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[ADITYA NOVALI]
SOLO EXHIBITION

WHY 

TUMURUN MUSEUM, SOLO
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MENU ≡



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PREFACE

During the selection process of determining an artist for a solo exhibition at our museum, it did not take for us a long time and consideration to decide upon Aditya Novali. His works are full of puzzles, metaphor, as well as deep thinking that make us want to understand and comprehend things oftentimes beyond our own reason and imagination. Because of this we are proud to present his solo exhibition entitled **WHY**.

The word WHY contains a very deep meaning. By asking the question why, we may understand the reasons, stories, philosophies, and even the ideologies of an individual. The word WHY also forces us to evaluate a work from a number of vantage points which hitherto enriches the meaning and definition of the said work.

Throughout the journey of his career, Novali consistently challenges himself to continuously experiment with equations, methodologies, and new mediums. This is what makes his works continue to expand and evolve from one period to the next. The perspective Novali takes in conceiving a work is one that is highly intellectual where logical formulae and mathematics play a vital role, and does not derive from mere excesses of emotion.

In the process of creating a work, Novali always emphasizes research and experiments, and oftentimes correlates his daily life with physical or mathematical theories that often question

whether or not the things that happen in this life are matters of coincidence. The research process and instructions for making his work are documented in meticulous detail in Novali's reference books. This system of documentation is rarely found within the habits of other artists.

The greatest challenge for an artist is with regards to him/herself and how they are able to escape their respective comfort zones to continue creating new works with considerations, concepts, techniques, and mediums that are everchanging and yet maintain the distinctive identity of the artist. All of these points are reflected in Novali's works. The context of mediums utilized by Novali are also very varied and this too opens up the eyes of the Indonesian art world that art itself does not only consist of oil paint and canvases.

The diversity of works that we are exhibiting may hopefully present a new horizon of possibilities for its viewers that art truly has no limits.

Hope you enjoy this exhibition!

Iwan K. Lukminto
Tumurun Museum

WHY

ALGORITHM AS ATTITUDE

Tumurun Museum is pleased to present *WHY*, a mid-career survey of the practice and works of Aditya Novali (b. 1978 Surakarta, Indonesia) in his hometown for the first time, incorporating a number of the most important projects he has undertaken to date. *WHY* invites the audience through 8 projects in the following order: *Conversation Unknown*, *Painting Sense*, *Caprice*, *When I Search...*, *Significant Other: Her and His World(s)*, *NGACO: Solution for Nation*, *Tea: One Ceremony*, and *Structures of Representation*. Working across an expansive array of mediums as well as methodologies of expression, this exhibition attempts to organize several bodies of work into a series of more distinctive categories, while simultaneously identifying the intricate relationships between them that may not be so visible on the surface. As its title suggests, the exhibition centers around a constant thread of inquiry present in Novali's work, a persistent sense of questioning, evaluation, examination, and investigation into the meaning of those things around and, more importantly, within him. Despite not being formally trained as an artist, Novali's rigor and tenacity in his explorations has helped him to become one of the most internationally recognized Indonesian artists of his generation. As a shadow puppeteer at a young age, Novali demonstrates a deep understanding of light,

shadow, and theatricality in his work. Trained as an architect, we see evidence of a certain rigor of form, structure, as well as references to its canon. Being educated further in conceptual product design, Novali integrates in many of his works a certain user-interface that contains more tactile sensibilities and considerations. His interests and influences are, in fact, far-ranging and encompass a deference for many forms of aesthetic disciplines. But it is in his aptitude for being able to distill these complex reference points and ideas into clear, though thorough, premises that sets him apart as an artist.

The way that Novali works as an artist is interestingly at the intersection of two very different sensibilities, one that operates predominantly through the intellect and rationality, and another notion shaped through intuition and feelings. As it relates to the former, Novali seems to work through in his mind the possibilities of his artistic output through a methodology akin to an algorithm, or formula. Relentlessly exploring wide breadths of permutations and possibilities, his process seems to resemble an almost scientific manner in dissecting any particular idea. Almost counterintuitively, then, this sense of logic seems to then be confronted by those avenues that only exist within the realm of aesthetic expression,

things that may be difficult to describe through rigid premises and instead rest upon much more elusive, abstract notions of beauty and poetry. It is in the careful consideration and control of this tension that Novali has developed a unique language of expression that in turn elicits in the viewer questions that also come from both the mind and from the heart in different measures according to what he intends to communicate.

In his contributive essay, Enin Supriyanto considers Aditya Novali's practice in relation to other artists who have developed similar ideas in their work, both in Indonesia through a case study of Danarto's works in the 1970s, as well as in the international contemporary art canon in examining Sol LeWitt. Alia Swastika, in another essay, looks at the sociopolitical history of installation art and its corresponding practices in Indonesia, as well as the role in which memory, among other things that have informed him, play an important role in Novali's practice.

WHY is an open invitation for the viewer into the processes by which Aditya Novali has developed an artistic practice that takes into consideration the things that make up who we are from the

frameworks of the intellect, as it relates to and at times in tension with our intuitions. The exhibition suggests that in attempting to understand the ways Novali is learning about who he is, that perhaps its viewers may also learn some fundamental truths about themselves as well.

ADITYA NOVALI: PERMUTATION AND NARRATIVE

*The system is the work of art;
the visual work of art is the proof of the system.
The visual aspect can't be understood without understanding the system.
It isn't what it looks like but what it is that is of basic importance.*

Sol LeWitt, *Sentences on Conceptual Art*,
in *O-9*, New York, January 1969.

On the 24th of February 1975, Agus Dermawan T. wrote an exhibition review for the *Berita Buana* newspaper entitled "*Seni Lukis Mistar (Ruler Painting)*". This interesting title became used as well as a term used to describe the patterns present in an exhibition which featured works of Harsono and Nanik Mirna's. Other artists mentioned include Danarto, Agustinus Sumarto, and Eko Supriyadi. It is unfortunate that in the aforementioned newspaper print there were not many photographs of the works exhibited. There are only two photographs of works: one work by Agus Dermawan T., the writer of the review himself, as well as another photograph that shows the work of Harsono. The additional image or photograph shows the work of Piet Mondrian, *Broadway Boogie Woogie* (1942-1943, now in the collection of MOMA, New York).

From the text as well as the examples of works included, we can assume that "ruler painting" refers to paintings that incorporate lines and geometric forms that are measured and structured. Generally speaking, this is because the artists utilize rulers in order to develop the images and compositions in these paintings.

What is also interesting in the review is the inclusion of Danarto (1941-2018) whose work is illustrated as an arrangement of "wood and glass planes". Unfortunately, there is no photograph of the work included in the exhibition. We need to raise in this case the name and work of Danarto at this point, as he had also in other occasions incorporated stretched canvases, similar to other paintings, although the entire surface of the canvas is devoid of paint (white, empty canvas).² From existing archives in the present, we can find a work of Danarto that takes the form of an installation of canvases in the shape of circles, and another composed of square canvases. In these two works of Danarto he incorporates forms that are clear and simple— circular and square-shaped canvases—positioned in a systematic and structured manner within a specific space. The strength of structure present in these two works that are completely in the "color" of white, reminds us of the work of Kazimir Malevich, Suprematist Composition: *White on White* (1918), and the series of work in the form of geometrical structure (Structures) by Sol LeWitt.

Meanwhile other sources note that Danarto has, in fact, prepared a number of sketches, drawings or blueprints, that completely focus on the process of dividing square planes in a number of possible divisions. Dr. Amanda Katherine Rath – currently a lecturer in the subject of *Modern and Contemporary Art of Southeast Asia*, Department of Southeast Asian Studies, The Institute of Art History, Goethe University, Frankfurt am Main, Germany – who has consistently studied the history of Indonesian contemporary art, especially as it relates to the New Art Movement (*Gerakan Seni Rupa Baru*) as well as "Concrete Poetry" (*Puisi Konkrit*), owns the archive and data as it relates to Danarto's "concrete poetry". One of the things that she showed me include an image of a square divided into nine small square parts, 3 horizontal segments, and 3 vertical segments. Below the image that appears like an illustration diagram for a primary school basic mathematics studies for children is the caption "*Gambar No. 36, Petak Sembilan (9), 1974, Danarto*".

Until completing this text, I did not have sufficient information with regards to how many constructs or drawings of "concrete poems" such as these that he has made. What I can imagine is that there seems to be quite a fair number, given the numbers he uses to title those that we can still have access to. I suspect that Danarto attempted a number of investigations that began as a single square. This is most certainly in line with the permutational designs or basic aesthetic forms – straight lines in squares – in the work of Sol LeWitt, *Straight Lines in Four Directions and All Their Possible Combinations* (1973).³ The two both look for possibilities with regards to the transformation of form in various combinations and permutations to enrich the appearance of visual elements that begin in a manner that is very simple, minimal. Combinations and permutations, as a certain methodology for creation is a primary aspect we will find in many of Aditya Novali's works.

² A reproduced version of this work, and an archival volume regarding Danarto and his works, can be found at the event Taman Bacaan Danarto (*Mobile Library of Danarto*), Jendela Institute, Yogyakarta, which happened between December 29th, 2021 – February 4th, 2022. Further information about this research project: <https://hyphen.web.id/proses-adalah-ketika-kita-process-is-when-we/>
³ Image of Sol LeWitt's work can be found in <https://www.tate.org.uk/art/artworks/lewitt-straight-lines-in-four-directions-and-all-their-possible-combinations-set-of-151-65201/16>



Putih di Atas Putih (White on Top of White), blank canvases,
variable dimensions, c. 1973-1979.

Photo: Exhibition shot from 'Pameran Seni Rupa
Baru Indonesia', Taman Ismail Marzuki, Jakarta,
1979. Courtesy: FX Harsono & Hyphen

The review by Agus Dermawan T. that I referred to earlier provides an explanation as to how the history of “ruler painting” may be traced until the early 20th century, when Kazimir Malevich (1879-1935) introduced “Suprematism”, until De Stijl began to develop in Western Europe, spread by, among others, Theo van Doesburg and Piet Mondrian. In relation to an era shaped by science, technology, and industrialization, art was therefore pushed to also provide attention towards ideas, to depend on rationality and objective calculations, and no longer focusing on the subjective whims of artists. In the case of De Stijl, simplicity and straightforwardness of geometric forms, lines, and primary colors took first precedence. As to why these developments were then brought towards the practice of Indonesian art in the 1970s is an altogether different issue that goes beyond the scope of this essay.

What is clear is that the idea to present purely formal artworks – when its aesthetic elements are present in full without relying its presence on certain messages or subjective emotions–continued to entice the minds of many artists. With such considerations many artists centered their efforts upon presenting elements of form, shape, material, and even concept as an aesthetic entity within itself. Since the 1960s in the United States, one of the artists who have persistently and thoroughly developed a concept such as this in his work is Sol LeWitt.

In her short review of an exhibition by Sol LeWitt, theoretician and critic Rosalind E. Krauss wrote that the methodology of Sol LeWitt’s logical and mathematical practice does not cause its “meaning” to disappear.⁴ This is because in its essence “meaning” is a process and result of mental labor. Therefore, in front of Sol LeWitt’s “46 Three-Part Variations on 3 Different Kinds of Cubes” for instance, our mental activity is fully provoked and tested to deduce and recreate the logical rules, or systems, that the artist employs in arranging these squares that appear to be uniform and identical.

Generally speaking, however, works such as these clearly indicate a departure from narratives, bereft of a particular message. Aside from the issue of avoiding narrative meaning, Sol LeWitt’s unique position and achievement in relation to development of contemporary art stems from an assuredness

and practice that is conceptual, logical, and mathematical. In other words, it can also be said that in this case Sol LeWitt is one of the artists who is most consistent in terms of following a certain methodology of artmaking based on the principles of combination and permutation. This method acts as a direct representation of LeWitt’s certainty that contemporary art may fully rest upon ideas and concepts that play their role as “art making machines”.⁵

Furthermore, in his methodology of combination and permutation, Sol LeWitt may be considered a very productive artist, as one work may be expressed through hundreds of different forms, following calculative permutational equations, or certain systems of combination. *Drawing Series* (1968), for instance, consists of 192 images (permutations). Even his newer works such as *A Sphere Lit from the Top, Four Sides, and All Their Combinations* (2004), consists of 28 photographs – just as its title suggests – is a combination of transformations that occur when a circular object is illuminated by light from 5 different angles.

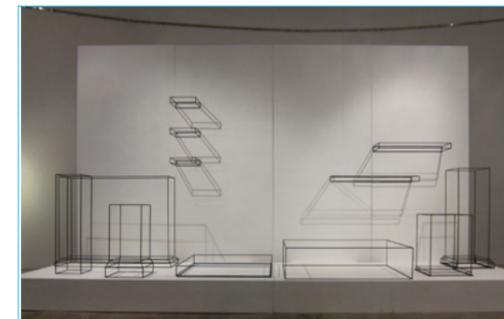
By distilling the presence of concept and ebb form to be derived from a fully logical system, LeWitt accentuates this absence of narrative. In this case, Aditya Novali and Sol LeWitt simultaneously reach an intersect and depart from each other.

In many of his works, we can assuage how Aditya Novali truly employs certain principles of combination and permutation. However, instead of a distillation of the presentation of form, Aditya Novali increases and enriches narrative construct, expanding the possibilities of interpretation. If in LeWitt’s case combination and permutation are reserved for the purpose of obtaining variations that may happen from visual elements that are minimal and limited, in Aditya Novali’s case this method is employed not only to enrich the possibilities of form but simultaneously to obtain a diversity of variations with regards to a certain narrative theme.

Even further, another point of departure as it relates to the two artists is in relation to the issue of the position of the artist as working as it relates to the making of works. Sol LeWitt so endeavors to maintain the position of concepts as “art making

machine” to the point that he often submits the creation of works to other people. As an artist, he only deals with those ideas he develops within a certain system with instructions so that others may materialize his works into fruition. Whereas in the case of Aditya Novali, what is most evident is the persistence of the artist as it relates to numerous aspects in the process of creating his works. In fact, many details in his work demand a requisite degree of technical expertise in order to realize. His work demands a certain precision that appears to only be completed through working on his own.

Tentu saja Aditya Novali juga mengenali dan menikmati permainan kemungkinan rupa yang pusat perhatiannya ada pada kehadiran gagasan, bentuk dan bahan. Karya-karya seperti *The Imaginary Mass Of (2) Things* (2012) dan *Platform(s)* (2012) – yang mengingatkan saya pada karya Sol LeWitt, *Serial Project, I (ABCD)* (1966) – adalah dua contoh yang cocok untuk kasus ini.⁶



Aditya Novali. *Platform(s)*. 2012. Coated steel. Exhibition view at *Deviation-New Sculpture*. Galeri Salihara, Jakarta, Indonesia.

Simultaneously, he utilizes methods of permutation that we may refer to as a composition of “variations on a theme” for works characteristically narrative in nature. This tendency is made more evident in his work *Mooi In(Die) Series* (2010), and later continued in his *Identification Series: From Monet to Ruscha* (2012), and *Identification Series: From Affandi to Lee Man Fong* (2012). The three works harness the form and basic materials of paintings created with specific constructions: arranged in blades of equilateral triangles or squares—that may be rotated. When any side is rotated to face forwards, a painting appears will consequently change as well. It is only

⁶ In both of these works, along with several others, such as, *Happy Land* (2005) and *The Wall: Asian Unscaled Reality* (2017), we may also have a proof to gain with regards of how Aditya Novali provides us with an attention towards structure. Such might be within relation with how he was trained as an architect. Structural importance brings forth Sol LeWitt’s remark on his three-dimensional works as being *structures* (and not sculptures).

⁷ A number of prominent music composers employ “Variations on a theme” as a method in order to create compositions. For instance, we may experience several composers who utilizes this approach in works such as J.S. Bach (*Goldberg Variations*) up towards Philip Glass (*Metamorphosis*), from Beethoven (*6 Variations on an Original Theme*) up to Cesar Franck (*Variations Symphonique*). In order to understand that this approach over variations demands particular creative imagination in order to obtain thematic movement and shifts, listen, for instance the 12 variations of compositions by Mozart on the children’s tune *Twinkle Twinkle Little Star*.

when a particular arrangement of rotations is conducted where a complete painting becomes apparent. On the other hand, if each component is rotated and positioned randomly, we then obtain different paintings that are similarly random (which according to rules of combination and permutation, can actually be computed with certainty).



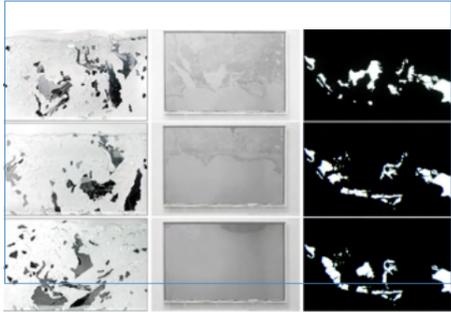
Aditya Novali. *Mooi In(Die): (My) Comfort Zone*. 2010. Oil on modular rotatable square bars covered with canvas. Jakarta Art Award 2010 Finalist Exhibition. Jakarta, Indonesia.

Beyond these 3 works, Aditya Novali realizes that this method – developing the possibilities of combination and permutation– allows the possibility of inserting further complexity with regards to the flow of storytelling in his work. This is evident in the work *The Wall: Asian Un(Real) Estate Project* (2012). This work, which resembles an architectural maquette for an apartment building, is composed of components that are also rotatable. Each rotation alters the configuration of the apartment façade, and because of this, the narrative flow that appears to its viewer continues to transform and expand. In this case, the method he employs in this work may also be seen as explorations with regards to “variations on a theme”.⁷

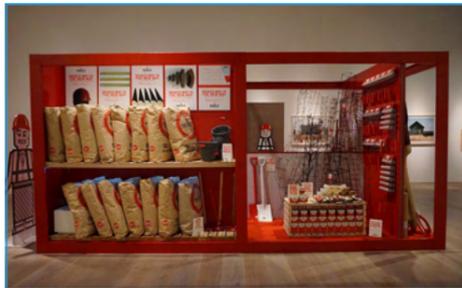


Aditya Novali. *The Wall: Asian Un(real) Estate Project*. 2018. Various material and LED lights on 154 rotatable triangular units. Exhibition view at *The 9th Asia Pacific Triennial of Contemporary Art*. Queensland Art Gallery and Gallery of Modern Art (QAGOMA), Brisbane, Australia.

In a number of his other works that appear to express a certain commentary on Indonesia's social condition, Aditya Novali also applies a methodology that incorporates combination and permutation. In this way he successfully avoids expressing a message that is overly singular and simplistic. Furthermore, the message he conveys avoids patronization or didacticism, and instead even presents itself through satire and humor. This quality is recognizable in his works: *Identifying Indonesia Series* (2013); *Made In/By/For/Indonesia* (2015); *NGACO: Solution for Nation* (2014-2017). Part of this grouping is a work entitled *Abstract Logic Series: Penangkapan Diponegoro (1895) - Raden Saleh*, a deconstructive dissection towards aspects of famous paintings of Raden Saleh that are reintroduced - through the process of abstraction - into geometrical forms and lines minimal in nature.



Aditya Novali. *Identifying Indonesia series - The Chaos, The Process, The Contemporary*. 2013. Mirror, plexiglass, water, glass, pump, wax, stainless steel, electrical elements, interactive LED light. Exhibition view at Dojima River Biennale: *Little Water*. Osaka, Japan.



Aditya Novali. *NGACO: Solution for Nation*. 2017. Installation. Exhibition view at *Sunshower: Contemporary Art from Southeast Asia 1980s to Now*. Mori Art Museum and The National Art Center, Tokyo, Japan.

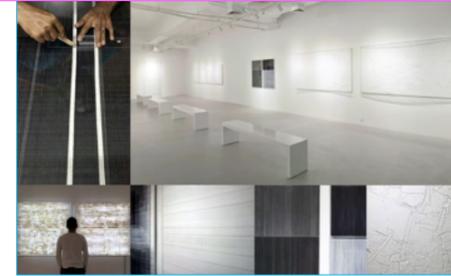


Aditya Novali. *Abstract Logic series: Penangkapan Diponegoro (1895) - Raden Saleh*. 2015. Paint, ink, and sticker on plexiglass. Exhibition view at Aku Diponegoro. Galeri Nasional Indonesia, Jakarta, Indonesia.

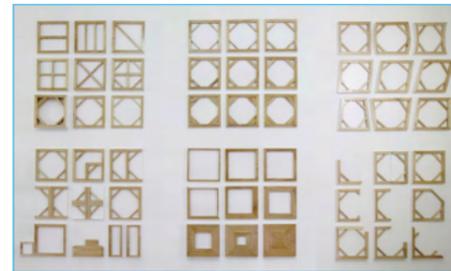
Aside from his work, there are still many of Aditya Novali's works which process and utilize the line, to such a point that it may be stated that he has brought "ruler painting" - which I mentioned in the earlier part of this text - towards a certain development that far exceeds what had been reached by those Indonesian artists who exhibited their works circa 1970s.

