

This catalogue published
to accompany the exhibition

—ACRYLIC—

ADITYA NOVALI SOLO EXHIBITION
AT ROH PROJECTS
3 — 24 NOVEMBER 2016

All artworks © 2016 Aditya Novali

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But I can't believe that you'd ever care
and this is why you will never care
— The Smiths, These Things Take Time

Fineness, genuineness, and emotions

As a note to Aditya's current work period,
this text would like to confirm your suspicion.
It's true that no image are being used for
Aditya to begin nor to finish these pieces.
It's also true that there's no image for him to be
deconstructed, permuted, or represented.
These works stand for itself.

In other words, these works are abstract.
Hence, these works depend on its creator's
emotion. Whether it was deliberately or not,
Persagi has "unleashed" the artist from the
milieu or the common rein. The individual is
the centre of creative power. As tracking the
origins of works, it is himself who becomes the
centre of the creative power. In nod to Sanento
Yuliman¹, freedom has made abstract works
reasonable and even inevitable. In midst of this
world where it gets more nonsensical each day,
it seems impossible to seek a comfort zone
where we can be assured that everything would
happen as we'd planned. Artmaking is Aditya's
comfort zone to do that. Every step is built with
a strict tradition of structured thinking. Some
might even call it hyperrational.

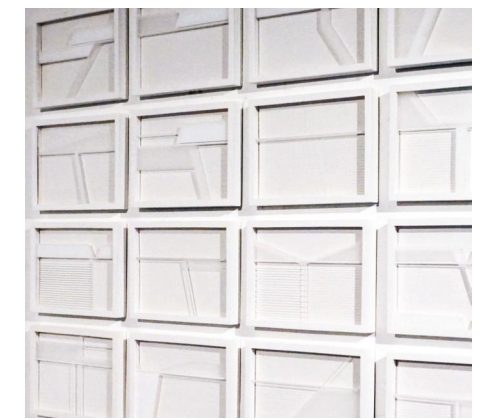
It wasn't as simple as that. "It's like, I got to think
how to make things work from each and every
mistake I made."

If we treat arts as a tangible discipline,
therefore, every action of arranging visible
things have artistic value and involve taste. In
this exhibition, Aditya made himself hold onto
his intuition (not his rationality); that what he
is making is beautiful; is fine. I'd like to quote
S. Sudjojono to remind us about the seemingly
endless art quest about genuineness. "Modern
painting is not a propaganda for fineness,
instead it's propagandizing for the genuineness
in each person. A theory once said that an artist
should work for fineness is correct [...] This
genuineness as purpose then becomes the
ground for modern painting. And also to this
genuineness, new painters nowadays aim for
their direction."²

Rationalization: Formulation and abstraction

Despite its sins, abstract art is indeed the
ultimate manifestation of art that justify its
value conforming to its zeitgeist. After all, one of
the modern art principle is the art's autonomy
(therefore the artist's autonomy). Therefore
modern art through abstract art has been able
to show new aesthetic principles that hadn't
been done before.³

The main challenge during the process in this
exhibition, for Aditya as the artist as well as
me as the curator, is: Reviving the belief that
visualities is independent, that becoming
fine is adequate. How do we present fineness
in the times where even holiday greetings



Childhood Memorial

a typical landscape drawing
with two mountains, a pathway,
paddy field and the sun
2016. Plexiglass, wood, paint, paper, crayon
90 panels. 20 x 27 x 3 cm each

SMS are styled in *ASCII art*? Or daily text use
punctuations as expression? If people think that
there's a message for all images, well, of course
it's not exaggerating.

Aditya's recent works have been accused to be
abstract because they tend to be non-figurative.
This accusation began from, *Abstract Logic
series: The Arrest of Diponegoro (1895) – Raden
Saleh – The Arrangement of Unknown (2015)*⁴
where he deconstructed the figurative element
from Raden Saleh painting into non-figurative
elements. He also rearranged and permuted
those elements. Aditya created a formulation to
result geometric shape in his works.

Similar logic is applied in *Childhood Memorial:
A Typical Landscape Drawing With Two
Mountains, A Pathway, Paddy Field and The Sun
(2016)*. In this cae, Aditya didn't deconstruct,
but he created formulas for abstraction
and permutation. This particular work is a
demonstrative example of how Aditya works—
as well as its title. Generally, there are four main
structures from this piece as explained on the
title. Those four parts were later being modified
into 90 times possibilities of arrangement.

From the works above, we can identify that
Aditya begin his creative process from existing
images. He deconstructs the image, decides
several elements as the main structure, plays
with those elements arrangement, and in the
end, resulting new images. With all of those

thinking structure and formulation, the visual
that Aditya presents is abstraction from the
preceded images.

Deliberateness: Transparent material and shadow

Corresponding to his non-figurative tendency,
Aditya uses acrylic sheet in his artistry. In some
of his earlier works, viewers are oftentimes
deceived merely by the variety of images, the
crisp forms, or the fragility of this material.
Whereas for me, there's something not right with
this material and Aditya's manner of is making
it seen. This material is transparent and Aditya
allowed gaps between the sheet that he had
drawn and the wall. Thus, shadow becomes an
unavoidable element to be the part of his works.
I am suspicious that the shadow is an effect
that Aditya reckoned, in which he deliberately
slipped as a surprise.

