Budaya Yogyakarta (1999); Wood & Good: Kriya Kayu Kontemporer Indonesia at Ciputra Artpreneur Center (2014); Indonesian Contemporary Fiber Art #1: Mapping at Art One Gallery (2012); Trienal Seni Patung Indonesia #2: Versi at the National Gallery of Indonesia (2014). Asmudjo was involved as a curator and artistic leader in Lost Verses: Akal tak Sekali Datang, Runding tak Sekali Tiba at the Indonesian Pavilion in the 58th Venice Biennale (2019).

Asmudjo was one of the initiators of the Jakarta Contemporary Ceramic Biennale in 2009. He also serves as a jury for the 2019 Bandung Contemporary Art Award Assemblage (BaCAA).



Asmudjo Jono Irianto menyelesaikan pendidikan sarjana dan magisternya di Fakultas Seni Rupa dan Desain ITB (Institut Teknologi Bandung). Asmudjo dikenal sebagai seniman, kurator, dan pengajar.

Asmudjo berperan aktif sebagai kurator dalam berbagai pameran, antara lain: Yogyakarta Biennial VI, di Taman Budaya Yogyakarta (1999); Wood & Good: Kriya Kayu Kontemporer Indonesia di Ciputra Artpreneur Center (2014); Indonesian Contemporary Fiber Art #1: Mapping di Art One Gallery (2012); Trienal Seni Patung Indonesia #2: Versi di Galeri Nasional Indonesia (2014). Asmudjo terlibat sebagai kurator dan ketua artistik dalam proyek Lost Verses: Akal tak Sekali Datang, Runding tak Sekali Tiba di Paviliun Indonesia pada Venice Biennale ke-58 (2019).

Asmudjo merupakan salah satu inisiator Jakarta Contemporary Ceramic Biennale pada tahun 2009. Ia juga berperan sebagai juri Bandung Contemporary Art Award Assemblage (BaCAA) tahun 2019.

# Srisasanti Gallery

198

*Gallery Profile*

*Profil Galeri*

Srisasanti Gallery is an art gallery founded in 1994 by E. St. Eddy Prakoso with the main goal of initiating global appreciation for Indonesian artists.

199

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 merupakan galeri seni yang didirikan pada tahun 1994 oleh E. St. Eddy Prakoso dengan tujuan utama untuk menginisiasi apresiasi global bagi seniman Indonesia.

Melalui program manajemen dan representasi, Srisasanti Gallery mendedikasikan upayanya dalam mengembangkan karir seniman dengan perspektif jangka panjang sekaligus mengenalkan karya mereka kepada audiens yang lebih luas, baik dalam lingkup regional maupun global. Galeri ini juga menginisiasi berbagai program pameran maupun non-pameran secara berkelanjutan bagi seniman-seniman yang memiliki peran penting dalam perkembangan seni rupa Indonesia. Selain menghadirkan rangkaian program *in-house* yang intensif dan dinamis setiap tahunnya, Srisasanti Gallery juga aktif mendukung seniman-senimannya dalam presentasi *art fair* ataupun ajang internasional lain.

















































































# Acknowledge

**J. Ariadhitya Pramuhendra**

Thanks to

God,

Untuk Ibuku Tercinta  
Untuk Bapak disurga  
Dan Untuk keluargaku

Untuk Pak Oyik sekeluarga  
Team Srisasanti Gallery

Pak Asmudjo

Genk Pramuhendra Studio

Untuk Semua Teman

Untuk Semua Orang

Terima kasih atas Doa dan dukungannya ...

## **Srisasanti Gallery**

Mengucapkan terima kasih kepada

J. Ariadhitya Pramuhendra

Emmanuel St. Eddy Prakoso

Asmudjo J. Irianto

Amalia Wirjono

Winda Malika Siregar

Manajemen and Staff Srisasanti Gallery

Seluruh pihak yang telah mendukung persiapan  
dan pelaksanaan pameran



240

Supported by

**SRISASANTI**  
S Y N D I C A T E

**SRI SASANTI INDONESIA**  
— FOUNDATION —