I surmise that after successfully recognizing the force behind a methodology of combination and permutation, relying upon it to develop variation on one theme, Aditya Novali finally realized that he is now able to expand the breadth of his practice in order to touch upon various modalities of expression. He is now able to play with whatever it is that evokes his interest: material, object, structure, light and shadow, and even social situations as well. Every facet can be approached, observed, investigated, and dismantled to thereafter be redesigned in a composition and arrangement that increases in complexity. He is able to develop drawing, painting, installation, video, performance, and other ways and forms simultaneously.

As an example, let us put attention on these following works. *Painting Sense* (2014), for instance, successfully invites the viewer to examine and dissect issues in painting as well as the practice of painting itself through a method that appears clinical, systematic, but at the same time also humorous. While the aspect of the materiality of its mediums- transparent acrylic, for instance, a material he often uses in many of his works- is fully dissected in his series *Acrylic: A Matter of (Ir)Rationalizing*, 2016. In another



Aditya Novali. 2016. Exhibition view at *Acrylic*. ROH Projects, Jakarta, Indonesia.



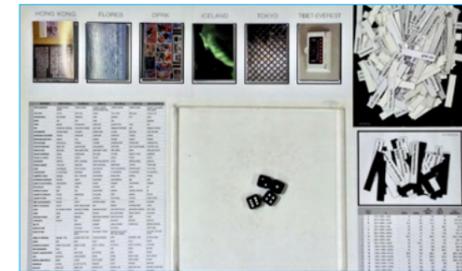
Aditya Novali. *Canvas as A Language*. 2014. Wood and canvas. Exhibition view at *Painting Sense*. ROH Projects, Jakarta, Indonesia.

similar work, *Childhood Memorial: A Typical Landscape Drawing with Two Mountains, a Pathway, Paddy Field and The Sun*, 2016, he combines two different approaches present in two of his previous works. We also have to give this medium of transparent acrylic a special emphasis as its role in incorporating the aspect of light and shadow, a feature that increases the visual complexity in many of his other works. There are many of his works that utilize the presence of light and shadow.

Of the number of the aforementioned works, another quality that also follows this approach of combination and permutation, of course, is the notion of procedure, or more appropriately: system. The works of Aditya Novali seem clearly to have been developed with a certain procedure and system in mind. In cognizance of this clear procedure and system, he is therefore able to connect, construct, and manage a number of features in his works to incorporate certain specific rules, or order, that he determines in a specific calculation. Consider, for instance, the project entitled



Aditya Novali. *Childhood Memorial: "a typical landscape drawing with two mountains, a pathway, paddy field and the sun"*. 2016. Paint on plexiglass. Exhibition view at ArtJog 9: Universal Influence. Jogja National Museum, Yogyakarta, Indonesia.



Aditya Novali. *Game and diagram to create Caprice* (2017). Exhibition view at *Caprice*, Discoveries section - Art Basel Hong Kong, Hong Kong.

Caprice (2017). In this work he purposely shows, not only concepts or the formal aspects he uses to develop his work, but also a certain procedure and combinational system he employs, including the placement of each work within an exhibition space. There exists a system and instructions for us to follow into a procedural flow for this work to successfully prove a certain quality of performativity and interactivity in his work.

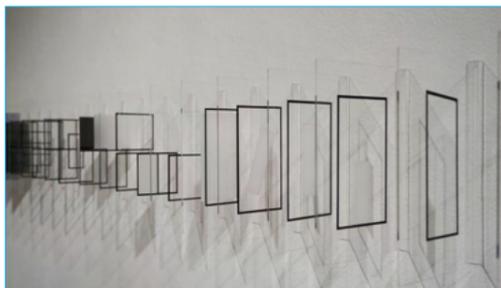
In a number of recent opportunities, Aditya Novali even purposely exaggerates this performative aspect. The involvement of the audience, or other people, in a direct dialogue may result in an interactive situation, inviting people to participate in experiencing a play on narrative flow that he intends to express. This development is clearly visible in his residency project at Cemeti, Yogyakarta, 2014: *The Order, Texts and Its Hidden Inspiration*. Through an artistic approach, he presented *Tea: One Ceremony* (2016), for a residency project at Tokyo Wonder Site, Hongo, Tokyo, Japan. Despite already enriching his practice with features that are performative and



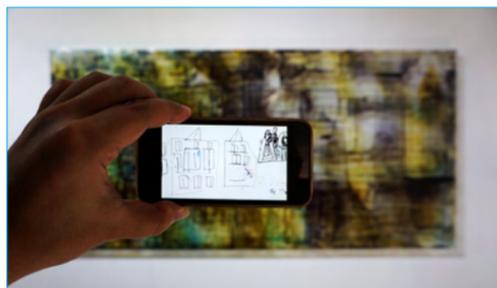
Aditya Novali. *Match or Mess*. 2014. Card game. Exhibition view at *The Order - Makan Angin#2* residency presentation. Cemeti Art House, Yogyakarta, Indonesia.



Aditya Novali. *Tea: One Ceremony*. 2016. Installation with interactive performance. Exhibition view at *Imaginary Synonym*. Tokyo Wonder Site, Tokyo, Japan.



Aditya Novali. "*The Book of Tea*" by Okakura Kakuzo (1906): the abstraction. 2016. Ink and paint on 166 transparent plexiglasses. Exhibition view at *Imaginary Synonym*. Tokyo Wonder Site, Tokyo, Japan.



Aditya Novali. *Sound icon | b/w (green)*. 2018. Paint on plexiglass accompanied with augmented reality video. Exhibition view at *Significant Other*, ShanhART Singapore, Singapore.

interactive in nature, aspects of abstraction, calculation, system, and procedure are still present as important features these works. As part of the works in *Tea: One Ceremony*, for instance, he features 166 pieces of transparent plexiglass as a form of deconstruction and abstraction that he applies towards text and the form of a book in *The Book of Tea* (1906), a work by the author Okakura Kakuzo. In his own explanation, the work entitled "*The Book of Tea*" by Okakura Kakuzo (1906): *The Abstraction* (2016), is an "attempt to deconstruct" this classic and important book within an "abstraction with my own notion of symbolism."

Up to this point we have been able to witness the intensity by which Aditya Novali develops his practice in a methodology that is full of calculation and diversity of systematic methodologies. In the year 2018, however, he shifted his attention towards his private life. An exhibition, or project, entitled *Significant Other: Her and His World(s)*, presented the work of Aditya Novali in juxtaposition with the drawings of her younger sibling, Ade, a girl with special

needs who often makes such a quantity of drawings throughout her everyday. The relationship between two is undoubtedly full of multilayered and deep emotional aspects. However, Aditya realized that their respective works need to appear and be seen in an objective manner. He therefore stated that this presentation does not act as a "collaboration" but rather a "juxtaposition of their respective individual works".

From this elaboration of Aditya Novali's diverse body of work, we are able to discern how he has successfully developed a strong conceptual foundation, and his ability to formulate while simultaneously implementing a suitable and sufficient methodology to translate these aforementioned concepts alongside a certain physical and mental rigor. We can perhaps imagine that as he enters into permutations that are ever more complex and ingenious, that the scale and number of possibilities in his work would also correspondingly increase in number. In the conditions he has

reached until now we can safely assume that in the times to come that he will continue to show works that are increasingly stronger in regard to concept and idea, further variations medium, material and form, further maturation and depth of content. Through this process of artmaking, he has in many ways increased his intellectual capacity, collected an amalgam of experiences as well as honed a number of skills, boundless provision to explore the universe of aesthetics.

When faced with artworks that seem to present impressions of system, logic, calculation, and a clinical feeling, some people may hold a sense of presupposition and doubt: to what extent can such an approach continue to present an evocative quality, or an essence of art that always has the capacity to expand imagination and evoke our rationality?

This important question reminds me of Tengen Kawana, the protagonist in the novel by Haruki Murakami, *1Q84* (2009). Tengen, in Murakami's illustration, is a young man who loves mathematics who is similarly passionate about literature. In one of the important parts of the novel, Murakami explain how Tengen obtained freedom from the realm of mathematics and literature: "*Where mathematics was a magnificent imaginary building, the world of story as represented by Dickens was like a deep, magical forest for Tengen. When mathematics stretched infinitely upward toward the heavens, the forest spread out beneath his gaze in silence, its dark, sturdy roots stretching deep into the earth. In the forest there were no maps, no numbered doorways*".⁸ In the vortex that is Aditya Novali's body of work, our humanity in fact stretches out within the windings of *logos* and *pathos*.

Enin Supriyanto

⁸ Haruki Murakami, *1Q84*, translated from the Japanese by Jay Rubin and Philip Gabriel, Vintage International, New York, 2013, p. 222.

SPACE AS KNOWLEDGE CABINET

The art of installation showcases the notion of how contemporary art itself is open towards a gamut of possibilities and intersections between mediums, in which materiality, historicity, or contextual discourse which in parallel develops a certain dialogue between each other in a larger narrative. How can an artist work in a manner that transcends the limits of a certain discipline not only in a physical manner, but also in terms of perspective and mindsets? Even further, how can perspectives and ways of thinking blur even further through the development of concepts?

Aditya Novali is an artist who works primarily through the medium of installation; but then explores a number of forms and materials. The choices an artist takes as it relates to material, form and imagination represents the outcome of a process in constructing thoughts and research, to the point that one becomes linked to the other in strengthening its constituent components in strengthening the narrative and concepts the artist puts on offer. The way Aditya works represents the practice of a contemporary artist who is organized and structured: building concepts, looking for references as well as researching into themes he cultivates, establishing experiments in shape and form, trying out a variety of materials, including how form and material itself allows for a discovery of meaning within a certain space. The effort behind an artist's creation goes beyond just attaching and constructing a collage of symbols juxtaposed from one to the other, but rather how to provide a certain spirit and artistic identity towards works and a certain orchestration towards each of its constituent elements. Artworks ultimately demand a certain aspect of imagination, fantasy, poetry, or something that encourages playfulness and interactivity, thus some aspect brings the audience to connect with the work.

In the context of Indonesian contemporary art, the history of installation as a "genre" of sorts is oftentimes connected to the founding of the Indonesian New Art Movement (*Gerakan Seni Rupa Baru*) in the middle of the 1970s, in which young artists began to consider conventional mediums such as paintings or sculpture as no longer adequate in terms of expressing the thoughts and

tendencies inherent towards the aesthetic movements of the time. During that time, large scale exhibitions were organized by established art institutions, such as The Grand Art Exhibition (*Pameran Besar Seni Rupa*, conducted by the Jakarta Art Council, *Dewan Kesenian Jakarta*) which specifically featured an emphasis on the mediums of painting and sculpture, which hitherto resulted in a provoked a certain "resistance" of sorts from many university students – initiated by Bonyong Munni Ardhi, F.X. Harsono, Nanik Mirna, and others – as stated in The Black December Statement of 1974 (*Pernyataan Desember Hitam 1974*).

Dari sini, sejarah mencatat bagaimana gerakan kemudian membesar dengan merangkul seniman dari kota-kota lain yaitu Bandung dan Jakarta, dan bersama-sama membentuk Gerakan Seni Rupa Baru. Pendekatan-pendekatan baru dalam karya, yang menunjukkan dialog antara objek dengan konteks sosialnya, serta pertemuan seni rupa dengan berbagai disiplin, semua menunjukkan gairah baru untuk memperluas praktik seni sebagai kerja yang tak terbatas di dalam studio. Pameran mereka *Pasaraya Dunia Fantasi* di Taman Ismail Marzuki pada 1984 menjadi salah satu penanda bergesernya praktik penciptaan secara luas, terutama bagi seniman generasi muda di berbagai tempat di Indonesia.¹

From this short aforementioned overview of installation art history above, especially in seeing what has happened in the field of Indonesian art and its context, a certain political and ideological spirit became one of the strong foundations within the framework by which many forms of mediums developed – aside from installation, contemporary photography or video art, because in its essence every material, object, or symbol that appears in a work cannot be separated from its sociopolitical history. A certain awareness towards this history of medium and genre becomes important to raise in an effort to read, dismantle, as well as amplify works within ever-increasing, complex layers of interpretation.

¹ In Yogyakarta, for instance, in 1992 there was a movement quite large in scale consisting of young artists who also rejected the notion of restrictions in medium in events such as Painting Biennale (*Biennale Seni Lukis*) conducted by the Yogyakarta Center for Culture (*Taman Budaya Yogyakarta*). Artists such as Heri Dono, Dadang Christanto, Ong Harry Wahyu, and others then initiated the "Rebellious Biennale" of Experimental Arts (*Binal Eksperimental Arts*, a play on the word *Biennale* by using the word *Binal* instead, meaning "rebellious" in Indonesian) conducted simultaneously with the aforementioned Painting Biennale, by utilizing public spaces as exhibition sites. A number of installation works were organized alongside roads, city stations, paddy fields, or on city squares. These movements were ultimately successful in bringing art closer to the community-at-large as well as simultaneously critiquing the medium-based disciplines that were previously considered to be the norm in more established institutions. In its next iteration the Painting Biennale then transformed into Biennale Jogja, and became more open towards the possibility of new media, growing rapidly in conjunction with the dynamics of contemporary art.

Architecture, Art, and Installation

Installation art is in and of itself inherently interactive because viewers may choose where to position themselves to obtain a distinctive "viewing experience". The viewer is encouraged to align their appreciation of space with features of art works, which also then allow for the possibility of emotion, memory, bodily sensations or an effort to comprehend cognitively. This is where there exists a negotiation between artist and viewer regarding the meaning of a work; whereby each absorbs through differing contexts and habitus.

Throughout its journey, installation itself does not always speak about objects that take space; there is a certain burden to be able to speak as an instrument for social struggle, such as what Beuys offered, or may also be found in the conceptual practice of Jimmie Durham, for instance. Within the last decade, installation art has also expanded into forms that are performative, participatory, or even symbolic of institutional critique. At such a point, installation transcends its own position as a "medium" and becomes a space to incorporate aspects that are more ideologically radical, whether it relates to sociopolitical contexts at large, or its own context relating to art history.

Aditya Novali has been academically trained as an architect; but he entered the domain of art long before having to decide which major to focus on during college. He spent much of his childhood painting – his name would often be mentioned in newspapers or magazines as he oftentimes won different painting competitions. Not only that, he also learned traditional Javanese traditional arts, which includes the art of shadow-puppetry, and he in fact became a young puppeteer for a number of years. These childhood experiences provided many influences – subconsciously – towards Aditya's aesthetic decisions. As an art form, shadow puppet performances itself contains many interdisciplinary factors: literature, music, visual forms, and theater. Aditya also considers this relationship to shadow puppetry as providing him a long-term interest towards space and shadows, as well as numerous methods of creating bodily experiences: two factors that are very important in developing skills in building art installations.

As it has become known generally, architecture is a discipline that forms and builds dominant perspectives regarding space and place.

² The primary reference for conversations about Heidegger's way of thinking related to time and space is the book *Being and Time* (1996), Albany: University of New York Press, which was then further discussed by Julianne Rebentisch in *Aesthetic of Installation Art* (2012); Berlin; Stenberg Press.

further the relationship between the conception of a space with an artist's production process. According to Rebentisch, as long as the production process continues, an artist always makes calculations related to an artwork and its corresponding space, and how works may be presented in a gallery space, or even within a more public situation, but this calculative process may not fully anticipate the internal aesthetic logic related to how works and spaces interact within a concrete situation, especially towards an individual subject from an aesthetic experience of interacting directly with a work.³ It is only in such confrontations where sculptures – or installations, successfully dismantle the distance of space as a territory. In its development, the artist then opens up the possibility for the viewer to also take part in the process of breaking through the boundaries of space by positioning them as subjects that are active in responding to their work. These strategies allow for the possibility of concepts in space and meaning of works that are not fully dictated by the artist, but rather experienced as well by the viewer in closer spatial positions.

Aditya Novali's works adopt a strategy by which the viewer is invited to become part of the process of developing the work as it takes space in the gallery space, such that the viewer may establish for themselves, or become a part of the process of establishing an event based on the work.

"I did not have the initial intention to invite the viewer to interact, and if anything the intention was to question norms related to how works are not allowed to be touched by the viewer, as well as if it would be possible to share the ownership of the work with its viewer (rotatable painting), or to touch upon the notion of how details of everyday objects can share many stories when observed more closely and no longer function as utilitarian objects (NGACO). These small things may oftentimes be overlooked but when scrutinized in greater detail make us question their oddities, which are more poetic to me rather than if such issues were raised in a confrontational kind of way."⁴

The viewer is invited to translate spaces made by the artist, and then to negotiate with the concepts being offered and to conduct communication with themselves to build meaning or even new "forms" that contain its personal aspects. The relationship between artist, viewer, object, and context or narrative, as such, becomes

ever open to possibilities of novel ideas on space.

Artworks as Memory Storing Devices

A number of Aditya Novali's works presented in this exhibition depart from the notion of "memory": whether personal or collective in nature. These memories are given special spaces that are not only present through the presence of objects or visual approaches selected by the artist, but rather also from a story-telling effort derived from the images and visual aspects aforementioned. These footholds regarding memory which tend to be personal provide a poetic touch on its own if we come back to referring towards the tendency for Aditya's works that often express a certain conceptualism. If the conceptualism of constructing works in the West adhere to the notion of ideas and meaning, or the "rationality" of creating and establishing meaning in works, thus the notion of inserting personal aspects in a conceptual manner becomes something that not many artists do. While within the Asian context, in my own observation, conceptual art is no longer about forms that negates narratives, but rather gives the possibility for ideas and concepts to meet within a certain narrative. The awareness of building conceptual contexts that are more in accordance to history and local cultures is what I think is also an important aspect of Aditya Novali's practice.

When we talk about memory, and how we store it as physical evidence, a number of artifacts come to mind: photography, archives, objects and the the such. Photographs become a certain proof of authenticity when discussing past events; what, who, where, when, and how. It becomes a way to connect our limited human memory. Through the work *Conversation Unknown*, Aditya Novali develops a collection of photographs owned by dr. Melani Setiawan, a patron of the arts who has for the past number of decades participated in thousands of art events, and has continually collected photographs of herself alongside the people who were present at those times. Since the beginning of the 2010s, dr. Melani invited a number of artists to respond to her collection of photographs and create artworks, becoming part of her book *Indonesian Art World* which capitulates her expansive journey in tracing the development of art in Indonesia. Aditya responded to those photographs by making an installation based off of the photographs in the book on acrylic as a medium which captures each known figure

in the book, presented in a row in a relatively small space, almost terrorizing the viewer who enters by the sheer number of images they are faced with.

For Aditya, this effort to analyze the different faces and figures becomes a way for him to underline the fact that the "art world" is not only about its artworks and its appreciators, but rather, especially within the communal context of society like Indonesia, art also becomes a meeting point for a wide variety of people, as a part of processes and interactions. The breadth of backgrounds of the people that appear in dr. Melani's collection of photographs, is further made clear when separated into the forms in this installation, and shows the extent by which one is related to the other.

This work transforms memory and its artifact into a new visual image that releases the individuals it portrays beyond their original contexts in space and time, until what remains is their faces and parts of their bodies. Their faces are shaped by straight lines, arranged in rows together, distributed randomly, as if creating a space for us to look for a certain six degrees of separation. The personal memories of each individual in those photographs seem to then be blurred by lines that form faces, making them appear uniform and on the same level (of course the art world is not so naïve; each person has their own respective positions as it relates to their territories and scopes of authority, and the word "art world" often used in analyzing art society showcases the inherent hierarchy and power relations between actor and agent).

In *Significant Other: Her and His World(s)*, Aditya excavates memories related to his younger sister, an important figure in his life, in which he collects drawings she made, a young girl with a mental disability. Aditya recently realized that his relationship with his sister – including the manner she draws as a way to express herself – has brought a significant influence in his own artistic decisions. On one hand, he records situations where his family may feel disheartened in their failed attempts at understanding her needs, a sense of disconnection that is particularly difficult. On the other hand, this notion of disconnection also becomes a point of reflection with regards to that which is considered normal or abnormal within Indonesia's social construct.

Aditya aligns his works with that of his sister's by utilizing technology as a medium as well as a way to juxtapose the individual works shown. As an artist, Aditya is interested in seeing how new possibilities may come about through the technology in expanding imagination and ways of interacting with the viewer. Aside from this, he introduces as well a relationship between physical realities which are visible in nature, with new realities shaped by the use of technology. In today's world, all realities meet and intersect with each other, providing experiences that provide different meaning to each person.

The *When I Search...* project takes the form of a reflection regarding memory in the form of digital footprints as important elements to modern life. In this work, Aditya traces a particular event related to issues of tolerance and religion against the dangers of fundamentalism, when Ahok, a political figure – the former governor of Jakarta, was faced with a legal case due to his own racial and religious background and was considered to have committed a religious blasphemy due to a certain interpretation of something he had said previously. He becomes a certain ambiguously positioned figure in the virtual world; loved and hated due to the polarization of the internet's own community. The internet becomes a new field for war where truth becomes subjective and easy to manipulate through the utilization of new technological devices. Truth – never unitary in nature – becomes easily engineered within thin lines as a tool for power.