In the world of materials, what now we call
acrylic sheet is *poly(methyl methacrylate)*.
As a material, it is a secondary to glass.
It's more expensive, but flimsier since it's
scratched easily, difficult to clean, and
sensitive to temperature change. Acrylic
sheet is secondary to glass for its similar use:
Protecting, spacing, giving access for light
to something underneath it.
Aditya uses a vast variety of materials in his
artistic practice. However, he is devoted to
the act of painting, painting elements, every
aspect of painting, and he keeps on thinking

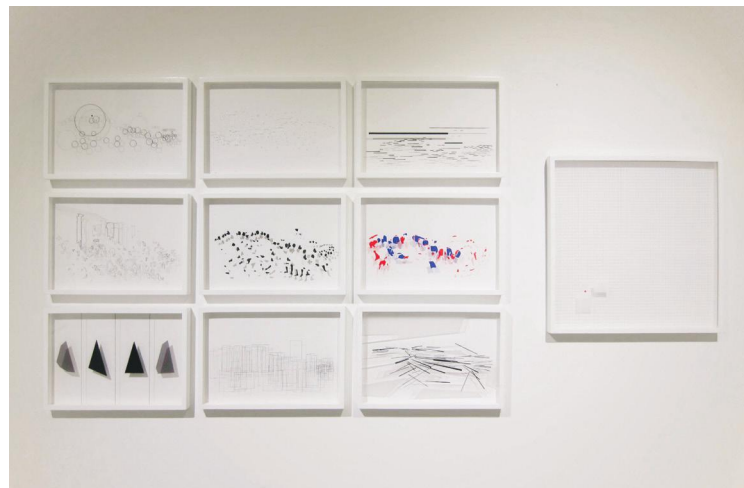
¹ Sanento Juliman, paper for Pesta Seni 2 public talks, *Seni Loekis di Indonesia – Persoalan-persoalannya Dulu dan Sekarang*. Jakarta: Taman Ismail Marzuki, 1969.

² S. Sudjojono, *Seni Loekis, Kesenian dan Seniman*. Yogyakarta: Penerbit Indonesia Sekarang, 1946.

³ Asmudjo Jono Irianto, "Seni Lukis Abstrak Indonesia", *Jurnal Kalam* vol. 27. Jakarta: Salihara, 2015.

³ Asmudjo Jono Irianto, "Seni Lukis Abstrak Indonesia", *Jurnal Kalam* vol. 27. Jakarta: Salihara, 2015.

⁴ *The Arrest of Diponegoro (1895) – Raden Saleh – The Elements (2015)*; and
The Arrest of Diponegoro (1895) – Raden Saleh – The Figureless Unknown (2015)



Abstract Logic series

Penangkapan Diponegoro (1895)
Raden Saleh: The arrangement of unknown
248 x 125,5 x 15 cm

Penangkapan Diponegoro (1895)
Raden Saleh: The elements
9 panel @ 47 x 32,5 x 4 cm and 57 x 57 x 4 cm

Penangkapan Diponegoro (1895)
Raden Saleh: Figurless unknown
2 panel. 63,5 x 102 x 4,5 cm each

2015. plexiglass, paint, ink, sticker, wood

about painting. From the painting perspective, acrylic paint is also secondary to oil. It's often considered more instant for its fast-drying character rather than oil paint. Treatment (mixing composition, storage, etc.) towards this medium is also much simpler than oil.

To Aditya's vocabulary, this transparent medium is chosen for its mediating role, for its position. It functions when something underneath needs it—and of course—when there is light. It is secondary, and at the same time it is the intermediary one. Aditya works with this material for these reasons. Basically, this material needs the light and background to be functional. Hence, this material cannot be standalone for what it is. It solely exists when it's useful.

Line, line, line

The intention to imitate or to transform was never on the maker since the beginning. Whether one's work is comparable or not in this realm is not to be one's concern. Ergo the artist is able to deliver untransformed visuals, not an uptake from the obviousness. ⁵ This time, Aditya's visuals did not derive from something concrete nor to ask the viewer to conclude something concrete. Form, composition, and texture in these works are there for themselves. Aditya did not assign them to represent anything. In the aftermath, it is unavoidable that an image is generated from

the assembly of elements on such transparent sheet. The necessity of lights and shadows as the effect is something that we want to emphasize through this exhibition. These works of Aditya proved that what he deals with is not a mere matter of (representational) imageries, but instead a matter of visualities.

One of the attributes of a painter on his canvas is line. Oesman Effendi said: "The origin of painting is line. Line is a partition between two colors. This partition line is determined by eyes. Eyes see. Eyes choose and eyes arrange. Forms of lines consist of dots, straight line and curved line. Colors are countless. However, those two or three types of lines can launch or rearranged those countless colors."⁶

The most familiar aspect from these works of Aditya is the presence of (various) lines. Aside from visualites, line is also an act performed by Aditya when he scratched other transparent materials onto these acrylic sheets; any kinds of tools: brush, sharp object, and up to rubber. There are lines on the surface, lines on the back, lines side by side, overlapping lines, lines from pouring the materials, lines as an act of addition, lines as an act subtraction. For Aditya, line separates one part from the others. Line segregate and liberate at the same time. Aditya's lines proof that (at least) there are two complementing sides—if not oppositional.

In these works, Aditya's lines worked like OE's, but color is not the purpose. Aditya's lines rearranged the transparent plane and flat surface underneath; combining, separating, or even merging both of the separated planes. The appearance of shadow lines behind the transparent sheets turned out proving its own presence. Albeit, the presence of Aditya's lines sometimes deceiving or at least spark our curiosity. Is the line on the front or the back of the sheet? What is the importance of knowing it?

Jakarta, November 2016
Grace Samboh

⁵ Sudjoko, "Menuju Nirada", in Biranul Anas dkk (ed.), *Refleksi Seni Rupa Indonesia, Dulu, Kini dan Esok*. Jakarta: Balai Pustaka, 2000.

⁶ Oesman Effendi, exhibition catalogue *Kesan Dalam*. Jakarta: Taman Ismail Marzuki, 1976.



But I can't believe that you'd ever care
and this is why you will never care
— The Smiths, These Things Take Time

Kebagusan, kebenaran, dan perasaan

Sebagai catatan atas periode berkarya Aditya kali ini, penting bagi naskah ini adalah untuk mengonfirmasi kecurigaan Anda. Benar bahwa tidak ada citraan apapun yang digunakan Aditya untuk memulai ataupun mengakhiri karya-karya ini. Juga benar bahwa tidak ada suatu gambar apapun yang didekonstruksi, dipermainkan, atau direpresentasikannya. Karya-karya ini adalah dirinya sendiri.

Dengan kata lain, karya-karya ini abstrak. Maka dari itu, karya-karya ini bergantung pada emosi pembuatnya. Sengaja atau tidak, Persagi telah 'membebaskan' seniman dari kekangan kebersamaan maupun lingkungan. Pribadi adalah pusat daya cipta. Dari mana karyanya lahir, terwujud, dirinya adalah adalah pusat daya cipta tersebut. ¹ Seturut Yuliman, pembebasan itu telah membuat lukisan abstrak masuk akal dan bahkan tidak terhindarkan.

