

ROH

PRESS RELEASE

SEPTEMBER 2026

ROH is delighted to share *Nuntun, Nata, Nonton* by Aditya Novali and ikkibawiKrrr for Gwangju Biennale.

Jakarta, September 2026 - ROH is delighted to share *Nuntun, Nata, Nonton*.

There are three Javanese words for what inherited wisdom needs in order to keep travelling: *tuntunan*, how it teaches; *tatanan*, how it is held in order; *tontonan*, how it comes to be seen. The vocabulary belongs most clearly to *wayang*, though the challenge is common to any inheritance of knowledge. All three are nouns for what an action leaves behind. In this pavilion, they are returned to their verbs. ikkibawiKrrr (established 2021, South Korea) and Aditya Novali (born 1978, Indonesia) meet across that turn, investigating how forms of wisdom survive, who holds authority over them, and what they become when released. *Nuntun* is teaching by accompaniment rather than instruction, and only for as long as someone is doing it. *Nata* is the arranging, and the authority that comes with it. *Nonton* is left to you.

Wisdom no longer held by a single keeper is not lost. It waits to be met by whoever arrives ready to receive it. This pavilion holds a door open for the length of a visit, so that we may still belong while everything else changes.

Nuntun

—to be led where return is possible

Knowledge holds its form once written down and waits to be retrieved. Wisdom behaves differently. How does what we know become something we live by? It is earned in the receiving and embodied in the doing, remade slightly by each relationship that carries it. In an era when there has never been more to know, or less time in which anything is allowed to reach us, the difficulty is no longer access but staying long enough. Time alone teaches nothing. Receptivity is cultivated only by returning to something and remaining with it, until wisdom registers and can be handed on, from one body to another.

Javanese has a verb for this kind of remaining: *nuntun*, to lead by the hand, an action that can be done neither at a distance nor alone. ikkibawiKrrr were on the receiving end of it before they were anything else.

Nata

—to hold by means of letting go

Every piece of wisdom that reaches us arrives in an arrangement someone has put it in. Before it becomes a tool for moral and social instruction, whether spoken, sung, carved, or printed, it is given a sequence: one word before another, this part at the opening and that one withheld until the end.

Nata is the Javanese verb for that act: to hold things in relation, deciding what stays and what goes away. It is also a Javanese noun for king: to arrange is to hold authority over what is arranged. Aditya Novali has held that authority. From the age of seven he trained as a *dalang cilik*, a child puppet master in *wayang*, Indonesian shadow theatre; in 1989 he performed alone at the presidential palace before a formal state audience, commanding every movement on the screen and every character's voice. He learned that position early and from the inside, observing how much narrative a single pair of hands can keep. He has not been a *dalang* for a long time.

IKKIBAWIKRRR

Formed 2021 in Seoul, Korea. Based in Seoul, Korea.

Cho Jieun, born 1975 in Seoul, Korea.

Ko Gyeol, born 1994 in Jeju, Korea.

ikkibawiKrrr is a visual research band founded in 2021 with members Gyeol Ko, Jungwon Kim, and Jieun Cho. In Korean, ikkibawi means “moss-rock”, and krrr is an onomatopoeic word. Mosses live in the thin boundary between air and soil, adapt to their surroundings despite their tiny bodies, and expand their world along other worlds. Incorporating the survival tactics of moss into their projects and attitudes, the collective hopes to circulate its practice beyond individual projects and extend the boundary layer between life and art.

ikkibawiKrrr's solo exhibitions include *Who Forgot the Village* (Aranya Art Center, Shanghai, 2025) and *ikkibawiKrrr: Rocks Living in Rewind* (Art Sonje Center, Seoul, 2024-5). Major exhibitions by ikkibawiKrrr include the *Aichi Triennale: A Time Between Ashes and Roses* (Aichi, Japan, 2025), *Singapore Biennale 2025: Pure Intention* (Singapore, 2025), 14th Gwangju Biennale: *Soft and Weak like Water* (Gwangju, 2023), documenta 15 (Kassel, Germany, 2022), Running Underground (Elephant Space, Seoul, 2022), and *Resbakan: Solidarity Event Lumbung FILM* (UP Film Institute, University of the Philippines, Diliman, Quezon City, 2022), among others.