Aditya Novali illustrates these virtual world search engines as a certain universe without limits that connects humans with many sources of knowledge. Algorithms become the logic for this virtual world that, without realizing, makes our world more fragmented and separated. Our connectivity with the world becomes determined by what we read, we consume, we watch, and we "click!" At the same time, algorithms also shape one's identity and alter ego of a person as defined by what is shown by media, or what is built through data distributed on the web. Aditya intentionally did not make a work based on the technology of the internet itself, but instead translates how a person absorbs – in a stammering manner – changes that occur upon screen culture, digitalization, and massive visual expositions. The search engine also acts as a storage vault for memory in the cyberspace, where documents, data, wayfinding and maps, no longer

³ A term used to express the idea of how everyone is six degrees of separation or less between one and another. As such, the statement "friend of a friend" can be used to connect two people from anywhere with a maximum of six steps. This term is also known as the rule of six handshakes.

⁴ There are many references that may be found on internet pages related to narratives and cases regarding Ahok that occurred last 2018, that we may also map between those in support and those against, without mapping a certain ideological map of each side. Outside of this, such cases become interesting to show how the internet influences modalities of advocacy, mass psychology, and the idea of public space in politics.

exist within the minds of people, but rather delegated to the clouds above or under the seas below; controlled by massive machines that may be difficult for us to imagine. Trevor Paglen, an American artist interested in the notion of how technology has changed the social landscape of human living, made a number of works that portrays the shift in nature and its condition as a consequence towards man's obsession towards networks, data storage, and remote control.

This work presents a series of installations made out of acrylic that present an imagined abstract visualization of a digital search, distilling the variative possibilities of form from a screen – lines, color, composition, shadow, limits, distortion, and the such. Randomly the acrylic screens are illuminated, and glow like neon lights that form a pixel; light moves quickly, akin to information from webpages that are open in tandem and our minds capture the information from one page to another with a speed we have not previously encountered. As we also experience a cacophony of a virtual world ourselves, the way in which the viewer enters and is conditioned into entering the space of this installation itself is based on the body's sense of response towards the movement of light, sound, and other sensorial faculties that may appear to be invisible.

Architecture as Idea and Approach

As mentioned in the previous part of this essay, Aditya Novali approaches his artistic process, with his background in architecture, with strong architectural principles in mind. A number of his projects contain a direct architectural reference, while also including architectural discourse manifested in his artworks. Aditya utilizes an artistic methodology similar to the process of creating a building; whether it relates to structure as well as basic elements, to become constructive ideas for his own installations. The Wall is one of Aditya's iconic works that more directly refers towards high-rise buildings we may often find in megapolitan cities. This work not only imitates the aforementioned vertical houses, but also provides a psychological image of life in constrained spaces that only allow for limited social interactions. Taking a more extreme stance, Aditya imagines these spaces as prisons for human souls.

In his series Painting Sense, furthermore, the architectural context appears through the context, concept, and logic of aligning the

process of construction over an object: paintings/ buildings/ spaces that serve to disassemble its own constituent elements. Aditya presents frames and canvases, fundamental components of paintings that are oftentimes overlooked by the viewer, as a clear form in his installations. Here we may see a certain conceptual tendency as it relates to Aditya's artistic practice: dismantling preconceived notions and reintegrating them with new contexts and perspectives. Tools, devices, and elements of painting that are considered only as "support", not in their respective aesthetic value compared to what is painted on top of it. In this project, Aditya instead presents these objects as factors within the development of their own aesthetics. This artistic strategy opens up many questions about values – intrinsic and extrinsic – that exist in artworks; those values are built by a set of arrangements in history and knowledge that are symbolic in nature. Aditya plays with these symbolic notions that are often cast aside in art discourse, which is with regards to materiality itself.

Differing compared to the two aforementioned projects, *NGACO* contains an aspect of performativity that adopts an operational system and procedure in the process of constructing, as well as then dismantling and parsing many other things such as the feeling of safety, citizen aesthetics, sociopolitical systems, and the such. Aditya Novali utilizes the strategy of simulation wherein he constructs a store that sells construction tools and materials and then sells those materials to show how quality levels diminish as prices go down. Because of this, a number of the steel frames in this project contain many imperfections, bricks that are very small, and others.

NGACO becomes a brand that Aditya constructs seriously (by creating a logo, packaging, and other components), strengthening his obsession towards consistency and neatness, and offering a contrasting viewpoint regarding the reductions he presents. This project constitutes one of Aditya's projects that presents his sense of humor and a more "playful" sensibility compared to his other work: although in execution is still conducted in a neat and precise manner. Aditya invites the audience to participate as a "consumer" in this store by imagining projects that may be built and with what materials necessary within their respective budgets. In a wider scope, this work alludes to the issue of corruption in many building projects in Indonesia, where the quality of construction materials are reduced to save on expenses at the expense of public safety. There is an aspect of performativity, simulation, object installation,

as well as a strong aesthetic presentation that makes this work an intelligent protest regarding a rooted sociopolitical phenomenon. As an artist, Aditya is accustomed to taking modest materials found in everyday life and providing a framework to raise something that is ordinary – such as the process of building a house – into something relevant. "Subconsciously, I tend to choose symbols that are simple and depart from the day-to-day. It is because of the fact that I make simple things that then allow for many points of view to see and reinterpret," according to him.

Caprice (2017) contains more expansive architectural elements related to space, location, geopolitics, and the such. Departing from his own personal experiences when travelling through faraway places such as North Korea, Iceland, Tibet, Flores, Hong Kong, and Japan, Aditya attempted to illustrate – conceptually – how impressions and imaginations of those cities he visited (aspects such as landscape, movement, lines, order, and others) then result in measured graphical forms that are then composed into calculated abstractions based on a calculative spectrum through a predetermined formula.

Based on this process, *Caprice* seems on the surface to be complicated and mathematical; but we can only decipher a number of things that happen related to the thinking and context of this work. The first is related to the notion of urbanism, which is also an important discourse in the world of architecture. Every city contains its own identity and character, and global developments have changed the notion of what makes a city unique – rooting upon geographical situations, histories, and sociopolitical dynamics, becoming facades that may be similar throughout the whole world. Aditya attempts to translate the specific character of that which exists beyond the notion of facades, building benchmarks that rest upon landscape, climate, social network movement, and such. Secondly, this work showcases an interesting conceptual direction in Aditya's artistic process; the conceptualism in this work expresses a thinking process full of measure, birthing a "rationalism" in creation, to the point that every color and form contains its own reasoning based on a formulaic calculation. This is quite different relative to most modes of conceptualism that oppose narratives in artworks and see the attempt of deconstructing symbols and meaning as concept. Thirdly, although measured, and again emphasizing its difference relative to other conceptual works, the end result and

presentation of Aditya's works still takes into consideration various artistic aspects such as composition, formal execution, and the such.

In the development of Aditya Novali's work, the projects that express a relation between the practice and discourse of architecture showcase a characteristic of being open and fluid towards architecture as well as contemporary art itself, seeping into and intervening between each other, allowing for the creation of projects that intertwine with each other. These multifocal projects, which contain a diversity of various approaches, allow for rich layers of interpretation also with regards to the specific subjects expressed. Aditya finds a meeting point between them in interesting proportions, where aesthetic considerations and conceptual patterns become an important base to ignite a wider discussion.

Performative Acts as Self Discovery

The last project I would like to highlight to end this text is a work of Aditya called *Tea: One Ceremony* that symbolizes his ongoing search for self identity. Tea, something consumed throughout the history of colonialism, in which a majority of its plants are grown in colonial plantations, resulting in massive profits for colonial corporations. It is important to speak about this historical context when we speak about identity as a "cultural trace" derived from a number of cultural contexts, as it is referenced to by Aditya. To Aditya, especially as this project was made during his residency program in Japan, the culture of drinking tea becomes a point of intersection between three contexts raised by Aditya's idea: identity as an Indonesian with Chinese heritage, a citizen influenced heavily by Javanese culture, as well as his observations towards the culture of drinking tea in Japan as a part of its tradition. Although we are speaking about the culture of "drinking tea", we can see how each context is very different; especially as it also relates to colonial interventions and trade between continents since the middle of the 15th century that has changed many things related to civilization.

Aditya then emphasizes the ritual of serving tea as a feature of Zen philosophy, symbolized by the shapes of triangles, squares, and circles. The performativity of this installation appears through the way in which this tea ceremony setting is conducted on a circular

table, with different examples of tea products and packaging from their three countries of origin, as well as with different teapots, inviting the audience to enjoy tea by combining their own teas from the three different cultures. Aditya encourages the viewer to observe this culture of serving tea within the context of different sociopolitical perspectives, through shifts of economic class, social hierarchies, as well as differing beliefs regarding spirituality.

To Aditya, this spiritual context then becomes an entry point to push forth critical inquiry regarding his own identity; as a part of a hybrid-diaspora generation, who absorbs a culture that has been mixed through the vortex of history full of power struggles, but also full of hope for life in the future. In the tea cups we drink, there is an encounter with the past, but also a feeling of comfort to be within a certain social network together (why it's called a ceremony), to face a world that is becoming more and more fractured and separated.

Aditya Novali moves in a strong conceptual characteristic, and therefore his imagination related to art and installation is in and of itself an effort to critique certain concepts, or the concepts regarding certain forms, or definitions themselves that have become norms or given conditions. In all of the projects shown in this presentation, it can be seen how this exploration of concepts are simultaneously brought forth with an effort to underline the issue of skill, craftsmanship, as well as technical detail which does not really appear to be a focal point for western conceptual art.

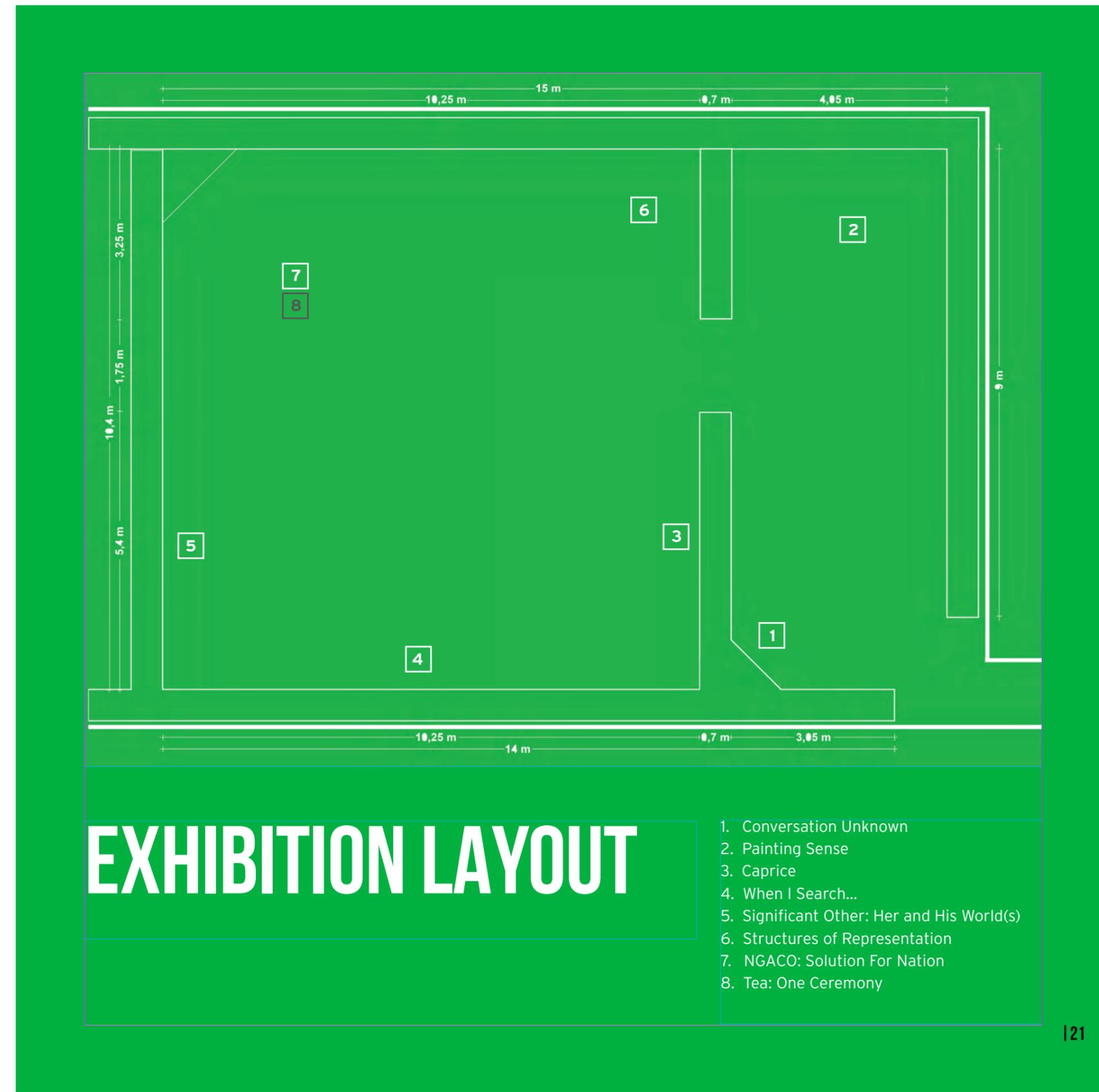
In a text I published in 2014 to look at the context of conceptual art in Asia, I observed how the notion of how conceptual art is to be defined to be a highly complex undertaking that involves art historian from around the world to conduct an extensive analysis regarding the role and influence of this movement, which has comprehensively altered the structure and aim of the art world itself within the part number of decades.

Is it not the case, however, that a more general definition can exist within the context of culture as a whole? The fundamental components of conceptual art that influence this mature form of art has activated contexts for the manifestation of artworks and projects. This defining characteristic trait represents a major shift from modern art towards a conceptual production and way of thinking beyond disciplines. Paying attention to the context

of conceptual art means to shift our attention towards the relationship between art and political spheres, sociopolitics, that are fundamental to within art discourse itself. To develop context is to create art in a dynamic relation to its environment, and this relation becomes a new form of creation itself, because the work transcends the current art world institutions and begins to interact with social, economical, and political environments.

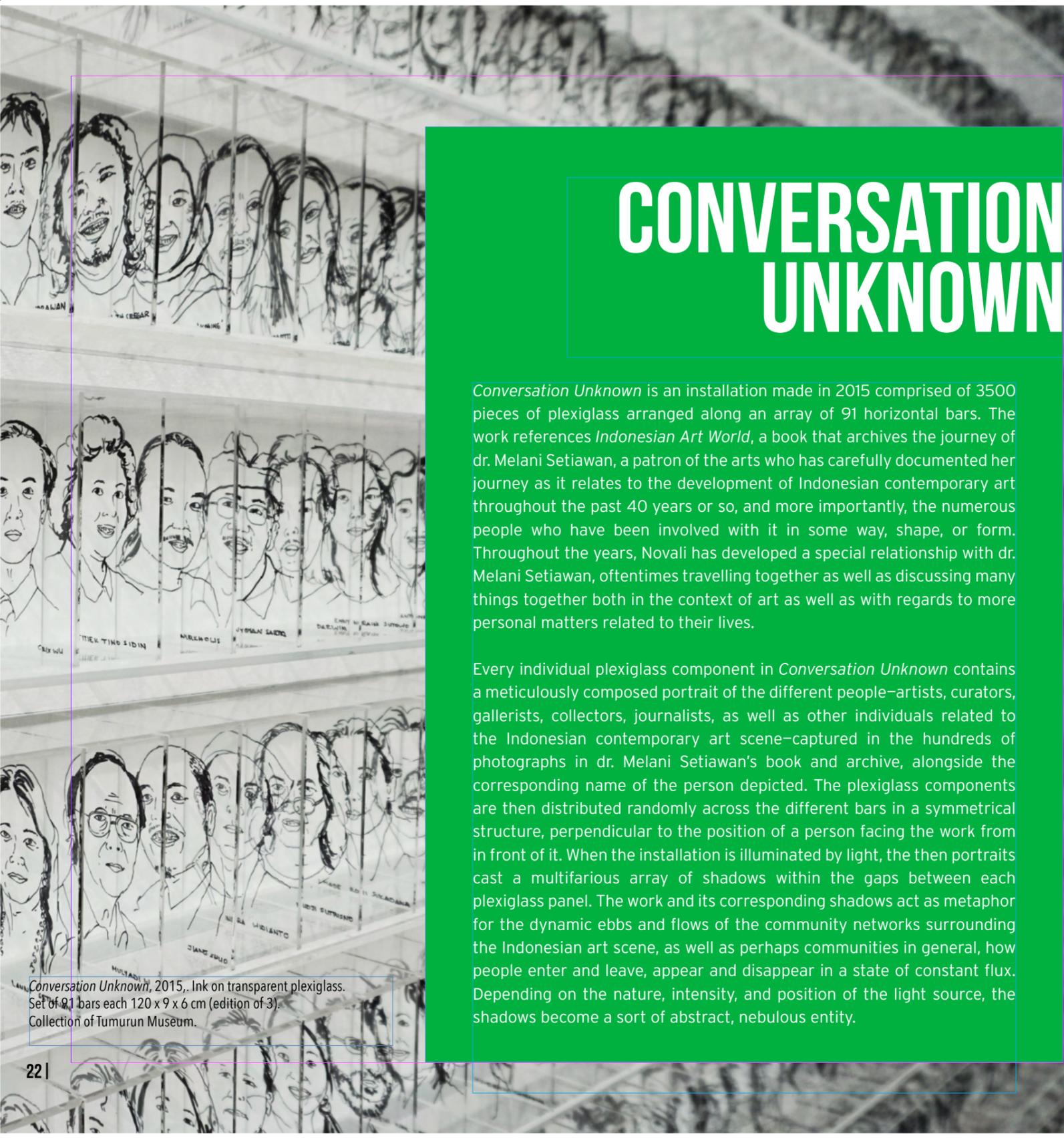
In my own observation, the history of art in Asia, which has a strong relationship to tradition, mythology, and spirituality, or the notion to become part of a narrative - either in constructing new stories, recreating stories with new perspectives or disturbing old stories, creating works made by artists always has a certain relevancy towards local contexts, whether done consciously or not. Aditya Novali's projects are compositions of narratives that bring us towards structures, patterns, lines, compositions, as well as a visual vocabulary that struggles between questions regarding roots and identity, about home and adventure, as well as rationality and spirituality.

Alia Swastika



EXHIBITION LAYOUT

1. Conversation Unknown
2. Painting Sense
3. Caprice
4. When I Search...
5. Significant Other: Her and His World(s)
6. Structures of Representation
7. NGACO: Solution For Nation
8. Tea: One Ceremony



CONVERSATION UNKNOWN

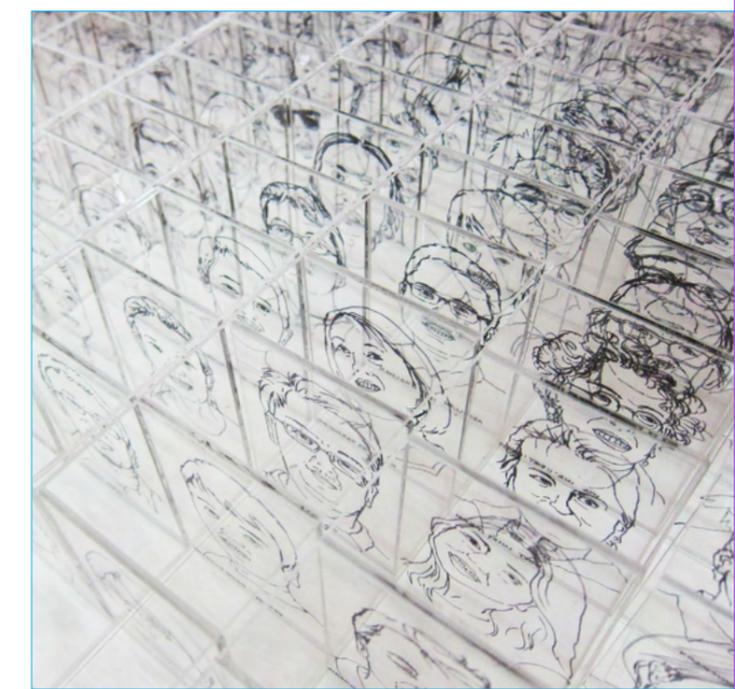
Conversation Unknown is an installation made in 2015 comprised of 3500 pieces of plexiglass arranged along an array of 91 horizontal bars. The work references *Indonesian Art World*, a book that archives the journey of dr. Melani Setiawan, a patron of the arts who has carefully documented her journey as it relates to the development of Indonesian contemporary art throughout the past 40 years or so, and more importantly, the numerous people who have been involved with it in some way, shape, or form. Throughout the years, Novali has developed a special relationship with dr. Melani Setiawan, oftentimes travelling together as well as discussing many things together both in the context of art as well as with regards to more personal matters related to their lives.

Every individual plexiglass component in *Conversation Unknown* contains a meticulously composed portrait of the different people—artists, curators, gallerists, collectors, journalists, as well as other individuals related to the Indonesian contemporary art scene—captured in the hundreds of photographs in dr. Melani Setiawan’s book and archive, alongside the corresponding name of the person depicted. The plexiglass components are then distributed randomly across the different bars in a symmetrical structure, perpendicular to the position of a person facing the work from in front of it. When the installation is illuminated by light, the then portraits cast a multifarious array of shadows within the gaps between each plexiglass panel. The work and its corresponding shadows act as metaphor for the dynamic ebbs and flows of the community networks surrounding the Indonesian art scene, as well as perhaps communities in general, how people enter and leave, appear and disappear in a state of constant flux. Depending on the nature, intensity, and position of the light source, the shadows become a sort of abstract, nebulous entity.