Di tengah dunia yang semakin tidak masuk akal sehat ini, sulit rasanya mencari tempat aman di mana kita bisa yakin segala sesuatunya akan terjadi seperti bagaimana kita merencanakannya. Berkarya adalah ruang nyaman Aditya untuk melakukan hal ini. Segala langkah dibangunnya dengan tradisi berpikir

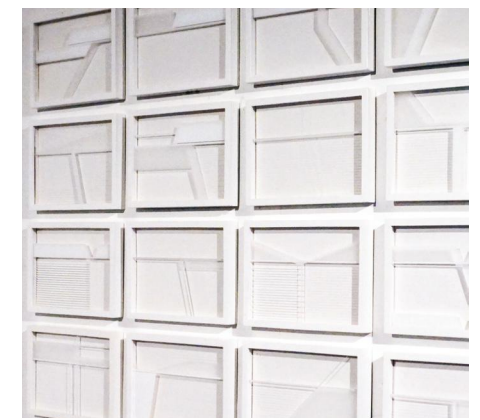
struktural yang runut. Beberapa bahkan bisa menyebutnya *hyperrational*. Pada praktiknya, proses kerja ini tidak sesederhana yang kalimat barusan. “Gila, gue harus berpikir *how to make things work from each and every mistake I made.*”

Apabila kita menyikapi disiplin seni rupa sebagai sesuatu yang menubuh, maka, segala aksi menata hal-hal yang tampak memiliki nilai artistik, memiliki selera. Karya-karya dalam pameran ini dibuat Aditya dengan segenap upaya untuk mempercayai intuisinya (bukan rasionalitasnya) bahwa yang diciptakannya adalah sesuatu yang indah. Saya ingin mengutip S. Sudjojono untuk mengingatkan kita pada pencarian seni yang kian tak berujung mengenai kebenaran.

“Seni lukis baru tidak mempropagandakan kebagusan, akan tetapi mempropagandakan kebenaran pada tiap-tiap orang. Suatu teori yang mengatakan bahwa seorang seniman bekerja buat kebagusan memang benar [...] Cita-cita kebenaran inilah yang menjadi pondamen seni lukis baru. Dan pada kebenaran ini jugalah pelukis-pelukis baru sekarang menunjukan arah maksudnya.”²

Rasionalisasi: Formulasi dan Abstraksi

Terlepas dari segala dosa-dosanya, sesungguhnya seni abstrak adalah manifestasi seni yang dianggap paling mampu menjustifikasi nilai-nilainya sesuai dengan



Childhood Memorial

a typical landscape drawing
with two mountains, a pathway,
paddy field and the sun
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semangat zaman. Bagaimanapun salah satu prinsip seni rupa modern adalah otonomi seni (dengan sendirinya juga otonomi seniman). Dalam kaitan tersebut maka seni rupa modern melalui seni abstrak telah mampu menunjukkan prinsip-prinsip estetik yang baru dan belum pernah ada sebelumnya.³

Tantangan utama dalam proses pengerjaan karya-karya dalam pameran ini, baik untuk Aditya sebagai seniman, maupun saya sebagai kurator, adalah: Membangkitkan lagi kepercayaan bahwa rupa bisa berdiri sendiri, bahwa menjadi indah itu cukup. Bagaimana caranya menghadirkan keindahan di zaman di mana SMS ucapan lebaran saja bergaya *ASCII art*? Atau SMS sehari-hari menggunakan tanda baca sebagai penanda ekspresi? Apabila semua orang serta-merta meyakini bahwa di balik gambar pasti ada pesan, ya, jelas tidak berlebihan.

Belakangan ini, Aditya kerap dituduh berkarya abstrak karena karya-karyanya cenderung non-figuratif. Tuduhan ini berawal dari karya *Abstract Logic series: The Arrest of Diponegoro (1895) – Raden Saleh – The Arrangement of Unknown (2015)*⁴, di mana ia mendekonstruksi elemen figuratif dari lukisan Raden Saleh menjadi elemen-elemen non-figuratif. Ia juga melakukan permainan susunan elemen-elemen tsb. Aditya menciptakan sebuah formulasi untuk menghasilkan bentuk geometrik dalam karyanya.

Runutan logika serupa berlaku juga pada karya *Childhood Memorial: A Typical Landscape Drawing With Two Mountains, A Pathway, Paddy Field and The Sun (2016)*. Kali ini Aditya tidak mendekonstruksi, tetapi melakukan abstraksi dan permutasi. Karya ini (termasuk judulnya) bisa jadi contoh yang cukup demonstratif akan cara kerja Aditya. Secara umum, ada empat struktur utama dari karya ini seperti sudah dijabarkan pada judulnya. Bermula dari gambar pemandangan yang dibuatnya sendiri ketika masih kecil, keempat bagian itu sebagaimana diidentifikasi oleh Aditya adalah dua gunung, jalanan, sawah, dan matahari. Keempat bagian itu lalu diubah-ubah kemungkinan penyusunannya sebanyak 90 kali.

Dari kedua karya di atas, bisa kita kenali bahwa Aditya memulai proses penciptaannya dari citraan yang sudah ada. Ia kemudian melakukan dekonstruksi atas citraan itu, menentukan sejumlah elemen sebagai struktur utama, mempermainkan susunan elemen tsb, dan pada akhirnya menghasilkan citraan-citraan baru. Dengan segala struktur berpikir dan rumusannya, rupa yang dihadirkan Aditya adalah abstraksi dari citraan-citraan sebelumnya.

Kesengajaan: Bahan tembus pandang dan bayangan

Bersamaan dengan kecenderungan non-figuratif itu, Aditya menggunakan papan akrilik dalam kekaryaannya. Pada sejumlah karya

¹ Sanento Juliman, makalah diskusi Pesta Seni 2, *Seni Loekis di Indonesia – Persoalan-persoalannya Dulu dan Sekarang*. Jakarta: Taman Ismail Marzuki, 1969.

² S. Sudjojono, *Seni Loekis, Kesenian dan Seniman*. Yogyakarta: Penerbit Indonesia Sekarang, 1946.

