

PRESS RELEASE

SEPTEMBER 2026

ROH is delighted to share *Wet*, a solo exhibition by Bagus Pandega and Kei Imazu.

Jakarta, September 2026 - ROH is delighted to share *Wet*, a solo exhibition by Bagus Pandega and Kei Imazu. Working from their shared studio in Bandung, Pandega and Imazu braid their practices into experimental installations of painting, kinetic sculpture, and chemical reaction, historicising and turning over the mechanisms by which nature is extracted beneath Indonesia's growth.

The exhibition's title draws from a large hydrochromic painting, doused in water at intermittent stages to reveal glimpses of a larger narrative of extraction of minerals, of war, and textures of everyday life. Shrouded gradually by the omitting effects of time, memory, and evaporation, these images oscillate beside a mechanised tiger which roams in circles, trapped in a loop. A spectre conjured time and again as a symbol of military, sovereign and colonial ferocity, the tiger's survival grows precarious as the jungle thins, left to search endlessly with the theatre of its likeness.

Further symbols of the nautilus and the talas (taro) enter this spectacular tableau in sculptural form, glowing and enlarged, prehistoric forms beating audibly with life. These rhythms within the exhibition are double, at once the pulse of survival and the whirl of production lines. They elucidate Pandega and Imazu's preoccupation with a choreography between image and movement, of what structures and sensations the two can unearth in concert. Upturned, spun, and mechanical, all are swept into the axes along which resilience is today demanded.

Essay by Harry Burke

Wet opens by invitation on 25 September 2026 and to the public on 26 September through 1 November 2026. The gallery will be closed on Monday, Tuesday, and public holidays. Follow the gallery's Instagram account @rohprojects or reach out to info@rohprojects.net for further updates on operational hours and public program announcements

BAGUS PANDEGA

Born 1985, Jakarta, Indonesia

Lives and works in Bandung, Indonesia

Working primarily through the medium of installation, Bagus Pandega often challenges pre-conditioned relationships between objects and its viewer. In his works, Pandega assembles various electronic systems as 'modules' and explores objects such as voice recorders, cassette and record players, lamps and electronic circuit boards— among others— to construct his works. Many of his artworks become activated through the interaction of movement, sound and light.

Pandega received his Bachelor of Arts, majoring in sculpture and his Master of Fine Arts from the Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia in 2008 and 2015 respectively. Pandega was recently commissioned a project, Stomata, by Esplanade Concourse, Singapore (2024-25). Pandega will open his first two institutional solo exhibitions this year, set in Kunsthalle Basel, Basel, Switzerland (2025); and in Swiss Institute, New York (2025). Other selected solo exhibitions include *Fabric of The Earth* presented at Art Basel in Basel Statements with ROH, Switzerland (2025); *○* at ROH, Jakarta, Indonesia (2024); *A Pervasive Rhythm* at Yamamoto Gendai, Tokyo, Japan (2018); *Random Black* at ROH Projects, Jakarta, Indonesia (2016); and *A Monument That Tells Anything* at Cemeti Art House, Yogyakarta, Indonesia (2015). Selected group exhibitions include Art Basel in Basel, Switzerland (2025); Bangkok Art Biennale: *Nurture Gaia* at Bangkok Art and Culture Centre, Bangkok, Thailand (2024); Frieze Seoul, COEX Convention & Exhibition Center, Seoul, South Korea (2022); *WAGIWAGI* at documenta fifteen, Hübner areal, Kassel, Germany (2022); *Declaring Distance: Bandung — Leiden* at Selasar Sunaryo Art Space, Bandung, Indonesia (2022); *AAAAHHH!!!* Paris Internationale in Paris, France (2018), all featuring his collaborative work with Kei Imazu; Art Basel Hong Kong with ROH, Hong Kong (2023); The 10th Asia Pacific Triennial at QAGOMA, Brisbane, Australia (2021-22); *Tiger Orchid* presented at Art Basel OVR: Miami Beach (2020); *Condo London* at Project Native Informant, London, UK (2020); *Ripples: Continuity in Indonesian Contemporary Art* at Taipei Dangdai, Taipei, Taiwan (2019); *Distorted Alteration* at Project Fulfill, Taipei, Taiwan (2018); *Amsterdam Light Festival*, Amsterdam, the Netherlands (2017); and *Clandestine Transgression* at Art Basel Hong Kong: *Discoveries* with ROH Projects, Hong Kong (2015). After winning third place at Bandung Contemporary Art Awards #2, Pandega completed his first residency at Le Centre Intermondes, La Rochelle, France in 2012. A nominee of the 2016 Sovereign Art Prize, Pandega had also collaborated with Adi Purnomo and Irwan Ahmett in presenting *Freedome*, Indonesia Pavilion at the London Design Biennale: Utopia by Design in 2016.

KEI IMAZU

Born 1980, Yamaguchi, Japan
Lives and works in Bandung, Indonesia

Kei Imazu utilizes everyday contemporary internet environment in collecting all sorts of artworks and objects that exist in and beyond the form of an image. After thoroughly going through her great volume of collected data, she distorts, reconstructs, and sketches them digitally. With the sketch she has created, Imazu traces it onto the canvas using oil paint, a method she currently employs to create her artworks.

Imazu has several solo exhibitions including *unearth* at ROH, Jakarta, Indonesia (2023); *Sowed Them to the Earth* at Jessica Silverman Gallery, San Francisco, USA (2023); *Mapping the Land/Body/Stories of its Past* (2021) at ANOMALY, Tokyo, Japan; *Anda disini / You are here* (2019), Museum Haus Kasuya, Kanagawa, Japan; *Measuring Invisible Distance* (2018), Yamamoto Gendai, Tokyo, Japan; and *Overgrown* (2018), ROH Projects, Jakarta, Indonesia. Her group exhibitions include Frieze Seoul (2022), COEX Mall, Seoul, South Korea; *WAGIWAGI* at documenta fifteen (2022), *Hübner areal*, Kassel, Germany; *Declaring Distance: Bandung — Leiden* (2022), Selasar Sunaryo Art Space, Bandung, Indonesia; *AAAAHHH!!!* Paris Internationale (2018), Paris, France, all featuring her collaborative work with Bagus Pandega; *1*, ROH, Jakarta, Indonesia (2022); *We Paint!*, Palais de Beaux-Arts, Paris, France (2022), *Last Words*, ROH, Jakarta, Indonesia (2021); *We Are Here*, Jessica Silverman Gallery, San Francisco, USA (2021); *Tiger Orchid*, Art Basel OVR: *Miami Beach*, ROH Projects (2020); *Roppongi Crossing: Connexion*, Mori Art Museum, Tokyo, Japan (2019); *Meet the Collection - 30th Anniversary of the Yokohama Museum of Art*, Yokohama Museum of Art, Kanagawa, Japan (2019), *Tand aming Y/ Our Passion*, Aichi Triennale, Nagoya, Japan (2019); Kei Imazu is the finalist of Prix Jean-François Prat in 2020.

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

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