Conversation Unknown, 2015., Ink on transparent plexiglass. Set of 91 bars each 120 x 9 x 6 cm (edition of 3). Collection of Tumurun Museum.



dr. Melani W. Setiawan's archives from 1977 - 2015.



The process of redrawing and assembling the 3500 portraits on plexiglass.



Art Stage Jakarta, 'Collectors' Show: Expose'
Gandaria City, Jakarta, Indonesia
5-7 August 2016



Prudential Eye Awards 2016
Art Science Museum, Singapore, 19 January - 27 March 2016



ArtJog15 'Infinity in Flux'
Taman Budaya Yogyakarta, Yogyakarta, Indonesia, 7 - 28 June 2015

PAINTING SENSE

In *Painting Sense*, Novali presents a series of new works that raise act as explorations regarding three primary ideas: deconstructions of fundamental apparatuses painters use to construct their works as representations of particular facets of identity, placing awareness to those often considered marginalized and insignificant, as well as questioning the tension between utility and aesthetics. Although this show revolves around the concept of "painting" Aditya does not paint a single work in this entire show in its conventional sense and instead focuses on the more essential concepts behind what painting is, while also expressing the messages he intends to communicate fluidly.

In *Canvas as a Language*, Aditya challenges his audience with what the art world is most familiar with, a blank, white, regular canvas, by asking them to look behind what appears on the surface. Here Aditya manipulates the wooden structures of an array of various canvas frames and expresses an array of various interesting ideas in doing so. Once again, Aditya presents a situation where our fundamental conventions are questioned. As metaphor for identity, the canvases appear to be blank and completely similar to each other, just as people appear to be, or at the very least express themselves to be. In reality, however, the rear surfaces of these canvases have been manipulated to be so different between one to the next. The seemingly identical is much more nuanced and complex below the surface. The structures behind these canvases are all different.

Canvas as A Language. 2014. Canvas, wood. Set of 81 panels each 30 x 30 x 2 cm.

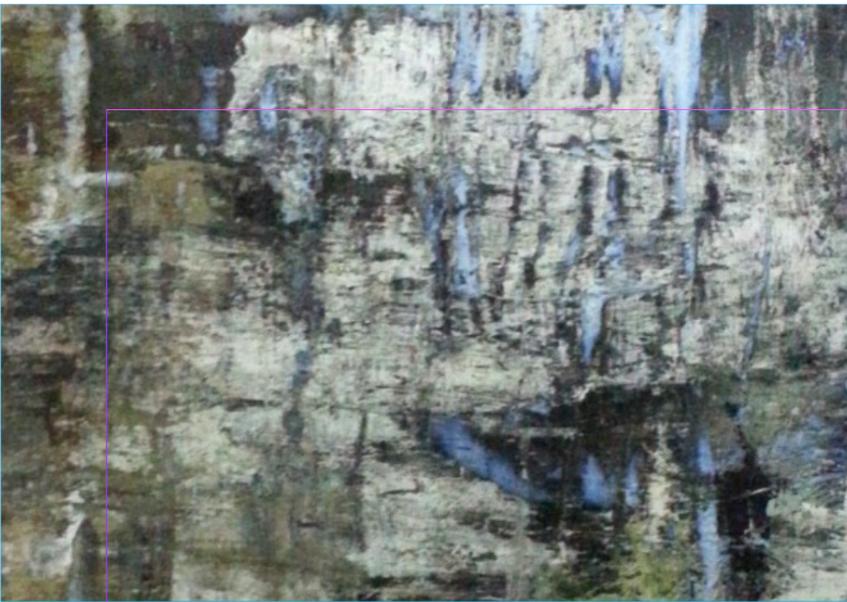
Painting Sense
ROH Projects, Jakarta, Indonesia
12 July - 16 August 2014



Canvas Logic raises the same issue in a different way. In this work Aditya breaks down a canvas into its material components: canvas fabric, wood, and metal, in their relative sizes. He then manipulates these materials into the form of its original canvas. In light of the relationship between this work and identity, Aditya seems to bring light upon the notion that we are greater than the sum of our parts, that once our characteristics are categorized into its foundational components, only then may we come to appreciate how valuable each part plays. What may appear to be initially weak characteristics may play a significant role in determining strengths.



Canvas Logic. 2014. Canvas, wood, steel pin.
150 x 110 x 3 cm, 113 x 83 x 2,5 cm, 82 x 63,5 x 3 cm, 1,2 x 1 x 0,1 cm.
Collection of Tom Tandio.



Paint(less) Painting #4. 2014. Thinner, wood stain, latex, paint remover, epoxy filler, resin, cast, glass sealant etc. on canvas. 150 x 110 x 3 cm.
Collection of Arif Suherman.

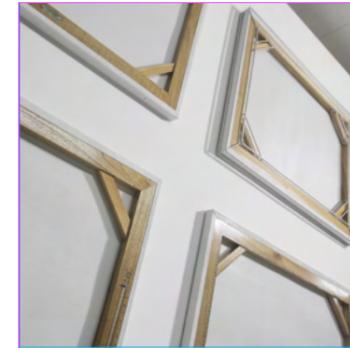


Paint(less) Painting represents the most comprehensive of Aditya's current investigations through an ironic interpretation of processed based abstract painting, utilizing industrial materials reserved for functional purposes as medium. In these works, synthetic rubber adhesives, thinners, paint removers, as well as window cleaners are chemically coordinated into an aesthetic application on canvas. Once again, Aditya contextualizes materials not considered significant to the casual viewer in an interesting manner. We can see a semblance in visual appearance to process based painting, but in a neutral composition as can be anticipated from his choice of materials.

A concluding perspective evident in *Painting Sense* remains with regards to Aditya's stance on the determination of value of objects through their functional properties. It seems, at first glance, that a tool is considered valuable based on how effective it is in performing its designer's intended ends. It is very interesting, then, that in many of the tools Aditya manipulates for this show as works, aesthetic effects are emphasized much more than function is. In doing so, Aditya suggests that the means of reaching an ends may be considered an ends in and of itself, that the conceptual process behind making works is equally as significant, if not more so, as the final products artists end up finishing.



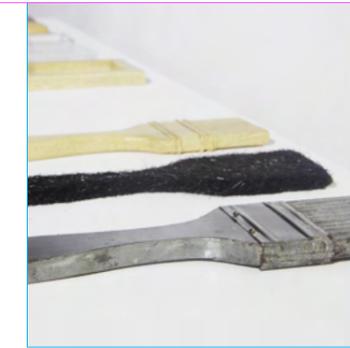
The Object(ion) of Painting. 2014. Steel, plaster, plexiglass, wood, stone.
Set of 5, each 150 x 10 x 3 cm.
Collection of Nicholas Tan.



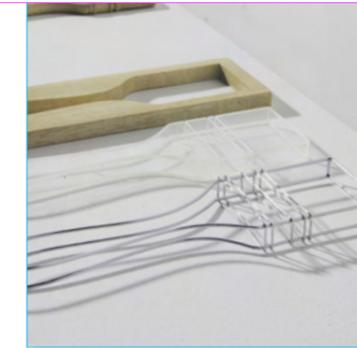
The "Perfect" Painting. 2014. Canvas, wood, spirit level, thermometer, hygrometer, steel. Set of 4, each 65,5 x 85 x 3 cm.



Brush Logic. 2014. Brush, wood, steel. Set of 12 brushes of various dimensions.



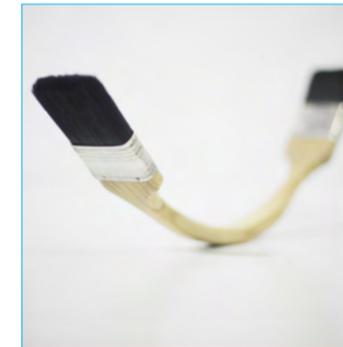
The Alphabet of Tools - Brush Series. 2014. Brush. Set of 34 brushes of various dimensions.



The Alphabet of Tools - Paint Roller Series. 2014. Paint roller. Set of 8 paint rollers of various dimensions.



The Alphabet of Tools - Pencil Series. 2014. Pencil. Set of 3 panels, each 124,5 x 48 x 5 cm.





CAPRICE

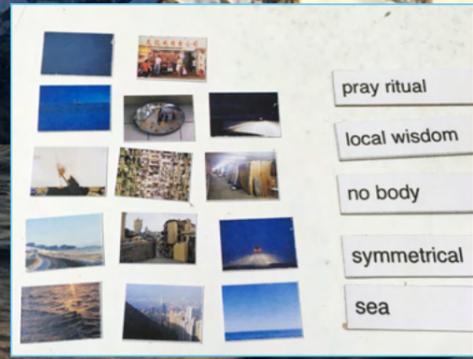
Caprice is a site specific presentation of works Novali prepared for Art Basel Hong Kong 2017, in the Discoveries Sector. In this work, Novali delves into an exploration of tensions between uncertainties in its relation to more systematic structures. Prior to Caprice, Novali has been developing a series of abstract paintings, utilizing plexiglass as a surface for aesthetic explorations through a multifarious array of pigmentation processes and highly intricate, repetitive, and complex gestures. Light and shadow become mediums in and of themselves, creating transmutating compositions within compositions, with each piece acting as distinct apertures, or fragmentations, of Novali's introspection into identity and the self. Each work in the presentation represent abstract distillations of memories and experiences related to a series of travelling to different parts of the world within the construct of a methodological system.

It is impossible to separate his own personal tendencies in relation to his works: Novali is himself an introvert by nature and tends to be risk-averse in general predisposition, and consequently tends to avoid travelling and venturing out of his comfort zone. However, his interest in social systems prompted him to travel in recent times to Hong Kong, North Korea, Iceland, Tibet, Flores, Hong Kong, and Japan. Memories, experiences, observations, and notes taken from these diverse experiences then became a conceptual source of inspiration, culminating in this presentation: travelling as a way of embracing Novali's concern for the unknown.

METHOD OF TITLE
 Hong Kong |
 Flores ...
 DPRK -
 Iceland -
 Tokyo :
 Tibet-Everest /
 keywords CAPITAL
 words REGULAR
 image ITALIC
 time NUMBER OF SECONDS
 proportion NUMBER OF PERCENTAGE
 W (1) O/gls R/sb SPo2c ID/o
 B (2) | ss | sb
 I (3) Y_GB_GB_WB_B_G
 R (4) HL-Ss A-38 F1-o OC-e W:W:W:W-N
 K (5) F_16.kn/30_2m-e at/ar_o-1.5hxyh/m_c:qnt.0c/ep



KEYWORD	HONG KONG (1)	FLORES (2)	DPRK (3)	ICELAND (4)	TOKYO (5)	TIBET-EVEREST (6)
color spectrum	shade of warm earthy	shade of blue	shade of pastel-line_pink,light blue	shade of white	shade of grey	shade of red,yellow blue, green
one color	brown	dark blue	cream	ivory white	light grey	maroon red
transparency	illuminated	reflective	solid	gradient	blur	clear
black	dot	line	solid	blur	gradient	blur
white	glossy	transparent	solid matt	gradient blur	solid	blur
line	randomly crossing	horizontal multiply	grid order	diagonal horizontal	grid	diagonal vertical
arrangement	random spots	one spot	orderly spot	no spot	grid spot	very few spot
landscape orientation	vertical	horizontal	horizontal	horizontal	vertical	vertical
landscape geometry	square	square	square	triangle	square	triangle
city landscape	stacking up	floating	invisible	scattered dots	orderly lean	scattered line
natural landscape	slide road	sea and land	raw greenery	most field	spot tree and grass	mountain rock
natural color	light grey	dark green+blue	pale green cream	dark yellow	green	dark grey brown
human landscape	chaos	small group	line order	no body	chaos in order	scattered
human vs nature	human	nature	human	nature	human	nature
movement	walking	still in swinging	observing observed	windy	walking sitting	going up
horizon spatial	100 zoom	5050 flat	3070 symmetry	5050 slide	100 full	7030 slide
order	overlapping	line of horizon	symmetrical	slide mountainous	scattered grid	curve road
un/symmetry	un symmetry	symmetry	symmetry	un symmetry	un symmetry	un symmetry
repetitive visual	signage	sea, mountain	monuments	empty field	building	money



HONG KONG FLORES DPRK ICELAND TOKYO TIBET-EVEREST

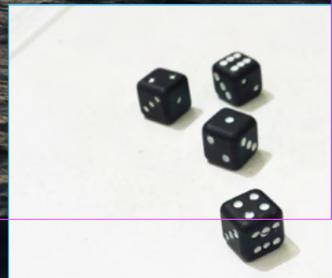
TIBET 4 KEYWORDS : Orientation : going up
 Resistance : self body
 Symbol of protector : Q2 car
 Identity dependency : ourself

HONG KONG 3 WORDS : invisible , stacking up , sea breeze

FLORES 6 IMAGES

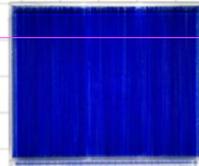
total 4 dices	%	122cm	244cm	
1	4	1/21 x 100% = 4.8%	6	12
2	5	2/21 x 100% = 9.5%	12	23
3	6	3/21 x 100% = 14.3%	17.5	35
4	7	4/21 x 100% = 19%	23	46
5	8	5/21 x 100% = 23.8%	29	58
6	9	6/21 x 100% = 28.6%	35	70
7	10	7/21 x 100% = 33.3%	40.5	81
8	11	8/21 x 100% = 38%	46	93
9	12	9/21 x 100% = 42.8%	52	104.5
10	13	10/21 x 100% = 47.6%	58	116
11	14	11/21 x 100% = 52.4%	64	128
12	15	12/21 x 100% = 57.1%	69.5	139
13	16	13/21 x 100% = 61.9%	75.5	151
14	17	14/21 x 100% = 66.7%	81	163
15	18	15/21 x 100% = 71.4%	87	174
16	19	16/21 x 100% = 76.2%	93	186
17	20	17/21 x 100% = 81%	99	198
18	21	18/21 x 100% = 85.7%	104.5	209
19	22	19/21 x 100% = 90.5%	110.5	221
20	23	20/21 x 100% = 95.2%	116	232
21	24	21/21 x 100% = 100%	122	244

The method and the diagrams for dice play.

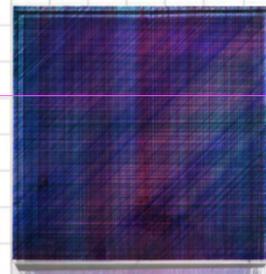




(D)



(I)



(J)



(X)



(F)

(D) FRSFSP rodsm 4. 2017. Ink on plexiglass. 72,5 x 131 x 5 cm.
Private collection, Singapore.

(F) -/|. 2017. Paint on plexiglass. 63,5 x 76 x 4 cm.
Collection of Singapore Art Collector.

(I) Y_GB_GB_WB_B_G. 2017. Ink on plexiglass. 33 x 40,5 x 4,5 cm
Collection of Susan Santoso.

(J) 33,3 a sid os 14 3h sg b vfs yb. 2017. Ink on plexiglass. 54x54x4 cm.
Collection of Sunarto & Lina.

(L) 46800. 2017. Ink, paint on plexiglass. 60,5 x 93 x 5 cm.
Private collection, Singapore.

(M) 25200 LO OTS AE SA. 2017. Ink, paint on plexiglass. 13,5 x 170 x 3 cm.
Collection of Ida Ng.

(V) R|W.M|NL.HS|f.g|w.ss|100z.t|gb.w|mf.50s. 2017. Paint on plexiglass. 69 x 92,5 x 3,5 cm.
Collection of Kartika Hadi.

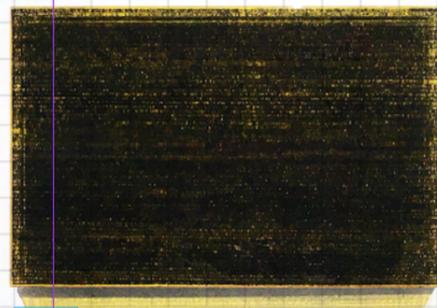
(W) O|gu R|sb SP|o2c ID|o. 2017. Paint on plexiglass. 59 x 68,5 x 5 cm.
Collection of Singapore Art Collector.

(X) 4 | 4 _ 4 . 4 : 4 . 2017. . Ink, paint on plexiglass. 48,5 x 48,5 x 3,5 cm.
Private collection.

(Z) 2_2|2.2-2/2. 2017. Paint on plexiglass. 31 x 41,5 x 3 cm.
Collection of Singapore Art Collector.



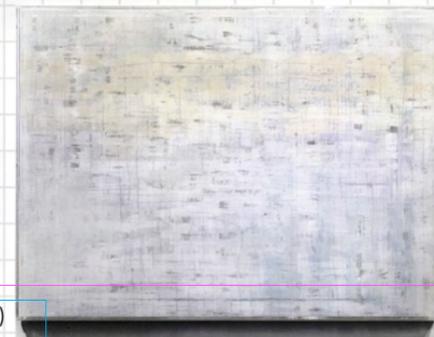
(Z)



(L)



(M)

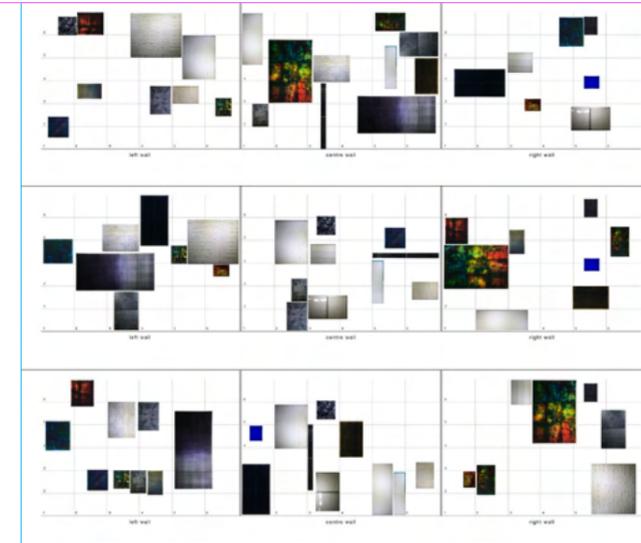


(V)

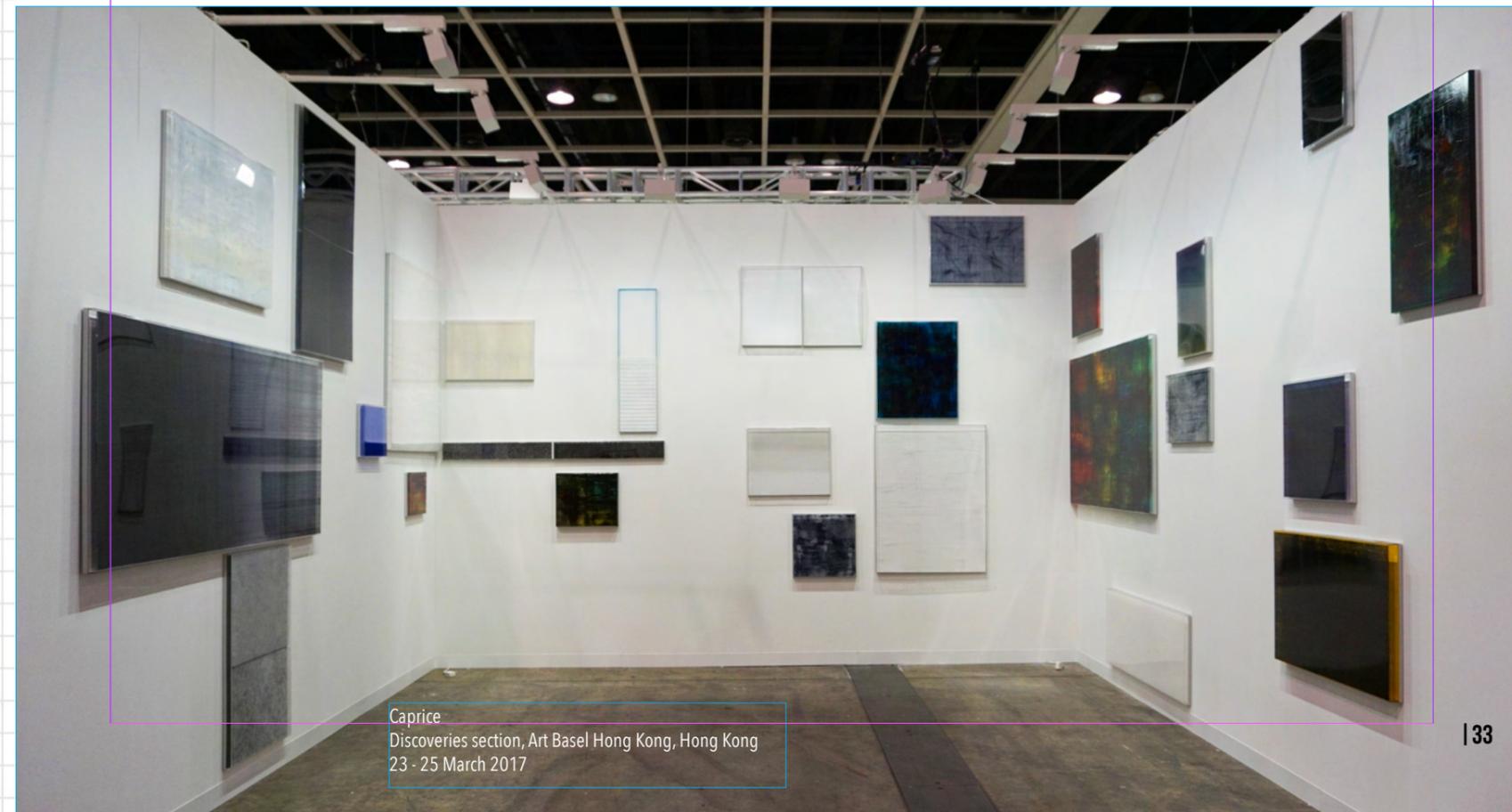


(W)