GWANGJU BIENNALE

Gwangju Biennale is the history and pride of Korean biennales. Since its establishment in 1994, the thirteen editions of the Gwangju Biennale have made an enormous contribution to the development of art communities in and outside of Korea. From its beginning as a representative domestic art festival, the Gwangju Biennale has evolved into one of the most respected and reputable international art events.

ROH

ROH is a space for contemporary art that concentrates on the support of artistic and curatorial practices that push the envelope of what is possible, where experimentation is encouraged and actively responsive to its architectural context in Jakarta, Indonesia. For more than a decade, ROH has served the Southeast Asian art ecosystem and has worked towards a broader, borderless dialogue through its engagement with artists from Indonesia and beyond.

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

Wednesday - Friday, 13:00 - 19:00

Saturday - Sunday, 11:00 - 19:00

Closed Monday, Tuesday and public holiday

JALAN SURABAYA 66
JAKARTA 10310
+628118719066

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ADITYA NOVALI

Born 1978, Surakarta, Indonesia
Lives and works in Surakarta, Indonesia

Aditya Novali is a multidisciplinary artist whose practice confronts a world of perpetual flux in identities and values. His sensibilities and aesthetics draw predominantly on two formations, by his background in architecture and his training as a *dalang cilik* (child puppet master). These variously inspire his engagements with structures, light, and space, exploring themes of boundaries, identity, materialism and urban life.

Novali received his Bachelor of Engineering in Architecture from Parahyangan Catholic University, Bandung, Indonesia, in 2002; and an IM Master of Conceptual Design from the Design Academy Eindhoven, The Netherlands, in 2008. Novali's work has been exhibited in numerous galleries and institutions both locally and internationally. Selected solo exhibitions include *Ends* at Nova Contemporary, Bangkok, Thailand (2024); *New Obsolescence: ADITYA NOVALI* at ROH, Jakarta, Indonesia (2023); *WHY* at Tumurun Museum, Solo, Indonesia (2022); *ME:DI:UM* with ROH Projects at Liste Art Fair, Basel, Switzerland (2019); *Significant Other* at ShanghArt Gallery, Singapore (2019); *Caprice* with ROH Projects at Art Basel Hong Kong: Discoveries, Hong Kong (2018); and *ACRYLIC* at ROH Projects, Jakarta, Indonesia (2016). Notable group exhibitions are, among others, Taipei Biennial 2023: *Small World* at Taipei Fine Arts Museum, Taipei, Taiwan (2023); Dhaka Art Summit: *Bonna* at Bangladesh Shilpakala Academy, Dhaka, Bangladesh (2023); *On Muzharul Islam: Surfacing Intention* at Dhaka Art Summit: Seismic Movements, Dhaka, Bangladesh (2020); The 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia (2018); *DIASPORA: Exit, Exile, Exodus of Southeast Asia* at M+ Museum, Hong Kong, China (2018); The 15th Asia Art Festival: *Multiple Spectacle Art from Asia* at Ningbo Art Museum, Ningbo, China (2017); *Imaginary Synonym* at Tokyo Wonder Site, Tokyo, Japan (2016); *Aku Diponegoro* at National Gallery of Indonesia, Indonesia (2015); *Shout! Indonesian Contemporary Art* at Museo d'Arte Contemporanea (MACRO), Italy (2014); *Little Water* at Dojima River Biennale, Osaka, Japan (2013); and South East Asia (SEA) + Triennale at National Gallery of Indonesia, Indonesia (2013). Novali was nominated for Best Emerging Artist Using Installation at the 2016 Prudential Eye Awards in Singapore; Finalist in the 2010 Sovereign Asian Art Prize, and awarded Best Artwork in the Bandung Contemporary Art Awards (BaCAA) in the same year.

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