³ Asmudjo Jono Irianto, “*Seni Lukis Abstrak Indonesia*”, Jurnal *Kalam* vol. 27. Jakarta: Salihara, 2015.

⁴ *The Arrest of Diponegoro (1895) – Raden Saleh – The Elements (2015)*; dan *The Arrest of Diponegoro (1895) – Raden Saleh – The Figureless Unknown (2015)*



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2015. plexiglass, paint, ink, sticker, wood

sebelumnya, pelihat seringkali hanya dikecoh oleh ragam citraan yang ditawarkan, bentuk si karya yang cenderung rapih dan bersih, atau kerapuhan bahan ini. Padahal, menurut saya, ada sesuatu yang mengganggu dari bahan ini sekaligus cara Aditya menghadirkan bahan ini. Bahan ini tembus pandang dan Aditya selalu menciptakan jarak antara bidang yang digambarnya dengan dinding. Sehingga, bayangan menjadi elemen tak bisa tidak dianggap sebagai bagian dari karyanya. Langkah kerja Aditya yang runut seperti saya contohkan sebelumnya itu membuat saya curiga bahwa bayangan adalah efek yang disadari Aditya, namun dibiarkannya menjadi kejutan.

Dalam dunia perbahanan, yang sekarang kita sebut papan akrilik ini adalah *poly(methyl methacrylate)*. Dari sudut pandang bahan (sebagai bahan), ia adalah pilihan sekunder dari kaca. Ia lebih mahal, tetapi lebih rapuh karena mudah tergores, sulit dibersihkan, dan rentan pada perubahan suhu. Papan akrilik menjadi sekunder dari kaca karena fungsinya sama: Melindungi, memberi jarak, memberikan akses bagi cahaya untuk sesuatu yang ada di baliknya.

Nyaris segala jenis bahan pernah digunakan Aditya dalam praktik artistiknya. Namun, ia gandrung pada aksi melukis, elemen lukisan, segala aspek lukisan, dan ia terus memikirkan seni lukis. Dari sudut pandang lukisan, cat akrilik juga sekunder dari cat minyak. Ia kerap

dianggap lebih instan karena sifatnya yang kering lebih cepat dibanding minyak. Perlakuan (komposisi pencampuran, penyimpanan, dst) yang perlu diberikan terhadap cat akrilik juga jauh lebih sederhana daripada cat minyak.

Dalam kosakata Aditya, medium tembus pandang ini ia gunakan justru karena posisinya sebagai perantara. Ia baru berguna saat sesuatu di baliknya membutuhkannya serta—tentu saja—ketika cahaya hadir. Ia yang nomor dua, sekaligus ia yang perantara. Justru inilah mengapa Aditya bekerja dengan bahan ini. Secara alamiah, bahan ini membutuhkan cahaya dan juga landasan di baliknya untuk memiliki nilai guna. Bagaimanapun juga, bahan tembus pandang ini tak bisa berfungsi untuk dirinya sendiri. Ia baru menjadi ada ketika ia berguna.

Garis, garis, garis

Niat bermirip atau bermalih sejak mula tidak ada pada pembuatnya. Apakah gubahannya itu bertara atau tidak di alamesta bukanlah urusannya. Dengan demikian perupa dapat melahirkan rupa yang bukan malihan, bukan ambilan dari kentaraan.⁵ Rupa-rupa Aditya kali ini tidak berasal dari sesuatu yang konkret dan tidak juga berupaya meminta pelihat untuk menyimpulkan sesuatu yang konkret.

Bentuk, komposisi, dan tekstur dalam karya-karyanya kali ini hadir untuk dirinya sendiri.

Aditya tidak menugaskan mereka untuk mewakili apapun. Bahwa pada akhirnya pertemuan antar elemen pada bidang tembus pandang itu kemudian menjadi sebuah citraan adalah keserta-mertaan. Kebutuhan atas cahaya dan bayangan sebagai efeknya adalah suatu yang ingin kami kedepankan. Melalui karya-karya ini, Aditya menegaskan bahwa yang diolahnya bukan semata perkara citraan (yang mewakili apapun), namun perihal rupaan.

Garis adalah salah satu ciri khas pelukis di atas kanvasnya. Kata Oesman Effendi: "Asal mula lukisan adalah garis. Garis adalah pemisah antara dua warna. Garis pemisah ini ditentukan oleh mata. Mata yang melihat. Mata yang memilih dan mata yang menyusun. Bentuk garis terdiri dari titik-titik, garis lurus dan garisgaris lengkung. Warna tak terbilang banyak ragamnya. Walau begitu, garis yang dua tiga macam itu dapat melontarkan atau menyusun kembali ragam warna yang tak terhingga itu."

Yang paling mudah dikenali dari karya-karya Aditya kali ini adalah hadirnya (beragam) garis. Selain secara kerupaan, garis juga merupakan aksi yang dilakukan Aditya ketika menorehkan bahan tembus pandang lain di atas papan-papan akrilik ini; alat bantunya bisa apa saja, mulai dari kuas, alat tajam, sampai karet. Ada garis di depan bidang, ada garis di belakang bidang, ada garis bersandingan, ada garis bertumpukan, ada garis ketika menuang bahan,

ada garis sebagai aksi penambahan, ada garis sebagai aksi pengurangan. Bagi Aditya, garis memisahkan satu bagian dengan yang lainnya. Garis itu membatasi sekaligus membebaskan bidang. Garis adalah bukti bahwa (paling tidak) ada dua sisi yang bersebalikan—kalau bukan berseberangan, dalam khasanah rupa Aditya.

Dalam karya-karya ini, garis Aditya bekerja seperti garis OE, namun bukan warna sasarannya. Garis-garis Aditya menyusun kembali bidang tembus pandang dan bidang datar di baliknya; mempertemukan, memisahkan, atau malah melebur kedua bidang terpisah tsb. Hadirnya bayangan garis di belakang lembar transparan sesungguhnya telah membuktikan keberadaannya sendiri. Pun demikian, keberadaan garis-garis Aditya tak jarang juga menipu atau paling tidak membuat kita penasaran. Apakah garis dibuat Aditya di permukaan depan lembar tembus pandang itu atau belakang? Seberapa penting bagi kita mengetahui keberadaannya?