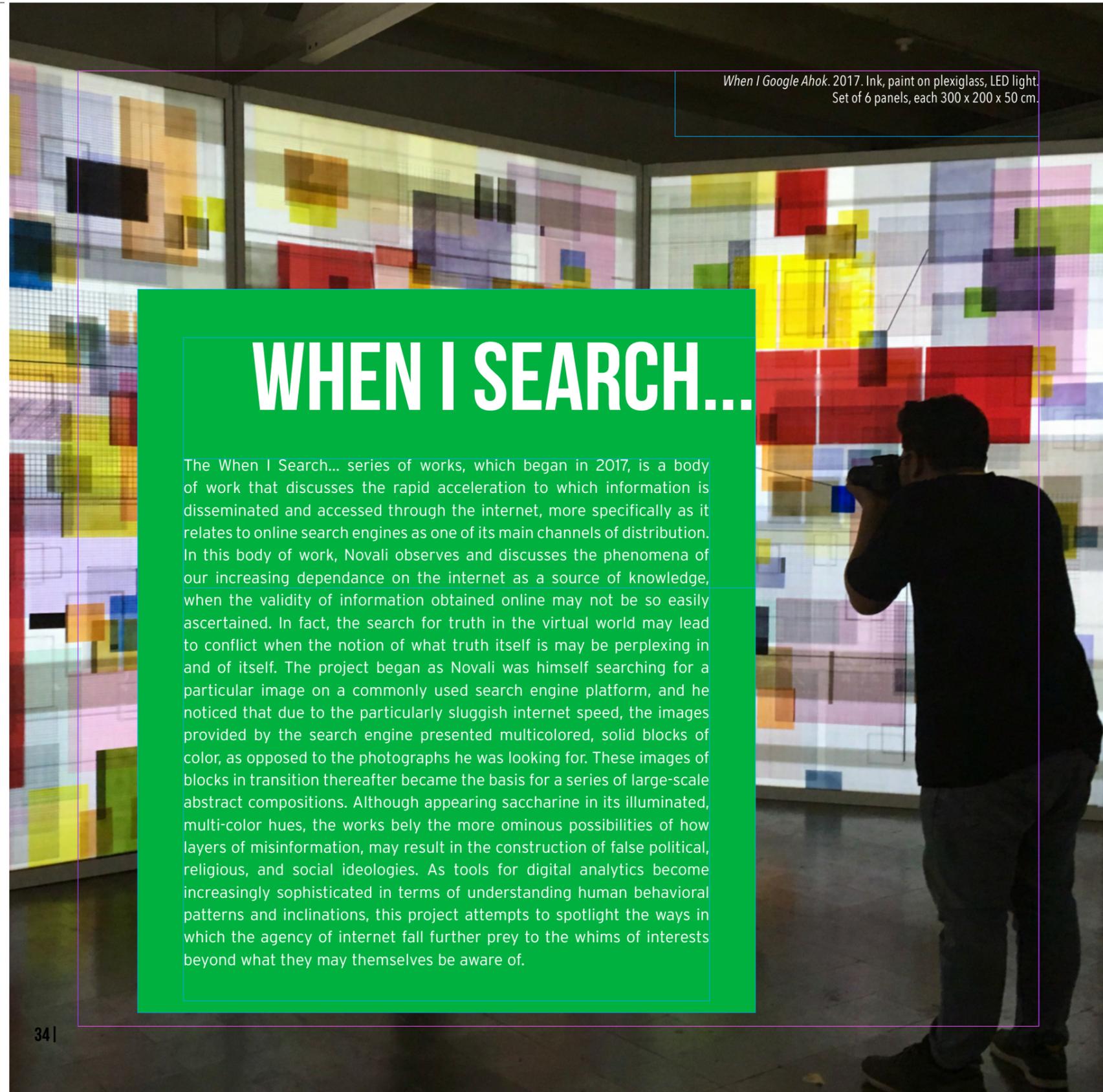
Systematically, significant distinguishable characteristics identified by Novali were then accumulated (placed on a table's X-Axis) and interpolated with their respective geographical locations (placed on a table's Y-Axis). In continuation of his endeavor to accept the indeterminate, Novali developed a comprehensive methodology of selecting features for each of his works by randomly connecting and selecting features of each work through chance (dimensions, X-axis and Y-axis attributes). Furthermore, the way in which the works were then displayed within the space was in turn determined by a game of sorts, where an elaborate system using dice was utilized—the position of the works on the walls were determined by the outcomes of the system. Novali decided to conduct the most fundamental component of process through the rolling of dices and then developing individual compositions that then become a multiplicity of capricious, ethereal abstractions of these different reference points and facets of his journey. There seems to be an effort in Caprice to counterbalance the subjective nature of memories and reference with the objectivity of probability and chance in mathematics through the utilization of the dice system.



Alternative display that being decided by the dice play.



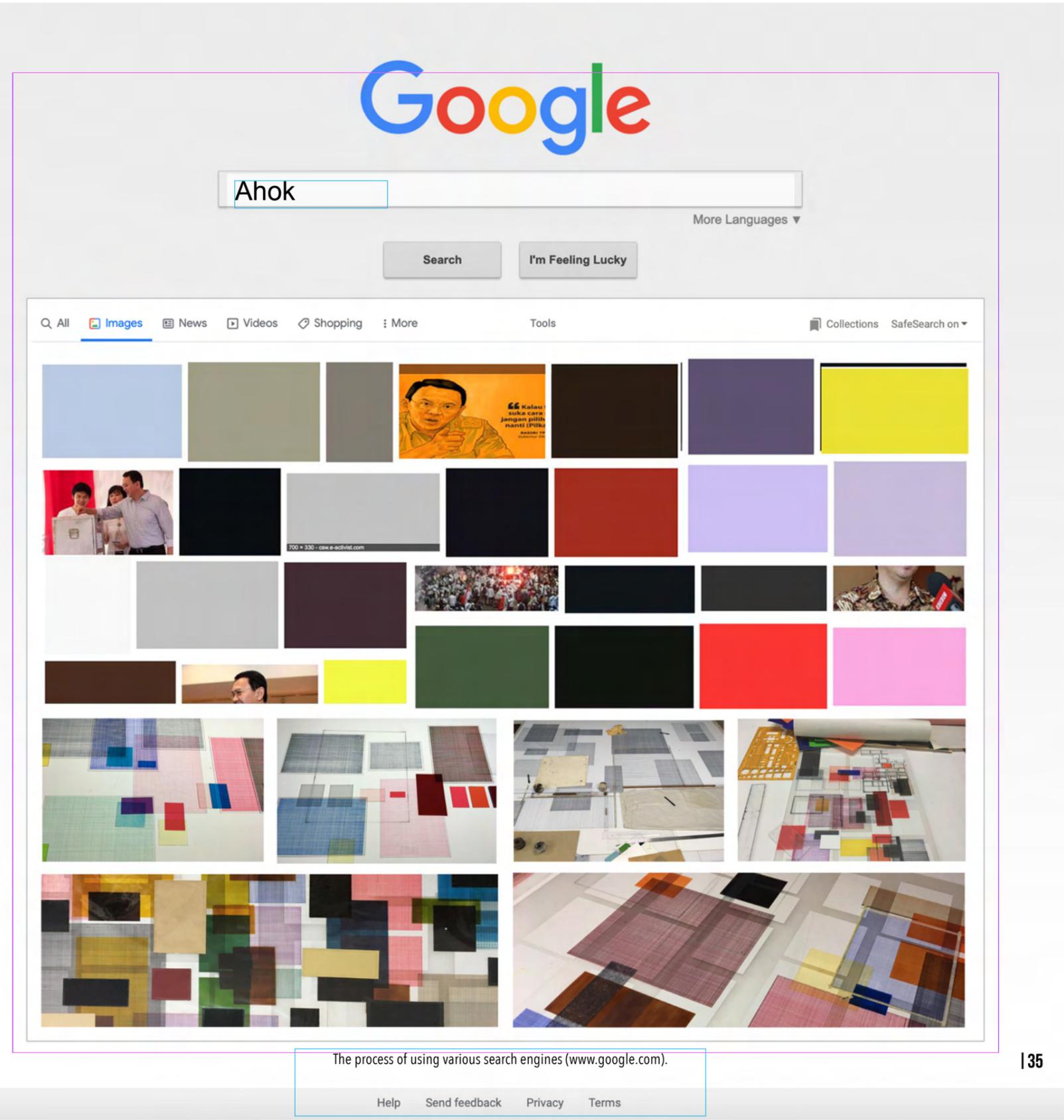
Caprice
Discoveries section, Art Basel Hong Kong, Hong Kong
23 - 25 March 2017



*When I Google Ahok. 2017. Ink, paint on plexiglass, LED light.
Set of 6 panels, each 300 x 200 x 50 cm.*

WHEN I SEARCH...

The When I Search... series of works, which began in 2017, is a body of work that discusses the rapid acceleration to which information is disseminated and accessed through the internet, more specifically as it relates to online search engines as one of its main channels of distribution. In this body of work, Novali observes and discusses the phenomena of our increasing dependence on the internet as a source of knowledge, when the validity of information obtained online may not be so easily ascertained. In fact, the search for truth in the virtual world may lead to conflict when the notion of what truth itself is may be perplexing in and of itself. The project began as Novali was himself searching for a particular image on a commonly used search engine platform, and he noticed that due to the particularly sluggish internet speed, the images provided by the search engine presented multicolored, solid blocks of color, as opposed to the photographs he was looking for. These images of blocks in transition thereafter became the basis for a series of large-scale abstract compositions. Although appearing saccharine in its illuminated, multi-color hues, the works bely the more ominous possibilities of how layers of misinformation, may result in the construction of false political, religious, and social ideologies. As tools for digital analytics become increasingly sophisticated in terms of understanding human behavioral patterns and inclinations, this project attempts to spotlight the ways in which the agency of internet fall further prey to the whims of interests beyond what they may themselves be aware of.



The process of using various search engines (www.google.com).



Aditya Novali



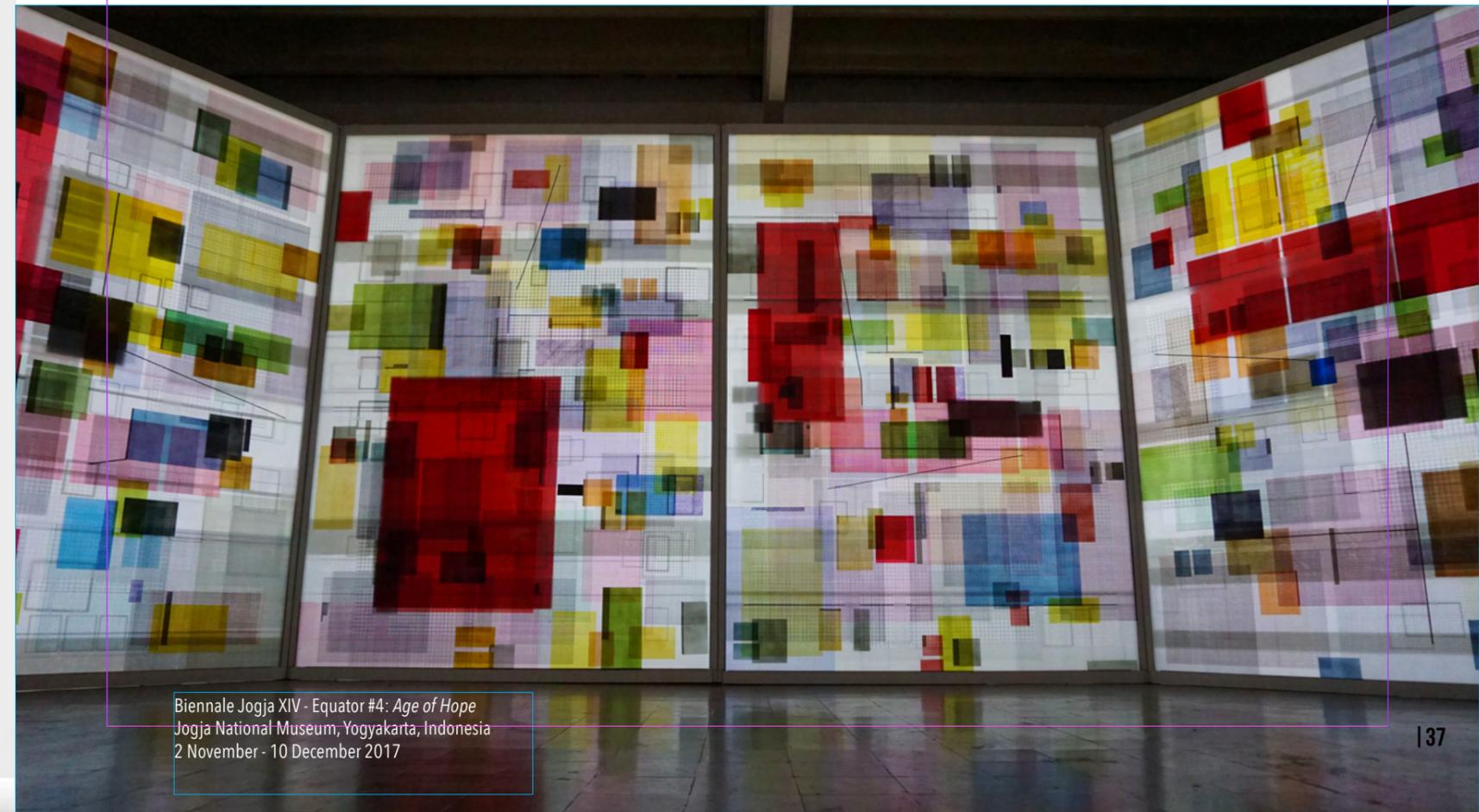
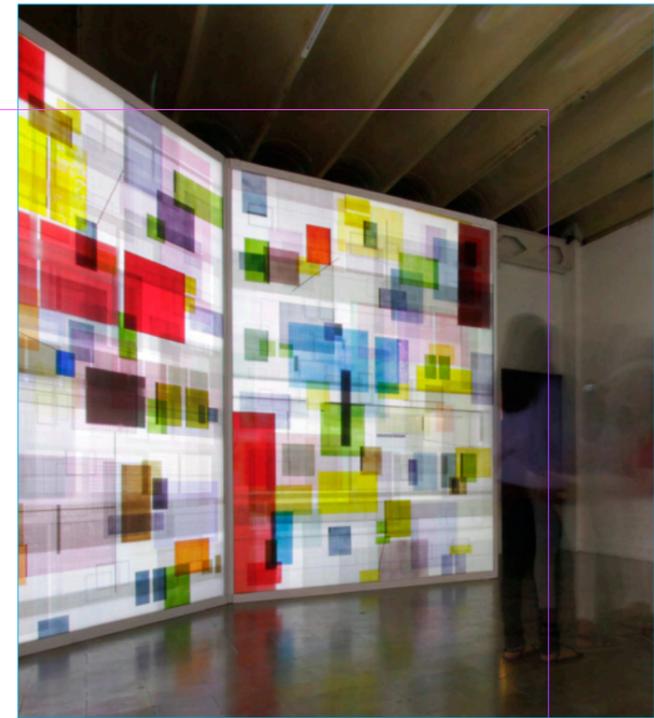
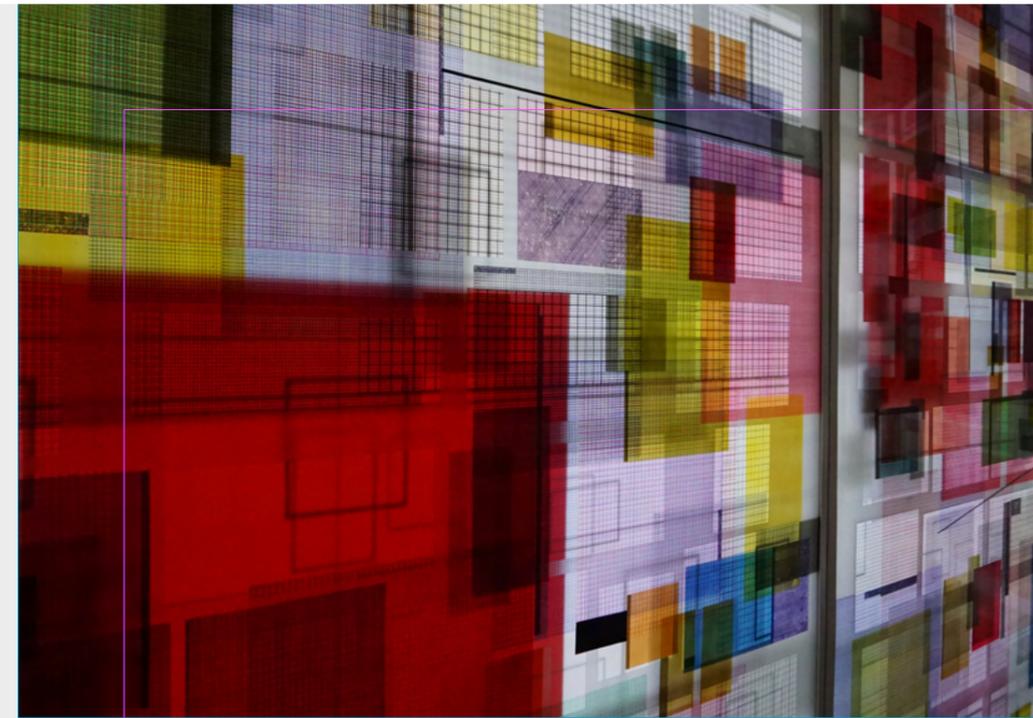
百度一下



1 2 3 4 5 下一页 >

The process of using various search engines (www.baidu.com).

When Things I Do gets Baidu-ed. 2017. Ink on plexiglass. Set of 7 panels, each approx. 30 x 40 x 3,5 cm.



Biennale Jogja XIV - Equator #4: Age of Hope
Jogja National Museum, Yogyakarta, Indonesia
2 November - 10 December 2017

SIGNIFICANT OTHER

HER AND HIS WORLD(S)

Significant other (SO) colloquially used as a gender-neutral term for a person's partner in an intimate relationship without disclosing or presuming anything about marital status, relationship status, or sexual orientation. Synonyms with similar properties include sweetheart, better half, spouse, domestic partner, lover, soulmate, or life partner.

Its usage in psychology and sociology is very different from its colloquial use. In psychology, a significant other is any person who has great importance to an individual's life or well-being. In sociology, it describes any person or persons with a strong influence on an individual's self concept. Although the influence of significant others on individuals was long theorized, the first actual measurements of the influence of significant others on individuals were made by Archie O. Haller, Edward L. Fink, and Joseph Woelfel at the University of Wisconsin.

Juxtapose: The juxtaposition of two contrasting objects, images or ideas in the fact they are placed together or described together so the differences between them are emphasized.

Describing my next series as a juxtaposition of two individual works would do more justice than referring to it as a collaboration. Initially, this project started out as a bridge, a lasting attempt to communicate with my sister, Ade. She is a 31-year old person (by time of writing 2018) with special needs, who has a mental age of a 5 year-old child. Facing this unique situation for most of my life, I had not realized that this special condition had been playing an important hidden part of my artistic creation. Until recently, I began to realize a symbiotic relationship between the two of us, two parallel lines connected by our daily occurrences.

Ade finds her sanctuary in creating drawings and she is also prolific. Perhaps unaware herself, her works bear similar artistic principles towards the abstraction present in my works. This has therefore inspired me to include her drawings while talking about societal construct regarding norms and normality; an intimate matter that my family and I face on a daily basis. Our household has been inundated on a daily basis with tantrums and "disconnected" communications as we struggle to understand and help Ade as much to the best of our abilities.

