

10 DECEMBER 2022

ROH presents two concurrent solo exhibitions by Indonesian artist, Davy Linggar, entitled *Aperture* and Singaporean artist, Heman Chong, entitled *Labyrinths (Libraries)*.

Jakarta, December 2022 – ROH is pleased to present *Aperture* and *Labyrinths (Libraries)*, two concurrent solo exhibitions respectively showing the works of Davy Linggar (b. 1974, Jakarta) in Gallery Apple and Heman Chong (b. 1977, Malaysia, raised in Singapore) in Gallery Orange. This is the first solo exhibition of both artists with the gallery.

Aperture presents new paintings by Davy Linggar that encompass a wide range of what his eyes have been observing with precise detail in his mind within the breadth of an extended period of time from many different places and contexts. Painted on identical sized wood panels, the paintings take the viewer into hybrid dream states that blur the boundaries between reality and the imaginary.

In the case of this exhibition, Linggar places a special emphasis on the exploration of small paintings. The intention behind his paintings is to understand the connection between himself and certain memories related to moments in time and space in his work. Many of the compositions are more photographic while others incorporate elements of abstraction, and layers of pencil drawings upon the paintings. Though each work is painted on seemingly identical 20 × 20 cm wood panels, the wood grain on each panel are distinctive to their organic, natural growth lines. The exhibition presents an array of 50 of these works that speak to each other in conversation, almost forming a singular installation of Linggar's aesthetic expressions.

Color, hue and saturation are also an integral aspect of *Aperture*. Some of the paintings, such as *Vogue*, *Respite*, and *Lustrate* are decidedly monochromatic, in which the interplay between raw contrast and texture becomes a focal point, a nod perhaps to Linggar's own black and white photography. Some of the paintings, such as *Red Hot* and *Unlikely*, wash the compositions in single colors, strongly accentuating a certain intention in the work to express very sharp, specific moods. Other works like *Journey*, *Vague*, *Bliss*, *Rapture*, are expressed in more organic, natural colors — browns, greens, and cream — that correspond to the wood panels the paintings are made upon. The journey into the multicolor perseveres deeper into the realm of pastel hues in *Jolly* and *Sheer* and reaches a rainbow crescendo of sorts in *Jaded* and *Boiling*.

Aside from the above points, there are actually a plethora of possible entry points to understand *Aperture*, as each individual painting communicates a multitude. To look at the idea of portraiture and reconsider its more current context or how the images portray the more cosmopolitan life and culture are two of the many ways one could perceive his works in the exhibition. At the same time, perhaps Linggar also invites the viewer to also experience the paintings in a very visceral, human way. To begin to learn the subtle act of looking at *Aperture* with the mind, while also feeling the much more inexplicable nature of his paintings.

The multi-layered, trans-disciplinary art practice of Heman Chong often reveals the socio-political complexities of the world we share. *Labyrinths (Libraries)* revolves around several series and works

that allow us ways of understanding these complexities that surround the work of the artist and presents a number of works in a number of different formats including installation, painting, and performance.

Labyrinths (Libraries) (2022 - ongoing) is a set of images resembling maps of spaces produced out of tight grids. These are spaces that are highly organized, with very little room for any form of improvisation. Horizontal and vertical lines dominate the surfaces of these paintings, forming pathways that are navigated in one's mind but not break out of. Within every library, we can locate books which contain many opposing ideas. These paintings think about multiplicity and the relations between these books and the spaces between them as a landscape of our contemporary time. The visual language within each painting found in *Labyrinths (Libraries)* is a constant oscillation between positive and negative spaces; sparking an interest in thinking about how ideas can be easily veiled and hidden behind other ideas.

Cover (Versions) (2009 - ongoing) is an on-going series of book covers imagined as paintings. The selected titles are taken from an extensive and idiosyncratic list that is constantly expanding via recommendations sent to him by his friends. Most of these books have never been read at the time the painting is produced, but are to be read at some point in his life. Each painting is improvised; there has never been an assumption of how the painting might look. Chong discursively exhausts two sets of parallel vocabularies found in painting and graphic design. The abstracted book covers are not intended as reflections on or interpretations of their literary titles, but rather as a way to highlight relationships between textual and non-textual forms.

Everything (Wikipedia) (2016) begins with an encounter with an individual walking around a room. It is revealed that this person is reading from their personal mobile device. Beginning with the article of the day on Wikipedia, accessed off the servers in real time, the reader reads that article, without any emotion, and moves onto the next article, which is a link that they can choose from within this page. He/She or They repeats this action, over and over, until the pre-defined hours of the performance has ended. This is a durational performance that is a futile attempt to vocalize a representation of the entirety of human knowledge. The hyperlinks across a multitude of entries written by the everyday person eventually spirals into the depths of irrelevance from the original article of the day.

(Free) Trade (2022) is a new work that appropriates the architecture of an art fair booth and transposes it as a large-scale, temporary situation that is located in the middle of the gallery. It is a minimalist sculpture that surfaces out of a set of instructions, constructed whenever it is exhibited. After the show, it is dismantled and recycled, only to reappear at the next show. Born out of Chong's interest in the infrastructures found in everyday life, *(Free) Trade* transposes the ubiquitous art fair booth straight into the gallery, producing a space of contemplation, not unlike structures like pavilions in gardens or jetties at lakes. It is via this emptiness and nothingness that we can collectively think about the possibilities of these spaces as sites of meanings that can arise out of our own imagining.