Jakarta, November 2016

Grace Samboh

⁵Sudjoko, "Menuju Nirada", dalam Biranul Anas dkk (ed.), *Refleksi Seni Rupa Indonesia, Dulu, Kini dan Esok*. Jakarta: Balai Pustaka, 2000.



ADITYA NOVALI

SHE RAN A FINGER AROUND THE INSIDE OF THE BOWL,
RECORD THE DATE ON THE OUTSIDE OF THE FILE
2016. Clear Coat, Paint, LED Light Strips, Adaptor, Plexiglass, Wood and Multiplex
103 x 103 x 8 cm each (2 panels)





ADITYA NOVALI

HER COMMENTS ARE WORTHY OF VERTICAL REPETITION
2016. Clear Coat, Plexiglass, Multiplex and Zinc Plate
236 x 11 x 3 cm each (8 panels)



ADITYA NOVALI

A ROW OF CLOSELY SPACED DOTS WILL
LOOK LIKE A CONTINUOUS LINE
2016. Clear Coat, Paint, Plexiglass, Wood and Multiplex
109 x 109 x 5 cm each (4 panels)





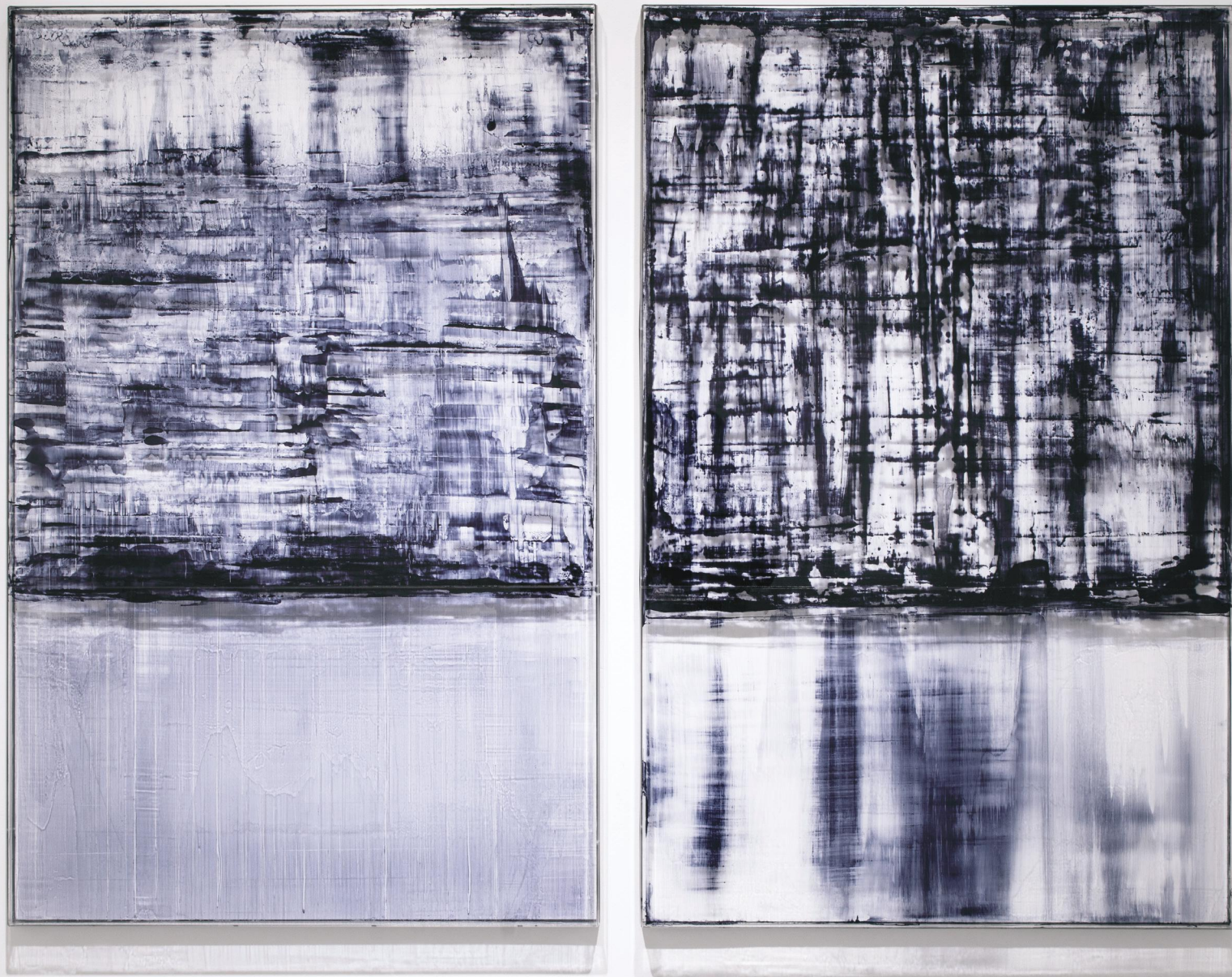
ADITYA NOVALI

YOU WILL FIND THE COAT A USEFUL
ADDITION TO YOUR WARDROBE
2016. Ink, Plexiglass, Wood, Multiplex and Zinc Plate
115 x 74 x 5 cm each (2 panels)



ADITYA NOVALI

THE PARAPET WALL SWEEPS DOWN IN A BOLD CURVE
2016. Resin, Plexiglass, Wood, Multiplex and Zinc Plate
123 x 217 x 12 cm each (2 panels)



ADITYA NOVALI

THE ERASURE OF PRIOR HISTORY

2016. Clear Coat, Paint, Plexiglass, Wood, Multiplex and Zinc Plate
115 x 74 x 5 cm each (2 panels)



ADITYA NOVALI

THE DAY HE MADE IT TO THE BIGS, HE FORGOT EVERY
MINOR LEAGUE BALLPARK HE EVER PLAYED IN
2016. Clear Coat, Plexiglass, Wood and Multiplex
226 x 103 x 8 cm each (5 panels)



ADITYA NOVALI

SHE WAS DRESSED IN BLUE
2016. Clear Coat, Plexiglass, Wood, Multiplex and Zinc Plate
111 x 111 x 6 cm