Significant Other: Her and His World(s)
ShanghART Singapore, Singapore
8 September - 21 November 2018

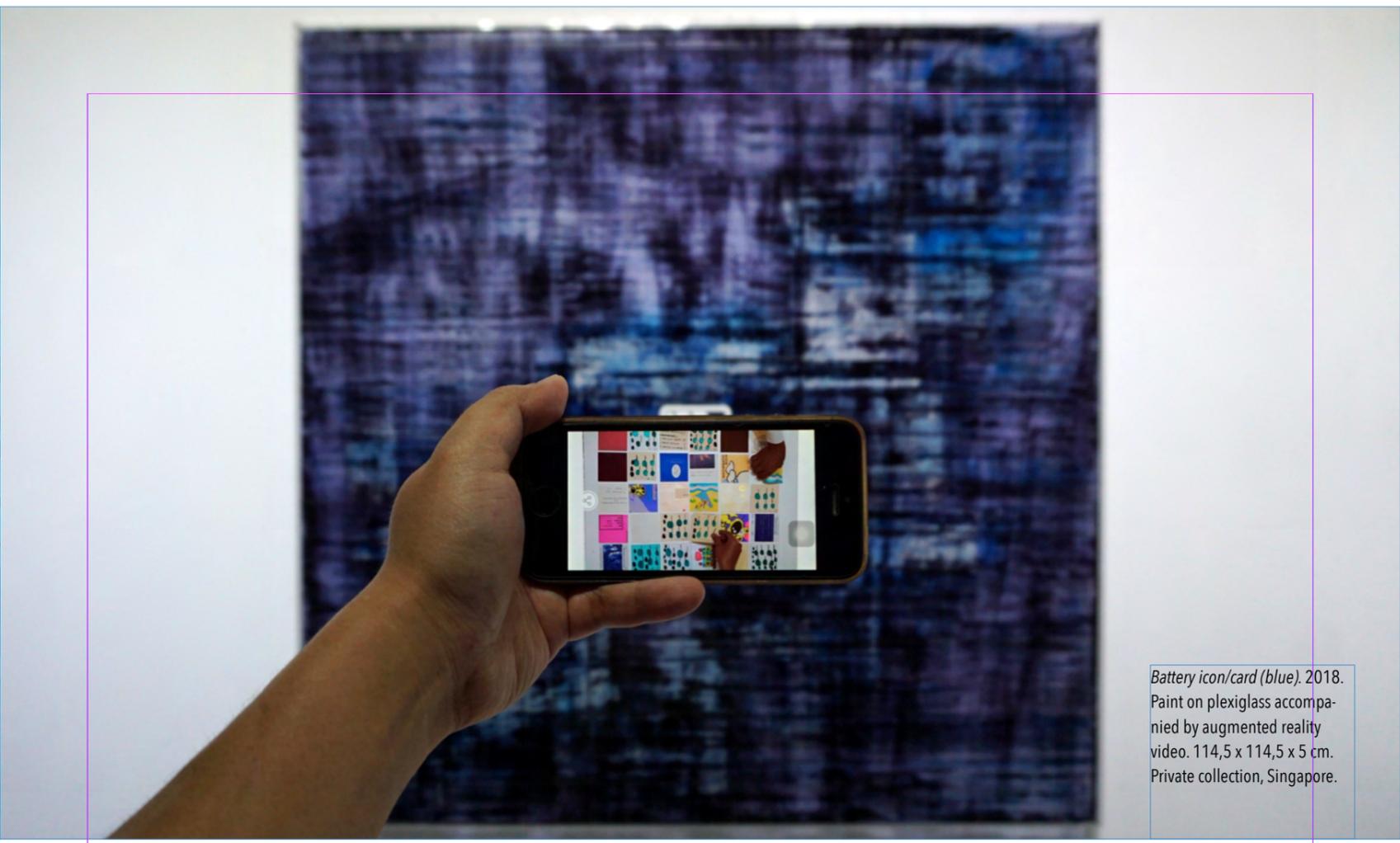
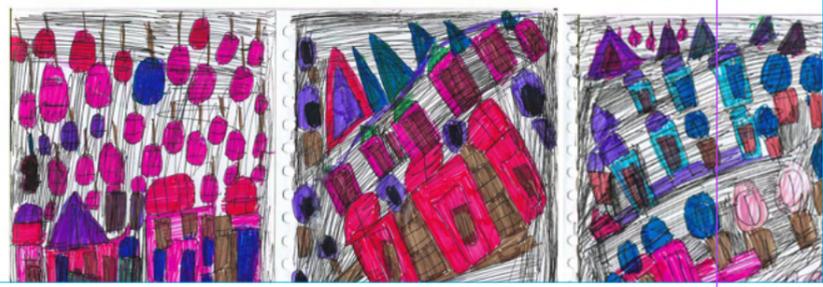
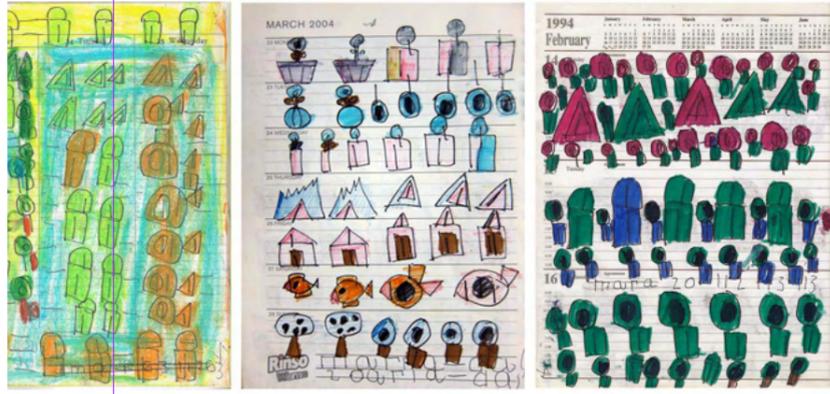
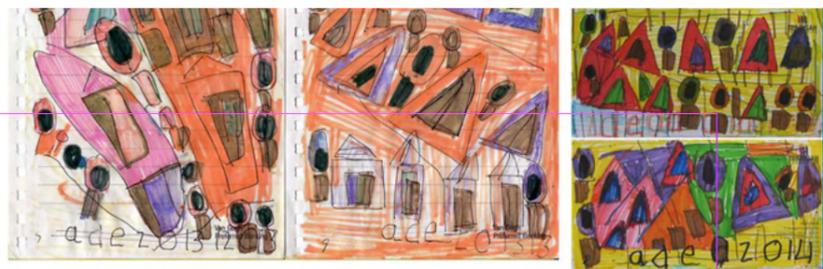
This has led me attempt an inverted odyssey, a reflection of my own closest social entity—my own family. A family who has been dealing with a member with special needs as well as trying to fit in to the larger social entity somehow being perceived as "normal".

On this journey to a familiar unknown, I applied my previous methodological structure of constructing rules and instructions / categories as code/decoding processes in interpolating my sister's works. This was filled with emotional struggles as well as similarly enlightening discoveries. In attempting to erase many rules ("normality"), I assumed a 'lesser' control related to the artwork making process itself. In opening up the possibility for such conditions, I have been creating works for this body of work in as organic of a manner as possible in order to reconcile with the complexity of my own emotions.

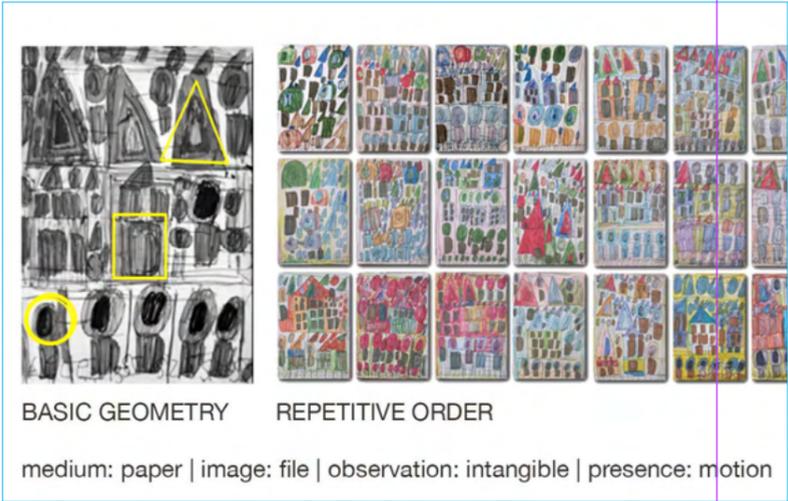
Furthermore, this series is perhaps related to a previous project featuring my personal affinity to the advancement of technology. Interestingly, my fascination with the rapid changes of technology began out of a personal attempt to overcome my own "disconnectedness" with technology. In many ways, I found myself in similar ground when facing both Ade and technology. It may be considered only natural, then, for me to incorporate both struggles on the same plane, creating a sense of absence and presence, connection and disconnection.

(Aditya Novali's artist statement as rephrased by Vidhyasuri Utami)

Comparison photographs of Aditya's and Ade's daily life.

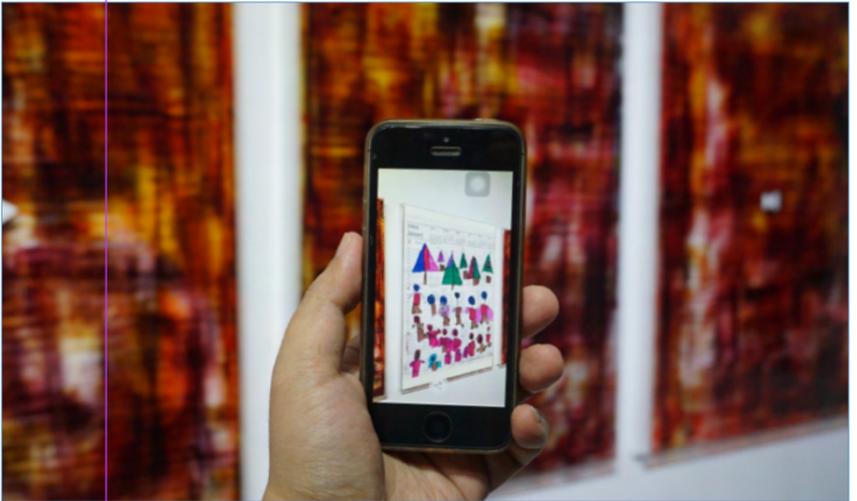


Battery icon/card (blue). 2018. Paint on plexiglass accompanied by augmented reality video. 114,5 x 114,5 x 5 cm. Private collection, Singapore.



BASIC GEOMETRY REPETITIVE ORDER

medium: paper | image: file | observation: intangible | presence: motion



Play icon/calendar-1, Fast forward icon|calendar-2, Forward icon|calendar-3 (red). 2018. Paint on plexiglass accompanied by augmented reality video. Set of 3 panels, each 107 x 73 x 5 cm.

How to view the artwork using **Artivive** app:

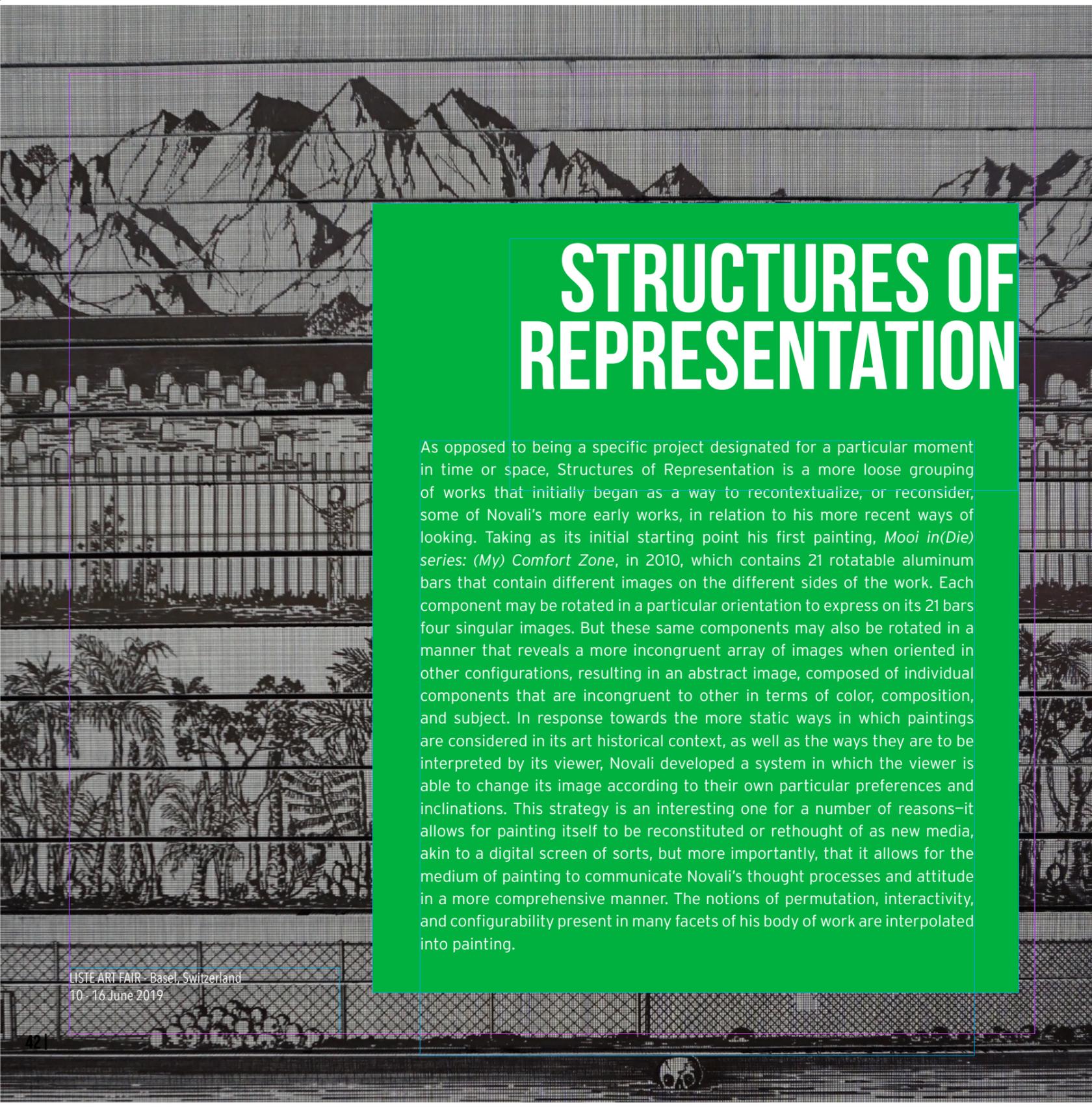
1. Install **Artivive** app on your smartphone

2. **View** the artwork through your smartphone

ARTIVIVE

40 | Example of Ade's drawing.

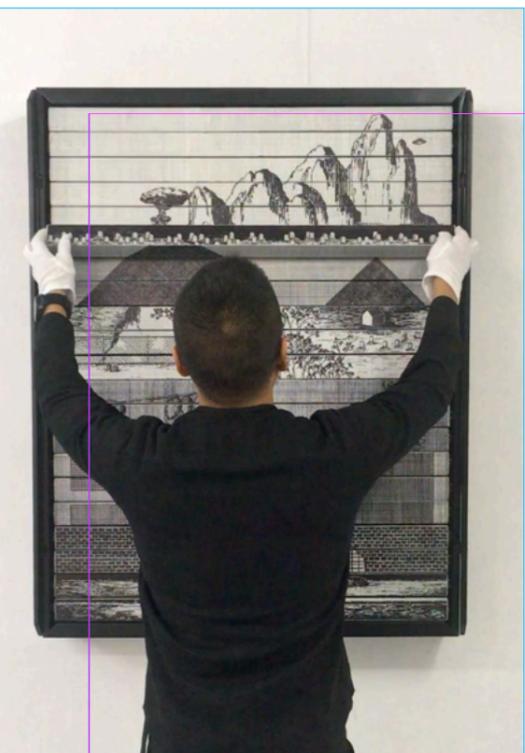
The observation of Ade's drawing methodology.



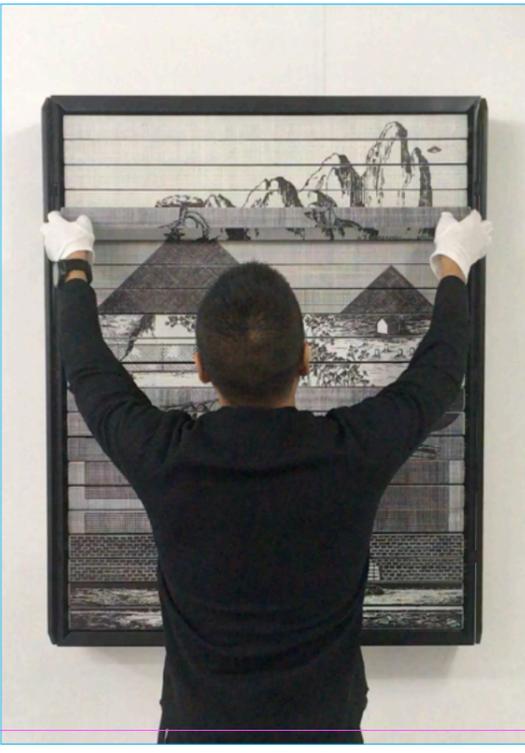
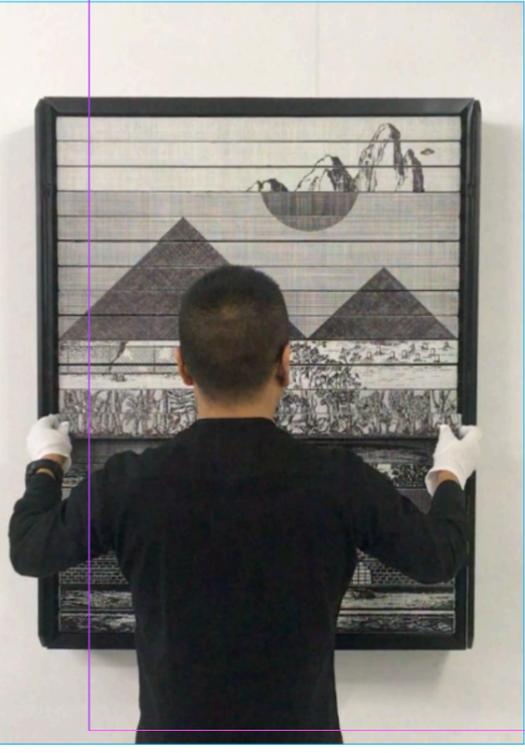
STRUCTURES OF REPRESENTATION

As opposed to being a specific project designated for a particular moment in time or space, Structures of Representation is a more loose grouping of works that initially began as a way to recontextualize, or reconsider, some of Novali's more early works, in relation to his more recent ways of looking. Taking as its initial starting point his first painting, *Mooi in(Die) series: (My) Comfort Zone*, in 2010, which contains 21 rotatable aluminum bars that contain different images on the different sides of the work. Each component may be rotated in a particular orientation to express on its 21 bars four singular images. But these same components may also be rotated in a manner that reveals a more incongruent array of images when oriented in other configurations, resulting in an abstract image, composed of individual components that are incongruent to other in terms of color, composition, and subject. In response towards the more static ways in which paintings are considered in its art historical context, as well as the ways they are to be interpreted by its viewer, Novali developed a system in which the viewer is able to change its image according to their own particular preferences and inclinations. This strategy is an interesting one for a number of reasons—it allows for painting itself to be reconstituted or rethought of as new media, akin to a digital screen of sorts, but more importantly, that it allows for the medium of painting to communicate Novali's thought processes and attitude in a more comprehensive manner. The notions of permutation, interactivity, and configurability present in many facets of his body of work are interpolated into painting.