Aperture and *Labyrinths (Libraries)* are open by invitation on 10 December 2022 and to the public starting on 11 December 2022 to 8 January 2023. The gallery will be closed on Christmas Eve and Day as well as New Year's Eve and Day. Follow the gallery's Instagram account @rohprojects or reach out to info@rohprojects.net for further updates on operational hours and announcements of public programs. *Labyrinths (Libraries)* is produced in partnership with STPI.

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DAVY LINGGAR

B. 1974, Jakarta, Indonesia

Lives and works in Jakarta, Indonesia

Davy Linggar works in a manner that interweaves the practice of painting, photography, video, and installation. Blurring the boundaries between mediums, as well as investigating confluences in culture around him, Linggar depicts both the intimacy and vibrancy of the human condition.

He has exhibited his works in photographs, drawings, paintings, and installations throughout a number of exhibitions such as *Cut* at AAAAHHH!!! Paris Internationale (2022) with ROH; Art Jakarta (2022) with ROH; *1* (2022) at ROH, Jakarta, Indonesia; *Last Words* (2021) at ROH, Jakarta, Indonesia; Art Basel Hong Kong (2021); Art Jakarta Virtual (2020-2021) with ROH; *iso* (2020) at AAAAHHH!!! Paris Internationale, Paris, France; Artjog 10: *Changing Perspective* (2017) at Jogja National Museum Yogyakarta, Indonesia; *After Utopia, Revisiting The Ideal in Asian Contemporary Art* (2015) at Singapore Art Museum, Singapore; *Pink Swing Park* at CP Biennale (2005), in collaboration with Agus Suwage, Jakarta, Indonesia; 11th Asian Art Biennale (2004), Dhaka, Bangladesh. His solo exhibitions include *Film* (2015) at The Papilion, Jakarta, Indonesia; *Sketch, Photo, Image* (2008) at Ark Galerie, Jakarta, Indonesia; and *Black & White* (1999) at Gallery Cahya, Jakarta, Indonesia.

HEMAN CHONG

B. 1977, Malaysia

Lives and works in Singapore

Heman Chong is an artist whose work is located at the intersection between image, performance, situations and writing. His practice can be read as an imagining, interrogation and sometimes intervention into infrastructure as an everyday medium of politics. He received his Masters in Communication Art & Design from The Royal College of Art, London in 2002.

His solo exhibitions include: *Peace Prosperity And Friendship With All Nations* (2021) at STPI, Singapore; *Spirits in the Material World* (2019) at Het Nieuwe Instituut, Rotterdam, Netherlands; *fiktionfiktionfiktion* (2019) at Weserburg Museum, Bremen, Germany; *Legal Bookshop* (2018) at Swiss Institute, New York, USA; *Never is a Promise* (2018) at Calle Wright, Manila, Philippines; *Because, the Night* (2017) at 72-13, Singapore; *Ifs, Ands, Or Buts* (2016) at Rockbund Art Museum, Shanghai, China; *An Arm, A Leg and Other Stories* (2015) at South London Gallery, London, England; *Never, a Dull Moment* (2015) at Art Sonje Center, Seoul, South Korea; *Correspondence(s)* (2014) at P!, New York, USA; *Calendars (2020–2096)* (2011) at NUS Museum, Singapore; *Common People and Other Stories* (2007) at Art in General, New York, USA; *The Sole Proprietor and Other Stories* (2007) at Vitamin Creative Space, Guangzhou, China; *Vexillogy, Cartography and Other Stories* (2005) at Ellen de Bruijne Projects, Amsterdam, Netherlands; *Snore louder if you can* (2004) at The Substation, Singapore; and *The Silver Sessions* (2003) at Künstlerhaus Bethanien, Berlin, Germany.

In 2006, he developed a writing workshop with Leif Magne Tangen at Project Arts Center in Dublin where they co-authored *PHILIP* (2007), a science fiction novel with Mark Aerial Waller, Cosmin Costinas, Rosemary Heather, Francis McKee, David Reinfurt and Steve Rushton.

Between 2012 and 2014, Chong produced *Moderation(s)*, a third space that exists between Witte de With Contemporary Art in Rotterdam, Netherlands and Spring Workshop in Hong Kong which involved more than 50 artists and comprised a conference, three exhibitions, three residencies and a book of short stories.

Chong is the co-director and founder (with Renée Staal) of *The Library of Unread Books* which has been hosted by the NTU Center for Contemporary Art, Singapore; The Museum of Contemporary Art and Design (MCAD), Manila, Philippines; Casco, Utrecht, Netherlands; Kunstverein Milano, Milan, Italy; Jameel Arts Center, Dubai, UAE; tranzit.cz, Prague, Czech; I_S_L_A_N_D_S, Singapore and the 7th Singapore Biennale.

His work is included in the public collections of Art Sonje Center, Kadist Art Foundation, M+ Museum, The National Museum of Art Osaka, NUS Museum, Rockbund Art Museum, Singapore Art Museum and Weserburg Museum.

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ROH is a gallery initiated in 2014 that aims to serve the Indonesian art ecosystem by building a consistent local program, while simultaneously fostering a broader, borderless dialogue. ROH has played a more nomadic role in the past couple of years while building its new permanent space, exploring unconventional presentations for artists in dynamic temporal settings and situations. In 2022, ROH has moved into its new permanent space in Jalan Surabaya 66, Jakarta, carefully reconsidering a colonial mid-century house into a flexible space for contemporary art.

For further information, please reach out to info@rohprojects.net.

Wednesday - Friday, 13:00 - 19:00

Saturday - Sunday, 11:00 - 19:00

Closed Monday, Tuesday and public holiday

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