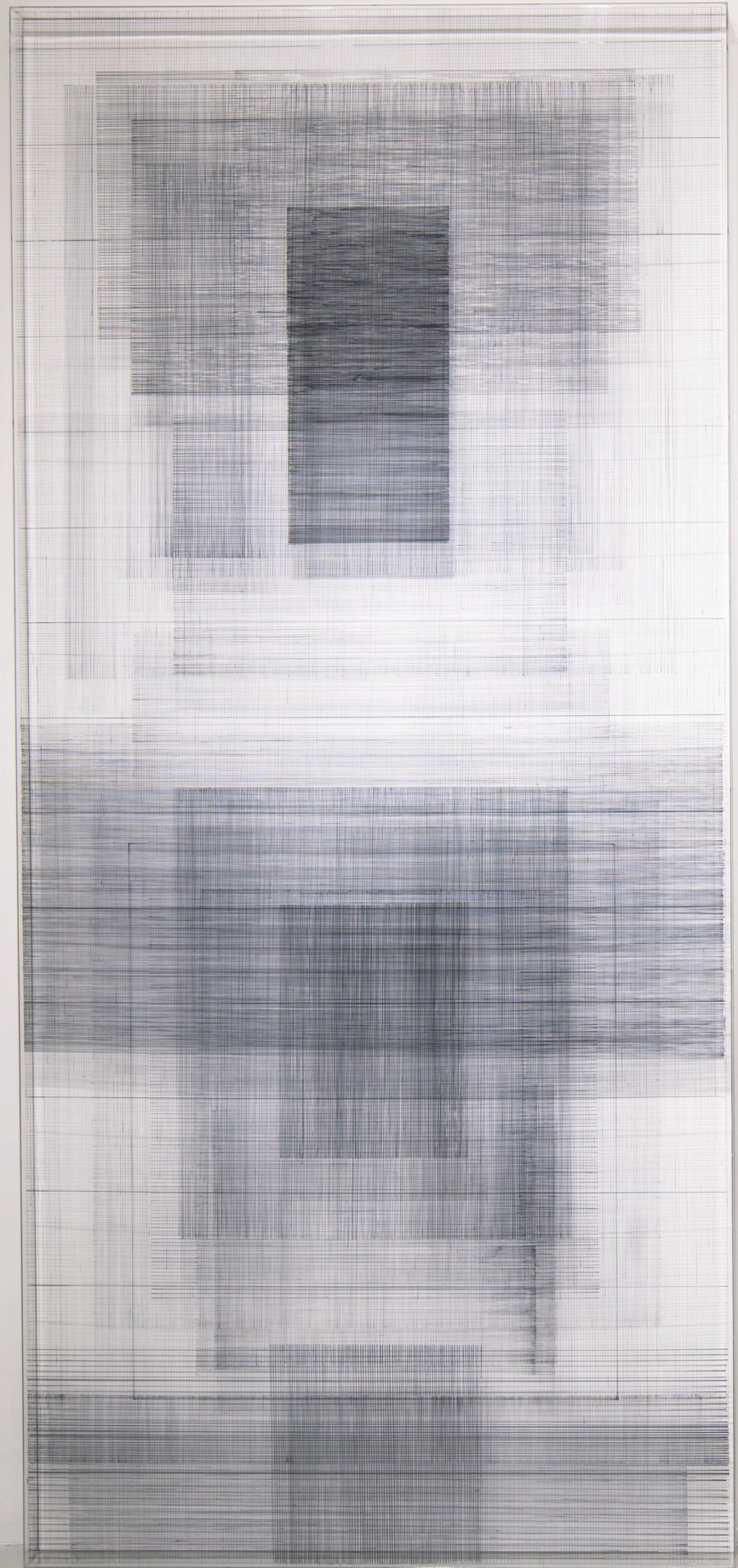
ADITYA NOVALI

CAROLYN WAS SITTING IN THE DARK
2016. Clear Coat, Paint, Ink, Plexiglass, Wood and Multiplex
143 x 103 x 7 cm each (3 panels)



ADITYA NOVALI

HER COMMENTS ARE WORTHY OF HORIZONTAL REPETITION
2016. Clear Coat, Plexiglass, Wood, Multiplex and Zinc Plate
136 x 122 x 9 cm