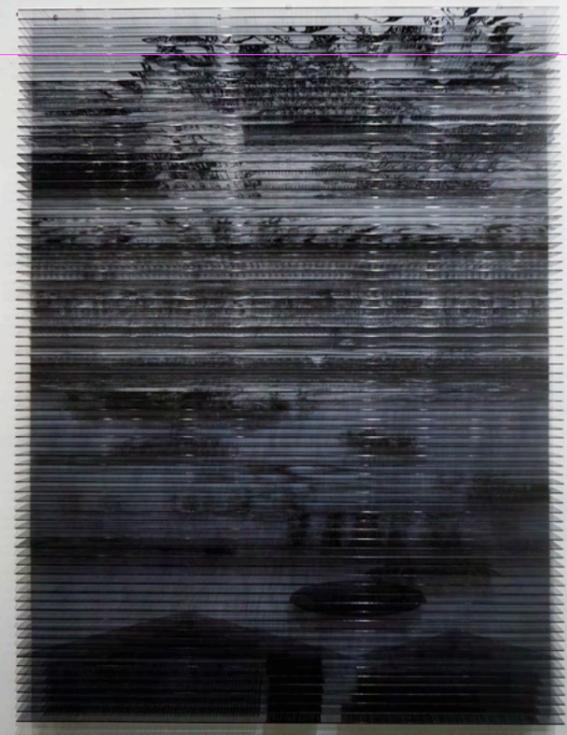
LISTE ART FAIR - Basel, Switzerland
10 - 16 June 2019



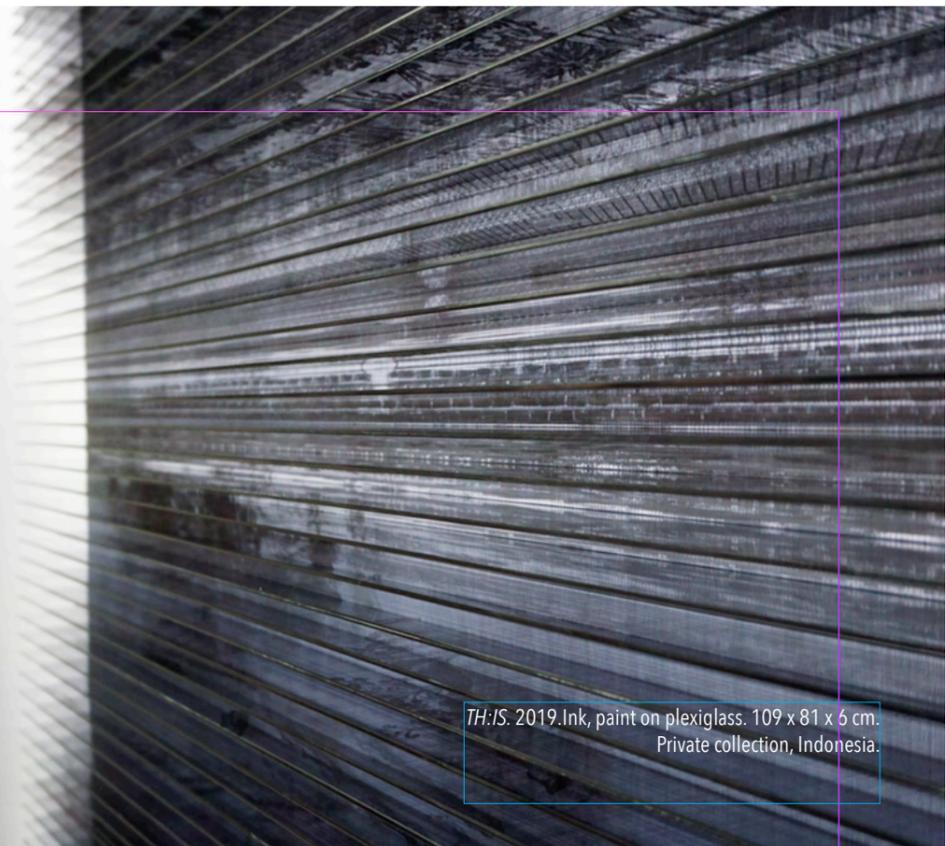
I:N. 2019. Ink, paint on 21 rotatable rectangular zinc bars covered with canvas. 111 x 86 x 15 cm. Private collection, Indonesia.



The process of rotating the painting.



THIS. 2019. Ink, paint on plexiglass. 109 x 81 x 6 cm.
Private collection, Indonesia.



SE: NĒ: EN: CE. 2019. Ink, paint on plexiglass. 105 x 81,5 x 7 cm.
Private collection, Indonesia.



ROH Projects di Art Basel Hong Kong - OVR
17 - 19 June 2021

The Weather Report: 518 days. 2020 - 2021. Paint on plexiglass.
Set of 7 panels, each 52 x 100 x 6,5 cm. Collection of Tumurun Museum.

In *Abstract logic: Mooi In(Die) series - Tomorrow (deconstruction) #1, #2, and #3*, a work created in 2019, almost a decade after his first rotatable painting, Novali reconsiders once again his approach and thought processes related to his configurable paintings and its relationship to his more recent body of work related to the medium of plexiglass. In this work, Novali essentially takes apart every single imagerial possibility dormant in every single possibility of different faces to one of his earlier rotatable paintings, repeats each image meticulously unto three different sheets of plexiglass, and then reconfigures each component into three new corresponding configurations. Novali utilizes the transparency and materiality of the plexiglass to allow the viewer to essentially see all the possibilities that lay in the rotatable paintings in a manner that is simultaneous. In stacking the components in one on top of the other, the viewer can in one of the panels see through all of the four different root images of the rotatable painting. In the other case, the plexiglass components are broken apart into parallel rows, in such a manner that makes it seem almost invisible in visual appearance without the presence of light, only hinting to the viewer its detail and complexity when illuminated. Taken together, the rotatable paintings as well as its corresponding derivatives, act as a complex array of combinational visual sequences that on one hand contain the actual possibility of rotating components into the inclinations of the viewer, in relationship to the interpretation of the idea itself taken to its furthest extent by utilizing a transparent, solid medium.

These conceptual building blocks are then further refined by Novali to become a visual language in and of itself for him to develop ideas that no longer reference other works of his but instead contain their own respective subject matter and narrative. In *The Weather Report: 518 Days*, for instance, Novali integrates to the parallel row plexiglass painting structure a complex 7-panel work that marks the uncertainties and obstacles obfuscating his own mind and psyche during the year of 2020 where Covid-19 was arguably at its most abstract and confusing point around the world. Novali started to look at the idea of numbers-its repetition as well as its corresponding metrics and measurement-as becoming abstract and poetic in nature as a way to form more objective bases of looking in relation to the everchanging external situations the world was facing. This work illustrates the way in which Novali carefully hones a certain consistency towards his practice through rigorously considering the possible ways in which to present an idea, how to reconsider and recontextualize those initial aesthetic expressions into a deeper layer of complexity, and once understanding the limits, is then able to further take these lessons and implement them into developing a more free-flowing visual language; Novali carefully develops first a certain sense of structure, and once the limits are more clear then inserts his notions of representation, what he wants to incorporate in the work, within his visual articulation.

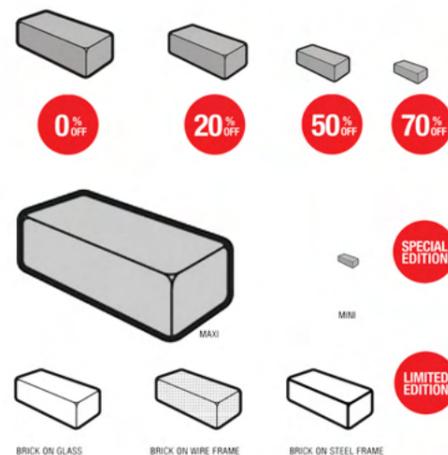
NGACO SOLUTION FOR NATION

NGACO—Solution for Nation is an amalgamation of installation, design and performative objects made in 2014 linked to the metaphorical idea of erecting a wall as a form of providing protection. Novali applies this to the context of Indonesia, which he terms an 'autopilot country' for its lack of law enforcement and rigid standards in construction safety. He was inspired to create a fictional brand of industrial materials that depict the nation's attitudes towards building—the lack of government's concern for the importance of precision, the falling number of community spaces. Each product displays confusing or inconsistent measures of length, weight and volume, the products reveal inconsistencies: uncalibrated measuring tapes, cracked safety helmets, and bricks shrinking in size as their price discounts increase—not the kind of the safety assurances typically sought after when building walls. "Ngaco" is itself a light-hearted Indonesian colloquial expression to denote that someone or a situation is erroneous, silly, random or in chaotic disarray. But beneath the satire on the lack of industrial standards is simultaneously a celebration of sorts for a nation's resilience and ingenuity in making-do.

NGACO: Solution for Nation. 2014 - 2017.
Installation. 250 x 500 x 250 cm.

NGACO WAY IS THE NEW WAY

BRICK



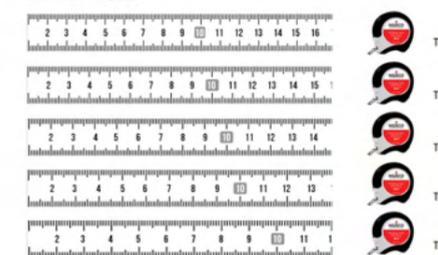
CEMENT



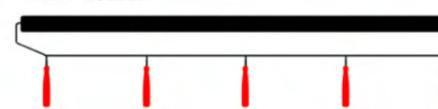
CONSTRUCTION HELMET



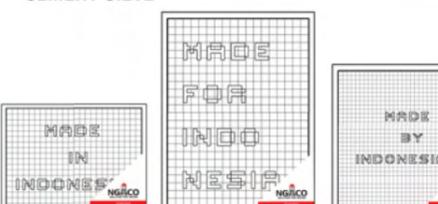
METER ROLL



PAINT ROLLER



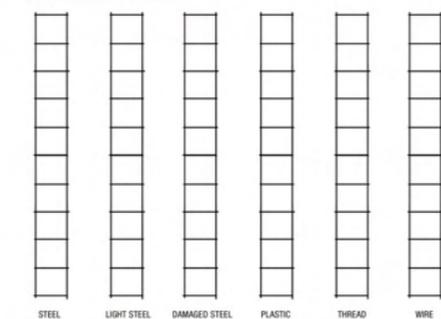
CEMENT SIEVE



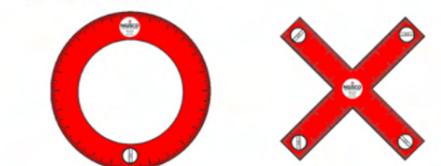
COLOUR CHART



COLUMN FRAME



SPIRIT LEVEL



NGACO product brochure.



Detail view.



The Wall/Structure/Construction/Border/Memory
Ark Galerie, Yogyakarta, Indonesia
28 March - 4 May 2014



Sunshower: Contemporary Art from Southeast Asia 1980s to Now
Mori Art Museum and The National Art Center, Tokyo, Japan
5 July - 23 October 2017

NGACO promotion poster.



TEA: ONE CEREMONY

Tea: One Ceremony is an installation that includes an interactive performative component made in 2016 during Novali's residency at Tokyo Wonder Site, Tokyo, Japan. When researching for possible points of reference for a project that could potentially connect his own cultural origins with that of Japan, Novali discovered tea and its surrounding culture and phenomena as a point of departure. Experiencing a complex, almost transcendental experience himself during a traditional tea ceremony while in Tokyo, Novali began developing a project related to tea referring to three cultural "identities" that make up who he is (Chinese by racial makeup, Indonesian by cultural upbringing, and absorbing the surrounding notion of Japan). In *The Book of Tea* by Okakura Kakuzo (1906): *The Abstraction*, Novali deconstructs one of the earliest and notable icons of literature as it relates to Japanese tea culture within the aesthetic language and symbolism of his own work, and in *Tea Ceremony (Sen-cha and Cha-no-yu): Study in A Silence*, he utilizes more calculative and geometric shapes to trace the movements that center around the act of serving tea itself within the constraints of space and time, reminiscent of a graphical notation.

"Just as the philosophy of Zen can be expressed with simple shapes such as the circle, triangle, and square, this work reduces the philosophy and gestures of tea ceremony to geometrical drawings reminiscent of graphic notation. At the same time, in actually serving tea, Novali suggests a new form of tea style in which people select their own blend of teas as well as tea utensils and gestures, this might be called an effort to merge the aesthetic style of Japan with the Indonesian manner of enjoying tea at traditional angkringan tea stalls. This abstraction and creation of new action is reminiscent of the double-layered structure of the shadow world and the real world as found in Java's traditional wayang kulit shadow puppet plays, which Novali performed as a child."

(Yusaku Imamura)

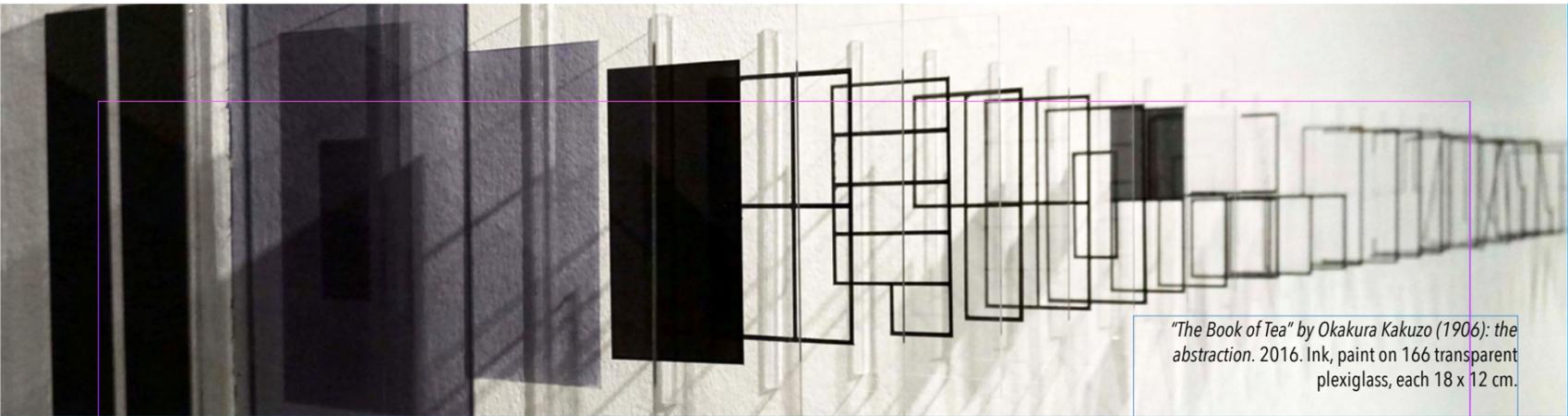
Tea: One Ceremony. 2016. Installation with interactive performance.



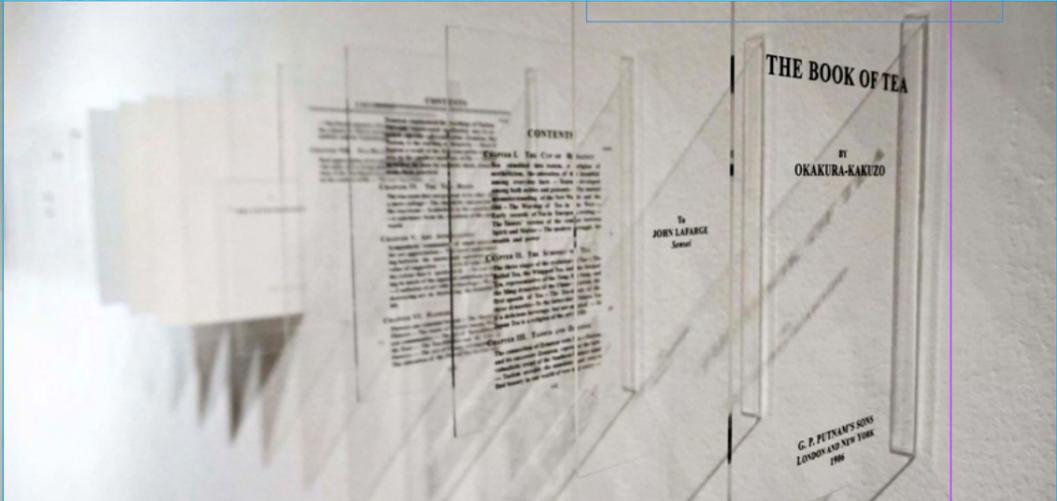
Indonesian tea culture from various places.



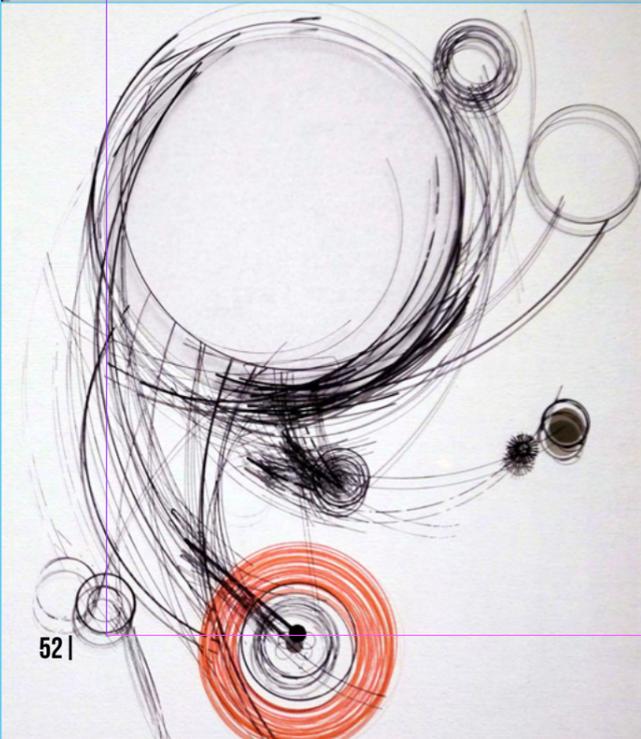
Graphic appropriation and permutation from traditional Javanese tea packaging.



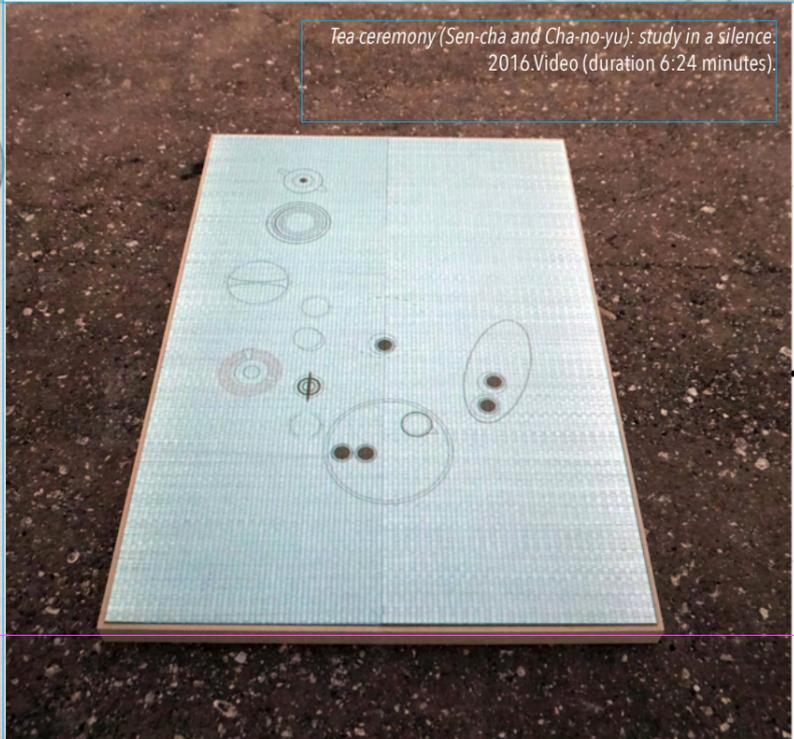
"The Book of Tea" by Okakura Kakuzo (1906): the abstraction. 2016. Ink, paint on 166 transparent plexiglass, each 18 x 12 cm.



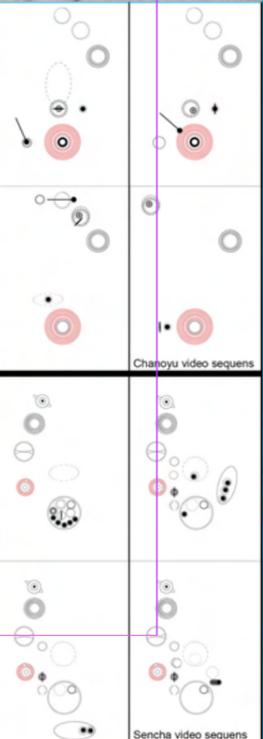
Imaginary Synonym
Tokyo Wonder Site, Tokyo, Japan
11 June - 31 July 2016



52 |



Tea ceremony (Sen-cha and Cha-no-yu): study in a silence. 2016. Video (duration 6:24 minutes).