ADITYA NOVALI

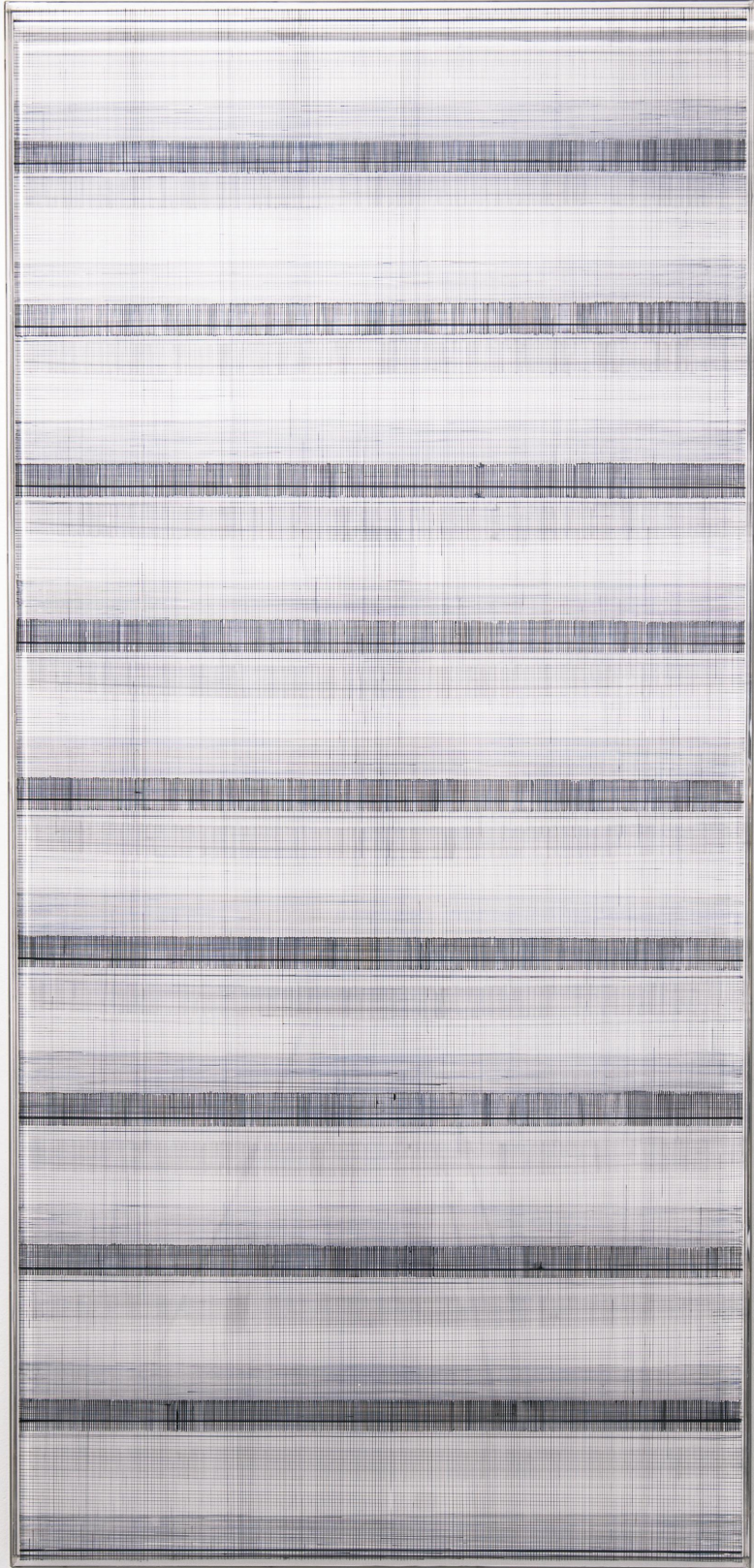
EARS BLURRED HER VISION
2016. Ink, Plexiglass, Wood, Multiplex and Zinc Plate
225 x 103 x 7 cm



ADITYA NOVALI

A STACK OF BOXES

2016. Ink, Plexiglass, Wood, Multiplex and Zinc Plate
225 x 103 x 7 cm



ADITYA NOVALI

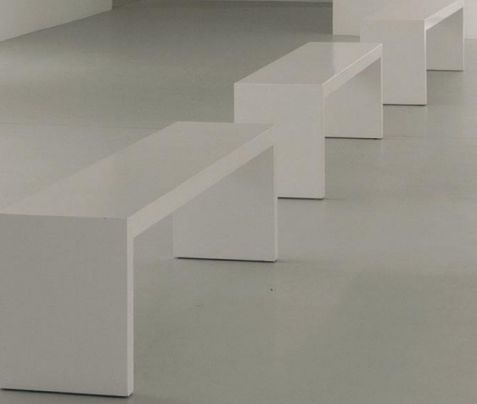
THE NAMES ARE WRITTEN IN INK
2016. Plexiglass, Wood, Multiplex and Zinc Plate
75 x 45 x 5 cm



ADITYA NOVALI

JOIN THE TWO SLEEPING BAGS TOGETHER TO MAKE A DOUBLE
2016. Paint, LED Light Strips, Adaptor, Plexiglass, Wood and Multiplex
103 x 103 x 8 cm each (2 panels)





ADITYA NOVALI born in Solo, November 17, 1978

EDUCATION

1997-2002 Bachelor of Engineering in Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia.
2006-2008 IM Master of Conceptual Design, Design Academy Eindhoven, The Netherlands

SOLO EXHIBITIONS

2016 "Acrylic", Roh Projects, Jakarta
2014 "The Order", Makan Angin#2, residency exhibition, Cemeti Art House, Yogyakarta
2014 "Painting Sense", Roh Projects, Jakarta
2013 "Beyond The Walls", Primo Marella Gallery, Milan, Italy
2012 "Method of Polarity", Umahseni, Jakarta
2012 "The Wall:Asian (Un)Real Estate Project", Project Stage-Art Stage, Singapore
2011 "Indoscape : A "Geo-History", Canna Gallery, Jakarta
2004 "Art Portable", CP Artspace, Jakarta
1997 "View on Woman", Linggar Gallery, Jakarta
1996 Taman Budaya, Yogyakarta
1995 "Transition", Bentara Budaya, Jakarta
1990 Purna Budaya, Yogyakarta (with Javanese puppet show performance)
1989 Galeri Pasar Seni Ancol, Jakarta (with Javanese puppet show performance)

SELECTED GROUP EXHIBITIONS

2016 "Imaginary Synonym", Tokyo Wonder Site, Tokyo, Japan
Prudential Eye Awards 2016, Art Science Museum, Singapore
"Plugged", Pearl Lam Gallery, Singapore
"EkstrakurikuLab Serrum", Gudang Sarinah Ekosistem, Jakarta
"Indonesialand", Selasar Sunaryo, Bandung
"South East Asia Forum", Marina Bay Sands, Singapore
"Constituent Concreteness", Mizuma Gallery, Gilman Barrack, Singapore
2015 "Object : About Memory and Time", Nunu Fine Art, Taipei
"Titik Silang", Dia Lo Gue, Jakarta
"Infinity in Flux", ArtJog15, Taman Budaya, Yogyakarta
"Aku Diponegoro", National Gallery, Jakarta
"(Dis)appear", Primae Noctis Art Gallery, Lugano, Switzerland
2014 "The Order", Makan Angin#2, residency exhibition, Cemeti Art House, Yogyakarta
"Shout! Indonesian Contemporary Art", Museo d'Arte Contemporanea (MACRO), Rome, Italy
Sculpture Triennale, National Gallery, Jakarta
"The Wall/Structure/Construction/Border/Memory", Ark Galerie, Yogyakarta
"Fiesta Fatahillah", Jak Contemporary Artspace, Jakarta
Art 14 London, London, England
Primo Marella Gallery, Scope Basel, Basel, Switzerland
"After Image : Images of Conflict", Galleria Civica di Trento, Italy
2013 "Little Water", Dojima River Biennale, Osaka, Japan
"Pressing", Centro Video Insight, Torino, Italia
South East Asia (SEA)+ Triennale, National Gallery, Jakarta
Homo Ludens#4, Bentara Budaya Bali, Bali
ArtJog13, Taman Budaya Yogyakarta, Yogyakarta
"Collective Perspective on South East Asian Wing", Beirut Art Fair, Lebanon
2012 "Of Human Scale and Beyond: experience and transcendence", Hong Kong Arts Centre, Hong Kong
"Deep S.E.A:Contemporary Art from South East Asia", Primo Marella Gallery, Milan, Italy
"Re.claim", National Gallery, Jakarta
ArtJog12, Taman Budaya Yogyakarta, Yogyakarta
"Deviation-New Sculpture", Galeri Salihara, Jakarta