Chatoyu video sequens

Sencha video sequens



Exhibition and detail view.

| 53

CURRICULUM VITAE

NAME	DATE OF BIRTH	PLACE OF BIRTH	EDUCATION
Aditya Novali	17 November 1978	Surakarta, Central Java, Indonesia	1997-2002. Bachelor of Engineering in Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia.
			2006-2008. IM Master of Conceptual Design, Design Academy Eindhoven, The Netherlands

EXHIBITIONS	TIME	LOCATION	CURATOR
1 WHY	26 March - 26 September 2022	Tumurun Museum, Surakarta, Indonesia	Enin Supriyanto (essay), Alia Swastika (essay)
2 <i>Berdetak : 4 Dekade Yayasan Jantung Indonesia</i>	November 2021	Museum Nasional Indonesia, Jakarta, Indonesia	-
3 ROH Projects at Art Basel Hong Kong	17-19 June 2021	OVR	-
4 <i>The Joy of Collecting : Selection from The Yeap Lam Yang collection</i>	22 October - 23 November 2020	The Private Museum, Singapore	Aaron Teo, Beverly Yong
5 Aaaahhh!!! Paris Internationale	20-29 October 2020	12 Rue De Montyon, Paris, France	Claire Le Restif
6 ROH Projects at Art Jakarta Virtual + OPPO Find Art at Art Jakarta Virtual	2 October 2020 - 31 January 2021	OVR	-
7 Arisan Karya	20-28 May 2020	Museum MACAN, Jakarta, Indonesia	-
8 Silverlens Galleries at Art Philippines	21-23 February 2020	The Link Carpark, Ayala Center, Makati, Philippines	-
9 <i>On Muzharul Islam : Surfacing Intention.</i> Dhaka Art Summit 2020	7-15 February 2020	Shilpakala Academy, Dhaka, Bangladesh	Diana Campbell Betancourt, Sean Anderson, Nurur Khan
10 ROH Projects at Westbund Talent	7-10 November 2019	Westbund Art Centre, Shanghai, China	-
11 ROH Projects at Art Jakarta	30 August - 1 September 2019	Gandaria City, Jakarta, Indonesia	-
12 <i>Arte Contemporáneo: Asia, Australia y el Pacífico. Selección de la Trienal Asia Pacífico de la Queensland Art Gallery Gallery of Modern Art</i>	23 August - 27 November 2019	Centro Cultural La Moneda, Santiago, Chile	-
13 ME:DI:UM	11-16 June 2019	Liste Art Fair, Basel, Switzerland	Jun Tirtadji
14 ROH Projects at Art Basel Hong Kong	24-31 March 2019	Hong Kong Convention & Exhibition Centre, Hong Kong	-
15 <i>BaCAA Assemblage</i>	22 February - 22 March 2019	Lawangwangi Creative Space, Bandung, Indonesia	Asmudjo J. Irianto
16 ROH Projects at Taipei Dangdai 'Ripples : Continuity in Indonesian Contemporary Art	18-20 January 2019	Taipei Nangang Exhibition Centre, Taiwan, Taipei	-
17 The 9th Asia Pacific Triennial of Contemporary Art (APT9)	24 November 2018 - 28 April 2019	Queensland Art Gallery Gallery of Modern Art (QAGOMA), Brisbane, Australia	Zara Stanhope, Tarun Nagesh, Ruth McDougall, Reuben Keehan
18 <i>Painting, Differently</i>	20 October - 17 November 2018	Silverlens Galleries, Manila, Philippines	Isa Lorenzo
19 Significant Other	8 September - 21 November 2018	ShanghART Singapore, Singapore	-
20 ARTJOG 2018 <i>Enlightenment</i>	4 May - 4 June 2018	Jogja National Museum, Yogyakarta, Indonesia	Bambang 'Toko' Witjaksono, Ignatia Nilu
21 <i>These Painter's Painters</i>	25 April - 26 May 2018	ROH Projects, Jakarta, Indonesia	-
22 <i>Diaspora : Exit, Exile, Exodus of Southeast Asia</i>	4 March - 1 October 2018	MAIAM Contemporary Art Museum, Chiang Mai, Thailand	Loredana Pazzini-Paracciani
23 <i>Shared Coordinates II</i>	20-26 January 2018	ROH Projects at The Arts House, Singapore	-
24 ROH Projects at Westbund Talent	9-12 November 2017	Westbund Art Centre, Shanghai, China	-
25 <i>Saya Datang : Collection and Archive of dr. Melani W Setiawan</i>	5-25 November 2017	Taman Budaya Yogyakarta, Indonesia	-
26 Biennale Jogja XIV- Equator #4. <i>Age of Hope</i>	2 November - 10 December 2017	Jogja National Museum, Yogyakarta, Indonesia	Pius Sigit Kuncoro
27 <i>Multiple Spectacle : Art from Asia</i>	22 September - 10 October 2017	Ningbo Museum of Art, Ningbo, China	Liu Chunfeng

EXHIBITIONS	TIME	LOCATION	CURATOR
28 Art Stage Jakarta. <i>Spirit Today - The Art Collection of Arif Suherman, Indra Leonardi, Nicholas Tan, Tom Tandio, Wiyu Wahono</i>	9-13 August 2017	Gandaria City, Jakarta, Indonesia	-
29 ROH Projects at Art Stage Jakarta	9-13 August 2017	Gandaria City, Jakarta, Indonesia	-
30 <i>Sunshower : Contemporary Art from Southeast Asia 1980s to Now</i>	5 July - 23 October 2017	Mori Art Museum and The National Art Center, Tokyo, Japan	Kataoka Mami, Yoneda Naoki, Ong Jo-Lene, Grace Samboh, Merv Espina, Vera Mey
31 <i>Lines, Borders, Boundaries, and The In-Betweens</i>	1-29 July 2017	Yamamoto Gendai, Tokyo, Japan	-
32 Caprice	23-25 March 2017	Discoveries section, Art Basel Hong Kong, Hong Kong Convention & Exhibition Centre, Hong Kong	Jun Tirtadji
33 Art Stage Singapore, Collector's Show (Kenneth Choe's collection)	12-15 January 2017	Marina Bay Sands, Singapore	-
34 <i>Shared Coordinates</i>	10-14 January 2017	ROH Projects at The Arts House, Singapore	-
35 Ekstrakurikuler Lab Serrum	12-21 November 2016	Gudang Sarinah Ekosistem, Jakarta, Indonesia	Angga Wijaya, Grace Samboh
36 Aerylle.	3-24 November 2016	ROH Projects, Jakarta, Indonesia	Grace Samboh
37 <i>Tom Tandio - The Man who Fell into Art : Collecting as A Form of Personal Narrative</i>	13 October - 10 December 2016	Song Eun Art Space, Seoul, South Korea	Alia Swastika
38 <i>Plugged</i>	16 September - 30 October 2016	Pearl Lam Gallery, Singapore	Josef Ng
39 <i>Indonesialand</i>	2 September - 2 October 2016	Selasar Sunaryo Art Space, Bandung, Indonesia	Sarah M. A. Ginting
40 ROH Projects at Bazaar Art Jakarta	25-28 August 2016	The Ritz Carlton, Pacific Place, Jakarta, Indonesia	-
41 Art Stage Jakarta, Collectors' Show : <i>Expose</i>	5-7 August 2016	Gandaria City, Jakarta, Indonesia	Enin Supriyanto
42 <i>Imaginary Synonym</i>	11 June - 31 July 2016	Tokyo Wonder Site, Tokyo, Japan	Yusaku Imamura
43 ARTIJOGI9 <i>Universal Influence</i>	27 May - 27 June 2016	Jogja National Museum, Yogyakarta, Indonesia	Bambang 'Toko' Witjaksono
44 The 2016 Sovereign Asian Art Prize Exhibition	9-12 May and 21-31 May 2016	Christie's Hong Kong and The Rotunda, One Exchange Square, Hong Kong	-
45 <i>Constituent Concrete</i>	16 April - 22 May 2016	Mizuma Gallery, Singapore	-
46 ROH Projects at South East Asia Forum	21-24 January 2016	Art Stage Singapore, Singapore	-
47 Prudential Eye Awards 2016	19 January - 27 March 2016	Art Science Museum, Singapore	-
48 <i>Effervescence</i>	6 November - 4 December 2015	ROH Projects, Jakarta, Indonesia	-
49 <i>No Other Color</i>	3-17 November 2015	Kunstkring Gallery, Jakarta, Indonesia	Chris Kerrigan
50 <i>Family and Friends</i>	28 September - 28 August 2015	ROH Projects, Jakarta, Indonesia	-
51 <i>Bardo</i>	20-30 August 2015	Edwin's Gallery, Jakarta, Indonesia	Mia Maria
52 <i>Langkah Kepala Dekolonisasi</i>	19-30 August 2015	Galeri Nasional Indonesia, Jakarta, Indonesia	Jim Supangkat
53 ARTIJOGI8 <i>Infinity in Flux</i>	7-28 June 2015	Taman Budaya Yogyakarta, Indonesia	Bambang 'Toko' Witjaksono
54 <i>Titik Silang</i>	30 May - 30 June 2015	Dia.Lo.Gue Artspace, Jakarta, Indonesia	Andra Matin, Danny Wicaksono
55 <i>Object : About Memory and Time</i>	23 March - 28 June 2015	Nunu Fine Art, Taiwan, Taipei	-
56 <i>(Dis)appear</i>	12 February - 8 March 2015	Primaes Noctis Art Gallery, Lugano, Switzerland	-
57 <i>Aku Diponegoro</i>	5 February - 8 March 2015	Galeri Nasional Indonesia, Jakarta, Indonesia	Jim Supangkat, Werner Kraus, Peter Carey
58 <i>Symbol, Spirit, Culture</i>	12-30 November 2014	Edwin's Gallery, Jakarta, Indonesia	Jim Supangkat
59 <i>Versi : Trienal Seni Patung Indonesia #2</i>	22 October - 10 November 2014	Galeri Nasional Indonesia, Jakarta, Indonesia	Rizki A. Zaelani, Asmudjo J. Irianto, Asikin Hasan
60 <i>After Image : Images of Conflict</i>	2014	Galleria Civica di Trento, Rovereto, Italy	Valeria Mancinelli, Chiara Nuzzi, Stefania Rispoli
61 <i>Shout! Indonesian Contemporary Art</i>	26 September - 9 November 2014	Museo d'Arte Contemporanea (MACRO), Rome, Italy	Santy Saptari, Bryan Collie
62 The Order - Makan Angin #2 Residency Presentation	1 September - 30 November 2014	Cemeti Art House, Yogyakarta, Indonesia	Nuraini Julistuti
63 ROH Projects at Bazaar Art Jakarta	17-20 July 2014	The Ritz Carlton, Pacific Place, Jakarta, Indonesia	-
64 Painting Sense	12 July - 16 August 2014	ROH Projects, Jakarta, Indonesia	Jun Tirtadji

	EXHIBITIONS	TIME	LOCATION	CURATOR
65	Primo Marella Gallery at Scope Basel	17-22 June 2014	Klybeckquai, Basel, Switzerland	-
66	ARTIJOGI14 <i>Legacies of Power</i>	7-22 June 2014	Taman Budaya Yogyakarta, Indonesia	Bambang 'Toko' Witjaksono
67	<i>The Wall/Structure/Construction/Border/Memory</i>	28 March - 4 May 2014	Ark Galerie, Yogyakarta, Indonesia	Alia Swastika
68	<i>Fiesta Fatahillah</i>	13-16 March 2014	Jak Contemporary Artspace, Jakarta, Indonesia	-
69	Primo Marella Gallery at Art 14 London	28 February - 2 March 2014	Olympia London, London, England	-
70	South East Asia (SEA)+ Triennale	14 November - 11 December 2013	Galeri Nasional Indonesia, Jakarta, Indonesia	Jim Supangkat, Suwarno Wisetrotomo, Asikin Hasan, Rizki A. Zaelani, A. Rikrik Kusmara, Badrolhisham Mochammad Thahir
71	<i>Collective Perspective on South East Asian Wing</i>	19-22 September 2013	Richard Koh Fine Arts at Beirut Art Fair, Beirut, Lebanon	-
72	<i>Beyond The Walls</i>	10 September - 18 October 2013	Primo Marella Gallery, Milan, Italy	Nicola Dane (essay)
73	Homo Ludens #4	9-24 September 2013	Bentara Budaya Bali, Bali, Indonesia	Wahyudin
74	Dojima River Biennale <i>Little Water</i>	20 July - 18 August 2013	Dojima River Forum, Osaka, Japan	Rudy Tseng
75	ARTIJOGI13 <i>Maritime Culture</i>	6-22 July 2013	Taman Budaya Yogyakarta, Indonesia	Bambang 'Toko' Witjaksono
76	<i>Pressing</i>	4 June - 12 July 2013	Centro Video Insight, Torino, Italy	-
77	Indonesian Pavilion at Art Stage Singapore	21-27 January 2013	Marina Bay Sands, Singapore, Singapore	-
78	<i>Of Human Scale and Beyond: Experience and Transcendence</i>	12 December 2012 - 11 January 2013	Hong Kong Arts Centre, Hong Kong	Eugene Tan
79	<i>Deep S.E.A: Contemporary Art from South East Asia</i>	22 November 2012 - 7 February 2013	Primo Marella Gallery, Milan, Italy	-
80	<i>Method of Polarity</i>	1-30 December 2012	Umahseni, Jakarta, Indonesia	Rifky Effendy
81	<i>Design/Art, Renegotiating Boundaries</i>	3 Nov 12	Lawangwangi Creative Space, Bandung, Indonesia	Asmudjo J. Irianto
82	<i>Deviation—New Sculpture</i>	28 July - 11 August 2012	Galeri Salihara, Jakarta, Indonesia	Asikin Hasan
85	<i>Re.claim</i>	8-20 April 2012	Galeri Nasional Indonesia, Jakarta, Indonesia	Jim Supangkat, Christine Cocca
86	<i>The Wall:Asian (Un)Real Estate Project</i>	12-15 January 2012	Project Stage-Art Stage Singapore with Galeri Canna, Singapore	Jim Supangkat
87	<i>Indoscape : A "Geo-History"</i>	3-11 December 2011	Galeri Canna, Jakarta, Indonesia	Jim Supangkat
88	<i>Flight for Light : Indonesian Art and Religiosity</i>	29 October 2011 - 29 January 2012	Art:1, Jakarta, Indonesia	Jim Supangkat
89	Jakarta Biennale #14.2011 <i>Jakarta Maximum City: Survive or Escape</i>	15 December 2011 - 15 January 2012	Galeri Nasional Indonesia, Jakarta, Indonesia	Ilham Khoiri, Bambang Asrini Widjanarko, Seno Joko Suyono, Eileen Legaspi Ramirez (guest curator)
90	PMR Cube – <i>Contemporary Culture Interplay</i>	1-6 December 2011	Sampoerna Strategic Square, Jakarta, Indonesia	Jim Supangkat
91	<i>Ekspansi</i>	14-24 July 2011	Galeri Nasional Indonesia, Jakarta, Indonesia	Asmudjo J. Irianto, Asikin Hasan, Jim Supangkat
92	<i>Contemporary Landscape</i>	2-17 July 2011	Lawangwangi Art Space, Bandung, Indonesia	Asmudjo J. Irianto
93	Homo Ludens #2	26 June - 22 August 2011	Emmitan CA Gallery, Surabaya, Indonesia	Wahyudin
94	<i>Cultural Bridge</i>	10 March - 9 April 2011	Wendt Gallery, New York, USA	Agus Dermawan T., Rifky Effendy (essay)
95	BaCAA #1 Finalists Exhibition	28 January - 18 February 2011	Lawangwangi Art Space, Bandung, Indonesia	Agus Suwage, Carla Bianpoen, Hendro Wiyanto, Mella Jaarsma, Rifky Effendy, Syakieb A. Sungkar, Wiyu Wahono (jurors)
96	The 2010 Sovereign Asian Art Prize Finalists Exhibition	21-26 February 2011	Christie's Hong Kong and The Rotunda, One Exchange Square, Hong Kong	-
97	<i>1001 Doors: Reinterpreting Traditions</i>	26 January - 6 February 2011	Ciputra Artpreneurship, Jakarta, Indonesia	Asmudjo J. Irianto
98	Galeri Canna at Art Stage Singapore	12-16 January 2011	Marina Bay Sands, Singapore, Singapore	Agung Hujatnikajennong, Rifky Effendy
99	<i>All But Paper : Contemporary Paper Art</i>	28 December 2010 - 8 January 2011	Dia Lo Gue Artspace, Jakarta, Indonesia	Asmudjo J. Irianto
100	<i>Top/Bottom? - Q! Exhibition</i>	22-30 September 2010	Galeri Cipta Taman Ismail Marzuki, Jakarta, Indonesia	Reza 'Asung' Afisina

	EXHIBITIONS	TIME	LOCATION	CURATOR
101	Jakarta Art Award 2010 Finalist Exhibition	30 July - 29 August 2010	North Art Space, Jakarta, Indonesia	Agus Dermawan T., Rifky Effendy, Efix Mulyadi, Bambang Bujono, Jean Couteau, Agus Burhan, Srihadi Soedarsono
102	Vivi Yip Art Room at Bazaar Art Fair	29 July - 1 August 2010	The Ritz Carlton, Jakarta, Indonesia	-
103	Langgeng Contemporary Art Festival 2006	8-30 July 2006	Langgeng Gallery, Magelang, Indonesia	-
104	Biennale XII Jakarta: <i>Beyond</i>	22 May - 25 June 2006	Galeri Cipta Taman Ismail Marzuki, Jakarta, Indonesia	Asikin Hasan, Rizki A. Zaelani
105	Pameran Nusantara 2005: <i>Apakah Kita Berbeda?</i>	21-30 December 2005	Galeri Nasional Indonesia, Jakarta, Indonesia	Rizki A. Zaelani
106	Biennale Jogja VIII <i>Consciousness of the Here and Now</i>	4-22 December 2005	Kawasan Kotagedhe, Yogyakarta, Indonesia	M. Dwi Marianto, Eko Prawoto, Mikke Susanto
107	CP Biennale <i>Urban/Culture</i>	6 September - 5 October 2005	Museum Bank Indonesia, Jakarta, Indonesia	Jim Supangkat
108	<i>Exodus</i>	15-28 February 2005	Nadi Gallery, Jakarta, Indonesia	Hendro Wiyanto
109	<i>Art Portable</i>	27 October - 26 November 2004	CP Artspace, Jakarta, Indonesia	Suwarno Wisetrotomo
110	CP Open Biennale <i>Interpellation</i>	4 September - 3 October 2003	Galeri Nasional Indonesia, Jakarta, Indonesia	Jim Supangkat
111	<i>Implotion</i>	30 August - 30 September 2003	ExpatriArt Gallery, Jakarta, Indonesia	Sudjud Dartanto
112	Indonesia ASEAN Art Award 2003 Finalists Exhibition	15-25 September 2003	Gedung Sekretariat ASEAN, Jakarta, Indonesia	-
113	Indofood Art Award Finalists 2002 Exhibition	November 2002	Museum Nasional Indonesia, Jakarta, Indonesia	-
114	Bandung Young Artists Exhibition	15 December 2000 - 27 January 2001	Griya Seni Popo Iskandar, Bandung, Indonesia	Agung Hujatnikajennong, Ardiyanto
115	<i>Fragmen</i>	26 February - 11 March 2000	Galeri Kembang, Jakarta, Indonesia	Suwarno Wisetrotomo
116	Group Exhibition	2000	Galeri Kinara, Bali, Indonesia	Suwarno Wisetrotomo
117	Indonesia Art Award VI 1999 Finalists Exhibition	21 September - 20 October 1999	Galeri Nasional Indonesia, Jakarta, Indonesia	-
118	<i>The Other Side of Indonesian People and Their Country</i>	3-30 August 1998	Galeri Santi, Jakarta, Indonesia	Agus Dermawan T.
119	<i>View on Woman</i>	30 August - 14 September 1997	Linggar Gallery, Jakarta, Indonesia	Agus Dermawan T.
120	Indonesia Art Award 1997 Finalists Exhibition	11-15 July 1997	Museum Agung Rai, Bali, Indonesia	-
121	<i>Transition</i>	4-10 August 1995	Bentara Budaya, Jakarta, Indonesia	Agus Dermawan T.
122	-	8-11 July 1989	Galeri Pasar Seni Ancol, Jakarta, Indonesia	-
123	-	1986	Taman Budaya, Surakarta, Indonesia	-
124	-	1985	Pasar Seni Ancol, Jakarta, Indonesia	-
125	-	1984	Monumen Pers, Surakarta, Indonesia	-

	AWARDS	YEAR	TITLE
1	Prudential Eye Awards	2016	Best Emerging Artist Using Installation, finalist
2	Bandung Contemporary Art Award #1 (BaCAA)	2010	Best Artwork
3	Jakarta Art Awards	2010	3rd winner
4	Sovereign Asian Art Prize	2010	Finalist
5	Indonesia ASEAN Art Awards	2003	Finalist
6	Indofood Art Awards	2002	Finalist
7	Philip Morris Indonesian Art Awards VI	1999	Finalist
8	Philip Morris Indonesian Art Awards	1997	Finalist

	RESIDENCIES	TIME	LOCATION
1	International Creator Residency Program	5 January - 31 March 2016	Tokyo Wonder Site, Tokyo, Japan
2	Residensi Makan Angin #2	1 September - 30 November 2014	Cemeti Art House, Yogyakarta, Indonesia

*Bold text refer to solo exhibition.

THANK YOU.

Iwan Kurniawan Lukminto dan Mira Christina Setiady

Jun Tirtadji

Danang Prasetyanto

Vilmala Sari

Alia Swastika
Enin Supriyanto

Tom H Tandio
Melani W Setiawan
Arif Suherman
Ida Ng

Kartika Hadi
Nicholas Tan
Sunarto dan Lina
Susan Santoso

as well as all the generous collectors who have lent works
to the exhibition and wish to remain anonymous

Dian Sastrowardoyo
Afgansyah Reza
Davy Linggar dan Janne Hufron
Sejauh Mata Memandang

Sofyan Prasetyo, Sigit K Santoso, Aditya Nugroho (Tumurun Museum Team)

Stella Katherine, Dea Aprilia, Yacobus Ari Respati,
Tuti Haryati, Annisa Rianti, Dedi Sutoyo (ROH Team)

Indah Ariani

Supandi. Wakijo, Salimin, Djoko Iswanto, Suparmo (Studio AN Team)

Mami. Papi. Ade.

COLLABORATORS

Concept and Design - Danang Prasetyanto (GDP Communications)

Translator - Jun Tirtadji and Ari Pasaribu

Special Appearance - Dian Sastrowardoyo and Afgansyah Reza

Video Production Team - Davy Linggar and Vertex Team

Videographer and Animator - Ayiela Soraya and Monica Ghiotto

Scriptwriter - Oni Olivya

Drone Pilot - Almuftofa

Gallery Partner - ROH Projects

Logistic Partner - Helutrans

Hotel Partner - Aston Solo Hotel

ROH



ASTON
SOLO
HOTEL



TUMURUN
m u s e u m