2011 "Maximum City"Jakarta Biennale, National Gallery, Jakarta
"PMR Cube Contemporary Culture Interplay", Sampoerna Strategic Square, Jakarta
"Religiosity In Indonesian Art", Mon Decor Art Centre, Jakarta
"Ekspansi", National Gallery, Jakarta
"Contemporary Landscape", Lawangwangi Art Space, Bandung
"Homo Ludens#2", Emmitan CA Gallery, Surabaya
"Cultural Bridge", Wendt Gallery, New York-USA
Sovereign Asian Art Prize 2010 Finalist Exhibition, Hongkong.
BaCAA Finalist Exhibition, Lawangwangi Art Space, Bandung.
"1001 Doors: Reinterpreting Traditions", Ciputra World, Jakarta

2010 "All About Paper", Dia Lo Gue Artspace, Jakarta
Sovereign Asian Art Prize 2010 Finalist Exhibition, Singapore.
Jakarta Art Award 2010 Finalist Exhibition, North Art Space, Jakarta.

2006 "Beyond"Jakarta Biennale, Galeri Cipta TIM, Jakarta.

2005 "Exodus", Nadi Gallery, Jakarta.
CP Biennale, Museum Bank Indonesia, Jakarta
Yogya Biennale, Yogyakarta
Pameran Nusantara, National Gallery, Jakarta

2003 Finalis Indonesia ASEAN Art Award Exhibition, ASEAN Secretary,Jakarta.
CP Open Biennale, Nasional Gallery, Jakarta.
"Implotion", Expatriat Gallery, Jakarta.
"Malaysia Indonesia Artists", Taksu Gallery, Jakarta.

2002 Finalis Indofood Art Award Exhibition, Nasional Gallery, Jakarta

2000 "Fragmen", Kembang Gallery, Jakarta.
"Bandung Young artist Exhibition", Griya Seni Popo Iskandar, Bandung.

1999 Finalis INDONESIA ART AWARD 1999, Nasional Gallery, Jakarta.

1998 "The Other Side of Indonesian People and Their Country", Santi Gallery, Jakarta.

1997 Finalis Indonesia Art Award Exhibition, Museum Agung Rai, Bali.

1986 Taman Budaya, Solo

1985 Pasar Seni Ancol, Jakarta

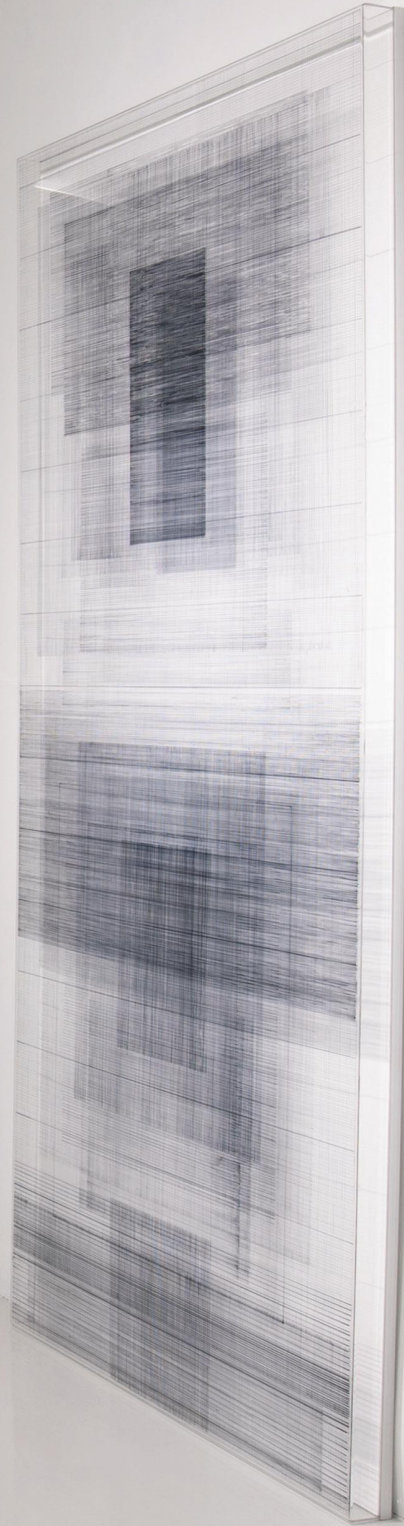
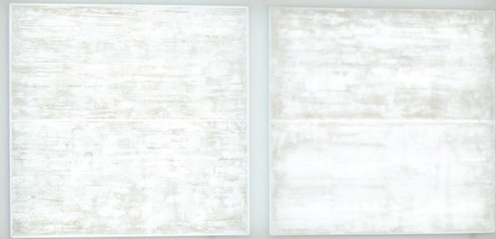
1984 Monumen Pers, Solo

AWARDS

2016 Best Emerging Artist using Installation finalist, Prudential Eye Awards
2011 Best Artwork BaCAA (Bandung Contemporary Art Award 2010)
2010 3rd winner Jakarta Art Award 2010
Finalist Sovereign Asian Art Prize
2003 Finalist Indonesia ASEAN Art Award
2002 Finalist Indofood Art Award
1999 Finalist Indonesia Art Award
1997 Finalist Indonesia Art Award

RESIDENCY

2016 International Creator Program, Tokyo Wonder Site, Tokyo, Japan
2014 Makan Angin #2, Cemeti Art House, Yogyakarta, Indonesia





My deepest gratitude to everyone who believed in this idea from the beginning and who have worked hard to realise that idea in the form of this exhibition

ADITYA NOVALI

